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AC Format Is Still Tops In Winter Ratings

BY SEAN ROSS

NEW YORK—Adult contemporary, already the country's No. 1 radio format, has gotten a substantial boost in audience share, apparently as a result of the mass infusion of former easy listening outlets into the format. According to newly released national ratings data on the winter 1990 ratings book compiled by Arbitron for Billboard, 20% of the radio audience listens to AC.

In other highlights, top 40's slide continues, only slightly abated, but urban radio keeps rising, as does Spanish-language radio. And news/talk stations, after an event-laden fall, return to where they were six months ago. Full coverage begins on page 12.

Pricy Tickets Hurting Midlevel Acts Superstar Dates Drain Concert Dollars

BY BRUCE HARING and KEN TERRY

NEW YORK—Despite a heavier-than-usual tour schedule and a bonanza of big names, the early returns from the spring/summer concert season indicate a soft market, with many shed and arena shows playing to less-than-capacity crowds. Although most of the superstars are selling out, their high prices have contributed to an escalation in overall ticket pricing that promoters say has hurt some midlevel acts.

Many observers blame the huge numbers being pulled by Madonna, Paul McCartney, Janet Jackson, New Kids On The Block, Cher, Don Henley, and Eric Clapton for the poor box-office performances of David Bowie, Midnight Oil, Tracy Chapman, Whitesnake, and Robert Plant. Moreover, by charging \$25-\$30 for tickets, the hottest stars have temporarily drained the market of disposable dollars that might otherwise go to shows by lesser lights.

"People would rather pay \$25-\$30 to see Madonna or Billy Joel than pay \$20 to see a secondary artist," says New York promoter Ron Delsener. "They're going to hold on to their money so they can see the big star."

Similarly, Frank Russo of Providence, R.I.-based Gemini Concerts, notes that the high prices charged by

superstars can affect dates by midlevel acts, especially if they appear in the same time frame. "It takes time for that consumer to replenish his dollar. It's a question of how long that takes—two, three, or four weeks."

Some claim this scenario has al-
(Continued on page 93)

Memorial Weekend Sends Music Sales Through Roof

BY ED CHRISTMAN and CHRIS MORRIS

NEW YORK—Coming off an exceptionally strong Memorial Day weekend, music retailers say they are riding high into summer. That is in marked contrast to last year at this time, when a sales slump, which would endure for most of the summer, had merchants singing the

blues.

Many retailers report double-digit increases for the holiday weekend, which apparently is in line with the healthy sales most of them have enjoyed since the beginning of the second quarter.

In fact, many retailers report that music sales have been on a nice upward spiral since the beginning of the
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No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ HOLD ON WILSON PHILLIPS (SBK)	
TOP POP ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER (CAPTOL)	
HOT BLACK SINGLES	
★ THE BLUES TONY! TONI! TONE! (WING)	
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER (CAPTOL)	
HOT COUNTRY SINGLES	
★ LOVE WITHOUT END, AMEN GEORGE STRAIT (MCA)	
TOP COUNTRY ALBUMS	
★ KILLIN' TIME CLINT BLACK (RCA)	
TOP VIDEO SALES	
★ THE LITTLE MERMAID (WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS	
★ LOOK WHO'S TALKING (RCA/COLUMBIA HOME VIDEO)	

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Brisk Holiday Has Video Retailers Jumping, Too

BY EARL PAIGE

LOS ANGELES—Paced by the sell-through excitement of "The Little Mermaid," demand for some of the strongest rental titles in months, and rainy weather in many sections of the U.S., business over the Memorial Day weekend generally had video retailers ecstatic.

The strength of "Mermaid," indicated by its first-week performance (Billboard, June 2), proved a weather vane for other
(Continued on page 94)

BRENT bourgeois

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11
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Management: Mores Nanas Golden Entertainment
Peter Golden & Bob Shea



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EMI Music Doubles Worldwide Profits

■ BY KEN TERRY
and HUGH FIELDER

LONDON—EMI Music reports that its worldwide profits for the year ended March 31 doubled to \$150.2 million from \$73.5 million for the prior fiscal year (at the March 31 exchange rate of \$1.64 to the pound sterling). Its sales rose 34% to \$1.686 billion from \$1.256 billion. Both turnover and earnings set company records for the second consecutive year.

The profit improvement stemmed in equal measures from internal growth and acquisitions, according to the company. Within the fiscal year,

EMI purchased SBK Entertainment, 50% of Chrysalis Records, and 50% of the Enigma label.

The areas of strongest profit growth cited by EMI were North America, Japan, and Europe (specifically Italy, Spain, Holland, and Sweden).

EMI Music experienced a 21% growth in recorded music sales, compared with a 9% gain for the global industry, increasing its share of the world market from 11% to 12%. According to Jim Fifield, president and CEO of EMI Music Worldwide, EMI is now in "solid fourth place" internationally, ahead of BMG and MCA.

"We're now a force in the music business," he says. "We're attracting executives and artists, and we've shown through our performance that we can break acts and break them globally."

In the U.S., which has been a weak point for the London-based company, EMI's market share has risen from 7.7% to 9.9%, says Fifield. And he notes that that increase did not include much of the current success of Chrysalis, which now has hits with Sinead O'Connor, Slaughter, and Billy Idol. "Chrysalis... only got hot toward the end of the year," he points out.

With Capitol, EMI, Chrysalis, and SBK (another label half-owned by EMI Music) all doing great business, Fifield is very optimistic about the upcoming year. "We're off to a good start in '90-'91, because we currently have four [now five] of the top 10 albums on the [U.S.] pop charts and eight of the top 20. We just have tremendous momentum."

Fifield also cites the notable success of EMI Music Publishing, the entity formed from SBK and EMI's own publishing unit, which is arguably the world's biggest music publisher.

Besides the growth in U.S. and international market shares, Fifield also points to the company's improved return on sales (the ratio between sales and profits) as an indicator of the company's health. A year ago, he said, that ratio was 5.6%, only half the industry norm. Now it is 8.9%, but he still is not satisfied.

Noting that he is still shooting for a U.S. market share in excess of 10%, Fifield says, "We haven't reached our

goal yet. The key to making our global objective is to continue to perform at a better rate than we are in North America. But we seem to be going the right way. We have the management, the artist roster, and the promotion. And we've made a lot of changes and improvements at CEMA."

Fifield acknowledges that the hefty interest costs on EMI's debt from its acquisitions are not reflected in the reported earnings. "But because the music business is such a cash business, we have a positive cash flow... The cash flow into the music group exceeds the interest, so we net out positive."

In addition, he notes, "As our business grows, our cash flow improves at a more rapid rate than our sales, because we're improving our margins all the time... through better utilization of our system. We're getting more efficient."

Methods of achieving these efficiencies include the improved utilization of the CEMA branch system, EMI's \$20 million investment in management information systems, and the company's construction of a \$17 million CD plant in Uden, Holland, which has a current annual capacity of 16 million units. With this additional plant producing CDs for Europe, EMI no longer has to farm out manufacturing work to outside facilities.

Fifield admits that EMI is still interested in acquiring Filmtrax, a music publishing firm, and I.R.S. Records. "We are always looking for ways to make the company stronger," he says. But he adds, "I'm not actively seeking acquisitions. I'm just answering my telephone."

MGM/UA Joins \$14.98 Circle With 12 Titles

■ BY JIM McCULLAUGH

LOS ANGELES—MGM/UA Home Video has announced pricing moves affecting both low-end catalog and new-release B titles.

In the catalog area, MGM/UA is joining the ranks of suppliers offering less-than-\$15-list feature films. The studio begins shipment of a dozen \$14.98-list titles Aug. 8.

In another move, the company says it plans to "address the softness" of the B-title business by reducing the list price of two upcoming B's to \$45 each in a two-for-one twin-pack promotion.

According to David Bishop, VP of sales, the company will put an \$89.98 sticker on two action adventure Concorde films—"Silk 2" and "Circle Of Fear." Street date is Aug. 22.

Before its move to \$14.98, MGM/UA had been among major suppliers holding their lowest price point on catalog titles to \$19.98. Several others, including Paramount, HBO, IVE, Nelson and Vestron, have had many titles released at \$14.98.

Just recently, Paramount boosted its \$14.98 offerings to 103 by adding another 47 films to its less-than-\$15 catalog, in-

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MUSIC CHARTS

Top Albums		Hot Singles	
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Classical	75	Black	30
Country	44	Black Singles Action	28
Hits Of The World	80	Country	42
Jazz	74	Crossover	87
Modern Rock Tracks	20	Dance	34
Pop	88	Hits Of The World	80
Rock Tracks	20	Hot Latin	33
		Hot 100	82
		Hot 100 Singles Action	85
		Rap	29

CLASSIFIED/REAL ESTATE

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Teller Tells Euro Radio To Chart Its Own Course MCA Prez Keynotes Holland's Music & Media Confab

■ BY ADAM WHITE

AMSTERDAM—Music radio in Europe has an opportunity to avoid becoming a mirror image of music radio in the U.S., and MCA Music Entertainment Group chairman Al Teller urged a meeting of European programmers here to seize the opportunity.

Teller made his remarks in a keynote speech during the fifth annual International Music & Media Conference, which was held May 27-30 at this city's old stock exchange. The event drew broadcasters, record industry professionals, and media representatives to a program of panels, workshops, talent showcases, and keynote addresses. It was organized by European trade weekly Music & Media in conjunction with Billboard.

Teller said that the freedom stations in Europe have to create radio according to their own vision—"a creative microcosm" of the socioeconomic freedom granted to Eastern Bloc nations—brings responsibilities. "Foremost among those is to find the pulse of the people and to make an original programming statement that will keep time with that pulse," he declared.

Such originality requires programmers to support national artists throughout Europe, the MCA execu-

tive added. "The disparity between sales and airplay percentages for domestic repertoire is significant and alarming." Teller charged that homegrown talent in France, for example, secures no more than a 20% share of FM station playlists. Yet national artists account for more than 40% of the

country's total music retail sales. Teller said similar situations exist in Italy, Holland, Germany, Spain, and Sweden.

Holland's Sky Radio, a Rupert Murdoch-owned cable service heard in 4 million homes, came under partic-

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Industry Leaders Meet At 1st Latin Music Seminar

■ BY CARLOS AGUDELO

MIAMI—The first Latin Music Seminar, held here at the Hyatt Hotel May 23, brought together the people and the issues that are shaping the industry today. At least 150 people attended the meeting, which was sponsored by Billboard.

The one-day gathering, which preceded the Lo Nuestro Latin Music Awards held May 24 at the same location, featured discussions on a wide range of topics, including the lack of common standards in labeling and classifying Latin music recordings, the insufficiency of Latin video outlets, the absence of hit radio in Spanish, and efforts to combat piracy and parallel imports.

According to those who attended the meeting, the fact that key in-

dustry players got together for the first time to share their knowledge and concerns was considered the most outstanding achievement of the conference. Each of the four panels—distribution, radio, piracy/copyrights, and music TV/video—touched upon some of the most pressing issues facing this segment of the music business.

Perhaps nowhere are the strains of this growth more obvious than in the distribution of Latin product by some of the major American retailers. As expressed by the distribution panel moderator, CBS Discos' operations manager George Zamora, the growth of the \$80 million-\$100 million Latin market corresponds to the enormous increase in the U.S. Hispanic population. But, according

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Pandora's Longbox Opened In Canada Retailers Scramble For CD Pack Options

BY TRUDI MILLER

NEW YORK—In the wake of the April 1 elimination of CD longboxes on all front-line product by the major labels in Canada, Canadian retailers are adopting various measures to overcome fixturing and theft problems. The solutions range from generic cardboard longboxes to plastic "keepers" to merchandising the CD jewel boxes without any outer package.

Record retailers and mass merchants alike are experiencing difficulties, partly because few have invested in new fixtures and also because the generic cartons and keepers encasing new product do not look good next to the longboxes in which catalog CDs are still packaged.

"Everybody's scrambling around, buying whatever they can get their hands on," says Tom Sambola, who until recently headed up the Toronto-based Canadian division of the Handelman Co., headquartered in Troy, Mich. "Stores look like hell, because you're testing a lot of things until you can make a permanent decision, and there's lots of leftover longbox product from manufacturers," he says. "There's no uniformity."

The Canadian experience has implications for the U.S., where an uneasy truce exists between retailers and labels over the 6-by-12 package. Al-

though most of the major distributors say they will maintain the longbox, retailers privately question their resolve on the issue.

In Canada, most retailers agree that the record companies dropped the longbox too hastily, without considering their needs. "No one's given any thought to say to retailers, 'Here's what you can do instead,'" says Sambola. "I support the environment, but how do you get there? You don't just take away the package—you look for an alternative first."

Fred Rich, who was chairman of Toronto-based A&A Records until he resigned last month (Billboard, May 12), agrees. "Everyone's quite upset," he says. "You can't merchant."

(Continued on page 45)

WEA Europe Prepares For '92 Single Market

BY NIGEL HUNTER

LONDON—WEA Europe is realigning its executive structure in preparation for the forthcoming European single market and in recognition of the company's growth over the past three years. All the new appointments took effect June 1.

Manfred Zumkeller has been named president, WEA International, Central Europe. Based in Hamburg, West Germany, he is responsible for WEA companies in Germany, Austria, Denmark, and Switzerland; he will also supervise WEA Europe's activities in Eastern

Europe and its continuing relationship with Swiss distribution company Musikvertrieb under its president, Jack Dimenstein.

Zumkeller's successor as WEA Germany's managing director is Gerd Gebhardt, previously marketing director and deputy managing director of that company.

In consequence of the recent acquisition of Italy's CGD Records and "significant" gains in market share in that country, Marco Bignotti has been appointed president of WEA International, Italy. He is responsible for WEA Italy and CGD, and is also area manager for

(Continued on page 84)



The Signing Of Figaro. Geffen president Ed Rosenblatt, right, congratulates members of Los Angeles band the Brothers Figaro on their signing to the label. The band's debut album, "Gypsy Beat," is scheduled for release June 26. Shown, from left, are A&R executive Tom Zutaut; Phil "Guisepppe" Parlapiano, Bill "Luigi" Bonk, and Scott "Guido" Babcock, of the Brothers Figaro; band manager Darryl Wilson; and Rosenblatt.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Jamieson is appointed executive VP of PolyGram Holding Inc. He was executive VP of marketing and sales for PolyGram Records (see story, this page).

Ken Powell is named senior VP of A&M Records in Los Angeles. He was VP of business affairs for the label.

Island Records in New York makes the following appointments: Lawrence Mestel, chief financial officer; Michael Stotter, senior VP of marketing; and Rick Dutka, senior VP of business affairs. They were, respectively, manager of Ernest & Young Accounting; VP of marketing at Chrysalis Records; and VP of business affairs for Island.



JAMIESON



STOTTER



BROWN



SELOVER

Chameleon Records in Hawthorne, Calif., appoints Bob Brown executive VP of finance and operations. He was VP of administration and personnel for Capitol Industries.

Shelley Selover is promoted to VP of press and public information, West Coast, at Columbia Records in Los Angeles.

Columbia Records in New York makes the following appointments: Sondra Oei, associate director of jazz marketing and product management; Michael



OEI



LESHAY



WIEGER



FITCH

Becker, manager of dance music promotion, West Coast; and John Coppola, manager of dance music promotion, East Coast. They were, respectively, manager of jazz marketing and promotion at Columbia; national director of dance music at Motown Records; and a club DJ in Boston.

CBS Records in Nashville appoints Vicki Rowland associate director of national retail relations. She was manager of retail relations for the label.

Roger Christian is named national director of marketing at WTG Records in New York. He was a sales representative for CBS Records.

Jon Leshay is promoted to national director of alternative promotion at Elektra Entertainment in New York. He was West Coast regional alternative director for the label.

Arista Records in New York names Robert Wieger director of artist development, and Maude Gilman senior design director. They were, respectively, associate director of artist development, and design director for the label.

Capitol Records in New York appoints Tony Chalmers national director of East Coast promotion, and Leigh Lust East Coast A&R representative. They were, respectively, district promotion manager in Boston for the label, and music director at WNYU New York.

DISTRIBUTION. David Fitch is named VP of national accounts at PolyGram Group Distribution in New York. He was regional marketing director in Atlanta at A&M Records.

• VIDEO PEOPLE ON THE MOVE, see page 70.

Quixote Reacquires Disctronics CD Facilities Plants' Owner Did Not Meet Terms Of Original Deal

BY SUSAN NUNZIATA

NEW YORK—Quixote Corp. has reacquired Disctronics Manufacturing Inc. from its Melbourne, Australia-based owner, Disctronics Ltd.

In 1988, Disctronics purchased the CD manufacturing company, then named LaserVideo Inc., from Quixote for \$55 million. At the time of the sale, \$29 million was paid in cash, with a convertible note for \$26.5 million payable by January 1989.

Last month, following more than a year of negotiation, the Chicago-based Quixote reacquired the compa-

ny for a token sum of \$1,000. In doing so, it exercised its option to repurchase the 51% of the company covered by the note if that note was not paid.

Now known as Disc Manufacturing Inc., the company has plants in Huntsville, Ala., and Anaheim, Calif.

The Quixote move closely follows Disctronics Ltd.'s purchase, for \$13 million, of the Memory Tech CD plant in Plano, Texas (Billboard, March 31). The facility, previously owned by Mitsubishi, now belongs to Disctronics Inc.

Disctronics' only remaining plant

in the U.S., the Texas facility has an annual capacity of approximately 27 million units and expansion plans are in the works. According to Peter Massey, chairman and CEO of Disctronics Manufacturing Inc., the plant's capacity can be expanded to 60 million units annually for an investment of \$8 million.

"We have more than doubled the Plano volumes since we took it over and we are very confident that we can continue to increase them rapidly," says Massey. "The plant is already in profit."

The Disctronics plant in Plano produced more than 1 million disks last month, says Massey. Its clients include Disney, MCA, and Capitol.

The company is also looking into laserdisk production at the facility.

REDUCES DEBT

By divesting the Alabama and California plants, Disctronics halved its worldwide debt, notes Massey. "The old facilities were two-and-a-half times as expensive [as the Texas plant] relative to total capacities," he says. "We'll achieve the same capacity in the States at half the cost."

In December 1989, after Disctronics defaulted on several payment agreements, Quixote exchanged the outstanding note for 12% preferred stock and 49% common shares, and an option agreement, payable over a period ending in September 1990. The first payment, \$3.3 million, was due April 30.

"We did not receive the money," says a Quixote representative. "We worked very hard with them to try to negotiate some sort of payment plan

(Continued on page 94)

Jamieson Named Exec VP Of New P'Gram Holding Co.

NEW YORK—Bob Jamieson has been appointed executive VP of PolyGram Holding Inc., the new parent company for PolyGram Records Inc., A&M Records, Island Records, and PolyGram Group Distribution in the U.S.

Jamieson will report directly to Alain Levy, executive VP of PolyGram International and CEO of the company's U.S. operations. He will assist Levy in the coordination and restructuring of PolyGram in the U.S., including its integration into the recently established PGD. He will also assist Levy in his international responsibilities.

Formerly, Jamieson's title was executive VP, marketing and sales.

His marketing duties will be taken over by Ed Eckstine, executive VP of talent and creative affairs. Among the additional departments that now report to Eckstine are publicity, video, creative services, artist development, and product management.

PolyGram has not had a VP of marketing since the departure of Jim Urie a few months ago, and it is not clear whether the company plans to appoint anyone in that position.

The department heads of promotion, label sales, and country music, who formerly reported to Jamieson, will now answer directly to

(Continued on page 92)

SPYRO GYRA

FEATURING JAY BECKENSTEIN

FAST FORWARD

CATCH SPYRO GYRA ON THE FAST FORWARD TOUR:

6/8/90 Lakewood Amphitheater
Atlanta, Georgia

6/13/90 Troy Hilton
Troy, Michigan

6/14/90 Peacock Pavilion
Cincinnati, Ohio

6/17/90 Fiddler's Green
Englewood, Colorado

6/23/90 Aruba Jazz & Latin Music
Festival Oranjestad, Aruba, D.C.

6/28/90 Festival Hall
San Juan, Puerto Rico

7/2/90 Miller Oasis
Milwaukee, Wisconsin

7/5/90 Art Center
Carrboro, North Carolina

7/6/90 Wolf Trap
Vienna, Virginia

7/7/90 Melody Tent
Pittsburgh, Pennsylvania

7/8/90 Albright-Knox
Buffalo, New York

7/13/90 Ravinia Festival
Highland Park, Illinois

7/14/90 Westport Playhouse
St. Louis, Missouri

7/19/90-
7/22/90 Paul Masson Mountain Winery
Saratoga, California

7/25/90 Humphrey's Amphitheater
San Diego, California

7/26/90 Greek Theater
Los Angeles, California

7/27/90 The Crest Theater
Sacramento, California

7/28/90 Britt Pavilion
Jacksonville, Oregon

7/29/90 Parkers
Seattle, Washington

7/30/90 Metropolitan Theater
Spokane, Washington

8/9/90 Starplex Amphitheater
Dallas, Texas

8/10/90 Mitchell Pavilion
Houston, Texas

8/11/90 Aqua Fest (Rockstage
Auditorium) Austin, Texas

8/16/90 Atlantic Connection
Oak Bluffs, Massachusetts

8/18/90 Performing Arts Center
Lenox, Massachusetts

8/19/90 Jones Beach Theater
Wantagh, New York

8/21/90 Community Arts Pavilion
Bethlehem, Pennsylvania

9/13/90 Pioneer Theater
Reno, Nevada

9/14/90 Artemus Ham Hall
Las Vegas, Nevada

9/15/90 Celebrity Theater
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and Records

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DIGITAL MASTER
COMPANY

Management: Phil Brennah
for Crosseyed Bear Productions

McCartney Bows Out Of Conn. Show Residents Divided On Use Of Yale Bowl

BY THOM DUFFY
and RANDALL BEACH

NEW YORK—Paul McCartney backed out of a planned July 29 concert at the Yale Bowl in New Haven, Conn., after some residents in the affluent neighborhood around the football stadium lobbied to stop the event.

Despite a 19-6 vote last month by the city's Board of Aldermen approv-

ing the concert, opposition "was formidable enough to have us reconsider the proposed New Haven show," said McCartney's manager, Richard Ogden, in a press statement.

"Paul is very sensitive to community concerns of this sort and has no desire to be the catalyst for such a deep and divisive controversy within the city," said Ogden.

The concert was expected to raise at least \$325,000 for the city, which

has been slashing services due to a \$12 million budget deficit.

The 70,000-capacity Yale Bowl, owned by Yale University, is one of the only venues between New York and Boston large enough to host a stadium tour. But the McCartney cancellation marks the fifth time in 10 years that a concert proposed there has been blocked. After the Eagles played the site in 1980, subsequent efforts to bring the Who, Simon & Garfunkel, Michael Jackson and Bruce Springsteen to the stadium all failed.

McCartney was due to close his current world tour with the July 29 show. The tour is now scheduled through July 24 and 26 at Foxboro Stadium in Massachusetts, and addi-

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It's A Deal. Executives from Warner/Chappell Music and Stonebridge Entertainment announce the formation of Third Stone Music, a joint venture between the two companies. Shown, from left, are Les Bider, president/CEO, Warner/Chappell; actor Michael Douglas, chairman, Stonebridge Entertainment; Richard Bieber, president/CEO, Stonebridge Entertainment; and Dick Rudolph, president, Third Stone Music.

The Cat's Out Of The Bag: CBS/Fox To Bow Garfield Vids

BY PAUL SWEETING

NEW YORK—After a long period during which it stayed out of the highly competitive children's video arena, CBS/Fox will move aggressively back into the fray this fall with the release of the first three titles from its newly acquired Garfield line of animated programs.

Rights to the Garfield programs, including both the half-hour programs and specials aired during prime-time hours and the Saturday morning "Garfield & Friends" series, were acquired from Paws Inc. through the auspices of CBS. Paws Inc. is owned by Jim Davis, creator of the Garfield character. CBS broad-

casts the Garfield programs on television.

CBS/Fox marketing VP Bruce Pfander says the company is "realizing some efficiencies" in licensing the properties through one of its two parent companies, CBS. "This is a separate agreement [from CBS' broadcast license], but obviously there are efficiencies," Pfander says.

The first three programs to be released, all from the prime-time series, are "Here Comes Garfield," "Garfield Goes Hollywood," and "Garfield On The Town."

Each will be priced at \$12.98, marking the first time CBS/Fox has released product at that price point.

(Continued on page 92)

Trans World 1st-Qtr. Profits Up Chain Rebounds From '89 Woes

BY DON JEFFREY

NEW YORK—Trans World Music Corp., leaving its 1989 troubles behind, has booked strong first-quarter profits and revenues.

For the period that ended May 5, the Albany, N.Y.-based music and video retailer reports that net income increased to \$2.45 million, more than seven times higher than last year's.

First-quarter revenues were up 8.4% over last year's to \$70.8 million. The retailer also reports that same-store sales—for outlets open at least one year—were 5% higher than in the first quarter last year.

"We're very pleased," says Trans

World's chief financial officer, Jim Williamson. "It signals that the one-time problems we had in 1989 are behind us."

The major reason net earnings were depressed last year was a \$1.5 million after-tax charge for the settlement of litigation in the first quarter.

Besides that charge, the "one-time problems" were the third-quarter liquidation of the Crazy Eddie consumer electronics chain, which featured leased Trans World music departments, and a second quarter characterized as "dismal" by Williamson, in which same-store sales declined 6% from the year before.

(Continued on page 86)

Billboard Expands Music Vid, Top Videodisks Sales Charts

NEW YORK—Billboard is expanding the Top Music Videocassettes and Top Videodisks sales charts, effective with this issue.

The Top Music Videocassettes, which monitors sales of longform music video programs, has been redesigned and expanded by 50%, from 20 titles to 30 (see page 69). The Top Videodisks sales chart (page 63) has been increased from 20 positions to 25.

The increased number of titles on these charts is a reflection of the growing importance of both of these formats.

On the music video front, U.S. sales reached 5.96 million units in

1989, for a dollar value of almost \$115.4 million, according to the Recording Industry Assn. of America (it was the first year the RIAA reported on music videos).

As for videodisks, software sales reached 3.5 million units in 1989, worth about \$100 million at retail, according to Image Entertainment, a leading distributor of videodisks. That is an increase from 2.5 million units in 1988, worth about \$70 million at retail.

That increase was fueled in part by a jump in laserdisk player sales. Dollar value in this area jumped from \$40 million in 1988 to \$59 mil-

(Continued on page 86)

M.C. Hammers Out Top Black, Pop Album; Wilson Phillips Has A 'Hold On' Hot 100

M.C. HAMMER'S "Please Hammer Don't Hurt 'Em" becomes the third rap album to reach No. 1 on the Top Pop Albums chart. It follows the **Beastie Boys'** "Licensed To Ill" and **Tone Loc's** "Loc-Ed After Dark."

Hammer's double-platinum album also returns to No. 1 on the Top Black Albums chart. And his current single, "U Can't Touch This," is top 10 on the pop, black, and rap charts.

"Please Hammer Don't Hurt 'Em" is Capitol Records' second No. 1 pop album in two months, following **Bonnie Raitt's** Grammy-winning "Nick Of Time." That's great improvement for a label that, prior to Raitt's, hadn't landed a No. 1 album since "Heart" in 1985.

Another red-hot rap album, **Ice Cube's** "Amer-iKKKa's Most Wanted," vaults from No. 110 to No. 62 in its second week. It's the first solo album by the former member of N.W.A., whose platinum debut album, "Straight Outta Compton," hit No. 37 last year. Ice Cube's title track jumps to No. 1 on the rap chart.

WILSON PHILLIPS' "Hold On" glides to No. 1 on the Hot 100; the trio's eponymous debut album jumps to No. 10 on the pop chart. "Hold On" is a second-generation No. 1 hit: **Carnie and Wendy Wilson's** father, **Brian Wilson**, led the **Beach Boys** to three No. 1 hits in the mid-'60s; **Chynna Phillips'** parents, **John and Michelle Phillips**, topped the chart in 1966 with the **Mamas & the Papas'** "Monday, Monday." In addition, John Phillips cowrote the **Beach Boys'** 1988 chart-topper, "Kokomo."

"Hold On" is SBK Records' first No. 1 single. **Techno-tronic's** "Pump Up The Jam" peaked at No. 2 in January. "Wilson Phillips" is SBK's second top 10 album this year, following "Pump Up The Jam—The Album."

FAST FACTS: **New Kids On The Block's** "Step By Step" races from No. 16 to No. 8 in its third week on the Hot 100. It's the fastest-climbing top 10 hit since the **Michael Jackson/Siedah Garrett** duet "I Just Can't Stop Loving You," which busted into the top 10 in its third week in 1987. **New Kids'** previous fastest-breaking hits, "Hangin' Tough" and "Cover Girl," each took six weeks to reach the top 10.

Bell Biv DeVoe's "Poison" jumps to No. 3 on the Hot 100, higher than any of the band members' hits with **New Edition**. That quintet's top-charting single, "Cool It Now," reached No. 4 in 1984.

The "Pretty Woman" soundtrack holds at No. 4 on the pop albums chart for the second week. It's the second soundtrack to a film directed by **Garry Marshall** to reach the top five. **Bette Midler's** "Beaches" album hit No. 2 a year ago.

Paula Abdul's "Shut Up And Dance" jumps to No. 9 in its third week on the pop albums chart. It's the third compilation of dance remixes to reach the top 10 in recent years. **Billy Idol's** "Vital Idol" hit No. 10 in 1987, and **Bobby Brown's** "Dance! ... Ya Know It!" reached No. 9 earlier this year.

George Strait's "Livin' It Up" vaults from No. 79 to No. 42 in its second week on the pop albums chart. Only one country album is currently ranked higher—**Clint Black's** "Killin' Time" at No. 36.

Madonna's "I'm Breathless" is the top entry on the pop albums chart at No. 44. The album consists of songs from and inspired by Madonna's new movie, "Dick Tracy." Her last soundtrack, "Who's That Girl," debuted at No. 46 and peaked at No. 7 in 1987.

Dio's "Lock Up The Wolves" vaults from No. 113 to No. 61 in its second week. Dio landed back-to-back top 30 albums in the mid-'80s with "The Last In Line" and "Sacred Heart," but stalled at No. 43 with his most recent album, "Dream Evil," in 1987.

The **Pretenders'** first studio album in nearly four years, "packed!," enters the pop chart at No. 121. The group's first three studio releases all reached the top 10; its fourth, "Get Close," climbed to No. 25 in late 1986.

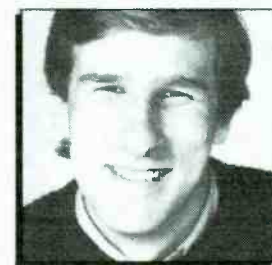
Tony Toni Toné's "The Blues" jumps to No. 1 on the black singles chart. It's Wing Records' second No. 1 hit, following **Vanessa Williams'** "Dreamin'" in February 1989. "The Blues" is starting to cross over: It jumps from No. 89 to No. 67 in its second week on the Hot 100.

Jane Child's blue-eyed soul smash "Don't Wanna Fall In Love" jumps to No. 8 on the Hot Black Singles chart, nearly two months after it peaked at No. 2 on the Hot 100. **Melba Moore & Friends'** "Lift Every Voice And Sing" jumps to No. 9. The song made the black chart for **Kim Weston** in 1970, the year that Moore took Broadway by storm in "Purlie."

WE GET LETTERS: William Simpson of Los Angeles notes the French influence in this week's top 20, both in song titles ("Vogue" and "Ooh La La") and artist names (**Roxette**, **Bell Biv DeVoe**, **En Vogue**).

Dan Kraft of Tower Records in Boston notes that **Whistle's** cover of **Rod Temperton's** "Always And Forever" is the first single to drop out of the top 40 and then return—without falling off the Hot 100—since **Blondie's** "One Way Or Another" in 1979.

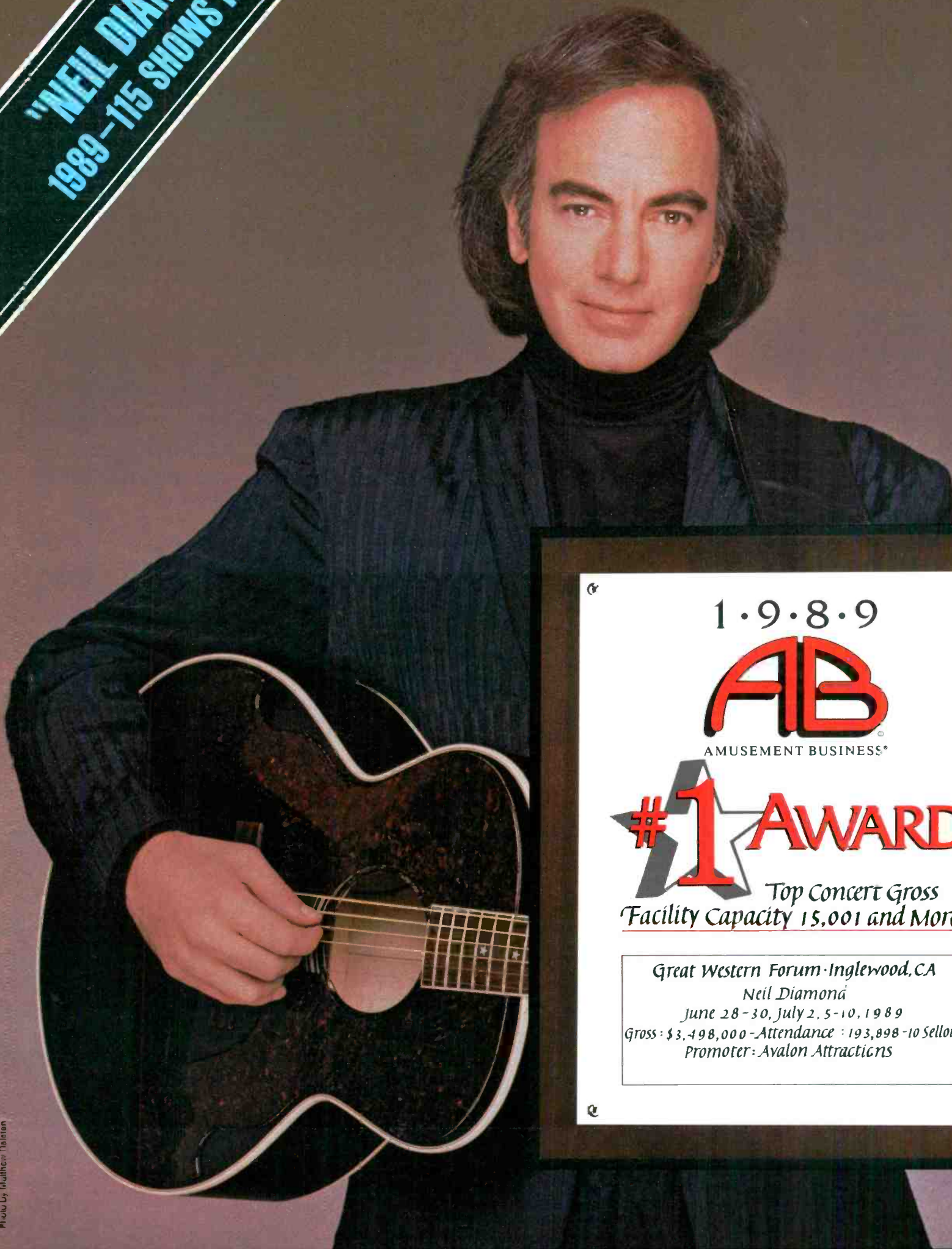
John Farkas of Cleveland notes that this is the first time that two female groups have been listed in the top 20 at the same time with different songs bearing the same title. **Wilson Phillips** and **En Vogue** are both riding high with songs titled "Hold On."



by Paul Grein

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Tell Us, Please, Who Writes The Songs

TIME FOR A CHANGE

In reading your May 19th issue, I came across the Commentary by Steve Schalchlin on the omission of songwriter credits on today's record product.

It is unthinkable that the level of awareness in the music industry is so low that the very foundation of any song goes uncredited. Every other arm of the arts rightfully credits its creator. It is time for a change.

My thanks to you for giving exposure to this issue, and I look forward to the time when it is no longer necessary.

Carole Bayer Sager
Los Angeles

'UGLY LITTLE PROBLEM'

Thank you for printing the Steve Schalchlin Commentary (Billboard, May 19). You have helped to turn a spotlight on an ugly little problem that has persisted for too long.

Dean Pitchford
Los Angeles

A LINE FROM PETE

Thanks! for your editorial, "Songwriters Still Don't Get Credits."

Pete Seeger
Poughkeepsie, N.Y.

PUBLISHERS, TOO

Thank you for allowing us space to restate our case about the purposeful exclusion of songwriter credits on CDs and cassettes. It's amazing that it even has to be brought up.

I would like to add, though, that the National Academy of Songwriters strongly supports the inclusion of *publisher credits* on all formats, also. The more source information that is included, the better it is for all concerned, especially the often overlooked writer.

Dan Kirkpatrick
Managing Director
National Academy of Songwriters
Hollywood, Calif.

OBVIOUS SOLUTION

I am writing in response to Steve Schalchlin's Commentary regarding songwriter credits. Schalchlin mentions that, during a recent meeting, no one had a solution to this problem. But the solution is obvious.

The copyright owners can control the first recording of a song. Therefore, it is the publishing companies that can make the difference. The publishers should establish a mandatory requirement for songwriter credits on all product configurations as a condition for granting a label the first mechanical rights. The ball is really in their court.

Also, Schalchlin suggests that some labels leave these credits out on purpose. That idea is completely absurd. The only reason this problem exists is the ignorance and stupidity of a label's art department.

A very accurate, computer-printed list of album credits for Alisha's current album, proofread by me and found to have no errors, was sent to MCA Records a few months ago. On that list, Lori Margules and Lauren Superstein were credited as production coordinators. On the album, they are credited as assistant engineers.

However, just in case Schalchlin

is correct in his assumption, I have instructed my office staff to send a copy of his Commentary along with our list of credits at the end of all future projects.

Michael Jay
Captain Hook Productions
Woodland Hills, Calif.

COURTED AND DISMISSED

Editorials such as "Songwriters Still Don't Get Credits" really help bring into focus the lack of respect for the songwriter.

As a professional songwriter myself, I am witness to the attitude that once the hit song has been courted and secured for an artist, the writer is patted on the back and dismissed to an invisible waiting place, while the producer and the artist stand in the light and take all credit for a job well done.

Your own magazine also does writers a disservice by not crediting them on the adult contemporary chart. This gives the impression that the hits wrote themselves or that the artist must have written them.

Steve Kipner
Topanga, Calif.

LACK OF RESPECT

Congratulations to Steve Schalchlin for telling it like it is in his editorial regarding songwriters' credits being left off of cassettes and CDs.

I have been a hard-working songwriter for many years, and I know others share my experience. Besides having to write the song, we have to "pitch" it and then put a "hold" on it for months for the artist. Then we hope the song gets recorded; we hold our breath until the song makes the album; and we hope the album gets released. After all that, you can imagine the frustration when you hear the record has

hit the stores, and you run to Tower Records only to find out that your name has been left off the album, while every other name, including hairdressers, "clothes by," and "jewelry by," is left on.

It has happened too many times to me in the last few years, as well as to my fellow songwriters.

It is insulting and shows a lack of respect by the record label executives for the work we do.

Leaving our names off the cassettes and CDs also hurts us creatively: If someone loves the song they've heard and wants us to work on their project or collaborate with us, they can't contact us because they don't even know who we are.

It's time the record labels gave us the credit we deserve. Hopefully, Schalchlin's editorial will open the executives' eyes and they will institute a change.

Allan Rich
Los Angeles

KEEP INDUSTRY HEALTHY

Steve Schalchlin and the Billboard editorial staff are to be commended on the excellent Commentary "Songwriters Still Don't Get Credits."

Every industry must respect and nurture the contributions of the creative talent if it expects to remain healthy and grow. Recognition of songwriters can only help the songwriting profession and keep the focus on quality product for the pipeline.

Kathy Ellis
Los Angeles

ON THE BANDWAGON

I'd like to get on the bandwagon of Steve Schalchlin of the National Academy of Songwriters, who in a recent Billboard Commentary asked record companies to include song-

writer credits on CDs and cassettes.

We are a programming firm serving radio stations with music. A vital part of the information we provide to our client-stations is the "songwriter" of each piece of music, plus the publisher affiliation (ASCAP, BMI, or SESAC). This information was *always* shown on the labels of 45s or LPs; however, it is missing from a great many current CDs. *Please*, record companies: Return to the standard procedure of showing the songwriters and performing rights society affiliation on *every* CD label or insert.

And, while I'm on my soapbox, I might also suggest numbering cuts on CDs. Often because of fancy circular graphics on the face of the CD label, it is extremely hard to distinguish among the edited track, the "extended" version, and the LP or instrumental version. Also, listing the length of each cut would help tremendously. Lots of CDs are coming through with no timing listed.

Like major radio stations, we receive a good number of promotional CDs. With 45s or LP jackets, many companies decided to drill holes or saw nicks in the side to differentiate them from stock copies, and a few companies have carried this practice over to CD jewel boxes. But the drilling spreads tiny plastic chips all over the interior of the box and bonds them to both surfaces of the CD. Anyone who has a professional \$2,000 CD player, I'm sure, would rather not pour a bunch of plastic chips into the drawer of his CD player. Solution: Drill the holes in the paper graphics, *before* they are inserted in the CD jewel box.

Budd Clain
GM, The Music Director Programming
Service
Indian Orchard, Mass.

EDITORIAL

Major-Spawned Labels Must Find Niches

IT IS INDEED ironic that, having netted nearly all the fair-sized independent labels through acquisitions or buy-ins, the majors are now spinning off smaller imprints at a frantic rate. Major-label executives say they need more repertoire centers, more separate promotion staffs to work intensively on breaking product, and more opportunities for the entrepreneurial types who have always been the movers and shakers of the music business.

It appears that there is no substitute for free enterprise, at least when it comes to sussing out what kind of music appeals to the masses at any given moment. But, even though every new label announcement is accompanied by its parent's promise of total creative autonomy, there are some questions about the degree of freedom that will be permitted under the corporate equivalent of independent labels. In addition, some industry observers wonder where all the talent to support these new logos is going to come from.

To look at the latter question first, there is no talent shortage out there.

The only shortage is of acts that can make records that fit within the rather narrow parameters of commercial radio. And that is a severe problem. Although a number of acts have been broken through alternative means, including touring, video, college radio, and retail promotion, commercial airplay remains the primary avenue to big record sales. So, unless black, top 40, country, and album rock programmers can be persuaded to play more different kinds of new music, the fledgling labels will tend to focus on mainstream pop, plus established genres such as heavy metal and rap, which have flourished in the near-absence of airplay.

In that scenario, fierce competition for a relatively limited talent pool could create difficulties for the new labels. Partly for that reason, some of them plan to go through independent distribution, which would allow them to build acts gradually, on a street level, before they have to compete with major-label promotion machines.

It is a logical approach, but with one big caveat: If a major-owned in-

die label were to switch a hit act to the parent label or branch distributor after it breaks, it would lose all credibility on the street. The indie distributors would be justifiably angered by such a move, and yet a major would certainly like to add a top-selling act from an offshoot label to its own roster.

Another kind of problem could arise from the multiplicity of promotion staffs. Sure, labels could break a higher percentage of acts if they had more people concentrating on fewer records. But how many promotion people does a radio PD really want to see on a regular basis? And how cut-throat could the competition among promo people become if the number of record releases doubled, while the number of available pop radio slots remained the same?

Overall, the idea of launching smaller subsidiary labels appeals on many levels. But those that specialize in musical niches and try to bring in left-field talent would seem to have better long-range potential than those that join an already overcrowded field.

Radio

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AC Stands Firm Atop Format Rankings Easy's Losses Are Its Gain In Winter Book

BY SEAN ROSS

NEW YORK—Adult contemporary, which was already the No. 1 format in the country, has grown even more in the last three months, apparently as a result of the mass defection of easy listening stations to soft AC. This trend, which has been going on for several years, has been especially pronounced in recent months.

According to newly released Arbitron data on national radio format listening, AC's already formidable market share, 19.1% in the fall book, is up to 20% of the listening audience, if you count adult alternative outlets. Easy stations, meanwhile, declined sharply in the winter, dropping from 6.5-5.0, with considerable losses in most demos and dayparts.

Because AC's fluctuation in past surveys has been relatively minimal, and because the easy slide seemed to have halted in the fall, it seems reasonable to assume that the AC gains and easy losses reflect a nearly wholesale transfer of listening from one format to another at stations that made the easy-to-soft-AC switch during, or shortly before, the winter book.

Those are among the highlights in Arbitron's quarterly look at national format performance. Among the others:

- Top 40 radio has now lost the better part of two shares over the last year. When Arbitron began using

format data supplied by Billboard magazine to compute national format averages in the spring '89 quarterly ratings, top 40 had 15.9% of the audience. This time, it was down 14.5-14.2, although its slide was relatively subtle compared with the fall book, in which it lost more than a share.

- Urban radio, on the other hand, continues to grow nicely in all demographics and dayparts. Urban was up 8.5-9.0 this time, marking the third straight book in which it has posted a half-share gain or thereabouts. With this book, urban overtakes mainstream album rock radio to become the fifth largest format in the country. (That standing, of course, is altered if you add modern and classic rock figures to album rock's standing.)

- Similarly, Spanish-language radio's modest but significant growth has also continued. Spanish has added three-tenths of a point in each of the last two books, going 3.7-4.0 this time. That growth is steady across most dayparts and demographics.

- News/talk radio, which received a 12.1-12.6 boost from the tumultuous news events of the fall, was back where it started this time, falling to a 12.1 share.

Arbitron uses Billboard's format data for all radio stations in the 79 continuous measurement markets to compile quarterly information on the strength of individual formats against each other, and against the

previous book. National 12-plus shares are displayed on this page. Information on major dayparts and demographics is on this page and page 21, respectively.

AC: THE BIGGEST GETS BIGGER

If only because of the sheer number of stations that play it in one variant or another, AC really didn't need (Continued on page 15)

Bonaduce, Jed The Fish Enjoy Radio Life After Drugs

BY CRAIG ROSEN

LOS ANGELES—When Danny Bonaduce was arrested for possession of cocaine last March in Daytona Beach, Fla., he was certain his radio career was over. "I was prepared to lose my job," says Bonaduce, who has done late nights at top 40 WEGX (Eagle 106) Philadelphia since 1988.

Yet when the one-time child star, best known as Danny Partridge of the TV series "The Partridge Family," returned home to Philadelphia he was pleasantly surprised. WEGX GM Dave Noll "backed me up," Bonaduce says. "But he wouldn't let me back on the air until I went to rehab. I didn't think I needed rehab, but I needed a job, so I went to rehab."

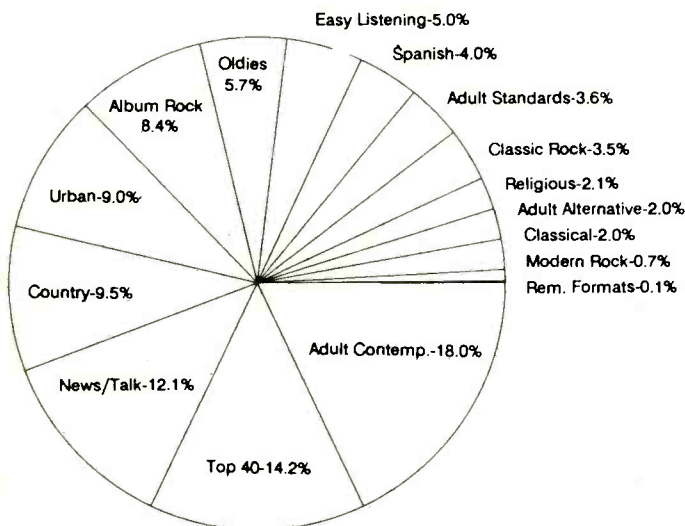
Today Bonaduce says he is clean, sober, and back on the air. And he is just one of several people in radio that is talking about it.

About a year before Bonaduce's arrest, KROQ Los Angeles midday man Edwin "Jed The Fish" Gould was arrested for driving under the influence of heroin in Pasadena, Calif. He spent five hours in jail, before he was bailed out. At the time, then-KROQ PD Van Johnson said he could come back after the weekend. "Then he said, 'Maybe you better take a few weeks off,'" Jed recalls. "And finally, he said, 'Maybe you better do something to make sure you remain clean.'"

Nearly four months later, Jed returned to KROQ. But it was not until May 6, more than a year after his (Continued on page 18)

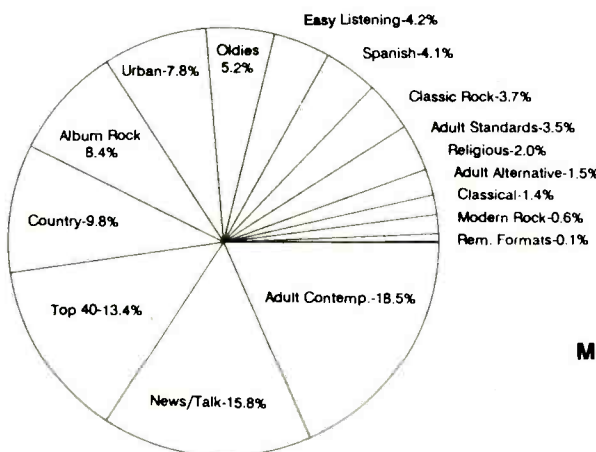
FORMAT SHARE/WINTER '90 ARBITRONS

Persons 12+
Monday-Sunday 6 a.m.-Midnight



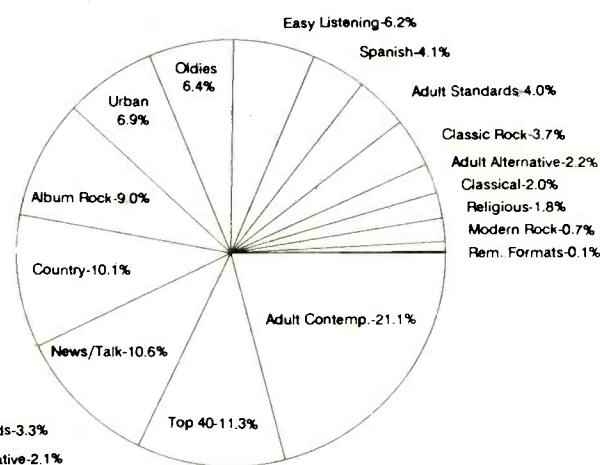
Source: Ratings, the Arbitron Co.; formats, Billboard magazine. Copyright 1990, the Arbitron Co., Billboard magazine.

Persons 12+
Monday-Friday 6-10 a.m.

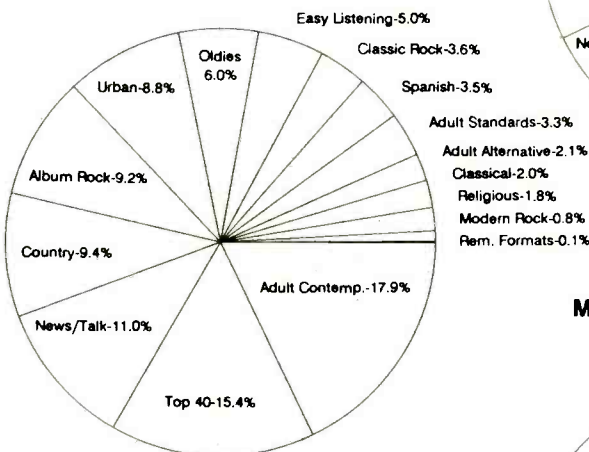


FORMAT SHARE BY DAYPART WINTER '90 ARBITRONS

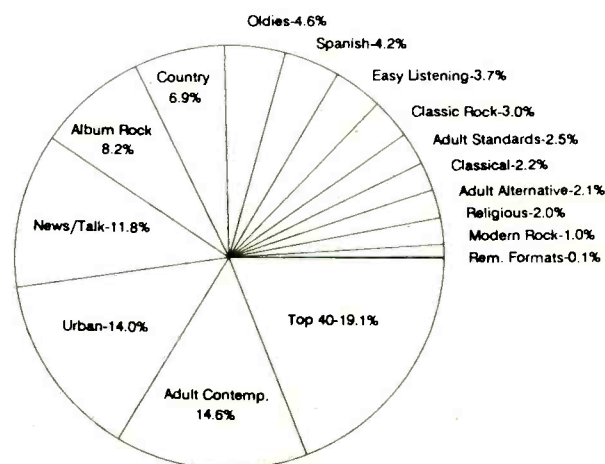
Persons 12+
Monday-Friday 10 a.m.-3 p.m.



Persons 12+
Monday-Friday 3-7 p.m.



Persons 12+
Monday-Friday 7 p.m.-Midnight



Source:
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formats, Billboard magazine.
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Billboard magazine.

CONGRATULATIONS TO OUR 1990 POP AWARD WINNING SONGWRITERS AND PUBLISHERS

AS LONG AS YOU FOLLOW
Writer: Eddy Quintela
Publisher: WB Music Corp.

BABY DON'T FORGET MY NUMBER
Writers: Roger D. Dalton (GEMA)
Frank Farlan (GEMA)
B. Nall (GEMA)
Publisher: MCA, Inc.

BABY I LOVE YOUR WAY
Writer: Peter Frampton
Publishers: Almo Music Corporation
Nuages Music Ltd.

COLD HEARTED
Writer: Elliot Wolff
Publishers: Elliot Wolff Music
Virgin Music, Inc.

DESIRE
Writers: Bono (PRS)
Adam Clayton (PRS)
The Edge (PRS)
Larry Mullen (PRS)
Publisher: Warner/Chappell Music, Inc.

DON'T RUSH ME
Writers: Alexandra Forbes
Jeff Franzel
Publisher: Almo Music Corporation

DON'T TELL ME LIES
Writers: David Glasper (PRS)
Marcus Lillington (PRS)
Publisher: Virgin Music, Inc.

DREAMIN'
Writers: Michael V. Forte
Lisa Montgomery
Geneva Paschal
Publishers: Depom Music Inc.
Jobete Music Co., Inc.

THE END OF THE INNOCENCE
Writers: Don Henley
Bruce Hornsby
Publishers: Cass County Music Company
Zappo Music

ETERNAL FLAME
Writers: Tom Kelly
Billy Steinberg
Publishers: Billy Steinberg Music
Denise Barry Music

EVERLASTING LOVE
Writer: Howard Jones (PRS)
Publisher: Hojo Global Music

EXPRESS YOURSELF
Writers: Stephen Bray
Madonna
Publishers: Black Lion Music
Bleu Disque Music Co., Inc.
WB Music Corp.
Webo Girl Publishing, Inc.

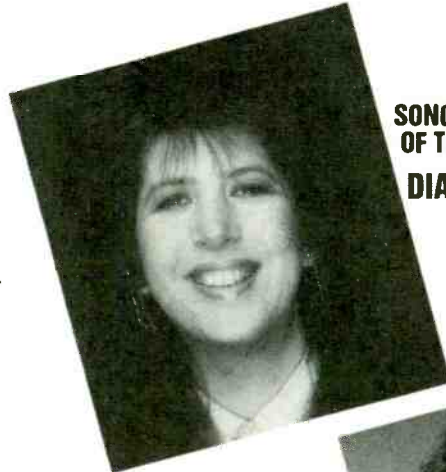
FAST CAR
Writer: Tracy Chapman
Publishers: EMI April Music Inc.
Purple Rabbit Music

FOREVER YOUNG
Writers: Jim Cregan (PRS)
Bob Dylan
Kevin Savigar
Rod Stewart
Publishers: Kevin Savigar Music
PSO Limited
Rod Stewart
Special Rider Music
WB Music Corp.

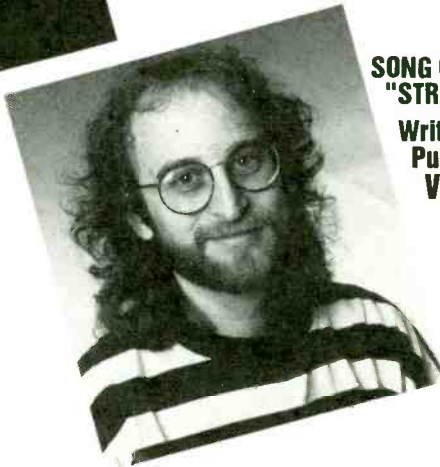
FOREVER YOUR GIRL
Writer: Oliver Leiber
Publishers: Oliver Leiber Music
Virgin Music, Inc.

GIVING YOU THE BEST THAT I GOT
Writer: Randy Holland
Publisher: Eyedot Music

GOOD THING
Writers: Roland Gift (PRS)
David Steele (PRS)
Publisher: Walt Disney Music Company



**SONGWRITER
OF THE YEAR:
DIANE WARREN**



**PUBLISHER OF THE YEAR:
WARNER/CHAPPELL
MUSIC, INC.**

**RECIPIENT OF THE
AMERICAN CLASSIC AWARD:
DICK CLARK**

**SONG OF THE YEAR:
"STRAIGHT UP"
Writer: Elliot Wolff
Publishers: Elliot Wolff Music.
Virgin Music, Inc.**

HEAVEN HELP ME
Writer: George Michael
Publisher: Warner/Chappell Music, Inc.

HOW CAN I FALL
Writers: David Glasper (PRS)
Marcus Lillington (PRS)
Publisher: Virgin Music, Inc.

I DON'T WANNA LIVE WITHOUT YOUR LOVE
Writers: Albert Hammond
Diane Warren
Publishers: Albert Hammond Enterprises, Inc.
Realsongs

I REMEMBER HOLDING YOU
Writer: Joe Pasquale
Publisher: Joe Pasquale Music

IF I COULD TURN BACK TIME
Writer: Diane Warren
Publisher: Realsongs

IF IT ISN'T LOVE
Writers: Jimmy Jam
Terry Lewis
Publisher: Flyte Tyme Tunes

I'LL ALWAYS LOVE YOU
Writer: Jimmy George
Publishers: Auspitz Music
Lucky-Break

I'LL BE LOVING YOU (FOREVER)
Writer: Maurice Starr
Publishers: EMI April Music Inc.
Maurice Starr Music

I'LL BE THERE FOR YOU
Writers: Jon Bon Jovi
Richie Sambora
Publishers: Bon Jovi Publishing
New Jersey Underground Music Inc.
PRI Music, Inc.

(I'VE HAD) THE TIME OF MY LIFE
Writers: John De Nicola
Donald Markowitz
Franke Previte
Publishers: Damusic Co., Inc.
Donald Jay Music Ltd.
Knockout Music Company
R U Cyrillus Publishing

JUST BECAUSE
Writer: Sami McKinney
Publishers: Avid One Music
EMI April Music Inc.

KISSING A FOOL
Writer: George Michael
Publisher: Warner/Chappell Music, Inc.

KOKOMO
Writer: John Phillips
Publishers: Honest John Music
Walt Disney Music Company

LIKE A PRAYER
Writer: Madonna
Publishers: Bleu Disque Music Co., Inc.
WB Music Corp.
Webo Girl Publishing, Inc.

LOOK AWAY
Writer: Diane Warren
Publisher: Realsongs

LOST IN YOUR EYES
Writer: Debbie Gibson
Publishers: Deborah Ann's Music
Walden Music, Inc.

LOVE BITES
Writers: Steve Clark (PRS)
Phil Collen (PRS)
Joe Elliot (PRS)
Robert John "Mutt" Lange (SAMRO)
Rick Savage (PRS)
Publisher: Zomba Enterprises Inc.

MISS YOU LIKE CRAZY
Writer: Michael Masser
Publisher: Prince Street Music

MY HEART CAN'T TELL YOU NO
Writer: Simon Climie (PRS)
Publisher: Chrysalis Music

MY PREROGATIVE
Writer: Bobby Brown
Publishers: Bobby Brown Music
MCA, Inc.

NEVER TEAR US APART
Writers: Andrew Farriss (APRA)
Michael Hutchence (APRA)
Publisher: MCA, Inc.

ONE GOOD WOMAN
Writer: Peter Cetera
Publisher: Fall Line Orange Music

ONE MOMENT IN TIME
Writers: John Bettis
Albert Hammond
Publishers: Albert Hammond Enterprises, Inc.
John Bettis Music

REAL LOVE
Writer: Andre Cymone
Publishers: EMI April Music Inc.
Ultrawave Music

RIGHT HERE WAITING
Writer: Richard Marx
Publisher: Chi-Boy Music

ROCK ON
Writer: David Essex (PRS)

SATISFIED
Writer: Richard Marx
Publisher: Chi-Boy Music

SECOND CHANCE
Writer: Jeff Carlisi
Publisher: Rocknocker Music Company

SHE DRIVES ME CRAZY
Writers: Roland Gift (PRS)
David Steele (PRS)
Publisher: Virgin Music, Inc.

SIMPLY IRRESISTIBLE
Writer: Robert Palmer
Publisher: Bungalow Music

STAND BY ME
Writers: Jerry Leiber
Mike Stoller
Publisher: Leiber-Stoller Songs, Inc.

STRAIGHT UP
Writer: Elliot Wolff
Publishers: Elliot Wolff Music
Virgin Music, Inc.

SWEET CHILD O' MINE
Writers: Steven Adler
Duff McKagan
Axl Rose
Slash
Izzy Stradlin
Publisher: Guns N' Roses Music

THINKING OF YOU
Writers: Russell De Salvo
Saffire
Bob Steele
Publisher: Cutting Records Music

THIS TIME I KNOW IT'S FOR REAL
Writer: Donna Summer
Publisher: Sweet Summer Night Music

TOY SOLDIERS
Writer: Martika
Publishers: Famous Music Corporation
Tika Tunes

WALK ON WATER
Writer: Jesse Harms
Publishers: Geffen Music
Thornwall Music
WB Music Corp.

WHAT I AM
Writers: Brandon Aly
Edie Brickell
John Bush
Brad Houser
Kenneth Withrow
Publishers: Edie Brickell Songs
Enlightened Kitty Music
Geffen Music
Strange Mind Productions
WB Music Corp.
Withrow Publishing

WHAT'S ON YOUR MIND (PURE ENERGY)
Writers: Paul Robb
Kurt Vahlquist
Publishers: Insoc Music
T-Boy Music Publishing Inc.

WILD THING
Writers: Matt Dike
Michael Ross
Anthony Smith
Marvin Young
Publisher: Varry White Music

WILD WILD WEST
Writers: Johnnie Christo (PRS)
John Holliday (PRS)
Moss Shapiro (PRS)
Trevor Steel (PRS)
Milan Zekavica (PRS)
Publishers: Colgems-EMI Music Inc.
Virgin Music, Inc.

WIND BENEATH MY WINGS
Writer: Jeff Silbar
Publisher: WB Gold Music Corp.

YOU GOT IT
Writers: Jeff Lynne
Tom Petty
Publishers: Gone Gator Music
EMI April Music Inc.

YOU GOT IT (THE RIGHT STUFF)
Writer: Maurice Starr
Publishers: EMI April Music Inc.
Maurice Starr Music

Houston Urbans: Party Out Of Bounds; Kiss 108 Debuts Unusual Night Show

INTENSE HEAT and larger-than-expected crowds are being blamed for free outdoor concert melees that plagued both Houston urban outlets Memorial Day weekend. KHYS (Kiss 98.5)'s Memorial Day Megajam with the 2 Live Crew, Queen Latifah, and local act Special Treat was planned for 15,000 people, but drew about three times that number. According to local press reports, during Special Treat's segment, members of the audiences began throwing bottles and cans at each other, then shots were fired.

The Houston Chronicle says more than 30 people were arrested. Eleven were treated at local hospitals for injuries ranging from a stabbing to heat exhaustion, but KHYS claims there were no serious injuries. PD Steve Hegwood also notes that KHYS had hired a total of 50 off-duty Houston police officers, "more than most local concerts." Although much was made of the station's controversial headliner, Hegwood notes that the 2 Live Crew was still on the plane heading to the show when it was called off.

There were also problems at KMJQ (Majic 102)'s show with Digital Underground, Something Special, and Partners In Kryme earlier that weekend. KMJQ was expecting 5,000-10,000 people and drew about 30,000. Toward the end of Digital Underground's set, a fight broke out in front of the stage and one car was torched. Following the Memorial Weekend incidents, a Houston concert promoter has cancelled a Majic 102 battle-of-the-bands Jamfest scheduled for the following weekend.

In other KMJQ news, MD/night rocker Hurricane Dave is out and can be reached at 713-499-0136. New APD Tony Brown will handle music. M.C. Greg Street from WBLX-FM Mobile, Ala., will do nights.

TV-TYPE SHOW ON RADIO

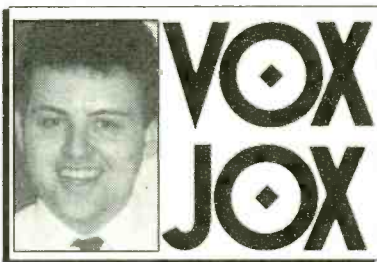
In an unusual switch from customary top 40 night fare, WXKS-FM (Kiss 108) Boston has launched a 6-8 p.m. "Music Magazine" show described, variously, by local radio people as either "an audio version of 'Entertainment Tonight'" or a "more sedate 'Open House Party.'" Former Kiss evening and late-night jocks Ed McMann and Lady D anchor the program. Veteran WXKS-FM newsman Bill Costa does entertainment reports. Features include special segments on local music, reports from local club jocks and retail people, as well as an upcoming segment with local music people rating new releases à la "At The Movies" with Gene Siskel and Roger Ebert.

RADIO SQUABBLES OVER TV AD

Country WTDR Charlotte, N.C., says it still has a firm commitment from Charlie Daniels and tentative commitments from Rodney Crowell, Restless Heart, and Clint Black to appear in a series of TV commercials scheduled for the fall book. WTDR last week took full-page ads publishing a letter that rival WSOC had sent to about 60 artist managers and record people saying that it would consider any such appearance "an implied endorsement" of WTDR and "an extremely unfriendly act."

WSOC GM Gregg Lindahl claims that "there were no threats made in our letter. And we're not making any threats. We're saying 'Don't put us in a position where we would have to be.'" Lindahl adds that this is the first time the radio wars in his market have spilled over to the artist/label side—something that frequently happened between country stations in the mid-'80s, and still happens occasionally in all formats.

But other market observers say this is just one more in a series of hos-



by Sean Ross with
Craig Rosen & Phyllis Stark

ilities between the two stations that dates back to the mid-'80s, when WTDR was WLVK. Some of those incidents have been mundane—i.e., WLVK showing up at WSOC concerts. Some have been more unusual; when both stations did competing Lottery direct-mail promotions, WSOC allegedly turned WLVK in to the Secret Service for inadvertently reproducing greenbacks on its contest mailer.

One former WLVK staffer says, "This is not the first record company letter that has gone out" and that the WTDR letter "is tame compared to what they did when we were there. For the whole time WLVK competed with them, they leveraged us with concert promoters."

PROGRAMMING: INTO THE GRUVER

WBT-FM Charlotte, N.C., PD Fleetwood Gruver is the new PD at AC WFLC Miami, where former WNBC New York personality Johnny Dark is also expected to join for afternoons. No replacement named yet for Gruver, but WBT parent Jefferson-Pilot hires former WXDJ Miami GM Tony Novia for a yet-unnamed group operations job. Novia will initially be interim OM at AC WSTR Atlanta. Bill Cahill stays on as PD. Jimmy Smith is out as PD of urban WGCI-FM Chicago. MD Steve Ross is acting PD.

Chuck Crane, once PD of WYNY New York, toward the end of its AC period, returns to town as OM at jazz WQCD New York, replacing Gary Peters, who exited several weeks ago. Both PD Wendy Leeds and GM Ray Gardella emphasize that Crane's hiring does not signify a format change. Crane was most recently PD at AC WNLN Tampa, Fla., no replacement has been named there.

Elsewhere in Tampa, acting WUSA (W101) PD Bob DeCarlo gets the job officially. DeCarlo has been at the AC station for the last eight years, including a previous stint as PD. And although top 40 WRBQ (Q105) still plans to hire a PD, John Clay, who has been at the station on

a temporary basis for several weeks, is now the Operations Director. Johnny D., from top 40 WRQN Toledo, Ohio, joins Q105 for nights.

At top 40/dance KNRJ Houston, Jeff Scott—who was PD pending the station's ownership transfer and Guy Zapoleon's arrival—has been named OM. As Nationwide completes its second format study for the station, Zapoleon is now more involved with KNRJ's current format, which is beginning to lean further toward modern rock (e.g., "Images Of Heaven" by Peter Godwin as a current).

After nine months as PD of AC KMXX Phoenix, Tom Gilligan returns to top 40 as PD of rock-leaning WXGT (92X) Columbus, Ohio, replacing Michael Hayes (Billboard, June 2). EZ Communications' Doug McGuire is looking for an experienced AC programmer for KMXX; Gilligan needs a morning sidekick for 92X. . . . Another much-watched PD opening, that of top 40 WBZZ (B94) Pittsburgh, is filled this week. Danny Clayton, APD/MD/p.m. driver at top 40 WKTI Milwaukee, makes the move up. No replacement yet for any of Clayton's WKTI jobs.

Steve Huntington, former OM of Satellite Music Network's The Wave service, is the new OM at adult alternative WLOQ Orlando, Fla. Bob Church remains PD. . . . Unistar Niche 29 affiliate KTNT Oklahoma City has gone jazz under incumbent PD Ronnie Stroh. Tom Garrett, previously a promoter for Visual Music in L.A., joins as MD/midday.

After a brief run at top 40 with oldies, modern rock, and heavy metal blocks, WHBQ Memphis becomes "Hit Country 56." PD Roy Gregory does mornings. Steve Kelly goes from weekends to middays. Dana Michaels moves from nights to afternoons. WHBQ is Drake-Chenault satellite country at night, which, in a way, makes it a Drake station for the first time in 20-plus years.

Country WQAM Miami goes to Satellite Music Network's Kool Gold oldies format but keeps its evening sports shows intact. Jay Michaels, production director at crosstown WINZ, joins for mornings.

At churban XHRM (Power Station 92.5) San Diego, Liliana Prieto joins as operations director. Production director/night jock Jacko Adams is now MD, replacing Nick Fontaine. Through the miracle of voice-tracking, Dave Chadwick, aka Bubba The Love Sponge, is now doing mornings and late nights.

Bill May, PD of classic rock WRBT Mount Carmel, Ill., returns to album WQMF Louisville, Ky., as PD. Scott Stanley had been handling those duties. . . . Dale O'Brien is out as PD/mornings at top 40 WKSI Greensboro, N.C. T&Rs to OM Rich Bailey. . . . At top 40 WOKI Knoxville, Tenn., PD Clay Gish adds OM stripes. Morning man Ray Edwards is now APD; night jock J.J. Randall becomes MD.

After an evolution of a year or so, top 40/rock WKLQ Grand Rapids, Mich., is now billing itself as an album rock station. While some stations making that transition remain to the left of the established rocker,

newsline..

FIRSTCOM BROADCAST SERVICES has been sold to Zomba Enterprises for a reported \$10 million. The sale includes the Jim Long Companies, music library distributor FirstCom/Media House, and Direct Results Radio Advertising Service. FirstCom founder Jim Long has signed a "long-term agreement" to remain as FirstCom's executive chairman.

GEORGE CASTRUCCI has been elected president/chief operating officer of Great American Communications and chairman/CEO of its broadcast division. Castrucci, a 26-year veteran of the company, was most recently executive VP/COO of the broadcast division. He replaces Charles Mechem Jr., who will remain a chairman of the company's executive committee.

CARL HAMILTON, GM of WUSN Chicago for the last two years, is the new VP/GM of co-owned AC KFMK Houston. Hamilton replaces Jim Bell, who will transfer within parent company Cook-Inlet. Also, C-I's agreement to purchase KMGC Houston is now on hold following the expiration of its letter of intent with Shamrock. At KUBE Seattle, GSM Skip Townsend has been promoted to assistant GM.

DANA HORNER, former president/GM of WPLJ New York, is named VP/GM of Apollo Radio's newly acquired KKAT Salt Lake City. Current GM Dennis Gwiazdon will stay with former owner Brown Broadcasting and become GM of KNUA Seattle when Brown closes there in late June. Apollo has also closed on WEZL Charleston, S.C., and will appoint a new GM shortly to replace Buddy Barton, who remains with the former owner.

BOB LANE has been named VP/special projects for Canada's CHUM Group with duties at both radio and TV properties for the chain. Lane was previously GM of CHUM's CIFI/CHIQ Winnipeg, Manitoba. He is replaced by GSM Bud Harden.

G. MICHAEL DONOVAN is named VP/GM of KTAC/KBRD Seattle, replacing Peg Dempsey. He was VP/GM of WNUA Chicago.

KSJX/KSJO SAN JOSE, CALIF., have been sold from Narragansett to Greater Pacific Radio Exchange for \$6.5 million.

WKLQ will be more conservative than rival WLAV-FM, says OM Jim Owen. The station is currently looking for afternoon and overnight jocks. Meanwhile, longtime WLAV MD/p.m. driver Aris Hampers is out.

PD Randy Bush adds OM stripes at country WCOS Columbia, S.C. . . . Rick Stephenson, PD of country WDGW Minneapolis until its recent switch to N/T, is the new PD of similarly formatted KOLT Albuquerque, N.M. . . . At AC WIKY-FM Evansville, Ind., WUSY Chattanooga, Tenn., p.m. driver Joe Blair is the new PD as Cheryl White moves to promotions. At co-owned WEZK Knoxville, Tenn., Jack Hogan is the new GM. Back at WUSY, The Bearman moves to afternoons, leaving the station with a midday opening.

After a brief run at urban, WOBW (B102) Thomasville, Ga./Tallahassee, Fla., has gone classic rock. PD James Sherman is out. Clark Cross from country WIKX Albany, Ga., is the new PD/MD.

PEOPLE: WMXD GETS MOJO WORKIN'

As previewed here several weeks ago, urban/top 40 hybrid WMXD Detroit has signed the Electrifyin' Mojo, known for the progressive black/rock mix he played at a number of area stations in the early- and mid-'80s. Mojo, who will have programming freedom for his shift, is working 7 p.m.-1 a.m. As a result of the hiring, Kris King moves to afternoons. Tom Force goes to middays. Heidi Kramer is now full-time swing.

Elsewhere in the Motor City, AC WNIC night jock Johnny Williams is

out because, according to the station, "the daypart was not generating . . . enough revenue to justify a high-priced talent." Michael Harris is Williams' replacement. . . . Album WQFM Milwaukee morning team Scott Sloan & Mark Rein are out. Replacing them are p.m. driver "Downstairs" Dan Hansen and overnighter Mike Baxendale. Send PD Dave London T&Rs for both jobs.

The Upper Midwest Communications Conclave, set for July 12-15 in Minneapolis, has lined up NBC-TV/Olympia Networks host Bob Costas as keynoter. Meanwhile, "Agewave" author Ken Dychtwald is set to address the National Assn. of Broadcasters' opening radio convention session in Boston Sept. 12.

At modern WOXY Cincinnati, MD Phil Manning adds APD stripes and goes from p.m. drive to middays. Dave Tellman goes overnights to afternoons. Rhonda Blevins joins for overnights from country WRBI Batesville, Ind. . . . KGB San Diego overnighter Greg Steele is out. Part-timer Coe Lewis replaces him in overnights. Andy Geller from KCAL-FM San Bernardino, Calif., joins for afternoons.

Local TV host Nancy Wilson joins religious WQMG Greensboro, N.C., for mornings. . . . At top 40 KEZB El Paso, Texas, night jock Bo Corona crosses to the same shift at rival KPRR.

Assistance in preparing this column was provided by Debbie Holley in Nashville.

NAT'L FORMAT RATINGS

(Continued from page 12)

any help distancing itself from other formats. It has been the steady No. 1 format since the Arbitron/Billboard measurements were first computed.

But the decline of easy and the concurrent rise of soft AC has clearly made a difference. AC now controls one fifth of all listening. In its best major demos—adult females and persons 35-64—it controls about one-fourth of all listening.

With stations in our sample leaving easy almost weekly, and with the vast majority of those going to soft AC, the AC format seems to have picked up many, but not all, of the defecting stations' listeners. In 12-plus, for instance, easy is down 6.5-5.0, while AC (not including adult alternative) is up 17.0-18.0. In 35-64, easy is down 8.6-6.9; AC is up 20.7-22.0. In adult women, easy is down 8.0-6.2, AC is up 20.7-22.1, and so forth.

The AC gains become more pronounced as the demos get older, another sign that the easy-to-AC phenomenon is in place here. In the last book, AC's 25-54 number (23.4) was about the same as its 35-64 number (23.3). Suddenly, however, 35-64 is about a half share bigger as an AC demographic, with a 24.5 compared with 23.9 for the 25-54 bracket.

The easy slide ought to represent good news for the adult alternative format—the other instrumental-based format that could fill the "softest, most relaxing spot on the dial" position in markets where easy outlets have abdicated it. But adult alternative stations—which have generally disclaimed the "easy listening for yuppies" tag—are down slightly, going 2.1-2.0 12-plus, and losing one- to three-tenths of a share in most other major dayparts and demos.

Easy's biggest defections take place in the demographics where it has the most to lose, women 18-plus and 35-64. But the format also loses nearly a share in 25-54 (4.6-3.7). That would either shoot down the claims of easy syndicators and other format proponents that their more modern format is finally beginning to attract younger demos, or at the very least would suggest that even if the stations that have stuck with easy are luring more 25-54s, so many other stations are switching that the effect is negated.

URBAN UP AGAIN; T40 DOWN AGAIN

The good news for top 40 might be that it was down only three-tenths of a share overall this time, compared with its loss of more than a share in the fall. Winter is not traditionally a big top 40 book either, and a 14.5-14.2 loss is not way out of line with most expectations for the format.

The problem, of course, is that top 40 has steadily lost 1.7 shares over the last three books. And here it is down virtually across the board: 13.8-13.4 mornings, 11.6-11.3 middays, 15.7-15.4 afternoons, 19.4-19.1 nights, 20.5-19.9 18-34, 10.9-10.6 25-54, 6.5-6.3 35-64, and 12.6-11.9 adult women. The two exceptions are the traditionally strong teen demo, up 54.5-55.6, and adult men, where the format holds at a 10.0 share.

On the other hand, urban (8.5-9.0 overall) was up 7.3-7.8 mornings, 6.6-6.9 middays, 8.1-8.8 afternoons, 13.3-14.0 nights, 18.1-18.5 teens, 11.7-12.5 in 18-34, 8.7-9.2 25-54, 6.0-6.5 35-64, 8.4

(Continued on page 20)

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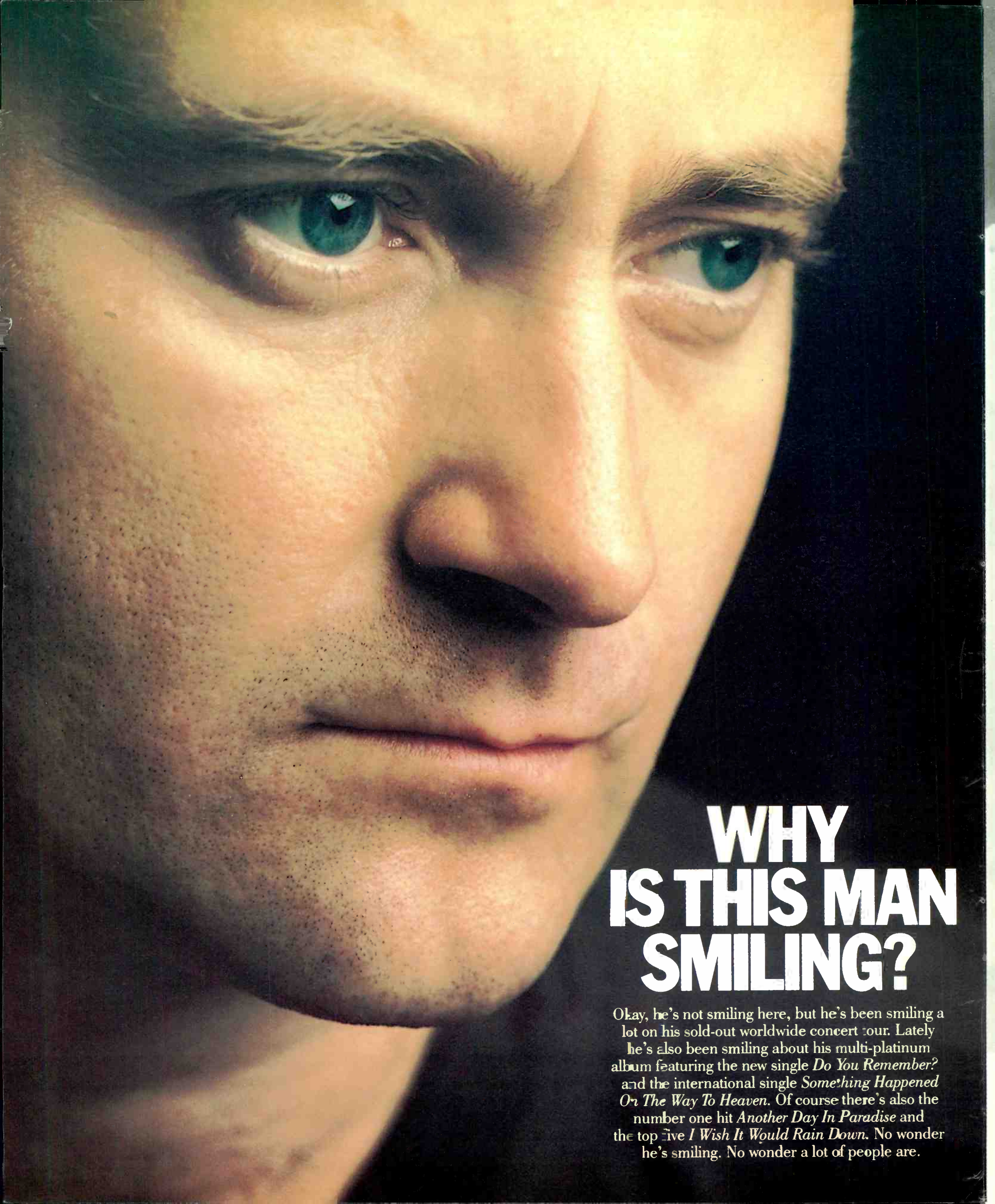
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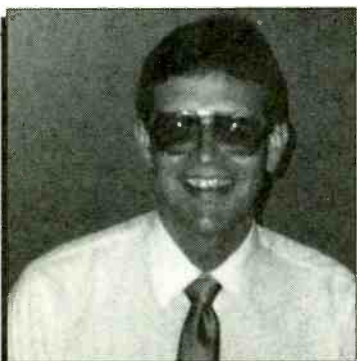
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WHY IS THIS MAN SMILING?

Okay, he's not smiling here, but he's been smiling a lot on his sold-out worldwide concert tour. Lately he's also been smiling about his multi-platinum album featuring the new single *Do You Remember?* and the international single *Something Happened On The Way To Heaven*. Of course there's also the number one hit *Another Day In Paradise* and the top five *I Wish It Would Rain Down*. No wonder he's smiling. No wonder a lot of people are.



Billboard's
PD
of the week

John Larson
KSD St. Louis

IT WOULDN'T HAVE LOOKED so good for PD John Larson if KSD St. Louis had slipped in the winter Arbitron. In the fall, when KSD was between PDs and consultant Larry Bruce was filling in for a week or so at a time, the classic rocker was up 4.9-6.0 12-plus.

Fortunately, KSD had a 6.7 last winter, which Larson attributes to two fairly simple moves. One was losing some softer library material that survived KSD's AC-to-classic rock evolution. The same station that played "Cross-Eyed Mary" had also played "Boogie Woogie Bugle Boy," "Easy Lover," and "Sweet Freedom."

The other was a new slogan, "St. Louis' only all classic rock," meant to reposition heritage rocker KSHE. "It's the definitive statement that defines exactly what we are," says Larson. "Nobody in this market plays more classic rock than we do, because classic rock is all we play. KSHE has been trying for a couple of years to position themselves as the classic rock station, but that's not what they are."

"I'm going to take the classic rock image away from KSHE. Whether they have heritage won't matter because I'm going to produce a product that's consistently better than anything they can deliver in that genre. At the same time, they're a better station for 18- to 24-year-olds because they're a lot harder than we are."

Therein lies an interesting balance. While the soft pop underbelly of KSD's library is gone, its texture is still relatively light. KSD, which recently co-promoted a Little River Band show, dayparts heavily, but more to keep the harder records out of middays than to keep softer songs out of nights. And one of its slug lines is "classic rock without the hard rock."

So even without its softest music, KSD's female numbers were up in the winter. "While the station may have been softer before, it had also been broad and unfamiliar. The music wasn't as well balanced as it could have been. There were three to four songs in a row that might be unfamiliar to most people. Women have a tendency to gravitate to stations with familiar music; I tried to make it more palatable for them."

"We're 60% male, 40% female. If you can do that, you're doing a good job. If you're 50/50, you're doing an outstanding job, and you probably got help in the female demos from Arbitron," Larson says.

This is KSD in middays: Peter Frampton, "Baby I Love Your Way"; the Beatles, "She Came In Through The Bathroom Window"; Heart, "Heartless"; Journey,

"Don't Stop Believin'"; Genesis, "Throwing It All Away"; Kingsmen, "Louie Louie"; Grand Funk Railroad, "Closer To Home"; Doo-bie Brothers, "Long Train Running"; Billy Joel, "Angry Young Man"; Rod Stewart, "Reason To Believe;" and Poco, "Heart Of The Night."

A 12-year PD, Larson has shuttled between formats and market sizes. From top 40 WZOK Rockford, Ill., he went to Doubleday for five years when its stations were album rock's most controversial. After WCMF Rochester, N.Y., he oversaw KDKB Phoenix's move to classic rock, then programmed WIMZ Knoxville, Tenn., for two years before joining KSD last December.

In the mid-'70s, Larson worked with J.C. Corcoran at WYFE Rockford. In the early '80s, when Larson programmed WAVA Washington, D.C., Corcoran was a jock on rival WWDC-FM. Now, Corcoran is St. Louis' most controversial morning man. And during KSD's PD hunt, gossip had it that Corcoran was running the station and his "hard-to-control" reputation was scaring off candidates.

"If people were saying that it was just because there was no day-to-day PD here, and obviously Larry Bruce couldn't be here every day," Larson says. "Somebody had to be the focal point of what was going on, and J.C. was here and knew the market. We have a good working relationship where we respect each other's opinions. We don't have a problem at all... I can't think of anybody I've worked with who works harder on each day's show."

On the day of this interview, Corcoran and his "Breakfast Club" teammates were just back from a May Day remote in Moscow, for which the station tied in with McDonald's to give away a U.S.S.R. trip. KSD's other spring promotion is Thousand Dollar Thursdays with a new money artist hourly.

KSD is one of those rare gold-based stations to acquire strong numbers several years after its sign-on. That was possible, Larson says, because instead of having a large dissatisfied cume that sampled the station, left, and had to be lured back, KSD attracted listeners' attention several years later as its focus was tightening.

As for luring an audience when a station's "oh wow" value is gone, he says, "We just try to add different features and not do some that we've done in the past. TV networks will bring new series along, but they'll also have the old standards. That's also what classic rock stations do." SEAN ROSS

CAB Calls For Sweeping Broadcast Changes Canadian Assn. Seeks Deregulation, More Flexibility

BY KIRK LaPOINTE

OTTAWA—Warning that the survival of Canadian radio is at stake, the Canadian Assn. of Broadcasters has called for major rule changes that go even further than deregulation proposals by the federal broadcast agency.

In preparation for a wide-ranging June 26 FM policy hearing, the CAB has outlined a comprehensive strategy it says is necessary to ensure financial viability of a medium that now sees roughly half its stations lose money in Canada.

The Canadian Radio-television and Telecommunications Commission, in the first FM policy review in more than 15 years, has proposed to lighten FM's regulatory burden but toughen Canadian content requirements to match those on AM.

In its 66-page report, "A New Deal For Radio," the CAB asks for a significant reduction of regulatory demands, including much more flexibility for FM broadcasters to program music, hits, spoken-word content, and commercials. Significantly, it has given only qualified support to the CRTC proposal to raise Canadian content requirements to 30% for most FMs. It wants such quotas phased in over the course of two years, applied only to certain types of stations, and counted weekly, not daily.

Canadian FM policy—which effectively eliminates the top 40 format on FM—allows stations to play no more than 49% hits. The CRTC, worried that Canadian music gets dropped when it becomes popular in order that stations have room for audience-attracting foreign hits, has proposed to exclude Canadian selections from calculations involved in adhering to the hits-to-nonhits rule. The CAB, however, wants all Canadian selections instead to be classified as nonhits, thus allowing broadcasters to play many more foreign hits.

The CAB also wants all Canadian music to be exempt from limits on how many times a song can be played each week. Currently, hit Canadian music cannot be played more than 18 times weekly; there is no such limit on nonhit Canadian music.

It also wants Canadian content requirements for both AMs and FMs to be met weekly, not daily. Some critics of existing Canadian content rules say stations already program their "Cancon" most heavily in off-peak hours; the CAB plan would allow stations to playlist Canadian music in off-peak days.

Canadian radio has undergone sizable regulatory changes in recent years, including a postcard-type FM promise of performance and several rule changes. But Ca-

nadian radio still lags far behind its American counterpart in regulatory freedom. Also on the CAB's lengthy list of demands—some of which would also impact AM stations—are the following:

- That current 150-minute-a-day limits on commercials be changed to a 15% weekly limit, a move that would trim the amount of time possible to 1,134 minutes from 1,150

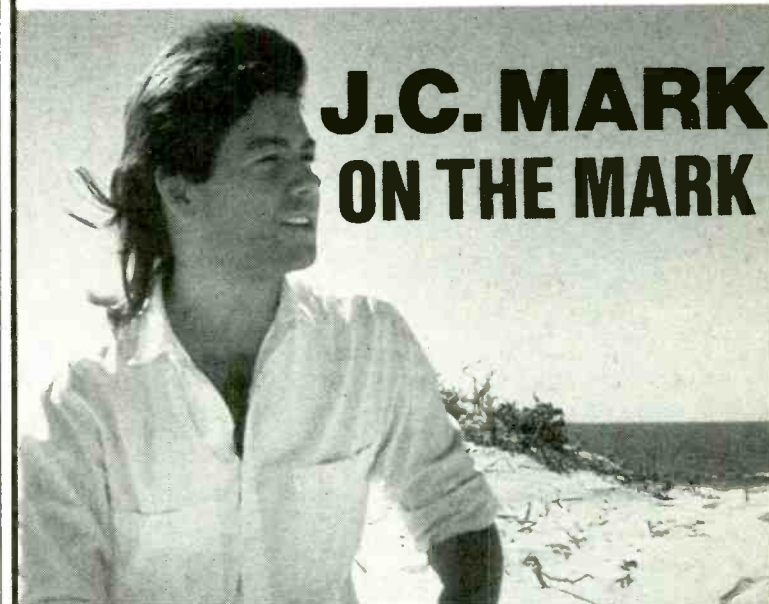
but allow much more flexibility in programming. Another demand is that station promos with or without sponsor mentions be excluded from the spot count.

- That spoken-word programming, one of the banes of FM programmers, include everything but music and commercials—specifically, station promos.

(Continued on page 25)

QUESTION

"WHERE IS THE CONSCIENCE OF THE WORLD?"



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	5	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP 4 weeks at No. 1
2	2	2	6	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
3	4	6	9	WILD CHILD CAPITOL LP CUT	HEART
4	3	4	12	BABY, IT'S TONIGHT REPRISE 7-19869	JUDE COLE
5	6	5	8	YER SO BAD MCA 53833	TOM PETTY
6	11	—	2	HOLY WATER ATCO LP CUT	BAD COMPANY
7	9	10	4	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
8	7	9	11	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
9	12	13	7	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
10	10	11	6	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
11	13	14	8	FORGOTTEN YEARS COLUMBIA 38-73336	MIDNIGHT OIL
12	8	7	11	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
13	5	3	10	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT
14	14	29	3	I THINK I LOVE YOU TOO MUCH ARISTA LP CUT	THE JEFF HEALEY BAND
15	17	18	6	NOW YOU'RE GONE Geffen 4-19976	WHITESNAKE
16	20	20	6	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
17	25	27	5	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
18	19	17	12	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
19	15	15	12	7 O'CLOCK CAPITOL 44513	THE LONDON QUIREBOYS
20	27	34	3	HUNGRY RCA 2607	LITA FORD
21	24	19	5	LOVE IS ATLANTIC 7-87945	ALANNAH MYLES
22	21	12	16	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
23	30	—	2	EVERY LITTLE THING REPRISE 4-19799	JEFF LYNNE
24	23	28	9	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
25	28	32	4	CHAIN OF FOOLS DGC LP CUT	LITTLE CAESAR
26	18	16	11	THIS & THAT RCA 9180	MICHAEL PENN
27	16	8	13	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
28	29	30	4	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW AND DAVID BOWIE
29	NEW ▶	1	1	LIVE IT UP ATLANTIC 4-87909	CROSBY, STILLS & NASH
30	22	21	8	STRANGER THAN PARADISE ATLANTIC LP CUT	SLEEZE BEEZ
31	31	38	4	WAY DOWN NOW ENSGN 23522/CHRYSALIS	WORLD PARTY
32	26	25	9	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
33	39	46	3	YESTERDAY GIRL ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
34	34	43	3	ALL FOR YOU A&M 1505	DAVID BAERWALD
35	38	50	3	DON'T BE AFRAID OF THE DARK Geffen LP CUT	Y & T
36	33	36	6	DROP THE GUN RCA LP CUT	KINGS OF THE SUN
37	37	41	4	SUPERCONDUCTOR ATLANTIC LP CUT	RUSH
38	32	31	8	HIGH LANDRONS CAPITOL LP CUT	ERIC JOHNSON
39	35	33	16	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
40	49	—	2	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
41	36	23	13	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
42	45	—	2	OH PRETTY WOMAN CHARISMA LP CUT	GARY MOORE
43	NEW ▶	1	1	YOUR MA SAID YOU CRIED IN YOUR SLEEP... ESPARANZA LP CUT/ATLANTIC	R. PLANT
44	44	—	2	WHAT ARE YOU DOING WITH A FOOL LIKE ME CAPITOL 44543	JOE COCKER
45	43	—	2	FLYING UNDER RADAR SIRE LP CUT	JERRY HARRISON: CASUAL GODS
46	NEW ▶	1	1	BACK TO SQUARE ONE ELEKTRA LP CUT	ERNIE ISLEY
47	40	48	3	THE EMPEROR'S NEW CLOTHES ENSGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
48	50	22	9	MONKEY ON MY BACK Geffen LP CUT	AEROSMITH
49	NEW ▶	1	1	THE DISTANCE MERCURY LP CUT	COMPANY OF WOLVES
50	42	44	4	ANGEL WITH A DIRTY FACE ATLANTIC LP CUT	LOU GRAMM

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating 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

NAT'L FORMAT RATINGS

(Continued from page 15)

9.1 women, and 7.0-7.4 men.

One possible explanation is that ethnic sampling has gotten better. Spanish-language radio (3.7-4.0 overall) was up 3.8-4.1 mornings, 3.7-4.1 middays, 3.3-3.5 afternoons, 3.5-4.2 nights, 4.1-4.6 35-64, 4.1-4.6 adult women, and 3.5-3.7 adult men. There were no major dayparts or demos where it was not up at least a share. Since Spanish-language broadcasters tend to see this as an improvement in sampling, one might project that phenomenon to urban, also.

But it should also be noted that much of what top 40 has done over the last six months seems to have had the opposite of its intended effect. Top 40 has tried to superserve adult listeners, sometimes to the exclusion of teens, but teens are the only age cell that was up. Following the decline of Rock 40-mania, it has become less rock-driven in an attempt to protect its female demographics, but women were down and men were stable. Although many major-market stations are more "rhythmic," urban continues to eat at top 40's chief demos. And while Hispanics are an increased part of the target audience, the benefits that Spanish-language stations reaped this time around have not spilled over to top 40. In other words, top 40's attempt to be something other than top 40 seems only to have confused its core audience, not broadened it.

So what about the fall 1988 Arbitron diary change and its still-cited effect on top 40? Well, top 40 was down in middays and AC was up. But top 40's drop in middays is slightly smaller than or equal to its drop in other dayparts. And AC's midday rise, 1.4 shares, is smaller than easy's 1.8 share drop.

OTHER FORMATS

News/talk, the format that had the sharpest rise in the fall book, gave back all of what it gained last time, going 12.6-12.1 12-plus, and suggesting that the liberalization of Eastern Europe was not a two-book event. The drops were sharpest at night (12.4-11.8 this time, and down from a 14.3 during baseball season six (Continued on next page)

BONADUCE, JED THE FISH

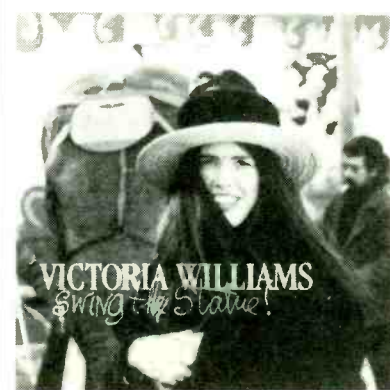
(Continued from page 18)

had insurance to cover the expense, Jed realized he had to go straight. Without treatment, Jed says, "there is no doubt" that he would have been arrested again, or worse.

After more than nine weeks of treatment, Jed lived 90 days in a half-way house, then moved home, and finally returned to the air. "I heard from co-workers that people were surprised that I was involved with heroin, but they were also supportive," he says. "I had a real sweet situation. My fans were supportive and my employer is supportive. That is really all I could ask for and it was a key for me being willing to recover."

There was a time in KROQ's history when "you could smoke and snort everything," Jed says. "But it's not like that anymore. For the first time in a long time I have a lot of respect for the management and I'm really enthused about the people I'm working with. That's new."

TAKE A RIDE DOWN THE DUSTY BACK ROADS OF LOS ANGELES



"If the harmonic convergence ever needed a musical spokesperson, she'd get my vote."
—Spin

FEATURING:

"Tarbelly and Featherfoot"

Produced by Michael Blair and Victoria

Recorded and mixed by Kevin W. Smith

ROUGH TRADE
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FOR WEEK ENDING JUNE 9, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	5	6	WAY DOWN NOW ENSGN 23522/CHRYSALIS	WORLD PARTY 1 week at No. 1
2	1	3	7	POLICY OF TRUTH SIRE 0-21534/REPRISE	DEPECHE MODE
3	3	1	8	HERE'S WHERE THE STORY ENDS DGC 4-19691	THE SUNDAYS
4	4	2	10	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
5	7	6	8	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
6	8	16	4	PRETTY PINK ROSE ATLANTIC 4-87924	ADRIAN BELEW & DAVID BOWIE
7	5	4	10	THE EMPEROR'S NEW CLOTHES ENSGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
8	6	8	4	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/REPRISE	MORRISSEY
9	10	12	4	NEVER DO THAT SIRE 4-19820/WARNER BROS.	PRETENDERS
10	9	11	6	WHEN THE RIVER RUNS DRY ATLANTIC 4-87929	HUNTERS & COLLECTORS
11	11	7	6	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
12	13	10	8	HEY VENUS VIRGIN LP CUT	THAT PETROL EMOTION
13	14	15	5	NOBODY BUT YOU SIRE LP CUT/WARNER BROS.	LOU REED/JOHN CALE
14	12	9	8	BOOK OF DREAMS A&M 18018	SUZANNE VEGA
15	15	22	3	BALL AND CHAIN EPIC LP CUT	SOCIAL DISTORTION
16	16	13	12	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
17	18	26	4	FLYING UNDER RADAR SIRE LP CUT/WARNER BROS.	JERRY HARRISON: CASUAL GODS
18	26	—	2	FALLING WARNER BROS. 4-19757	JULEE CRUISE
19	19	19	5	LOVE BARGE EPIC LP CUT	BIG DIPPER
20	21	23	3	TEARS WON'T HELP RHINO LP CUT	STEVE WYNN
21	29	—	2	GIVE IT UP POLYDOR 869-044-4/POLYGRAM	HOTHOUSE FLOWERS
22	20	18	10	PURE MCA 53816	THE LIGHTNING SEEDS
23	24	—	2	WE DON'T DO THAT ANYMORE MAMMOTH LP CUT/RCA	SIDEWINDERS
24	NEW ▶	1	1	ALL I WANT MCA LP CUT	THE LIGHTNING SEEDS
25	17	14	15	METROPOLIS ARISTA 9944	THE CHURCH
26	NEW ▶	1	1	JOEY I.R.S. 73014	CONCRETE BLONDE
27	23	—	2	PINEAPPLE FACE CAPITOL V-15559	REVENGE
28	22	—	2	BACK OF MY MIND EPIC LP CUT	O-POSITIVE
29	NEW ▶	1	1	GROWING OLD VIRGIN 4-98977	THE ORIGIN
30	25	—	2	STARING AT THE SUN COLUMBIA 44-73196	ULTRA VIVID SCENE

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

NAT'L FORMAT RATINGS

(Continued from preceding page)

months ago), and in adult women (14.9-12.4) and adult men (14.3-13.7).

Country remains stable in the year-round measurement markets, up 9.4-9.5 overall and up a tenth of a share or two in most major dayparts and demos. (It is up 10.3-10.4 men, down 9.7-9.6 women.) Country's rival format, oldies, on the other hand, is down 5.9-5.7 overall and down two or three tenths in most places.

Notably, oldies is down 3.1-2.0 teens and 5.1-4.8 in 18-34, but edges up 8.5-8.6 in 25-54 and holds at an 8.5 in 35-64. This suggests a couple of things. One, with most markets in our sample now having had oldies on FM for awhile, the novelty is wearing off outside its primary target of 25-plus, and numbers are now reflecting the format's natural consistency, especially when one considers the rise of pre-Beatles oldies at most FMs over the last several years. It also suggests that the growth that was taking place in oldies simply because of the greater number of major- and medium-market FMs doing the format has abated.

In the summer, classic rock stations tended to be up by a few tenths while mainstream album rockers posted corresponding losses. In the fall, the two formats tracked down together. This time, it was back to the summer phenomenon where album rock was down 8.6-8.4 and classic rock was up 3.3-3.5. With modern rock stations added in, the album rock universe was perfectly static at a 12.6 share 12-plus.

Album rock was down 8.8-8.4 in mornings; classic was up 3.4-3.7. Album was stable at a 9.0 in middays; classic rose 3.4-3.7. In 18-34 adults, album rock was off slightly 17.0-16.9, but classic rock rose 6.1-6.7. The same goes for adult men, where album was off 12.6-12.3 while classic was up 4.8-5.2. This despite the fact that some of the most heralded individual success stories of the winter were new current-leaning rockers like KUFO Portland, Ore., or WXTB Tampa, Fla.

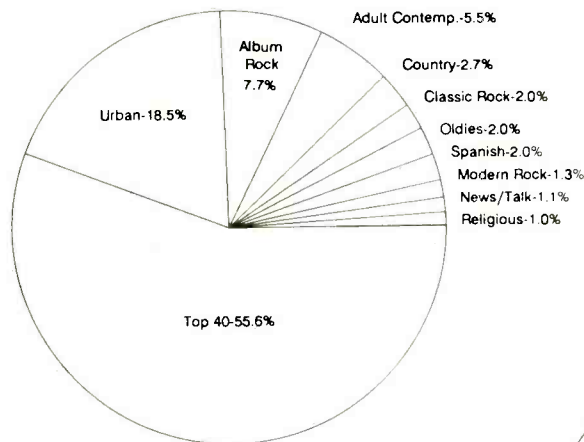
And what AC did not pick up from easy listening, two other 35-plus-targeted formats seem to have gained. Classical was up 1.7-2.0 12-plus with gains of approximately two-tenths in most demos and dayparts and a 2.5-2.9 rise in 35-64, the one most impacted by the easy exodus. Similarly, adult standards rose 3.4-3.6, gaining a tenth or two at most times. In adult women, the format was up 3.9-4.2.

TSL: SPANISH RULES

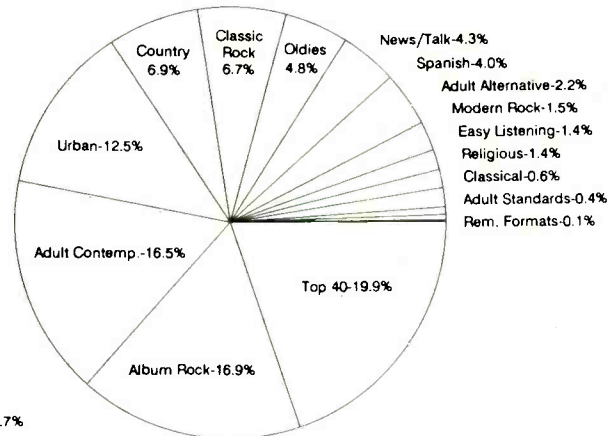
Nationally, time-spent-listening rankings were virtually unchanged from the fall. Spanish still rules, with a rise from an average 11 hours and 21 minutes per listener each week to 11:49. Easy, despite its travails, was up 10:18-10:40. In fact, most formats got at least an extra quarter-hour of listening each week, indicating that radio listening was up overall during the fall.

Other TSL rankings, beginning with third place: urban (10:07-10:27); adult standards (9:43-10:05); country (9:36-10:00); religious (8:52-8:49); album rock (8:22-8:37); AC (8:10-8:36); adult alternative (7:42-8:09); N/T (7:33-7:53); modern rock (7:27-7:45); classic rock (7:19-7:35); top 40 (7:22-7:30); but down to 13th place from 11th); classical (7:11-7:25); and oldies (7:15-7:21).

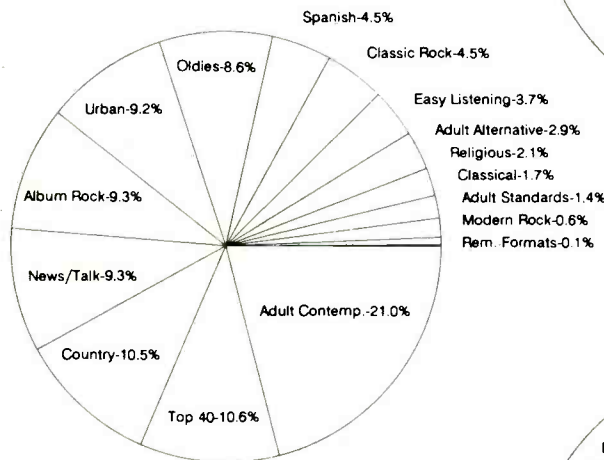
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



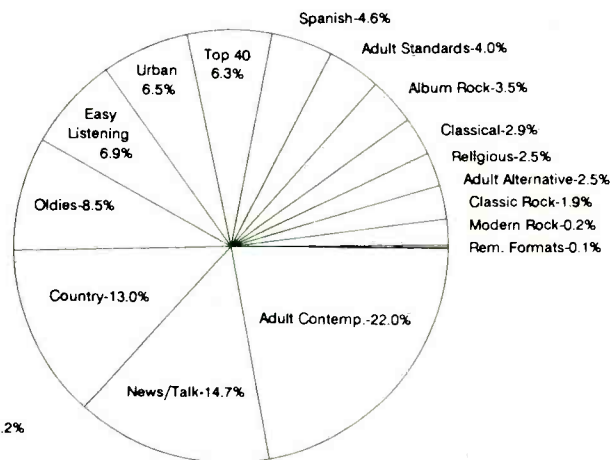
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



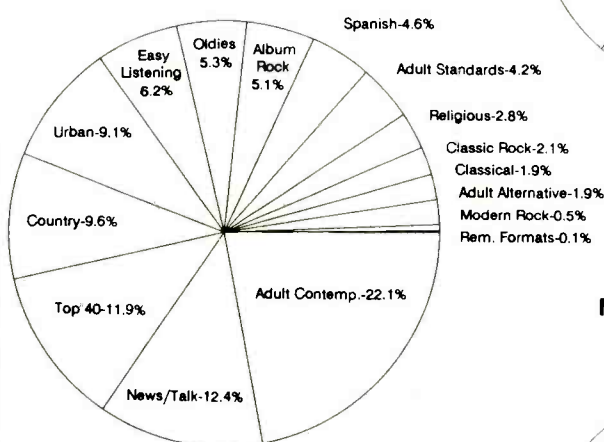
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



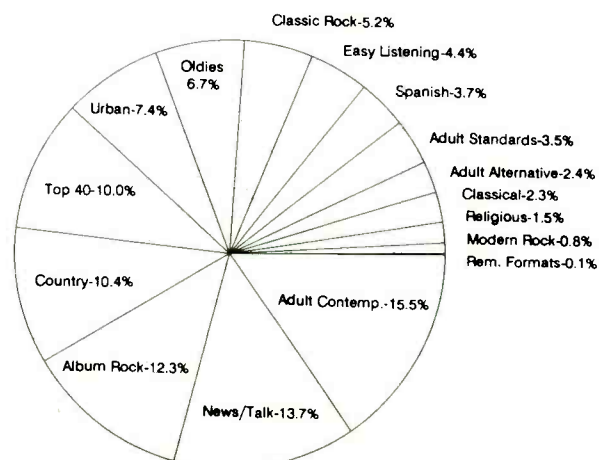
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
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Billboard magazine.

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Hot Hits in Tokio

- Week of May 20, 1990
- Nothing Compares 2 U Sinead O'Connor
 - Alright Janet Jackson
 - Hold On Wilson Phillips
 - Don't Wanna Fall In Love Jane Child
 - Vogue Madonna
 - All I Wanna Do is Make Love To You Heart
 - Poison Bell Biv DeVoe
 - Rub You The Right Way Johnny Gill
 - How Can We Be Lovers Michael Bolton
 - All Around The World Lisa Stansfield
 - It Must Have Been Love Roxette
 - Whip Appeal Babyface
 - Heartbeat Seduction
 - Save Me Fleetwood Mac
 - This Old Heart Of Mine Rod Stewart with Ronald Isley
 - Love Child Sweet Sensation
 - The Humpty Dance Digital Underground
 - Do You Remember Phil Collins
 - Book Of Dreams Suzanne Vega
 - Drive Me Nuts Pink Cloud
 - Welcome To The Terrordome Public Enemy
 - I'll Be Your Shelter Taylor Dayne
 - Shake It Up Jamaica Boys
 - U Can't Touch This M.C. Hammer
 - I Wanna Be Rich Calloway
 - Morcego Lisa Ono
 - I'll Be Your Everything Tommy Page
 - Monster Rock Tokyo Ska Paradise Orchestra
 - Soledad Roe
 - Spread My Wings Troop
 - Ready Or Not After 7
 - Cradle Of Love Billy Idol
 - The Sex Of It Kid Creole & The Coconuts
 - Children Of The Night Richard Marx
 - Cruising For Bruising Basia
 - Shiawase De Aruyohni Flying Kids
 - Tiny Lips Gontiti
 - Deadbeat Club B-52's
 - Nobody But You Lou Reed with John Cale
 - Every Heartbeat Lori Carson
 - Your Baby Never Looked Good In Blue Exposé
 - Advice For The Young At Heart Tears For Fears
 - Here And Now Luther Vandross
 - Whole Wide World A'ne Lorain
 - Nicity Michel'le
 - Sending All My Love Linear
 - I Wish It Would Rain Down Phil Collins
 - Dah La La (I Can't Get Over You) Perfect Gentleman
 - The Heart Of The Matter Don Henley
 - Captured Brian Kennedy

J-WAVE
81.3FM

11 Janet Jackson, Alright
12 Digital Underground, The Humpty Dance
13 Michelle, Nicely
14 Rod Stewart With Ronald Isley, This D

WNCI 97.9
Columbus P.D.: Dave Robbins
1 Madonna, Vogue
2 Heart, All I Wanna Do Is Make Love To

15 Janet Jackson, Alright
16 Depeche Mode, Enjoy The Silence
17 New Kids On The Block, Step By Step

TOP 40/DANCE
HOT 97FM
New York P.D.: Joel Salkowitz
1 Bell Biv Devoe, Poison
2 Snap, The Power

28 EX Alisha, Bounce Back
29 Louie Louie, Sittin' In The Lap Of Lu
30 Richard Marx, Children Of The Night

15 Kiss, Forever
16 Billy Idol, Cradle Of Love
17 Andrew Doria, Shake It Up

B104
Baltimore P.D.: Steve Perun
1 Madonna, Vogue
2 M.C. Hammer, U Can't Touch This

Cleveland P.D.: Cat Thomas
1 Madonna, Vogue
2 M.C. Hammer, U Can't Touch This

106.5
St. Louis P.D.: Lyndon Abell
1 Roxette, It Must Have Been Love (From

B96
Chicago P.D.: Dave Shakes
1 Madonna, Vogue
2 Whistle, Always And Forever

San Francisco P.D.: Keith Nafaty
1 Janet Jackson, Alright
2 After 7, Ready Or Not

Dallas P.D.: Joel Folger
1 Madonna, Vogue
2 Heart, All I Wanna Do Is Make Love To

#100
Miami P.D.: Frank Amadeo
1 Madonna, Vogue
2 Calloway, I Wanna Be Rich

Q102
Cincinnati P.D.: Dave Allen
1 Aerosmith, What It Takes
2 Wilson Phillips, Hold On

Q100
San Diego P.D.: Garry Wall
1 Bell Biv Devoe, Poison
2 M.C. Hammer, U Can't Touch This

Power 106FM
Los Angeles P.D.: Jeff Wyatt
1 Janet Jackson, Alright
2 Bell Biv Devoe, Poison

Los Angeles P.D.: Scott Shannon
1 L.A. Guns, The Ballad Of Jayne
2 Heart, All I Wanna Do Is Make Love To

Worchester P.D.: Ron Valeri
1 Tesla, The Way It Is
2 L.A. Guns, The Ballad Of Jayne

POWER 93FM
Tampa P.D.: Marc Chase
1 Janet Jackson, Alright
2 M.C. Hammer, U Can't Touch This

WKTI
Milwaukee P.D.: Mike Berlak
1 Wilson Phillips, Hold On
2 Roxette, It Must Have Been Love (From

KUBE 93FM
Seattle P.D.: Tom Hutylar
1 Janet Jackson, Alright
2 Wilson Phillips, Hold On

Power 106FM
Los Angeles P.D.: Jeff Wyatt
1 Janet Jackson, Alright
2 Bell Biv Devoe, Poison

Philadelphia P.D.: Dave Allan
1 En Vogue, Hold On
2 Bell Biv Devoe, Poison

Washington D.C. P.D.: Donnie Simpson
1 En Vogue, Hold On
2 Janet Jackson, Alright

WW1's NBC Networks Gets A Ticket To The '92 Summer Olympics

LOS ANGELES—Westwood One is going to the 1992 Summer Olympics. Its NBC Radio Networks was recently awarded the English-language radio broadcast rights to the games, which will be held July 25-August 9 in Barcelona, Spain (Billboard, June 2).

NBC has exclusive television rights to the games, but according to WW1 chairman/CEO Norm Pattiz, it wasn't a given that NBC Radio would be awarded the radio rights to the Olympics, since the two are no longer related. "It's not just a slam dunk," says Pattiz. "We bid for the rights and put together a package that made NBC-TV very happy."

When NBC-TV and NBC Radio covered the 1988 Olympics in Seoul, South Korea, they "worked extremely well as a team," Pattiz says. In 1984, WW1 had the Spanish-language broadcast rights to the Los Angeles summer Olympics.

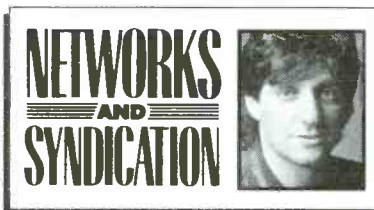
The agreement for the 1992 games allows WW1 to provide promotional tie-ins for its own coverage and Olympics-related music projects on its other outlets, such as WW1 programming, the Mutual Broadcasting System, The Source, and Talknet.

Pattiz says that despite WW1's emphasis on "special and big events," there will not be a WW1 push for the winter Olympics. "Historically the revenue potential and interest among stations aren't as

great for the Winter games as they are for the Summer games," he says.

WW1 CUTS LINEUP

Meanwhile, WW1 has named the specific shows included in last week's announcement that it would drop seven programs from its lineup. Set to cease airing after the week of June 25 are "Rock & Roll



by Craig Rosen

Never Forgets," hosted by Steve Downes & Marc Coppola; the shortform version of Mary Turner's "Off The Record"; Joel Denver's "Earth News"; the urban concert series "Night Scene"; the AC countdown "National Music Survey," with Bill Maier & Sylvia Aimerito; the country interview show "Listen In With . . ." hosted by Lon Helton; and the country concert series "Westwood One Presents." About 15 people, most of whom were associated with the dropped shows, have been laid off.

"Earth News," which WW1 bills as "America's longest-running al-

ternative entertainment and news feature," has been on the air since March 1973, and Pattiz acknowledges that "some of the shows have been on the air for quite some time [but] the audience has gone down and they are not generating enough revenue. Sometimes programs that go on for that long of a time just get stale," he says.

In other WW1 news, its Audiotex division has established the "Knebworth Artists' Hotline," a 900-number telephone line to raise funds for the U.S. Chapter of the Nordoff-Robbins Music Therapy Center. The phone line, 1-900-860-HITS, features messages from many of the artists performing at the June concert, including Paul McCartney, Elton John, and Eric Clapton. The daylong Knebworth benefit is sponsored by Nordoff-Robbins.

ABC GOES ALL CD

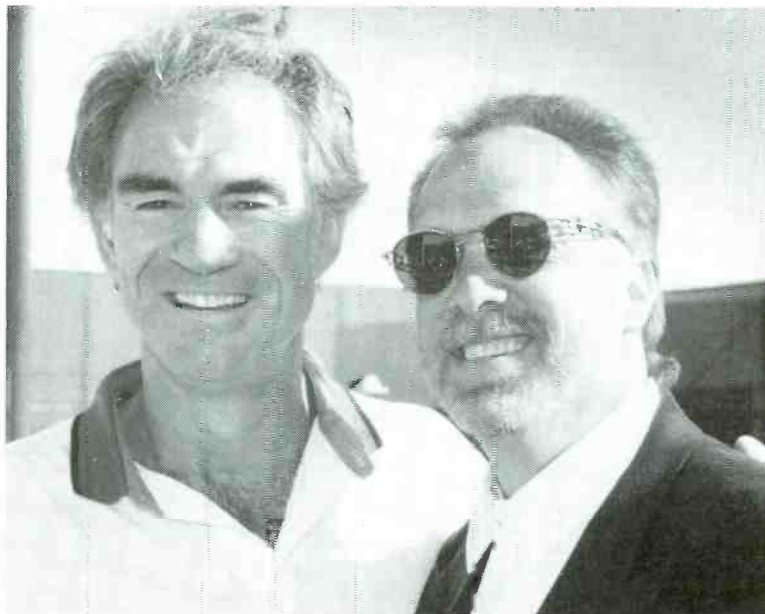
Beginning the week of June 25, ABC Radio Networks will issue its weekly dance show "Hot Mix" on compact disk. Beginning the week of June 16, ABC's "American Country Countdown" will also go CD (Billboard, April 14). With those moves, ABC becomes the first major network to offer all of its entertainment programming on CD. "American Top 40" went CD in February.

While "Hot Mix" will be available on CD only, "AT40" and "ACC" affiliates will have the option of re-

ceiving vinyl copies of the show. ABC will also offer upcoming specials on CD, including "Records And Romance," a three-hour interview show with Rosanne Cash and Rodney Crowell, set for the July 4 weekend. Bob Kingsley will host

the show. Also on tap for July 4 from ABC is "Hank Williams Jr. Live In Concert," also hosted by Kingsley. In October, for Country Music Month, ABC will offer yet another country special, "Ronnie Mil-

(Continued on next page)



CEOs Join Forces. Two CEOs joined forces at the recent Freeman Aces Cancer Tennis Tournament in California, which raised more than \$200,000 for cancer research. The sponsors were Larry Freeman, left, a former concert promoter turned CEO of Freeman Cosmetics, and Westwood One Radio Networks CEO Norm Pattiz, right. Pattiz raised some of the cash by auctioning off, among other items, Madonna concert tickets and a Rams road trip package.

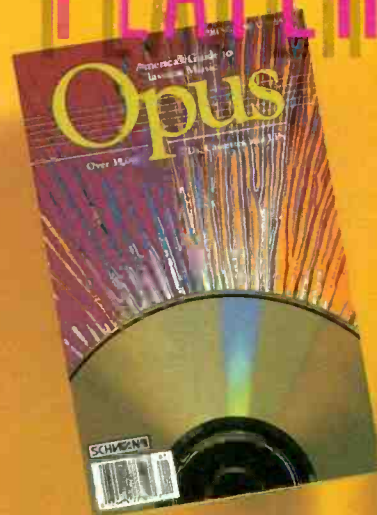
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NETWORKS AND SYNDICATION

(Continued from preceding page)

sap: **The Music And The Magic.**"

AROUND THE INDUSTRY

CBS Radio Networks recently signed a new five-year pact with the National Football League. The new package consists of 33 regular-season games, including 16 Monday night games, eight Sunday contests, a Thanksgiving Day double-header, two Saturday double-headers, one Saturday triple-header, and 12 postseason games. The coverage begins on Monday, Sept. 10, at 8:45 p.m. EDT, when the Super Bowl champion San Francisco 49ers meet the New Orleans Saints.

CBS is offering "**On The Move**" affiliates a special 20-part series for black music month in June. The series, hosted by **WMVP** Milwaukee PD **Billy Young**, will take a look at legendary performers who have helped shape black music, such as Nat King Cole, Aretha Franklin, and Quincy Jones. Also, Burbank, Calif.-based **SI Communications** is offering a black music month special. "**Roots, Rock & Rhythm**," hosted by **WBLS** New York personality **Frankie Crocker**, is an updated 12-hour special chronicling black music from James Brown to Ice-T.

Unistar has upped affiliate relations regional managers **Mary Dillon**, **Peter Tripi**, **Rob Magaziner**, and **Ron Nahoum** to regional directors/affiliate relations... **Laura Miller** has joined **Premiere Radio Networks** as a national account

manager. She was previously West Coast manager for **DIR Broadcasting**.

MUSIC SPECIALS

June 8-10, **Marvin Gaye**, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.

June 8-10, **Chad & Jeremy/Tony Orlando & Dawn/Jan & Dean/Lou Diamond Phillips/Tony Dow**, Cruisin' America With Cousin Bruce, CBS Radio, three hours.

June 8-10, **Lita Ford**, Metalshop, MJI Broadcasting, two hours.

June 8-10, **Billy Joel**, The Weekly Special, Unistar Radio Networks, 90 minutes.

June 8-10, **Teresa Brewer**, The Great Sounds, Unistar RP, four hours.

June 8-10, **Tanya Tucker**, The Stories Behind The Songs, Unistar RP, one hour.

June 9, **George Jones**, Country Gold Saturday Night Live, Unistar RP, five hours.

June 9, **The Four Tops**, Solid Gold Saturday Night, Unistar RP, five hours.

June 11-17, **Salute To Dad**, Dr. Demento, Westwood One Radio Networks, two hours.

June 11-17, **Roxette**, Direct Hits, MJI, one hour.

June 11-14, **Black Music Month Salute/Earth, Wind & Fire**, Starbeat, MJI, one hour.

June 11-17, **Michael Collina**, The Jazz Show With David Sanborn, WW1, two hours.

June 11-17, **School's Out! All-Concert Special**, High Voltage,

WW1, two hours.

June 11-17, **Creedence Clearwater Revival**, Classic Cuts, MJI, one hour.

June 11-17, **Chris Rea**, Rock Today, MJI, one hour.

June 11-17, "**Losing Out**" Demo, The Lost Lennon Tapes, WW1 Special Series, one hour.

June 11-17, **Tears For Fears**, In Concert, WW1, 90 minutes.

June 11-17, **The Who**, Superstar Concert Series, WW1, 90 minutes.

June 11-17, **Martin Mull**, Comedy Hour, MJI, one hour.

June 11-17, **Gregg Allman**, Desert Island Discs, MJI, one hour.

June 11-17, **Billy Idol**, Timothy White's Rock Stars, WW1, 90 minutes.

June 11-17, **Patty Loveless**, Country Today, MJI, one hour.

June 11-17, **America's Concert In The Country, Part III**, WW1, three hours.

CANADIAN ASSN. OF BROADCASTERS

(Continued from page 19)

• That regulatory "definitions" of music be eliminated and that charts be the guide for whether music falls into certain categories.

• And that current/recurrent/oldie guidelines be eliminated from a station's license.

The CRTC wants all contemporary music FMs, except easy listening outlets, to play 30% Canadian content, as AM does. CAB supports the move to higher ratios, but says that an FM station's vo-

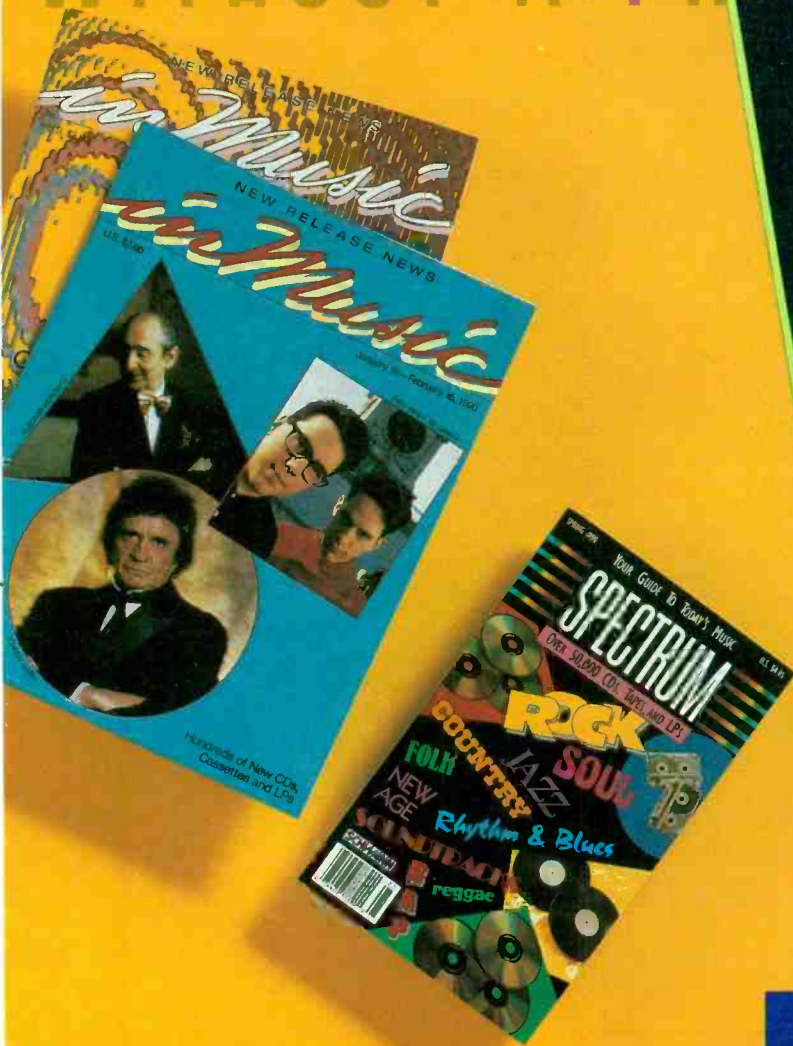
cal-to-instrumental-ratio should determine the level of Canadian content. Stations playing less than 50% vocals, according to the CAB's proposal, would have a 15% requirement; those playing 51-65% vocals would have a 20% Canadian music content; those playing 66-80% vocals would play 25% Canadian; and those with more than 80% vocals would play 30% Canadian repertoire.



So Nice, They Had To Broadcast It Twice. Urban AM KRIZ Seattle celebrates the launch of its sister station, KZIZ Tacoma, Wash., which will simulcast its programming to the southern half of the market. Seen at the kickoff are the stations' Sheila Kay, OM Frank Barrow, and PD Bailey Coleman.

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Chicago Greet Madonna With Panties, Parking, Paddles

NEW YORK—Thanks to three Chicago stations, underwear, paddles, and free parking were in abundance when the Madonna tour hit town May 23. Top 40 WBBM-FM (B96) spent \$18,000 on concert parking for listeners who hung underwear on their car, a tie-in with the B96 morning show's ongoing "no panties Thursday" shtick. PD Dave Shakes says B96 paid the \$5 parking fee for 3,600 cars, and that 80% of the cars that came into the lot were sporting underwear.

But crosstown rival WYTZ (Z95) OM Ric Lippincott takes partial credit for the high underwear turnout. Z95 stationed morning men Welch & Woody outside one of the lot entrances with 2,000 pairs of underwear to give away before the show. Lippincott says he spent just \$1,000 on the wholesale underwear but claims to have eaten into a major chunk of B96's spring promotional budget.

Meanwhile, after Madonna con-

fessed on "The Arsenio Hall Show" that she likes to be spanked, WKQX (Q101) had 2,000 paddles made up with "Madonna Spank Me Tour" on one side and morning man Robert Murphy on the other. Murphy said, "I now realize that when it comes to discipline and good behavior, Madonna shares my belief in traditional, old-fashioned values. I find that quality very admirable." But Q101's plans to distribute the paddles at the concert were nixed when the venue, Rosemont Horizon, decided that it would be too dangerous.

Although Madonna had three shows scheduled for Rosemont, the final concert was canceled due to the singer's throat infection. To comfort disappointed fans, Z95 aired a Madonna fantasy concert that evening complete with music from opening act Technotronic.

Also, Z95 is planning a New Kids On The Block slumber party June 4-5 at Sound Warehouse, where the

band's new album will go on sale at 12:01 a.m. Z95 will be providing pizza and Sunkist soda to the first 1,000 people and night jock Steven Craig



Promotions & Marketing

by Phyllis Stark

will broadcast live from the store. Listeners are being encouraged to wear pajamas.

BPME AWARD FINALISTS

Broadcast Promotion and Marketing Executives has announced the radio finalists for the International Gold Medallion Awards, which honor the best promotions of the year. WQCD New York, WCSX Detroit, and WBOS Boston are finalists for campaigns using one or more media.

In the TV-announcement category, the finalists are KINK Portland, Ore., KSEA Seattle, CBR Calgary, Alberta, and KBIG Los Angeles. The in-house radio announcement finalist is KGON Portland.

Print ad finalists are CBL Toronto, KING-FM Seattle, and WKQX. The finalists for outdoor/transit ads are KLOS Los Angeles, KNX Los Angeles, and KPRC Houston. Sales-promotion finalists are WINS New York, WCSX, and WBOS. Audience-promotion finalists are KLOL Houston, WXGT Columbus, Ohio, and WOKQ Dover, N.H.

For special-project promotions, the finalists are KINK and WKQX. The finalist in the jingle/music package category is JAM Creative Productions for its Spirit Of New England campaign for WBZ Boston. The winners will be announced June 13 during the BPME Convention in Las Vegas. Joan Rivers will host the awards ceremony.

IDEA MILL: FRUIT-FLY FUN

In response to a local controversy surrounding the spraying of the pesticide malathion on an area infested with Mexican Fruit Flies, oldies KCBQ-FM San Diego offered to fly a plane over the infested area and blast the flies with the song "La Bamba" instead. Local noise restrictions kept morning man/PD Sonny West and newsman John Q. Lawrence grounded, so instead they invited residents of the sprayed area to a car wash, where they washed cars for free to remove the controversial pesticide that can damage car paint.

In top 40 WQEN (Q104) Gadsden, Ala.'s Golden Q game, the station is hiding gold-colored letter Q's all over town and then giving out clues on the air about where they are hidden. Listeners who retrieve the letters win \$1,004 worth of client merchandise. Clues are also posted at the sponsor location, which changes each week. In honor of Soviet president Mikhail Gorbachev's visit to the Twin Cities, top 40 KDWB Minneapolis morning man Steve Cochran held a best-birthmark contest. The winner received a trip to Moscow, Minnesota.

In album KRXQ Sacramento, Calif.'s Money Or The Glove Box promotion, listeners can choose between cash or a mystery prize hidden in the glove compartment of the station Corvette. Glove-box prizes range from trips to Maui and Knebworth to a tub of jalapeño Cheez Whiz and a collection of CDs from pan-flutist Zamfir. N/T KNX Los Angeles will raise funds for the Society for the Prevention of Cruelty to Animals with the third annual Purina Hi-Pro Dog Run on June 10. Owners and pets can participate together in either a two-mile run or a one-mile walk/run.

PRO-MOTIONS

Darcy Provo has been named marketing director of N/T KGO San Francisco. She was previously director of public relations and advertising for the Hyatt Regency San Francisco. Trisha Freriks has been named promotions manager at AC CIQM (Q103) London, Ontario. She was previously promotions coordinator at CKNX-AM-FM Wingham, Ontario. Freriks replaces Nancy Matheson, who becomes marketing manager at CJCL Toronto.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Funky Town**, Lipps Inc., CASABLANCA
2. **Coming Up**, Paul McCartney, COLUMBIA
3. **Biggest Part Of Me**, Ambrosia, WARNER BROS.
4. **Don't Fall In Love With A Dreamer**, Kenny Rogers With Kim Carnes, UNITED ARTISTS
5. **Call Me**, Blondie, CHRYSALIS
6. **The Rose**, Bette Midler, ATLANTIC
7. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL
8. **Hurt So Bad**, Linda Ronstadt, ASYLUM
9. **Cars**, Gary Numan, ATCO
10. **Little Jeannie**, Elton John, MCA

POP SINGLES—20 Years Ago

1. **Everything Is Beautiful**, Ray Stevens, BARNABY
2. **Which Way You Goin' Billy?**, Poppy Family, LONDON
3. **Love On A Two-Way Street**, Moments, STANG
4. **Up Around The Bend/Run Through The Jungle**, Creedence Clearwater Revival, FANTASY
5. **Cecilia**, Simon & Garfunkel, COLUMBIA
6. **Get Ready**, Rare Earth, RARE EARTH
7. **The Letter**, Joe Cocker, A&M
8. **American Woman/No Sugar Tonight**, Guess Who, RCA
9. **Make Me Smile**, Chicago, COLUMBIA
10. **The Long And Winding Road/For You Blue**, 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. **Pretenders**, Pretenders, SIRE
10. **Middle Man**, Boz Scaggs, COLUMBIA

TOP ALBUMS—20 Years Ago

1. **McCartney**, Paul McCartney, APPLE
2. **Let It Be**, Beatles, APPLE
3. **Deja Vu**, Crosby, Stills, Nash & Young, ATLANTIC
4. **Soundtrack**, Woodstock, COTILLION
5. **Hendrix Band Of Gypsys**, Jimi Hendrix, Buddy Miles & Billy Cox, CAPITOL
6. **Tom, Tom Jones**, PARROT
7. **Bridge Over Troubled Water**, Simon & Garfunkel, COLUMBIA
8. **Chicago**, COLUMBIA
9. **Movement**, Isaac Hayes, ENTERPRISE
10. **It Ain't Easy**, Three Dog Night, 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. **I'm Already Blue**, The Kendalls, OVATION
6. **Trying To Love Two Women**, The Oak Ridge Boys, MCA
7. **Smooth Sailing**, T.G. Sheppard, WARNER/CORB
8. **He Stopped Loving Her Today**, George Jones, EPIC
9. **Lucky Me**, Anne Murray, CAPITOL
10. **Take Me In Your Arms And Hold Me**, Jim Reeves & Deborah Allen, RCA

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
7. **Let Me Be The Clock**, Smokey Robinson, TAMLA
6. **Gotta Get My Hands On Some**, Fatback, SPRING
8. **Landlord**, Gladys Knight & the Pips, COLUMBIA
9. **Back Together Again**, Roberta Flack With Donny Hathaway, ATLANTIC
10. **All Night Thing**, Invisible Man's Band, MANGO

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Hunka, Hunka Burnin' Bush. MCA Music Publishing president Leeds Levy and Bush Burnin' Music principals Charles Huggins and Paul Laurence celebrate the signing of their worldwide co-publishing agreement. Shown at the Hush Productions offices in New York, from left, are Huggins, Merrill Wasserman, VP, foreign acquisition, MCA; Levy; Tita Gray, manager of creative services, MCA; and singer/songwriter/producer Laurence.

Next Plateau Is On The Rise In Record World Gets Push To Prominence From Sybil, Salt-N-Pepa Hits

BY JANINE McADAMS

NEW YORK—The New York-based label Next Plateau has itself stepped up to a higher plane since it began in early 1980 as principally a 12-inch-dance-record production shop. The label has had a bonanza in the past year with rap queens Salt-N-Pepa and dance diva Sybil, each of which earned certified singles (platinum for "Expressions," gold for "Walk On By"). The acts gave the independent company two simultaneous top 10 black chart hits in February, a feat unmatched since Motown's '60s heyday.

Begun by New York native Eddie O'Loughlin, who had come up

through the A&R and promotion ranks at Midland Records, which charted a number of '70s disco hits (including Carol Douglas' "Doctor's Orders" and Silver Convention's Grammy-winning "Fly, Robin, Fly"), Next Plateau was originally a production company servicing acts to major labels (like Jenny Burton to Atlantic) and licensing acts from overseas (like English rock bands Girl-school and Uriah Heep).

By 1985, says O'Loughlin, "it was increasingly difficult dealing with major companies, spending so much time explaining what rap was, how to market it, why it's viable." He decided to market and promote his records through independent channels. With another Midland veteran, Jenniene Leclercq, now on staff as VP, the label successfully marketed O.C. & Crazy Eddie's "Masters Of The Scratch," a regional hit, and London licensee Princess, whose "Say You're My No. 1" was a dance-club smash. In 1986, O'Loughlin asked Leclercq to become a full partner in the label.

O'Loughlin and Leclercq believe in focusing on the music, as opposed to marketing or promotion gimmicks. They also talk a lot about "magic"—the right song, the right artist, the right producer, the right time. And timing is the toughest element.

They point to Sybil, the first artist the label signed five years ago. She charted two records in 1987 that fell outside the black top 40. The magic developed when the label partners concentrated on finding Sybil the right material; 1989's "Walk On By" and "Don't Make Me Over" were already sterling songs with plenty of

appeal. The result: back-to-back top five singles.

Magic developed fairly quickly with Salt-N-Pepa. Female rappers were not fully accepted in hip-hop circles by 1986, when Next Plateau signed Sparky D and Blossom, whose projects faded. With producer Hurby "Luv Bug" Azor and pals Cheryl "Salt" James and Sandy "Pepa" Denton, the right producer/right material/right artist formula gelled. The duo gained attention with their first rap single, "My Mike Sounds Nice," in 1987. The following year's "Push It" earned them a gold single.

Heralded by the smash "Expressions," which went to No. 1 on Billboard's Hot Rap Singles chart and was the first gold (and now platinum) single of 1990, the new Salt-N-Pepa album proves the act's development as a mainstay of the rap firmament.

Says Leclercq: "The album is called 'Black's Magic,' and these girls and their producer are really magical. There's something so special about them, the music they come up with blows me away. What Cheryl James did [writing and producing 'Expressions'] is just phenomenal her first time out. She's now producing other acts on her own."

James' newest venture is the Next Plateau debut of R&B quartet 4 Play, whose single "We Can Do The Nasty" was released in late May.

O'Loughlin adds that wunderkind producer Azor, also responsible for producing material for Kid 'N Play, Sweet Tee, Dana Dane, and Kwamé, has recently sealed a deal for his Sound Check Records through Next

(Continued on page 29)

Black Music Gets Spotlight In June Retail Promos, Radio Programs Mark Special Month

JUNE IS BLACK MUSIC MONTH. The tradition began almost hand-in-hand with the founding of the now-dormant Black Music Assn. in 1978. In June 1979, the BMA membership, including many top artists, was feted at a White House reception, where then President Jimmy Carter declared June "Black Music Month," in tribute to the achievements and contributions of black musical artists. A decade later, educational campaigns and radio/retail promotions continue to highlight the thrust of Black Music Month.

For example, in conjunction with the Radioscope network, Columbia Records is coordinating giveaways and a contest called the Black Music Month African Safari, where the winner gets an all-expenses-paid trip to a chosen area of the African continent. In addition, Radioscope will run interviews with five acts:

Earth, Wind & Fire, Nancy Wilson, Perfect Gentlemen, the Superiors, and Tashan. Capitol will release a music sampler and a 1990 edition of its annual ethnic music poster. SI Communications in Burbank, Calif. (818-841-9350), is making available a 12-part radio program called "Roots, Rock & Rhythm" that traces the origins of contemporary black music, with interviews with producers, artists, and music critics, to be hosted by WBSL New York's Frankie Crocker. On Monday (4), MJI Broadcasting is hosting a first-ever, eight-city, live satellite promotion from the Apollo Theatre in New York, where eight urban stations will conduct interviews with Melba Moore, Salt-N-Pepa, Freddie Jackson, Keith Sweat, Paul Jackson Jr., and others, all sponsored by Bacardi Fruit Mixers. These are just some of the many industry activities taking place to mark the significance of the month.

It is also interesting to note, in light of celebrating Black Music Month and the current atmosphere of musical nostalgia, how many new artists are being compared with the greats who have gone before. Tashan is a promising artist; but is he our generation's Marvin Gaye, as he has been touted in the press? Perhaps it is too soon to tell; perhaps he is simply himself, a legacy of his own to leave. Is it fair to fab vocalist Johnny Gill that his bio also draws direct parallels between his life and Gaye's? Should the Good Girls be compared with the Supremes, the talented Milira to Sarah Vaughan? It is a heavy burden for newcomers to bear, setting up expectations that it is not their duty to meet. We are all guilty of attempting to label and compare artists in terms of their style—it's easier. But these comparisons often diminish the talents of the newcomer and obscure the memory of the legend.

NOW PLAYING: Recently, I've seen shows here worth mentioning that I didn't want to skip over: Lisa Stansfield at the Ritz May 16 was a revelation, worth the ticket price. Before a thoroughly mixed crowd, Stansfield turned on *that voice*, making it soar, purr, wail, and tease. Standouts were her version of "Good Morning, Heartache," "All Around The World" (with the audience supplying vocals on the "I did too much lyin', wasted too much time" segments), and her "People Hold On," which she originally cut with Coldcut. The only drawback: staging. She marched back and forth, fore and aft, while the audience's eyes followed as if at a tennis match. But with talent like this, you almost don't mind... Ernie Isley took his four-piece band to the Bottom Line May 11 to showcase his "High Wire" album on Elektra. As good as the Jimi Hendrix-tutored guitarist's album is, and as tight as the band was, Isley was missing something in the way of showmanship (which seems impossible, since he has been performing live gigs since he was old enough to dress himself). Perhaps he's not used to the spotlight yet. Ernie's rock'n'roll guitar solos are still breathtaking, but when he fell to his knees playing searing riffs, played behind his head, plucked solo passages with his teeth, and fingered segments with one hand—the audience sat stonelike. We'd seen it all before. His bassist (long, tall Bill Sharp) was more entertaining, with his dancing and thumb-whacking funk bass technique. But the material is still solid rockin' funk, and proves how integral Ernie's rock-style playing was to the best of the Isley Brothers' '70s tracks... Speaking of the Isleys, they played the Westbury (N.Y.) Music Fair May 20. Ronald and younger brother Marvin (bass) have hit the road with a band that includes pianist Rodney Franklin and Rufus guitar whiz Tony Maiden. It is gratifying to watch an act that has survived more than three decades in this tough industry still slay 'em in the aisles. The same band served fabulous opener Angela Winbush, who sang tracks from her current Mercury album as well as some of the classic Rene & Angela material—"Your Smile," "Angel," "I'll Be Good"—that put her on the musical map. Best was her composition "I've Learned To Respect The Power Of Love," which led into a gospel-style, holy rolling jam with Sister Winbush showing us just how deep her spirit runs... Anita Baker held court for four sold-out nights at Radio City Music Hall beginning May 22. Without singing a note of new material, Miss 'Nita B performed those magical hits from her first two albums. After dates in the U.S., Baker heads to Japan in the fall.

The Rhythm and the Blues



by Janine McAdams

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Super Salute To Jack "The Rapper" Gibson



On Friday evening JUNE 22, 1990, the friends of Jack Gibson will present a

Super Salute to Jack Gibson with a VIP

reception and Ball (Black tie optional) in the GRAND BALLROOM of the Willard Inter-Continental Hotel, 1401 Pennsylvania Avenue, NW, Washington, D.C. The event is being sponsored by the

collective efforts of THE NATIONAL ASSOCIATION OF BLACK OWNED BROADCASTERS (NABOB), THE BLACK ENTERTAINMENT AND SPORTS LAWYERS ASSOCIATION (BESLA), THE YOUNG BLACK PROGRAMMERS COALITION (YBPC) and THE BLACK MUSIC ASSOCIATION (BMA). The evening will feature super star entertainment and will be hosted by

Berry Gordy and Quincy Jones. Proceeds from the tribute will be donated to the Thurgood Marshall Scholarship

Fund and Jack The Rapper Back To The Community

Fund. For further information contact Virginia

Glover (609-772-5677) or Billye Love (407-423-

2328). For Hotel accommodations call Leigh

Hughes at The Willard Inter-Continental

Hotel (202-628-9100).

HONORARY CO-CHAIRPERSONS:

Anita Baker	Michael Jackson	Charles Sherrell
Arnet Ertegun	Reverend Jesse Jackson	Martha Jean Steinberg
Kenneth Gamble	Coretta Scott King	Percy Sutton
Berry Gordy	Tony Martell	LeBaron Taylor
	Diana Ross	

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.



LET'S START WITH THE OBVIOUS: "The Blues" by **Tony! Toni! Toné!** (Wing) easily glides into No. 1 on the Hot Black Singles chart. Thirty-nine out of the panel's 101 radio reporters list it at No. 1, including 5 stations that held it at No. 1 for the second week. At No. 2, "Tomorrow (A Better You, Better Me)" by **Quincy Jones with Tevin Campbell** (Qwest) is positioned with 101 reporters to challenge "The Blues" for the top spot next week. WJLB Detroit adds "Tomorrow" at No. 5. It is No. 1 at 13 stations, including WRKS and WBL5, both in New York; WHUR Washington, D.C.; KMJQ Houston; and KACE Los Angeles.

OOPS LA LA: At No. 14, "Ooh La La (I Can't Get Over You)" by **Perfect Gentlemen** (Columbia) made a great gain at radio, but retail points were minimal, allowing two stronger records to jump over it. It is on 93 stations and 61 show upward movement. It is No. 1 at WGOK Mobile, Ala., and new at WEUP Huntsville, Ala. Seven stations list it top five, including WBLX Mobile, Ala. (No. 3); WPGA (No. 3) and WFXM (No. 5), both in Macon, Ga.; and WLOU Louisville, Ky. (No. 5).

The two records referenced above had good radio increases, but it was their strong retail gains that forced them above "Ooh La La." "Ghetto Heaven" by the **Family Stand** (Atlantic) gained seven new dealer reports and is on 88 stations, gaining WJTT Chattanooga, Tenn. Sixty-three show upward movement. "Good Love" by **Klymaxx** (MCA) gained 10 new dealer reports and is on 99 stations, gaining WMVP Milwaukee. Seventy-two stations show strong upward movement.

LAST WEEK there were 12 debuts on the chart, which contributed to the high number of bullets, 59. This week, the chart returns to a more normal number of bullets, even as radio continues to actively search for new music, producing double-digit adds for many records already on the chart. Jumping 85-66, "Visions Of Love" by **Mariah Carey** (Columbia) picks up 26 stations. "Make You Sweat" by **Keith Sweat** (Vintertainment) leaps 58-47, gaining 25 new reports. "My, My, My" by **Johnny Gill** (Motown) continues its great momentum, bolting 55-38 with 22 new stations for a total of 85. Two records each gained 19 stations: "I Want It Now" by **Cameo** (Atlanta Artists), which jumps 63-53, and "Can't Stop" by **After 7** (Virgin), which moves 67-54. Seventeen stations add "A Dream's A Dream" by **Soul II Soul** (Virgin); It advances 89-73. Three records each got 10 adds: "I'd Like To Get To Know You" by **Jermaine Jackson** (Arista); "Do It (One More Time)" by **Midnight Star** (Solar); and "The Master Key" by **Barbara Weathers** (Reprise).

AT LAST! The newly formed distribution company PGD, which will support Polydor, Mercury, Island, and A&M, has appointed **Leighton Singleton** national sales director, urban product development. Singleton and seven regional product development representatives will work directly with community-based independents (mom-and-pop stores) and urban-based chain locations. Singleton and the regional reps will also have contact with crossover stores and will be responsible for jazz and gospel handled by PGD. Congratulations to all involved.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	THE BLUES	TONY! TONI! TONE!	1
2	1	HOLD ON	EN VOGUE	3
3	5	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	2
4	7	U CAN'T TOUCH THIS	M.C. HAMMER	6
5	6	IT'S TIME	THE WINANS	5
6	2	ALRIGHT	JANET JACKSON	10
7	9	WHY YOU GET FUNKY ON ME	TODAY	4
8	10	MY BABY'S HOUSE	MICHAEL COOPER	7
9	8	911 IS A JOKE	PUBLIC ENEMY	17
10	11	DON'T WANNA FALL IN LOVE	JANE CHILD	8
11	14	GHETTO HEAVEN	THE FAMILY STAND	12
12	13	LIFT EVERY VOICE AND SING	MELBA MOORE & FRIENDS	9
13	3	RUB YOU THE RIGHT WAY	JOHNNY GILL	18
14	15	OOH LA LA	PERFECT GENTLEMEN	14
15	16	SHAKE IT UP!	THE JAMAICA BOYS	11
16	25	ALL I DO IS THINK OF YOU	TROOP	15
17	20	NICETY	MICHEL'LE	16
18	19	TURTLE POWER	PARTNERS IN KRYME	23
19	26	VOGUE	MADONNA	19
20	28	THE POWER	SNAP	24
21	27	GOOD LOVE	KLYMAXX	13
22	12	POISON	BELL BIV DEVOE	28
23	22	SIR LANCELOT	CALLOWAY	21
24	21	THE HUMPTY DANCE	DIGITAL UNDERGROUND	42
25	30	SPIN THAT WHEEL	HI TEK 3 FEATURING YA KID K	48
26	33	YOU CAN'T DENY IT	LISA STANSFIELD	20
27	31	I'M THE MAGNIFICENT	SPECIAL ED	37
28	23	ALWAYS AND FOREVER	WHISTLE	39
29	38	MERCY MERCY ME (THE ECOLOGY)	MILIRA	26
30	37	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	25
31	36	SWEAT YOU	NEWKIRK	30
32	17	GET A LIFE	SOUL II SOUL	49
33	24	SHOW ME	HOWARD HEWETT	34
34	40	PARADISE	RUBY TURNER	22
35	18	CRAZY 4 U	SYBIL (WITH SALT-N-PEPA)	50
36	34	READY OR NOT	AFTER 7	58
37	29	ALL OVER YOU	FREDDIE JACKSON	65
38	—	WE CAN MAKE IT ALRIGHT	THE GAP BAND	31
39	—	MY HOOPTIE	SIR MIX-A-LOT	56
40	—	B GIRLS	YOUNG AND RESTLESS	75

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	THE BLUES	TONY! TONI! TONE!	1
2	3	TOMORROW (A BETTER YOU, BETTER ME)	QUINCY JONES	2
3	4	WHY YOU GET FUNKY ON ME	TODAY	4
4	1	HOLD ON	EN VOGUE	3
5	5	IT'S TIME	THE WINANS	5
6	8	U CAN'T TOUCH THIS	M.C. HAMMER	6
7	10	GOOD LOVE	KLYMAXX	13
8	7	MY BABY'S HOUSE	MICHAEL COOPER	7
9	9	LIFT EVERY VOICE AND SING	MELBA MOORE & FRIENDS	9
10	11	DON'T WANNA FALL IN LOVE	JANE CHILD	8
11	12	SHAKE IT UP!	THE JAMAICA BOYS	11
12	14	ALL I DO IS THINK OF YOU	TROOP	15
13	13	OOH LA LA	PERFECT GENTLEMEN	14
14	15	GHETTO HEAVEN	THE FAMILY STAND	12
15	18	NICETY	MICHEL'LE	16
16	19	YOU CAN'T DENY IT	LISA STANSFIELD	20
17	17	PARADISE	RUBY TURNER	22
18	6	ALRIGHT	JANET JACKSON	10
19	21	UNTIL YOU COME BACK TO ME	MIKI HOWARD	29
20	23	I WONDER WHO SHE'S LOVING	SOMETHING SPECIAL	25
21	22	STAY	GLENN JONES	27
22	24	MERCY MERCY ME (THE ECOLOGY)	MILIRA	26
23	25	VOGUE	MADONNA	19
24	29	THIS IS LOVE	REGINA BELLE	33
25	26	FOR THE LOVE OF YOU	EARTH, WIND & FIRE	32
26	20	SIR LANCELOT	CALLOWAY	21
27	—	MY, MY, MY	JOHNNY GILL	38
28	30	WE CAN MAKE IT ALRIGHT	THE GAP BAND	31
29	36	I'D LIKE TO GET TO KNOW YOU	JERMAINE JACKSON	35
30	27	911 IS A JOKE	PUBLIC ENEMY	17
31	40	DO IT (ONE MORE TIME)	MIDNIGHT STAR	44
32	—	MAKE YOU SWEAT	KEITH SWEAT	47
33	—	WATCHING YOU	THE BLACK FLAMES	36
34	37	CAN YOU GIVE ME WHAT I WANT	MELISSA MORGAN	45
35	—	COME IN	DIANNE REEVES	43
36	—	I DON'T FEEL MUCH LIKE CRYING	RANDY CRAWFORD	41
37	28	IRRESISTIBLE	MILES JAYE	46
38	—	THE POWER	SNAP	24
39	34	HUNGRY FOR ME AGAIN	ASHFORD & SIMPSON	40
40	39	SWEAT YOU	NEWKIRK	30

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
17 911 IS A JOKE (Def American, BMI)	40 HUNGRY FOR ME AGAIN (FROM OFF BY TEMPTATION) (Nick-O-Val, ASCAP)
100 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	35 I'D LIKE TO GET TO KNOW YOU (Colgems-EMI, ASCAP) WBM
15 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI)	41 I DON'T FEEL MUCH LIKE CRYING (Kerny, BMI/Hip Trip, BMI)
65 ALL OVER YOU (FROM DEF BY TEMPTATION) (Auteur, BMI/Bocar, BMI)	83 IF I TOLD YOU ONCE (EMI April, ASCAP/Bill & Betty, ASCAP/Ollie Brown Sugar, ASCAP/EMI Blackwood, BMI/Great Cool, BMI)
10 ALRIGHT (Flyte Tyme, ASCAP/Black Ice, BMI) WBM	37 I'M THE MAGNIFICENT (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)
39 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	46 IRRESISTIBLE (Abana, BMI/Virgin Songs, BMI)
67 ANY LOVE (EMI April, ASCAP/Uncle Ronnie, ASCAP/MCA, ASCAP/Sunset Bergundy, ASCAP)	51 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR (Blue Mountain, ASCAP)
75 B GIRLS (P-Man, BMI)	85 ITCHIN' IN MY PANTS (Beat Seekers, ASCAP/Michi, ASCAP)
1 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	68 (IT'S THE) SAME OLD LOVE (Jobete, ASCAP/Taj Mahal, ASCAP/Gold, ASCAP/Ione's Kid, ASCAP)
61 CAN'T STOP LOVING YOU (Vergo One, ASCAP)	5 IT'S TIME (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Donril, ASCAP/Zomba, ASCAP)
54 CAN'T STOP (Hip Trip, BMI/Kear, BMI)	87 I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-Dake, BMI/Rustomatic, ASCAP)
45 CAN YOU GIVE ME WHAT I WANT (Black Lion, ASCAP/Captain Z, ASCAP/Joytel, ASCAP) WBM	53 I WANT IT NOW (Better Nights, ASCAP/Pri, ASCAP)
81 COME INTO MY HOUSE (Tee Girl, BMI)	25 I WONDER WHO SHE'S LOVING (CBS, ASCAP/Sister Teresa, ASCAP/Nutsty, ASCAP/Bridgeport, BMI)
43 COME IN (Wild Honey, ASCAP/Lunacy, ASCAP/Duncanne Hille, BMI)	88 JUICY GOTCHA CRAZY (Bust-It, BMI)
50 CRAZY 4 U (S.T.M., BMI/Deronde Jay, BMI/Next Plateau, ASCAP/Gale Warnings, BMI)	63 LAY YOUR TROUBLES DOWN (Angel Notes, ASCAP/WB, ASCAP)
44 DO IT (ONE MORE TIME) (Epic/Solar, BMI/Saba 7, BMI)	9 LIFT EVERY VOICE AND SING (Edward B. Marks, BMI) WBM
8 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	52 LOVE HIGH (Johnnie Mae, BMI/Willesden, BMI)
91 DO YOU REMEMBER (Island, BMI/April Joy, BMI/Syient Partner, BMI/Gabrielle, BMI) WBM	90 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM
73 A DREAM'S A DREAM (Jazzie B, ASCAP/Virgin, ASCAP/Colgems-EMI, ASCAP)	47 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP)
78 DRIVING (Complete, BMI)	26 MERCY MERCY ME (THE ECOLOGY) (Jobete, ASCAP)
95 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	59 MIDNIGHT LOVE (Harrindur, BMI/Pure Delight, BMI/Tortoise Feather, BMI/Thor, BMI/Ensign, BMI)
32 FOR THE LOVE OF YOU (CBS, ASCAP/Maurice White, ASCAP/MCA, ASCAP/Sac-Boy, ASCAP/Starlight, ASCAP/Bust-It, BMI)	7 MY BABY'S HOUSE (Bee Germaine, BMI)
64 FRIENDS' ADVICE (DON'T TAKE IT) (Stone Diamond, BMI/Feel The Beat, BMI/AMH Kid, BMI)	80 MY GIRL (Crazy People, ASCAP/Almo, ASCAP/Jack The Mack, ASCAP)
98 FUN HOUSE (FROM HOUSE PARTY) (Hittage, ASCAP/Turnout, ASCAP)	99 MY HEART BEATS FOR YOU (Music Corp. Of America, BMI/Glitter & Gold, BMI)
49 GET A LIFE (Virgin, ASCAP) CPP	56 MY HOOPTIE (Locked Up, ASCAP)
12 GHETTO HEAVEN (EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP)	38 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Green Skirt, BMI)
89 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	16 NICETY (Ruthless Attack, ASCAP)
70 GOD MADE ME FUNKE (Willesden, BMI)	60 NOT ON THE OUTSIDE (Gambi, BMI)
13 GOOD LOVE (Gradington, ASCAP/Ronnie Onyx, ASCAP)	84 OBSESSION (Virgin, ASCAP/Command Performance, BMI)
57 HELLO STRANGER (Cotillion, BMI/Braintree, BMI/Lovelane, BMI) WBM	79 ONE GIRL (Trycep, BMI/Willesden, BMI)
3 HOLD ON (Two Tuff-Enuff, BMI)	71 ONE MILE FROM PARADISE (Peljo, BMI/Bernard, BMI)
93 HOW 'BOUT US (FROM TRUE LOVE) (Irving, BMI) CPP	14 OOH LA LA (I CAN'T GET OVER YOU) (Maurice Starr, ASCAP/EMI April, ASCAP) HL
42 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI)	22 PARADISE (Zomba, ASCAP)
	28 POISON (Hi-Frost, BMI)

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
MY GIRL					
KOOL SKOOL CAPITOL	3	7	17	27	42
VISION OF LOVE					
MARIAH CAREY COLUMBIA	7	5	14	26	58
MAKE YOU SWEAT					
KEITH SWEAT VINTERTAINMENT	3	8	14	25	86
DO ME					
BELL BIV DEVOE MCA	5	4	14	23	30
MY, MY, MY					
JOHNNY GILL MOTOWN	4	4	14	22	85
HOW DEEP DOES IT GO					
CARL ANDERSON GRP	5	4	12	21	23
I WANT IT NOW					
CAMEO ATLANTA ARTISTS	3	6	10	19	78
CAN'T STOP					
AFTER 7 VIRGIN	4	5	10	19	71
IF I TOLD YOU ONCE					
TERRY STEELE SBK	4	3	11	18	33
A DREAM'S A DREAM					
SOUL II SOUL VIRGIN	3	4	10	17	43

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.

BOO-YAA T.R.I.B.E. PRESENTS THE SUPER HUMAN SMASH RSYKO FUNK



GODFATHER!

1

IDENTITY Ringleader of the T.R.I.B.E., eldest of 6 brothers, lead singer and dancer.

NATIONALITY U.S. born, 1st generation Samoan.

POWERS AGAINST EVIL

A fist that can grow into huge rock-like appendages. The knockout artist.

GANGSTA RIDDLER!

2

IDENTITY Lead rapper and lyrical criminal, dancer and youngest of the six brothers.

NATIONALITY U.S. born, 1st generation Samoan.

POWERS AGAINST EVIL His hat, when thrown, works like a boomerang and cuts like a buzzsaw. He excels in the martial arts.

K.O.R.!

3

IDENTITY Don-L/King of Drag. Backing vocals and dancer, specializes in freestyle.

NATIONALITY U.S. born, 1st generation Samoan.

POWERS AGAINST EVIL His hair, better known as his 'war braids', is cybernetically controlled. The braids can cut, grab, and even be plucked from his head and shot like arrows.

E.K.A.!

4

IDENTITY Every Known Attitude. Backing vocals and dancer, specializes in free style.

NATIONALITY U.S. born, 1st generation Samoan.

POWERS AGAINST EVIL He has an indestructible cane only he can operate. The full extent of the cane's power is unknown. He also possesses super speed. When he spins, his skirt becomes a buzzsaw.

O.M.B.

5

IDENTITY One Mobsta Bass. The one-man band member of the brothers, specializing in playing the bass and backing vocals, but fully adept on the guitar and drums.

NATIONALITY U.S. born, 1st generation Samoan.

POWERS AGAINST EVIL His bass guitar turns into a tremendous hi-tech war axe. When his bass transforms, he becomes outfitted in full armor. The full extent of the bass's power is unknown.

KING ROSCOE!

6

IDENTITY Full metal jacket and prime sinister of works. The muscle of the group and controller of the 'Hit Squad'.

NATIONALITY Samoan.

POWERS AGAINST EVIL He can grow bigger than the Hulk with metal plates forming just under his skin. The true Full Metal Jacket, his strength is limitless.



IN THEIR FIRST COSMIC ADVENTURE!

FROM THE 4TH & B'WAY ALBUM
'NEW FUNKY NATION' AVAILABLE
ON COMPACT DISCS, CASSETTES
AND RECORDS.



LOOK FOR THE NEW BOO-YAA T.R.I.B.E. COMIC BOOK COMING SOON



FOR WEEK ENDING
JUNE 9, 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	1	13	M.C. HAMMER ▲ ² CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
2	1	2	10	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
3	4	5	6	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
4	3	3	7	PUBLIC ENEMY DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
5	5	8	7	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
6	8	6	36	JANET JACKSON ▲ ⁴ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
7	7	7	13	LISA STANSFIELD ● ARISTA 8554 (9.98) (CD)	AFFECTION
8	6	4	39	AFTER 7 ● VIRGIN 91061 (9.98) (CD)	AFTER 7
9	9	10	9	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
10	12	12	9	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
11	10	11	26	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
12	11	9	45	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
13	13	13	30	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
14	20	56	3	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
15	14	16	8	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
16	18	30	4	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
17	21	23	7	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
18	17	18	23	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
19	16	15	9	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
20	15	14	11	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
21	19	17	39	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
22	22	20	15	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
23	24	21	10	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
24	25	27	23	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
25	27	24	31	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
26	28	28	25	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
27	26	22	27	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
28	23	19	30	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
29	37	58	4	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
30	32	32	12	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
31	33	35	18	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
32	38	41	7	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
33	36	36	8	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
34	30	29	25	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
35	40	34	7	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
36	50	53	6	THE JAMAICA BOYS REPRISE 26076 (9.98) (CD)	J BOYS
37	29	25	32	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
38	34	33	13	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
39	31	26	10	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
40	43	44	11	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
41	35	31	43	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
42	39	40	31	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
43	44	42	23	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
44	61	69	4	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) (CD)	HOLY INTELLECT
45	45	51	7	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
46	48	48	10	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
47	NEW ▶	1	1	ICE CUBE PRIORITY 57120 (9.98) (CD)	AMERIKKA'S MOST WANTED
48	42	39	39	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
49	70	80	3	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES

50	57	74	30	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
51	56	92	4	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98) (CD)	PLAY IT AGAIN, SHAN
52	46	45	29	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
53	68	—	2	ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD)	HEAD OVER HEELS
54	47	49	46	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
55	55	38	49	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG Tyme
56	54	61	8	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
57	73	71	14	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
58	52	60	7	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
59	78	90	3	JANE CHILD WARNER BROS. 26858 (9.98) (CD)	JANE CHILD
60	41	37	32	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
61	53	59	11	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
62	NEW ▶	1	1	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
63	49	43	12	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
64	69	66	21	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
65	58	55	25	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
66	63	72	6	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS
67	66	52	28	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
68	60	62	12	CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
69	64	64	44	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
70	62	67	18	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
71	67	47	27	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
72	65	63	63	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
73	72	70	21	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
74	51	50	47	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
75	77	75	16	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
76	76	65	36	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
77	59	46	49	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
78	71	73	9	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
79	74	54	28	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
80	81	79	14	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
81	83	84	31	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
82	75	57	25	KENNY G ▲ ARISTA 8613 (13.98) (CD)	LIVE
83	90	89	12	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
84	91	100	4	MR. LEE JIVE 1273/RCA (8.98) (CD)	GET BUSY
85	88	87	4	SOUNDTRACK ORPHEUS 75625/EMI (9.98) (CD)	DEF BY TEMPTATION
86	84	85	8	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
87	NEW ▶	1	1	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
88	85	81	97	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
89	86	91	31	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
90	93	88	24	ICE-T ● SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
91	82	82	38	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
92	95	95	25	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
93	80	76	30	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
94	NEW ▶	1	1	THE CHIMES COLUMBIA 46008 (CD)	THE CHIMES
95	87	78	27	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
96	94	77	38	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
97	92	83	13	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
98	89	86	37	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
99	100	99	5	KAOS & MYSTRO WORLD ONE 500 (8.98) (CD)	OUTCAST VOL. I
100	79	68	40	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED

○ 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.

1990

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VOL. II

SOUL II SOUL

The album of the year is now available. Featuring the hit "Get A Life" plus "A Dreams A Dream" and "People."

Produced by Jazzie B. & Nellie Hooper for Silent Productions Ltd.

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
					★★ NO. 1 ★★	
①	1	1	10	ANA GABRIEL CBS	★	QUIEN COMO TU 5 weeks at No. One
2	2	2	9	RUDY LASCALA SONOTONE	◆	EL CARINO ES COMO UNA FLOR
3	3	3	10	GUILLERMO DAVILA/KIARA TH-RODVEN	◆	TESORO MIO
4	4	5	12	RICARDO MONTANER TH-RODVEN	◆	ME VA A EXTRANAR
5	7	13	6	DANIELA ROMO CAPITOL-EMI LATIN	◆	EXPLORAME
6	6	9	14	ALVARO TORRES CAPITOL-EMI LATIN		NI TU NI ELLA
⑦	10	10	4	YURI CBS		ME TIENES QUE QUERER
8	5	4	14	LUIS ANGEL CBS		FLOR DORMIDA
⑨	22	16	5	FRANCO DE VITA CBS		PROMESAS
10	12	15	10	JUAN LUIS GUERRA Y LA 440 KAREN		LA BILIRRUBINA
11	14	18	4	ANGELES OCHOA CBS		DEJAME EN PAZ
12	16	20	4	LOS CAMINANTES LUNA		SOLO LOS TONTOS
⑬	27	22	4	MIJARES CAPITOL-EMI LATIN		ME ACORDARE DE TI
					★★★ HOT SHOT DEBUT ★★★	
⑭	NEW ▶		1	ROBERTO CARLOS CBS	★	SE DIVIERTE Y YA NO PIENSA EN MI
15	15	23	6	SUZY GONZALES WEA LATINA		TU
16	11	11	5	PUPY SANTIAGO CBS		SE ME VAN
⑰	33	—	2	LUIS MIGUEL WEA		TENGO TODO EXCEPTO A TI
18	13	7	16	ROBERTO CARLOS CBS		ABRE LAS VENTANAS AL AMOR
19	9	6	14	KAOMA EPIC		DANCANDO LAMBADA
20	8	8	11	MARISELA ARIOLA		AMARTE ES GENIAL
					★★★ POWER PICK ★★★	
⑳	32	32	3	HECTOR TRICOCHÉ TH-RODVEN	★	HACER EL AMOR
㉑	RE-ENTRY		3	ANGELA CARRASCO CAPITOL-EMI LATIN		ENCADENADOS
23	18	31	6	PANDORA CAPITOL-EMI LATIN		TODAVIA
24	20	14	14	JOSE LUIS ROORIGUEZ POLYGRAM LATIN		SENORA BONITA
25	21	17	10	QUE PASA LATIN SOUND NETWORK		MAMI YO TE QUIERO
26	25	—	2	RAFI LEVI Y LA SELECTA RL RECORDS		PROVOCAME
27	28	30	3	LISSETTE CAPITOL-EMI LATIN		TAN SOLA
⑳	NEW ▶		1	LUIS MIGUEL WEA LATINA		CULPABLE O NO
29	29	28	7	MARIO ORTIZ COMBO		QUE SERA DE MI
⑳	NEW ▶		1	ALEJANDRA GUZMAN MELODY		ETERNAMENTE BELLA
⑳	34	29	4	BEATRIZ ADRIANA FONOVISIA		QUIEN SI NO YO?
32	17	21	3	TONY VEGA RBM-CBS		ELLA
⑳	39	26	7	PABLO RUIZ CAPITOL-EMI LATIN		LA MALAGUENA
⑳	NEW ▶		1	LOS TEMERARIOS TH-RODVEN		TU INFAME ENGANO
35	19	12	11	ROCIO DURCAL ARIOLA		YA TE OLVIDE
⑳	NEW ▶		1	LOURDES ROBLES/LUIS ENRIQUE CBS		GRACIAS A TU AMOR
37	24	35	14	LUCERITO FONOVISIA		CORAZON A LA DERIVA
38	23	25	10	LOS YONICS FONOVISIA		SE HUBIERA IDO SOLA
39	37	40	4	JULIAN WEA LATINA		Y AMAMOS TANTO
40	30	33	8	JUAN MANUEL LEBRON CAPITOL-EMI LATIN		ELLA Y TU

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.



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Latin Notas



by Carlos Agudelo

LUIS ENRIQUE, the Nicaraguan-born salsa artist based in Miami, has been chosen as the new spokesman for Diet Pepsi. The agreement was announced during a press conference held at Miami's downtown Hyatt Hotel May 24, as part of Pepsi's new campaign aimed at increasing the brand's penetration into the U.S. Hispanic market... The records of **Latin Sound Network**, a Los Angeles label whose roster includes rap artist **Que Pasa**, **Carmin**, and **Canela Ronel**, will be distributed in Latin America—except Mexico—by **BMG**, according to **Jose Silva**, LSN president... **Jorge Pino** is leaving **TH-Rodven Records** of Miami to become operations manager of **PolyGram Mexico**. According to the Argentine executive, the company is giving more emphasis to the Latin market in Latin America and the U.S., where PolyGram Latin is headed by **Norberto De La Rosa**... **Mirca Records** of Puerto Rico is becoming a focal point for small independent companies in that market, thanks to the purchase of **Puerta De Tierra Records** and **Delgado Records**, both small manufacturing operations. **Mirca**, owned by entrepreneur **Carmen Mirabal**, now manufactures records for **TH-Rodven**, **Leader**, **R.L. Records** (**Ralph Leavitt**), and a host of other independent labels. According to **Mirabal**, she bought the manufacturing plants, the only ones on the island, after her company's P&D agreement with **Sonotone** fell through. **Mirca's** artists include **Aldo Mata**, an accomplished Puerto Rican singer; **Rafael Jose**; and **Gilda**. Among **Mirabal's** plans are to develop what she considers the booming market on the island for Spanish-language gospel music. "Record sales of religious music are direct sales, less costly and more efficient," says **Mirabal**. She intends to create a system of direct distribution of gospel records to the public.

BILLBOARD'S LATIN MUSIC SEMINAR, a personal note: Despite the positive reception by those attending the first industrywide gathering of its kind, held May 23 at Miami's James L. Knight Convention Center at the Hyatt Regency Hotel, it is clear that there is a lot more to be done to organize a market that is growing at such a phenomenal rate that the mechanisms that drive it no longer seem adequate. Each of the four areas discussed—retail, radio, piracy/copyrights, and music TV/video—has deep gaps of information that show a frag-

mented industry that progresses more by the time-consuming method of trial and error than by careful planning and confrontation of common problems.

The retail issue, for example, illustrated how important it is for stores and retail chains to employ Spanish-speaking buyers and employees who understand the product, to create classification standards, to display product more efficiently, and to reach stores in medium and small markets and service them properly with catalogs and promotional material.

On the radio panel, the impression given by the lack of participation of PDs is that the music and broadcast industries are still apart on many issues, despite the fact that in the music programming aspect they depend on each other. There's still no hit radio in Spanish in the U.S., and emerging Latin music genres apparently don't have a place in the airwaves.

On the piracy topic, by far the biggest problem facing the industry is that not enough is being done, either for lack of resources or a because a bigger commitment is

Luis Enrique was chosen as a spokesman for Diet Pepsi

called for from those involved, including the music publishing sector. One attendee suggested hologram labels to better identify legitimate product; another good suggestion was coordinating the release schedules of different subsidiaries of multinational companies in neighboring countries. Copyright protection by performing rights organizations is being hindered by misinformation and neglect of the written laws.

The music TV/video field brought out the anxiety of producers, record companies, and artists over the reluctance of cable outlets to play Latin videoclips.

All of these issues could be confronted by a united industry. Yet without a trade organization, it is difficult to have a forum in which to discuss these problems, let alone propose solutions to them. We certainly hope a seed was planted at the Latin Music Seminar, and that all these and the other growing pains of the industry can be soothed by further contact among its protagonists.

A RENEWED MANDATE to bring more lawsuits against parallel importers of recorded music has been given to the **Recording Industry Assn. of America** by the **Hispanic Music Advisory Counsel**, a division of the **RIAA**. The decision was reached May 24, following the Latin Music Seminar. According to **Steve Donofrio**, the **RIAA's** head of anti-piracy efforts, the new mandate will have a considerable effect in halting parallel imports, 70% of which are estimated to be of Spanish-language product.

Estefan, Enrique Top Latin Awards

BY RAMIRO BURR

MIAMI—The best in the Hispanic music world were honored here at the 1990 Latin Music Awards, held May 24 at the James L. Knight Convention Center.

International artists **Vicente Fernandez**, **Gloria Estefan & Miami Sound Machine**, **Ana Gabriel**, and **Luis Enrique** were among the top winners at the awards gala, which included presentations and performances by a star-studded lineup of entertainers from the Latin music community.

Patterned after the Grammy categories, the Latin Music Awards are considered prestigious by those in the industry; this year's show included presentations in the international/pop ballads and tropical/salsa music genres.

Gloria Estefan was named crossover artist for the second consecutive year. The singer received an emotional two-minute ovation from the packed house, an obvious tribute to her speedy recovery from recent back surgery.

Longtime salsa singer **Celia Cruz** was awarded the **Premio Lo Nuestro**

A La Excelencia (for excellence), equivalent to a lifetime achievement award, for her contributions throughout her career.

In the international/pop ballad categories, Mexican singer **Gabriel** won honors for album of the year, "Tierra De Nadie" ("No One's Land") and female artist of the year. The lambada meisters, **Kaoma**, won for group and new artist of the year, while **Luis Miguel** of Mexico won record honors for "La Incondicional" ("The Unconditional").

Puerto Rican singer **Chayanne** walked away with the male-artist-of-the-year award.

Hot salsa star **Luis Enrique** delivered amply on the promise as last year's new artist of the year. The Nicaraguan-born Enrique was the only triple winner at the show, winning accolades for male artist, album "Mi Mundo" ("My World"), and record "Lo Que Pasó Entre Tú y Yo" ("What Happened Between You And Me").

The Mexican group **Bronco** took two honors in the Mexican/regional category: Group and album of the year for "Un Golpe Más" ("One More Hit"). The song's author, **Homer Her-**

nandez, was also named composer of the year.

Mexican ranchera singer **Vicente Fernandez** won male-artist and record-of-the-year honors for "Por Tu Maldito Amor" ("For Your Damn Love"). **Los Temerarios** of Mexico were named best new group.

Officials estimated the awards ceremony crowd at more than 2,800, most of them label executives, promoters, performers, producers, and other industry folk.

Among the dozen top entertainers who performed at the awards were **Luis Enrique**, **Amanda Miguel**, **Ana Gabriel**, **Kaoma**, **Chayanne**, **La Mafia**, and **Miguel Mateos**.

The awards ceremony was preceded the previous day by the **Billboard-sponsored Latin Music Seminar**, which included panel discussions on radio, retail, record piracy, and video.

The event was broadcast live by the **Univision television network** through its more than 500 affiliates in the U.S. and Latin America.


Ramiro Burr is a San Antonio, Texas-based free-lance writer covering the Hispanic music industry.

Billboard HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	3	3	8	DUB BE GOOD TO ME ELEKTRA 0-66654 1 week at No. 1	◆ BEATS INTERNATIONAL
2	1	2	9	THE POWER ARISTA AD1-2014	◆ SNAP
3	5	5	6	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
4	4	4	9	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
5	8	11	7	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
6	2	1	8	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
7	10	15	6	FAME 90 (REMIX) RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
8	9	12	10	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
9	6	8	9	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
10	7	9	7	POISON MCA 24003	◆ BELL BIV DEVOE
11	12	16	6	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
12	15	19	6	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
13	16	21	6	GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
14	22	32	4	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
15	26	50	3	THIS BEAT IS TECHNOTRONIC SBK V-19709	TECHNOTRONIC
16	13	13	6	N-R-G MCA 24015	◆ ADAMSKI
17	20	25	6	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
18	24	31	5	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
19	23	26	6	THE SEX OF IT COLUMBIA 44 69204	◆ KID CREOLE AND THE COCONUTS
20	19	20	7	VISIONS 4TH & B'WAY 497/ISLAND	ROBERT OWENS
21	27	36	3	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
22	34	48	3	BOUNCE BACK MCA 24018	ALISHA
23	32	38	3	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
24	35	45	3	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRIS 0-21524/WARNER BROS.	◆ INDIA
25	11	6	12	STREET TUFF DESIRE 873 743-1/MERCURY	◆ REBEL MC & DOUBLE THE TROUBLE
26	14	10	9	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
27	17	14	7	LIGHTNING MAN GEFEN 0-21465	◆ NITZER EBB
28	42	—	2	TALKING WITH MYSELF (REMIX) MERCURY 875 215-1	◆ ELECTRIE 101
★★★ POWER PICK ★★★					
29	46	—	2	AMADO MIO/CRACK ATTACK CAPITOL V-15551	GRACE JONES
30	36	42	3	DATE WITH THE RAIN ATLANTIC 0-86222	JAMIE PRINCIPLE
31	41	46	4	TALK ABOUT ROCKIN' CAPITOL V-15574	2 GIRLS
32	37	43	4	FOOLS GOLD SILVERTONE 13154-1-JD/RCA	◆ THE STONE ROSES
33	38	40	4	PICTURES OF YOU ELEKTRA 0-66639	◆ THE CURE
34	33	39	3	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS
35	44	—	2	SUNSHINE/I FEEL LOVE SANDSTONE SSL 12-1	FAX YOURSELF
36	18	7	10	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
★★★ HOT SHOT DEBUT ★★★					
37	NEW	—	1	INFINITY RCA 2570-1-RD	GURU JOSH
38	43	—	2	YOU DO ME VIRGIN 0-96495	◆ RYUICHI SAKAMOTO
39	21	18	7	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	◆ THE COVER GIRLS
40	NEW	—	1	STRIKE TO THE BODY/JACKHAMMER FICTION 873 849-1/MERCURY	DIE WARZAU
41	NEW	—	1	A DREAM'S A DREAM VIRGIN 0-96469	SOUL II SOUL
42	25	17	8	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
43	NEW	—	1	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
44	48	47	4	PROBABLY A ROBBERY/SPACE GLADIATOR ENIGMA V-75543	RENEGADE SOUNDWAVE
45	NEW	—	1	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
46	NEW	—	1	WALK ON THE WILD SIDE TABU 429 73164/EPIC	◆ JAMIE J. MORGAN
47	30	33	5	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
48	28	27	6	NATURAL THING PROFILE PRO-7284	INNOCENCE FEATURING GEE MORRIS
49	31	28	7	HALLELUJAH ELEKTRA 0-60945	◆ HAPPY MONDAYS
50	29	22	10	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	1	7	VOGUE SIRE 0-21513/WARNER BROS. 6 weeks at No. 1	◆ MADONNA
2	2	4	9	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
3	7	14	4	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
4	3	2	8	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
5	5	6	6	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
6	8	9	6	THE POWER ARISTA AD1-2014	◆ SNAP
7	6	7	9	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
8	4	3	10	POISON MCA 24003	◆ BELL BIV DEVOE
9	10	10	6	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
10	11	13	8	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
11	12	22	6	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
12	14	19	6	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
13	16	21	6	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
14	17	20	7	THE POWER WILD PITCH WP-1018	POWER JAM FEATURING CHILL ROB G
15	20	25	5	FAME 90 (REMIX) RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
16	9	5	9	GET A LIFE/FAIRPLAY VIRGIN 0-96482	◆ SOUL II SOUL
17	22	27	6	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
18	15	16	7	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
19	24	29	6	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
20	26	33	3	GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
21	13	8	10	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
22	19	15	18	THE HUMPTY DANCE TOMMY BOY TB-944	◆ DIGITAL UNDERGROUND
23	31	40	3	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
24	18	11	11	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
25	30	34	5	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS
26	33	38	4	WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") MOTOWN MOT-4711	◆ TODAY
27	36	36	4	RESCUE ME SLEEPING BAG SLX-40155	RAIANA PAIGE
28	35	37	4	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TONI! TONE!
29	38	45	3	GOOD LOVE MCA 24000	◆ KLYMAXX
★★★ HOT SHOT DEBUT ★★★					
30	NEW	—	1	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
31	37	43	4	DATE WITH THE RAIN ATLANTIC 0-86222	JAMIE PRINCIPLE
★★★ POWER PICK ★★★					
32	45	—	2	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRIS 0-21524/WARNER BROS.	◆ INDIA
33	32	31	5	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	◆ THE COVER GIRLS
34	25	18	9	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
35	39	49	3	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
36	41	—	2	BOUNCE BACK MCA 24018	ALISHA
37	27	26	7	911 IS A JOKE DEF JAM 44 73179/COLUMBIA	◆ PUBLIC ENEMY
38	23	17	10	LOVE CHILD ATCO 0-96487/ATLANTIC	◆ SWEET SENSATION
39	29	24	10	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
40	28	23	9	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
41	44	—	2	YOU CAN'T DENY IT ARISTA AD1-2024	LISA STANSFIELD
42	42	—	2	LOVING YOU LIKE CRAZY CUTTING 235	CORINA
43	21	12	10	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
44	NEW	—	1	LET THE RHYTHM HIT EM MCA 24026	ERIC B. & RAKIM
45	40	47	4	IT'S ME, CATHY (FOLLOW MY HEART)/THE PICTURE CURB V-77051	HUBERT KAH
46	46	—	2	TURTLE POWER SBK V-19710	◆ PARTNERS IN KRYME
47	34	28	8	PACIFIC TOMMY BOY TB-949	◆ 808 STATE
48	NEW	—	1	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
49	NEW	—	1	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/WARNER BROS.	MORRISSEY
50	NEW	—	1	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS

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.



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"GET YOU SOME MORE"

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U.K. Rap Phenom Rebel MC Keeps Rockin' With Brand-New 'Rebel Music' Album

U CAN TOUCH THIS: Lots of tunes for the taking this week. The current crop varies widely from the top of the heap to the soon-to-be-top. One of the most enjoyable is the impressive debut from U.K. rapper **Rebel MC**, appropriately titled "Rebel Music" (Desire/PolyGram). Most have become familiar with Rebel through his collaborations with **Double Trouble** ("Just Keep Rockin'," "Street Tuff"), and with "Rebel Music" will come to realize that he ain't no joke. A positive universal vibe and spirit flows within the grooves, and Rebel is unmistakably and unashamedly British. Unlike many British rap exports, Rebel doesn't try to sound American, and as a result has come up with a project that's fresh and original. The rhythms range from dance-hall reggae, hip-house, and ska-influenced house; the album features production and performance collaborations with Double Trouble, **Simon Law**,



by Bill Coleman

Smith & Mighty, Longsy D, Dynamic Guvnors, Clement Irie, and MC Kinki. Don't let the previous singles fool ya—tracks like "MC²," "Rebel Music," "Better World," "Music Is The Key," and our personal fave "Commin' Brand New" are *snappenin'*. A must... "Vol II—1990—A New Decade" (Virgin) marks the return of **Soul II Soul**. The collection does indeed have its special moments, most notably the current single, "A Dreams A Dream," featuring **Victoria Wilson-James**; "Missing You," featuring **Kym Mazelle**; "People," featuring **Marcia Lewis**; and "Time." But

overall, the album lacks the intense energy that selections from the act's debut put forth. Through no fault of its own, the outfit's often copied "Soul II Soul beat" has since become quite weathered and therefore tends not to translate well as "new" material. As proficient as **Nellee Hooper** and **Jazzie B** are, proof of club perseverance will more than likely be in the singles choices and their accompanying remixes.

One of this columnist's favorite albums so far this year is the self-titled debut of the **Chimes** (Columbia). The trio has delivered a well-constructed collection of groovy ballads, midtempo jams, and club cuts. Already having made an imprint with the No. 1 club successes of "1-2-3" and "Heaven," the act stands to make a definite across-the-board impact with this package of well-written, -produced, and -per-

(Continued on next page)

Mainstream Enjoying Music A La Depeche Mode Pop Acceptance Is Icing On Band's Alternative Cake

BY LARRY FLICK

NEW YORK—Depeche Mode is on a hot streak... finally.

After 10 years, eight albums, and 21 singles, the U.K.-born quartet is enjoying top 10 platinum success in America. With the release of its latest Mute/Sire/Warner Bros. album, "Violator," the band that has topped the charts throughout Europe, and has been revered in alternative dance and rock circles here, has finally caught up with mainstream American musical trends. Or is it the other way around?

"I think radio is getting cool," says Shaye Sullwold, director of dance music promotion at Warner Bros. Records. "They're finally listening to what's happening on the street. [Depeche Mode] have always had a strong core following. [They're] one of the few bands who have been able to maintain its base of fans, a musical edge, and expand on it."

Band member Andrew Fletcher views the group's commercial acceptance as the result of extensive touring.

"Contrary to the image laid upon nontraditional rock bands, we have always been a road-oriented band," he says. "It has been one of our strongest areas. I think the fact that we've never been confined to the studio has been an important factor."

It was this increasingly strong following that helped propel the precursor to "Violator," the single "Personal Jesus," to certified-gold sales status with little pop radio airplay.

"A good song will get attention," says Fletcher. "That's not arrogance, that's confidence in knowing that we will not let the public hear something that we don't feel is up to our personal standards."

Equally as fruitful both sales- and chartwise has been the most recent single, "Enjoy The Silence," which has had successful runs on Billboard's modern rock, dance, and Hot 100 charts.

From an artistic standpoint, "Violator" has proven to be equally as strong as its sales. Primary songwriter Martin Gore's odes of angst and depression have taken a more balanced musical turn. His trademark downbeat lyrics are now tempered with warmer keyboard tones and brighter dance beats. Fletcher acknowledges the influence of producer Flood, who has guided projects by label mates Erasure and Book Of Love, on the band's instrumental arrangements.

"When we first started recording for this album, it all sounded like our standard style, and we were looking to broaden things a bit," says Fletcher. "So we scratched everything and started over again, adding in Flood. He gave us a fresh perspective and got us to do things we wouldn't have dreamed of trying before, such as guitar solos, which was loads of fun."

In keeping with Depeche Mode's aim to broaden its music, Fletcher reveals that several of the group's early U.K. hits will be excluded from the group's live set when it hits the road later this month. Fans looking for live performances of these subtracted tunes, as well as a behind-the-scenes look of life on the road, are advised to investigate "101," a home video rockumentary shot during the tour supporting the act's 1988 "Music For The Masses" album. Fletcher says that the film serves as a coda to an era in the group's career.

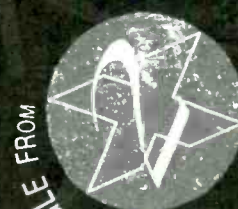
"We looked at the film and realized that we were cornering ourselves into making some changes in the show," he says. "We've been playing a lot of the same songs for 10 years now, if we were to go out and do the same thing one more time, I'm afraid we'd begin to sound like a cabaret act."

The next release from "Violator" is "Policy Of Truth," which ships to clubs and radio shortly. Dance floor remixes of the track are provided by Francois Kervokian and Daniel Miller, and the flip side features a nonalbum instrumental, "Kaliad."

Sullwold says that the single fits into a marketing and promotion plan set into effect by longtime Depeche Mode supporter Craig Kostich, VP of contemporary music at Warner Bros., which she says initially involved creating a high college and alternative rock profile, slowly eliciting interest from the club circuit, and eventually gaining pop radio support.

But beyond all of the media hype and promotion, there is still simply the band and its music, which Fletcher says comes before pleasing its label and its fans.

"We make records for ourselves," he says. "After all, we have to listen to our music more than anyone else. If we don't like it, who cares if anyone else does."



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4. **I CAN HANDLE IT** MR. MIXI & SKINNY SCOTTY SBK
5. **WILL YOU BE THERE** CELEBRATE THE NUN ENIGMA

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

Cardiac Records' Main Beat Is The Street, Says New Label's Prez

BY JIM BESSMAN

NEW YORK—For president and CEO Cathy Jacobson, the name of her newly launched, Virgin-owned Cardiac Records label implies “a state of the body and mind.”

Translated to vinyl, notes her longtime associate and VP of A&R Bob Ghossen, Cardiac is strictly street-starting, though not neces-

sarily street-stuck. “We want Cardiac to have a club image and be close to the street at all times, no matter what,” says Ghossen.

“Some records will cross to radio, but they’ll first break street. We’ll also put out records that are tailor-made for clubs only, without radio potential.”

But both Jacobson and Ghossen stress that just because Cardiac is club-oriented, it shouldn’t be pigeonholed. The label’s initial release plans, starting with the just released “high energy R&B” of the Arthur Baker-produced “Simple Rhythms” by Soul Rebellion, bears this out.

Cardiac’s next singles include Soul Images’ “Tell The Truth,” which, according to Ghossen, is “midtempo R&B with a groove”; rapper Queen Mother Rage’s “Slippin’ Into Darkness,” produced by X-Clan; R&B singer Robyn Springer, produced by Randy Muller, and dance/crossover sister group Sorella, produced by By All Means’ Jimmy Varner and Stan Shepherd.

“I sign a wide variety of dance music, from rap to sophisticated midtempo radio records to straight-ahead dance, ‘go wild’ records,” says Ghossen. “Albumwise, we’ll be more sophisticated. We’re looking to build solid R&B artists.”

Adds Jacobson, “We sign artists for what they are—not to make them into something else. No ‘relationship signings,’ where you owe someone something, or records which you know will sell but aren’t really into emotionally.”

Additional signings, she notes, may be pickups from Virgin U.K. la-

bels Circa, Ten, and Siren that have proven to be “too clubby” for Virgin in America to release.

Jacobson and Ghossen see things

‘We want Cardiac to have a club image and be close to the street at all times’

at Cardiac pretty much eye-to-eye, but that’s natural. The two first worked together more than a decade ago at Casablanca Records, where Jacobson was East Coast director of its Earmarc label and Ghossen managed Northeast club promotion.

After stints as VP/GM for Jumpstreet Records and Arthur Baker’s Streetwise Records, Jacobson joined Island Records in 1985. As VP/GM of independent distribution, she oversaw the Delicious Vinyl, 4th & B’way, Great Jones, Antilles, and Mango labels and was heavily involved in breaking artists including Dino, M/A/R/R/S, Tone Loc, Eric B & Rakim, Young M.C., and Noel.

Meanwhile, Ghossen, following roles in dance, club, and retail promotion for disco label RFC Records, had joined Island in 1982 as dance promotion rep. He later served as A&R director for 4th & B’way and helped develop artists including By All Means, Robert Owens, Dino, and Pam Russo.

Cardiac is owned by Virgin, but independently distributed and, ac-

cording to Jacobson, fully autonomous. “Virgin wanted me to do whatever I do,” she says. “What’s amazing is they’ve stuck to it.” Citing Virgin’s practice of spinning off smaller companies rather than enlarging a single major entity, Ghossen says that the “indie label mentality” keeps everyone interested and involved.

Cardiac’s current staff includes director of sales and marketing Jim Parham, formerly a J&R Music World buyer; club promotion coordinator Gregory Jones; retail promotion coordinator Albert Yepez; production manager Gigi Gazon; and A&R coordinator Carol Taylor.

An R&B promotion person will be announced, and eventually Cardiac’s personnel should total about 15.



She Can't Deny It, Baby. Lisa Stansfield is shown here during her sold-out performance recently at New York’s Ritz. Stansfield is currently on tour in support of her international Arista hit album “Affection.” (Photo: Chuck Pulin)

DANCE TRAX

(Continued from preceding page)

formed confections. For the clubs, the inspired cover of U2’s “I Still Haven’t Found What I’m Looking For” is a pick, as is “Stronger Together.” But it is such tracks as the languid “Love Comes To Mind,” “Don’t Make Me Wait,” and “Stay” that testify to the act’s brilliance. Another remix of the jammin’ “Underestimate,” perhaps? ... **Madonna** has also returned with “I’m Breathless” (Sire). Those expecting more in line with “Vogue” may be disappointed, since that track was originally scheduled to be a B side and doesn’t fit the concept of the project. Taken out of context, a few of the cuts (which are produced and performed with a classic early 20th century vision) don’t hold up and at times seem trite. Our favorite tracks are the lush ballad “Something To Remember” and the jivin’ “Back In Business.” But this is far from club material and only one or two tracks effortlessly lend themselves to be remixed: “Hanky Panky” and “Now I’m Following You,” a duet with **Warren Beatty**. Not a great album, but the artist does merit respect for trying something different ... Also of interest are “World Power” (Arista) by **Snap**; “Shotgun” (Tabu) by **Jamie J. Morgan**; the dance compilation “FFRR—Gold On Black 1990” (FFRR/PolyGram), which features “Chime” by **Orbital**; “And I Loved You” by **Satoshi Tomiie** featuring **Arnold Jarvis**; “Do You Dream” by **Carlton**; “The Masterplan” by **Diana Brown & Barrie K. Sharpe**; and the esoteric African house riddims of **Push/Pull**’s “Bang The Drums” (Fore, 212-873-1248); jammin’ underground stuff. Note the cuts “Africa,” “Zulu (We’re One Nation),” and “Secrets Of The Nile.”

BACK TO THE BEAT: Get your pen and paper handy. Jot down this number: 305-666-0445. And dust off that gold lamé. Hot Productions has just unleashed 10 volumes of club classics on CD that are a must for any disco twirler from the era. Here’s a quick listing of what’s available: “The Best Of ‘O’ Records Vol. 1 And 2,” featuring cuts by the **Flirts**, **Bobby O**, **Divine**, **Roni Grif-**

fith, and the original “West End Girls” by **Pet Shop Boys**; “The Best Of Personal Records” with **George Kranz**’ “Din Daa Daa,” **Fancy**’s “Chinese Eyes” and “Come Inside,” and “Touch Me” by **Wish Featur-ing Fonda Rae**; “The Best Of Record Shack,” featuring **Miquel Brown** (Sinitta’s mom, by the way), **Evelyn Thomas**, and **Earlene Bentley**; “The Best Of Enjoy! Records,” with “Body Rock” by the **Treacherous 3** and “Rockin’ It” by the **Fearless Four**; “The Best Of Harem Records,” featuring **Arpeggio**’s “Love & Desire” and **Pattie Brooks**’ “After Hours”; “The Best Of AVI Records,” featuring **El Coco**, **Le Pamplemousse**, and **Eastbound Expressway**; “The Best Of Cerrone” featuring **Love In C Minor**,” “Give Me Love,” “Je Suis Music,” “Supernature,” and selections by **Don Ray**, **Kongas**, and **Relevacion**; “The Best Of Butterfly Records,” with **Tuxedo Junction**, **St. Tropez**, and **Eloise Whitaker**; and, lastly, “The Best Of Lollipop Records,” featuring **Claudja Barry**, **M. Machine**,

Lipstique, and **Ronnie Jones**.

A QUICK PIECE: The second annual **Yogi Horton** memorial celebration will be held June 11 at New York’s Indigo Blues. The highly respected drummer will be honored by hosts actress **Dawnn Lewis** and radio personality **Vaughn Harper**, along with **Will Downing**, **Alyson Williams**, **Sharon Bryant**, **Jocelyn Brown**, **Audrey Wheeler**, and other surprise guests. A \$20 donation includes a buffet, and proceeds will go to a music student at Horton’s alma mater, Alabama State. For further information contact **Verna Shamblee** at 212-886-9280.

FUTURE EAR CANDY: Be on the lookout for the fab forthcoming Motown album debut of Jersey-based outfit **Blaze**. Effectively taking a trip through generations of soul music (dance and otherwise), this is the first album in the past few years that gives validity to the label’s present logo, “Where The Future Sounds Better Than Ever.”



21 Temptations. Island recording artist Mica Paris was recently surprised with a 21st-birthday party held in her honor at new New York nightspot The Building. Paris is currently in the studio preparing an album for early fall release. Shown here with the honoree is one of the evening’s many guests, **Luther Vandross**. (Photo: Chuck Pulin)

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Talent

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St. Louis Shouts For All To HEAR Group Seeks To Promote Local Talent

BY BRIAN Q. NEWCOMB

ST. LOUIS—Once a thriving R&B community that spawned the likes of Chuck Berry and Tina Turner, the St. Louis music scene has been quiet for too long. So to create a little noise, the music community here formed HEAR St. Louis, an organization designed to bring some national attention to thriving local acts.

Spokeswoman Laura Kreutztrager says HEAR St. Louis "was started in the summer of 1988, with a goal to create a stronger, more professional climate, where local musicians can attract national attention."

HEAR St. Louis member Risa Felt, of Cicero's Basement Bar, adds, "It's the clubs like Cicero's, Furst Rock, Off Broadway, and a few others, that encourage original music and make growth possible."

Furst Rock has hosted West End Music Night, a weekly Tuesday night

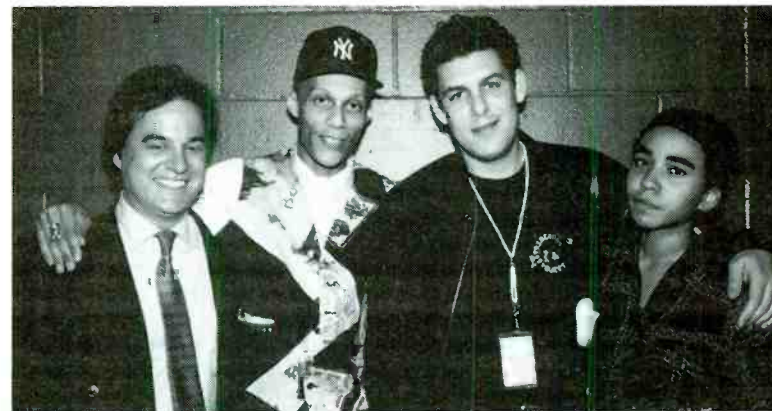
ritual sponsored by HEAR St. Louis, which has showcased local talent and offers networking opportunities for musicians, agents, and talent scouts.

The brainchild of West End Music's Casey Sutton, these nights provide an outlet for original material, a rare opportunity in a club scene that thrives on covers. Says Sutton, "You can see the growth in these acts, with this new opportunity. There's a real camaraderie; the more established acts show up and support the newer bands, and you can see growth. This gathering provides the impetus for St. Louis bands to move on to bigger, better things."

Felt, who has represented HEAR St. Louis at the New Music Seminar, says that "the resurgence of St. Louis music is coming from these jams. We see real strong things coming from the Unconscious, Uncle Tupelo, and Broken Toyz."

Recent recording contract signings

confirm Felt's point of view: the pop/metal Broken Toyz by SBK Records, the aggressive metal Anacrusis by Metal Blade, the hardcore Ultraman
(Continued on page 39)



Pumping It Up. Backstage at the first stop on Madonna's Blond Ambition tour at the Summit in Houston, which Technotronic has joined as opening act, Arma Andon, senior VP of the SBK Records Group, far left, greets, from left, MC Eric of Technotronic; Lyor Cohen, president of Rush Artists Management; and Ya Kid K of Technotronic. The band is touring to promote its platinum SBK album, "Pump Up The Jam—The Album," which features the singles "Get Up," "Pump Up The Jam," and "This Beat Is Technotronic."

Marti Jones' RCA Move A Winner, No Lie; Cleveland Rocks; Bad Press? What Bad Press?

"IF YOU STARTED your career, as I did," Marti Jones recalls, "with a solo album with songs by Elvis Costello, Peter Holsapple, Richard Barone, and all these people who can really write..." She pauses, and continues. "Songwriting wasn't something I felt real confident with from the time I started playing when I was 10 years old."

With her golden alto, and her ability to glide across folk, pop, and country lines, Jones first found acclaim with an EP and three albums on A&M Records, interpreting material from writers like those above, as well as Janis Ian, Graham Parker, John Hiatt, and Jackie DeShannon. It wasn't until "Used Cars," released by A&M in 1988, that Jones began to shine as a composer, collaborating with husband and producer Don Dixon.

Jones' latest, "Any Kind Of Lie," marks her move to RCA, where she was signed by label prez Bob Buziak. "I had this feeling about RCA," she says, "and the fact that Bob himself was interested. This was exactly the situation I was looking for."

And with a new start on a new label, Jones also has emerged on "Any Kind Of Lie" as a distinctive songwriter as well as singer, co-penning eight of the album's 11 tracks with Dixon. Other contributions come from Clive Gregson and Loudon Wainwright III. She deflects credit to Dixon for a choice thirtysomething line from "My Tears Are Poison" ("You want babies/I want cats and dogs") but, overall, the impressionistic, optimistic, and often romantic tone reflects Jones' singular point of view.

Fans ought to catch the tongue-in-cheek humor on the disk, as well, beginning with the rather glamorous cover shot of down-home Marti—a visual play off the album's title. (The firm of Macey Lippman Marketing, meanwhile, staged a promotional contest for RCA for "Any Kind Of Lie" that urged merchandisers to come up with the most outrageous lie to win dinner with Jones in New York or L.A. [Billboard, May 19]).

Jones never broke through to the charts while on A&M and radio has yet to catch on this time. Still, RCA is right to place its promotional clout behind this disk. With Dixon's characteristically crisp production, the album is flavored by such touches as pedal steel guitar from Fats Kaplin on "One Shade Darker" and "I've Got Second Sight," Willie Gillon's clarinet on "Second Choice," Bruce Hornsby's piano on "Living Inside The Wind" and "My Tears Are Poison," the gorgeous harmonies on "Read My Heart," and Jones' sweet, direct singing throughout. Simply put, "Any Kind Of Lie" is a bracing and beautiful set of adult pop. And that's the truth.

DOWN ON THE FLATS: The Cleveland music scene saw its second annual roundup of regional talent and panel discussions during Undercurrents '90, staged in the city May 18 and 19. Billboard correspondent Carlo

Wolff reports: About 100 attendees turned out May 18, double that May 19, as Undercurrents '90 got under way. The second year of the event featured packed showcases in clubs in Cleveland's entertainment district, the Flats: Peabody's, DownUnder, Biggie's, Jimmy's, and Splash. The relatively new Babylon A Go Go, on the city's near west side, also was packed both nights. WMMS broadcast a live set from Peabody's May 19 featuring Cleveland metallurgists Breaker and Columbia Records' Love/Hate. Among

the acts creating the biggest buzz were In Fear Of Roses from Akron, California Speedbag, the Walk-Ins, Mark Addison & the Wanton Seeds, each from Cleveland, Crossed Wire from Detroit, and an acoustic duo from Dayton called Glee & Beak that seemed to play everywhere, including on the street... Elsewhere on the Cleveland front, a benefit show was set for June 2 featuring members of

the Numbers band, Pere Ubu, and Bob Mould to aid Robert Kidney, a Numbers band mate and onetime member of the Golden Palominos who, in fact, is in need of a kidney.

ON THE BEAT: No beer at this pool hall. "We Don't Do That Anymore" is the first single from the Sidewinders' new RCA disk, "Aunty Ramos' Pool Hall," and it also kicks off an anti-alcohol-and-drug promotional tie-in with the track sponsored by RCA and the National Council on Alcoholism and Drug Dependency. High schools in seven cities have been invited to create a sobriety campaign, with one school winning a free Sidewinders concert... The spelling has changed but the voice is the same. PolyGram is rereleasing material from two late-'70s disks by Blackjack, featuring Michael Bolton (then Michael Boloton) and guitarist Bruce Kulick, now with Kiss... Coming off the platinum 1988 disk "Reach For The Sky," the members of Ratt are scurrying about in the studio again, preparing for "Detonation," their next Atlantic disk, due out in August.

ERRATUM: Dan Heilman, arts editor of City Pages in Minneapolis filed the report on the Minnesota Music Awards in the May 26 Billboard. Due to an editing error, Heilman's byline was misspelled.

PROVING ONCE AGAIN that there's no such thing as bad publicity, the Beat was intrigued to receive a reprint recently of a "Pop View" column from New York Times critic Jon Pareles about the lamentable boom in nostalgia for '70s pop. A paraphrase of Pareles' piece, highlighted on the page, notes: "A compilation called 'Have A Nice Day' is a reminder of just how awful pop music was [then]." And who mailed out the reprint? The folks at Rhino Records, of course, who compiled the "Have A Nice Day" series.

N.Y.-Area PR Firm Sends Shock Waves Thru Music Biz

BY GENE SANTORO

PELHAM, N.Y.—This suburban town just across the New York City border in Westchester County is an unlikely locale for a public relations shop, even in the age of modems and fax machines. But since July 1987, Shock Ink, a three-woman office run by Elaine Shock, has made its home here.

That is largely because Shock makes her home here. "For interviews, I use the offices of the artist's record company in Manhattan," she says, explaining the logistics of conducting business 40 minutes outside of the press and label center of midtown.

"Besides," she continues, "I don't want to take the artist away from the record company; I'm not competing with the company, I'm working with it. And it's really important that everybody at a label, from the secretaries on up, get to meet and talk with

artists. It helps create an atmosphere where people work for you and with you."

A 14-year veteran of the PR wars at ABC, MCA, Island, and CBS, Shock was director of publicity at Chrysalis when a new boss hassled her about the quality of her work and her pregnancy leave, she says.

"I'll be frank," she continues. "I left, but it was a case of 'did she jump just before she would have been pushed?'"

After a few weeks of what she describes as "sitting around feeling sorry for myself," Shock decided that she would not look for another corporate job. Instead, she wanted to eliminate the two-hour daily round trip to the Big Apple that took big bites out of her time with her two kids.

Enter Shock Ink, which now represents three of the year's top-charting artists—Sinead O'Connor, Technotronic, and Billy Joel—as well as oth-

(Continued on next page)



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TALENT IN ACTION

TRACY CHAPMAN
JOHNNY CLEGG & SAVUKA

Starples Amphitheater, Dallas

ATTENDANCE was sparse for Tracy Chapman's summer shed tour opener here May 18. Only some 2,800 fans turned out at this 18,000-plus capacity venue. But the faithful few gave the singer an enthusiastic response.

Chapman, dressed casually, fronted a four-piece band with an additional guitarist joining in occasionally for a 90-minute, 23-song set, which encompassed all the material on her Grammy-winning Elektra debut disk as well as its follow-up, "Crossroads."

But the sound was muddled and the band listless. Chapman asked little of her accompaniment and got less. The only times the performance got off the ground were with Chapman's all-too-infrequent solo stretches and a single a cappella number. She performed solo for three songs in the middle of the set and for a couple of her encores—and those moments were riveting.

This was an act that cried out for a more intimate setting. Staging was nonexistent. It was like "writers' night" at the amphitheater. Chapman, who frequently tuned and noo-

dled on her instrument between songs and only moved to amble aimlessly out of the spotlight, was generally lost on the big stage. House lighting was used sparingly to add a little color to the presentation only four or five times during the whole act. Chapman's voice and songs were the only draw. But, gauging from crowd reaction, she was preaching to the choir.

A brief shower an hour before the show likely muted any walk-up traffic. But Chapman's refusal to promote her own tour by talking to the press probably didn't help the turnout, either.

South African act Johnny Clegg & Savuka, promoting their Capitol Records disk "Cruel, Crazy, Beautiful World," played a tight and danceable set. Clegg's act is visually entertaining, if didactic. The crowd, though, was Chapman's. **BOB MILLARD**

CHRIS THOMAS

Tabby's Blues Box & Heritage Hall
Baton Rouge, La.

THIS WAS not your typical venue for a major-label showcase, but it was definitely a successful homecoming for Chris Thomas, who debuted material from his new High-tone/Sire/Reprise release, "Cry Of The Profits," May 4 in this matchbox-size club owned by Thomas' father—Tabby—a noted Louisiana blues artist himself.

However, while Thomas came up surrounded by blues, he has absorbed several other styles during his metamorphosis. In fact, the only traditional blues Thomas and his four-piece group covered was a medley of "Five Long Years/Hoochie Coochie Man/Mannish Boy," obviously in tribute to the down-home setting.

High-energy rock and soul was more Thomas' forte on this evening, as he excelled on the choppy set opener, "Heart And Soul," and "Last Real Man," complete with its funky Memphis chord changes. Another cooker was "All Night Long," very much a psychotic version of John Lee Hooker's "Boogie Children."

Already being compared with Jimi Hendrix, Thomas enhanced the musical parallel by playing dead-on covers of "Little Wing" and "Hey Joe." Original songs that belied Hendrix's influence included the spirited "Wanna Die With A Smile On My Face" and the moody "Alpha Omega."

Thomas displayed an introverted side on "Help Us Somebody," a soulful song that contains his personal views concerning today's social ills. It might have been the strongest performance of the evening.

Thomas is an artist with a promising career on the horizon. It will be interesting to see which audience—blues, rock, urban—embraces his music first. **JEFF HANNUSCH**

(Continued on next page)

NEW YORK-AREA PR FIRM SENDS SHOCK WAVES THRU MUSIC BIZ

(Continued from preceding page)

er SBK Records acts and the likes of Peter Murphy, D-Mob, Richard Barone, The The, Katrina & the Waves, and Kenny Loggins. (She now shares Joel's account with Shore Fire Media, the PR firm formed by former Columbia Records press VP Marilyn Laverty.)

Shock says her diverse clients reflect her eclectic tastes and independence, which during her label days were stifled by corporate decisions about which acts to push and which to let sit on the back burner.

"It would be so frustrating to love something and not be able to spend time on it because the company's priorities were with something else," she says. "Now I can choose to work with people whose work I really like; that's the only criterion for whom

Shock Ink represents."

Shock Ink has worked with O'Connor since "The Lion And The Cobra." Now, with the chart-topping, double-platinum breakthrough of "I Do Not Want What I Haven't Got" and the No. 1 success of "Nothing Compares 2 U," O'Connor has vindicated Shock's contention that "there's no reason to limit so-called alternative artists to the usual kinds of exposure in the alternative media, hoping the mainstream picks it up."

"That strategy hardly ever works, anyway," she insists. "I wanted to get Sinead all the press I could, wherever I could."

"It's extraordinary the job Elaine Shock did with the press," says Nigel Grange, who signed O'Connor to Ensign Records in the U.K. He attri-

butes the success of O'Connor's debut disk to the media buzz Shock Ink helped create.

Billy Joel demanded a different publicity tack. Critics certainly had heard of him but many either yawned at or actively attacked his music.

"I had to convince people to be fair," says Shock, whose husband, Jeff Shock, is creative director of Joel's management company, Maritime Music. "He puts on a terrific show, but critics usually just pan his album, although 'Nylon Curtain' got good reviews. So even though I only got called in to work on 'Storm Front' about three weeks before its release—which is nowhere near enough time—I pushed hard to get people to give it a serious listen and come out for his shows."

"I wanted that ripple effect: a couple of good early reviews in visible places that would hopefully make other people pay more attention."

Here again she seems to have succeeded. The New York Times and Rolling Stone both gave "Storm Front" solidly favorable reviews. Shock also drew press from the attention high school educators gave to Joel's history-montage single "We Didn't Start The Fire."

"I've never had to go sell myself to anybody, which is a good thing, because I'm uncomfortable doing that; I'm not really any good at it," says Shock. "So I don't really have a game plan for the future. It depends on who calls me, and whether I like what they do and want to work with them."

"Right now," she says, gesturing around her cramped office, "I just want to take over the office next door so we can all have room to work."



Just Say Uncle. 3 Mustaphas 3, the sextet claiming "Balkan" origins despite their British accents, brought the world-music mix of their current Rykodisc album, "Heart Of Uncle," to the Lone Star Roadhouse recently, transforming that down-home New York venue into a kind of Middle Eastern cafe for the evening. The show was taped by the Rebo High Definition Studio as part of its "Manhattan Music Magazine" for syndication in Europe by MTV International and the Far East by Tokyo-based affiliate Rebo Hi-Vision Company Ltd. (see story, page 59). (Photo: Chuck Pulfin)

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MADONNA TECHNORONC	Oakland-Alameda County Coliseum Oakland, Calif.	May 18-20	\$1,278,245 \$30.00	42,608 sellout	Bill Graham Presents
ANITA BAKER PERRI	Radio City Music Hall New York	May 22-26	\$774,515 \$35/\$30/\$25	23,824 sellout	Radio City Music Hall Prods.
DIANA ROSS A.J. JAMAL	Westbury Music Fair Westbury, N.Y.	May 22-27	\$715,804 \$37.50/\$32.50	22,141 22,960	Music Fair Prods.
CHER DOM IRRERA	Meadowlands Arena East Rutherford, N.J.	May 12	\$408,267 \$25.00/\$22.50	16,987 sellout	Metropolitan Entertainment
FRANK SINATRA	Niagara Falls Convention & Civic Center Niagara Falls, N.Y.	May 12	\$305,414 \$100.00/ \$40.00/\$30.00	7,022 sellout	Metropolitan Entertainment
WHITESNAKE BAD ENGLISH	Shoreline Amphitheatre Mountain View, Calif.	May 19	\$299,382 \$22.00/\$21.00/ \$19.50	15,255 20,000	Bill Graham Presents
HANK WILLIAMS JR. & THE BAMA BAND SAWYER BROWN THE KENTUCKY HEADHUNTERS	Starwood Amphitheatre Nashville	May 26	\$287,976 \$19.50/\$16.50	17,452 sellout	in-house
LOS CAMINANTES YURI	Los Angeles Sports Arena Los Angeles	May 26	\$267,790 \$30.00/\$25.00/ \$20.00	11,566 16,000	Jalisco Promotions
DON HENLEY INNOCENCE MISSION	The Spectrum Philadelphia	May 22	\$260,228 \$22.75/\$18.75	14,875 sellout	The Concert Co.
WHITESNAKE BAD ENGLISH	Cal-Expo Amphitheatre Sacramento, Calif.	May 18	\$256,446 \$22.00/\$21.00/ \$19.50	12,976 14,000	Bill Graham Presents
DON HENLEY INNOCENCE MISSION	The Woodlands Pavilion Woodland, Texas	May 18	\$207,155 \$25.75/\$23.75	10,000 sellout	PACE Concerts
CHER DOM IRRERA	Niagara Falls Convention & Civic Center Niagara Falls, N.Y.	May 15	\$197,250 \$25.00	7,960 sellout	Metropolitan Entertainment
ALABAMA CLINT BLACK LORRIE MORGAN	The Woodlands Pavilion Woodland, Texas	April 29	\$195,122 \$25.00/\$20.00	10,000 sellout	PACE Concerts
FRANK SINATRA TOM DREESEN	The Woodlands Pavilion Woodland, Texas	April 28	\$168,980 \$100/\$50/ \$37.50/\$20	7,535 10,000	PACE Concerts
REBA MCENTIRE GARTH BROOKS	The Woodlands Pavilion Woodland, Texas	May 19	\$111,976 \$22.00/\$18.00	6,056 10,000	PACE Concerts
AEROSMITH JOAN JETT & THE BLACKHEARTS	UTC Arena Univ. of Tennessee Chattanooga, Tenn.	May 22	\$99,345 \$18.50	5,707 11,648	Pro Motion Entertainment Group Limited
B.B. KING/MILLIE JACKSON BOBBY BLUE BLAND	Valley Forge Music Fair Devon, Pa.	May 27	\$95,499 \$20.00	5,864 sellout	Music Fair Prods.
KISS FASTER PUSSYCAT SLAUGHTER	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	May 15	\$88,002 \$18.50/\$17.50	4,983 5,501	Belkin Prods.
THE JUDDS HIGHWAY 101	Rochester Community War Memorial Rochester, N.Y.	May 10	\$87,228 \$18.50	5,250 5,834	Pro Tours
RANDY TRAVIS SHENANDOAH	Carl Farley Coliseum, Amarillo Civic Center Amarillo, Texas	May 20	\$83,633 \$17.50	4,779 5,683	Special Moment Promotions in-house
TRACY CHAPMAN JOHNNY CLEGG & SAVUKA	The Woodlands Pavilion Woodland, Texas	May 20	\$70,560 \$22.00/\$18.00	5,064 10,000	PACE Concerts
WILLIE NELSON MARK KOENIG	Olympic Saddledome Calgary, Alberta	May 25	\$69,462 (\$82,173 Canadian) \$23.50	4,287 5,597	Perryscope Concert Prods.
WILLIE NELSON PRAIRIE OYSTER	Copps Coliseum Hamilton, Ontario	May 14	\$64,064 (\$75,083 Canadian) \$23.50	3,195 3,500	Concert Prods. International Donald K. Donald Prods.
TEARS FOR FEARS CHALK CIRCLE	Copps Coliseum Hamilton, Ontario	May 15	\$56,504 (\$66,223 Canadian) \$23.50	2,818 7,500	Concert Prods. International Donald K. Donald Prods.
WILLIE NELSON GEORGE FOX	Sault Memorial Gardens Sault Ste. Marie, Ontario	May 13	\$53,178 (\$62,325 Canadian) \$22.50	2,770 3,000	Concert Prods. International Donald K. Donald Prods.

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Publisher, Estate Like To Protect A Gershwin Tune

BY IRV LIGHTMAN

PD OR NOT PD? While it's true that the music of **George Gershwin** is now subject to public-domain status in countries where copyrights apply for the life of the author, plus 50 years—a term adopted in the 1976 U.S. Copyright Act—all is not what it seems.

Gershwin's importance in terms of copyright life is enhanced by his current stature as arguably the most performed and recorded of the great show-music writers of the past, as well as the continuing popularity of his "serious" works. His music technically entered the public domain in many countries, including the U.K., on Jan. 1, 1988. He died in 1937 at the age of 38.

But Gershwin's heirs and **Warner/Chappell**, the publisher of practically all of Gershwin's catalog, hold that

such is not always the case. That's why they have established what Warner/Chappell legal counsel **Don Biederman** notes is the "The Gershwin Copyright Protection Project," in association with lawyers for the Gershwin estate, **Mark Jacobson** and **Michael Sukin**. For instance, a recent "substantial" monetary settlement with Warner/Chappell's Japanese affiliate, **Chappell/Intersong KK**, was made by **Koei Planning Co. Ltd.**, which erroneously used Gershwin's 1924 warhorse, "Rhapsody In Blue," in an ad campaign without payment to its copyright holders. Although Japan has a life-plus-50-years feature in its copyright law, it is among several countries that, as a result of "wartime moratoriums," have had their copyright life extended. In Germany, however, this was not necessary because copyrights run for the composer's life plus 70 years there. Also, notes Warner/Chappell's Biederman, the copyright protection for "Rhapsody In Blue" remains in force when the famous **Ferde Grofe** orchestration is used, because Grofe died less than 50 years ago. Furthermore, most of Gershwin's songs were written with lyrics by his brother, **Ira**, who died only seven years ago. They present problems as joint works and their copyright protection is measured by Ira's lifetime.

As for the status of "Rhapsody In Blue" in the U.S., it enters the public domain the day the world enters a new century on Jan. 1, 2000. Copyrights created before the 1976 Copyright Act took effect on Jan. 1, 1978, have a total life span of 75 years. **Jerome Kern**, another legend in the annals of the American musical theater, died in 1945. In 1995, in coun-

tries where the life-plus-50 rule was in effect at his death, his songs will also be subject to public-domain status.

DEALS: Warner/Chappell Music has signed a worldwide co-publishing deal with **Bobby Z**, former drummer for **Prince & the New Power Generation**, as well as co-writer/producer for **Wendy & Lisa** and **Boy George**. He is signed as an artist to Virgin Records... **Duke Niles** has taken on catalog representation of two companies—**Songsellers Co.** and **Twilight City Music**—whose works consist mainly of jazz-oriented songs written by **Ruby Fisher**, several of which are featured in a new album, "Feelin' Good, Yeah" by the **Lew Anderson Big Band** on **Sovereign Records**. **EG Music**, based in Los Angeles, has signed **Dana Merino** as an exclusive staff writer. She has had material recorded

by **Sheena Easton**, **Eddie Money**, **Siedah Garrett**, and the **Temptations**, reports **Linda Komorisky**, president of the **BMI** affiliate of **EG Music Group**, with an **ASCAP**-cleared firm called **Editions EG**.

"ATTORNEYS WITH EARS" is the topic of a June 6 panel discussion hosted by the **New York Publishers' Forum**. Tackling the issue of lawyer involvement in the development of talent are lawyers **Dennis Cavanaugh**, **Robert Epstein**, **Elliot Groffman**, **Michael Selverne**, and **Michael Sukin**, in addition to **Susan Dodes**, director of **A&R** at **MCA Records**, and **Susan Henderson**, VP of **MCA Music**. Moderator is **Charles J. Sanders**, attorney of the **National Music Publishers' Assn.**, parent of the Forum. Site is the **Holiday Inn Crowne Plaza** in Manhattan. For more info, call **Wanda West** at 212-370-5330.

TURNING 121: Songwriter **Doc Pomus** (nee **Felder**) was born June 27, 1925, and his brother, famed lawyer **Raoul Lionel Felder**, was born May 13, 1934. Their combined 121 years has occasioned both to celebrate in the New York manner: a special feast June 13 at **Katz's Delicatessen** on the Lower East Side. The invite carries a 1947 photo of the brothers and their parents at home in Brooklyn, N.Y.

PRINT ON PRINT: The following are the best-selling folios from **Music Sales Corp.**:
 1. **Lisa Stansfield**, Affection
 2. **Depeche Mode**, Violator
 3. **Bob Dylan** Anthology
 4. **Pink Floyd**, Dark Side Of The Moon—Guitar Tablature
 5. **Axes To Grind**—Guitar Tablature.



TALENT IN ACTION

(Continued from preceding page)

THE CRAMPS
FLAT DUO JETS
Phantasy Theatre
Lakewood, Ohio

THERE'S NO doubt who wears the pants and the pumps in the **Cramps**, a wacky rock band fueled by **Grade Z** horror movies and a hearteningly warped, yet benign, sensuality. It's **Lux Interior**, the preternaturally pallid throat of this unique group.

Interior and drummer **Nick Knox**, a tall ringer for **Roy Orbison**, are natives of the **Cleveland** area, so it was a homecoming when the **Los Angeles** band played April 29 for about 900 in

this appropriately seedy venue.

Paced by **Interior's** hell-raising vocals and the brilliant psycho-billy guitar of **Poison Ivy Rorschach**, the **Cramps** stressed tunes from their loamy, greasy **Enigma** recording "Stay Sick," their first disk in nearly four years. New bassist **Candy Del Mar** fit the group like a well-upholstered glove.

On their first U.S. tour since 1987, they resurrected the slimey classics such as "Goo Goo Muck," uncoiling a repertoire of glam, sleaze, and good humor. And they played hell with gender: **Interior** ended the set dressed only in a cute bikini and red

pumps to rip through **Johnny Burdette's** "Tear It Up."

Flat Duo Jets, a **Chapel Hill, N.C.**, band on the **Dog Gone Records** label, featured the fervent vocals and adequate guitar of **Dexter Romweber**. Their opening set turned in an up-tempo, grungy round, distinguished by the nutty original "The Pink Gardenia" and a camp "Harlem Nocturne." **Romweber** sings with passion, bassist **Tom Mayer** strums with abandon, and drummer **Crow Smith** has great hair. With work on dynamics and more originals, these **Jets** could take off. **CARLO WOLFF**

ST. LOUIS SHOUTS FOR ALL TO HEAR

(Continued from page 37)

by **Caroline Records**, and the hard country rock **Uncle Tupelo** by **Rockville Records**. (**Rockville** was previously known as the indie **Giant Records** until **Irving Azoff** purchased rights to the name for his startup label. **Uncle Tupelo** will be the first release under the new **Rockville Records** name.)

Another level of buzz centers around three bands—the **Eyes**, **Big Fun**, and the **Unconscious**. The **Eyes**, a postpunk/psychedelic quartet, are reportedly weighing a number of offers. Having also built a name for themselves in **Kansas City** and regional college towns, the **Eyes'** compelling sound and strong image earmark them for success.

Big Fun, a vibrant dance/pop band, has released its indie CD, "well, well, well," to strong local reviews. In 1988, its cassette debut sold enough to rate in local **Music Vision** stores' top 50 sales chart. And the **Unconscious**, the hottest band in a growing power funk dance scene from the **Webster Groves** suburb, rounds out this trio of bands building a growing regional following.

Pat Hagin, manager of the 1,000-capacity **Mississippi Nights**, the city's largest nightclub and a national talent showplace, finds the growing success of original bands encouraging. "A number of the bands, like **Big Fun** and the **Unconscious**, have released tapes to retail. This adds to their drawing power and raises their status among their fans."

Hagin has used **Big Fun** as a house band, and recently as the opening act for the **Smithereens**. "The **Unconscious** and the **Eyes** have already established themselves regionally," says **Hagin**. "Now it's a matter of the next step." **Mississippi Nights** showcases these acts, with up-and-comers like the **Finn Brothers** and **Tuff Nutz** opening.

Blueberry Hill Records, a company dedicated to recording **St. Louis** music, holds a yearly contest for songwriters in all musical genres, producing a showcase concert and releasing an album of the winning contributions. Label co-owner **Joe Edwards**, who also runs the club **Blueberry Hill**, sees the current crop of artists as "more vibrant than it's been in years. We have a strong cross-section of talent that's producing quality work. **Rondo's Blues Deluxe** and **Fairchild**, both winners in last year's contest, defy local band expectations. Acousticity has been touring the

West Coast on the strength of their album, "11:59." **St. Louis** artists and music professionals have come together and are pulling together for the long run."

While opportunities for airplay are rare, public radio station **KDHF** offers a show of original **St. Louis** music, programmed by **Ken Barnes** each Monday from 9-10 p.m. Also, **KDHF** actively promotes and plays national alternative acts when they come to town. Two relatively new magazines, **Spotlight** and the 4-month-old **Surface**, focus largely on local music happenings, while the **Riverfront Times**, **St. Louis'** largest entertainment weekly, covers local talent along with features on national acts playing in the area.

Longtime **Midwest** promoter and manager **Irv Zuckerman** of **Contemporary Productions** sees **St. Louis** as "a place where new music is breaking and new audiences are forming." **Zuckerman** says that a growing competition with **Fox Concerts**, a **St. Louis** rival, offers the city "a broader

spectrum of talent, which benefits the whole by opening up more opportunities than any one talent buyer could provide.

"This is a promising area," says **Zuckerman**, "I'm very positive about the way **St. Louis** is developing."

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THE MAYFLOW HOTEL
 Right on New York's Central Park



Starstruck Scene. Reba McEntire and her Starstruck Entertainment hosts an open house to celebrate completion of its Nashville offices and to introduce the Starstruck Writers Group, the company's new publishing arm. Pictured, from left, are Narvel Blackstock, VP, Starstruck; Erick, Chris, and Dan Price and Don Bell of Trader-Price, managed by Starstruck; and McEntire.

CMA Invites Fans To Join Country Club

For-Profit Venture Offers Perks To Members

■ BY EDWARD MORRIS

NASHVILLE—The Country Music Assn. has established CMA Country Club Inc., a wholly owned for-profit subsidiary aimed at enrolling dues-paying country music fans. Projections are that the organization will have 250,000 members by 1992.

KeckleyDaniel/Entertainment, a local marketing and research firm, will manage and operate the new venture and will split profits evenly with the CMA, which continues to function as a not-for-profit trade association.

Linking the CMA with the new group is a five-person unpaid

board of directors that now includes Joe Galante, senior VP and GM of RCA Records/Nashville; David Conrad, VP of Almo/Irving Music; Joe Talbot, CMA lifetime director and president of Joe Talbot & Assocs.; Tony Conway, president of Buddy Lee Attractions; and Ed Benson, associate executive director of the CMA.

Through its test-marketing phase, the club has already enrolled 300 members. It will gain its first large exposure via an information and recruiting booth at the June 4-10 Fan Fair here. This event usually lures more than 20,000 country enthusiasts to Nashville each year. And on June 1, the club was to begin airing recruiting spots on The Nashville Network. Direct mail will also be a major promotional tool, according to Tommy Daniel, Country Club president.

For an annual fee of \$20, a member will get a membership card, six newsletters, access to a toll-free concert hot line, VIP concert seating at selected venues, a discount-merchandise catalog, and a cassette of releases by new recording artists.

Daniel says KeckleyDaniel is putting up all the money to start the club and that no quick profit is anticipated. "It's incredibly expensive to build the base," he says. "Where the stream of revenue gets profitable is in renewals for years three and four."

At the outset, Daniel contends, at least \$19 of each \$20 membership will be spent on startup and maintenance costs. "In this kind of a product," Daniel says, "you typically lose 30%-40% [of members] a year. So you have to constantly build and enhance and give them a reason to stay with the club."

Membership fees, however, will not be the club's lone source of revenue. Labels will have to pay a fee to include cuts by their new artists on the annual cassette sampler. And KeckleyDaniel will use the members as a source of data that will be compiled and sold to

firms trying to tap the country music audience.

The company has tested the fan club concept for two years. One segment of the test had to do with what country fans wanted from concert venues. Fans, Daniel reports, "don't mind standing in line [for tickets], but [they think] it would be nice to get a good seat when they do." Thus was inspired the VIP-seating club benefit that ensures that a block of good seats will be designated for club members at participating venues.

"In our test marketing," Daniel says, "we polled 12 key venues around the country. They're open to the idea of setting aside seats for the Country Club members who come and buy tickets—not at discount but at full price. They're only held for a period of time. If they're not sold, they're released to the general public."

To induce sites to participate in the VIP plan, the club will make available the names and addresses of country music fans in the area. The club will rely on feedback from members to decide which venues to approach, once ties with major locations have been established.

Acts will not have to pay to have their tour dates listed on the toll-free concert hot line. However, Daniel says advertising sponsors will be sought to underwrite the service.

Initially, the merchandise catalog will offer T-shirts, jackets, and other artist memorabilia. Eventually, though, Daniel says, records and videos will also be included.

The first newsletter is scheduled to be mailed Saturday (9) and will cover this year's Fan Fair activities. The catalog will be sent to members in late summer and the cassette sampler in the fall.

Upgrading of benefits will be built into the club, Daniel says: "The Country Club Card today, the Gold Country Club Card tomorrow."

Save Mother Earth: Bag The CD Longbox

Swelling Landfills Don't Need The Extra Trash

BE KIND TO MOTHER EARTH: As the music industry helps lead the '90s surge to save our planet from the excesses of humankind, Nashville Scene suggests that CDs, the leading music delivery mode of the new decade, join the cause. We need to say so long to the longbox and start packaging CDs in short boxes or in innovative new ways. Some sources indicate that the trash from discarded CD boxes last year equaled the daily trash of the state of Missouri—and that's a lot of garbage for the ever-growing landfills. Recognizing that longboxes are visually superior and less prone to shoplifting, some of the great marketing minds of the music industry need to come up with new ways to achieve the same results with smaller containers. Nearly 20 million pounds of trash can be prevented annually if CD packaging becomes more environmentally friendly. As the **Gringo Dogs** sing, "A good little planet, señor, is hard to find." Those with suggestions on how the music/radio/entertainment industries can help this good little planet in its time of need, please write to Nashville Scene with your ideas. (For example, Billboard's Nashville office has started recycling the tons of paper received each year and has kicked out styrofoam in favor of paper cups and washable mugs for the coffee brigade.)



by Gerry Wood

FUN FAIR 1990: Nashville Scene welcomes the thousands of country music fans converging on Nashville for the Monday (4)-June 10 Fan Fair. Fan Fair Advice: Pack two sets of clothes—one that you'd wear in Alaska on cold, rainy days, and another that you'd wear in New Orleans in August. Bring hats, sunscreen, Band-Aids, pens that work (for autographs), cameras that flash (for that photo of you with that star), binoculars that binoc, Alka Seltzer that fizzes, aspirin, and seven pounds of lime jello (just seeing if you were paying attention on that last one). Be prepared for such awe-inspiring sights as seeing **Lee Greenwood** expose his breasts onstage (perhaps the lime jello could be used, after all). Nashville Scene refuses to use the word "spandex" in this report, knowing that the lovable **Johnson Sisters** have a very big doghouse—and it's not air conditioned. If you do run into these wild women from Wild Horse, Colo., congratulate them on the wonderful job they have been doing for country music. Their International Fan Club Organization (Kay Johnson, president) has been a positive behind-the-scenes force benefitting country music and its artists... For those wanting to see stars perform on a more intimate basis, Tower Records, 2400 West End Ave.,

will be holding a series of in-stores. Each act will perform some acoustic songs and then sign autographs. Among those slated to appear at the free events, Tuesday-Saturday (5-9), are **Travis Tritt**, **Southern Pacific**, **Holly Dunn**, **Larry Boone**, **David Lynn Jones**, **Daniele Alexander**, **Garth Brooks**, **Dan Seals**, **Suzy Bogguss**, **Jann Browne**, **Alan Jackson**, **Baillie & the Boys**, **the Bellamy Brothers**, **Vince Gill**, **James House** (with **Gerry House** as special MC), **Ricky Skaggs**, **Les Taylor**, **Shelby Lynne**, and **Tim Mensy**.

Tower will be the official Fan Fair Record Shop for the second straight year. Country albums, cassettes, and CDs will be available for sale at the Tower Fan Fair site in Building B.

FROM AMERICA, with love: The first readers to respond to Nashville Scene's call for a care

package of music and memorabilia to be sent to Soviet music fan **Yury Chistyakov** (Billboard, May 26) were one of Nashville's greatest songwriter/performers **Mike Reid** (who promised to send a special package of goodies) and **Sylvia Giustina** of Tigard, Ore. Sylvia donated an impressive collection of **Beatles** and **Monkees** calendars, buttons, postcards, program books, photos, newspaper articles, and Pulse and Rolling Stone magazines. She writes: "Hi Gerry. I got a little carried away finding stuff for Yury, but, heck, what fun it was. I hope you have room to send it all. Thanks for giving us a chance to contribute to the peace effort—music can sure do that, huh? Yours in glasnost, Sylvia M. Giustina." Her letter to Russia is even more impressive: "Hello Yury: I am sending you several things about the Beatles. They are my favorite group. Because I am a member of the **Paul McCartney** fan club, I got a copy of 'Choba B CCCP.' The concert programs are from Paul's recent tour. He gave them to us free! I am also sending you several other Beatles things, including some postcards from Liverpool. 'Beatlefest' is a Beatles convention that is held every year in the U.S. Do you know the music of the Monkees? They had a television series in the 1960s, and in the 1980s they reunited for a concert tour. They are another one of my favorites. I hope you and your friends enjoy these music gifts. It is great fun sharing my love of music with fans in Russia. Peace, Sylvia." Thanks, Sylvia. Your music box of goodies will make sweet music in the Soviet Union. (Those wishing to contribute items, including cassettes, should send them to: Billboard, P.O. Box 24970, Nashville, Tenn. 37202.)

Nashville Network Sponsoring Country Concert Series In N.Y.

NASHVILLE—The Nashville Network will sponsor a series of 29 country music concerts, June through December, at Westbury Music Fair on Long Island in New York.

The series will begin June 27, with a show by Tanya Tucker, Exile, and Travis Tritt, and will end Dec. 9, with a Christmas concert by Kenny Rogers.

Others scheduled to play at the 2,870-seat venue are Willie Nelson and the O'Kanes (July 14, 15); Conway Twitty and Mark Collie (July 25); Don Williams and Kathy Mattea (Aug. 3); Crystal Gayle and Loretta Lynn (Aug. 9);

Merle Haggard (Aug. 14); K.T. Oslin (Aug. 25); Reba McEntire (Sept. 9, two shows); Clint Black (Sept. 14); and Alabama (Sept. 15, two shows).

Also, the Oak Ridge Boys and Williams & Ree (Sept. 28); Ronnie Milsap, the Desert Rose Band, and the Forester Sisters (Oct. 4); Barbara Mandrell and Garth Brooks (Oct. 21, two shows); Lee Greenwood (Oct. 26); Charlie Daniels and Patty Loveless (Nov. 17); and Anne Murray (Nov. 23-25, three shows). Kenny Rogers' "Kenny & Christmas" will be performed Dec. 4-9, for a total of seven shows.

CMF Releases Anthology Of Cajun Music

NASHVILLE—The Country Music Foundation has released a compilation album of rare regional cuts called "Le Gran Mamou: A Cajun Music Anthology." The 25-song, digitally remastered assemblage includes material recorded between 1928 and 1941 and draws from such sources as the RCA Records archives, the Library Of Congress, CMF holdings, and private collections.

Available in a two-cassette or one-CD format, "Le Gran Mamou" is packaged with a 12-page booklet, extensive liner notes by CMF scholar Charlie Seemann, rare photos, and French-English translations of the lyrics.

Among the acts whose music is included are Leo Soileau & Mayuse LaFleur, Nathan Abshire & the Rayne-Bo Ramblers, Joe's Acadians, Lawrence Walker, Arteleus Mistic, the Hackberry Ramblers, the Dixie Ramblers, and J. B. Fuselier & His Merry-makers.

Prices are \$14.98 for the cassettes and \$19.98 for the CD. The albums are available in record stores and by mail from the Foundation's Nashville office.

Nashville's Leadership Music Group Taking Applications For New Session

NASHVILLE—Leadership Music, an organization designed to familiarize participants with the functions and personalities of Nashville's entertainment business, is now accepting applicants for its second session of classes and activities.

Each Leadership Music session runs for six months. Participants attend classes one Friday a month

for the period and an opening and closing retreat of two days each.

The organization is headed by Dale Franklin, former executive director of the Nashville Music Assn. (now the Nashville Entertainment Assn.)

The 1989-90 class had 28 students, representing the major record labels, talent agencies, performance rights societies, trade associations, video production houses, and music publishers, as well as producers, musicians, and songwriters.

Application forms are available from Leadership Music, P.O. Box 158010, Nashville, Tenn. 37215. The deadline for submissions is June 25.

World Class' Yule Shows Star Murphey, Mandrell

NASHVILLE—The World Class Talent booking agency here will offer talent buyers two Christmas-themed shows, one starring Michael Martin Murphey, the other, Louise Mandrell.

Murphey is calling his package "A Cowboy Christmas Ball." It includes performances by cowboy poet Waddy Mitchell and singer Don Edwards and his western swing band.

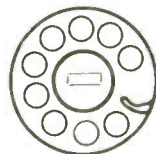
Louise Mandrell's show features her sister, comedienne Irlene Mandrell.



Good Hearts. BMI helps Co-Heart Music Group celebrate the grand opening of its new offices by co-hosting a grand-opening party. Co-Heart is the new publishing company of Hank Cochran, Glenn Martin, and Willie Nelson. Shown, from left, are Martin; Roger Sovine, VP, BMI, Nashville; Cochran; CBS Records' Bob Montgomery; Nelson; and Kris Kristofferson.

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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	3	5	7	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 79015
2	1	2	14	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
3	4	7	12	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	TANYA TUCKER CAPITOL 44520
4	11	14	10	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KOLLER)	KATHY MATTEA MERCURY 876746-4
5	8	9	7	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	ALABAMA RCA 2519-7
6	2	1	14	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	CLINT BLACK RCA 2520-7
7	6	4	14	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	DOUG STONE EPIC 34 73246/CBS
8	5	3	15	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA 9122-7
9	10	10	13	THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY,B.FOSTER)	STEVE WARINER MCA 53733
10	12	12	9	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA 79009
11	7	6	16	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
12	14	18	10	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
13	18	30	6	THE DANCE A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL 79024
14	9	8	12	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53779
15	13	16	12	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND MCA/CURB 53804/MCA
16	15	19	11	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	LACY J. DALTON CAPITOL 79962
17	19	22	8	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART RCA 2503-7
18	16	17	11	GUARDIAN ANGELS B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
19	22	27	5	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	RANDY TRAVIS WARNER BROS. 7-29878
20	23	26	10	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL 44534
21	27	31	8	ISLAND B.BECKETT (T.SEALS,E.RAVEN)	EDDY RAVEN CAPITOL 79997
22	20	13	17	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
23	28	34	9	PERFECT K.LEHNING (M.E.NEVIN)	BAILLIE AND THE BOYS RCA 2500-7
24	17	15	14	BLACK VELVET N.LARKIN (C.WARD,D.TYSON)	ROBIN LEE ATLANTIC 4-87979
25	24	20	22	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN)	ALAN JACKSON ARISTA 9922
26	40	51	4	ON DOWN THE LINE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 79004
27	37	46	9	NOBODY'S TALKING R.SCRUGGS,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE ARISTA 2009
28	29	25	19	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
29	25	21	16	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
30	38	42	8	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
31	21	11	15	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38 73254/CBS
32	26	23	18	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP RCA 9120-7
33	45	56	4	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.
34	34	41	9	FIT TO BE TIED DOWN J.BOWEN,C.TWITTY,D.HENRY (WALDRIDGE)	CONWAY TWITTY MCA 79000
35	30	32	20	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
36	48	55	5	SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KEES,N.LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
37	32	33	20	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN)	DON WILLIAMS RCA 9119-7
38	35	35	23	CHAINS T.BROWN (H.BYNUM,B.RENEAU)	PATTY LOVELESS MCA 53764

Records moving up the chart with airplay gains 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	36	37	23	SEEIN' MY FATHER IN ME J.STROUD (P.OVERSTREET,T.DUNN)	PAUL OVERSTREET RCA 9116-7
40	50	53	7	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	MARTY STUART MCA 79001
41	42	40	26	NO MATTER HOW HIGH J.BOWEN (E.STEVENS,J.SCARBURY)	THE OAK RIDGE BOYS MCA 53757
42	39	28	18	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
43	52	57	5	WHITE LIMOZEEN R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS
44	54	59	4	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA 2505-7
45	31	36	10	I GO TO PIECES SOUTHERN PACIFIC (J.E.NORMAN (D.SHANNON))	SOUTHERN PACIFIC WARNER BROS. 7-19860
46	41	29	17	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIDGE,R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
47	44	39	22	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
48	46	43	10	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER,B.LLOYD)	FOSTER & LLOYD RCA 2502-7
49	60	68	3	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 WARNER BROS. 7-19829
50	57	67	3	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	LORRIE MORGAN RCA 2508-7
51	33	24	16	BRING BACK YOUR LOVE TO ME R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
52	47	44	23	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER,R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
53	53	49	26	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 9115-7
54	58	65	3	PUTTIN' THE DARK BACK INTO THE NIGHT R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB/CAPITOL 79040/CAPITOL
55	55	54	25	SOONER OR LATER B.BECKETT (S.LONGACRE,B.FOSTER,B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
56	65	70	3	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	WAYLON JENNINGS EPIC 34-73352/CBS
57	66	—	2	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	THE KENTUCKY HEADHUNTERS MERCURY 422 875 450-7
58	NEW ▶	1	1	GOOD TIMES K.LEHNING (S.COOKIE)	DAN SEALS CAPITOL 79120
59	49	45	19	BACK WHERE I COME FROM J.E.NORMAN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
60	62	72	3	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL MCA 79011
61	67	73	3	TILL I SEE YOU AGAIN P.WORLEY,E.SEAY (K.WELCH)	KEVIN WELCH REPRISE 7-19873/WARNER BROS.
62	61	50	19	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
63	64	58	21	OKLAHOMA SWING T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
64	63	63	7	KNOWIN' YOU WERE LEAVIN' P.MCMAKIN (M.REID,T.ROCCO)	LES TAYLOR EPIC 34 73264/CBS
65	59	52	25	LITTLE GIRL J.BOWEN,R.MCENTIRE (K.FRANCESCHI,Q.POWERS)	REBA MCENTIRE MCA 53763
66	56	47	16	MISTER DJ J.STROUD (C.DANIELS,T.CRAIN,T.DIGREGORIO,C.HAYWARD,F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
67	69	—	2	MY ANNIVERSARY FOR BEING A FOOL C.WATERS,H.DUNN (H.DUNN)	HOLLY DUNN WARNER BROS. 7-19847
68	70	—	2	NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD)	MICHELLE WRIGHT ARISTA 2002
69	NEW ▶	1	1	LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE)	MARK COLLIE MCA 79023
70	75	75	3	FROM SMALL THINGS (BIG THINGS ONE DAY COME) R.SCRUGGS,NITTY GRITTY DIRT BAND (B.SPRINGSTEEN)	THE NITTY GRITTY DIRT BAND MCA 79013
71	72	62	18	AIN'T NOBODY'S BUSINESS B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
72	NEW ▶	1	1	BABY, WALK ON W.WALDMAN,J.LEO (M.BERG,R.SAMOSET)	MATRACA BERG RCA 2504-7
73	NEW ▶	1	1	SHOT FULL OF LOVE P.WORLEY,E.SEAY (B.MCDILL)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-19836
74	NEW ▶	1	1	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	SHENANDOAH COLUMBIA 38 73373/CBS
75	NEW ▶	1	1	I DON'T HURT ANYMORE S.BERLIN (J.ROLLINS,D.ROBERTSON)	PRAIRIE OYSTER RCA 2510-7

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

- Number One Country Singles, 1948-1988
- Top Ten Country Singles, 1948-1988
- Top Country Singles Of The Year, 1946-1988
- Number One Country Albums, 1964-1988
- Top Ten Country Albums, 1964-1988
- Top Country Album Of The Year, 1965-1988

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CORNER



by Marie Ratliff

MORE ADDITIONS TO COUNTRY REPORTING PANEL: The plans for greater market saturation announced earlier this year are coming to fruition as Broadcast Data Systems continues to add stations and markets to the list of monitored radio stations on our country radio reporting panel for the Hot Country Singles & Tracks chart.

We welcome the addition of WCOS Columbia, S.C., and WQDR Raleigh, N.C., effective with this week's chart. With the inclusion of these two markets, the size of the monitored radio panel has grown to 82 stations representing 60 markets.

Several more markets already have monitors in place and we will be announcing further additions to our panel as soon as tuning and testing procedures are completed.

SPEED RECORDS AND SUCH: George Strait's new album, "Livin' It Up," debuts on the Top Country Albums chart at No. 14, while his single—"Love Without End, Amen" (MCA)—is No. 1 this week after only seven weeks on the chart. Last week we mentioned that the Strait single could possibly set a speed record if it went the distance that quickly. However, deeper research shows that while attaining the peak in seven weeks is highly unusual, it is not a record.

Strait's seven-week rise is the same as "Mammas, Don't Let Your Babies Grow Up To Be Cowboys" by Willie Nelson & Waylon Jennings on RCA in 1978, but we found two other records that had made the trip even faster in the '70s. One of them, "Luckenbach, Texas" by Waylon Jennings, went to No. 1 in six weeks in 1977.

However, the speed record in the last two decades apparently belongs to the late Red Sovine, whose "Teddy Bear" on Starday hit the peak in just five weeks in the summer of 1976.

The record for the fastest rise in the last decade had been held until now by Randy Travis, who hit the eight-week mark twice—with "Forever And Ever, Amen" in 1987 and again with "Hard Rock Bottom Of Your Heart" (both on Warner Bros.) in March of this year.

"IT'S A GREAT 'SHAG' SONG," says MD Glen Garrett, WCOS Columbia, S.C., of Dan Seals' remake of the Sam Cooke 1964 hit "Good Times" (Capitol). "It appeals to our beach crowd of listeners, and even the beach stations that are not country will play it. It's going to be big, no doubt about it."

"Good Times" earns the Hot Shot Debut position this week at No. 58. Among stations showing out-of-the-box adds are WXTU Philadelphia, WTQR Winston-Salem, N.C., WIVK Knoxville, Tenn., KNIX Phoenix, WYRK Buffalo, N.Y., WGKX Memphis, KILT Houston, KWJJ Portland, Ore., KFKF Kansas City, Mo., both KPLX and KSCS Dallas, and KEBC Oklahoma City. Stations already giving it good rotation include KASE Austin, Texas, WXYZ Hartford, Conn., WCTK Providence, R.I., WCMS Norfolk, Va., and KIKK Houston.

"SHELBY LYNNE is one of the hottest new female vocalists out there, if not the hottest," says PD Rick Braswell, WPAP Panama City, Fla. "Her vocal style has such wide appeal."

Lynne's "I'll Lie Myself To Sleep" (Epic) is on the Hot Country Radio Breakouts list this week at No. 7. Among those joining WPAP in airing the record early are WCMS Norfolk, WFLS Fredericksburg, Va., WKY Oklahoma City, KMPS Seattle, KVOO Tulsa, Okla., and WGKX Memphis.



PolyPeople. PolyGram executives congratulate Mercury artist Kathy Mattea following her recent SRO performance at New York's Bottom Line. Pictured, from left, are Paul Lucks, VP/GM, PolyGram, Nashville; Jim Caparro, senior VP, PolyGram Group Distribution; Mattea; Gary Rockhold, president, PGD; and Joe Schults, president, PolyGram Music Video. (Photo: Michael Del Rossi)

Opryland Revs Up Summer Series
Chevy-GEO, True Value Sponsor Dates

NASHVILLE—Chevrolet-GEO and True Value Hardware will sponsor an extended series of Heart Of Country Concerts this summer at the Opryland USA amusement park here.

The series will feature Louise Mandrell, Lee Greenwood, Gary Morris, Tammy Wynette, and Marie Osmond. The shows are free to those who buy regular tickets to the park.

Mandrell will appear June 2, 4, 6-9, and 11-15, and July 30-Aug. 3; Greenwood, June 18-22 and 25-29; Osmond, July 3-6;

Wynette, July 9-14 and 16-21; Morris, July 23-28, Aug. 4, 6-11, and 13-18. Each act will perform two shows a day: at 6 and 8 p.m. on weekdays and 7 and 9 p.m. on Saturdays.

The concerts will be held at the park's Chevrolet-GEO Theater, an outdoor location that seats 2,500 and can accommodate an additional 1,000 standing.

The concerts are the first major promotional project in Opryland's three-year joint marketing effort with Chevrolet-GEO.

Charlie Douglas
Dinner Planned

NASHVILLE—Country Radio Broadcasters, producers of the Country Radio Seminar, will present "A Signature Evening With Charlie Douglas," June 20 at the Vanderbilt Plaza here. The cocktail party, dinner, and roast honoring the famed country music DJ will begin at 6 p.m.

Proceeds from the event will go to the CRB's scholarship endowment fund.

Ticket information is available at 615-327-4487/4488.

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

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

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

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

Billboard HOT COUNTRY
RADIO BREAKOUTS

1. MAYBE THAT'S ALL IT TAKES DON WILLIAMS RCA
2. TANQUERAY VERN GOSDIN COLUMBIA
3. I'M WITH YOU DELBERT McCLINTON CURB
4. I'M GONNA BE SOMEBODY TRAVIS TRITT WARNER BROS.
5. OUGHTA BE A LAW LEE ROY PARNELL ARISTA
6. SOMETHING OF A DREAMER MARY-CHAPIN CARPENTER COLUMBIA
7. I'LL LIE MYSELF TO SLEEP SHELBY LYNNE EPIC
8. MEXICAN WIND JANN BROWNE CURB
9. EVERYBODY'S REACHING OUT FOR... CRYSTAL GAYLE CAPITOL
10. SMALL SMALL WORLD THE STATLER BROTHERS MERCURY

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.

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
★ ★ NO. 1 ★ ★					
1	1	1	56	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME 17 weeks at No. 1
2	2	2	30	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
3	3	3	11	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
4	4	4	19	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III
5	5	5	12	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
6	6	7	34	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
7	7	6	59	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
8	8	8	13	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
9	9	9	16	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
10	10	10	51	LORRIE MORGAN ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
11	11	11	56	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
12	12	12	16	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
13	13	13	8	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
14	NEW ▶	1	1	GEORGE STRAIT MCA 6415 (8.98) (CD)	LIVIN' IT UP
15	14	14	31	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
16	16	21	42	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
17	15	15	10	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
18	19	16	35	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
19	17	17	52	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
20	18	20	33	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
21	20	23	159	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	29	35	5	TANYA TUCKER CAPITOL 91821 (9.98) (CD)	TENNESSEE WOMAN
23	23	26	9	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
24	24	24	9	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
25	27	25	67	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
26	28	30	94	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
27	26	31	30	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
28	31	29	46	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
29	32	32	147	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
30	25	22	68	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
31	33	27	37	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
32	22	18	67	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
33	NEW ▶	1	1	PATTY LOVELESS MCA 6401 (8.98) (CD)	ON DOWN THE LINE
34	36	37	103	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
35	21	19	87	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
36	30	33	51	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
37	35	41	59	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
38	37	28	43	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	39	5	EDDIE RABBITT CAPITOL 93882 (9.98) (CD)	JERSEY BOY
40	38	36	18	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
41	39	38	97	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
42	52	67	3	LACY J. DALTON CAPITOL 93912 (CD)	LACY J.
43	42	47	207	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
44	44	43	17	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
45	47	44	4	WILD ROSE CAPITOL 93885 (9.98) (CD)	BREAKING NEW GROUND
46	45	48	224	ALABAMA ▲ ³ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
47	41	40	86	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
48	40	34	34	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
49	NEW ▶	1	1	LIONEL CARTWRIGHT MCA 42336 (8.98) (CD)	I WATCHED IT ALL ON THE RADIO
50	46	42	56	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
51	48	45	141	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
52	43	49	10	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
53	50	52	68	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
54	51	51	238	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
55	53	54	55	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
56	NEW ▶	1	1	FOSTER & LLOYD RCA 52113 (8.98) (CD)	VERSION OF THE TRUTH
57	57	69	54	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
58	56	61	170	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
59	55	50	10	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
60	65	60	32	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
61	49	46	34	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
62	60	53	55	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
63	66	59	22	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
64	72	62	315	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
65	61	—	102	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
66	73	—	2	PRAIRIE OYSTER RCA 2049-4 (CD)	DIFFERENT KIND OF FIRE
67	67	68	12	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
68	58	56	110	RODNEY CROWELL ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
69	64	55	5	THE FORESTER SISTERS WARNER BROS. 26141 (8.98) (CD)	COME HOLD ME
70	RE-ENTRY	120	120	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
71	54	65	90	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
72	70	71	4	DAVID LYNN JONES MERCURY 836 951 2 (CD)	WOOD, WIND AND STONE
73	62	57	14	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
74	69	66	15	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
75	71	63	48	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER

○ 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.

OUT OF THE BOX!



45303

AFTER KNOCKING YOU DEAD WITH HIS DEBUT SINGLE, "I'D BE BETTER OFF (IN A PINE BOX),"

DOUG STONE

HAS THE HOTTEST BREAKING ALBUM ON THIS CHART!

DOUG STONE.

ON EPIC.

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Retail

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Wanted: The Perfect CD Package Windham Hill Sponsors Redesign Contest

BY DEBORAH RUSSELL

LOS ANGELES—As U.S. industry leaders grow increasingly polarized in the debate over the 6-by-12-inch compact disk longbox, some fear that an industry standard—however inappropriate—may soon be set by default.

Retailers maintain that the longbox is an essential merchandising vehicle. But some label and distributor executives say its elimination will reduce costs associated with shipping and storage. Moreover, the longbox has come under attack from environmentalists, who see the packaging as wasteful.

In an attempt to break the stale-

A special focus on the longbox begins with a story on page 6 and continues with stories on this page, page 46, and page 54.

mate in the debate, executives at Windham Hill Productions stepped outside the industry and sponsored a packaging redesign contest among students at the Art Center College of Design in Pasadena, Calif.

Students were asked to create designs that minimized the cost and negative environmental impact of disposable packaging while deterring theft, displaying product information, and protecting the disk from scratches and dust.

"It's not imperative that we change CD packaging now," says James Cahalan, VP of operations at the jazz/new age label based in Palo Alto, Calif. "But it is imperative to keep the dialog rolling."

The design students' perspectives as consumers, says Cahalan, shed valuable light—minus the vested interests—on what people expect from their CD packaging.

"It's good to expose ourselves to challenges posed by students," adds Anne Robinson, president and CEO of Windham Hill Productions and a judge in the competition. "We were interested in reaching beyond the normal parameters of the recording

industry. This was a chance to discover the state of the art of what could be out there."

Environmental concerns dominated the competition, as each entrant created self-contained packaging. Most packages were the same size or slightly bigger than the current jewel box. "Students seemed to like the compactness of the box," says Cahalan. Moreover, most students designed packages whereby the con-

sumer did not need to touch the disk.

Graduating student Rea Sohn designed the winning entry, an enlarged plastic package shaped like a keyhole. When opened, the package stands upright, almost like a tombstone, displaying liner notes and other information. The package's size and shape met the judges' anti-theft criteria. Its novel design was visually arresting and provided ample space

(Continued on page 53)

Pandora's Longbox Opened In Canadian CD Market

(Continued from page 6)

dise the CDs live because of the fixturing, nor would you because of the shrinkage. It's a joke... We had no say in it."

But Jason Sniderman, VP of Toronto-based Roblan's Distributors, which runs the Sam The Record Man chain, says, "The retailers were consulted plenty on this. In fact, there was more consultation on this by the labels than on any other issue we have ever faced."

James Monaco, VP of publicity for A&M Records in Canada, bolsters Sniderman's point. "[The retailers] had lots of time," he says. "We started this a year ago, and the time frame was that by April 1 all new releases would be in the jewel box only, and by Sept. 1 all back catalog would also come in jewel boxes." Indeed, the record companies originally planned to discontinue the longbox on Jan. 1, but the move was pushed back to April 1, largely to appease retailers.

In addition, A&M Canada VP of marketing Bill Ott notes, "Last October we at A&M reduced our prices in anticipation of the longbox elimination. At around that time, most of the other manufacturers reduced their prices as well, by 50 cents to a dollar."

"Additionally, over the last month, a lot of manufacturers have made price reductions, ranging

from 50 cents to \$2. A&M will be doing this in the third quarter, probably about July. I don't know yet exactly how much our price reduction will be."

Retailers agree that CD prices have been reduced by at least 50 cents per unit since last fall. But Sniderman at Sam The Record Man claims that CD prices had to be reduced because they were too high for the market.

MERCHANDISING MISHMASH

Meanwhile, merchandising looks like a mishmash, with catalog albums still in longboxes and current product displayed in the respective solutions implemented by the chains.

For instance, the 282-store A&A Records and Tapes designed its own plastic longboxes, which are solid red with a locking device and the A&A logo all over it. But the stores still have plenty of inventory left in cardboard longboxes and continue to receive catalog titles in longboxes. "So parts of the store have one, parts have the other," Rich says. He estimates that by the time the longbox is phased out for catalog, it will cost the chain about \$750,000 "just to replace what they already had" in the longbox.

Sniderman is also concerned about the cost of buying clear plastic keepers for that chain's 137 stores. "It will cost plenty," he says.



Tower Of Love. Arista recording artist Kris McKay visits Tower Records in Atlanta to introduce her debut album, "What Love Endures," and single, "The Bigger The Love." Shown, from left, are Lisa Boutte, Tower art director; Michael Ludwick, Tower regional manager; David Shield, Tower store manager; Tommy Teague, BMG sales manager; McKay; Marc Zimet, BMG sales representative; Fred Love, BMG branch manager; Candy Masengale, Arista regional marketing director; Sarah Deel, Tower buyer; and Susan Luke, BMG field marketing manager.

"We're buying 15,000 at a time, at around 50 or 60 cents each." In the meantime, his stores have put in large baskets to merchandise CDs in jewel boxes, but he predicts the live product will contribute to "a major crime problem," since the naked jewel boxes are much easier to shoplift than those in longboxes.

Sniderman says he expects retail prices to rise in response to increased theft. Others say that the plastic longboxes and keepers will be an effective deterrent, particularly the ones with locking systems.

The 25-unit Sunrise Records, also in Toronto, is buying reusable cardboard longboxes. Each store is putting in about 5,000 cardboard boxes at a cost of approximately 20 cents each, says head buyer Tim Baker. "The plastic security boxes are too large and take up too much space," he adds.

SPECIAL PROBLEM

Handleman has a special problem, according to Sambola, due to the nature of its departments in 400 mass merchandise stores, including K mart, Sears, Woolco, Towers Department Store, and the Hudson Bay Co. "They're big department stores where the consumer can come in any number of entrances and go to any cash register, on any level," he says. "There's no room to store plastic boxes, and no one to load a CD into a box or take it out."

Handleman is currently using disposable generic cardboard longboxes, but the company is hoping to initiate a unique plastic container that the consumer can take home. The box, which is the same size as a longbox, opens up so it can be laid flat to reveal grooves that can hold up to 18 jewel boxes.

"It will serve as a premium to the consumer; he can take it home and use it as a display rack for CDs," Sambola says. The container will add 25 to 50 cents to the retail price of the CD, "but customers get something they can use for their money," he adds.

LIKES LONGBOX PHASEOUT

Not all retailers are unhappy about the 6-by-12 phaseout: The 47-store HMV chain, for example, is delighted to be rid of the longboxes. "We were one of the first to merchandise cassettes live, and we found we got substantial sales increases," says Roger Whiteman, VP of inventory and distribution. "Psychologically there's an attraction to browsing, and it allows people to touch the product. Also, a lot of these plastic longboxes obscure the information that's on the packaging. The CD just in the jewel box looks more expensive than in a dirty, grubby old longbox."

He also cites two practical reasons for eliminating the longbox—more

(Continued on page 50)

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RETAIL TRACK



by Geoff Mayfield

mous souls when he worked for a music retail chain, the last job he held before AIDS struck him down. Several of Billboard's readers knew him, and you might have read his name as a quoted source in our pages from time to time.

It would probably be an exaggeration to characterize my relationship with him as a friendship, and yet to simply call it a professional relationship doesn't seem to describe it fully. Say we were friendly acquaintances who respected each other as people and as professionals. Whenever I would mention an AIDS-related fundraiser in either an article or this column, I could count on an appreciative phone call from him, although in those times, I'm sure he had no idea that AIDS would one day knock on his door.

When he died, a family member quoted in the newspaper obituary said the man's "death was due to cancer." As so often happens in such notices, the family declined to reveal that AIDS was the agent that left him vulnerable to cancer. So, in respect to the family's apparent wishes, I'll not disclose either his identity nor that of the chain that employed him.

For the purposes of this column, let's say his name was Steven. Rest assured that if that had indeed been his name, he wouldn't have put up with being called "Steve," and pity the poor soul who might have attempted to address him as "Stevie." The trait underlined an air of formality that Steven brought to his work. Other work traits: reliability, pride in accomplishment, an almost painful (for those who worked with him) attention to detail, and a tendency to keep his responsibilities close to the vest.

DESPITE HIS ATTRIBUTES, I knew co-workers sometimes found him a difficult presence. The same attention to detail that characterized his work could drive his department crazy; his unwillingness to delegate certain responsibilities sometimes left his boss in a bind.

(Continued on page 53)

REFLECTION: In April, America bade a tearful farewell to Ryan White, the courageous teen whose suffering proved to be an invaluable lesson for the mainstream public. Many people never confronted the reality of AIDS until they learned of Ryan's fight with the disease and the alienation subsequently inflicted on him by schoolmates and their parents.

Ryan's memory lives on. Elton John, as he did at Farm Aid during the last week of Ryan's life, dedicates concert performances of "Candle In The Wind" to the Indianapolis teen. And, for single-handedly destigmatizing a devastating illness that so many people had previously kept at more than arm's length, Ryan deserves all the attention and acclaim that has been accorded him.

Still, in the days that immediately followed Ryan's passing, I found something disconcerting in the endless stream of news and talk shows that were devoted to his story. As more than one social observer noted at that time, it was easy for the general public to warm up to Ryan's plight because he was seen as an "innocent victim"; that status is not typically granted to homosexuals and drug abusers who contract AIDS, as if people who fall into those categories are not deserving of compassion. So, while I eagerly add my voice to the chorus that sings Ryan's praises, at the same time I feel compassion for the vast number of victims who have suffered and died anonymously.

I BECAME ACQUAINTED with one of those anony-

U.S. Market Trying Out Alternatives To CD Longbox

■ BY TRUDI MILLER

NEW YORK—With the deletion of the CD longbox in Canada and heated controversy over the box in the U.S., several manufacturers are aggressively pushing alternatives to merchandising CDs without the longbox.

Two—Lift and Chicago One-Stop—are offering systems geared to retailers, while two others—Univenture and a pair of entrepreneurs in upstate New York—are targeting labels with alternative packaging systems.

Lift first designed its system a decade ago, when PolyGram was about to introduce the CD in Europe. The Lift system is a fixture with grooves to hold jewel boxes. The CD itself is removed and stored behind the check-out counter, to avoid theft, with the clerk replacing the CD in the jewel box at the point of sale.

The fixture comes in a variety of sizes. Wall units, which start at \$700, hold 336 to 640 CDs, while floor displays, which cost about \$1,300, contain 740 CDs. Moreover, units are available to handle just the CDs, just the cassettes, or both.

To convert an entire store to the Lift system would cost about \$20,000, while a partial conversion usually runs about \$9,000, says Lift marketing and sales director Colette Kreins.

The Lift system is popular in Europe, where longboxes are not used, Kreins says. In the U.S., music stores using the system are generally three- and four-store chains located in such major markets as New York, San Francisco, and Boston. Currently, about 300 stores use the Lift system exclusively, while 2,000 other music stores use some Lift fixtures, Kreins says.

The CD Browser Pak, created by Chicago One Stop Inc. president Howard Rosen, competes for market share with the Lift system. The Browser Pak, a flat, clear-plastic envelope, measures 5½ inches by 12 inches and is divided into two pockets, with the bottom pocket holding an inventory control card, while the top holds a CD booklet. That allows the dealer to keep the CD behind the counter.

"We have solved the two biggest problems of the retailer: space and shrinkage," says Rosen. "In the thickness of one jewel box, you can display eight to 10 of our browsers. In four feet of space, you can hold 800 CD Browser Paks. Also, the system is compatible with the store's current fixtures, because it's the

same size as the longbox."

Rosen first came up with the Browser Pak in 1986 for video and the CD counterpart in 1988. So far, approximately 1 million CD browsers and 3 million video browsers have been sold, he says.

Rosen has also created a new fixture with two sides: On the customer side, it holds 800 CD browsers, and on the employee side, it stores the 800 jewel boxes. The fixture costs \$349. The Browser Paks cost 81 cents each for 1,000 or more. Retailers can buy the fixture and 800 Browser Paks together for \$1,000. The browsers have been bought mainly by individual stores; no chains have signed on as yet.

"In Canada, we're getting a great response because they're eliminating the longbox; and libraries obviously don't care," Rosen says. "But in this country, some stores are reluctant to get rid of the 6-by-12-inch box. So we've now made a second version, folding flat the 6-by-12 box, which can be slipped into the browser."

One disadvantage of both the Browser Pak and the Lift system is that purchases take more time, since the clerk has to locate the item and insert either the CD or the booklet. Also, sometimes CDs can be misfiled. But Rosen points out that most video stores keep live product behind the counter without problems.

One problem Rosen does concede is that "retailers are afraid that once they open the jewel box they won't be able to return it—that the distributor won't take it back. Well, certain distributors will and certain ones won't."

Meanwhile, as Lift and Rosen offer retailers alternatives to the longbox, *(Continued on page 52)*

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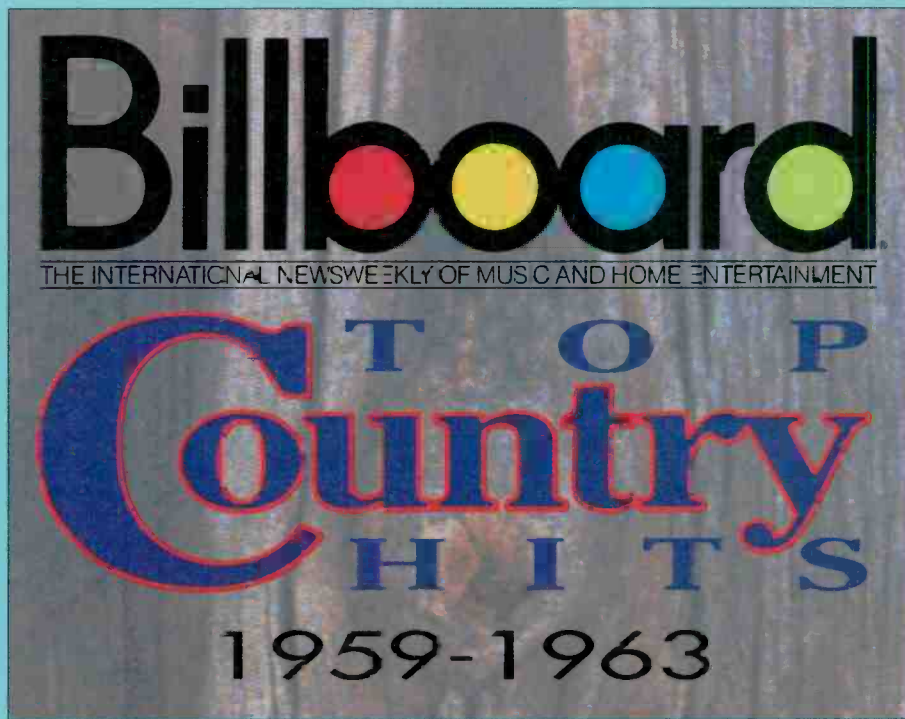
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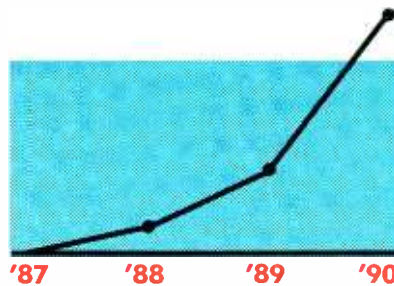


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PANDORA'S LONGBOX

(Continued from page 45)

storage space in the warehouse and lower shipping charges because the weight of the CD is reduced. (Many opponents of the package also note that the throwaway box is harmful to the environment.)

HMV's attitude gives it a marketing advantage, Whiteman says. In other stores one finds "some CDs in generic longboxes, some in nice longboxes with graphics, others in blister packs. It's a mishmash and confusing to the eye. When you have a wall of just jewel boxes, in a uniform, colorful display [as HMV does], it can only attract customers."

HMV's fixtures, unlike those of most other retailers, are custom-built to accommodate the jewel box. The chain's stores just put a metal lift into shelves to raise the product six inches. The cost of the new shelving for the entire chain will be about \$150,000, plus labor costs for installation, according to John McLellan, HMV's director of business development.

Like all retailers, HMV is concerned about the possibility of shrinkage increasing in the absence of the longbox. The company is looking at various surveillance systems and is considering hiring security guards, says Whiteman.

Another problem confronting HMV is how to merchandise CDs in jewel boxes alongside the catalog product in longboxes. The chain is pushing for the elimination of the catalog longbox by running sales and asking the record companies to ship catalog in jewel boxes only.

"We're embarking on a sales campaign—we're isolating the longbox product, dumping them in a big basket, and saying, 'This is the sale product,'" says Whiteman. "The problem is that the record companies, too, are trying to get rid of leftover longbox CDs," and so are still shipping catalog product in longboxes to the retailers. "So it's a ridiculous situation: We're selling them off to get rid of them, and we're getting the bloody things back again."

Four of the seven major suppliers—CBS, MCA, PolyGram, and Warner Bros.—have acceded to HMV's request to send CDs only in jewel boxes, says Whiteman. The other three—A&M, Capitol, and BMG—continue to send catalog product in the longbox.

"I understand [HMV's] position, but there are other dealers who prefer the longbox," explains Don Kollar, president/GM of BMG in Canada. "It becomes difficult to segregate inventory into categories, those who want longboxes and those who don't."

"You have to give these things time," says A&M's Monaco. "We have current inventory in the longboxes, and I don't think we're prepared to go in there and strip everything right now. And if we did, I doubt that [the planned reduction in wholesale cost] would be passed on to the retailers, because we would have to spend that money to strip the product. We're trying to clear our shelves as well, so by the peak selling season in September we'll be ready to ship in just the jewel boxes."

Assistance in preparing this story was provided by Ed Christman.

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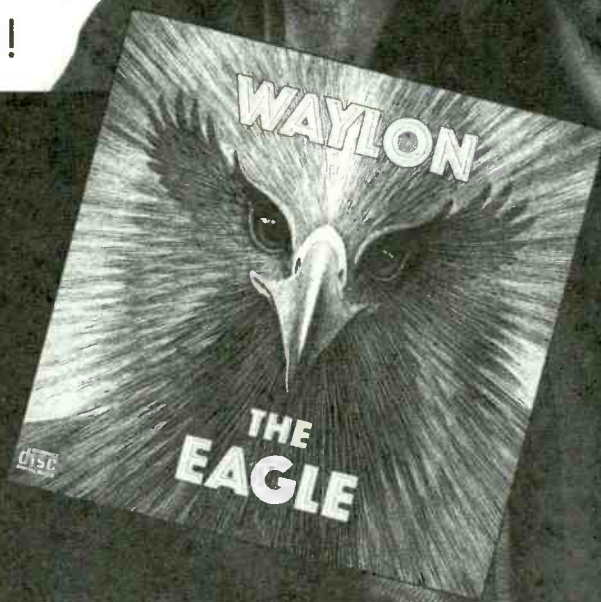
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Frontier Inks Distribution Deal With BMG; Swamp Zombies' Album Stinks—Of Rubber

BY BRUCE HARING

NEW FRONTIER: The independent music scene has lost another prominent player to the major labels.

Frontier Records has announced a distribution deal with BMG that will see 23 back-catalog titles reissued through major distribution in July, including albums by the Circle Jerks, TSO, Suicidal Tendencies, the Long Ryders, the Three O'Clock, Thin White Rope, and the Young Fresh Fellows. At least five titles will be making CD debuts under the deal.

All of Frontier's new product will also go through BMG, according to label president Lisa Fancher. The July series will include new BMG-distributed releases from L.A. punk godfathers the Weirdos ("Condor") and skatemeisters Mallet-Head ("Yeah, Yeah, Yeah").

The groundwork for the deal was laid last year, when Frontier signed a licensing deal with RCA Records, which led to major issues on Thin White Rope and American Music Club.

"We've been working on the distribution deal since February," Fancher says. "We had been looking for a while, but the ties with RCA probably influenced it. They saw how we

worked just from us calling them and pestering regarding Thin White Rope. We honestly didn't approach any other major distribution."

Fancher was unsure whether BMG



would do a major marketing push on the back catalog, since it has been selling fairly well at indie distribution. But a dating and discount program is likely, she says.

Aside from the culture shock of having to follow a more formal schedule, Fancher doesn't plan any major (no pun intended) changes at Frontier.

"We won't increase the number of releases. We don't want to work with any more bands than we do now." Additional staff may be added in the future, she says. Marketing and promotion duties will continue to be han-

dled by Frontier.

Fancher, a vocal presence on the indie scene for the last decade, admitted to "weird" feelings about joining the enemy.

"But after working with a major, we realized that no indie distributor working at the moment has it together like a branch," she says. "It's too haphazard, and it's a problem caused by different distributors carrying the same label.

"It's a fact that no one made us a priority since others carried the stuff," she adds. "And only two people paid on time—everyone else paid when they felt like it. There are no rules there at all or any particular loyalty. We need to count on money coming in on a regular basis."

Fancher does see the current huge exodus of indie labels to major affiliation as having a positive effect on the indie distributors' in-house labels. And she still believes that the ears and attitude that kept Frontier ahead of the pack in its ability to discover

(Continued on page 54)

U.S. MARKET FLOODED WITH CD BOX ALTERNATIVES

(Continued from page 46)

Ross O. Youngs, president of Dublin, Ohio-based Univenture Inc., has proposed an alternative to the manufacturers: eliminating the longbox and the jewel box. Univenture, a supplier of CD packaging and storage products, has designed a clear, plastic, CD-size square envelope called the CD-Viewpak, with a white insert to hold the disk in place and keep it clean.

The Viewpak fits inside the Lockbox, a 6-by-12-inch cardboard envelope with an extra piece of cardboard inside to hold the CD securely, and a cutout circle in front that allows the CD to be seen. The Viewpak costs 17 cents; the Lockbox costs 16 cents.

Youngs explains the advantages of the Viewpak:

- It eliminates the jewel box and reduces manufacturing costs.
- The Lockbox retains the 6-by-12-inch size, which provides ample room for graphics, while allowing retailers to retain their old fixtures.
- The elimination of the jewel box makes the package thinner.
- The Lockbox is flat, making it more difficult to slit the bottom and steal the CD.
- And the Lockbox is kept by the consumer, so it does not create waste.

"The problem now is that [labels] put the jewel box into the system right at the beginning of the process," Youngs says. "We've calculated that the jewel box is a drain on the industry to the tune of \$600 million."

With Viewpak, "you could offer the customer the option of the jewel box and still save money," he says. "If the jewel boxes were kept in the record stores, and retailers gave them to customers with each purchase, then [labels] could package, store, and ship CDs cheaper."

Youngs brought his proposal to the NARM convention, but had little luck in selling the Lockbox concept. However, the Viewpak without the Lockbox has found its own niche. About

100 radio stations are using it, because it saves space. Aside from radio stations, several record companies, including A&M, MCA, CBS, and Rykodisc, have used the Viewpak for promotional purposes, Youngs says. "With the Viewpak, you can mail the CD out in just a manila envelope, and it's cheaper," he says. "They also use them for conventions—they can slip the CDs right under your door."

Meanwhile, Jeff Goldblatt, head of a jazz trade association called the World Music Guild in Rochester, N.Y., and Paul Gassman, VP of manufacturing for AccuDie in North Tonawanda, N.Y., have their own vision of what the longbox should look like. The two have designed VCD, which in May received a patent. In VCD, the jewel box is pushed up into the middle of the box, and a false bottom is inserted directly underneath it to hold it in place. This helps guard against theft, says Goldblatt. "Anyone who slits the bottom of the box won't be able to get the CD out," he says. The box has a special trap door in the back so that the consumer can remove the CD at home, after taking off the shrink-wrap.

In addition, the jewel box is placed in the VCD with the hinge side down, rather than on the side, making the box narrower—5 3/8 inches by 12 inches, rather than 6 by 12. That reduces the amount of paperboard used for the CD and results in a smaller corrugated shipping box.

Goldblatt points out that the VCD maintains the concept of the longbox and does not require new fixturing, although the VCD might be a little looser in a store's rack than the longbox.

Goldblatt had samples made up in late May, after receiving the patent, and plans to meet with record companies and retailers in the near future. "Now that we have our patent, we can begin to market it aggressively," Goldblatt says.

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RETAIL TRACK

(Continued from page 46)

So, when Steven's supervisor called me one day to ask whether I knew anyone who had Steven's skills and might be interested in working for her company, I misunderstood the inquiry. I figured she'd lost her patience with Steven's fastidious quirks and was looking to make a change. But, a couple of months later, when Steven missed a conference that he'd been looking forward to, the truth of the matter began to dawn on me.

I had dinner with his boss a couple of weeks later, and she again, haltingly, brought up the subject of finding a replacement for Steven. This time she made it clear that her quest had nothing to do with dissatisfaction over Steven, so I solemnly stated my suspicion: "Steven is sick." Neither of us uttered the word "AIDS"; it didn't need to be said.

IN THE MONTHS THAT followed, I came to hold a deep respect for Steven and his employer: Him for bravely refusing to give in to his fatal illness, his company for going to great lengths to allow him to wage that battle in a professional context.

A free-lancer was hired to carry out some of Steven's duties on an as-needed basis; other responsibilities were divided among members of the department. The arrangement allowed Steven to continue working, a priority that he held dear, but also permitted him to take time off whenever he needed treatment or felt too weak to work—no matter how many days or weeks those breaks might require. The company saved his job for him until the day he died.

Just about a year passed between the time Steven discovered he had AIDS and the time of his death. It was never clear to me whether the

short window was a case of late detection or unusually fast deterioration. In the end, I guess it doesn't matter which was the case.

When Steven's boss called to tell me of his passing, I commended her and her company for sticking by him, for setting an example for others when they find that AIDS has stricken an employee. "He was a friend," she said. "What else were we supposed to do?"

ON MARCH 17, Arista exhibited class by staging its 15th anniversary celebration as a benefit for AIDS research. Months before the all-star concert, the label invited its retail partners to join in the effort. A long list of chains, including The Record Bar, Strawberries/Waxie Maxie, Record World/Square Circle, Tower Records, The Musicland Group, Spec's Music, Trans World Music Corp., National Record Mart, Sound Warehouse, Kemp Mill Records, Turtle's, Peaches, Central South Music Sales, Show Industries, Wall To Wall, CD World, Q, and Rose Records, jumped on the bandwagon. Some chains gave \$1 from the sale of each Arista album to the cause; others simply made donations. More than one of the participating chains had lost one or more employees to AIDS; Steven worked for one of them.

A personal frustration: The last two times I saw Steven, I knew about his plight, but out of respect for his privacy, I felt uncomfortable bringing up the subject. I wanted to praise him for his courage, to tell him how terrible I felt about the hand he had drawn. But any sort of expression along those lines would have been gratuitous, benefiting my own sense of grief more than him. So instead we

talked about this thing and that—normal cocktail-party chatter.

Were he still with us, I know he would have been thrilled with Arista's effort and with the way his company and its competitors responded to the challenge. As for this week's column, I'll almost half expect his phone call a couple of days after the magazine comes out.

WANTED: THE PERFECT CD PACKAGE

(Continued from page 45)

for graphics and product information. The box would be shrink-wrapped, and the longbox eliminated.

The second-prize winner, Steve Wasden, created a book-style cardboard package, also enlarged to deter theft and allow for additional graphics. Upon opening the package, the consumer would see the CD beneath a protective pie-shaped piece of clear plastic that easily fans open on a groove. Wasden also suggested shrink-wrapping the product to eliminate the longbox.

The third-prize winner, Young Kim, designed an "interactive" package that started at the size of the current longbox. A consumer would purchase the disk, shrink-wrapped in a flexible clamshell package topped with a piece of hard, clear plastic. The consumer would remove the hard clear plastic, snap it at two bored seams, and discard a small excess strip of the material. The resulting plastic squares would fit on each side of the clamshell, which could then be

folded into a 6-by-6-inch jewel box.

Cahalan says he hopes Windham Hill's people will be able to work with the students to implement some of the winning ideas on a future label release. At the least, the contest generated some fresh solutions to some real problems.

In all, 10 students entered the contest, lured by a \$3,000 first-prize scholarship. Second and third prizes were a \$1,500 and \$1,000 scholarship, respectively.

In addition to Windham Hill's Robinson, judges in the competition included Pete Jones, president of BMG Distribution; George Gananian, president of Star Graphics in Foster City, Calif.; Roland Young, co-principal of the Los Angeles based Schiffman/Young Design Group; James Miho, department chairman of the graphic and packaging design department at the Art Center College of Design in Pasadena; and Jim Ladwig, VP of sales products at AGI in Los Angeles.



Judges in the recent Windham Hill CD-packaging design contest at the Art Center College of Design in Pasadena, Calif., from left, are Jim Ladwig, AGI; Pete Jones, BMG Distribution; George Gananian, Star Graphics; Anne Robinson, Windham Hill Productions; Roland Young, Schiffman/Young Design Group; and James Miho, Art Center College of Design.

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GRASS ROUTE

(Continued from page 52)

new artists will not be beaten down under a corporate structure.

"All of the new majors starting up are fairly clueless in their signings," Fancher says. "A band rehearses twice in a garage and all the majors are out there chasing them, signing bands that are far, far from ready. I have no doubts we will be ahead of those people. They will wind up with a lot of crap that will clog up the system with music that no one will buy; the people that have been doing it for 10 years will always be ahead."

SMELL THIS RECORD: You can tell the members of **Swamp Zombies** that their new album stinks, and they'll agree with you.

The band's new **Dr. Dream Records** release, "Scratch And Sniff Car Crash," smells of burning rubber and smoke, thanks to the scratch-and-sniff stickers affixed underneath the cellophane of the album.

Dave Hansen, VP of Dr. Dream, says one of the band's guitarists thought the album name lent itself to the "smellophane treatment," which

has been tried with great success on **Madonna's** "Like A Prayer."

Hansen says the company had them made at 2 cents per sticker, then had the staff don rubber gloves and manually affix the stickers, a task that left many heads swimming. "People had fun with it, but it got a little old after a while," Hansen admits. "The office stunk for days."

Retailers don't have to worry about the smell driving customers out of the stores, since the sticker will not be activated until the shrink-wrap is removed. Reaction to the advances sent out, though, have been mixed, Hansen says, but notes, "Everyone definitely reacts to it."

Only the initial shipment of 8,000 albums and CDs will have the special sticker. Cassette copies are odorless.

A footnote: The record-release party for the album, held at a private home, was crashed by Huntington Beach, Calif., police shortly after the band's acoustic performance had ended.

In the confusion, Dr. Dream radio promotion director **Nathan Nociar** was arrested and charged with delaying and obstructing justice. Nociar faces a court appearance June 26. Contributions to his legal defense fund can be made through Dr. Dream at 714-997-9387.

WHEN YOU'RE HAVING More Than Three: **Grass Route** and several **Billboard** staffers journeyed uptown one recent Tuesday to catch a high-definition television shoot and performance by **Rykodisc's** 3 **Mustaphas** 3.

After much research (and much **Rolling Rock**), we concluded the fol-

lowing: 1) The **Mustaphas** are best heard standing shoulder to shoulder in a sweaty club, where their infectious world-beat hoopla is sure to generate some moshing; 2) We're still not convinced hi-def is that much better than a good **Sony Trinitron** picture; 3) You should definitely check

out the band's pulsing **Rykodisc** debut, "Heart Of Uncle," by calling 508-744-7678.

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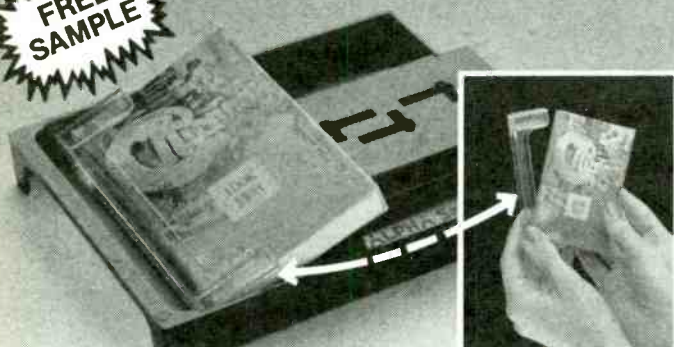
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Group Born Of Longbox Issue Will Press On

NEW YORK—One side effect of the longbox controversy was the formation of the **Retail Music Assn. of Canada**, which was formed to fight the record companies' decision to delete the CD longbox. Retailers say the organization will continue, and that they hope it will become an effective lobbying arm similar to the **National Assn. of Recording Merchandisers** stateside. "We came together over the longbox situation, but we quickly realized that that's not the only issue," says **Tom Sambola**, formerly GM of **Handleman's** Canadian operation and one of the association's founders. "We realized that if we had been like **NARM**, we could have been having discussions with manufacturers long before this. We recognized that if we can get together and start talking about issues like this, we can work more closely with manufacturers in the future." The group has been meeting monthly and is trying to get government recognition. **TRUDI MILLER**



"... And Don't Ever Touch That Big Red Button." **Dr. Dream Records** artist and former **Wall Of Voodoo** singer **Andy Prieboy** instructs "Flashdance" actress **Jennifer Beals** on the nuances of recording for her two-song contribution to the soundtrack for the film "Blood And Concrete."

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CA CT-45202
LP C-45202

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CA 73583-4

IMMACULATE FOOLS

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CA ET-46131
LP E-46131

JULIET

CD Enigma 73530-2
CA 73530-4
LP 73530-1

LOWEN & NAVARRO

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CA D4-72828

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RIVERDOGS

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CA RRCA-2039

SEIKO

CD Columbia CK-46046
CA CT-46046

SOLAR CIRCUS

Juggling Suns

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CA RRCA-2037

THE STRANGLERS

Ten

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LP E-46120

WIRE

Manscape

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BLACK FLAMES

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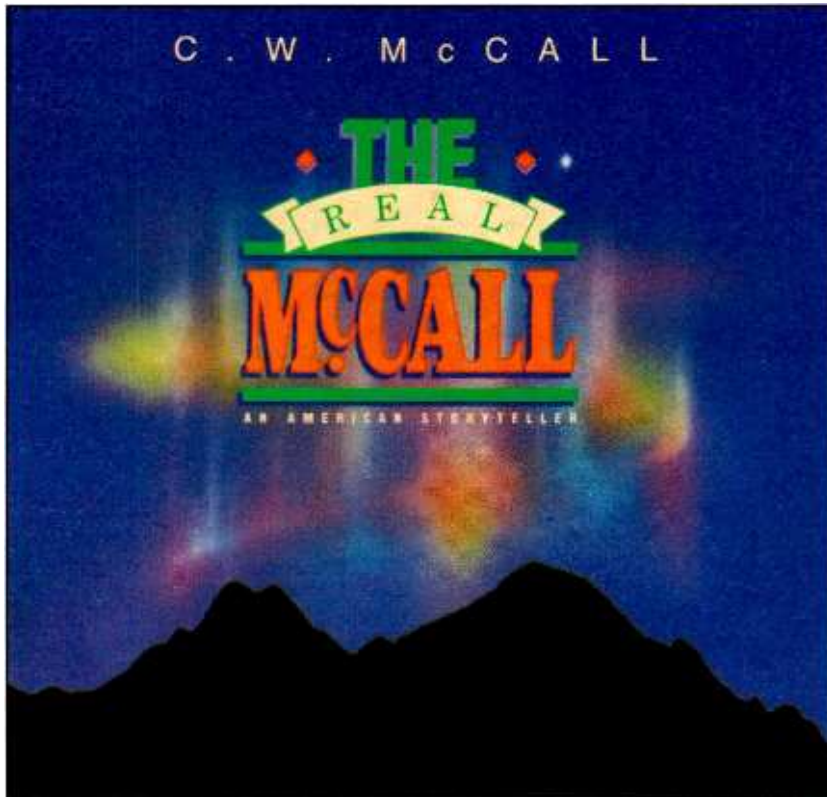
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CEMA Distribution president Russ Bach presents New York branch manager Gene Rumsey with the branch-of-the-year award. Shown in back, from left, are Bach; Joe Mansfield, VP of sales and marketing, Capitol Nashville; Rumsey; Joe McFadden, VP of sales, CEMA Distribution; Joe Kiener, vice chairman/CEO, Chrysalis North America; Steve Schoen, sales manager, New York branch; Arma Andon, senior VP, SBK Records Group; John Sykes, president, Chrysalis Records; Keith Altomare, national sales director, Rhino Records; and Sal Licata, president/CEO, EMI. In front, from left, are Craig Sussman, president, Cypress Entertainment; Hale Milgrim, president, Capitol Records; Jayne Simon, director of sales, Enigma Entertainment Corp.; and Mike Curb, chairman, Curb Records.

CEMA Distribution Execs Congregate In Nashville

NASHVILLE—CEMA Distribution held its Branch Managers/Sales Managers/Labels Conference and Awards Banquet April 28-May 4 at the Vanderbilt Plaza Hotel here. The gathering brought together CEMA executives and branch and sales managers from all eight branches, as well as label representatives from Angel, Capitol, Capitol Nashville, EMI, Blue Note, Chrysalis, Enigma, SBK, Rhino, Curb, Chameleon, and Gold Castle/Cypress. Highlights included product presentations from the labels, artist showcases, a recording session by Suzy Bogguss, and the annual awards banquet.



CEMA executives display Capitol Records plaques (given to all attendees) to commemorate "excellence in marketing and promotion" for Bonnie Raitt, M.C. Hammer, the Smithereens, and Heart. Shown, front and center, is Tom Tortoreo, Atlanta branch, who was named singles specialist of the year. Shown in the back row, from left, are Ron McCarrell, VP of marketing, Capitol Records; Susanne Fitzsimmons, New York branch, who was named branch marketing representative of the year; Cathy Sabin, Chicago branch, who was named sales representative of the year; Marcia Edelstein, VP of creative services, Capitol Records; Hale Milgrim, president, Capitol Records; John Hawn, Cleveland branch, who was named field marketing representative of the year; Lou Mann, VP of sales, Capitol Records; and George Nunes, national director of sales, Capitol Records.



EMI senior VP of marketing Jim Cawley, left, discusses business with SBK Records VP of sales Bob Cahill, center, and EMI VP of sales Ken Antonelli.



CEMA is "numero uno" with Los Angeles branch manager Vyto Lazauskas, left (who was named branch manager of the year); Capitol Nashville recording artist Eddie Rabbitt, center; and Los Angeles sales manager Michael Roden.



James Swing, sales manager of the San Francisco branch, is named sales manager of the year. Shown, from left, are Russ Bach, president, CEMA Distribution; Joe McFadden, VP of sales, CEMA Distribution; Swing; and Terry Sautter, branch manager, San Francisco branch.



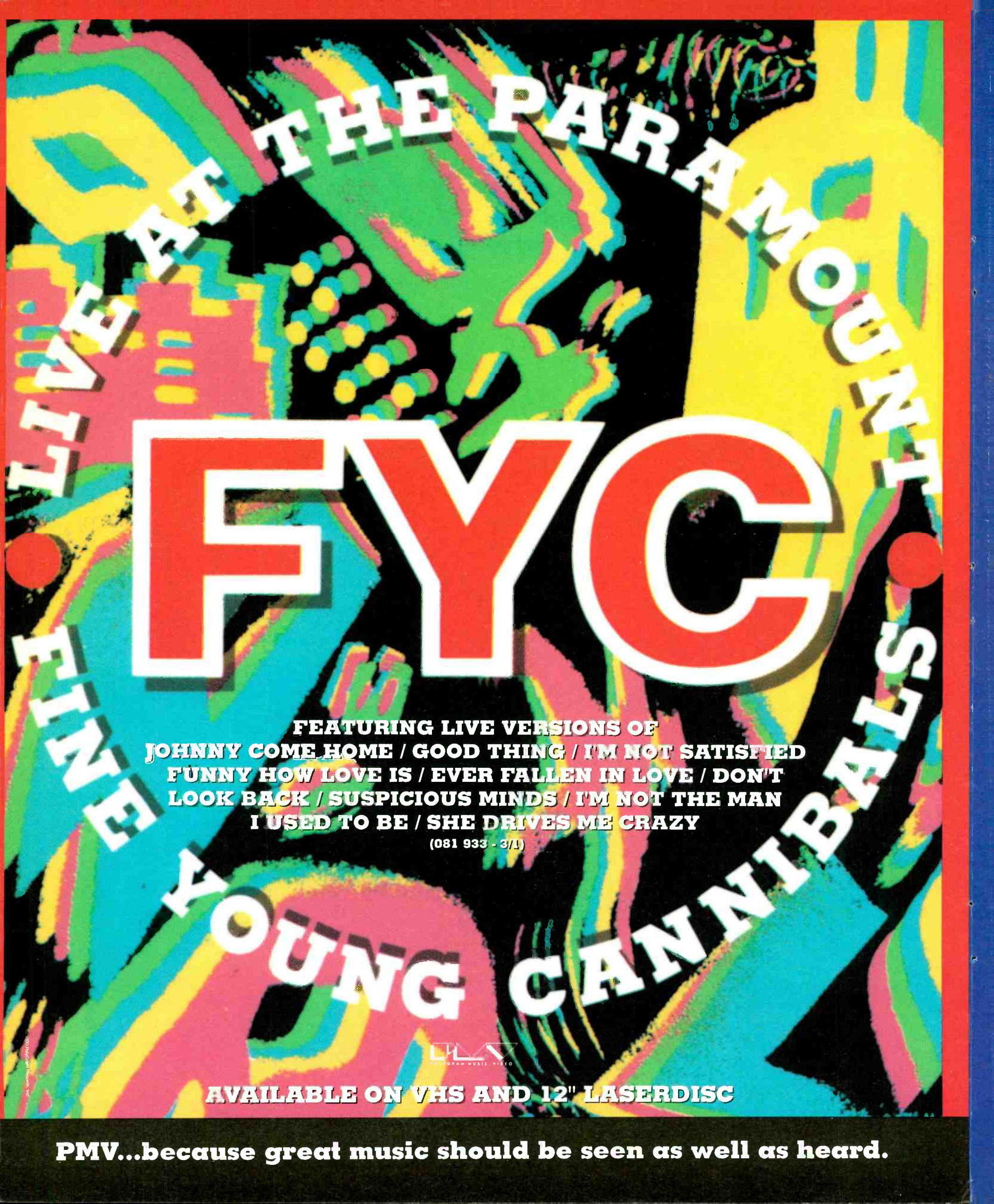
SBK Records artist Terry Steele performs for conference attendees.



CEMA executives chat at the awards banquet. Shown, from left, are Marcia Edelstein, VP of creative services, Capitol Records; Kathy Ganser-Aderman, branch manager, Washington, D.C., branch; Sal Licata, president/CEO, EMI; Susanne Fitzsimmons, marketing representative, New York; and Caren Hester, manager, national advertising, CEMA Distribution.



Enjoying the festivities are, from left, Russ Bach, president, CEMA Distribution; Bruce Lundvall, East Coast GM, Capitol Records, and president, Blue Note Records; Capitol recording artist John Andrew Parks; Hale Milgrim, president, Capitol Records; and John Boylan, Parks' producer.



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Fragile Going Strong With Hammer & 'Gang' Vids

BY DEBORAH RUSSELL

LOS ANGELES—It's somewhat ironic that Fragile Films founder Rupert Wainwright chose to tag his company with a name that denotes delicacy, weakness, and frailty. After all, only three years after its inception, Fragile Films has grown into one of the strongest contenders in the music video business today.

In fact, the crew at the Los Angeles-based production house recently wrapped what are bound to be two of the highest-profile rap

projects in the industry: a dramatic 57-minute longform for M.C. Hammer, whose "Please Hammer Don't Hurt 'Em" hit No. 1 on the Top Black Albums chart; and "We're All In The Same Gang," a "We Are The World"-type rap collaboration with Tone Loc, N.W.A., Eazy-E, Young M.C., Digital Underground, and a number of other top West Coast rappers.

One could say that rap has been very, very good to Fragile Films. Likewise, Fragile Films has been very, very good to rap.

"Rap is king right now," says

Terance Power, the company's co-executive producer. "Our business really took off with the popularity of rap. M.C. Hammer's 'Turn This Mutha Out' put Fragile Films on the map and really made people stand up and look at Rupert Wainwright as a director."

What made people notice, perhaps, was Wainwright's uncanny ability to capture the dynamic personality of M.C. Hammer on the video screen. Having been a professional dancer himself, Wainwright brings the artist's perspective to the production, and his rela-

tionship with Hammer has resulted in at least 12 Fragile Films productions in the last two years.

"Hammer is a very generous and open performer, and he feels I have something to offer him," Wainwright says. "We work together very well."

It was no surprise, then, that Hammer approached Fragile Films when he decided to create a socially conscious longform video released through his label, Capitol Records. Instead of tying a number of shortform music clips into one long piece, Hammer conceived and wrote a dramatic script, intercut with musical numbers, which eventually developed into the mini movie-musical "Please Hammer Don't Hurt 'Em," produced by John Oetjen.

For 16 days, the Fragile Films crew descended on the artist's hometown of Oakland, Calif. Wainwright directed the film, which centers on the degeneration of Oakland into a crime- and drug-addled society ruled by an evil drug lord. Hammer comes to the rescue, and the plot unfolds accordingly. But the film is not just a simplistic anti-drug movie in which saviors in white hats ultimately prevail as

the credits roll peacefully by. Instead, it documents the difficulties faced by a community struggling to "do the right thing" in a world gone bad.

In a particularly dramatic sequence, Hammer portrays the Rev. Pressure—so named because "he can take the heat"—who preaches a 16-minute monologue extolling the virtues of a positive way of life. The underlying social message clearly is "help the children."

"Hammer's very concerned about society today," says Wainwright. "He's also a great actor and performer, and it was his sheer energy and intensity that pushed this project along."

Yet M.C. Hammer is by no means the only socially conscious rapper, as the "We're All In The Same Gang" video project illustrates. The clip, directed by Ken Doty and produced by Joseph Uliano, was designed to serve a greater purpose than mere entertainment, with a musical message underscoring the horror of gang warfare.

"We can only hope the clip will draw attention to the problem," says Power. Proceeds from the sin-

(Continued on next page)

THE EYE



by Melinda Newman

THUMBS UP FOR VH-1: Many of the recent programming changes made by VH-1 were predicated by comments from focus groups the channel conducted across the country (Billboard, May 26). So now that the 24-hour-a-day network has become more hits-and-oldies driven, Eye decided to do my own informal focus group to see how VH-1 was playing in the Piedmont. A trek home to Raleigh, N.C., resulted in gathering several friends around the telly one Saturday night and having them screen the channel. First, some vital statistics: average age, 29; four males, three females; social strata, middle to upper-middle class (but not a yuppie among us).

We viewed for 45 minutes during VH-1's Prom Week, The Agony And The Ecstasy promotion, one of several upcoming themed segments. This one was interspersed with callers' comments about their high-school formals.

The first clip was "Put Your Hand In The Hand," that 1971 chestnut by Ocean. The straight performance clip had us all hooting and hollering about the clothes and clapping to the tune.

Next up: Steve Winwood's "Roll With It." Universally liked, although a few found the letterbox format distracting and one person thought it was a ripoff of "Dirty Dancing."

"Love Shack" by the B-52's. To my astonishment, six of the seven viewers had never heard this song, indicating that they either lived in a cave or did not listen to top 40, album rock, or modern rock radio. A quick survey revealed that this was an adult-contemporary radio crowd. Nonetheless, these folks thought the video was very colorful and a good depiction of the song. However, because most of them didn't know the tune, they would have changed the channel.

"Always" from Atlantic Starr. The girls loved this clip, while the guys thought it was too sappy, although one of the fellows recognized how difficult it would be to do a truly inventive clip to a love song and gave the band points for effort. Halfway through the clip, two viewers say they would have switched the channel, while five were content to stay.

The Carpenters' "Close To You" got the biggest cheer of the evening, with all seven saying they would not change the channel because the song brought back many memories. As one viewer said, "You don't give a crap about the video for a song like this; you watch it for the memories."

"La La Means I Love You," from the Delfonics, had all of us practicing our smoothest dance moves, proving that it's often fun to watch music videos with friends, unless you want to sing with your hairbrush as your microphone, in which case you'd rather be alone. Six voted to stay with the clip; one wanted to switch.

The Eagles' "Hotel California" was uniformly en-

joyed because it represented our high school days. It was also fun to look at how dweeby Glenn Frey and Don Henley used to look.

Miki Howard's "Til You Come Back To Me," although critically acclaimed by the music community, left the crowd cold, except that all the flying cups did make one fellow want some coffee.

Overall comments about the channel: After 40 minutes, four of the seven said they would still be watching, while the other three said they would have switched to another channel—although they may have changed back frequently to see if a song they liked was playing. None of the viewers would have watched VH-1 as a solitary activity; rather, they would be reading or doing something else and have the channel on as background. Everyone thought there were too many commercials.

The group was pretty evenly divided about the mix—four liked all the oldies, three people said they would prefer to see more current hits thrown in. However, across the board, the group enjoyed the familiar clips the best. And the videos that provoked nostalgic memories were the ones the viewers opted to stay with no matter what the content of the clip.

ON LOCATION: The Windy City was abuzz recently when Chrysalis artist Sinead O'Connor shot the video for "Emperor's New Clothes" on a South Side soundstage, two days after her sold-out performance May 19 at the Chicago Theatre. It was the first time in recent memory that a conceptual video for a chart-topping artist not from the area had been filmed in Chicago.

Onlookers watched as O'Connor, clad in a long, filmy black dress, danced and lip-synced on a stage adorned with glittering curtains and mirrored balls. The clip was directed by Sophie Muller (Eurythmics, Sade) and produced by Billy Poveda of Oil Factory. As the video progresses, she makes backdrops and other decor magically appear. An audience of 16 or so extras also appears in the clip.

After being enlisted by Oil Factory, Robin Agron and partner Mike Whetstone, both producer/directors for Dead Battery, served respectively as Chicago production manager and assistant art director (to art director Alison Domitz) on the shoot, and other Dead Battery personnel worked on the tech crew.

This is Dead Battery's biggest project to date—"though technically it isn't our shoot," says Agron—and he's hoping it leads to more work. "We'd like to be the [Chicago] production company that brings name artists in," says Whetstone. Other recent projects have included a live concert video for Ministry.

CHANGES: Chris Rawlins, head of video promotion and publicity for Beggars Banquet Records, has announced her plans to exit the label. More as it develops.

TOP 30 COUNTDOWN? Starting this week, Billboard's biweekly Top Music Videocassettes chart goes from 20 to 30 positions. That's just one move we're making to expand our coverage of music longforms in the Home Video section. Coming next: reviews of music video sell-through releases.

Rebo Producing Hi-Def Series Of Concerts For Int'l Syndication

BY JIM BESSMAN

NEW YORK—Unwilling to wait for the introduction of high-definition television in the U.S., Rebo High Definition Studio has begun producing the first HDTV music performance series for international syndication.

The series, "Manhattan Music Magazine," showcases various musical genres, including world beat, pop, rock, country, avant-garde, traditional jazz, zydeco, and R&B.

Available in NTSC and PAL formats as well as 1125/60 High Definition, it is being syndicated in Europe by MTV International, and in the Far East by Tokyo-based affiliate Rebo Hi-Vision Company Ltd. While no domestic distribution deal has been struck yet, Steven Dupler, Rebo's VP of music, says that a future company goal is to start a high-definition laserdisk label as a means of exposing "upper-echelon consumers" to the hi-def format.

"We've already done some 20 music video productions, which is great exposure," Dupler says. "But in looking toward long-term growth, we didn't want to wait any longer before building a volume of original high-definition programming."

Dupler says that while Japan and Europe are "far more hip" to HDTV, Rebo is certain that some form of high-resolution widescreen TV will be available to American consumers within two to three years.

He notes that even though hi-def software already produced or now in production will not be immediately available in true hi-def formats

(except in Japan), there will be great opportunity for "second sale" from the hi-def master for HD programming in the near future.

The pilot for the "Manhattan Music Magazine," "The Blues Of Johnny Copeland," was shot last year at New York's Lone Star Roadhouse.

On May 14, an all-star R&B revue, presented by Rebo in association with the Rhythm and Blues Foundation, was taped at the Roadhouse, featuring Ruth Brown, Charles Brown, Johnny Adams, and Snooks Eaglin.

Subsequent tapings have included U.K. world beat troupe 3 Mustaphas 3; South African township jazz artists Darius Brubeck, Lulu Gontsana, Victor Ntoni, and Barney Rachabane; soukous band Loketo; reggae artist David Rudder; Tabu Combo, and Nigerian act Chief Ebenezer Obey.

Dupler says that 15-20 tapings will take place in the next two months to fill the 26-show European syndication package. The sale of rights to European syndicators, and other "creative deals," "amortize" the cost of the admittedly expensive HD production process, Dupler adds.

In addition to the Lone Star, other participating Manhattan clubs include S.O.B.'s and the Knitting Factory.

The series is being produced by Jane Leal and executive-produced by Barry Rebo. The director is Stanley Dorfman, best known for his work on "Top Of The Pops" and "BBC In Concert." Dupler is music producer of the series.

(Continued on next page)

MUSIC VIDEO

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ABOVE THE LAW

Untouchable
Livin' Like Hustlers/Ruthless
Joseph Uliano/Fragile Films
Ken Doty

THE BLUE NILE

Headlights On The Parade
Hats/A&M
Aris McGarry/Propaganda Films
Dominic Sena

MARIAH CAREY

Vision Of Love
Mariah Carey/Columbia
Warren Hewitt/VIVID
Andy Morahan

DEAD ON

Beat A Dead Horse
Dead On/SBK
Ruby Masters/VPI
Modi

DUPONT

Hurricane
New World Beat/MCA
Gilly Ruben/LimeLight
Pete Hewitt

JOHNNY GILL, FEATURING KENNY G

My My My
Johnny Gill/Motown
Ron Kay, Nancy DiToro/MGMM
Richard Friedman

JERRY HARRISON: CASUAL GODS

Flying Under Radar
Walk On Water/Warner Bros.-Sire-Fly
Jessica Cooper/Planet Pictures
Charley Randazzo

HUMAN RADIO

Me And Elvis
Human Radio/Columbia

Scott Flor/The Foundry
Alex Winter, Tom Stern

WAYLON JENNINGS

Wrong
The Eagle/Epic
Deaton-Flanigen/Deaton Flanigen
Deaton-Flanigen

VAN MORRISON

Moondance
The Best Of Van Morrison/PolyGram
Jon Small/Picture Vision
Jon Small

PRIVATE LIFE

Touch Me
Private Life/Warner Bros.
Ana Davidson/DNA
Simon Fellows

PURSUIT OF HAPPINESS

Two Girls In One
One-Sided Story/Chrysalis
Tima Surmelioglu/The Foundry
Doug Free

SMOKEY ROBINSON

Same Old Love
Love, Smokey/Motown
Ron Kay/MGMM
Lynda Kahn

SHINEHEAD

Family Affair
The Real Rock/Elektra
Dinah Breakell, Lyn Healy/VIVID
Drew Carolan

SLAUGHTER

Fly To The Angels
Stick It To Ya/Chrysalis
John Hoggood/Planet Pictures
Jim Shea

JILL SOBLUE

Living Color
Things Here Are Different/MCA
Joanne Gardner/Acme Pictures
Jim Swaffield

SOUL II SOUL

A Dreams A Dream
Vol II-1990-A New Decade/Virgin-10
Jeremy Barrett/VIVID
Big TV

MICHAEL LEE THOMAS

Uranus Encounter/Movement Three: Father Of Miranda
Voyager—Grand Tour Suite/Bainbridge
Kenneth Robinson

FRAGILE FILMS GOING STRONG

(Continued from preceding page)

gle, which will be released through Warner Bros. Records, are earmarked to go to Project Build, an L.A.-based youth organization.

"Rappers are dealing with real life—it's not just 'My baby left me, and I'm feeling bad' all the time," says Power. "The imagery that results from that commentary on life can be very powerful."

Members of the Fragile Films team who develop that imagery are as diverse as the artists they serve. Wainwright graduated from Oxford Univ. and studied film production in England and the U.S. He is ready to stretch into the heavy metal realm of music video. Power,

REBO HI-DEF SERIES

(Continued from preceding page)

The shows are being shot on new Sony digital HD VTRs. Rebo associates Randy Ezratty and Effanel Music, which did sound for the Who and Stones pay-per-views, are recording the sound in 24-track digital in the same 45-foot truck controlling the three-camera HD shoot.

Dupler says that the participating artists will be given two songs out of the performance to use as commercial videoclips, and that they can also acquire additional material, including a live audio album. Footage of any blues and R&B artists shot for the series will be donated to the Rhythm and Blues Foundation for inclusion in a Smithsonian Institute-established archive.

a Princeton Univ. graduate with a degree in political science, came to Fragile Films with a executive's background in film development. They met in 1988, when Power served as production manager on Wainwright's short film "The Open Window," produced for Columbia Pictures. Their first video was Hammer's "Turn This Mutha Out."




Other directors round out the Fragile staff. Doty, a recent graduate of film school, wants to expand into directing clips for alternative and college-radio bands. Painter David Florimbi, who brings a background in television production to the company, recently directed Barry White's "When Will I See You Again" and Hammer's "Have You See Her." Director Jules Lichtman, who also has a background in episodic television, was the eye behind the comedic "Hair Or Weave" by Bobby Jimmy & the Critters and the recently lensed Hammer video "Pray." Jonathan Siegel, a graduate of the American Film Institute, is a commercial and full-length film maker who directed "Juicy Gotcha Crazy" Oaktown's 3-5-7, among other clips.

On the production side, in addition to Oxford-educated Oetjen and AFI graduate Uliano, another Fragile Films producer, Tracy Lee Wong, is currently producing a full-length film titled "Black Leather Jackets." Additionally, she produced Hammer's live clip "They Put Me In The Mix."

AS OF JUNE 9, 1990

Billboard THE CLIP LIST

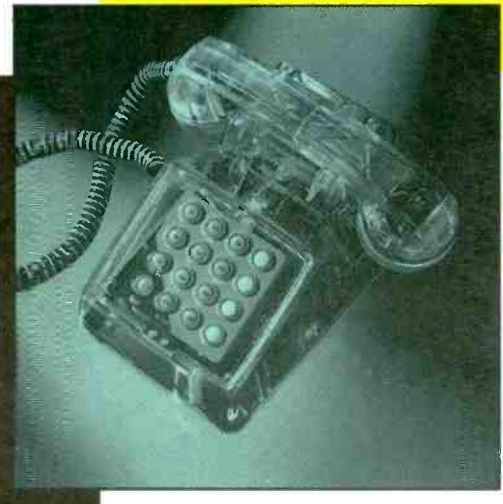
A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

 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
Boom Crash Opera, Onion Skin Danger Danger, Bang Bang Lita Ford, Hungry The Jeff Healey Band, I Think I Love You Too Much House Of Love, I Don't Know Why I Love You Faster Pussycat, Poison Ivy (Vers. 2) Y&T, Don't Be Afraid Of The Dark	Anita Baker, Talk To Me Rickie Lee Jones, Flying Cowboys Michael Bolton, When I'm Back On My Feet Joe Cocker, What Are You Doing	Lisa Stansfield, You Can't Deny It Frighty & Colonel Mite, Life Is What You Make It
BREAKTHROUGH	FIVE STAR VIDEO	HEAVY
They Might Be Giants, Istanbul (Not Constantinople)	Buckwheat Zydeco, Hey Good Looking Billy Joel, The Downeaster "Alexa" Lyle Lovett, Here I Am Paul McCartney, Put It There Bonnie Raitt, Nick Of Time Lisa Stansfield, You Can't Deny It	En Vogue, Hold On Tony Toni Tone, The Blues Sybil, Crazy For You Today, Why You Get Funky On Me Jamaica Boys, Shake It Up Quincy Jones, Tomorrow Whistle, Always And Forever Michael Cooper, My Baby's House The Winans, It's Time The Family Stand, Ghetto Heaven Melba Moore & Friends, Lift Every Voice And Sing Klymaxx, Good Love Troop, All I Do Is Think Of You Jane Child, Don't Wanna Fall In Love Janet Jackson, Alright Donald Newkirk, Sweat You Michelle, Nicety
BUZZ BIN	ARTIST DEVELOPMENT	MEDIUM
The Sundays, Here's Where The Story Ends World Party, Way Down Now	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	Howard Hewitt, Show Me Johnny Gill, Rub You The Right Way Soul II Soul, Get A Life Queen Latifah, Come Into My House Soul II Soul, Dreams A Dream Cameo, I Want It Now Milira, Mercy Mercy Me Smokey Robinson, Same Ole Love Najee, Tokyo Blue Perfect Gentlemen, Ooh La La (I Can't Get Over You) Snap, The Power On Top, Unity Oaktown's 3.5.7., Juicy Gotcha Crazy The Newtrons, My Heart Beats For You Angela Winbush, Lay Your Troubles Down Ruby Turner, Paradise The Black Flames, Watching You Mantoux, Take Your Time Stacey And Kimiko, Wait For Me Calloway, Sir Lancelot
STRESS	THE NEW VIDEO GUIDE	
Jane Child, Welcome To The Real World Faith No More, Epic Little Caesar, Chain Of Fools	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	
EXCLUSIVE		
Motley Crue, Don't Go Away Mad MC Hammer, U Can't Touch This Jeff Lynne, Every Little Thing Glenn Medeiros/Bobby Brown, She Ain't Worth It Midnight Oil, Forgotten Years		
HEAVY		
Bell Biv DeVoe, Poison Phil Collins, Do You Remember Depeche Mode, Enjoy The Silence Digital Underground, The Humpty Dance Giant, I'll See You In My Dreams Heart, All I Wanna Do Is Make Love To You Billy Idol, Cradle Of Love Tom Petty, Yer So Bad Roxette, It Must Have Been Love Wilson Phillips, Hold On ZZ Top, Doubleback		
ACTIVE	CURRENT	
B-52's, Deadbeat Club Del Amitri, Kiss This Thing Goodbye Electric Boys, All Lips N' Hips Great White, Babe, I'm Gonna Leave You 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 New Kids On The Block, Step By Step Richard Marx, Children Of The Night Alannah Myles, Love Is Slaughter, Up All Night Sleeze Beez, Stranger Than Paradise Whitesnake, Now You're Gone	Hugh Harris, Rhythm Of Life The Origin, Growing Old The Pursuit Of Happiness, Two Girls In One Soul II Soul, Dreams A Dream Joan Armatrading, More Than One Kind Of Love Red Hot Chili Peppers, Show Me Your Soul Urban Dance Squad, No Kid The Bonedaddys, Hippie Children Social Distortion, Ball And Chain Alannah Myles, Love Is Billy Idol, Cradle Of Love Gary Morris, Oh Pretty Woman Black Crowes, Jealous Again Pretty Boy Floyd, I Wanna Be With You Damn Yankees, Coming Of Age Ozzy Osbourne, Shot In The Dark Y&T, Don't Be Afraid Of The Dark Soundgarden, Get On The Snake Bruce Dickinson, Tattooed Millionaire Lord Tracy, Foolish Love Every Mother's Nightmare, Walls Come Down That Petrol Emotion, Hey Venus	
MEDIUM		
Black Crowes, Jealous Again Jude Cole, Baby It's Tonight Lloyd Cole, Downtown Taylor Dayne, I'll Be Your Shelter Kings Of The Sun, Drop The Gun Lord Tracy, Foolish Love Peter Wolf, When Women Are Lonely		
BREAKOUTS	TRACKS	
Adrian Belew, Pretty Pink Rose Hunters And Collectors, When The River Runs Dry Manitoba's Wild Kingdom, Party Starts Now	9 hours weekly 1722 Gower Street, Los Angeles, CA 90028	
OTNN	ADDS	
The Nashville Network 13 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214	David Baerwald, All For You Lisa Stansfield, You Can't Deny It Billy Idol, Cradle Of Love Boo-Ya T.R.I.B.E., Psycho Funk House Of Love, I Don't Know Why I Love You Tommy Page, When I Dream Of You	
ADDS	HEAVY	
Shenandoah, Next To You, Next To Me Alan Jackson, Wanted Larry Gatlin, Boogie And Beethoven	Janet Jackson, Alright Roxette, It Must Have Been Love Bell Biv DeVoe, Poison Wilson Phillips, Hold On Madonna, Vogue	
CURRENT	MEDIUM	
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 Southern Pacific, I Go To Pieces 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 Snap, The Power En Vogue, Hold On Michelle, Nicety Mellow Man Ace, Mentiroso Slaughter, Up All Night New Kids On The Block, Step By Step Social Distortion, Ball And Chain Nikki, Notice Me Johnny Gill, Rub You The Right Way L.A. Guns, The Ballad Of Jayne After 7, Ready Or Not Partners In Kryme, Turtle Power Brent Bougeois, Dare To Fall In Love	
	GMT	
	Country Music Television Continuous programming 704 18th Ave South, Nashville, TN 37203	
	ADDS	
	Larry Gatlin, Boogie And Beethoven Pirates Of The Mississippi, Honky Tonk Blues George Fox, No Trespassing	
	HEAVY	
	Lionel Cartwright, I Watched It All (On My Radio) Doug Stone, I'd Be Better Off (In A Pine Box) Tanya Tucker, Walking Shoes Marty Stuart, Hillbilly Rock Canyon, Carryin' On Clint Black, Walkin' Away Lacy J. Dalton, Black Coffee Rodney Crowell, If Looks Could Kill Alabama, Pass It On Down Randy Travis, He Walked On Water	



Teak-Tech's CD-576KD solid oak case holds 576 CDs or 345 audio-cassettes in any combination and 56 videocassettes on top tier.

The new DeskTech Fun Phone features a fully digital answering machine built into the phone—and preprogrammed sound effects for laughs.



Lonestar Model K-1S sing-along machine with dual cassette deck to mix and dub voice and music.



Fisher's FVC-880 8mm Video Camera Recorder

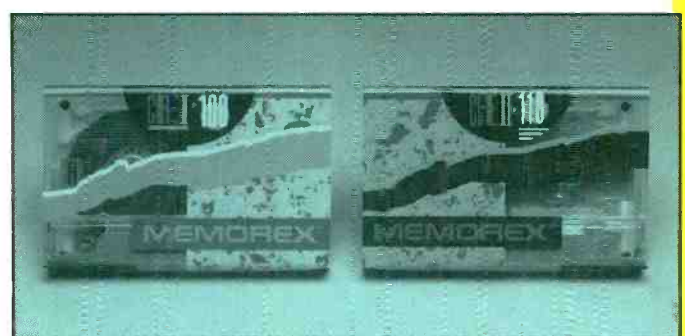
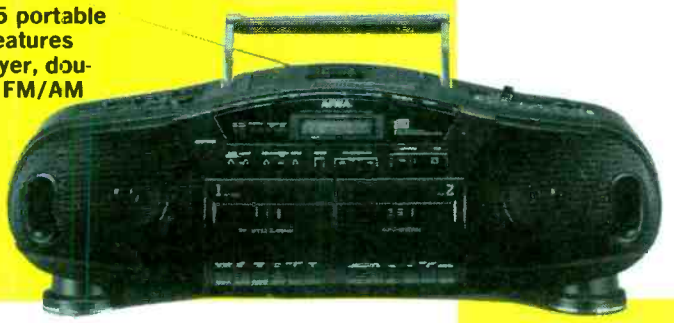


SUMMER CES

1990 Kicks Off Another Explosive Decade of Growth, but Will Consumers Continue to Buy Today's Electronics or Freeze-Frame Until the Next Wave of Technology Hits Home?

By KEN JOY

Aiwa's CSD-XW505 portable with Euro-design features top-loading CD player, double cassette deck, FM/AM tuner, and 4-inch sealed speakers.



Memtek's new Memorex CIRE I and II audiotape lines for record stores come in 60 and 100-minute (I) and 50, 90 and 110-minute (II) lengths, and brightly designed look to capture young adults.



Gran Prix's AZ870C "see-through" AM/FM stereo radio.

The 1990 Summer Consumer Electronics Show finds the industry facing an interesting challenge: getting consumers to buy today's electronic products in the face of technology to come that promises to revolutionize home electronics as we know it. The imminent arrival of consumer DAT machines in the channel, coupled with the promise of the first consumer-priced recordable compact disk recorder/player by late next year, is causing some consumers who don't want to pay big bucks for obsolescence to hold on to their current audio/video configurations. Add to this the flurry of talks that make HDTV look like a real—if limited—possibility in the next five years, and you have a marketplace—and sales—frozen in anticipation.

8mm: Not that all is doom. Even though total factory sales of consumer electronics products are estimated by the Electronics Industries Assn. to only exceed 1989's \$32 billion mark by \$2 billion this year, some categories of products are experiencing phenomenal growth and grabbing a bigger share of the overall pie. 8mm camcorder and VCR sales are expected to grow 47% in units sold, according to the 8mm Video Council.

The 8mm camcorder market, they say, will grow by 32% this year as compared to 1989's growth rate of 26%. Surprisingly, the 8mm format is not gaining in popularity because of lower prices that normally follow a product's existence in the market after a couple of years. Rather, the format is truly gaining ground based on consumer acceptance of its portability, and comparable quality to VHS camcorders at twice the size. Current retail prices range from \$799 to \$2,000 in 1990, roughly the same as 1989 suggested retail list.

Videodisks: Video laserdiscs are another product line experiencing meteoric growth. Pioneer Electronics reportedly sold 100,000 laserdisc players during all of 1989, 80,000 of

(Continued on page C-7)

MAXELL ENCOURAGES YOU TO SPEND YOUR SUMMER LISTENING TO CRICKETS, TURTLES, MONKEES, YARDBIRDS AND TROGGS.

WE'RE PROUD TO SPONSOR DON KIRSHNER'S
"35 YEARS OF ROCK 'N ROLL."

It's being called the biggest rock 'n roll radio program ever. It's thirty-five hours of the music, the groups and the personalities that have shaped rock for nearly the last four decades.

And as part of sponsoring this exciting program, Maxell is offering a memorabilia, trivia and fact-filled book entitled "On This Day In Rock 'n Roll" free with every purchase of specially marked six-packs of Maxell XL II audio tape. The



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

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



It's Showtime for Dazzling New Products and Categories That Push Consumers' Designer Buttons

By KEN JOY

For Billboard's semi-annual hunt for hot consumer electronics products, we've listed the top 10 products that we felt represented new and unique products for 1990.

Activision (415-329-0800) is introducing several new video games for all leading video game systems, including the Nintendo Entertainment System (NES), the Nintendo Game Boy, and the Sega Genesis. Topping the list will be "Ghostbusters II" for the NES, a hit movie license that promises to be as popular as the original "Ghostbusters," which sold over two million copies across all formats. Players must slime and trap ghosts for points and secret power-ups as they rid New York City from evil. To support Nintendo's Game Boy, which is projected to sell five million units this year, Activision will premiere three titles, including the first boxing game for the system, "Heavyweight Championship Boxing." Other titles include "Thunderbirds" and "Malibu Beach Volleyball." "Ghostbusters II" suggested list: \$44.95. "Heavyweight Championship Boxing" suggested list: \$24.95. "Thunderbirds" suggested list: \$39.95. "Malibu Beach Volleyball" suggested list: \$24.95.

Aurora Impex Corp. (201-654-5253) has introduced two new one-function Auradex electronic data organizers for storing and retrieving files of clients and colleagues and vendors. The Auradex AX-1200 has 32K memory, and stores 266 files; the AX-500 has 64K memory, stores 535 files. Both units have small Qwerty keyboards with one-function easy-to-read displays to counter end-user fears of new technology. The units slip easily into a briefcase, and can become the electronic version of a paper Rolodex(r), or printed address book. After entering names and phone numbers, a single entry can be recalled by entering the first two or three letters and pressing "search." The records are automatically searched, and then the proper entry displayed. Users can store data other than addresses, such as anniversaries, birthdays, appointments, etc. There's even a "secret" function to keep other people from browsing a private list. Suggested list: \$240 (AX-1500), \$200 (AX-1200.) The company is also introducing the PT-7 Pocket Chinese/English Translator: the first electronic translation device of its kind available in North America. It phonetically translates 17,000 common words in English and in the most common Chinese dialect, Mandarin. Suggested list: TBA. The PT-6 Pocket Translator will electronically translate words and common phrases in six languages—English, German, French, Italian, Spanish, and Japanese—and features 3,800 words per language with 50 common phrases. Suggested list: under \$100.

Cinema Products (213-836-7991) is hitting the market this summer with The Steadicam JR, a consumer version of the Oscar and Emmy award-winning invention that revolutionized filmmaking and television productions—the Steadicam. Steadicam JR has been adapted for lightweight (8mm, Hi-8 and VHS-C) consumer camcorders, and eliminates the "hand-held shakes" and allows the camcorder to virtually float on air to produce hand-held moving shots with an image steadiness never before achieved. The unit weighs about two pounds, and incorporates a low-intensity light and an over-sized monitor that allows both eyes to achieve "heads-up" shooting. Invented by cameraman Garrett Brown, Cinema Products has miniaturized the key elements of the original Steadicam (\$40,000) into the JR product which retails for less than \$600. Steadicam JR comes with an instructional video that offers tips on balancing and operating. Suggested list: \$579.

Fidelity Electronics (305-557-9800) is searching for the green with its "Hunt For Red October" game that pits the player against the computer in an electronic battleship-type strategy game. The game comes with four maps of oceanographic layouts and strategic military targets to be protected which provide countless variations and hours of play. The player must then use cunning and skill to determine the location of the enemy sub, and blow it from the water. The battery or AC operated game provides realistic sounds of rockets firing, and bombs exploding. Suggested list: \$89. Also new from Fidelity is the

"Chester Challenger" talking chess set with its 500-word vocabulary. Players can play against Chester at various levels of skill, while enduring constant chatter which consists of phrases like "You really stretched my circuits on that game!" The voice also provides assistance to novice players, giving them hints on where to move. Suggested list: \$199.

Gametek (305-935-3995) is following last year's successful "Wheel Of Fortune" for the Nintendo Entertainment System, with a hand-held version for the new Game Boy units. The Game Boy unit features more than 1,000 puzzles, and can be played alone, or with another player. Suggested list: \$34.95. Gametek is also expanding its original "Wheel" NES version into the "Wheel Of Fortune Family Edition" which contains 1,000 completely new puzzles. Suggested list: \$49.95. For kids 8 through 15, there's also a new "Wheel Of Fortune Ju-



Jet Sound Electronics JSE-3091 rechargeable AM/FM car stereo for under \$300.



Sparkomatic SR600 auto CD/AM/FM Compact Disc Player Synthesizer Tuner.

Cinema Products' Steadicam JR camcorder stabilizing system allows for never-before-achieved image steadiness.



Whistler's Interstate Travelmate has extensive database for key travel information.



Lonestar Model K-3 hand-held sing-along machine with integrated microphone.



Memtek Memorex CP8 Turbo Universal Remote Control with 16-event programming.

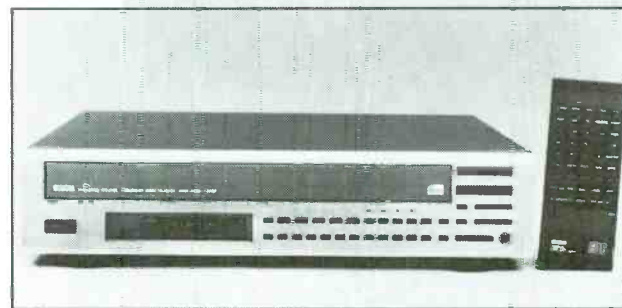


Pulsar Concept 200 video projector for in-home theaters.



Activision's "Ghostbuster II" videogame for Nintendo system.

Yamaha's CDC-805Ti S-Bit CD Changer.



Fox Marketing's Video Transmitter transmits programs from any VCR to a TV anywhere in the house.

nior Edition" that features more than 1,000 puzzles geared toward younger children. Suggested list: \$49.95. GameTek is also releasing games resulting from a joint venture between Nintendo and Fisher-Price called "Perfect Fit" and "I Can Remember." "Perfect Fit" is a Nintendo match-and-fit video game that helps kids develop skills in picture and shape recognition while entertaining them with sound effects and puzzles involving 60 different Fisher-Price toys. "I Can Remember" helps kids develop skills in number recognition and visual recall. Suggested list: \$39.95 both titles. (IBM, Commodore and Apple software versions are also available for suggested list: \$14.95).

Jet Sound Electronics (213-637-1001) is dramatically expanding its 1990 line of car stereos, equalizers, amplifiers, crossovers and speakers with the introduction of the Model 3091, their top-of-the-line Din E AM/FM Stereo with Auto-Reverse Cassette plus a Removable Chassis that includes a rechargeable battery to maintain station memories and time while outside the vehicle. The unit also includes an FM Noise Canceller, a built-in FM Soft Muting Circuit, an input to connect a portable CD player, a high-power 25W+25W, an automatic memory system to simplify pre-setting 18-FM and 12 AM stations. At just under \$300, the JSE 3091 packs power and features previously not found in comparable models at twice the price. Look for the JSE Model 3091 to rise to the top of consumer's choice (Continued on page C-6)



Technological Advances in '90s Formats Bringing Future into Faster Focus

By KEN JOY

It is no surprise to industry observers that the VHS VCR is still the king of the technological hill despite attempts to revive Beta and promote VHS, but 8mm is a source of surprise for some with a projected growth of 47% in units sold for 1990. According to figures from the Electronics Industries Assn., total sales of all VCRs (including table top, portable and camcorders) are expected to reach 14 million units by the end of this year, with VHS holding the lion's share, Beta barely holding its own, and 8mm moving into an unexpectedly strong third.

8mm: Based on a confidential survey of its members, the 8mm Video Council released information related to changes in the number of companies marketing 8mm equipment, the number of models available, equipment prices and unit growth. In announcing the findings, the Council noted that the 47% unit growth which is forecast compares to a 45% unit increase in 1989, and a 31% unit increase in 1988. The survey indicated that the 8mm camcorder market share would grow at a rate of 32% this year compared with a growth rate of 26% last year.

While the growth in the number of companies marketing VHS equipment has leveled off in the last 18-24 months, the number of companies marketing 8mm products has grown from 13 to 17 in the last year, with each company offering seven models of camcorders each. "All of our members are seeing continued growth of market share for 8mm. We're already exceeding our projections of last year for 1990, which we think indicates that 8mm is being considered by consumers as the format of choice, says a Video Council spokesman."

DAT: Digital audio tape is still a mystery to American consumers. While the industry is abuzz with all sorts of praise for the yet-as-unreleased consumer version, the professional market is already experiencing the benefits of the digital format and its massive storage capabilities.

Consumers, however, are still waiting out the anti-copy issue which is still hotly contested by the record companies and the RIAA. Hardware makers, too, are cooling their heels, and have halted plans to debut consumer DAT machines in the States, among them Casio and Sony. While the political eddy continues to swirl, most Asian manufacturers concur that they'll stay dry for fear of suffering possible economic sanctions against them by the U.S. Government.

S-VHS: While this near-laserdisk quality format has had moderate success with consumers, it has not proven the strong contender that many would have thought, largely, it is believed, for a lack of education at the consumer level.

"It's a chicken and egg problem," says Hamilton Bryan, president of Super Source Video, the company which released "On Golden Pond" as the first major theatrical feature to appear in S-VHS. "S-VHS is still a mystery to consumers who tend to view it as a recording medium for the elite," says Bryan. "They don't realize that S-VHS is the tape version of the laserdisk with the added feature of being able to record."

S-VHS has found favor in the professional and industrial markets by JVC, Panasonic and others, but has yet to gain the expected stronghold among consumers. "What is helping though," says a JVC spokesperson, "is the increasing appearance of S-VHS-ready televisions coming on the market this year. Consumers are bound to wonder what those strange jacks are for, and want to get the most out of their television picture that they can. It can't be too long before they become aware of the advantages the format has to offer."

CDs/LASERDISKS: For perhaps the first time since digital disk technology was released, the concept of compact disks and digital video disks is finally beginning to merge in the minds of consumers, says David Wallace, marketing director at Laserdisk of America. "The sales explosion of the combiplayer that will play both the audio and the video disks has caused the laserdisk market to boom, and along with it, the compact disk market has benefitted."

The numbers prove it: For the completed fiscal year 1989, (Continued on page C-16)



Case Logic's pine cabinet models PCD-50, PCD-75 and PCD-100 for CD storage.

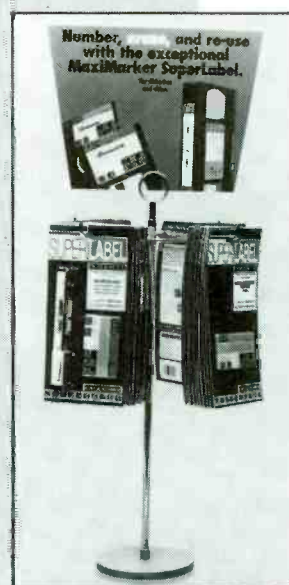


Dynosound 45100 CD Organizer.

Ambico's V-0759 two-way VHS video winder with high-speed fast forward and reverse.



Bib's A-660 Compact Disc Storage Strips will convert most any drawer, cabinet or shelf into CD storage space.



Dataware's retail display for MaxiMarker SuperLabels for diskettes and video.



Bundee International's CD/Laser Disc Repair and Protection System for cleaning CDs and laserdisks.



Dynosound 42111 and 42511 Organizers for the Nintendo video-game system.



American Recorder Technologies CD-141A Automatic CD Cleaner.

This Summer's Hottest Accessories Offer Strongest Profit Connections Yet

For retailers who've bemoaned a flat video market with VCRs and video rentals holding steady, Summer CES promises a hotbed of accessories to lure customers back into the stores. Billboard surveyed many companies who'll be offering aftermarket products at Summer CES, and compiled this listing of the latest and the hottest in A/V accessories:

Ambico (201-767-4100) is expanding its accessory line with the two-way VHS tape winder, model V-0759 which features a deluxe belt-drive system to rewind and fast forward tapes at high speed. Suggested list: \$34.95. Hoping to add a touch of the professional to home video productions, the company is also introducing the "Take One" Director's Slate to help users organize video productions, and make editing easier. The slate is erasable, and comes with chalk attached by a cord. Suggested list: \$19.95. Rounding out the CES introductions are a new line of video luggage for ultra-compact camcorders. The Travel Pouch (suggested list: \$19.95) fits the TR-5 type camcorders. For users wishing to carry accessories as well as the camcorder itself, Ambico offers The Courier (suggested list: \$24.95) which contains pockets for blank videotape, microphones, and lenses.

American Recorder Technologies (805-527-9580) is introducing a portable Automatic Compact Disk Cleaner (Model CD-141A) which features extra-fine, dual rotating, chamois pads for optional wet/dry cleaning. Oil damping cover lifting, stop-eject, auto-stop, power pilot light, non-abrasive cleaning fluid, and timed cleaning are also included on the CD-141A. The unit is as easy to use as they come, and provides true cleaning and protection for CDs, while providing retailers with a truly valuable after-market item. Suggested list: \$39.95. Also from A.R.T. comes a unique idea for those thousands of "pull-out" car stereos in the field, the K-1010 Car Stereo Pull-Out Bag and Care Kit, made of genuine leather, which includes a storage pouch for easy storage of the C-911B cassette care kit which is included. The bag allows users a safe, and inconspicuous way to carry their pull-out stereo with them, or store it in a safe environment. This is a great idea which should find its way to many retailers' shelves, and their customer's cars. Suggested list: \$49.95.

BIB America (303-972-0410) is debuting a breakthrough in CD storage in its new Compact Disk Storage Strips. The Strips feature specially designed and patented teardrop supports, which allow for easy arrangement of any CD collection. By changing the position of the removable supports, regular or double CDs can be grouped together in any order. Two strips will store 12 CDs. The self-adhesive backing allows the user to convert any drawer, cabinet or shelf into a CD storage unit utilizing front-view title selection and flip-through convenience. Two-Pak suggested list: \$8.95.

Bundee International (714-894-8376) is targeting the laserdisk market with its CD/Laser Disk Repair and Protection System. The system protects new disks from scratching by forming a hard outer shell on the surface, and repairs skips by filling and hiding imperfections from the laser eye. Bundee claims a 99% repair rate on CDs and laserdisks which have been scratched, stepped on or thrown.

Suggested list: TBA.

Discwasher (708-678-9600) is introducing VideoShield, a new device to protect VCRs in the home from unwelcome objects deposited there by children's hands. Made of resilient plastic, VideoShield fits all VHS VCRs, and is snapped into place by the use of spring tabs when the VCR is not in use. The device can't be removed by young children, yet an adult can remove it in seconds. Suggested list: \$5.95. Video game systems are now getting their own cleaning kits from Discwasher with kits to clean Nintendo, Sega, Atari, Genesis and others. Dirty contact points can cause screen flickering, snow, and sometimes complete failure. Discwasher has designed a special brush and formula to reach the contact points in the game units, and remove unwanted dust and dirt. Suggested list: \$7.95.

Dynosound Organizer (612-635-0828) goes organizer crazy with their introduction of organizers for CDs, audio/video (Continued on page C-16)

BACK IN THE U.S.S.R.

SMIRNOFF® VODKA 40 & 50% Alc. by Vol., distilled from premium grain.
© 1990 Ste. Pierre Smirnoff FL (Division of Heublein, Inc.) Hartford, CT—Made in U.S.A.

After 73 years, Smirnoff® Vodka returns to the Mother Country.

Before the Russian Revolution, it was the country's favorite vodka, selling a million bottles a day. Today, it's becoming the U.S.S.R.'s leading imported vodka. Considering Smirnoff's heritage, that's not surprising.

So if you find yourself toasting the spirit of Glasnost, you know the real spirit to choose.

Smirnoff.

THE WORLD'S REIGNING VODKA.

PRODUCTS

(Continued from page C-3)

for affordable car stereos. Suggested list: \$299.95.

Lynx Automation (206-285-1754) is targeting the home office market with two new products: The Ring Director and the ExtraLine Line Sharing Device. The Ring Director is designed to work with services provided by some phone companies throughout the country, that allows users to essentially have four separate phone numbers ring on one single line. The phone company would designate "one ring" as a voice call, "two rings" as a fax call, "three rings" as a modem call, etc., and the customer would know how to handle an incoming call by the number of rings. The Ring Director accomplishes this automatically, by decoding the incoming rings, and automatically routing the call to the appropriate device—completely unattended. Suggested list: \$149 (quad port), \$89 (two port). ExtraLine allows users to connect a fax and phone, or fax and modem on one telephone line. Suggested list: \$199.

Memorex (817-878-8700) enters the market this summer with a brand new universal remote at a sure-fire price point. The Memtek Memorex CP8 Turbo Universal Remote Control features a 16-event programming function that allows users to operate any audio or video component with even being present at the scheduled operating time. Users can program TVs to come on just before they get home from work, and then turn themselves off while turning on the stereo for later in the evening. The concept is ideal for users who want to give their homes that "lived-in" look while out of town. Besides that, CP8 Turbo boasts an advanced high-speed microchip that enables it to easily learn the infrared codes of up to eight audio or video components. The remote lets users program the functions of their VCR, audio components, and even cable tuners through an easily learnable, and instinctively designed menu. The function keys are laid out in a logical manner to give users easy access to all their component's functions, and will even allow the operation of a television and VCR simultaneously without the need to switch back and forth from TV to Video mode. This will be a hot product for summer and winter markets. Suggested list: \$119.99.

SSI Products (818-282-9419) is introducing the System 3000, a Dolby Pro Logic Surround Sound Unit with a unique "center channel" for dialog and increased channel separation creating a more spacious atmosphere for the home theater environment. The System 3000 installs easily into any home A/V system, and comes with its own 25-watt RMS amplifier for the surround speakers (not included) and a wireless remote. The wireless remote allows the user to adjust the system from their listening position. There are two additional surround modes: Music Surround for stereo recordings that don't contain surround encodings, and Mono-Enhance, an SSI proprietary mode for non-stereo broadcasts and pre-recorded material. The System 3000, which also boasts a subwoofer out-



THE FIRST THING THEY LOST WAS THEIR

When their plane crashes, 25 American schoolboys find themselves stranded on a remote tropical island. Miles from civilization.

At first they welcome the freedom. But soon they discover that trying to survive is anything but fun and games.

Ralph (BALTHAZAR GETTY) and his friend, Piggy (DANUEL PIPOLY) organize the boys. Working together, they have a better chance. Getting food. Getting water. Getting rescued.

But Jack (CHRIS FURRH) has other plans. One by one, he lures each of the boys into his camp. Donning war paint and spears, everyday life becomes a panoply of sadistic games, rituals and punishments. All child's play though, compared to *The Hunt*. For wild pigs. Or each other.

When it comes to survival, Ralph discovers it's every boy for himself. And finds out, once and for all, what truly separates man from beast.

Very little.

SELLING POINTS

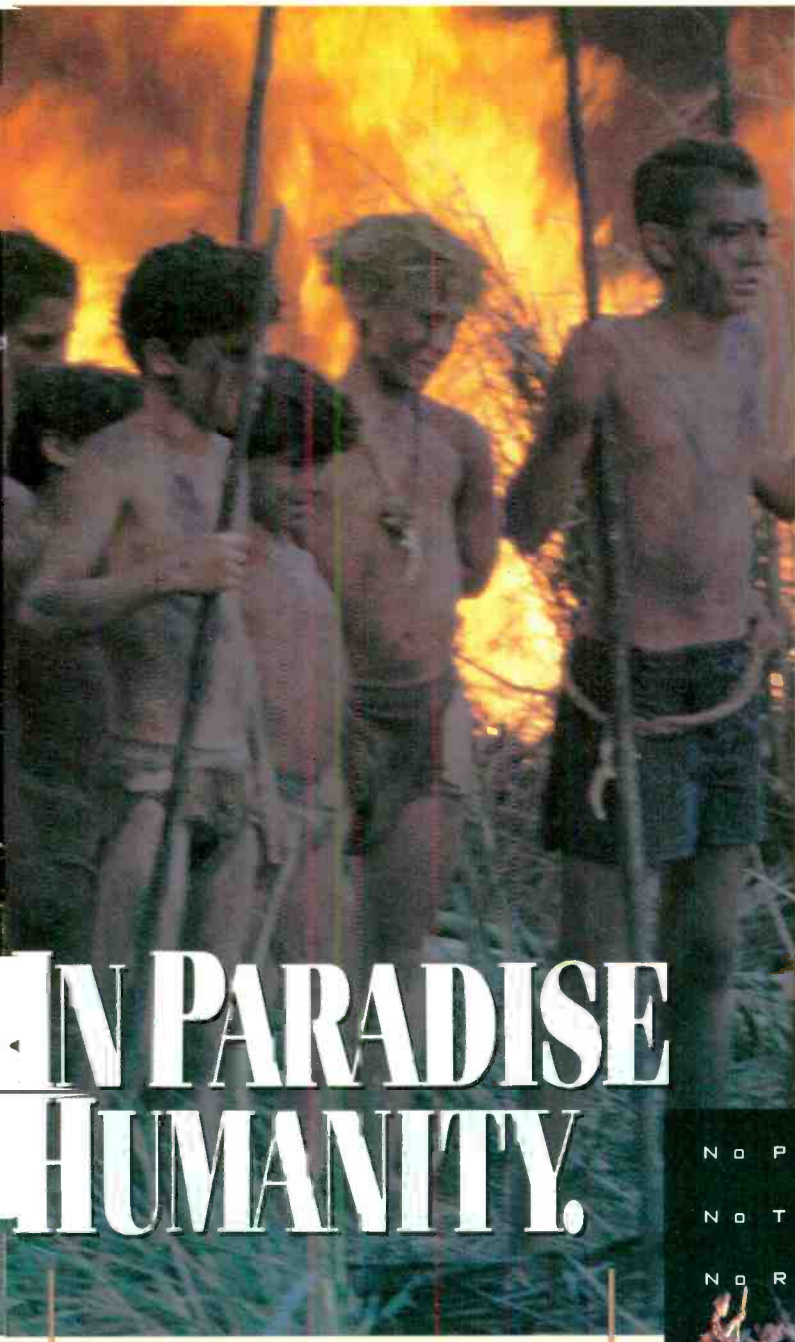
• "Lord of the Flies" is a contemporary American update of the classic novel by Pulitzer Prize winner Sir William Golding.

• This action/adventure was directed by Harry Hook who also directed the critically acclaimed film, "The Kitchen Toto."

• Its cast of young unknowns have received rave reviews for their performances: BALTHAZAR GETTY (great-grandson of the late billionaire J. Paul Getty) as Ralph, the upright cadet; CHRIS FURRH as Jack, his adversary; and DANUEL PIPOLY as the heart-tugging Piggy.

• Filmed on the lush tropical island of Jamaica, the magnificent color photography is enough to make you want to join them.

• The haunting musical score was created by Philippe Sarde, an Academy Award® nominee for his score for "Tess."



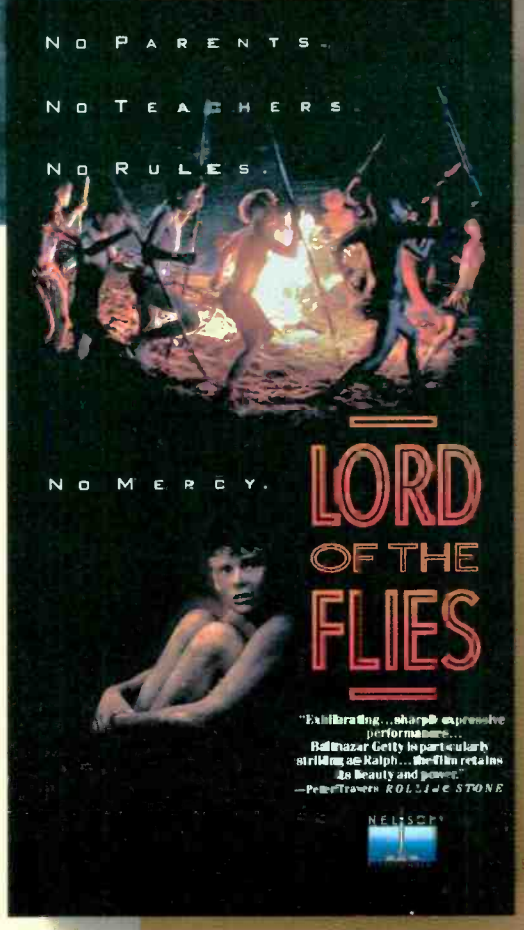
Peter Travers of *ROLLING STONE* called it, "Exhilarating... sharply expressive performances... Balthazar Getty is particularly striking as Ralph... the film retains its beauty and power."

And Judy Stone of the *SAFRA FRANCISCO CHRONICLE* added, "Director Harry Hook has brought off a corking adventure that grips the imagination from start to finish."



IN PARADISE HUMANITY.

- "Lord of the Flies" was supported by an \$8 million theatrical advertising campaign.
 - As if that's not enough, there will be a national TV. campaign on CBS, NBC, ABC, MTV, VH1 and "The Arsen & Hall Show" reaching over 4.5 million viewers.
 - Screeners will be available for retailers.
 - And there will be loads of powerful POP including a unique counter-top display.
 - Pay TV Availability: February 28, 1991
- 1990 • Color • 90 Min. • Action/Adventure • \$39.98* • #7746
- ORDER CUT-OFF: AUGUST 14, 1990**
STREET DATE: AUGUST 30, 1990



AVAILABLE IN VHS / BETA AND LASER DISC

CASTLE ROCK ENTERTAINMENT in association with NELSON ENTERTAINMENT presents
 A HARRY HOOK Film "LORD OF THE FLIES" Based on the novel by SIR WILLIAM GOLDING
 Executive Producers LEWIS A. LEN • PETER NEWMAN • Music by PHILIPPE SARDE
 Director of Photography MARTIN FUHRER • Production Designer JAMIE LEONARD
 Supervising Editor TOM FRIESTLEY • Co-producer DAVID J. LESTER
 Screenplay by SARA SCHIFF • Produced by ROSE MILLOY • Directed by HARRY HOOK

hi-fi STEREO ORIGINAL SOUNDTRACK AVAILABLE ON SILK... SCREEN RECORDS, CD'S AND CASSETTES
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 Contact your authorized Orion distributor. ORION HOME VIDEO



Artwork and Design © 1990 Nelson Entertainment, Inc.

put, is an intelligently planned and quality-built surround sound decoder that provides a variety of set-up configurations which will bring the best in surround sound to the smallest apartment or the largest auditorium. Suggested list: \$349.

Whistler (508-692-3000) has created an entirely new category of consumer electronic product with its Interstate Travelmate. Intended for the business or vacation traveler, the Interstate Travelmate contains an extensive database that lets the driver access information about food, lodging, hospitals, gas stations (by generic or brand name), and more which are located at or near more than 13,500 interstate exits in the continental U.S. The Interstate Travelmate will pinpoint the exact direction, exit number and distance from the current location. Suggested list: \$99.95.

GROWTH

(Continued from page C-1)

which were sold during a promotional period from June through December 1989. So far, in 1990, the company has moved 80,000 units into the channel, and their biggest promotion is yet to come. Laserdisc Corporation of America, the software arm of Pioneer Electronics, experienced 155% growth in software sales over its previous year, and is posting a 200% increase in 1990 over this same period in 1989.

Fax Machines and The Home Office: What are the other hot areas of growth? Look for the home office market to finally come into its own in 1990. Link Resources estimates that nearly 23 million Americans work at home either full or part-time—a number which is expected to grow by 5% annually through 1992. One of the hottest products in the home office category will be the increasingly ubiquitous fax machine. The current installed-based of 3.4 million fax machines is expected to swell to more than 30 million units by the year 2000, with a great many of those machines the type which plug into personal computers. The continuing trend of decreasing list prices will eventually put the full-featured fax machine into the home appliance category (around \$200), which will further fuel consumer acceptance.

Personal Copiers: Photocopiers, which used to be behemoth machines costing thousands of dollars, have finally reached personal appliance status with the introduction of "personal copiers" at a price point within reach of the work-at-home consumer. Industry analysts estimate that roughly 3% of American households now own personal copiers, and another 5% have indicated they will purchase one this year. While the figures are small compared to other product categories, this represents potential 1990 units sales of somewhere near 600,000 for photocopier manufacturers. The trend of lower prices and added features will insure solid growth in this category through the mid-1990s.

Videophones: This technology has been around in the minds of consumers since the heyday of the TV cartoon "The Jetsons," but has become a reality in the last two years with the

(Continued on page C-14)

Memorex offers a free 10-tape carrying case with purchase of five Memorex HBSII-100 cassettes.



3M's Scream'R Scotch brand audiotape 2-bag and cassettes for young adults.



3M rep Ron Gersbacher and Record Theatre's Karen Michaels and Helen Timberlake review Scotch brand XS-II audiocassette 10-pack promotion with free cassette, at display built by the store's art department.



The Fuji/Enigma limited edition concert T-shirts featuring Red Flag and XYZ are offered free to buyers of new Fuji DR-I, DR-II or FR-IIx 2-pack bags of audio cassettes.

Maxell's sleek, rounded-corner Capsule line of cassettes.



That's America sculpted Italian-design SUONO brand 90-minute audio cassette.

From high-end metal by Sony, Maxell, TDK, and new brand That's America, with prices an unbelievable \$15-\$20 a tape and some featuring a whole new outside appearance, to Fuji and its targeting of young buyers through partnership with a record label, to Scotch who hired teens to help design a product, blank audiotape has never had more going for it at a summer show, and maybe it's all a little too much to believe.

With SCES always a better blank tape show anyway, manufacturers, reps, and retailers are ecstatic at the way the CD phenomenon has finally ignited audiotape, but there are perplexing and contradictory indications as well.

For one thing, take the surge in sales everybody is talking about. How much of this is talk and hype, in view of the contradictory statistics like those from International Tape/Disc Assn. that has blank audiotape on as flat a curve as video? Sales rose only 2% in 1988 in both units and dollars (388 million units in 1987 to 397 million and \$363 million to \$370 million).

Also worrisome, or at least bothersome, is the increased major brand dominance and competition. Dan Garcia, manager of marketing & sales at That's America, says there is really a market share struggle once past the top four brands (he cites Maxell at 24.2%, TDK 20.2%, Memorex 20.6%, and Sony 13.9%).

Perhaps most perplexing is the question lurking in back of so

Blank Audiotape: CD Phenomenon, Youth-Look Continue to Ignite

much of this audiotape action, how long will the CD impetus propel analog product before digital audiotape arrives? Gerry Ghinelli, former marketing manager at Maxell for eight years and now heading a professional tape distribution firm called Trutone Media, is more objective but still concerned.

"I don't know if this high-end designer cassette market will last all that long because the DAT is emerging. There's no comparison between the sound of DAT and even the most sophisticated analog tape recording." While DAT is a long ways off on the consumer market, the professional studio market is another matter. "My biggest problem right now is getting enough of it. I have to beg, borrow, and steal, the demand for DAT is so great," says Ghinelli.

But whatever the factors surrounding the high-end cassette market, the product is benefitting as never before from a broadened demographic and especially at the younger end, according to Brad Freiderich, director of marketing at Fuji, who describes what it's like as the Fuji and Enigma Records promotion continues.

"We have people both here at Fuji and at Enigma out in L.A. who are directly responsible for communication back and forth. We're on the phone with them almost everyday. The key thing is that last year we had a very striking insert in the trades which said, 'How can you reach this young woman, this young customer?' It was a story that was getting good response then and it's worked very well. We promised we would get this young 16-24 consumer other audio manufacturers had been neglecting for a while. The tie-in with Enigma has worked very well. We've had acts that are very popular, and acts that aren't identified with the large, corporate kind of things, but acts that really get down to the nitty gritty and relate to what that audience looks at, what they hear, how they look at things, how they buy things."

Maxell is taking dead aim at the youth market, too, but adding an older and ample slice via sponsorship of the radio show, "Don Kirshner's 35th Anniversary," offering exposure on 300 stations in 50 top markets from Memorial to Labor Day says Peter Brinkman, national marketing manager. The main product is the XL II "our leading high bias," he says.

(Continued on page C-15)

Blank videotape, bogged down for a couple of shows as sales of traditional VHS flattened and S-VHS failed to take off in any appreciable way, is going to get more attention at Summer CES because the camcorder format is starting to happen in a serious way.

However, just how big the camcorder oriented blank tape business is remains difficult to gauge, because as John Phillips, senior product manager at Memtek, and others note, the camcorder market is divided in both the full size VHS and the 8mm and VHS-C format. Moreover, statistics from the International Tape/Disc Assn. track regular VHS only.

ITA U.S. statistics for 1988 show VHS tape cassettes rose in units from 315 million to 329 million, up 5%, but dollar volume fell 8% from \$1.094 billion to \$1.009 billion.

Various brand share studies also shed little light on the camcorder oriented market but do reveal that blank videotape remains enormously competitive. One report has Scotch, Kodak, and Polaroid all bunched at the head of the pack with 14%-15% each, then another cluster further back of Memorex, Sony, and TDK in the 8% range, with Maxell just slightly back.

But Joe Fusco, VP consumer tape sales at Sony, says extrapolations can make various brand share comparisons tricky. "If you include the grocery store and mass merchandiser channels, then Kodak and Polaroid do show up very strong," says Fusco, who claims that Scotch, TDK, Sony, and Maxell are all grouped in the 10%-15% share area in traditional channels.

In the department of getting worse before better, blank videotape marketers are looking for further decline in regular VHS, too, says Fusco, a decline for 1990 of 5% in unit sales, much of it credited to the plateauing of the VCR market and not enough support from the replacement VCR market or demand from second VCR homes.

Despite the soft market, and probably because of it, manufacturers are continuing to promote aggressively with Sony adding a sweepstakes based on the Goodwill Games that will run to year end and promoting a multipack step-up offer. Addi-

Blank Videotape: Camcorder Sales Spread Wealth; 8mm Steps Out

tionally, says Fusco, Sony is pushing its T-160 inviting consumers to record as many as seven movies on one tape.

Blank videotape will continue to enjoy prominent positions in stores with Memtek going all out to promote the impact display idea offering retail firms a choice of Memorex pallet sizes, 1,800 pieces, or 900, or just 450, says Phillips.

Still another uptick for videotape is the growing realization that it can be tied to audiotape to increase brand trial. At 3M a test was conducted with the Record Theater chain and a promotion has been launched where purchase of 10 Scotch brand XSII 90-minute audiotape rewards the consumer with one free T-120. In addition, XSII 5-packs include a mail-in order for a free T-120.

TDK Discount Check program offers five \$1 savings checks applicable to future purchase of TDK products.



"Audio and videocassettes share the same customer," says Karen Michaels, store manager for Record Theatre in Syracuse. "People with CDs also have VCRs. These same customers often record their CDs onto high-end audiotape to play in their cars."

More and more, marketers are coming up with extremely creative ways to jar videotape out of its stagnant phase, as with JVC's promotion that even extends to video rental. Concluding July 30, this promotion on T-120 3-packs offers a \$2 rebate check good for rental or purchase of prerecorded product.

Equally offbeat is 3M's tie-in with Living Family Albums, where specially marked videocassettes will contain \$5 and \$20 off order forms for the unusual family videotape kits.

Nothing, however, steams up blank tape marketers like the buzz on 8mm. At TDK marketing manager Steve Diamond says, "We now have four 8mm tapes available, two standard and two high end. What we've done with the nomenclature, we've made it parallel to our VHS. In other words, our entry level VHS is HS and the next one up is our EHG. What we're doing is playing off the familiarity the consumer has with VHS. We now have HS and EHG in 8mm. Only a few months ago we had only one 8mm product, now we have four. The consumer is realizing you're

(Continued on page C-16)

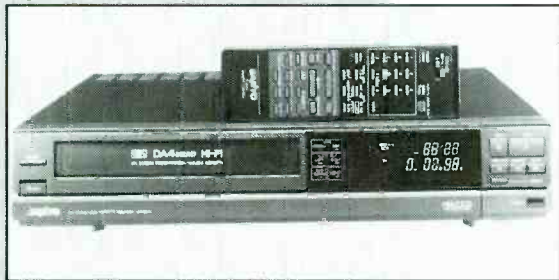


TDK's HS 8mm tape with ultra-fine Super Finivinx metal particle is available in 30, 60, 90 and 120-minute lengths.

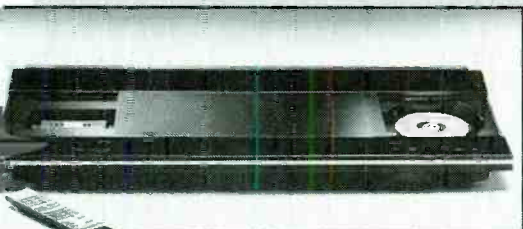


Hitachi VT-F54GA Video Brain Hi-Fi VHS VCR

Sanyo 9670 Hi-Fi VHS VCR.



Bang & Olufsen Beocenter 9500 houses an AM/FM stereo receiver, CD player and cassette deck.



Soundstation Programmable 6-Disc Changer/Receiver.

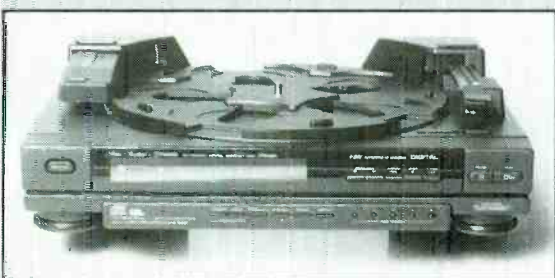


Yamaha KX-930 Dual-Capstan Closed Loop Cassette Deck.



Alpine Electronics Model 5952S CD Shuttle, Remote CD Changer with 6-Disk Capacity.

Fisher DAC 145 5-Disc Automatic Digital CD Changer.



Industry Currents: A/V Product Directions for 1990 and Beyond

By CHRIS MCGOWAN

DONALD F. JOHNSTONE, president & CEO of Philips Consumer Electronics Co.—on Philips, Magnavox and Sylvania: "In 1990, we plan to be aggressive in every category from television to computers. Our Philips brand will continue to market higher end product in TV, VCR and audio. Magnavox is our demand brand whose product assortment includes television, VCR and camcorders, CD, portable audio, rack and shelf systems, and new audio separates. In addition, we now offer three lines of home computers, the Magnavox Maxstation, Magnavox Headstart and Maganavox Magnum.

Sylvania will remain our only two-step brand. We will aggressively pursue the commercial version of CD-I, leading up to the consumer version slated for introduction in 1991."

MIKE FIDLER, VP home electronics marketing for Pioneer Electronics (USA) Inc.—on laser and integrated systems: "The most significant trend to develop in the '90s is the continuing evolution of integrated audio/video systems. The core product to facilitate this integration is the combination CD/LaserDisc player. The key to expanding consumer interest and demand in A/V integration is dealer presentation. The only way to insure understanding by consumers is the experience itself, not the technology. Retailers who can translate this technology into a benefit for consumers will be successful in expanding this growth opportunity in the '90s."

DONALD PALMQUIST, president of YAMAHA ELECTRONICS CORP., USA—On audio/video trends in the '90s: "The next decade promises to be an exciting one in the consumer audio industry. As the pace of technology continues to accelerate, recently introduced developments will become mainstream and new technologies will provide exciting products for dealers to sell and consumers to enjoy.

"Our forecasting shows surges in all consumer audio categories now showing upward trends. We see major increases in shelf systems, now an emerging growth category. Custom installation, a very small segment of the market and almost unknown a decade ago, is going to grow dramatically for the specialty retailers who develop home installation capability. Home theater and surround sound will be important factors driving the custom installation business, but we believe that the reach of surround sound will go beyond those who want built-in systems and stimulate conventional component and system sales through all types of retailers.

"The introduction of the combi laserdisk player a few years ago has sustained the laser video format as a viable category and enhanced the home theater concept. We expect that the superiority of that medium will be recognized in the '90s and that laserdisk/combiplayers will become a much more active part of the market.

"Compact disk products, a driving force in consumer audio components since their introduction in 1983, will continue their impressive growth, reaching over 50% saturation levels by the end of the decade. CD will be strong in all categories—
(Continued on page C-14)

Laserdisk Now: Carving Major Inroads into Greater Audiences

Today, almost 12 years after video laserdisk first hit the consumer market in December of 1978, there are still precious few customers who watch optically-read movies in the heartland of America. But the tenacious format—with its superior image resolution, abundant special features and digital audio—has stubbornly maintained its loyal following of movie buffs and videophiles over the years, and is beginning to make significant inroads into the greater marketplace.

"I think 1989 was a breakthrough year," says David Wallace, marketing manager of Pioneer LDCA. "The press was incredible—we received a lot of scrutiny from them and we survived that scrutiny." Pioneer dramatically boosted trade and consumer awareness of the laserdisk format last year with its high-profile "HUGE" campaign, which began in May '89.

"HUGE" promoted the firm's laserdisk players, especially its combiplayers that can handle laserdisk and audio CDs both. One such unit, the CLD-1070, listed for the unprecedented low price of \$600 and was marked down to \$450 or less by many retailers (a middle-class consumer looking for his or her first CD player suddenly had some interesting options).

The "HUGE" campaign also highlighted software product from participating major video labels, and made the press and many consumers aware for the first time of the 4,000 titles available on disk and the many A-titles priced at \$24.95 or \$29.95. Laserdisk wasn't just a rich man's toy anymore.

The Pioneer promotion gave the format a jumpstart and accelerated the laser software business. Notes Wallace, "From October to the present, we have seen excellent sell-through, and every month has been a record-breaking month as far as software sales go, in both units and dollars."

The last six months have seen several blockbuster laserdisk releases, such as Paramount's "Indiana Jones And The Last Crusade" and "Star Trek V: The Final Frontier," Warner Home Video's "Lethal Weapon II" and "Batman," and Touchstone's "Who Framed Roger Rabbit." The above big five disks were helped by the fact that four of those titles retail for \$29.95 or less, and two were day-and-date with their VHS counterparts.

Another plus for consumers was that the "The Last Crusade"

movie was simultaneously released in two versions on disk: letterboxed (widescreen) and pan-and-scan. The former format was the sales champ hands down, but it now appears that two versions for widescreen A-titles may become the industry standard. Paramount's "Black Rain" and "Harlem Nights" and MCA's "Back To The Future Part II" are all being released on disk in both letterboxed and pan-scan editions. "There's enough of a demand now in the market for both," says Marty Greenwald, president of Image Entertainment. "It seems to make sense," says Pioneer's Wallace. "Let the public choose."

Despite such freedom of choice (TV viewers in the past have always had their widescreen movies pan-and-scanned without their consent), most people in the U.S. still don't have a clue what a laserdisk is. But yuppies outside of large cities such as New York and L.A. are starting to discover the audiovisual joys of CD's video cousin. The laserdisk hardware universe was comprised of approximately 350,000 machines at the end of '89, according to Image's Greenwald. That figure is expected to rise to some 600,000 units by Dec. '90, one million players by Dec. '91, 1.5 million by Dec. '92 and two million units by Dec. '93.

"I think the market [will then] grow about one million players a year," says Greenwald. At the point there is a five million player cosmos (by the end of '96 or maybe even the close of '95), software sales will be substantial indeed. "If each customer then buys one disk a month, then that's 60 million disks a year," computes Greenwald. "At about \$30 a disk, that's a \$1.8 billion software marketplace. It might be only 10% of the tape market at that time, but that's OK."

Is it unrealistic for Greenwald to predict that laserdisk buyers will purchase an average of 12 titles a year? Not according to Pioneer's Wallace. "What's unique about this format is the voracious appetite of the owners. The penetration in terms of software sales is way higher than for videotape. The average VCR owner buys 1.79 pieces per year, according to industry information, whereas the average laserdisk owner buys 18 pieces per year."

Clearly, those collector-type consumers have kept the format viable, even though laserdisk hardware penetration is quite low, still way below one percent of U.S. households. As more of the middle-class gets into the format, that torrid pace of disk buying per customer is sure to diminish somewhat. But meanwhile

(Continued on page C-16)

Here's how TDK Cassettes rank in performance over the competition.

MA-XG #1



SA-X #1



AR-X #1



For more information about Audio Magazine's "Greatest Cassette Test Ever", write:
TDK Reprints
P.O. Box 166
70A Greenwich Ave.
New York, N.Y. 10014

GROWTH

(Continued from page C-7)

introduction of Visatel from Mitsubishi. A price point of nearly \$400 and the use of still, black and white photos during transmission have kept this item in either the business or consumer novelty category, while the pending ability to transmit color, full-motion video will fuel consumer interest in this product. As is, nearly \$12 million worth of videophones were sold in the U.S. last year, with an anticipated annual growth rate of 65%—or a million units per year—are expected by 1993.

Video Games: The 1983-84 crash in the video game market is but a faint memory for manufacturers in 1990 who expect total sales to exceed \$3 billion this year. Nintendo leads the fray with the largest number of installed game systems, followed closely by Atari and Sega. If Nintendo forges its proposed joint-venture with AT&T this year to provide a videotext service using the existing game system to plug into the AT&T telephone network, look for this Japanese giant to cement itself as the game system of choice for the savvy consumer who wants access to video games for the kids, and videotext news, sports and entertainment for mom and dad.

Where is the Room for Growth?: The market for television is near saturation, with 98% of the estimated 90.7 million U.S. households owning at least one. The only room for additional sales in this market is for TVs equipped with MTS stereo and projection and LCD televisions (17%, 5% and 3% respectively); camcorders, all formats (8%); home satellite earth station (3%); compact disk players (16%); and cordless telephones (23%). If the manufacturers can get consumer's minds away from HDTV, recordable compact disks and DAT, and more toward the traditional electronics item, 1990 could prove to be a great start to an explosive decade of growth.

DIRECTIONS

(Continued from page C-13)

components, rack systems, shelf systems, portables, and cars.

"Early in the '90s, we expect to see new technology developments come to market. DAT will finally get off the ground in the U.S., at price points under \$1,000. And, demonstrating that conventional cassette technology is not dead, Dolby S will bring renewed life and interest in that medium.

"Yamaha is watching all of these trends carefully and is developing exciting new products to help our dealers take advantage of these changes in our market. Current plans call for expansion of our Concert rack and shelf systems distribution through department stores and compatible mass merchants, while continuing to sell our components through specialists and regional specialty chains.

"In addition, we feel our greatest expansion opportunity is in the area of car audio. We expect to increase our market share in that category as we further expand that line.

"The next decade will see the extension of trends now visible, but we also expect there to be a few sur-

prises along the way. In 1980, few, if any, of us expected to see the kind of revolution caused by the introduction of the compact disk. The successful prediction of trends and the pleasant surprises are what make this business exciting and dynamic. We look forward to the '90s."

ROBERT HEIBLIM, executive VP for Denon America, Inc.—On Denon: "Product-wise in 1990, you'll see Denon continuing to offer more innovations in digital audio, in portable and general audio. We'll be offering more CD changers, more audio/visual products, and more CD players for cars, among other things.

"We will also be introducing two laserdisk players."

On general trends: "I think in 1990 you'll see laserdisk being fairly substantial. And, depending on legislation, the launch of DAT. Plus, CD changers will continue to grow and there will be a big growth in portable audio and general audio applications of CD [technology]."

BOB MILLER, VP merchandising for Radio Shack—On CD players and camcorders: "Compact disk players continue to grow, and there will be major growth in automotive CD players as prices move down. I think that in the video area [camcorders], 8mm and full-size VHS are going to do battle. I'm pretty much discounting VHS-C in spite of the renewed effort [by manufacturers] to increase their sales. I don't think there's going to be any improvement in VHS-C. I think 8mm will grab more of the pie, but that full-size VHS will remain dominant."

On laserdisks: "There's been some growth. I hate to think everyone will go crazy and think it's the new coming. [Laserdisk] was relatively dormant, but now is starting to show some growth; I don't think it's a boom by any means. I do think it's a format that deserves some attention and is beginning to get that recognition."

On portable keyboards: "They have seen better days. The technology and prices are improving, but I think industry sold so many that it'll be a while before people come back to buy them again. An incredible number were sold over the last couple of years."

On DAT: "I don't see it in the future at all, or rather I don't see it at any type of inflated retail price. Tape-decks aren't worth a lot of money anymore, no matter what they're made out of."

On recordable CDs: "I think you'll see one in the future and hopefully it'll be ours [Tandy's] first. There are still some technological and legislative issues that need to be addressed. We and others are moving full speed ahead."

On cellular phones: "They are doing very well, and are a nice part of our business. We're hoping in the long term that rebates paid by cellular carriers for subscribers will go away, so that retailers sell the [cellular] phones for a realistic price, not a subsidized price. Most phones are being sold at or around cost and that's not a healthy business."

On turntables: "It's a little bit of business, we carry three [models] of them. For us it'll hold on forever. We just got rid of our last 8-track unit this year! We will continue to carry [a product] as long as there's someone out there that wants it and we can

continue to get the product made and it makes economic sense."

BILL JEHL, owner of Paris Mobile Sound, a high-end car-audio specialist in Los Angeles—On car audio: "There will be lower-priced changers to add onto factory systems. A big seller will be a CD changer that you can install for between \$600-\$800.

"Right now, it's 50-50 for head unit sales between CD and tape. Sometimes people want both."

On factory-installed car audio: "A lot of our more educated customers are realizing that the highly touted [new] factory systems coming in luxury cars aren't half what they say they are. A lot of our customers are finding that they can't stand listening to the boomy bass, thin midrange and whizzy highs in those systems."

On cellular phones: "I think they will be big now that the price for the top-of-the-line has dropped below a grand. We're gonna see [car] telephones for everybody."

SCOTT IKIER, sales manager of The D.A.T. Store in Santa Monica, Calif. (owned by Japan America Electronics)—On DAT: "Business is great, but I can't get enough machines. They [the manufacturers in Japan] are not distributing anything until legislation is passed here in the U.S. We're scrambling for machines and I'm in a holding pattern again.

"We sold around 1,600 machines last year, and we probably sell about 2,000 pieces of blank tape a month or more. Pre-recorded tape sales are just a fraction of a percent.

"High-end [audiophile] customers are still at about 3% of our business. Nobody consumer-wise is buying."

JAMIE WHITE, president of LumiVision Corp., a Denver-based laserdisk label—On laserdisk: "Creating the best possible theater experience at home will be a continuing trend. By utilizing surround sound, projection TVs, laserdisk players, etc., many will now be able to have their own home-cinema.

"Quality educational material will also be used more in home and teaching with the use of interactive video, which will become the standard and not the exception. Fitting right along this groove is the laser format. Some of the features that make the laserdisk such an attractive and lasting format are its interactivity, durability and digital sound."

STEVEN GALLOWAY, manager of Pioneer Artists, a laserdisk label dedicated to music video—On music video on laserdisk: "I think the '90s will bring a higher, more diverse level of success for all music videos [on laserdisk]. We'll see more music videos produced and many more success stories. The laserdisk business will play a major role in bringing music videos as a sell-through item to consumers. Why buy [just] a CD when you can buy a laserdisk that has the music and the video? If you can buy one [disk] that has the picture and the music, think about it—it could be a huge business. It's the next best thing to going to the concert and sitting in the front row."

JIM CAPARRO, senior VP, PolyGram Records—On laserdisk: "Laserdisk is the technology of the 1990s. This high-definition format is taking a strong hold in the market. With PolyGram's continued backing, we feel laserdisk will approach the popularity in the '90s as CD did in

the '80s.

"The second anniversary of PolyGram's involvement with laserdiscs is coming up this June. In the past two years, we have seen the laserdisk format grow immensely popular. We feel this is due to PolyGram releasing the most popular titles. This year alone, PolyGram released laserdiscs of Paul McCartney, Eric Clapton, Van Morrison and their bands. These artists are currently touring the U.S. PolyGram released these works when the artists' current songs were topping the charts. The performances are on the market at the peak of popularity, not months or years after the artist toured.

"PolyGram has been involved with laserdiscs for almost two years, so we are more in tune with the market. We are now releasing the disks simultaneously with the VHS format. This gives the laserdisk fan the opportunity to have the performances in their chosen format.

"PolyGram is dedicated to releasing innovative music on laserdisk. For example, 'Jazzvisions' is a series of live concerts from such jazz greats as Tito Puente, Bobby McFerrin and Dianne Reeves. The interest in these disks has been outstanding and we plan to release other breakthrough series in the future. We expect to have over 200 titles in our catalog by Christmas. Our laserdiscs range from concerts, ballets, operas and documentaries.

"With the decreasing prices of the hardware, consumers are developing a greater interest in this software. Retailers who carry the disks have noticed increased public interest in laserdisk. We want to make sure consumers have an outstanding supply of software.

"Each month, more and more of our accounts are expressing interest in carrying laserdiscs. This is due to increased consumer awareness. The format has gained popularity because PolyGram is continually releasing the best musical works.

"PolyGram is pleased that other record companies have been releasing laserdiscs in the past year. We are proud to have been the first record company to become involved in the format and since other companies are now following our lead, we know laserdisk is here to stay."

AUDIOTAPE

(Continued from page C-8)

At 3M the effort to exploit a young consumer extends even to preteen, according to Tom Zohn, market development manager, who describes how Scream'R, a new cassette, was designed by teenagers in Los Angeles and New York focus groups. Zohn cites statistics showing 47% of the 27 million U.S. teen population purchased blank audiotape last year. "During adolescence, teens are spending their own money, often earned by themselves, for the first time. As parental influence declines, teens make more of the family purchasing decisions, spending \$34 billion on themselves. Teens also control \$43 billion of their parent's money," or reason enough why 3M, Fuji, and other brands are eager to go after the young demographic.

Audiotape, whether viewed from

the hi fi buff level or the general market, is a product that is truly being taken seriously these days, and in the case of TDK, that's exactly their new campaign, says Bruce Youmans, advertising director. Caught at Werts Films in Hollywood where Youmans and three people from TDK's new ad agency traveled to shoot new commercials, Youmans sees "TDK—As Serious As You Can Get" as a campaign that will extend for several years. Exaggeration and humor are key elements with visuals that will have a cassette acting as a magnet holding up a grand piano in one spot and hoisting a huge boulder to represent rock music in another shot, the more than obvious metaphor TDK goes for is "music sticks to it."

Steve Diamond, marketing manager, points out that TDK realizes how important music is in people's lives and how serious an investment has been made. This has led to the repackaging of "our SA and SAX very popular audio tapes. The reason is for the product to be much more dramatic at retail. We've found that gold and black very much are associated with a hi-tech product. We've gone back to our roots to our black and gold and made a very impactful statement at retail."

Like several brands, TDK is now more bold in stating tapes are expressly designed for copying CDs. "The consumer is asking for it, they're aware of the high quality of the CD, and they're going into the stores and saying, 'I want to record CDs. I spent a lot of money on my CD player and certainly a lot of money on each individual CD' and they expect that quality in a tape." The CD phenomenon is also propelling another trend in blank audiotape—the 100-minute length. TDK is introducing the SD in 100 minutes, an entry level tape, and now has five different grades in 100 or longer (its metal tape is available in 110-minutes).

"The high-end MA-XG is a statement, to show what can be done with the analog format. The suggested retail on the 60-minute is \$15, on the 90-minute \$18. There is a lot of press now on high-end audio tapes and what we want to emphasize is that TDK was doing this 10 years ago, our very first high-end audio tape in 1968 was three times the price of then existing regular grades of tape. There are a lot of people out there with a tremendous investment in analog decks and they keep reading about these three letters DAT and they're worrying that all their collection is obsolete. What we're saying is that DAT will probably be a reality someday but just because DAT might be on the horizon TDK is not going to forget all the consumers in the past that have a tremendous investment in analog and we're going to continue to do research and development in analog, says Diamond."

At That's America, Garcia brings the whole high-end aspect into perspective by pointing out how the brand, being new, used digital as a point of reference from the very beginning. "We started looking at blank tape in the late '70s, and therefore we used digital as our frame of reference. We had to live up to at least that level of reproduction."

Here's the proof: Audio Magazine tests confirm TDK superiority.

In its March 1990 issue, the industry's most respected technical audio magazine has published the most complete test of blank audio cassettes ever attempted. Altogether, 88 different audio cassettes were put through their paces. But only one tape could be #1.

#1 in Metal and the Overall Champ — TDK MA-XG



We're proud to announce that TDK MA-XG scored first place as the highest performance tape in the AUDIO magazine test. Here's how AUDIO puts it:

Very high MOLs (maximum output levels) and the best SOLs (saturation output levels) make a potent combination, especially with the addition of a good S/N ratio and the most extended response of all Type IV tapes... Overall, at 92%, the best of all 88 tapes.

The High-Bias Dynamic Range (S/N Ratio) Winner — TDK SA-X



Of all high-bias tapes tested, TDK SA-X placed first in high-frequency dynamic range (61.2 dBA saturation/noise ratio) and low-frequency dynamic range (65.4 dBA signal/noise ratio) — the two critical performance parameters for great CD recordings. Says AUDIO:

[SA-X] provided high MOLs and a high S/N ratio — the highest for Type I and Type II tapes. In fact, S/N is higher than for many Type IV tapes.

The Best in Normal Bias is All TDK — TDK AR-X, AR, AD

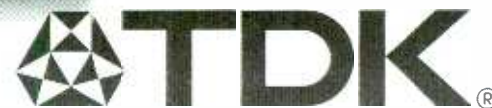


In normal-bias, TDK AR-X, AR and AD scored top honors as the highest performance Type I tapes tested. Summing up the performance of #1 rated AR-X, AUDIO says:

The SOLs (saturation output levels) were the highest of all Type I tapes... The 10.5 kHz response limit was the best for a Type I tape (matched by TDK AD)... The high overall rating of 82% is the highest for all Type I tapes.

Thank you, Audio Magazine for setting the record straight!

Tests results reprinted with permission of Audio Magazine and Diamandis Communications



FORMATS

(Continued from page C-4)

Laserdisk of America's sales were up 155% over the previous year. "Pioneer unleashed a massive promotion in June, July and August of last year that caused sales in October to grow through the roof," says Wallace. "Every month since then has been a record breaking month." Growth has been so furious, that 26 new staffers have just recently been added to ease the demands on customer service personnel.

On the hardware side, Pioneer sold 80,000 from June through December of last year, and sold that many units again during a promotion that ended in May. "It's a nice problem to have," says Wallace, "although it's caused us some growing pains."

Where is the marketplace going? Only up, says Wallace, who cites EIA figures that report only 16% of all U.S. homes currently own laserdisk players, and less than 65% own compact disk players. "This is the year we'll see those numbers take dramatic jumps," he says.

Part of the reason for the dramatic

increase could cause VHS hardware and software makers some sleepless nights. The average laserdisk title is released for roughly one-fourth the retail price as its videotape counterpart—a fact that won't be lost on the American consumer for too long. "Black Rain' and 'Sex, Lies And Videotape' all came out for under \$30 on video disk," says Wallace, "but came out at \$89.99 on video. Now ask yourself, which version would you buy? The one for less money that lasts longer, or the one at four times the price that could be accidentally erased?"

Wallace expects his company's Long Beach plant to be producing 3 million disks a month by 1993.

KEN JOY

Meanwhile at JVC, the firm is flying high with the announcement of ST-C30, which offers 30 minutes in SP mode and 90 in EP. According to Nancy Fleming, an advertising executive, November "was one of the biggest we have seen in camcorder sales," supporting she says all the buzz about the format.

As for VHS-C vs. 8mm one more element may fall into place soon. To date prerecorded product has been available on 8mm only, a factor giving the format a boost in some minds. "In Japan there is a full library of prerecorded product available for VHS-C," says Fleming, hinting that prerecorded VHS-C goods may be available in the U.S. soon.

CDR-120 allows users to organize 120 CDs in a solid oak cabinet which can be displayed as a piece of furniture. The CD storage cabinet joins the company's line of oak fax machine stands, computer storage cabinets, and audio/video cabinets. Suggested list: \$49.95.

KEN JOY

LASERDISK

(Continued from page C-13)

the number of laserdisk households will have expanded in a big way.

That number will have grown because of Pioneer's continued marketing push this year, and because there are seven manufacturers now offering players in the U.S.: Pioneer, Sony, Yamaha, Philips, Magnavox (Philips' sister company), Mitsubishi, and NEC. And this summer will add Panasonic, Quasar, Denon and possibly other heavyweights as well.

"There's a wonderful opportunity now [for hardware sales]," says Wallace, "with CD penetration still below 20% but with a lot of intention to buy." He says that Pioneer sold almost 100,000 machines in '89, with some 80,000 of those purchased from May to December, during the firm's "HUGE" campaign.

Currently, Pioneer is marketing its new 1080, 2080 and 3080 combi-players, which retail for \$600, \$800 and \$1,300, respectively. April saw a promotion in which any retailer purchasing 80 disks would receive a free Pioneer LD-870 unit. "We had tre-

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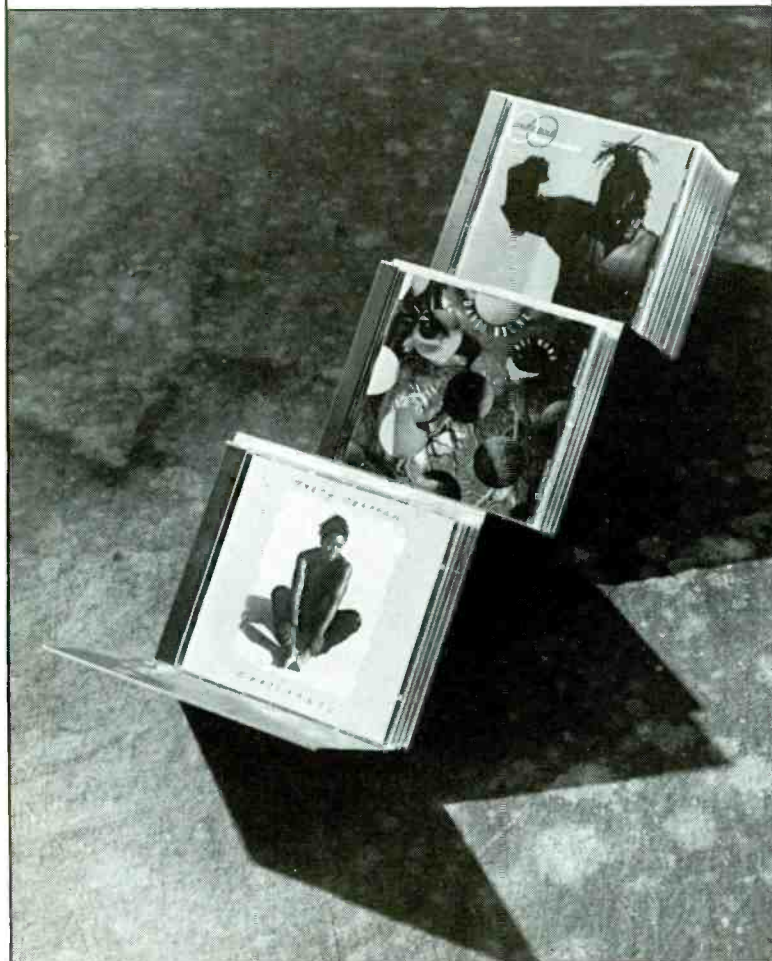
IN CD STORAGE DISPLAY.

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ANODIZED ALUMINUM.

HIEROGLYPH



VIDEOTAPE

(Continued from page C-8)

getting a much more compact format and you're getting terrific quality; very often the first comment the consumer will make is the color, the reproduction is more lifelike, more accurate."

Although Diamond and others are talking about 8mm no one seems ready to write off the VHS-C camcorder format. "JVC is certainly trying to keep the format alive and viable, it's still quite competitive," says Diamond. "We're a tape manufacturer. We make whatever the consumer wants. So we make both camcorder formats."

ACCESSORIES

(Continued from page C-4)

cassettes, the Nintendo Game Boy as well as the Nintendo Entertainment System which can hold the control deck, zipper gun, two controllers and up to 18 game cartridges, the AC power adapter, cords and an instruction booklet. Suggested list: TBA. The Game Boy tote can hold a portable Game Boy player, five Game Boy video game carts, a video link cable and stereo earphones in seven separate foam-lined compartments to protect the system. Suggested list: TBA.

Teak-Tech Designs (214-638-3017) continues to expand its media storage line with the new CDR-120 Solid Oak CD Storage Rack. The

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The Laser Video Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. For best results, apply the same care in storing and handling Laser Video Discs you would with compact discs and conventional records. No cleaning will be necessary if the Laser Video Disc is always held by the edges and is replaced in its case immediately after playing. Should the Laser Video Disc become soiled with fingerprints, dust or dirt, it can be wiped (always in a straight line, from center to edge) with a clean, soft, dry lint-free wipe. No solvent or abrasive cleaner should ever be used. If you follow these suggestions, your Laser Video Disc will provide a lifetime of pure listening and viewing enjoyment.

See Quote (PERFECT VISION MAGAZINE, issue 7) about PRO-WIPES:

"These wipes removed fingerprints and grime on our laserdiscs with no problem, and appeared to improve picture quality."

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mendous response to it," notes Wallace. He adds that Pioneer's goal for 1990 is to sell 145,000 units of its new models, plus additional numbers of last year's units.

"What drives this marketplace is hardware," says Image's Greenwald, who sees the increased laser sales in 1990 as a "followup to what happened in '89, with the introduction and sell-through of hardware. Pioneer has done an extraordinarily fine job in getting hardware into stores with their 'HUGE' campaign. I think we're going to see a greater acceptance in the hardware market."

Greenwald also feels a big leap in laserdisk awareness will come because of companies like Panasonic entering the laser hardware arena. "The 1990s will bring the video people like the Sanyos, the Panasonics and the Toshibas into the market. And when a store is selling laser hardware, a retailer can say to potential customers that there are a lot of titles available—we [Image] have over 3,500 titles in our catalog. The average hardware dealer doesn't know about things like that. There's an educational process."

Even though the laser hardware universe is still small, laserdisk pressing plants can't keep up with software demand, which is booming. Image contracts several facilities to press its titles, and they are all pushed to their production limits. "We probably are pressing 100,000-150,000 disks per month," says Greenwald, "and we need 250,000 per month right now. By the end of the year, I'm going to need a capacity of at least 400,000 per month."

This year, Image's production is receiving a boost from Digital Audio Disc Corp., which recently went on-line with its first laserdisk production and has contracted to press disks for Image. The Sony-owned facility is located in Terre Haute, Ind., and expects to hit a 100,000-unit capacity by summer.

Pioneer currently presses 600,000 disks per month at its Carson, Calif. plant, which is expected to increase production to one million disks per month by 1991 and three million per month in '93. Pioneer also is talking with sister-company PVC (Pioneer Video Corp.) in Japan about utilizing some of the laserdisk production capacity in the latter's Kofu and (in-construction) Tochigi Prefecture plants.

Other U.S. plants currently pressing laserdisks include the 3M facility in St. Paul, Minn., and the Technidisc plant in Troy, Mich. Image's Greenwald forecasts sales of more than five million total disks this year in the U.S., and 10 million units in '91.

In the retail area, the laserdisk presence is much more visible this year. Tower Video (based in Sacramento, Calif.) has a large selection of laser titles, and Los Angeles-based Music Plus has increased its bins devoted to laserdisks. Plus, says Pioneer's Wallace, "Wherehouse has expanded the number of its stores that now carry laser, and Montgomery Ward will increase in May from 40 to 93 stores [selling laserdisks]. Camelot is going to 150 stores [now] and we expect 200 by the end of the year." Turtles, which carries laserdisks in 15 outlets, is another retail chain adding the format.

CHRIS MCGOWAN



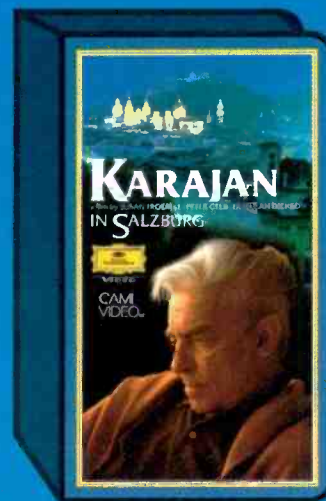
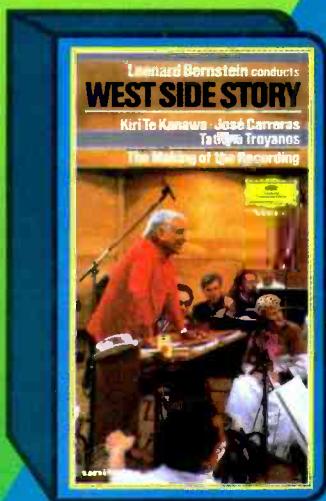
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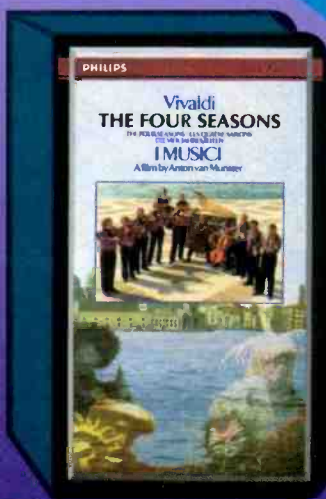
Pictured left to right are: DAT Cassette, SHAPÉ Standard Video Cassette, Compact Disc Jewel Box, Mark 10 Generation 2 Audio Cassette
U.S. Patents 4,662,579; 4,606,513; 4,569,492; 4,533,093; 4,475,700; 4,459,404; RE 32,447; D 280,815.



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Defectives Study Sparks Controversy Timing Of VSDA Report's Release Questioned

BY JIM McCULLAUGH

LOS ANGELES—Befitting the issue's status in the industry, the release of the Video Software Dealers Assn.'s recent study on field-damaged and defective cassettes has touched off some controversy.

Some suppliers say they are unclear as to the survey's methodology and terminology, leaving the results subject to varying interpretations. Moreover, manufacturers—even those on the trade group's

placement fee in exchanging a damaged tape for a new one. The Paramount program entailed a fee, for example, while Orion started with a fee but later dropped it.

Dave Goldstein, VP of operations at CBS/Fox Video, like other suppliers, says he is "gratified" that the percentage of tapes found to be defective in the VSDA study was so low.

"It's not even close to the 5%-10% figure, or the even more ridiculous 30% figure that has been thrown around by some retailers," he says.

"It's much more in line with the findings of the independent research Paramount commissioned."

Nevertheless, Goldstein says he is "extremely disturbed by" the VSDA report.

"They didn't discuss it with anyone," he says. "They just published it." As a member of the committee on defectives, he says he is distressed that VSDA sent results to the press without first showing them to the committee.

Calling the 1.7% figure "patently (Continued on next page)

'We didn't allow enough time to get their feedback'

committee on defectives—complain that they were not given notice or opportunity to be heard before the results were published.

In addition, some industry observers find the data somewhat inconsistent with several studio proprietary programs on defectives that show defective rates at much lower percentages.

The four-month VSDA survey indicated that 1.7% of nearly 30,000 prerecorded cassettes purchased by retailers were damaged or defective (Billboard, May 26).

Recent and ongoing individual programs by such suppliers as Orion, Paramount, Media, and Disney, however, suggest defect rates ranging from .05% to .2%.

Industry observers point out, however, that those lower figures may be the result of some retailers not wanting to pay a supplier's re-

MPI Sues MPAA Over X Rating; Miramax Follows Suit

BY MOIRA McCORMICK

CHICAGO—Home video manufacturer and film producer Maljack Productions Inc. is suing the Motion Picture Assn. of America in an attempt to downgrade the X rating of the critically acclaimed film "Henry: Portrait Of A Serial Killer."

The docudrama was rated X by the MPAA because of its violent portrayal of the actions of a serial murderer. The MPI suit seeks to have the rating changed to the less restrictive R category.

"Henry," the first theatrical film financed by MPI, is currently in theatrical distribution. Partly because of its X rating, however, showings have been limited to fewer than 15 theaters nationwide. Theatrical distribution is being handled by Las Vegas-based Greycat Films.

MPI has tentatively slated

"Henry" for a fall release on videocassette.

The suit was filed May 14 in U.S. District Court in Washington, D.C. U.S. District Court Judge John G. Penn will hear the case, but no hearing date has been set.

A. Sidney Katz, attorney for MPI, says the suit charges the MPAA with breach of contract, violation of the Lanham Act, and unfair competition for giving an X rating to "Henry."

In a separate but related case, Miramax Films has also sued the MPAA in State Supreme Court in New York over an X rating applied to the critically acclaimed Miramax film directed by Pedro Almodóvar, "Tie Me Up, Tie Me Down."

The Miramax suit charges the MPAA with being "arbitrary and capricious" in assigning an X to "Tie Me Up" and asks that the film be rerated as an R. The suit was brought under article 78 of the



A Man And His Rabbit. Veteran actor Jimmy Stewart makes a rare in-store appearance at Los Angeles' Video Plus to promote the video release of film classic "Harvey." The home video version, priced at \$19.95, contains a special six-minute narrative introducing the film. Shown, from left, are Tom Trainer, owner of Video Plus; Jane Ayer, director of publicity for MCA/Universal Home Video; Stewart; and Evan Fong, publicity manager, MCA/Universal Home Video.

Civil Practice Law and rules.

Another controversial film from Miramax, Peter Greenaway's "The Cook, The Thief, His Wife & Her Lover" also received an X rating

from the MPAA. Miramax is currently distributing the film without a rating designation.

According to MPI's suit, the (Continued on page 69)

Sell-Thru Takes Hold In U.K. Chains Increasing Their Emphasis

BY PETER DEAN

LONDON—After a staggering growth rate in excess of 100% last year, the U.K. sell-through market will settle down to a merely robust growth rate of 30%-40% in 1990, according to leading U.K. retailers.

At the same time, large music and video retailers are cautiously increasing the emphasis they put on sell-through as they search for

niches in what is still a mass merchants-dominated business.

The 730-unit Ritz Video, for example, has only just started to dabble in sell-through in an 80-store experiment. Terry Norris, chairman of Ritz's parent company, Cityvision, believes that two distinct markets have arisen due to different location requirements and times of transaction—rental by night, sell-

(Continued on page 66)

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Trained Staff, Wide Selection Called Keys To Unlocking Supermarket Vid Dept. Profits

■ BY MOIRA McCORMICK and KAREN O'CONNOR

CHICAGO—Supermarket operators wishing to maximize profits in their video departments need to have specially trained video staffs, a broad and deep title selection (including a sell-through section), up-to-the-minute new releases, and effective communication between stores.

That was the gist of a May 8 panel discussion titled "Running Your Own Video Business" at the Food Marketing Institute's annual convention, which took place May 6-9 at McCormick Place here. The Food Marketing Institute is a Washington, D.C.-based not-for-profit trade association whose 1,500 members operate more than

17,000 retail food stores in the U.S., Canada, and overseas, accounting for half of all grocery sales in the U.S.

Aside from the seminar, numerous video suppliers exhibiting at the convention said that video rental at the supermarket level is peaking, but that sell-through is on the rise.

The panel was moderated by John Farr, VP of sales for Commtron, and included Dennis Brasher, video corporate manager of the Lubbock, Texas-based Furr's chain; John Susich, VP of general merchandise for Hy-Vee Food Stores of Charlton, Iowa; and Laura Hogan, video corporate buyer for Scarborough, Maine-based chain Hannaford Bros. Co.

Brasher, who noted that Furr's encompasses 135 supermarkets and 45

video stores covering 2,000 miles from Farmington, N.M., to Alpine, Texas, stressed the importance of a trained staff and thorough communication.

"The supermarket business is growing at a phenomenal rate of 15%-20% a year, and consumers spend about \$9.8 billion a year in the video market," he said. "Supermarkets in general are only recently focusing on this market—but they are getting more aggressive. But we must be prepared to have better-trained people to deal with this growth. We also need better communication with our video departments if we expect to be in tune with the future of the video business."

(Continued on page 68)

LumiVision's 'Phantom' Is A Sight For Sore Eyes

■ BY CHRIS MCGOWAN

LUMIVISION has announced the July 2 laserdisk release of a newly restored, digitally mastered version of the original "Phantom Of The Opera" movie, the 1925 silent horror melodrama that was directed by Rupert Julian and starred Lon Chaney. The classic film, based on a novel by Gaston Leroux, was a milestone in the advancement of Hollywood art direction and production design. No expense was spared as a five-story replica of the Paris Opera House was constructed, and then a special sound stage

built to surround the set. The movie also marked one of the first uses of the Technicolor process (then used only for two colors), which turned the phantom's cloak a vivid crimson. The art of makeup also took a leap forward, as artists painstakingly transformed Chaney into the disfigured, pitiful, and vengeful young composer who lurked in the shadows of the opera.

LumiVision's disk was made from a "Phantom" version copyrighted by Medallion Pictures and George Eastman House Film Archives. In 1950, Eastman House acquired an acetate print of the film that had been printed from the original nitrate negative before it was destroyed. In 1979, when it was realized that this was the only surviving print of any quality, Eastman House made a new acetate copy.

There was still some material missing, though, namely some two-color Technicolor sequences. Fortunately, the UCLA Film and Television Archives had these and in 1988 they were integrated into the Eastman House print. For the laserdisk, LumiVision then made a digital transfer and master. The \$39.95 disk (side 1 CLV, side 2 CAV) features a stereo digital score that was newly composed by Korla Pandit and performed on a vintage Wur-

litzer organ before a live theater audience.

The tale of the phantom is one of those stories that has continued to fascinate the public, as evidenced by the many subsequent filmed or staged editions of the saga (the most recent being the successful "Phantom" play, soon to become yet another cinematic rendition). On laserdisk, MCA Home Video has released the 1943 "Phantom Of The Opera" (\$34.98, side 2 CAV), directed by Arthur Lubin and starring Claude Rains. This was the first sound version of the "Phantom," and won two Oscars: for cinematography and art direction.

There are at least two other "Phantom Of The Opera" movies: a 1962 edition directed by Terence Fisher (with no famous stars) and a 1983 TV movie directed by Robert Markowitz and starring Maximilian Schell, Jane Seymour, and Michael York. Neither are available on laser, but CBS/Fox's 1974 "Phantom Of The Paradise" is on disk (\$34.95). The Brian de Palma film stars Paul Williams and Jessica Harper, and sets the venerable phantom myth to a rock beat, as the frustrated composer (moved from the Paris Opera House to modern Hollywood) seeks revenge against a Faustian record producer.

MORE SUMMER CLASSICS: Criterion Collection will launch a widescreen CLV edition of "North By Northwest" (digital sound, \$69.95) July 20. The Alfred Hitchcock thriller stars Cary Grant as a befuddled ad-man unwittingly caught up in espionage and accused of a crime he didn't commit. The scenes of Grant dodging a crop-duster plane in a cornfield and of Grant and Eva Marie Saint fleeing their assailants atop Mount Rushmore at night are unforgettable. Criterion also offers a widescreen CAV version of "North By North-

(Continued on page 70)

**LASER
SCANS**

FOR WEEK ENDING JUNE 9, 1990

Billboard

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TOP VIDEODISK SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	1	4	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95
2	2	16	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
3	3	6	LOOK WHO'S TALKING	Tri-Star Pictures Pioneer LDCA, Inc. 70186	John Travolta Kirstie Alley	1989	PG-13	24.95
4	4	4	SEA OF LOVE	Universal City Studios Pioneer/Image Ent. 40883	Al Pacino Ellen Barkin	1989	R	34.98
5	5	4	SEX, LIES, AND VIDEOTAPE	Outlaw Productions Criterion Collection CC1217L	James Spader Andie MacDowell	1989	R	49.95
6	6	14	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
7	7	10	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
8	8	14	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
9	9	18	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
10	10	2	DAMN YANKEES	Warner Bros. Inc. Pioneer/Image Ent. 35085	Gwen Verdon Tab Hunter	1958	NR	24.98
11	11	12	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
12	12	5	SHOCKER	Universal City Studios Pioneer/Image Ent. M40931	Michael Murphy Peter Berg	1989	R	34.98
13	13	36	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ♦	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
14	14	2	KENNY G LIVE	Arista Records Inc. Pioneer LDCA, Inc. PA-90-003	Kenny G	1989	NR	34.95
15	15	6	DIAMONDS ARE FOREVER	MGM/UA Home Video Pioneer/Image Ent. 101741	Sean Connery	1971	PG	39.95
16	16	12	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video Pioneer/Image Ent. ML101739	Clint Eastwood	1968	NR	39.95
17	17	8	TURNER & HOOCH	Touchstone Pictures Pioneer LDCA, Inc. 911AS	Tom Hanks	1989	PG	29.99
18	18	81	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
19	19	4	THE PAJAMA GAME	Warner Bros. Inc. Pioneer/Image Ent. 35085	Doris Day John Raft	1957	NR	24.98
20	20	2	DEAD POETS SOCIETY	Touchstone Pictures Pioneer/Image Ent. 947AS	Robin Williams	1989	PG	39.99
21	NEW ▶		THE PACKAGE	Orion Pictures Image Entertainment 95040R	Gene Hackman Tommy Lee Jones	1989	R	39.95
22	RE-ENTRY		WHEN HARRY MET SALLY ...	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
23	NEW ▶		LAURA	CBS-Fox Video Pioneer LDCA, Inc. 1094-80	Gene Tierney Dana Andrews	1944	NR	39.98
24	RE-ENTRY		BAMBI	Walt Disney Home Video Pioneer/Image Ent. 940	Animated	1942	G	29.99
25	RE-ENTRY		PINK CADILLAC	Warner Bros. Inc. Pioneer/Image Ent. 11877	Clint Eastwood Bernadette Peters	1989	PG-13	29.98

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested 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 suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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NEWSLINE

The Circus Is Coming To Town For The Annual VSDA Convention

It's finally official. The long-rumored, multisponsored gala event during the Video Software Dealers Assn. annual convention in Las Vegas will take place Aug. 6 at the Thomas and Mack Center on the campus of the Univ. of Nevada at Las Vegas. The "Backlot Circus And Carnival" will be hosted by CBS/Fox Video, HBO Video, IVE, MCA/Universal, Media Home Entertainment, MGM/UA, Orion Home Video, Pacific Arts/PBS Home Video, Paramount, RCA/Columbia, and Warner Home Video. Unlike most sponsored events at VSDA, which are open only to those who purchase special, premium-priced registration packages, the Backlot Circus will be open to all regular members. The carnival will begin at 7 p.m. and will include a three-ring circus starting at 8:30.

Livonia: Duplication Capital Of The World

High Speed Video, a subsidiary of the U.K.'s Carlton Communications PLC, told its employees and the state government last week that it will close its plant in suburban Philadelphia and move to Livonia, Mich. High Speed president Joseph Wischerath said the move, which will affect 210 hourly workers, will be made by July 8. Wischerath said the decision to move was made chiefly because High Speed's sister company, Technicolor Inc., already has plant space in Livonia. Another consideration was a plentiful labor pool in the Livonia area. In moving to Livonia, High Speed will join not only Technicolor but also Premiere Video, which maintains its headquarters there.

Miami Vice: FBI Busts 7 Stores For Piracy

Investigators with the MPAA helped FBI agents execute search warrants at seven video stores in the Miami area in May. Some 9,400 videotapes believed to be pirated were seized. The targeted stores included five Master Video stores, Kendall Video, and Caribbean Video. No criminal charges have been filed at this time.

Hometown Call: VSDA Awards Get A Name

The VSDA has announced that its annual awards ceremony will be called the Homer Awards. The awards will honor video titles that VSDA members deem the most popular of the year. Winners will be announced at the Homer Awards Banquet Aug. 8 at the annual VSDA convention in Las Vegas.

Coliseum, Hasbro In Wrestling Promotion

Coliseum Video and Hasbro Toys have joined in a cross-promotion for the World Wrestling Federation video series. Beginning with "Wrestlemania VI," which was released in April, and continuing through the rest of 1990's titles, each Coliseum WWF wrestling video will feature a promotion spot for Hasbro's WWF wrestling action figures.

GoodTimes, Scholastic Team To 'Babysit'

GoodTimes Home Video has signed an exclusive agreement whereby Scholastic Inc. will produce episodes of the children's book series "The Babysitters Club" for home video. Under the agreement, GoodTimes will have exclusive distribution rights to two new "Babysitters Club" stories due for release in September. The videos will retail for \$9.95. "The Babysitters Club," written by Ann M. Martin for Scholastic Inc., has been the No. 1 best-selling children's book series for 42 consecutive months.

We're Talking Deals . . .

Wood Knapp Video has signed an agreement by which Satter Inc. will distribute Wood Knapp's Kodak photography videos to independent photography outlets. Titles featured in the agreement include the four-volume Kodak's Learning Photography series, along with "An American Image: 150 Years Of Photography," "Galen Rowell's Mountain Light," and others . . . Parabola Magazine has acquired home video rights to Peter Brook film "The Mahabharata" from RM Associates. The video is due for release in North America in September.

Laser Biz Boffo For MGM/UA In April

MGM/UA Home Video has announced that it exceeded \$1 million in wholesale laserdisk sales during the month of April. The company plans to release 80 titles during 1990 and 120 during 1991. So far MGM/UA has 225 laser titles in active release.

FOR WEEK ENDING JUNE 9, 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	17	2	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	2	9	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	1	11	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
4	3	15	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
5	4	32	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
6	5	17	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
7	8	2	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
8	7	4	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
9	11	7	TEENAGE MUTANT NINJA TURTLES: HOT RODDING . . .	Family Home Entertainment 23980	Animated	1989	NR	14.95
10	10	6	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER . . .	Family Home Entertainment 23981	Animated	1987	NR	14.95
11	9	8	TEENAGE MUTANT NINJA TURTLES: HEROES . . .	Family Home Entertainment 23978	Animated	1988	NR	14.95
12	6	28	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁰	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
13	16	34	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
14	13	4	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
15	15	3	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE . . .	Family Home Entertainment 27317	Animated	1988	NR	39.95
16	12	43	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ¹⁷	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
17	24	4	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video	Barry Manilow	1990	NR	19.98
18	21	36	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
19	14	159	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
20	22	28	BATMAN	Warner Bros. Inc. Warner Home Video 1 2000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
21	20	15	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
22	RE-ENTRY		TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
23	19	19	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
24	NEW ►		RED RIVER	MGM/UA Home Video M201724	John Wayne Montgomery Clift	1948	NR	19.95
25	NEW ►		3 GODFATHERS	MGM/UA Home Video	John Wayne	1948	NR	19.95
26	18	23	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
27	26	19	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT ◇	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
28	28	16	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
29	35	98	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
30	23	32	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
31	RE-ENTRY		CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
32	38	69	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
33	25	19	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
34	NEW ►		LEGEND OF THE LOST	MGM/UA Home Video M201771	John Wayne Sophia Loren	1957	NR	19.95
35	29	178	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
36	RE-ENTRY		9 1/2 WEEKS	MGM/UA Home Video M800973	Mickey Rourke Kim Basinger	1986	R	19.95
37	NEW ►		THE WINGS OF EAGLES	MGM/UA Home Video M200513	John Wayne Maureen O'Hara	1957	NR	19.95
38	RE-ENTRY		CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
39	32	24	1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
40	36	31	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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Directed by RICHARD BENJAMIN

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U.K. SELL-THRU MARKET

(Continued from page 61)

through by day.

Ritz Video recently acquired the 61-store Video House chain in a deal valued at \$6.5 million (Billboard, May 26).

Apart from greater shelf space in the new megastores, and High Street chains like Woolworth, which alone claims 30%-40% of the U.K. sell-through market, sell-through is retailing through an increasing number of stand-alone video shops owned by record chains.

The 282-outlet record chain Our Price is pioneering this development through its eight Video Shops opened in as many months. The company aims to have 25 stores by the end of the year. Tower, which opens its fourth record outlet in Glasgow, Scotland, this month, and the 73-store HMV chain are both being cautious about the development, having each opened up one experimental stand-alone store.

Tower has doubled video sales in its central London sell-through store, which expanded from next door's record outlet. A 50% growth in the market is predicted by managing director Kenny Sockolov, in part helped by a general rise in retail prices from the customary \$17.25 to a new standard rate of \$22.40. "One hundred percent increases will not happen again. The market just blew open. It's still going strong but, with new vendors getting into the market, you can't repeat that level of growth."

Developments at HMV depend on the next three months of a six-month trial period at its Manchester video store. Marketing director David Terrill predicts that video sell-through, currently worth 300 million-400 million pounds, will soon equal the 1-billion-pound music industry.

A prime consideration for HMV, he says, is the level of crossover between music and video consumers, especially given that music video makes up only 16% of the company's video sales. The major impetus for growth will come with shorter theatrical to sell-through windows, he says, plus more people buying videos. Only 10%-20% of VCR owners currently buy cassettes in the U.K.

Specialized stores will help in this respect. "To date, you've had video being sold everywhere and that doesn't sell the concept very well. It devalues video," Terrill says.

Other expected changes in the sell-through market, apart from price rises, include the decentralization of the large sell-through stores from London to regional cities.

As for the much-publicized satellite "threat" from the Sky Channel and the just-launched British Satellite Broadcasting, most insiders believe that video will remain the consumer's medium of choice.

"The advantage we've got is that as the economy is squeezed, low-ticket items are not so affected. Rather than go out, people will be more inclined to stay indoors and watch a video. Although satellite competes for leisure hours, the current pressure on spending is more likely to affect the cost of satellite than it is video," says Norris.

Peter Dean is a London-based writer specializing in home video. He will be filing stories periodically on the U.K. and European markets.

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	6	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
2	2	5	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
3	3	5	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
4	4	9	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
5	5	4	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
6	29	2	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
7	12	2	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
8	6	8	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
9	8	4	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
10	7	11	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
11	10	6	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
12	39	2	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
13	9	11	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
14	11	9	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
15	15	2	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
16	21	2	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
17	14	9	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
18	13	15	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
19	19	3	LET IT RIDE	Paramount Pictures Paramount Home Video 3220	Richard Dreyfuss	1989	PG-13
20	16	4	A DRY WHITE SEASON	CBS-Fox Video 4768	Donald Sutherland Marlon Brando	1989	R
21	23	3	IN COUNTRY	Warner Bros. Inc. Warner Home Video 11888	Bruce Willis Emily Lloyd	1989	R
22	17	6	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
23	18	15	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
24	22	2	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
25	20	17	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
26	33	2	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
27	25	10	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
28	28	19	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
29	27	17	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
30	26	7	COMMUNION	New Line Cinema M.C.E.G./Virgin Home Entertainment	Christopher Walken	1989	R
31	24	4	ERIK THE VIKING	Orion Pictures Orion Home Video	Tim Robbins John Cleese	1989	PG-13
32	30	16	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
33	32	8	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
34	35	9	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
35	31	13	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
36	NEW ▶		BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
37	34	22	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
38	RE-ENTRY		APARTMENT ZERO	Academy Entertainment 1205	Hart Bochner Colin Firth	1989	R
39	RE-ENTRY		RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
40	NEW ▶		PENN & TELLER GET KILLED	Lorimar Film Entertainment Warner Home Video 672	Penn & Teller	1989	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

HOME VIDEO

'Roger & Me' & Your VCR: The Makings Of A Fun Night

BY MICHAEL DARE

Maybe it was only in theaters for a week, maybe no theater on earth would touch it so it has gone straight to video. Maybe it's 2-for-1 day in your store and everyone is looking for something else to view along with the latest hit. In any case, video stores have never heard of half of the films available on tape. This new column will be your escort through the wilderness of unfamiliar feature video titles.

● "Roger & Me," 1989, Warner Home Video, prebooks Thursday (7).

Store owners might have a hell of a time trying to figure out where to file this one. It's sort of a historic comedy/drama of special interest to those who like documentaries. (I suggest you just leave it in new releases.) Like last year's "The Thin Blue Line," this is a documentary with enormous crossover potential. It's a funny, often depressing, but always insightful look at the destruction of a once thriving community. Film maker Michael Moore uses his well-justified sense of indignation and cynicism to construct a brilliant, savage, and hysterical indictment of General Motors chairman Roger Smith, who put thousands of American laborers out of work by moving his factories to Mexico. Considering its anti-corporate stance, this is actually a very odd movie for a major corporation to have released. But that won't stop Warner Bros. from promoting the hell out of it, and Michael Moore is guaranteed to show up on every talk show on earth. Considering how much publicity this film drummed up during its limited theatrical run, renters are sure to be curious. A perfect double bill with "How To Succeed In Business Without Really Trying."

● "EWOKS—The Battle For Endor," 1989, MGM/UA Home Video, prebooks Thursday (7).

Though it has nowhere near the cross-generational appeal of the rest of the "Star Wars" epic, this program is a fabulous children's tape that couldn't be better for the under-10 set. Originally made for TV, it chronicles the adventures of a cute little kid whose dad is killed by THE BAD GUYS, so he joins the Ewoks (those teddy bears at the end of "Return Of The Jedi"). The special effects are excellent,



and the Ewoks are too cute for words. Lucky retailers get two free Ewok dolls with every two tapes purchased. Kids

will love them. Co-star Wilford Brimley is too cute for words, too, but for some reason they're not giving out Wilford Brimley dolls. Consider this one "Star Wars IV" and rent it with the rest of them. Special note: MGM/UA is also releasing several of the funniest and most popular cult comedies of all time at a special sell-through price of \$19.95. "The Loved One," "Smile," "Where's Papa," and "King Of Hearts" are all outrageously irreverent, and now outrageously cheap. They should sell themselves.

● "Private War," Republic Pictures Home Video, prebooks Wednesday (6).

Joe Dallesandro has come a long way since his classic portrayals of junkie hustlers in numerous Andy Warhol films. In this military drama, he plays a wacked-out drill instructor who puts his recruits through training that's a bit too realistic, even for the army. It's a violent and often sadistic tale of vengeance and manhood. Dallesandro, obscure star that he may be, is the primary draw for this one, and action freaks won't be disappointed. Rent it with "Full Metal Jacket."

(Continued on page 70)

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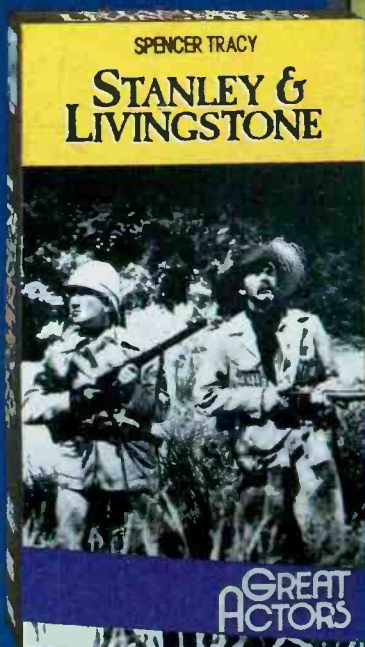
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Command Performances

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Our Retailer Rental Plan is a great video success. For this installment of the RRP, we're featuring legendary leading men from the golden era of the Silver Screen. Spencer Tracy. Clark Gable. James Earl Jones. Gregory Peck. These are the Great Actors!

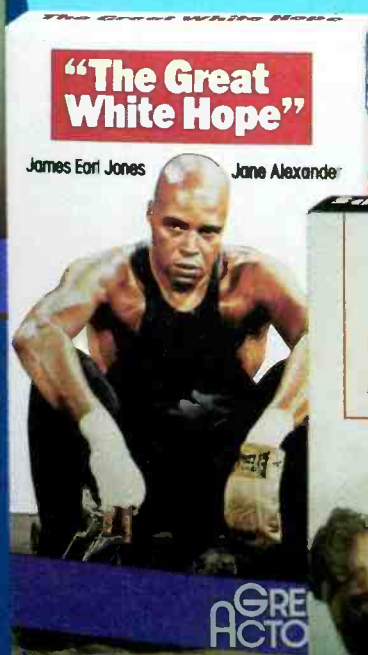
- All titles first time on video
- \$39.98 price point
- Low break-even/quick profit
- Four piece pre-pack available—save additional 10%-12%
- One-year price protected
- P.O.P.: theatrical-size poster; rent or buy stickers.



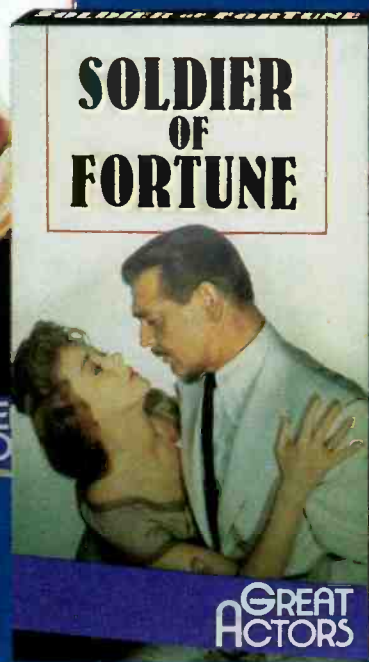
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SUPERMARKET STRATEGY

(Continued from page 63)

Brasher said Furr's sends regular dispatches to each store, containing info on new releases, sales, etc. (called the Movie Marketing Review); also, VSDA tip letters are sent once a month, with follow-up calls made as well. Since Furr's buys from Commtron, Commtron telemarketers are also in regular contact with each store, and can report any problems.

As for training video salespeople, "You can't just take anybody and stick them in the video department," said Brasher. Furr's trains video employees with the aid of seminars and a 300-page manual.

Hogan, who described Hannaford's as a 119-unit supermarket and drugstore chain (61 of the 79 supermarkets carry video, as do 36 of the 40 drugstores), emphasized breadth and depth of selection.

"With the one-stop shopping concept becoming more and more important, the demand for video has increased," she noted. "In the late '80s, as well as now, the demand for new releases is driving the market. The buying power of a supermarket chain typically outweighs that of a small independent video store."

Hogan also stressed the importance of obtaining new releases on street date, something early entrants into supermarket video placed less emphasis on. "People will be looking for these tapes on their scheduled arrival dates," she said. "It's important to have a commitment from your distributor to get new releases on release date in sufficient quantity."

Hogan also advised establishing a sell-through market for used inventory, saying stores can "maintain a competitive edge by testing the waters of the sell-through market."

Moderator Farr stressed the importance of selection. He noted the case of a retail chain in the Northeast that "tried to get into the business by having a drive-up where they carried only 40 titles, 100 of each—just the hit side of the business," Farr said. "It just [did not] work."

Farr also recommended carrying Nintendo games.

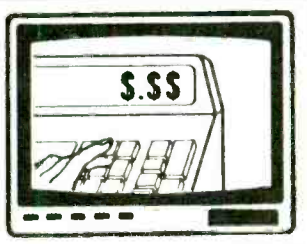
Exhibitors at the FMI convention largely agreed that the video rental business in supermarkets is slowing down, while sell-through is increasing. "Sell-through is definitely picking up," said Wayne Novak, account executive for Viking Entertainment (a subsidiary of the rackjobber Handelman), which services supermarkets with audio and video product.

Jim Davis, director of sales for Video Channels (a division of Rank Video Services America), which provides in-store service, merchandising, and rackjobbing programs, concurred.

Stuart Cohen, sales and marketing manager for Video Brokers International, a major supplier of used videotapes, said, "Rentals are either flat or decreasing, and marginal players are dropping out, leaving the big players ready to capture market shares." Video Brokers is also now handling Nintendo, Cohen noted.

Another trend in the supermarket business, besides the rise of sell-through, is automation, said a representative for Miles of Video, a company specializing in opening video departments in supermarkets.

Assistance in preparing this story was provided by Matt LaFollette.

STORE
MONITOR

by Earl Paige

VIDEO, VIDEO: Maybe home video isn't the biggest thing in *all* of retail, but there was plenty of talk about it at the just-concluded **International Council of Shopping Centers**. ICSC is the annual gathering for 25,000 developers, retailers, lenders, architects, and vendors of all kinds who build, maintain, and supply shopping centers. While the one name on everyone's lips when it came to video was **Blockbuster**, which has made a name for itself at ICSC in two years of exhibiting, other chains came up in discussions as well. Overall, developers were eager to exchange news and views on video specialty—including the food people like **Supermarket Development Corp.** managers **Donald Wallace** and **F. Stanton Love** from Seattle. Video is also increasingly important to drug chains. **Phar-Mor** already has a significant video presence, but will not have the market all to itself, according to **Harold Sells**, chairman of **Woolworth Corp.** Woolworth is now steadily expanding its **Rx Place** chain of super-drugstores, which will feature 69-cent and three-for-\$1.50 rentals. That video does indeed go in all directions was pointed up by the presence of **Racetrac Petroleum**, the extremely low-key chain of convenience stores out of Atlanta, which had **C. Juanita Motely**, VP real estate, scouting around. Yet another variation on video is **Videomatic Automated Video Stores**, a California-based firm touting its 16-by-27-foot kiosk holding 2,600 movies. Industry veteran **Fred Di Giorgio**, a principal in the once-high-flying **Video Depot** chain, is co-owner of Videomatic, exhibiting at its first trade show.

WITH THE DEVELOPER: Mall developers, heretofore not particularly interested in video when the market was predominantly rental oriented, are starting to hear about **Suncoast Motion Picture Co.**, the huge **Musicland Group** sell-through chain that now has more than 100 stores (Billboard, May 26). Also mentioned more than once at ICSC was **Saturday Matinee**, a similar chain being developed by **Trans World Music**. The big question in malls might be the rent, which had some of the record/tape chains' real estate staffs at ICSC gasping for breath. **Martin Bernholz**, director of leasing at **Record Bar/Tracks**, a subsidiary of **Super Club N.V.**, said prices of \$30 per square foot annually "are common, and even \$40-\$50 in the strong malls." Much more interested in video are the community and neighborhood center developers like **Weingarten Realty Investors**, where **Drew Alexander**, VP leasing, is very bullish about video—especially since Weingarten is headquartered in Houston, where the oil economy slump was first felt and where things are just now building back. Alexander said he is not in the least disturbed by the reports of smaller and independent video stores going belly up. "That's just part of the business," he said,

offering that store-space rentals throughout Weingarten's seven-state region would "probably average \$13" per square foot, but that no two deals are alike. "Video superstores require a very expensive buildout," he said, explaining that often the yearly per-square-foot rental rate may seem high but that the cost of the store and the developer's stake in it has to be considered. Weingarten, a public company, owns 107 shopping centers.

BLOCKBUSTER, BLOCKBUSTER: This year's ICSC **Blockbuster Video** exhibit was once more mobbed but a big difference is that staff knew ahead of time what to expect. In fact, the staff of about 80 people got it all together at a party on opening night. Surveying it all was none other than **Luigi Salvaneschi**, president, boasting that "we're going to be up there next year," and pointing toward the larger and more prestigious exhibits in the 1-million-square-foot ICSC show. ICSC is nothing new to Salvaneschi, who said, "I introduced McDonald's at ICSC in 1967," referring to the company where he worked for 23 years. Blockbuster's ICSC backgrounder makes much of the McDonald's experience not only of Salvaneschi but also **Thomas Gruber**, senior VP and chief marketing officer, who spent 19 years at McDonald's. "Being referred to by financial analysts and the press as 'the McDonald's of the video industry' is not idle prose for Blockbuster," the informational release states. Also pointed out is **J. Ronald Castell**, senior VP programming, communications, and development, whom the industry knew well when he was at **Erol's**. Possibly as little known as any of Blockbuster's executives, especially with the attention that is focused on **H. Wayne Huizenga**, chairman/CEO, Salvaneschi spent five years with **Kentucky Fried Chicken** as well, but likes to talk about his brief tenure as a college professor in Kentucky. An expert on language, Salvaneschi said he still reads Latin "for 15 minutes a day," as someone else might do situps. "They sent for me in a jet," he said, referring to his arrival in **Fort Lauderdale, Fla.**, at a time when there were just 25 corporate stores. "I told them I hated the name, but when I got down there it blew my mind when I saw what they had." Salvaneschi said there are now stores in all but six states, and that Blockbuster is growing at more than a store a day—and planning to add 160 company stores and 240 franchise outlets to end 1990 at 1,500 stores. Various vital stats on store sites available at the exhibit: minimum of 45 car parking spaces; 5,500-7,000 square feet with minimum of 60 feet frontage; minimum population of 35,000 within two miles; traffic counts in excess of 20,000 cars a day.

MUSIC AND MOVIES: The combo chains still have an exciting story for the developers, said **Ann Loeff**, president/CEO of **Spec's Music**, the largest indigenous chain in Florida, who was at ICSC along with **Jeff Clifford**, VP operations. Offering video rental in 31 of its 45 stores, Spec's is emphasizing choice of rental plans—an interesting idea in view of Blockbuster's three-evening rates. Under one-day rental at Spec's, children's titles are 99 cents, catalog \$1.50, and new releases and selected catalog \$1.99, with the movie due before closing of next day. For two-day rental, the rate is \$1.98.

MPI, MIRAMAX SUE MPAA

(Continued from page 61)

scenes of violence in "Henry" "were neither overly explicit or gory as compared to other films produced or released by members of the MPAA and given an 'R' rating by the MPAA."

Katz says the MPAA is charged with breach of contract because "when MPI submitted 'Henry' to the MPAA, they had a right to expect it would be certified under the same standards as other movies. Our contention is that the MPAA failed [to apply its standards equitably] and that they are liable for damages."

The Lanham Trademark Act was violated, says Katz, because the MPAA "has a trademark, the

'R' certification, and is obligated under the law to apply it in a non-discriminatory way, exercising uniform standards. If it fails to do that, it is not entitled to keep the 'R' trademark."

While the MPAA also applies X ratings to films, it has no trademark on that designation.

The objective of MPI's lawsuit is either to have the MPAA give "Henry" an R rating, or for the organization to lose its trademark on the R rating. "We'd prefer to have it rerated," Katz says.

The MPAA's attorneys declined to comment on the pending litigation.



Pillow Talk. Kathleen Turner and Michael Douglas star in "The War Of The Roses," the June 28 release from CBS/Fox Video.

FOR WEEK ENDING JUNE 9, 1990

Billboard.

TOP MUSIC VIDEOS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★ ★ NO. 1 ★ ★				
1	4	5	BARRY MANILOW: LIVE ON BROADWAY ● Arista Records Inc. 6 West Home Video	Barry Manilow	C	19.98	
2	1	27	HANGIN' TOUGH LIVE ▲ ²⁰ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98	
3	2	43	HANGIN' TOUGH ▲ ¹⁷ CBS Music Video Enterprises 14V-49028	New Kids On The Block	S	14.95	
4	6	29	STRAIGHT UP ▲ ³ Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	SF	19.98	
5	5	31	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴ A&M Records Inc. A&M Video 61900	Janet Jackson	SF	24.98	
6	3	15	25X5: CONTINUING ADVENTURES OF ROLLING STONES CBS Music Video Ent. 19V-49027	Rolling Stones	D	19.98	
7	8	31	MILLI VANILLI IN MOTION ▲ ² Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	SF	14.98	
8	7	7	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627	Red Hot Chili Peppers	C	14.98	
9	NEW		BANGLES GREATEST HITS CBS Music Video Enterprises 16V-49053	Bangles	L	16.98	
10	10	9	THE B-52'S: 1979-89 Warner Reprise Video 3-38160	The B-52's	D	19.95	
11	NEW		ALICE COOPER TRASHES THE WORLD CBS Music Video Enterprises	Alice Cooper	C	19.98	
12	9	5	POSITIVE MENTAL OCTOPUS EMI Home Video 1614	Red Hot Chili Peppers	SF	14.98	
13	12	21	KENNY G LIVE ● Arista Records Inc. 6 West Home Video SW-5705	Kenny G	C	19.98	
14	NEW		ERASURE-LIVE WILD! Warner Reprise Video 38170	Erasure	C	19.98	
15	14	25	HIS PREROGATIVE ▲ ² MCA Music Video 88001	Bobby Brown	LF	19.95	
16	15	3	QUEEN: LIVE IN BUDAPEST MPI Home Entertainment MP1693	Queen	C	19.98	
17	11	13	EVOLUTION CBS Music Video Enterprises 19V-49032	Gloria Estefan & Miami Sound Machine	LF	19.98	
18	22	5	ROLLING STONE PRESENTS TWENTY YEARS OF ROCK & ROLL MGM/UA Home Video M201454	Various Artists	D	19.95	
19	RE-ENTRY		FIGHT THE POWER-LIVE ● CBS Music Video Enterprises 19V-49020	Public Enemy	C	19.98	
20	13	9	WORLD BEAT: THE LAMBADA VIDEOS CBS Music Video Enterprises 9VS-49036	Kaoma	SF	9.98	
21	RE-ENTRY		\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Records/Elektra Entertainment 40106-3	Metallica	C	19.98	
22	17	3	METAL HEAD VIDEO MAGAZINE GoodTimes Home Video 8127	Various Artists	D	12.95	
23	16	7	SOUL PROVIDER: THE VIDEOS CBS Music Video Enterprises 2VS-49043	Michael Bolton	SF	12.98	
24	RE-ENTRY		THE CREAM OF ERIC CLAPTON PolyGram Music Video 081-189	Eric Clapton	LF	24.95	
25	RE-ENTRY		TALES FROM THE GYPSY ROAD PolyGram Music Video 082 163-3	Cinderella	LF	19.95	
26	NEW		SOWING THE SEEDS PolyGram Music Video 081557-3	Tears For Fears	S	14.95	
27	NEW		NEW TOWN Virgin Music Video 50142	Bryan Ferry	C	19.98	
28	20	16	PUT IT THERE PolyGram Music Video 081 649-3	Paul McCartney	D	24.95	
29	RE-ENTRY		HARD N' HEAVY VOLUME 6 MPI Home Entertainment MP1681	Various Artists	D	19.98	
30	RE-ENTRY		MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	D	15.98	

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. ©Copyright 1990, Billboard Publications, Inc.

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HOME VIDEO

VIDEO REVIEWS

"Mormon Tabernacle Choir: Greatest Hits," Vestron Video, 44 minutes, \$19.98.

Perhaps no choral group is more widely renowned than the Mormon Tabernacle Choir. Founded in 1847, the Choir has entertained millions of people through tours, recordings, and weekly radio broadcasts.

Recorded at the Mormon Tabernacle, this program shows off the 320-voice ensemble to its best advantage. With its mix of American favorites, show tunes, and patriotic standards, this program is certain to delight anyone who enjoys fine music. Among the offerings are "You're A Grand Old Flag," "This Land Is Your Land," "76 Trombones," and, of course, "The Battle Hymn Of The Republic."

Priced for sell-through, this one can be expected to post some attrac-

tive numbers—especially among older consumers who are familiar with the group.

RICHARD T. RYAN

"Carnaval 90," Globo Video, 90 minutes, \$70.

Each spring, Globo Video releases a highlight tape of that year's samba school parades during Carnaval in Rio de Janeiro. Each samba school (a community organization, not a real school) picks a theme song, builds dozens of floats, and organizes about 5,000 musicians and dancers for the event. Backed by thundering samba polyrhythms, the parades are glittering spectacles, pulsating waves of color and sound. They also feature hundreds of nearly nude women gyrating to the beat and filmed in extreme close-up by Globo's cameramen; this video would get an "R" if it were rated. Production values are high, though not as high as the '89 edition (which was su-

perlative). The ultimate party tape (718-784-5544).

CHRIS MCGOWAN

"Self Defense," RJH Home Video, 45 minutes, \$14.95.

According to the packaging: "There's a violent crime every 21 seconds in this country. A robbery occurs every minute. There's a forcible rape every six minutes. Someone is murdered every 26 minutes."

Such staggering numbers have made Americans crime-conscious. This tape outlines a number of practical suggestions designed to extricate oneself from trouble spots. However, this is not a magical cure-all. The emphasis here is on practice, to make the responses second nature.

That kind of approach obviously means that the program should be viewed more than once—a fact that may turn renters into buyers.

R.T.R.

SECOND FEATURES

(Continued from page 67)

• **"Breaking Loose," Southgate Entertainment, prebooks 6/8.**

An Australian "Rebel Without A Cause," this violent story of troubled youth features an unusual assortment of surfing, street gangs, Aboriginal drug dealers, and ineffectual parents. Though it's enjoyable, there's not a single element in-

volved that's known outside of the land Down Under. Viewers will have an enjoyable time, but only if they pick it up in the first place, which is unlikely. Give it away with "The Last Wave."

• **"Fellow Traveler," Paramount/Prism, prebooks 7/2.**

This HBO special might look like

just another examination of the conscience of a Hollywood writer during McCarthy's reign of terror, but it expands the concept in numerous fascinating ways. Starring Ron Silver as screenwriter Asa Kaufman, it intercuts his life with his nightmares, the Hollywood script he is writing for "Robin Hood," and the finished film version of "Robin Hood" the way it's rewritten by his bosses. Intelligent, enigmatic, well-made, and superbly performed by Silver, Hart Bochner, and Daniel Travanti, this is a perfect double bill with "The Front." The company is offering a 15% saving on a two-pack.

• **"Devil Girl From Mars," Rhino Video, prebooks 6/19.**

Since this is based on a play, you might guess that the focus isn't special effects. This bit of strangeness from 1954 all takes place in and around a Scottish pub where a mysterious vixen from space tries to lure a bunch of alcoholics back to Mars. They fight her off, despite the fact that she only wants them for breeding purposes. A curiosity only for the very curious. See it with "Cheers."

• **"The Monster From Green Hell," Rhino Video, prebooks 6/19.**

An experimental rocket crashes in a remote section of Africa. Suddenly, a jungle man is bitten by something with a mysterious poison, and the natives start complaining to the missionaries about the elephants and zebras going bonkers. Could it be the mutated wasp aboard the rocket? This is one of those very special films where everyone involved seemed to think he was making something really scary. With a ridiculous plot, inane dialog, and pitiful special effects, this 1957 curiosity is a laugh riot. See it with "Lobsterman From Mars."

Tapes for review should be sent to Michael Dare, c/o Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

VIDEO PEOPLE

Lori Van Meter is named director of merchandising at CBS/Fox Video. She had been national merchandising manager. Also at CBS/Fox, **Larry Andjulis** is named national sales manager, sports, and **Lewis Lagrone** is named manager of laserdisk operations.

Michael Beck is promoted to director of sales, CBS/Fox Video; he was national sales manager. **Joe DiMuro** is promoted to Eastern district sales manager, from regional sales manager. Also in the sales department, **Karen Bell** is named regional sales manager based in Pennsylvania, and **Julie Voronoff** is named regional manager in Illinois.

James B. Haugen is named VP of finance and administration at Crocus Entertainment. He had been controller of the company.

Maryellen Sullivan is appointed director of international sales and marketing for MGM/UA Home Video, Los Angeles. She has served in various capacities in the international area for the company during the past several years.

LASER SCANS

(Continued from page 63)

west" with special supplementary material (\$124.95), and **MGM/UA** has a pan-and-scanned edition at a more affordable \$39.95.

At the end of July, Criterion is also releasing Jacques Tati's "Mon Oncle" (CLV, \$49.95), a revered French comedy that is the second in Tati's "Monsieur Hulot" trilogy; "The Lacemaker" (CLV, widescreen, \$49.95), a bittersweet romance starring Isabelle Huppert; and "King Of Hearts" (CLV, \$49.95), an allegorical farce that places an unwitting Scottish army private (Alan Bates) in the midst of asylum inmates who've taken over a French village.

WARNER HOME VIDEO has several low-priced, sell-through summer laserdisk releases coming in June

and July: the controversial satire "Roger & Me" (\$24.98), in which film maker/journalist Michael Moore pokes fun at GM chairman Roger Smith; "Men Don't Leave" (\$24.98) with Jessica Lange and Joan Cusack; "Hard To Kill" (\$24.98), in which Steven Seagal goes from comatose to vengeful; and "The Lost Boys" (widescreen, \$24.98), in which Kiefer Sutherland is a teenage vampire on the prowl.

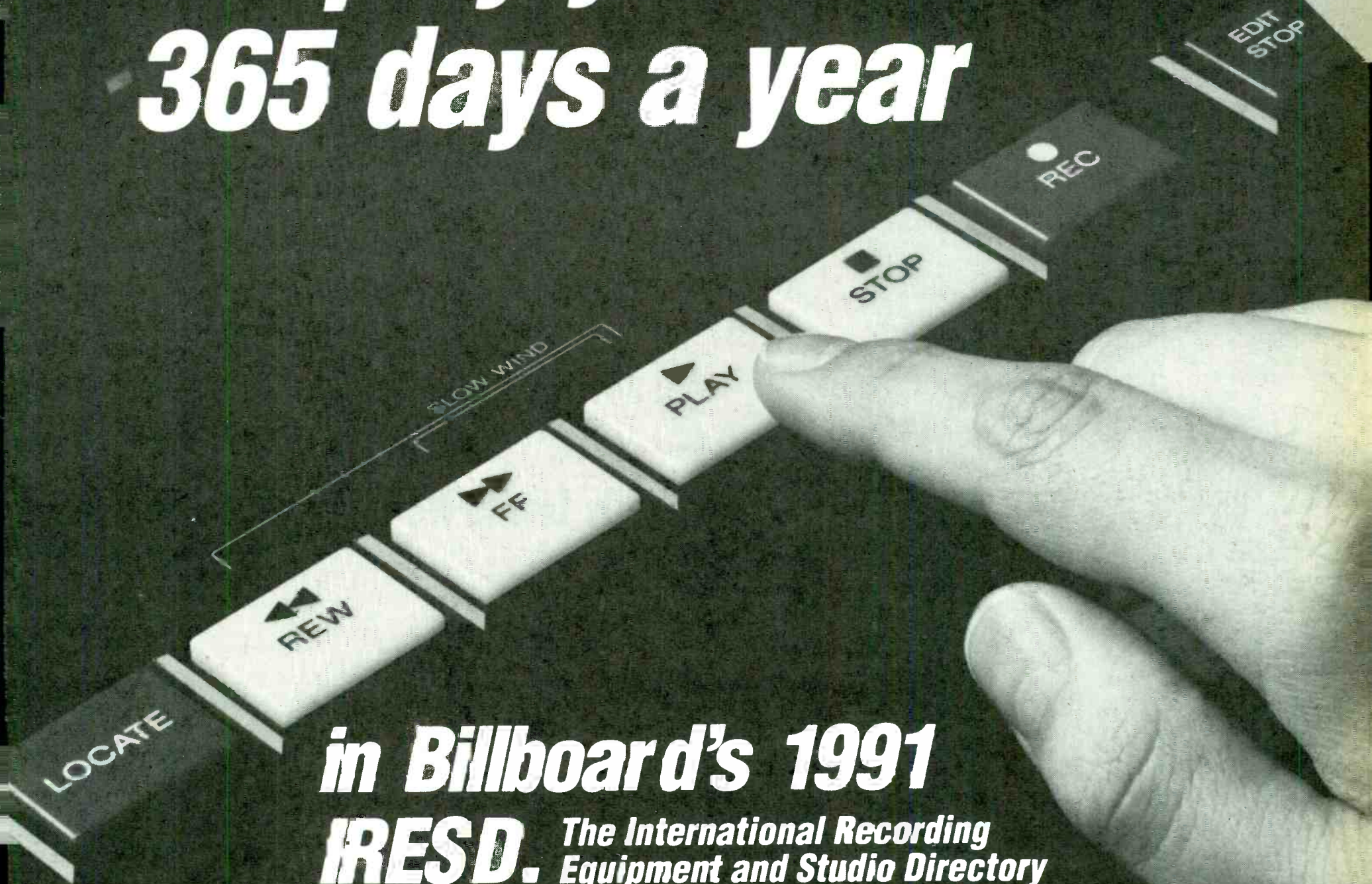
In late August, Warner will bow "S.O.B." (\$29.98), the witty Blake Edwards sendup of Hollywood; "The Incredible Mr. Limpet" (\$24.98), with Don Knotts as an accountant who gives up tax shelters for an under-sea lifestyle; and widescreen, \$29.98 editions of "Auntie Mame," "The Great Race," and "Ocean's 11."

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	Back To The Future III (Universal)	23,703,060	2,019 11,740	—	23,703,060
2	Bird On A Wire (Universal)	12,795,185	1,949 6,565	1	33,401,585
3	Pretty Woman (Buena Vista)	8,189,423	1,803 4,542	9	120,230,612
4	Cadillac Man (Orion)	6,469,986	1,844 3,509	1	15,584,392
5	Fire Birds (Buena Vista)	6,358,761	2,006 3,170	1	6,358,761
6	Teenage Mutant Ninja Turtles (New Line)	2,986,188	1,970 1,516	8	118,050,765
7	Hunt for Red October (Paramount)	2,127,888	1,061 2,005	12	110,804,473
8	Tales From The Darkside (Paramount)	1,638,290	1,025 1,598	3	14,513,727
9	Joe Versus the Volcano (Warner Bros.)	821,125	746 1,101	11	37,584,951
10	Spaced Invaders (Buena Vista)	734,724	949 774	4	13,654,536
11	Wild Orchid (Triumph)	661,226	548 1,207	4	9,655,022
12	The Cook, The Thief (Miramax)	658,772	239 2,756	7	6,000,600
13	Longtime Companion (Goldwyn)	652,879	60 10,881	2	963,127
14	The Guardian (Universal)	647,500	518 1,250	4	15,189,860
15	Q & A (Tri-Star)	612,500	490 1,250	4	10,161,816
16	House Party (New Line Cinema)	555,361	443 1,254	11	24,272,745
17	Tie Me Up (Miramax)	492,099	82 6,001	3	803,093
18	Driving Miss Daisy (Warner Bros.)	454,422	674 674	23	101,514,555
19	Ernest Goes To Jail (Buena Vista)	424,392	638 665	7	22,642,112
20	Hard To Kill (Warner Bros.)	417,635	398 1,049	15	46,299,217
21	The First Power (Orion)	334,965	327 1,024	7	21,099,776
22	Gods Must Be Crazy II (Columbia)	316,890	229 1,384	6	5,264,926
23	Body Chemistry (Concorde)	251,940	85 2,964	11	2,129,542
24	I Love You To Death (Tri-Star)	245,000	250 980	7	15,247,505
25	Miami Blues (Orion)	235,026	277 848	5	9,161,691
26	Lisa (MGM)	234,501	166 1,203	5	3,686,329
27	Mountains of the Moon (Tri-Star)	180,000	125 1,440	14	2,962,101
28	Short Time (Fox)	178,028	313 569	3	3,537,478
29	Steel Magnolias (Tri-Star)	154,000	177 871	26	81,530,504
30	Little Mermaid (Buena Vista)	138,629	212 654	27	84,036,891
31	Crazy People (Paramount)	128,215	203 632	6	12,962,856
32	Cinema Paradiso (Miramax)	122,229	125 978	14	5,003,021
33	Henry V (Goldwyn)	118,914	108 1,101	27	9,408,236
34	Too Beautiful For You (Orion Classics)	111,141	25 4,446	12	1,027,960
35	Def by Temptation (Troma)	103,642	28 3,701	5	573,941
36	Impulse (Warner Bros.)	77,978	65 1,200	7	2,320,184
37	Daddy's Dyin' (MGM/UA)	76,659	105 564	3	929,798
38	Lord of the Flies (Columbia)	61,863	97 638	10	13,812,230
39	Strapless (Miramax)	61,268	13 4,713	1	131,934
40	Opportunity Knocks (Universal)	56,400	188 300	8	10,525,505

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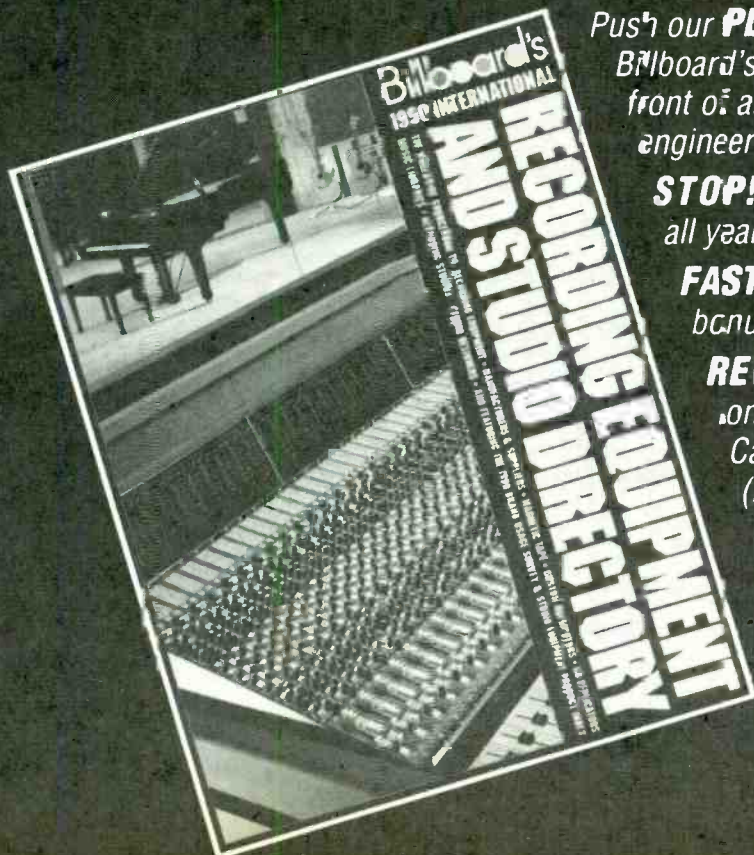
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Billboard®

Azimuth Problem Still Unresolved After ITA Meet

This is the second of a two-part article by Susan Nunziata on the International Tape/Disc Assn.'s fifth annual "How And Why" seminar.

ASHEVILLE, N.C.—The azimuth problem, a longstanding issue among ITA member companies, remained unresolved at the fifth annual "How And Why" seminar here.

Azimuth is the angle of a tape head's recording gap relative to the tape. When properly aligned, the centerlines of the recording and reproducing gaps lie parallel with one another and at right angles to the direction of head/tape motion. Misalignment of the gaps causes loss in the upper frequency ranges on cassettes.

Two years ago, ITA ratified a guideline for azimuth alignment that made use of the BASF calibration reference cassette and a modified version of the Nakamichi Dragon cassette deck. While most duplicators agree that attention to azimuth has added to the higher performance quality achieved by prerecorded cassette in the last five years, the effort is seen as unilateral.

In order for software's performance benefits to be fully realized, azimuth must be properly aligned on consumer hardware. A study presented at an earlier ITA seminar by Richard Clark, technical director of American Multimedia International, showed extreme variances in azimuth alignment on new cassette decks.

In addition, even azimuth properly aligned at the factory can change with use over time. Adjustable azimuth is seen by many as the only solution.

Discussions by ITA members with hardware manufacturers in Japan on the feasibility of an adjustable azimuth knob on consumer decks have received interest, but little action.

Panelists discussing "The Azimuth Problem—The Continuing Quest For A Solution" at ITA were Ed Outwater, VP of quality assurance with Warner Bros. Records; Gene

Wooley, VP of recording & quality assurance with MCA Records; Leonard Feldman, president of Leonard Feldman Electronics Laboratories and technical consultant to the Electronics Industries Assn.; and Marc Finer, director of Communications Research Inc.

Outwater and Wooley have met with Japanese and American hardware representatives on the subject.

"It would be true to say that the Japanese view the analog cassette market in a completely different way than we do," said Outwater. "The message about adjustable azimuth on playback hardware needs to come from the American market for the American market. If we're successful, the life of the analog cassette can be fully extended because we [hardware and software manufacturers] will be able to give our mutual consumer—the music consumer—the best product we can."

The panelists reported some basic differences in market perception between the U.S. and Japan that stand in the way of having an azimuth feature introduced.

In Japan, sales in the prerecorded software market are divided, by format, into 25% cassette, 70% CD, and 5% LP. In the U.S., cassettes take up approximately 60% of the market, and CDs 20%. In Japan, cassette and CD prices are comparable; in the U.S. prerecorded cassettes retail for approximately \$5-\$10 less than CDs.

According to Wooley, the engineering teams at various hardware manufacturers agreed that azimuth is a major problem. "It's a question of incentive to work on this issue."

At the R&D level, the emphasis is on digital technology, panelists reported. "Our goal is not to stop digital but to recognize where we are now," said Wooley.

The initial cost of implementing an azimuth adjustment would make it feasible only in decks retailing for \$250 and more. Finer noted that 90% of all hi-fi cassette decks sold at retail are priced at less than \$300 and 65%

at less than \$200.

Feldman, speaking as an independent consultant, expressed concern about the ability of the typical consumer to use an adjustable azimuth control. He also noted that, on auto-reverse decks, consumers would have to alter the adjustment each time a new side was played.

"Users like to assume no further adjustment is needed after the initial change," he said. "They'd be hard pressed to understand why it's necessary to adjust something every time they change the tape."

Finer added that "there is a very small segment of product being sold in hi-fi stores [with employees who] can explain the benefits of azimuth alignment. If you walked into an average [consumer electronics] store and said azimuth, the clerk would probably say 'Gesundheit.'"

However, none of the panelists presented any study of consumer opinion. "People at some point have a price they're willing to pay for quality," observed Jeffrey Binder, president of Duplitronecs. "I don't see any evidence that anyone here has asked

consumers what they think."

The digital bin duplication system, which uses digital sound as a master source for duplication, is another tool for quality in prerecorded cassettes.

Binder, Clark, and Bob Farrow, president of Concept Design, addressed "The Impact Of Tapeless Bin Systems On Hi-Speed Audio Duplication."

Concept Design manufactures the Digital Audio Analog Duplication (DAAD) system. Duplitronecs has developed a digital audio bin system that stores information digitally and uses a VHS cassette as a running master. The units range in price from \$160,000 to \$200,000 for the DAAD system, and \$230,000-\$275,000 for the Duplitronecs system.

Sonopress, the BMG-owned duplication plant in Weaverville, N.C., uses six DAAD systems, and WEA Manufacturing is contemplating a conversion to DAAD in its Specialty Records Plant (Billboard, May 19).

Although its system has not run through a production, Duplitronecs has demonstrated a 14-bit version of its system at "some of the major record labels," said Binder. During the

seminar, Pat Schevlin, senior audio engineer with Specialty Records, extended an offer to experiment with the system at his plant.

Clark and Farrow demonstrated the importance of using 16-bit digital-to-analog converters in the systems. They played samples using conversion rates from 12 to 16 bits, which exemplified dramatic performance differences.

"This [digital bin] may be the last major investment you make in the cassette business," said Farrow. "The digital bin is going to produce millions of cassettes that are going to compete with the CD."

Panelists also examined the problems of calibrating the various components of the complete audio cassette duplication chain, and addressed the issue of whether duplicators of musical programs should use C-90 tape for all product, regardless of length.

A new tool for mechanical testing of recording alignment was introduced by Klaus Goetz, manager of audio/video research and development, BASF AG.

Tomandandy Leads NeXT Wave Of Scoring

BY JIM BESSMAN

NEW YORK—MTV's new sound-driven series, "Buzz," features one of the first soundtracks to make use of Steve Job's NeXT machines.

The Apple founder's new computer is used to create the impressionistic series' "global" score via a program developed by composers Tom Hajdu and Andy Milburn, of New York music scoring company Tomandandy.

Unlike most scoring projects, Hajdu and Milburn's NeXT-synthesized soundtrack is given to "Buzz" originators Mark Pellington and Joe Klein before each sound-driven episode's production begins.

"The show is nonlinear, chaotic, undirected," says Hajdu. "We generate the sound first, then they cut the image to our sound."

"Buzz" premiered April 22 on MTV as a weekly, half-hour collection of dizzying edits mixing international news items with audio/visual bites of worldwide music, media, art, and culture.

The computer composition revolves around a Tomandandy-titled "Clamshaft" program designed to group sounds by their characteristics.

For a recently completed sixth installment, which centered on a "Heroes" theme, "We came up with a creepy piece—a combination of anxious, nervous, depressing music," says Hajdu. "We gave the program hours of sound: ambient, orchestral, rock'n'roll, opera, as well as different kinds of international music—Bali, Muslim, Brazilian—because 'Buzz' wants an international flavor."

According to Milburn, Clamshaft spent hours analyzing its "random palette" of sounds and grouping them by styles.

"It started analyzing and trying to find features in the sound that it thought were similar, though its

conception of 'similar' is weird and twisted, and its conception of 'features' is strange. The bottom line is that it's artificially intelligent—but retarded. It's not as good as a person at this task; [it's] like another organism. But it's understandable to us—what comes out at the other end of this weird process of composition is musical."

Essentially, the program itself is the composition, with the program's writing process being likened, by Milburn, to composing.

"What's really going on," says Milburn, "is that a program is changing the ways that we try to organize our relationships to sound."

Currently, Hajdu and Milburn are some of the only pro audio users of the \$15,000 NeXT machines. They incorporate software and ideas they developed at Princeton Univ. while pursuing Ph.D.s in music composition.

At Princeton, the budding composers not only began collaborating, but ventured outside the traditional academic concert music setting into the realms of world music and mixed media.

"We started working on 'miniatures'—compact pieces five- to 20-seconds long," says Milburn.

"We noticed that MTV's in-house promos were 10 seconds long with really neat and arresting graphics, but the sound component seemed to be inarticulate rock'n'roll. So we approached them with the idea of generating nonspecific 'sound objects,' which we had been making in a vacuum, and were looking for a place where they could live."

MTV became the place. Hajdu and Milburn created soundtracks for six MTV promo spots, and also met Pellington there as "Buzz" began.

For "Buzz," a pair of NeXT machines are used, together with outboard equipment including a four-channel Roland digital EQ, a 16-

channel Roland mixer, and several digital signal processors.

The highly advanced NeXTs use CD-writeable optical disk technology. According to Hajdu, they offer extra computational power and an extremely flexible digital audio programming environment.

Tomandandy uses the machines both to "synthesize sound from scratch" and "analyze, process, and resynthesize existing sounds."

In a "user hostile" process, Hajdu and Milburn input "streams of numbers" into the NeXT via a computer keyboard in a manner similar to word processing; the numbers form a program representing a specific sound, or "instrument," which is then manifested on the NeXT terminal.

"It's highly symbolic, like traditional music notation, and the notation can change from project to project, moment to moment," says Milburn. "It's also ugly-looking—but exactly what a computer deals with best."

Unlike traditional studio operation, however, you cannot always immediately play back what you have composed. The amount of computations necessary to produce a sound, notes Hajdu, can take virtually days to complete—though it usually takes only 30 seconds.

"It's really no different than writing for an orchestra, where it could be years, perhaps, before you hear what you wrote," he says. "We're just addressing sound in a different way. In this case the instrument is a computer, and we're making the computer work like a computer instead of a tape deck like others do."

"We're using computer technology in a way that's appropriate to the technology itself. The process of making the computer program is integral to the attitude of expanding the vocabulary of making sound and music."

AUDIO TRACK

NEW YORK

THE NEW BREAD & BUTTER album was produced by Peter Gallway at Krypton for Japan's Fun House label. The project features Japanese hornman Terumasa Hino. Studio owner Murray Weinstock arranged the tracks, with Mark Mandelbaum at the board.

D&D Recording has acquired an MCI 636 console and a Macintosh 600-watt power amp for its recently redesigned MIDI room. Producer Douglas Grama of Situation Room Productions was in cutting and mixing tracks on the rock band Last Temptation and the R&B act Smooth Syk. Mike Rogers engineered. Cutting Records act Two In A Room worked with producer Aldo Marin completing mixes on "As It Grooves" with engineer Mike Rogers.

Producer Hollywood remixed several projects in Centerfield Studios,

including a special limited-edition 12-inch of "Funhouse" by Kid 'N Play, and "Who Do You Love" by Tariq. Hollywood also produced tracks for female rapper Nefertitti's debut album. Sax player/singer Bendik of Steps Ahead recorded tracks for his pop debut. Mike Mainieri produced.

LOS ANGELES

AT ARTISAN SOUND Recording, engineer Greg Fulginiti mastered 7-inch projects for Elton John, Jane Child, Whitesnake, Joe Cocker, the Church, and Nikki.

Mr. Mister worked on a new album in Sunset Sound Factory with producer/engineer Paul De Villiers. David Knight assisted. Trevor Rabin of Yes handled guitar overdubs. A&M's Soul Asylum overdubbed with producer Steve Jordan. Joe Blaney engineered; Tom Nellen assisted. Azoff Entertainment act Ter-

(Continued on next page)

AUDIO TRACK

(Continued from preceding page)

rell overdubbed and mixed for its debut album. Group members Terrell and Hawk produced the project, and Hawk engineered, assisted by Brian Soucy.

Sheena Easton cut vocals for her new MCA album in Studio A at Studio Masters. David Frank produced, Peter Arata engineered, and Wolfgang Aichholz assisted. RCA artist Bobby Avila Jr. mixed in Studio B with Bobby Avila Sr. producing. Andre Jackson engineered; Greg Grill assisted.

Michael Nesmith produced Synclavier overdubs and mixes for his next album at Lion Share. Jesse Kanner engineered. Brian Mendelsohn operated the Synclavier. Bill Medley was in with engineer Charlie Watts. Medley used the studio's Bosendorfer piano and Hammond B-3 organ on his remake of "Bridge Over Troubled Water" for Curb Records.

MCA act Wire Train was in Conway with producer Dave Tickle mixing tunes with engineer Don Smith.

At Screem Studios, A&M's Extreme recorded and mixed its new album, "Pornograffiti." The project was produced and mixed digitally by Michael Wagener. Wagener also mixed Kane Roberts' debut album for Geffen.

OTHER CITIES

LINDA RONSTADT RECORDED tracks for her new album in Ultrasonic Studios, New Orleans. Peter Asher produced the Elektra project. Also, Ronstadt and George Massenburg produced cuts on Aaron Neville's solo album for A&M. Both albums will feature duet material recorded by Ronstadt and Neville. Musicians include Carlos Vega on drums, Don Grolnick on keyboards, Brian Stoltz on guitar, and Tony Hall on bass. These projects were the first booked in the facility's recently renovated studio that now features three isolation rooms in addition to a 40-by-50-foot main area.

At Memphis Sound Productions in Memphis, ZZ Top worked on material for a new album, as well as the soundtrack for "Back To The Future III." Bill Ham produced, with Terry Manning at the board. John Fleskes, Dan Pfeifer, and Jim Godsey assisted. Producer David Kahne (Fishbone, the Outfield) completed tracks on Human Radio's Columbia debut. David Leonard engineered, assisted by Fleskes and Godsey. Al Green produced new tracks for PolyGram. Jack Holder (Tracy Chapman, John Kilzer) assisted on production. Pfeifer engineered.

Muscle Shoals Sound in Sheffield, Ala., had Dorothy Moore in cutting her first album for Malaco Records in nearly 10 years. Tommy Couch, Wolf Stephenson, and the Muscle Shoals Rhythm Section produced. Steve Melton was at the board. The project, slated for release in July, was recorded on the facility's Neve 8088 console and Studer A-820 24-track recorder, utilizing Dolby SR noise reduction.

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



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Dan Williams, songwriter/
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Nashville.

"The Otari MTR-100 is one of the quietest 24 track machines I've ever heard, and has the fastest transport... to save time, the engineer's life, and money!"
Tom Smith, arranger/
producer, and president of
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Mike Stewart,
songwriter/producer.

"It's simply the best analog tape machine I've ever worked with."
Brent Maher, songwriter/
producer, and president of
Brent Maher Productions,
Nashville.



"to save time, the engineer's life, and money!"

Dan Williams Music is one of the top five music production companies in the U.S., with hits from Ronnie Milsap and The Pointer Sisters to its credit. Brent Maher Productions has produced many platinum albums and number-one hit singles. All four of these talented writer/producers are co-owners of Creative Recording in Nashville.

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	2	9	MARCUS ROBERTS NOVUS 3078/RCA (CD)	★ ★ NO. 1 ★ ★ 1 week at No. 1 DEEP IN THE SHED
2	1	15	THE HARPER BROTHERS VERVE 841723/POLYGRAM (CD)	REMEMBRANCE
③	3	5	JOHN SCOFIELD BLUE NOTE 92894/CAPITOL (CD)	TIME ON MY HANDS
④	6	5	JACK DEJOHNETTE MCA 42313 (CD)	PARALLEL REALITIES
⑤	7	5	LEE RITENOUR GRP 9615 (CD)	STOLEN MOMENTS
6	4	15	GARY BURTON GRP 9598 (CD)	REUNION
7	8	9	JOEY DEFRANCESCO COLUMBIA C 45443 (CD)	WHERE WERE YOU?
8	9	7	SONNY ROLLINS MILESTONE 9179/FANTASY (CD)	FALLING IN LOVE WITH JAZZ
9	5	9	TONY WILLIAMS BLUE NOTE 93170/CAPITOL (CD)	NATIVE HEART
⑩	11	5	MARLON JORDAN COLUMBIA 45200 (CD)	FOR YOU ONLY
⑪	14	3	CARMEN MCRAE NOVUS 3086/RCA (CD)	CARMEN SINGS MONK
⑫	NEW ▶		ROY HARGROVE NOVUS 3082/RCA (CD)	DIAMOND IN THE ROUGH
⑬	15	3	CHET BAKER ENJA 97624/MESA/BLUEMOON (CD)	MY FAVOURITE SONGS II
14	10	15	STAN GETZ EMARCY 838 769/POLYGRAM (CD)	ANNIVERSARY
15	12	41	HARRY CONNICK, JR. COLUMBIA SC45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	2	7	NAJEE EMI 92248 (CD)	★ ★ NO. 1 ★ ★ 1 week at No. 1 TOKYO BLUE
2	1	15	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
③	4	9	STANLEY JORDAN BLUE NOTE 92356/CAPITOL (CD)	CORNUCOPIA
4	5	9	PATTI AUSTIN GRP 9603 (CD)	LOVE IS GONNA GETCHA
5	3	11	GEORGE HOWARD MCA 6335 (CD)	PERSONAL
6	6	15	DIANNE REEVES EMI 92401 (CD)	NEVER TOO FAR
⑦	8	7	FLIM AND THE BB'S WARNER BROS. 26152 (CD)	NEW PANTS
8	7	13	CHICK COREA ELEKTRIC BAND GRP 9601 (CD)	INSIDE OUT
9	10	9	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
10	9	15	SAM RINEY SPINDLETOP 129 (CD)	AT LAST
11	12	25	KENNY G ARISTA 8613 (CD)	LIVE
12	11	25	QUINCY JONES QWEST 26020/WARNER BROS. (CD)	BACK ON THE BLOCK
⑬	16	5	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (CD)	LOVE GODDESS
⑭	17	3	JONATHAN BUTLER JIVE 1329/RCA (CD)	DELIVERANCE
⑮	15	5	RANDY BRECKER MCA 6334 (CD)	TOE TO TOE
⑯	NEW ▶		ALEX BUGNON ORPHEUS 75615/EMI (CD)	HEAD OVER HEELS
⑰	23	3	BELA FLECK & THE FLECKTONES WARNER BROS. 26124 (CD)	BELA FLECK & THE FLECKTONES
⑱	21	3	TOM GRANT VERVE FORECAST 843 011/POLYGRAM (CD)	EDGE OF THE WORLD
19	13	21	KIM PENNYL OPTIMISM 3223 (CD)	PENNYL SKETCHES #2
⑳	NEW ▶		PAUL JACKSON, JR. ATLANTIC 82065 (CD)	OUT OF THE SHADOWS
21	14	11	DON GRUSIN GRP 9602 (CD)	RAVEN
22	18	33	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
⑳	NEW ▶		KEIKO MATSUI MCA 6380 (CD)	NO BORDERS
㉑	NEW ▶		GLORIA LYNNE MUSE 5381 (CD)	A TIME FOR LOVE
㉒	NEW ▶		SPECIAL EFX GRP 9609 (CD)	JUST LIKE MAGIC

① Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
 ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz BLUE NOTES



by Jeff Levenson

MANO A MANO REVISITED: Last week we noted that pianist **McCoy Tyner** recently recorded a number of spirited duets—with saxophonist **George Adams**, violinist **Stephane Grappelli**, and guitarist **John Scofield**. In the interim, Scofield (whose album "Time On My Hands" is high on my list of the year's best) taped a series of group encounters for a **Pioneer** laserdisk, slated for distribution in Japan. The musical high points of the event were his duets with pianist **Mac Rebennack** (aka **Dr. John**).

Even though the studio set looked like a Japanese beauty parlor cum sushi bar (somewhat nullifying the N'Awlins in Rebennack), the two jazz men transcended their surroundings with a "Tennessee Waltz" that had Scofield wringing bluesy conceits from his guitar more vocal in character than even **Patti Page**. As for Dr. John, his contributions to the evening had as much to do with attitude as with note selection.

("Waltz," by the way, gets my vote for this year's **Chestnut Americana Award**. **Sonny Rollins** has been dancing with it on tour, and recorded it on "Falling In Love With Jazz," his latest from **Milestone**.)

As for the taping, it completes a series of four **Pioneer** laserdisk performances. (**Stanley Jordan**, **Tony Williams**, and the **Manhattan Project** are among the other artists showcased.) American distribution, formatted on VHS, is already in the works.

STAGE, SCREEN, AND DISK: **Andre Previn** had more to do with starting the fashion for jazz albums based on Broadway and Hollywood musicals than anyone else, longtime trio mates **Shelly Manne** and **Red Mitchell** excluded. His "My Fair Lady," recorded in

1956 on **Contemporary**, got the ball rolling and was one of the best-selling albums in jazz history. Soon thereafter, he recorded "Gigi" (also by composers **Frederick Loewe** and **Alan Jay Lerner**), and "West Side Story." **Fantasy** has just included those follow-up titles in the latest batch of **Original Jazz Classics**.

PLACE YOUR BETS: It's a coincidence that **Morris Levy** died just as **Capitol Records** was wagering on a **Roulette** reissue program. Levy masterminded that independent label beginning in 1957 and waxed a number of choice titles. **Capitol** says it plans to release 15-20 albums per year, with enough material for at least six years. Among the first group of issues: "Maynard '61" by **Maynard Ferguson**; "The Complete **Louis**

Scofield taped sessions for a Pioneer laserdisk

Armstrong & Duke Ellington Sessions"; "Like Sonny" by **John Coltrane**; and "Basie Swings/Bennett Sings" by **Count Basie** and **Tony Bennett**.

DIANA ROSS DID IT FIRST: For those who never knew that the brains behind **Spyro Gyra** is saxophonist **Jay Beckenstein**, the group's new moniker should offer a clue. From here on in it's **Spyro Gyra Featuring Jay Beckenstein**, a move designed to minimize confusion regarding all other groups named just **Spyro Gyra**.

FOR THE RECORD: As a follow-up to Ed Christman's story on the incipient demise of vinyl (**Billboard**, May 19), it is noteworthy to mention that **New York's J&R**, a major retail outlet situated near Wall Street, has stopped advertising jazz LPs, although the chain has not stopped selling them. Only CDs or cassettes get the nod, as far as print ads are concerned. The store feels that guaranteeing the availability of vinyl is tricky business these days.

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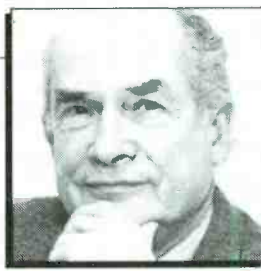
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	★★ NO. 1 ★★ HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818 3 weeks at No. 1	VLADIMIR HOROWITZ
2	2	11	BEETHOVEN: SYMPHONY NO. 9 DG 429-861	LEONARD BERNSTEIN
3	5	5	HANDEL: ARIAS ANGEL CDC-49179	KATHLEEN BATTLE
4	3	7	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG	ARTURO TOSCANINI
5	4	39	HOROWITZ AT HOME DG 427-772	VLADIMIR HOROWITZ
6	7	11	BARTOK: 6 STRING QUARTETS DG 423-657	EMERSON STRING QUARTET
7	6	9	DEBUSSY: 12 ETUDES PHILIPS 422-412	MITSUKO UCHIDA
8	8	5	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922	MURRAY PERAHIA
9	11	13	VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
10	9	7	EARLY ROMANTIC OVERTURES ANGEL CDC-49889	LONDON CLASSICAL PLAYERS (NORRINGTON)
11	10	171	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
12	12	7	SCHUBERT: SYMPHONY NO. 9 ANGEL CDC-49949	LONDON CLASSICAL PLAYERS (NORRINGTON)
13	13	103	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
14	16	5	PISTON: SYMPHONIES 2 & 6 DELOS DE-3074	SEATTLE SYMPHONY (SCHWARZ)
15	24	3	STRAUSS: EINE ALPENSIFONIE TELARC CD-80211	VIENNA PHILHARMONIC (PREVIN)
16	21	3	MOZART, TELEMANN, J.C. BACH, REICHA SONY CLASSICAL SK-44568	RAMPAL, STERN, ROSTROPOVICH, SPAETER
17	15	7	MUSIC FOR ORGAN, BRASS & PERCUSSION TELARC CD-80218	MICHAEL MURRAY/EMPIRE BRASS
18	14	13	MAHLER: SYMPHONY NO. 6 DG 427-697	VIENNA PHILHARMONIC (BERNSTEIN)
19	20	111	VERDI & PUCCINI: ARIAS SONY CLASSICAL MK-37298	KIRI TE KANAWA
20	18	39	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
21	NEW		CHOPIN: PRELUDES DG 429-227	IVO POGORELICH
22	19	3	NEW YEAR'S CONCERT 1990 SONY CLASSICAL SK-45808	VIENNA PHILHARMONIC (MEHTA)
23	25	41	THE SUNDAY BRUNCH ALBUM SONY CLASSICAL MFK-45547	VARIOUS ARTISTS
24	17	7	FIELD: 15 NOCTURNES TELARC CD-80199	JOHN O'CONNOR
25	22	16	SERENADE RCA 60033-RC	JAMES GALWAY

TOP CROSSOVER ALBUMS™

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1	1	17	★★ NO. 1 ★★ HENRY V SOUNDTRACK ANGEL CDC-49919 11 weeks at No. 1	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
2	12	3	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567	BOSTON POPS (WILLIAMS)
3	2	9	THE ENCHANTED FOREST RCA 7893-RC	JAMES GALWAY
4	3	7	TRUMPET SPECTACULAR TELARC CD-80223	DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)
5	4	15	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
6	7	47	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
7	5	9	MCLAUGHLIN: THE MEDITERRANEAN CBS MK-45578	JOHN MCLAUGHLIN
8	6	15	WEILL: THE THREEPENNY OPERA LONDON 430-075	KOLLO, LEMPER, MILVA (MAUCERI)
9	8	27	ANYTHING GOES ANGEL CDC-49848	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
10	9	5	POPS A LA Russe PHILIPS 426-247	BOSTON POPS (WILLIAMS)
11	10	7	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000	KAYE, SHARP, BARRET, BLIER
12	11	31	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847	VON STADE, HADLEY, STRATAS (MCGLINN)
13	13	97	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
14	NEW		FLICKA: ANOTHER SIDE OF... SONY CLASSICAL MK 44609	FREDERICA VON STADE
15	RE-ENTRY		SHOW BOAT ANGEL A2-49108	VON STADE, HADLEY, STRATAS (MCGLINN)

● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 500,000 units.

Classical
KEEPING
SCORE



by Is Horowitz

SIR COLIN DAVIS was set to begin a new recording of Mozart's "Marriage of Figaro" for BMG Classics, in Munich, West Germany, on May 28. The project, with the Bavarian Radio Orchestra, stars **Alan Titus** in the title role. Other upcoming recording sessions at BMG will be devoted to a set of Handel sonatas with recorder virtuoso **Michala Petri**. **Keith Jarrett** will be at the harpsichord.

BMG, meanwhile, has advanced the release date of **Alicia De Larrocha's** first recording for the label to July 3 to take promotional advantage of the pianist's appearance at the telecast opening of Lincoln Center's "Mostly Mozart" series. The recording, appropriately, offers four Mozart piano sonatas.

PASSING NOTES: Distribution of the Pearl line of historical recordings moves over to Koch International, from Qualiton, in June. The more than 100 CD titles will be priced to sell for several dollars less at retail than in the past, promises Koch label manager **Jeff Joneikis**. Another new label addition for the importer/distributor is **Camerata**, the Japanese classical catalog. Its product pool comprises about 125 CDs, says Joneikis, and will be "selectively" imported.

The St. Louis Symphony Orchestra will be awarded first-place honors by ASCAP for "adventurous programming of contemporary music," at the 45th National Conference of the American Symphony Orchestra League, which meets in Washington, D.C., June 13-16. Runners-up in the major orchestra category are the San Francisco Symphony, the St. Paul Chamber Orchestra, and the Seattle Symphony. In all, 25 orchestras will share in the ASCAP awards. Some 2,000 persons are expected to attend the confab, which will address the state

of orchestral health in the U.S.

PROMO BITS: MCA Classics has asked promo recipients to hoist a toast to guitarist **Andrés Segovia** and oboist **Bert Lucarelli** with wine carrying labels that duplicate cover art on their new CDs. Vintage pressings all... In another offbeat marketing ploy, Deutsche Grammophon has sent out fragments of the Berlin Wall to focus greater attention on **Leonard Bernstein's** hit recording of the "Freedom" version of Beethoven's Ninth Symphony.

When **Rudolf Firkusny** played the Martinu Piano Concerto No. 2 with the Czech Philharmonic in Prague May 28 it was his first concert in his native country in 44 years. "My absence was a political gesture, as is my re-

BMG's recording slate includes
Sir Colin Davis, Petri projects

turn," he says.

Catherine Moore, director of classical marketing for A&M Records, will be leaving her post at the end of June. After completing work on her doctoral thesis she'll be returning to Montreal, her home city.

Harold Lawrence, who produced many of the Mercury recordings, some dating back to the mid-'50s, now being readied for reissue on CD by Philips, will author a set of generic liner notes recalling those heady days. In recent years, Lawrence has been active in the production of educational videos.

The winner of WNCN New York's second stand-up-comic competition gets a free trip to Denmark, home of top classical banana **Victor Borge**.

Kultur Video, which has just celebrated its 10th year in business, has built a catalog that now numbers almost 200 arts titles. The firm, headed by **Dennis Hedlund**, has recently signed an agreement with Pioneer Laserdisk to release a dozen of its cultural programs on disk. Hedlund fondly recalls the first two releases that launched the company in 1980, performance compilations featuring **Jascha Heifetz** and **Artur Schnabel**.

Nipper News

“All the News That Fits His Prints”

Vol. 1, No. 20

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Occasionally a recording transcends the medium, capturing the listener's imagination with evocative music in charismatic performances by artists of extraordinary talent. Such a recording is the latest from guitar sensation **Kazuhito Yamashita**, performing the concertos of **Castelnuovo-Tedesco**.

Although the music is very much in the tradition of Spanish romantic guitar music of **Rodrigo** and **Falla**, it is surprising to discover that composer **Castelnuovo-Tedesco** was actually born and educated in Florence, Italy. Nevertheless, the vivacious rhythms and sunny

romanticism of **Hispanic music** is always present in the three concertos.

Kazuhito Yamashita is ably partnered by the London Philharmonic conducted by **Leonard Slatkin**, and is joined in the concerto for two guitars by his sister, **Naoko Yamashita**.

As accessible as the popular **Rodrigo** concerto, **Castelnuovo-Tedesco's** guitar concertos will be popular even with the casual classical music collector. In-store play and prominent display of the compact disc and cassette with the distinctly romantic cover illustration guarantee this recording will be the latest success story from **RCA Victor Red Seal**.

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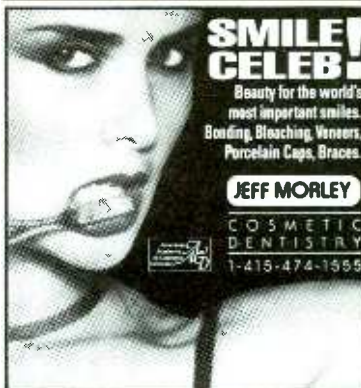
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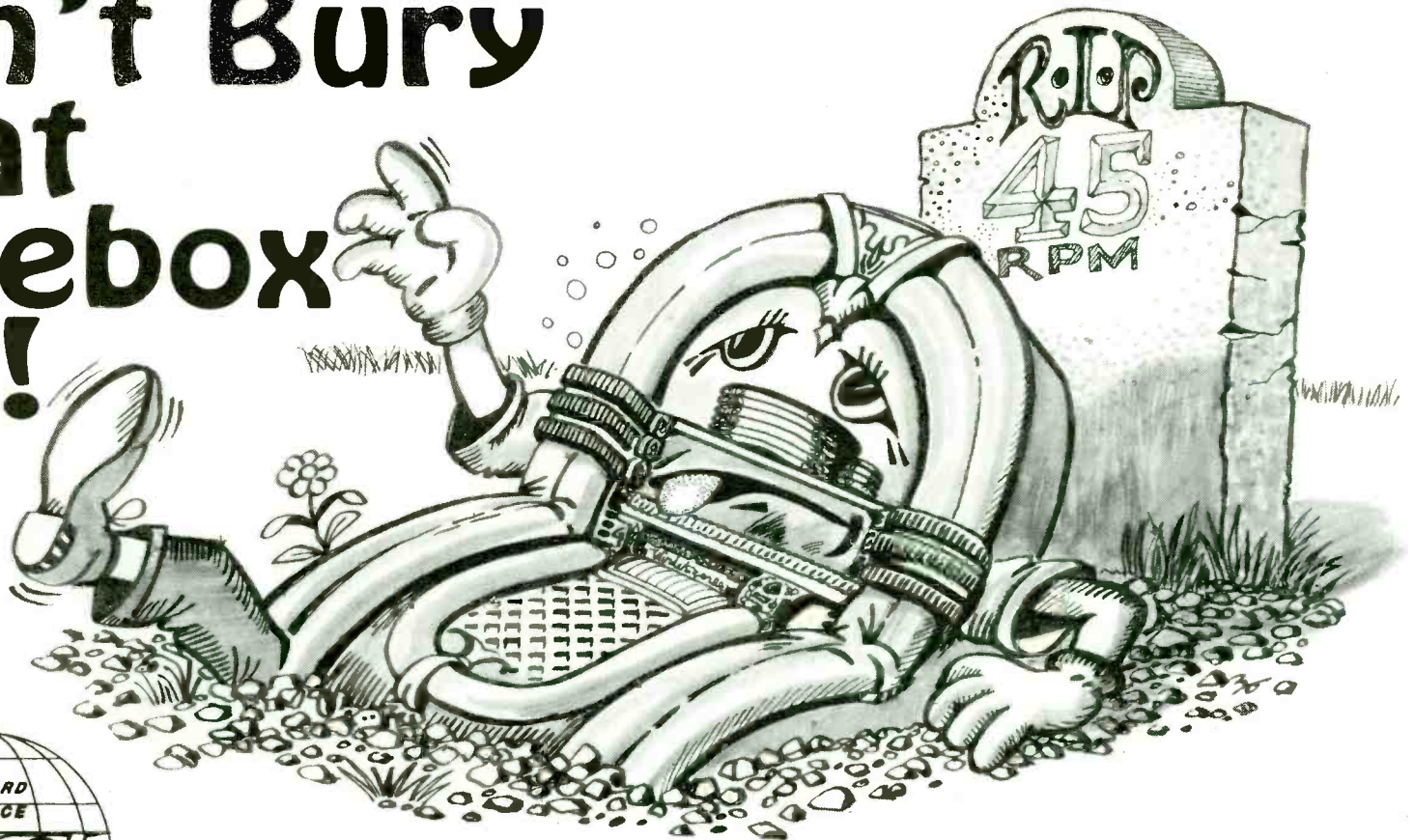
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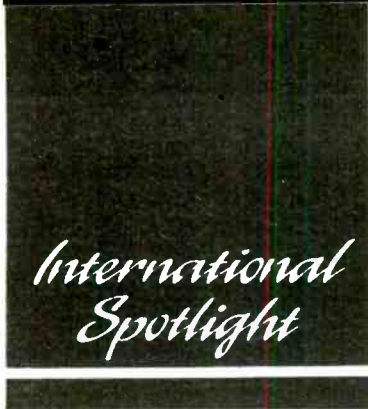
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International
Spotlight

REGGAE

Is 1990 Reggae's Big Second Chance? The Challenge Is to Capitalize on a Global Level This Time Around, and Reggae/Rap May Help Stir Up the U.S. Market.

By MAUREEN SHERIDAN

Reggae music has been coming for a long time. Cool, hip, and long popular on college radio, and with a consistent number of hardcore reggae fans, the hypnotic rhythm that was born in the ghettos of downtown Kingston has had a hard time crossing over to the mass audience that gives a music real commercial clout. Preaching to the converted came easy; increasing the converted, was for a long, long time, just beyond reggae's reach.

But, reggae's fortunes look to be finally changing. With the two key elements that ensure substantial sales—i.e. major label interest and U.S. market demand—beginning to happen, reggae is at last ready to achieve its potential.

Reggae can (and sometimes does) top the pop charts, but its success has been more sporadic than consistent. Lately, however, reggae hits have come closer together, and increased radio airplay on both AM and FM stations is exposing the sound to a wider audience than ever before.

The challenge facing the reggae music industry today is to capitalize on this renewed interest and not let opportunity fall through its fingers as it did at the beginning of the last decade.

In 1980, reggae was in a good position to move from cult to mainstream status. Bob Marley, shrewdly groomed and marketed for pop audience acceptance by Chris Blackwell, was filling stadiums as full as any pop artist of the day. What Bob Marley did [with Blackwell's guidance] was to make a previously inaccessible, black, mystical music understandable and appealing to the mainly white music fans who represent the bulk of the pop market. Yes, Marley had dreadlocks, smoked ganja, and believed in the divinity of Selassie I, but also (perhaps because his father was white) Marley could communicate to white, middle-class, middle-American and European youth. His music and lyrics transcended the racial and cultural barriers that barred others in reggae from crossing the great divide to pop stardom.

After Marley died, the music that had begun to enthrall the world with its infectious rhythm and uplifting lyrics lost its focus and therefore its life energy. What was resurrected a couple of years later was not the familiar sound Bob Marley had made famous, but rather a mutant form of the music that came to be known as dancehall, DJ, or "computah style"—synthesized drum and bass rhythms topped by Patois lyrics. This new machine-made sound was more of the flesh than of the spirit, and if traditional reggae had promoted peace and love, dancehall was better known for violence and "slackness" (pornographic lyrics and suggestive dances). Audience approval in the dancehall was (and still is) signaled by salutes—gunshots fired indiscriminately into the air—a practice that, not surprisingly, has caused several deaths.

Dancehall reigned locally throughout the '80s. But by the end of the decade, the natural mystic of Marley's song and the melodic strains of Marley-style music could once again be felt

(Continued on page R-16)

Third World
(Photo: K. Chrome)



Jimmy Cliff (Photo: Jeff Cathrow)



Bunny Wailer
(Photo: Tommy Noonan)

Ziggy Marley
(Photo: Jan Salzman)



Fato Banton
(Photo: Jan Salzman)



UB40 (Photo: Andy Earl)



Freddie McGregor, John Holt, Gregory Isaacs at
Sunsplash in Jamaica (Photo: Lee Abel)



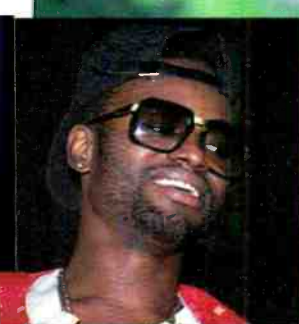
Marcia Griffiths
(Photo: David Vance)



Aswad



Shirehead (Photo: Jan Salzman)



Reggae Sunsplash logo

Jamaican waterfalls (Photo: Lee Abel)

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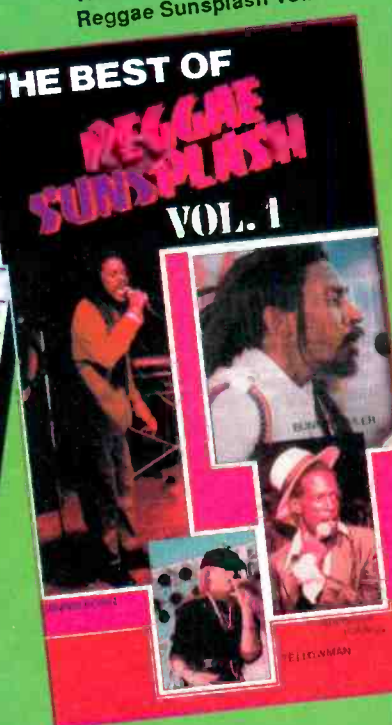
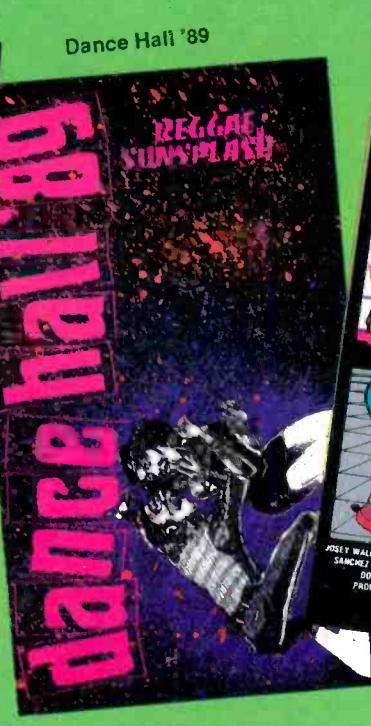
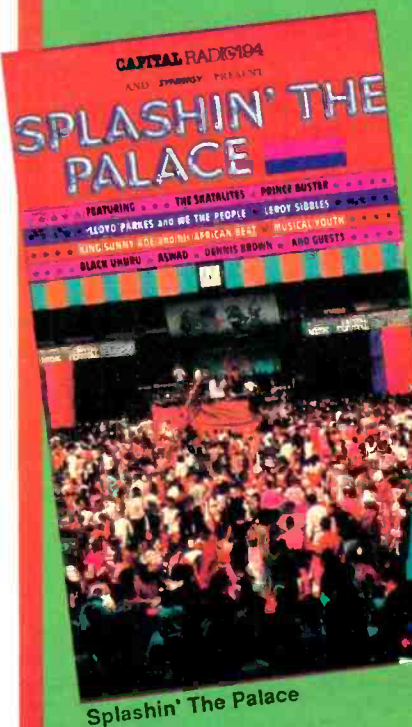
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Fri. 6/1	San Diego, Ca.	SDSU Amphitheatre
Sat. 6/2	Laguna Hills, Ca.	Irvine Meadows
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HIP-HOPPING TO THE BEAT: The Reggae/Rap Connection

By MICHAEL CONALLY

"You are probably thinking that it's about time, The reggae scene and rap music must cross the line and party together . . .

This nonsense of rap being different from reggae is a big lie Black people shouldn't separate themselves in music, no reason why . . .

You can take this for a joke or you can take it seriously, Hip-hop reggae is taking over constantly . . ."

KRS-One on "Party Together" (Mango/Island), 1989.

Observation: Reggae has influenced the format of how music is made internationally. Brinsley Forde, lead singer/bassist with the U.K.-based reggae outfit Aswad, which had an international hit in 1988 with "Don't Turn Around," is one of the many music industry people who agrees.

"American music that we know today as rapping is basically the same thing which [Jamaican rappers] like U Roy was doing," Forde asserted in an interview. "All music is made to the dub format [pioneered by noted Jamaican sound engineer King Tubby]; the drums and bass are upfront. Sampling obviously took its cue from the dub in the '70s when engineers were flinging in echo. Basically reggae is now coming into its own."

What is the true history of rap music? From where did it evolve? What is its connection to reggae and why is it no different to that genre as KRS-One contends.

To find the answers we have to take a trip, as Forde indicated,

It was a hot night in a Kingston ghetto. Even the seven-foot-high corrugated zinc fences were shorter than the speaker boxes. The set started out with a few vocal songs. Tubby later restarted the same tunes, this time using his dub technique, in conjunction with some echo and reverb to punch out the vocals before cutting the bass back in.

The effect was sensational and, according to reports of the time, the masses went wild, shouting "come again," (the dancehall request to repeat a piece of music) and flattening the fences along with the speaker boxes in an ecstatic rampage. The record had to "hailed and pulled," restarted, many times to satisfy the crowd's appetite for the novelty.

The Tubby's dub/U Roy's rap combination over sound reached America via blues dances held in Brooklyn and the Bronx by an operator called Herc. This ultimately led to the eventual development of the rapping scene there.

Today, ask any knowledgeable reggae fan and they will tell you: U Roy is the grandfather of all DJs. Shinehead in "Rough And Rugged" recounts the story of how U Roy created the style, which acts like Grandmaster Flash, Kurtis Blow, KRS-One, Pub-

master Flash and Sugar Hill Gang sprung. Robinson, who lived in the Virgin Islands before moving to the U.S., produced the Sugar Hill Gang's "Rapper's Delight," America's multi-platinum entree into rap in 1979.

On "Rapper's Delight," the group rapped those immortal nonsensical opening lines:

"I said a hip-hop de hibbie de hibbie, dibbie hip-hop you don't stop!

Rock it out baby brother to the boogie de bang bang the boogie to the boogie de beat, Now what you hear is not a test I'm just rapping to the beat, And me, the groove and my friends are gonna try to move your feet . . ."

Long before the popularity of the reggae/rap influence, traditional pop music was

Norman "Tiger" Jackson, now drug-free, came back in '89 with two smash hits (Photo: Bob Salzman).



Foxy Brown, '89 JAMI award winner for best female artist (Photo: Sheri L. Swackhamer, Courtesy of Reggae Report).



Little Lenny is one of Ras' top DJs.



Wycliffe "Steelie" Johnson and Cleveland "Clevie" Browne (Photo: Michael Conally).



Shelly Thunder is Mango's hottest female DJ (Photo: Brad Metzger).



Shabba Ranks, the dancehall ruler of N.Y. (Photo: Jan Salzman)

to the island of Jamaica: Home of the superstar Marley family led by famed Rastafarian Bob.

The year was circa 1969, one year after reggae took its name from a Toots & the Maytals song titled "Do The Reggay." A 28-year-old engineer and sound system operator called Osbourne Lawrence, (later given the moniker King Tubby because of his pioneering dancehall music prowess) was working as a disk cutter for producer Duke Reid at the Treasure Isle studio in Kingston.

Here, Tubby, who was tragically gunned down in his Kingston home on Feb. 6 last year, discovered "dub," a technique whereby he could make new "versions" of tunes by altering the original rhythm track using various degrees of echo and reverb.

The effect was particularly startling when Tubby dubbed out the backing track, invariably after the intro bars of the vocals which left the singers hanging in mid-air a cappella style. Then he would turn off the vocals abruptly, clipping into the lyrics, oversplicing with echo before bringing back the band.

This is how the dub was used in the dance halls, so called on account of them being the places that the revelers made their entertainment venues because they had nowhere else.

Huge sound systems the size of large wardrobes provided the music at these dancehall gigs. It was here where the technique known as rapping was pioneered. Jamaicans, however, called it "toasting," "deejaying," or "chatting pon de mike."

The first time Tubby's sound system resident rapper, Ewart Beckford, known professionally as U Roy, used the rapping style, it had the "massives" (dancehall term for "crowd") gripped. History remembers the first time U Roy rapped over Tubby's set, one of the first to be equipped with echo and reverb facilities.

lic Enemy, Young MC, LL Cool J, Run-D.M.C., the Fat Boys, and many others have moved into.

As a memory to Tubby's dub discovery, most reggae 7-inch 45 rpm singles since have carried the marking "version" or "dub" on the flip side. And, a group called Beat International earlier this year topped the British national charts with a song titled "Dub Be Good To Me."

This technique of rapping over an original backing track with vocals dubbed out is used in KRS-One's "Party Together," which used the Turtles' "Happy Together" original for inspiration.

Before the recent success of the reggae/rap fusion, very few in the pop establishment would admit to reggae influencing rap and hip-hop. But Jamaica's leading reggae musicians Sly & Robbie, possibly the world's premier drum and bass rhythm section, adamantly refuse "to recognize any border between rap and reggae," Havelock Nelson reported (Billboard Jan. 27)

The duo used that same reggae/rap fusion on their last two albums for Island, "Rhythm Killers" and "Language Barrier," the latter album containing "Bass And Trouble," the first instrumental reggae song to be nominated for a Grammy award.

One person who understands reggae's influence on rap is Caribbean-born producer Sylvia Robinson, founder of the independent Sugar Hill label from which rap stars like Grand-

heavy in harmony and melody but light in rhythm. Reggae has always relied very heavily on drum and bass in its rhythmic structure: the drum, coming from ancient African traditions, was the means by which Africans communicated with each other.

The ghettos which sprung up out of the subsequent migration by Afro-Caribbean people to cities in America and Europe where they went in search of greener pastures, became the melting pot for the different cultures. The universality of the struggle became apparent through the music, especially the type steeped in street experiences, the uniting force.

Just as reggae spiced with Jamaican patois and dancehall lexicography, developed among youths on the streets of Kingston, so did America's rap/hip-hop scene blossom among hard-

(Continued on page R-8)



The quintessential rap/reggae team of Robbie Shakespeare, KRS-One, Sly Dunbar (Photo: George DuBose).

How popular is reggae music in 1990? What will it take for reggae to find the U.S. mainstream? Will fusions such as reggae/rap close the gap? What marketing strategies are being adopted to bring reggae to the widest possible audience?

PHIL QUARTARARO, President, Charisma Records: Reggae has become visibly more popular in the last couple of years. The U.S. likes to hear it, and wants to hear more of it. Americans tend to be really intimidated by Rastas and dreadlocks, though, and our job is to show them there is nothing to be intimidated by... that reggae is a great music.

There are basically two moving variables in the industry: the music and the consumer. What is happening with reggae is that the consumer is now more familiar with the music and wants to hear it, and the music is getting a little bit more contemporary. Both variables are moving closer together.

CHRIS BLACKWELL, Founder, Island Records: Reggae is unquestionably getting bigger, so much so that there are not enough artists around to fill the demand. Island's direction with reggae is much the same as last year, only more so. We're going to be more active in signing artists and in setting up a proper structure in Jamaica so that we can develop artists to fill the demand. Mango has now been made a separate company, and this will enable us to be much more aggressive in reggae, most particular of all through the involvement with the Marley Estate, getting Tuff Gong (Bob Marley's label) alive and going, and setting up international distribution through PolyGram. This will give us the structure we need for good international artist development."

JEFF AYEROFF, Co-Managing Director, Virgin Records: Reggae music is cool. Reggae music is now. And every year it's getting bigger and bigger. I think because we have Ziggy Marley & the Melody Makers, UB40, and Maxi Priest, the most visible reggae artists right now, we could be thought the industry leader, but we could never usurp Chris Blackwell's position in reggae. We do love our reggae, but we would never say that we are as expert in the music as Chris is. Novice aficionado is what you might call us.

REGGAE TODAY: Vibrations, Directions and Predictions

Reggae is more popular than ever in the U.S. now. To young people it is a new thing, and they are really getting into it in a big way thanks to people like Ziggy Marley. Also, I was in the U.K. recently and it is very entrenched there. Our business is just growing all the time. RAS started in 1980 and we have had a steady 10%—15% growth since then until last year, when all of a sudden we had a 30% increase in growth. The trend in reggae is the rap/reggae fusion, especially in New York. The New York DJs are setting a trend by programming authentic DJ music instead of watered down versions. The whole industry is very

Cocoa Tea at Sunsplash in Jamaica (Photo: Lee Abel).



continues to sell. Our next single, the Stevie & Cleve-produced version of "Sorry (Baby Can I Hold You)" by Foxy Brown, got onto the charts and stayed there for a few weeks. We are a small label, but we are growing quickly. The music that is coming out of Jamaica right now is very good, the producers are exceptional and reggae can really move. The biggest problem is airplay, if people hear it, they buy it. But people like Red Alert on KISS (who has a dancehall reggae show) are changing that.

CAT COORE, Third World: There is a recycling of a certain feeling in reggae right now. In the '80s, people went through the dancehall era, but now the singers, songs, melodies, and good productions are coming back. The U.S. music scene is just now catching up with dancehall, and that is an indication that we have to move ahead. We are going to hear more of Ziggy, Maxi Priest, and artists like that. You might call it going back to a '60s feel with a modern interpretation.

KARL YOUNG, Owner, Grove Music/Grove Recording Studio: The record

business in Jamaica is very unpredictable. You have to tread very carefully because of how the system is set up—especially distribution and sales. You have to come up with a different way. Our new radio station [IRIE] is going to play 95% reggae music. It's time reggae music got a break in Jamaica. The world market loves reggae and it's time that Jamaicans recognize that and begin to take it seriously.

MURRAY ELIAS, A&R Manager, Reggae & World Beat, Profile Records: Reggae will continue to move toward mainstream acceptance in the '90s. In order to achieve this, we will have to see black radio continue to open their doors to the new computer sounds of dancehall reggae and hope that it leads to an acceptance of all styles and sounds of reggae music.

Video is the key to reggae's acceptance. I feel the video outlets, MTV, BET, VH-1, etc. have been a little more receptive to reggae in a record's early stages, than radio. Artists like Shinehead and Shelly Thunder have enjoyed great success and sales due to video exposure with relatively no airplay. Video really kicked in Ziggy's career.

Artists like Ziggy Marley, who crossed all barriers at black, AOR, and CHR radio, are really the key. Artist development is important. Right now we see a lot of "novelty" crossover successes without follow-up hits or artist development. Records like Foxy Brown's "Sorry," Marcia Griffith's "Electric Boogie," Frigthy and Colonel Mite's "Life," J.C. Lodge's "Telephone Love." It will be interesting to see where the careers and artist development occur, and which one remain novelty one-offs. Presently, I think the trend toward a lot of one-offs will continue mostly due to the nature of reggae production and artist devel-

(Continued on page R-10)

Heading up Sunsplash USA '90 will be Burning Spear (Photo: Brad Metzger).



Yellowman and Charlie Chaplin sharing the stage on an early Sunsplash morning (Photo: Lee Abel).



Papa San won '89 JAMI for DJ of the Year (Photo: Michael Conally).

Showstopper Half Pint at USA Sunsplash tour stop in Berkeley (Photo: Lee Abel).



Lincoln "Sugar" Minott at last year's USA Sunsplash tour stop in Santa Barbara, Calif. (Photo: Brad Metzger).

Major-label dancehall artists Lieutenant Stitchie at Sunsplash (Photo: Michael Conally)



Junior Reid won '89 JAMI awards for best single, album, and produced single (Photo: Reggae Report).



Gregory Isaacs and Dennis Brown collaborated on the hit album "No Contest" (Photo: Lee Abel).



Dub poet Allan "Mutabaruka" Hope owns and operates Blakk Muzik The Now! Alternative sound system.

We have never ghettoized our reggae acts; we make good videos, spend money on them in the same way we would a pop act. And it works.

I think the rap/reggae alliance that is happening now is an interesting direction for reggae to grow in. Up to now, reggae has been the music of white hippies. We wanted more blacks to buy the music, as is happening now. For some reason, radio has always squared itself off against reggae... it has underestimated the power of the music. The only limit on reggae now is the shortsightedness of the radio community, or people putting parameters on it. For us there is no limit.

GARY "DR. DREAD" HIMMELFARB, Founder, RAS Records:

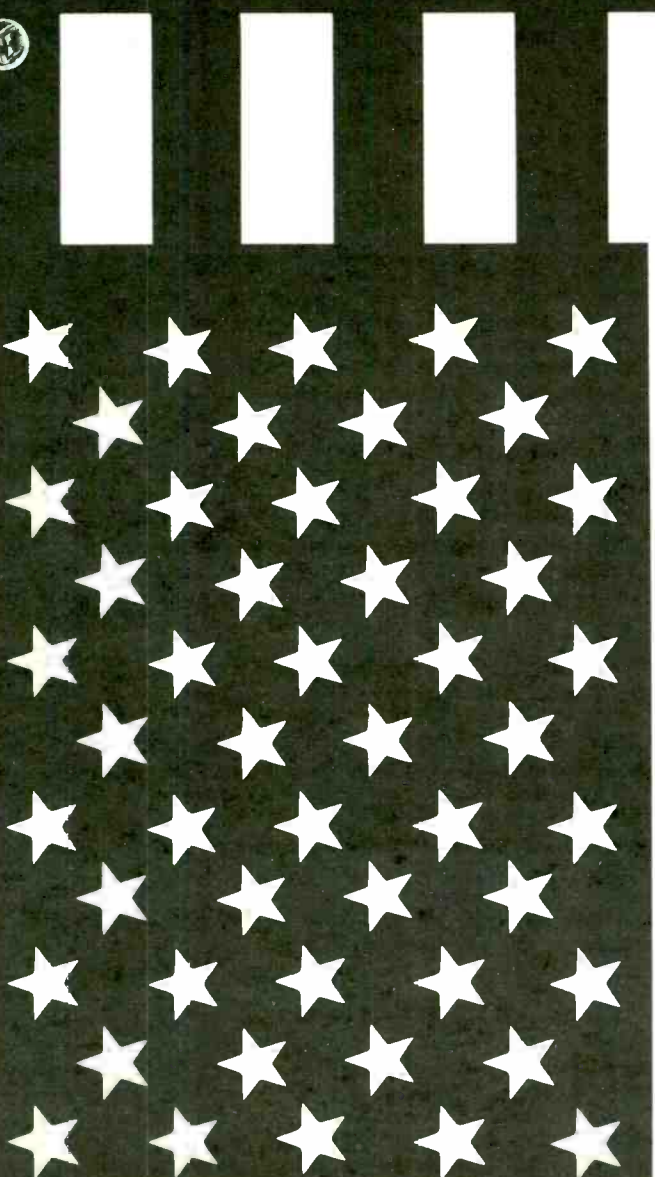
positive, there is a lot of forward motion.

RITA MARLEY: I'm seeing reggae from the (perspective of) being in the pot cooking. It's bubbling! And yes, it's going to take off, that's for sure. The culture of reggae is everywhere, the colors (red, green, and gold), the music, the lyrics, even in movies there are American actors speaking with Jamaican dialects... it's wonderful. The kids are into reggae again... I saw it with Bob and I'm seeing it again with Ziggy. Another generation has been turned on and in even greater numbers. Reggae is moving the people, especially the white folks. As Ziggy said in the song: "Reggae is now!"

SLY DUNBAR (of Sly & Robbie), **Founder** (with Robbie) of the Taxi label and new Fifth Avenue South label: Reggae will definitely be big. I don't know if it will take over, but it will be a big part of international music, people will know it and it will get very popular. A lot of people will start crossing it with other musics and it will become very percussive, very African. We have started the new label to do hip-hop reggae, soul reggae out of Jamaica, and we have signed artists like 54-46, Beres Hammond, and the Viking Crew.

JUDY CASCASE, Pow Wow Records: Our first reggae release was a compilation record with songs like Half Pint's "Level The Vibes" on it, and it did well so we decided to do Volume II. Then, when I was in Jamaica, "Telephone Love" had just come out and I called the producer, Gussie Clarke, and licensed it as the first song for the second album. Later, we released it as a single and it was a breakthrough record, selling 50,000 copies. Then we did the album, "Telephone Tracks," and that sold 50,000 and

5th AVENUE SOUTH featuring
SY & ROBBIE TAXI CHAIR
BERES HAWMOND
RUDY THOMAS KOIHI
54-46 GOMMANDER SHAD
SHAKKA DEVUS
VIKING CREW
TINGA STEWART
SCOTTIE DUBTRONIC
RICHIE STEVEN
IRISHA



TAXI PRODUCTIONS



Steel Pulse (Photo: Jan Salzman)



The original reunited Black Uhuru (Don Carlos, Garth Dennis, Duckie Simpson) at tour-launching press conference (Photo: Jan Salzman).



Maxi Priest rubba dub style backed by Sly and Robbie (Photo: Lee Abel).

It's not necessary to hop a plane to the tropics in order to see some of the cream-of-the-crop reggae artists, as well as some of its rising and developing stars. Ironically, in the land of the red, white, and blue—a place where reggae doesn't get much commercial support, especially on radio or music television—there is a very healthy number of touring reggae acts each year.

Artists like Third World, Burning Spear, and Sugar Minott have made names for themselves in the U.S., and a large part of their following is due to their dedication in taking to the road and bringing their live acts to all parts of the country on a fairly regular basis. Also keeping the music alive through touring are non-Jamaican acts such as the British-based Steel Pulse and the Ivory Coast's Alpha Blondy.

Many reggae acts play the club circuit, while others can fill concert halls and arenas. One of the best known annual reggae tours is Sunsplash USA, which is currently on the road. What began in 1985 as a three-week tour playing 18 cities, has blossomed into a highly anticipated annual event, this year playing 42 cities as part of a seven-week stint. Tony Johnson, one of the founding directors of Synergy, producers of Sunsplash in Jamaica, is the producer of the U.S. leg. He proudly states, "Sunsplash has not become an event in America. It's become a tradition in many of the markets. It's more than a concert; it's a cultural event."

There are a number of regional reggae festivals that have become annual events, as well. In Northern California, for example, in the Mateel-Humboldt triangle, there's the Reggae On The River Festival, now in its seventh year. It takes place in August, running from noon until midnight, with several local acts and then at least four major headliners. Bay Area DJ and Pulse! columnist Doug Wendt says, "It's the largest reggae festival west of the Mississippi. It's drawing 8,000 people. And they're four-and-a-half hours away from a major city." Last year Wendt says that they outdrew Ziggy and Sunsplash USA. "What it has done for reggae," explains Wendt, "is that now bands can stop there when they're touring, 'cause they've created a market that hadn't been there."

Other annual regional reggae festivals or events include the Vermont Reggae Festival, now in its fifth year; Reggae On The Rocks, just outside of Denver, now in its third year; Bob Marley Day in Southern California, which drew 15,000 people this past February; and the Miami Reggae Festival, now in its sixth year. The Miami Reggae Festival is held each year in August around the time of Jamaica's Independence Day and it takes place from 10 a.m. until 7 p.m. in Bicentennial Park in downtown Miami. WLRN DJ Clint O'Neil is in charge of the artists, and presents both local and international acts. It started out free and drew 5,000 people. They now charge \$5 to get in, and have had 30,000—60,000 people in attendance. This past April, Ohio Univ. held their second Reggae Festival with local acts carrying the swing.

Third World, perhaps one of the best known reggae acts, with records on major labels and hits such as "Now That We Found Love," "Try Jah Love," "Sense Of Purpose," and most recently "Forbidden Love," tour the States at least twice a year. A tour can last anywhere from 10 days to six weeks. Guitar player and show-stopping cellist Cat Coore explains that they tour the States so regularly "because the American audience is very appreciative." Since first bringing their show to the States in 1976, Coore notices changes in the American audiences: "Reggae fans are getting bigger and bigger. Markets are opening up. More and more young people are coming out to our shows." In some markets they still play 2,000-seat capacity venues, while in others they play much larger spaces. The group has changed booking agents several times over the years, since some agents are more into their percentages than out for the artists' best interest.

Because of reggae's special needs, agencies have opened up that specialize in reggae music. It's these smaller agencies that often times can do more for the artists than the big, more estab-

U.S. TOURING: Keeping the Music Alive . . . and Well

By AMY WACHTEL

lished booking agencies and concert promoters. One of these agencies is Third World Agency based in New York City. Founded five years ago, it was formed by the people who run and book S.O.B.'s, one of the city's most consistent clubs to showcase reggae acts. Char Eberly, one of the owners of the Third World Agency, explains that in order to bring acts to the club, they were already going through the process of obtaining visas for these bands and getting them into the country in order to have them play S.O.B.'s. After doing that for three years, they saw the need for an agency that exclusively represented these kinds of musicians and artists and recognized the need these kinds of groups had for proper management and agents. They saw the great potential reggae acts have to cross over in the U.S. market. Eberly points out that "it's a common reggae practice to have a middleman booking shows they actually have no connection with; people who would take on a role, but couldn't really do the job. Buyers don't know any better and meanwhile the artist never gets a deposit, doesn't show up at the gig and then looks bad and it's not even their fault." One of the biggest problems in reggae is still the lack of good, solid management." Eberly goes on to explain that many so-called managers, (Peter Tosh used to call them "damagers" and Sugar Minott refers to them as "manglers") "just want to jump on the gravy train, taking their 20%, rather than taking it on as a full-time thing to manage an artist's career, publicize him, and keep his profile out there. Because of the lack of good management, you find others filling in additional roles such as record companies, agents, and the artists themselves." When the artist has to look after more than their art, Eberly feels "they get strained beyond the breaking point."

With about 80 artists on the roster, including African, Caribbean, and South American acts, Third World Agency has about 50 active tourers. One of their success stories is singer Sugar Minott who went from having a questionable and shaky reputation for making shows he was billed on, working with pick-up bands he met along the way and doing one-off gigs, to working regularly with Abashantites, his group from Jamaica, having a working visa each time and going out on organized tours on a regular basis. Before joining the agency, Sugar used to be self-

represented or have a series of loose contacts who'd book him, and he used to come to S.O.B.'s personally in search of gigs.

Julie Michailow, part-owner of Fast Lane Productions with her husband George out of Washington D.C., echoes similar sentiments. Formed in 1984, Fast Lane opened as a booking agency devoted solely to the exposure and expansion of reggae music through proper publicity and touring. Driven by a sincere love for the music, they work together with all who are involved in reggae to ensure that the musical message is heard by all. "As touring is essential for any artist's career development," says Michailow, "we feel this important element of a career should be approached with an organized plan and a team effort to reach a common goal." Fast Lane realized that reggae artists often require special treatment and they decided to go one step further to help them in their career development. With the artists being from another country and unfamiliar with U.S. business practices, they need help with things such as immigration. "The artists need to be artists and not deal with their press, photos, etc.," explains Michailow. With 40 acts on their growing and changing roster, perhaps Burning Spear, Eek-A-Mouse, and Alpha Blondy are some of the best examples of artists who have benefitted by touring via Fast Lane.

Joining NACA (National Association of Campus Activities) has really helped the agency to expose reggae music. College students are more into reggae than anyone else, and there are now regular college customers. "You now have people in every state, except for North and South Dakota, who want to book reggae on a regular basis," says Michailow. An average tour is six-to-eight weeks, with some artists on the road for just one month or as long as three. While the East and West Coasts have strong reggae followings, and have really developed a base, Fast Lane has managed to break some of their acts into the less popular markets. Michailow warns that "immigration laws have changed; you must be a Grammy nominee or getting airplay in order to tour in the U.S. It's going to be harder for new artists to get into the country."

Ziggy Marley is probably the exception to the rule in terms of his success, and remains the shining example for other acts to follow. In fact, it is Ziggy who seems to be making new inroads for reggae music in America. Since the release of his Grammy-winning album "Conscious Party" in 1988, Ziggy has toured the States club, college circuit, and arena style. He opened for the rock band INXS in late 1988 and this summer is opening for the B-52's. Aside from bearing the Marley name, Ziggy has the solid support of his record label, Virgin.

Label support is yet another aspect of a successful tour. Some of the U.S. labels that specialize in reggae music have organized their own packages and put their own artists on the

(Continued on page R-18)

Foundation, shown here with MTV's Colin Quinn, headlined the U.S. "Mango Reggae Express" tour (Photo: Jan Salzman).



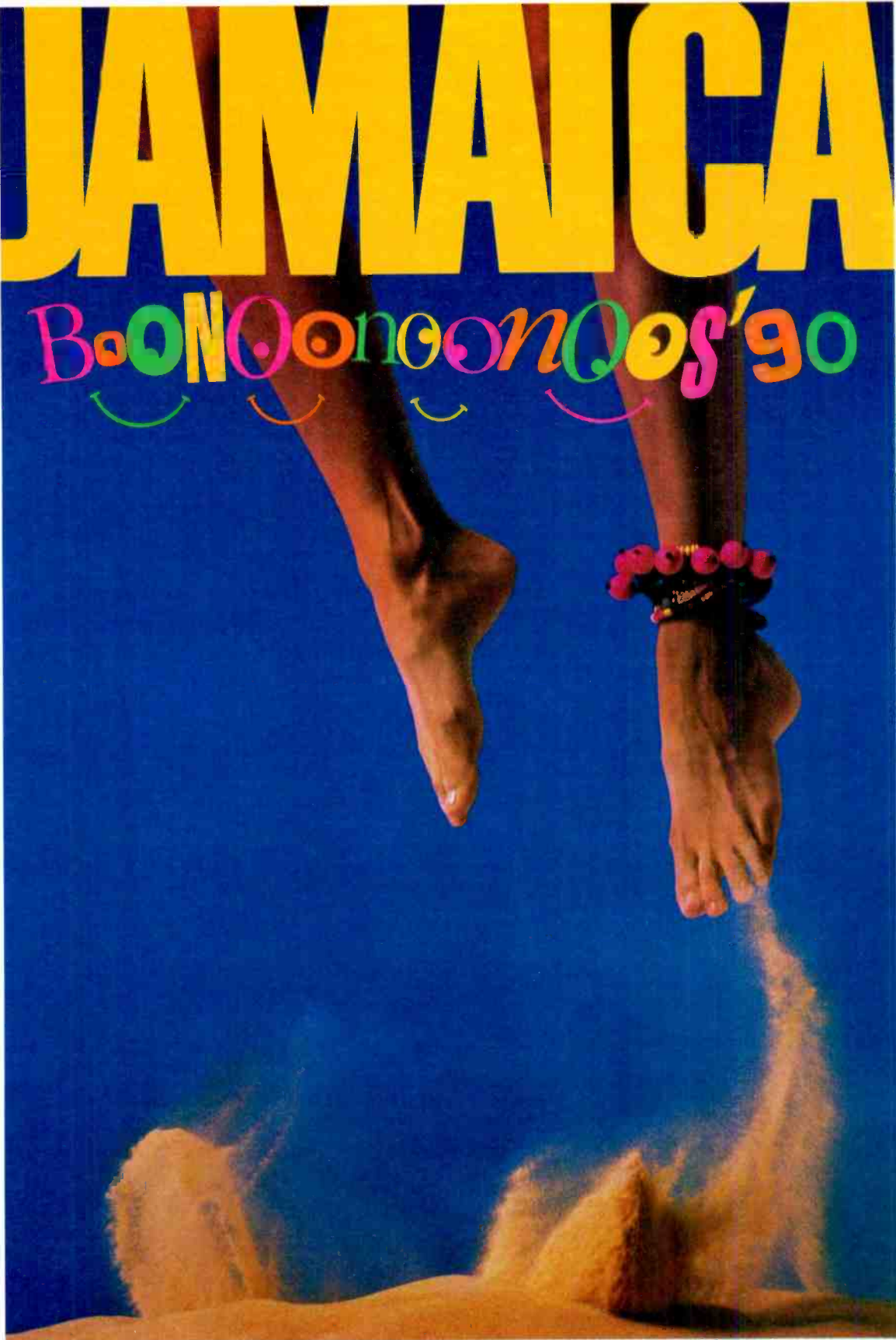
Culture, led by Joseph Hill, right, regularly tours the U.S. (Photo: Jan Salzman).

Donovan was also featured in last year's USA tour dubbed the "Mango Reggae Express" (Photo: Brad Metzger).



JAMAICA

BONNONGONONGS'90



HIP-HOPPING

(Continued from page R-3)

core street gangs in the 1970s. A fundamental difference, of course, was the breakdancing and graffiti although areas like Harlem had its own form of patois.

Roots, rock, reggae suffered a setback with the death in 1981 of Bob Marley who, with the support of Island's Chris Blackwell, had risen to world prominence in the 1970s. Dancehall or DJ reggae rose out of this lull to become the preferred mu-

sic of the Jamaican masses. Rap, meanwhile, was looking for new inspiration. It found it in reggae.

The main development behind the reggae/rap/hip-hop link happened in 1985 when producer Lloyd "King Jammys" James, who himself had worked as an assistant to King Tubby, discovered computerized reggae via an ordinary keyboard. The song he created was the simple two-chord "Under Me Sleng Teng" sung by Wayne Smith. It became the most copied record in reggae history. And, it was this computerized technology which made Jamaican roots music

acceptable to black American ears. It was a sound similar to funky disco music.

Reggae, long hyped as the next big thing, finally found the means with which to reach its long sought after mass audience in 1988 when Augustos "Gussie" Clarke, currently Jamaica's top and most in-demand producer, had a "crossover" hit with "Telephone Love" sung by the sultry J.C. Lodge. The rhythm was played by musicians Wycliffe "Steelie" Johnson and Cleveland "Clevie" Browne, the hottest rhythm section this side of Sly & Robbie.

But 1989 really signalled the start of the worldwide acceptance of the reggae/rap fusion.

This success showed that rap could make it even without the endorsement of the traditionally hard-to-crack black American radio stations' airplay. It got the thumbs up from the pop establishment, which, surprisingly, mostly turned its back on rap.

Now, however, the Grammys have a rap category and exponents of the form appear with increasing regularity within mainstream advertising and on primetime television.

"Sorry," a Gussie Clarke-produced cover of Tracy Chapman's "Baby Can I Hold You," held together by its infectious Steelie & Clevie computerized reggae backbeat, burst into Billboard's singles chart earlier this year.

Shelly Thunder broke through in New York with "Kuff," while KRS-One, Masters Of Ceremony, and Just Ice, all rappers with Caribbean connections, combined roots and raggamuffin, dancehall parlance for tough, yard-style sentiments, into their raps.

In London, Jamaican-born Daddy Freddy, who has earned himself a Guinness Book of Records place for being the fastest rapper alive, along with his sparring partner Asher D broke through with his raggamuffin style. And, without major label support, a DJ duo called Frighty & Colonel Mite (Profile Records) topped all of New York's urban contemporary radio stations with their "Life (Is What You Make It)" hit.

Now, the big labels are showing great interest in reggae music, a far greater interest than their previous flirtation with the genre in the 1970s when its most visible spokesman, Marley, was at his irie heights.

The majors have already signed up a slew of acts including the following: Ziggy Marley & the Melody Makers, Junior Tucker and the Word (Virgin); Maxi Priest (Charisma), Aswad (Island), Steel Pulse (RCA), Shinehead (Elektra), Shelly Thunder (Mango/Island), Third World (PolyGram), Lt. Stitchie (Atlantic), Native (A&M), and Freddie McGregor (Polydor).

Others who have experimented with the reggae/rap form include Steven Marley who rapped on the Melody Makers' "Look Who's Dancing" single; Tiger, who did a combination with the Fat Boys; Third World's Ibo Cooper on "Reggae Ambassador;" Junior Reid with Cold Cut on "Stop This Crazy Thing," Papa San, Lady G, Shabba Ranks/Krystal, particularly with their "Twice My Age" rap/singing combination which looks set to cross over into the U.S., a direction that producers Steelie and Clevie are increasingly getting used to.

As well as producing and/or playing on tracks/albums by Aswad, Shinehead, Junior Reid, Lt. Stitchie, J.C. Lodge, Freddie McGregor, and Gegroy Isaacs, they have also worked with former Soul II Soul songstress Caron Wheeler, U.K.-based jazz saxophonist Courtney Pine and requests from other artists of this caliber are flooding in.

Reggae, dancehall style, is indeed going places. Murray Elias, A&R executive at Profile Records, which has Run-D.M.C. and Rob Base on its books, in a Rolling Stone report (March 8, 1990), said, "I think [dance hall music] is something that can sell records in all of America." Not just America, some might contend, but globally.

But while reggae dancehall is beginning to enjoy international popularity, rap has started to alienate some by becoming hardhitting with artists like Public Enemy, Ice T, NWA (Niggers With Attitude), 2 Live Crew, Eazy E, King Tee, MC Hammer, and Too Short leading the charge.

In similar manner to how Marley addressed the frustrations of Jamaica's ghetto disenfranchised, the rap acts (and movements such as the KRS ONE-led "Stop the Violence")

(Continued on page R-18)

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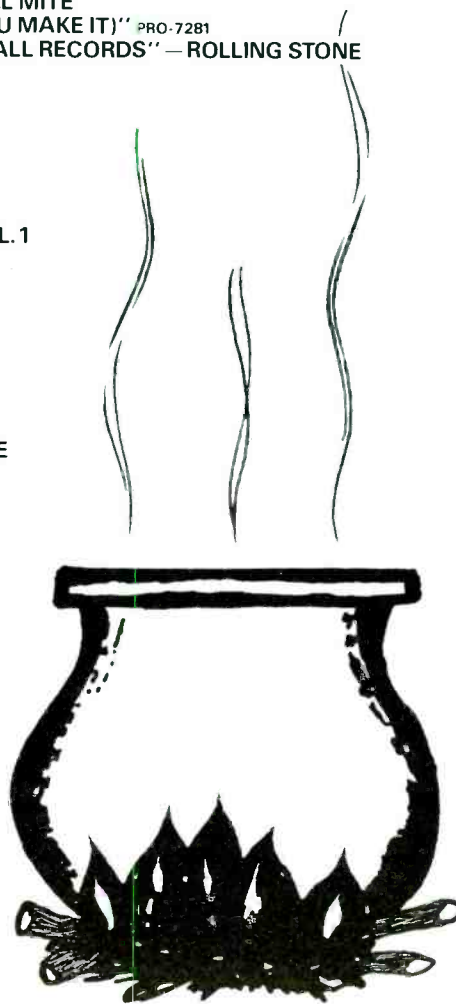
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ARTIST	TITLE	MATRIX #	CONFIG.
Yellowman	Blue Berry Hill	RRTG 7700	LP-CASS-CD
Gregory Isaacs	Watchman of the City	RIF-WL 93000	LP-CASS-CD
Pablo Moses	Live to Love	BS. 12003	LP-CASS-CD
Various	Reggae Superstars Vol. 1	RN-JL 0101	LP-CASS-CD
Yellowman & General Trees	Reggae Calypso Encounter	RGU 88000	LP-CASS-CD
Black Uhuru	Live in New York City	RRTG 7701	LP-CASS-CD
Yellowman	Sings the Blues	RRTG 7702	LP-CASS-CD
General Trees	Reggae Muffin	RRTG 7744	LP-CASS-CD
Machel Montano	Dr. Carnival	RRTG 7703	LP-CASS-CD
Carlene Davis	Reggae Songbird	RRTG 7705	LP-CASS-CD
Winston Hewitt	Ten Reggae Hits	RRTG 7706	LP-CASS-CD
Various	The Best of Reggae Dance Hall Vol. 1	RRTG 7707	LP-CASS-CD
Babla/Kanchan	Hot Hot Soca	RRTG 7708	LP-CASS-CD
Sanchez	Greatest Hits Vol. 1	RRTG 7709	LP-CASS-CD
Dennis Brown	The Sweetest Girl	RRTG 7710	CASS-CD
Mighty Diamonds	Greatest Hits	RRTG 7711	CASS-CD
Mighty Diamonds	Get Ready	RRTG 7712	LP-CASS-CD
J.C. Lodge	Real Enemy	RRTG 7713	LP-CASS-CD
Dennis Brown	I Believe In You	RRTG 7714	LP-CASS-CD
Freddy McGregor	My Time	RRTG 7715	LP-CASS-CD
Heptones	Reggae Rockers	RRTG 7716	LP-CASS-CD
Ethiopians	Better Days	RRTG 7717	LP-CASS-CD
Yellowman	Slave Call	RRTG 7718	LP-CASS-CD
Various	King of the Dance Hall	RRTG 7719	LP-CASS-CD
Shelly Thunder	Legends of Reggae	RRTG 7730	LP-CASS-CD
Andrew Tosh	Kuff!	RRTG 7731	LP-CASS-CD
Various	Original Man	RRTG 7732	LP-CASS-CD
I-Kong & Jahmaica	Reggae Dance Hall-All the Hits	RRTG 7733	LP-CASS-CD
Gregory Isaacs	Reggae Superstars Vol. 2	RRTG 7734	LP-CASS-CD
Chalice	Africa Calling	RRTG 7736	LP-CASS-CD
John Holt	The Unforgettable	RRTG 7737	LP-CASS-CD
Dennis Brown	Catch It	RRTG 7739	LP-CASS-CD@
Denroy Morgan	Reggae Vintage Classics	RRTG 7740	CASS-CD
Various	Good Vibrations	RRTG 7750	LP-CASS-CD@
Paula Clarke	Stand Firm/Dub	RRTG 7751	LP-CASS-CD@
Various	The Best of Dance Hall Vol.3	RRTG 7752	LP-CASS-CD
Gregory Isaacs	Reggae Legends	RRTG 7753	LP-CASS-CD
Bob Marley/Wailers	Reggae Songstress	RRTG 7754	LP-CASS-CD
Lee Perry/Upsetters	Hot Hot Soca Vol. 2	RRTG 7755	LP-CASS-CD
Admiral Bailey	Who's Gonna Take U Home	RRTG 7756	LP-CASS-CD
Tiger	All the Hits	RRTG 7757	LP-CASS-CD
Black Uhuru	Science Again	RRTG 7758	LP-CASS-CD
Home T Four	Reggae Dance Hall Sensation	RRTG 7760	LP-CASS-CD
Ken Booth	Love Dub	RRTG 7761	LP-CASS-CD
Chaka Demus	Red Hot	RRTG 7762	LP-CASS-CD
Johnny P	Call Me	RRTG 7763	LP-CASS-CD
Tuffest	Reggae Dance Hall Sensation	RRTG 7764	LP-CASS-CD
Wailing Soul	Reggae Dance Hall Sensation	RRTG 7765	LP-CASS-CD
Courtney Melody	Reggae Dance Hall Sensation	RRTG 7766	LP-CASS-CD
Gregory Isaacs	Storrry Nights	RRTG 7767	LP-CASS-CD
Papa San/Gregory Peck	Bad Boy Reggae	RRTG 7768	LP-CASS-CD
Various	Let's Go Dancing	RRTG 7769	LP-CASS-CD
Lee Perry (Scratch)	Reggae Dance Hall Sensations	RRTG 7770	LP-CASS-CD
Frankie Paul	Reggae Sound War Vol. 1	RRTG 7771	CASS-CD
Max Romeo/Upsetters	Reggae Sound War Vol. 2	RRTG 7772	CASS-CD
John Holt	Messenger From Yard	RRTG 7773	CASS-CD
Gregory Isaacs	Detrimental	RRTG 7774	CASS-CD
Sugar Minotti & Youth Promotion	Transition	RRTG 7775	CASS-CD
Lee Perry (Scratch)	Here I Come Again	RRTG 7776	CASS-CD
Johnny P.	Cor-sequence	RRTG 7777	CASS-CD
Roland Alphonso & Jerry Johnson	Let's Go Dancing	RRTG 7778	CASS-CD
Various	Let's Go Dancing	RRTG 7779	LP-CASS-CD
The Jays	Let's Go Dancing	RRTG 7780	CASS-CD
Frankie Paul	Let's Go Dancing	RRTG 7781	CASS-CD
Wayne Smith	Let's Go Dancing	RRTG 7782	CASS-CD
Various	Let's Go Dancing	RRTG 7783	CASS-CD
Tiger	Let's Go Dancing	RRTG 7784	CASS-CD
Gregory Isaacs	Let's Go Dancing	RRTG 7785	CASS-CD
Various	Let's Go Dancing	RRTG 7786	CASS-CD
Frankie Paul	Let's Go Dancing	RRTG 7787	CASS-CD
Various	Let's Go Dancing	RRTG 7788	CASS-CD
Frankie Paul	Let's Go Dancing	RRTG 7789	CASS-CD
Various	Let's Go Dancing	RRTG 7790	CASS-CD

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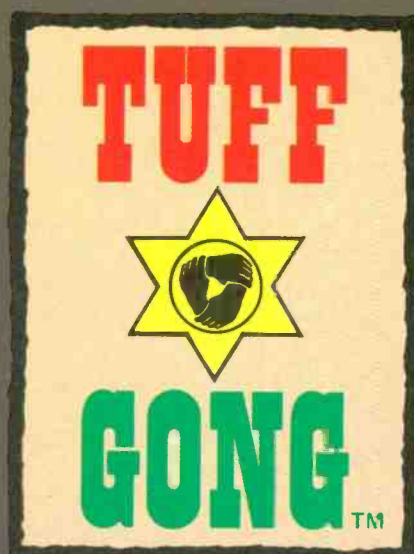


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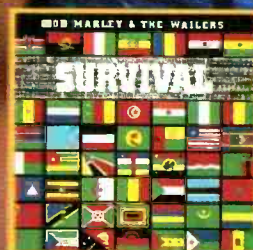
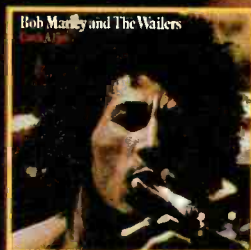
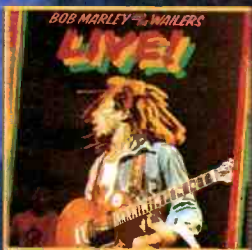
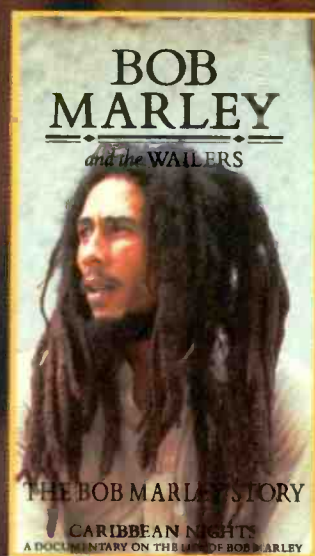
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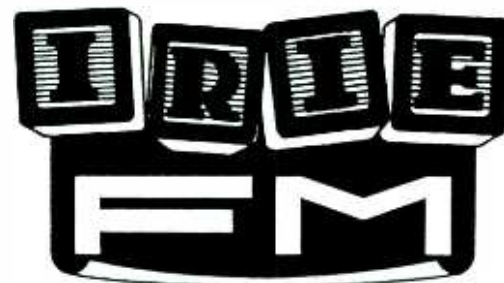


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REGGAE TODAY

(Continued from page R-10)

strategies . . . learned not to depend on one source. We did much more groundwork and tried different sources. All these sources together are working very effectively.

FRANCOIS, Radio Personality, F.A.M.E. FM (RJR): The trend will be for (traditional) reggae to be the driving force. I don't think dancehall will have an international impact . . . dancehall to me is another form of Jamaican music, not reggae. There is a serious comeback of reggae in Jamaica—Third World, Gregory Isaacs, and Dennis Brown can all get big internationally, and Ziggy already is. And we can't forget the newcomers like Donovan and Foundation, the best new talent I've seen in a long time.

RANDALL GRASS, VP A&R, Shanachie Records: Reggae's popularity has grown tremendously as evidenced by: 1) pop success by Ziggy Marley, UB40, Foxy Brown, J.C. Lodge and others; 2) more crossover radio play than ever before; 3) the routine use of reggae beats and style in rap; 4) black youth getting into reggae for the first time; 5) a new generation of young white fans joining the baby-boomer core of reggae fans; 6) the explosion of interest in world beat, of which reggae is an integral part and one of the most accessible styles.

Reggae will continue to grow without commercial play but needs it to really take off. Recent crossover reggae hits have shown that reggae will sell to pop audience if played on pop radio; with perhaps half of radio/TV commercials now using reggae/Caribbean music, there is no longer any reason for pop radio to shy away from reggae.

Reggae/rap fusion are definitely softening up the market for reggae. It's made reggae an accepted—and hip—part of the scene, a cutting-edge element. Many other artists besides rap artists are routinely using reggae as an integral part of their music, including Bonnie Raitt on her Grammy-winning LP.

We do not necessarily try to present reggae in a more commercial light unless the particular artist—say Judy Mowatt or Bunny Wailer—naturally lends herself/himself to commercial presentation. Instead we try to give the artist higher visibility in the press and in-store through aggressive marketing and by servicing the grass-roots network of non-commercial radio. Also we use artist tours as a way to increase visibility and sales through aggressive promotion. Bob Marley became a huge star in America even though he never had a radio hit.

JOHN HAMMOND, Director of Marketing, Rykodisc: We see continued growth in the format among the interested, diverse music consumer who makes up our core audience, and we look to expand that significantly over the next decade.

The occasional Big Crossover Reggae hit indicates that there clearly is an audience for reggae among mainstream consumers, but we don't pin all our plans for marketing reggae on things like that.

I think you can trace the success of things like Shinehead or UB40 to the fact that they stay true to their roots while creating a valid "fusion" of reggae with other forms. These musical minglings are always very exciting releases, and will definitely go far in bringing reggae to new audiences.

We feel that both reggae and dub are of high interest to the "alternative music" consumer and are targeting diverse groups through print ads and radio campaigns. And that means more than just college radio—we work hard with NPR and community stations with progressive commercial radio, and lots more when it makes sense.

NEIL COOPER, President, ROIR/Reachout Int'l: In 1980 I was just getting into reggae as a fan, largely because of groups like the Clash, Ruts, Members—all U.K. punk bands who developed the punky-reggae sound. I think today reggae is becoming increasingly popular with non-Jamaicans—this includes whites, Indians, Africans, Chinese, etc. It has always been the main music of Jamaica.

A hit by a white group with a reggae beat (i.e. the Police) or a random smash novelty song or ballad by a Jamaican reggae band. Frankly, I think reggae will always be primarily for specialists—particularly over the long run.

Rap owes a lot to reggae, particularly toasting and also the dub sound of producers like Niney, Scratch and Mad Professor who were doing hip-hop and house mixes long before anyone else. I think rap/hip-hop/reggae/ska/dub fusion will be fantastic. The rap groups make lots of dough, most reggae artists and producers always have empty pockets.

U.S. major labels will jump on the bandwagon only to follow a hit, if it ever occurs—and it probably will according to the law of averages.

ROIR is releasing more and more crucial recordings of dub and reggae. The market is easily targeted and comprised at this moment of fanatic fans—very similar in their devotion to the mentality of the jazz collector. At ROIR we have no interest in presenting reggae in a more commercial light.

CHRIS CHIN, VP, VP Records: The rise of independent com-

panies in the American markets brought on by the breakthrough of rap music into the mainstream along with the association of rap with the actual reggae sound has created another avenue of acceptance. What has kept the beat going and giving it a foundation for resurgence is its local ethnic base, for regardless of its waning mainstream commerciality, it remains a value/economy within the immigrant Caribbean communities. It is through these communities that the fusion with rap music has occurred, much like how it fused with the "punk rockers" of London.

This new fusion with rap and the whole acceptance of "Street"/"World Beat" music by the mainstream industry gives our company an increased opportunity to expand ourself beyond our ethnic base. To capitalize on this surge of popularity, we are expanding our distribution by associating with major independent distributors, presenting our catalog in a more com-

mercial manner with better artistic presentation and bar coding of our products.

DAN KEMER, Managing Partner/Talent Buyer, Splash In The Flats Club, Cleveland: On a regional level, I see a lot more support for touring reggae bands. Bands that may have two or three releases on their own label are now receiving support from corporate sponsorships (Miller Genuine Draft band network, Salem Soundwaves, etc.), which is opening up the reggae audience outside of college radio. On a national level, I believe that we will be seeing reggae take the same route that rap did in the late '80s. The variety of cable networks (VH-1, A&E channel, etc.) and the loosening up of mainstream radio will make reggae the music of the '90s.

Reggae music has been stereotyped as the crucial rootsy Bob Marley sound for the past 20 years. I think the '90s will break
(Continued on page R-19)



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GLOBAL LEVEL

(Continued from page R-1)

throwing through the tropical air. Although the energy of dancehall is still intact and people like Gussie Clarke and Steeley & Clevie are carrying it to the world market via the current, hot melding with rap, the trend is definitely turning away from the negative aspects of the DJ form. And conscious or spiritual reggae is making a serious comeback. Jason Lee of Sonic Sounds, Jamaica's largest distributor, says that "starting this year, the singers have begun to return. . .there are many more reggae singers on the radio. What we've found is that DJ releases sell fast for three weeks and then die very quickly. A singing tune, or do-over [cover], like Freddie McGregor's 'Prophecy,' Kotch's 'Cruisin',' the Word's 'Two White Girls Pon A Minibus' will sell for over a year and over that period will outsell the DJs."

International acts that were dormant or ignored at home during the dancehall phase are suddenly back in the local limelight. Third World, Ziggy Marley & the Melody Makers, and the I-Threes (Rita Marley, Judy Mowatt, and Marcia Griffiths) are once again visible players in Jamaica's music scene. Public taste, so narrow in recent years, is opening up again following the lead of influential radio DJs like Francois (FAME FM) and Barry G (JBC). Also "sets," the huge, traveling sound systems that provide the dancehall scene with its music, are diversifying. "Conscious" sets like dub poet Mutabaruka's Blakk Muzik are providing an alternative to the unvarying DJ diet offered by existing systems. Signs like these are an indication of healthy growth of homegrown reggae.

Nothing happens before its time and the consensus of those who produce it, play it, and direct its course is that, in 1990, reggae is getting a second international chance. For the first time, reggae has a realistic hope of breaking big in the U.S.—audiences know the sound and, more importantly, they like it. Almost every major label has a reggae act on its roster and some labels, like PolyGram/Island/Mango and Virgin/Charisma/Ten Records have quite a few. In fact, Virgin, along with its Charisma and Ten labels, seems so successful with reggae acts that industry comment is that Virgin has taken over from Chris Blackwell's Island Records as reggae's main promoter (espe-

cially since Virgin snatched Ziggy Marley, and a couple of other acts Blackwell wanted, out from under Island's A&R plans). Says Charisma President Phil Quartararo, who before moving to Charisma, "worked quite a bit with Ziggy," in explaining Virgin's perceived lead, "[the position] of leading reggae act was up for grabs when we signed Ziggy. Now, for better or worse, Ziggy is the premier reggae artist in the world—he's got that magic name. And the label that is perceived to have the market leadership role is the one that has artists on the charts, as we had Ziggy and UB40 last year and will have Maxi Priest [Charisma] this year."

But, despite his disappointments, Blackwell is back into the music he temporarily deserted in a big way. Not only has Island/Mango signed a slew of reggae artists (including Jamaica's Donovan, Foundation, and Marcia Griffiths, London's Aswad and New York's Shelly Thunder), but Blackwell has bought the Marley Estate and all the reggae market influence that brings, and is now once again a resident of the island with an Island Communications office in Ocho Rios. Island Records will operate from Kingston in tandem with Bob Marley's Tuff Gong Records which, Blackwell says, he will be "getting alive and going again" now that the Marley Estate purchase is basically settled. Asked about Virgin's apparent lead in reggae, Blackwell agrees. "I think that's true. In the last couple of years, Virgin had done very well with Maxi Priest and Ziggy. But this summer we'll be coming back strong with Aswad, who will, I'm sure, be very, very big." Blackwell adds that by Island Records having an actual structure set up in Jamaica through which acts can be developed, coupled with Mango Records now being a separate company rather than a label of Island, "we will be able to be much more aggressive both with acts we already have and other acts we plan to sign."

That Blackwell has chosen to base Island Communications on the northcoast rather in Kingston, where Jamaica's music-related business all traditionally happens, is telling and is part of a growing industry presence in the area over the last three years. Much of the talent Blackwell has signed comes from the north shores, as do several other acts that are about to sign with, or have received offers from, big labels.

Also situated on the northcoast is Karl Young's Grove Music complex consisting of Grove Recording Studio, White River

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REGGAE MUSIC

Reggae (an outdoor concert site where reggae will be present "live and direct" as well as filmed for syndication), and Grove Broadcasting Co.'s IRIE Radio, one of three new FM stations (the other two being Mandeville's KLAS and Montego Bay's WAVES) granted licenses by the Jamaican government. "IRIE radio," says Young "is a bold venture [in that] it is the world's first 24-hour reggae radio station. But, I'm willing to take the risk . . . reggae deserves a break in Jamaica." Adds vice chairman Lloyd Stanbury, "Jamaica should have had a reggae radio station from the beginning."

Reggae didn't get much Jamaican airplay at all in the '80s. Instead, Jamaica got a radio diet of mostly black American M.O.R. and oldies mixed with a bit of country and Soca (the music of choice of Jamaica's middle-class). What reggae did get played (paid for at the rate of Ja\$5,000 a tune, with another \$5,000 needed for the No. 1 chart spot) was strictly dancehall. Tightly controlled playlists and payola are still very much the norm, but there are growing pockets of resistance and definite indications of change. Yet, even without payola, the fact that the charts are compiled by counting sales of vinyl 45s (which have a life after world death in Jamaica) gives a distorted picture of public popularity. A vinyl hit sells about 7,000 copies but other songs can be purchased on cassette (legal or pirated) thousands of times without showing up on the charts. Several singles of last year—like Junior Tucker's "Don't Test," and Rockabessa's "Satisfaction"—made an impact on the industry and on the market without getting appropriate chart recognition. And even Junior Reid's "One Blood" (which got the Jamaican Music Industry Award or "JAMI" for Best Song of 1989) had sold 15,000 copies before it was even acknowledged as the top song of the land. As for silver and gold certification, it does not yet exist here.

Crucial to the health and future development of Jamaican-produced music and talent is the enactment of the Copyright Law, the law that has been so long promised and still not been delivered. The current promise: "Later in 1990, probably in July," says Donna Scott-Boorasigh, permanent secretary in the Ministry of Information and Culture. Also, required, if reggae is to make it out of ethnic and into pop in the '90s is an increased knowledge of how the global music industry works within the ranks of performers, producers, promoters, and

managers. Talent with world potential is here in abundance, what is still in short supply is the ability to present it to the world in proper packaging.

But what exactly is the reggae of the '90s? "Reggae is now world music," says Chris Blackwell, and few would argue with that assessment. Although the roots of reggae remain solidly in Jamaica, the branches have "gone foreign" and prospered.

In the U.K. where music is less segregated than in the U.S., and reggae has "held its corner" for a number of years, there has lately been a spurt in sales and strong visibility on the charts. Soul II Soul (Virgin), one of 1989's most influential pop groups, is reggae based—both musically and culturally—and UB40 and Beats International have both had big reggae hits this year. New albums from Maxi Priest (Charisma), Aswad (Island/Mango) and Steel Pulse (MCA) are likely to keep reggae up there for the rest of the year (not to mention London's "Massive" compilation album which is quietly selling thousands and Jive's Wee Papa Girl Rappers). And, reggae distributors like Jetstar, which has shown marked sales growth in the past year, are very optimistic about reggae's U.K. future.

The U.S., which has proven so impenetrable in the past, is certainly showing signs of opening up to the genre, particularly in the reggae/rap area. The fusion of dancehall reggae and rap—both being rhymed words over rhythm—brings in the black Americans who until now have been deaf to reggae. Reggae has always been a black music with wider white appeal than black and this new audience—and new music—will have heavy global impact. Sly & Robbie, Shinehead, Queen Latifah, Shelly Thunder, KRS-One, Third World, Steely & Cleve, Lieutenant Stitche and Frigthy and Colonel Mite are leading this movement.

Ziggy Marley & the Melody Makers have also widened reggae's reach and Virgin shows no signs of letting up on pushing this act. Also of interest is the high number of reggae groups (many of mixed color) that were bred and born in the U.S. And labels like RAS (which also distributes) and Shanachie, that specialize in the "one drop rhythm" are selling like never before. "All of a sudden," says RAS founder Gary "Dr. Dread" Himmel-farb, "we had a 30% increase in growth in the '88-'89 period after a steady 10%-15% in previous years."

Japan not only loves reggae, it makes its own. Groups like Sandi & the Sunsets have combined reggae's drum and bass

with traditional Japanese instruments and it works. Japan even boasts its own DJ who rides the rhythm "inna wicked oriental stylee." As for Jamaican stylee, a Japanese tour is one of the most satisfying (in terms of attendance and appreciation) that Jamaican artists can do.

Europe, especially Germany and Holland, was sold on reggae by Bob Marley and remains loyal to the music of Jah Rastafari. Conscious (spiritual or roots reggae) rules on the Continent and artists like Third World, Burning Spear, Dennis Brown, and Jimmy Cliff all play to packed houses. "1990," says Copeland Forbes, a manager of Marcia Griffiths and one of Jamaica's most experienced road managers, "looks to be the best year ever for reggae in Europe . . . we have so many tours lined up . . . reggae is definitely happening." Even Scandinavia has large reggae followings. and, adds Forbes, "So does Israel."

The affinity Africans feel to reggae is summed up by the tales told by Copeland Forbes of a sold-out Jimmy Cliff show when a man scaled a seven-foot fence with security dogs ripping apart his legs, "the man said that he had walked for 10 hours to reach Jimmy's show and that the price he had paid in exhaustion and injury was all worth it once the music began to play."

Meanwhile, back in the U.S.S.R. a man named Mergen Mongush writes to Jamaica from Siberia to say that "reggae has a lot of fans in Kyzyl, a small Soviet town in huge, cold Siberia," and albums of reggae artists are highly valued because of strong demand and no supply.

The image of reggae as the exotic music of ganja-riddled dreadlocks is far from the current truth. As reggae moves into the '90s, drug use has diminished greatly, and whilst the roots of reggae cannot, and should not, be separated from their spiritual heritage, a distinctly secular path has also emerged. One Love, Two Musics!

But, are the two roads of reggae really mutually exclusive? Does it have to be an either/or situation as many originally feared? Some think not. On the contrary, peaceful coexistence seems not only wiser but necessary for reggae's continued growth. In fact the only thing that can hinder reggae's big second chance is the absence of a unified vision. With a whole that is greater than the sum of its parts, reggae gone clear.

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HIP-HOPPING

(Continued from page R-8)

campaign and Zulu Nation) have the survival of the underclass community at heart.

These rappers, like their Jamaican

and European counterparts, are commentators on the prevailing social conditions. And, as the streets where they are from become more raggamuffin, meaner, so too is their music.

Although the aggressive delivery of this philosophy seems to be the primary preoccupation of some acts,

others exist which question the concept that aggression and raggamuffin style should be the main element. De La Soul is one such group. Their music is tempered with humor and is no less valid for it.

In the ghetto the wearing of gold jewelry is still considered a status symbol. It shows your neighbors you have reached a certain (real or imagined) position of affluence. The more gold you wear is the more "Don" conferred status and consideration you are given. And, even in the fashion field, the connection between rap and reggae is distinctly similar. From the wearing of Fort Knox amounts of gold chains ("cargoes") to the wholesale use of Jamaican patois in their lyrics, an increasing number of American rap stars are catching the Jamaican style.

It is now very difficult, in fact, to separate the two cultures. You are now just as likely to see in a Jamaican dance hall (as you would conversely in New York), acts, and their "crews," "possess," or massives dressed in any combination of the following:

Kangol caps with peaks turned backward, unlaced Desert Eagle tennis trainers, flat-top hair cuts with a name, slogan, or sign etched onto the side invariably in "shocking out" colors; leather neck chains with maps of Africa or slogans such as "Free Mandela" etched in the rastafarian colors of red, gold, green, and black, and the riding of bikes bearing names such as Ninja, Interceptor, and Hurricane.

Among the female camp one will see a predominance of lace, silk, gold, or silver lame outfits; the tightest of see-through pants displaying french cut and g-string underwear, multi-colored hairstyles, skintight bicycle suits, earrings made in the shape of half-eaten apples, skulls, dollar signs, maps of Africa/Jamaica/America and hairstyles with exotic names like one-eye Jack, finger wave, helicopter, pineapple, salt & pepper, and chinese.

The object is to attract attention, and the language within the dance halls is gruff, rough, strictly raggamuffin style. It is not the place for the faint-hearted but it is a cool display of solidarity when youths from different continents can "cross the line and come together" through the mutual interest, power, and influence of the reggae/rap/hip-hop culture.

As Ian McCann in the March issue of the Face puts it, "It's the same music with the same roots, arriving from different directions . . . the whole world is Jamaica now: everywhere, pure raggamuffin."

U.S. TOURING

(Continued from page R-6)

road. RAS Records, for example, has been touring their acts under the headline of the "RAS Posse" since 1984. They've had four major tour packages out on the road, including J.C. Lodge, Michigan & Smiley, Israel Vibration, Mikey Dread, Freddie McGregor, and the Roots Radics in various configurations. Doctor Dread, president of the Washington D.C.-based RAS label, loves to join his groups on tour. "It puts me in touch with what's really happening on the street," states the good doctor.

Mango Records, a division of Island

Records, who have been dealing with reggae for more than 15 years, sent out the "Mango Reggae Express" in the fall of 1989 where they successfully showcased newcomers Donovan and Foundation. They carefully planned and orchestrated this debut tour of relatively unknown, but primo artists, by holding a press junket in Jamaica in July where journalists were flown down to see the artists perform. This was followed up by a press reception for them in Montego Bay last summer during the annual Reggae Sunsplash festival which attracts not only U.S. press and radio, but international media. "By the time the groups reached the U.S. for the fall tour," says Hooman Majd, Mango's West Coast director, "the press was already familiar with them and gave them lots of exposure." Both Donovan and Foundation were also garnering airplay on their new albums from the loyal network of predominantly non-commercial reggae radio broadcasters. "We like to support a tour when the artist has a current release on the market," says Majd.

The Boston-based Heartbeat label will be sponsoring their first tour this summer, showcasing artists Sugar Minott, Chris Wayne, and Little John. New albums by each artist will be released in conjunction with the tour.

New York-based promoter Dahved Levy has had unequalled success with bringing reggae to broader audiences, particularly young black Americans. He programs reggae with rap, house, and even calypso in the clubs he's associated with. He then has an artist like J.C. Lodge, Foxy Brown, or Shabba Ranks, appear live, doing only a couple of tracks. Similarly, Frankie Crocker's return to the airwaves of WBLS in New York City, has enabled reggae to reach wider audiences. Known as an innovator and trendsetter in the '70s, he's back stronger than ever in the '90s, mixing Jr. Reid, Foundation, Foxy Brown, Colonel Mite & Frigthy, Steel Pulse, Third World, and Ziggy Marley with the more popular urban chart-topping groups.

It is college and non-commercial radio, however, that does more to support reggae tours than any commercial station. While commercial radio may have made Marcia Griffith's "Electric Boogie" an urban-pop hit six years after its release, it's college radio which gives credibility and exposure to acts like Sugar, Foundation, Israel Vibration, Ini Kamoze, Dennis Brown, and Spear. Most reggae record labels have very solid relationships with these stations, and the smarter promoters do too, and that's how word is generated on these groups. They are the ones who help to sell records and concerts.

Destina Tonge, founder of Destina Management, based in New York City, has been managing reggae artists for just a year, but has already made inroads where some of the more established pros have fallen short. In many ways, she is responsible for getting Judy Mowatt (solo artist and member of Bob Marley's backing group the I-Threes) on her first complete U.S. tour just last year. While Judy's been on the road for many years in various configurations, this was a six-week tour where she performed in every market. Tonge feels in order to be a successful and effective (reggae) manager "sincerity

is the first thing needed and a real concern for the artist." She schools herself, researches everything, and includes the artists in all her plans. "The love and respect of the artist make my job that much easier," says Tonge.

Then there are the reggae magazines, the two most prominent being Reggae Report out of Miami, and The Beat out of Los Angeles. Both are a major source of tour support and reggae information. In the trades, the most supportive tipsheet has been CMJ's New Music Report.

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REGGAE TODAY

(Continued from page R-15)

that stereotype by introducing into the mainstream the variety of reggae styles including world beat, reggae/rock, dancehall, world soul, reggae/ska and hip-hop. Artists like Sting, Johnny Clegg and Ipso Facto have already been on the edge of mainstream and the '90s should take them over the top. As for acceptance by the mainstream, I think the market will cause a demand for it.

Reggae/rap music is fine for introducing reggae to a wider audience because it is usually a mainstream tune being covered in a reggae/rap style. Once the association is made, hopefully it will turn the audience on to other reggae artists.

It amazes me at the numbers someone like Lucky Dube can do in Africa (comparable to the sales Bruce Springsteen did with "Born In The U.S.A."), yet in the States he is an unknown to even those within the reggae scene. I think U.S. labels, other than Island and Virgin, and the print media are just now discovering the mass-appeal of reggae music. I believe the disparity in the past was partly due to the stereotypes people place on reggae and the reggae artists really did not do much to change that image. More artists are now realizing the importance of the

media for promotional support and are taking advantage of it.

ROHIT JAQESSAR, President, Rohit Records: We are witnessing the resurrection of culture reggae and dancehall continues to gain popularity. Combined, these audiences have made reggae more popular in 1990.

A goal of Rohit Records is to bring reggae music into the radio mainstream. It is important that radio starts adding more reggae into their programming. Not just reggae, but all music should be given a fair chance and radio audiences should decide on its mainstream potential. Thus far no such opportunities have been provided. Music as a whole gives everyone a chance to share cultural exchange, education and entertainment.

Reggae dancehall has injected freshness into rap and this continues to bring new audiences to rap, thus, keeping rap alive with excitement. It should be understood that rap was born in Jamaica and the fusion of reggae/rap has softened the U.S. market. This fusion is called dancehall and its popularity is on the rise. It is vital that radio fuses itself with its listeners' tastes. Radio audiences love reggae and there is plenty of great reggae available.

To present reggae in a more commercial light we have committed to spending more money on packaging. We finance recording studios both here and in Jamaica. By doing this, an

open door is being created for new talent. Rohit Records will also be sponsoring "Dancehall Across America" in 1991, a tour that will visit 65 cities across the country.

DIANE GURWITZ, Producer, Step Lively Productions/"Reggae Strong": Reggae music needs to be played on mainstream radio period, until reggae singles are rotated along with rock on the radio. Record companies will not invest in the kind of promotion, budgeting for videos etc., that is crucial for the reggae industry to succeed in the U.S. Additionally, reggae artists must perform in venues other than clubs which are too concerned with liquor sales—not music.

Yes, reggae/rap is helpful in authenticating the source of rap in the U.S.—which originated in the urban community via the Jamaican DJ and the fusion strengthens the vitality of the music all around.

"Reggae Strong" is the first nationally broadcasted television program to air in the U.S. We went up by satellite in 1987 and received letters from viewers as far away as Hawaii, Guam and Panama as well as throughout the U.S. We present international reggae artists in a cultural context so people can start listening to the Jamaican language and understand its background.

"Reggae Strong" has stubbornly persevered in breaking into the TV market in America, recognizing that the home video market alone might line our pockets but will give reggae the presence and visibility that is needed to break into the marketplace. Currently, we are on the air on WNYC-TV New York reaching a viewing audience of 16 million people.

STELLA McLAUGHLIN, Promotions/Sales, Gong Sounds Inc.: In our opinion reggae music is much more popular in 1990 compared to 1980 because of the influence of pop groups such as UB40 with their two-time hit "Red, Red Wine," Ziggy Marley reaching a whole new younger market, Third World crossing over to the R&B listeners, and most recently the fusion of rap music with the reggae DJs. We also have radio DJs such as New York WBL's Frankie Crocker programming reggae into their prime-time airtime.

For reggae to obtain mainstream acceptance, we believe it will take an all-out overall effort from the reggae artists, labels involved, radio and press to look at reggae music in a more professional light as well as an internationally accepted music form. We need the program directors to add reggae to prime-time playlists, and publications such as Billboard to be a pioneer reggae trailblazer and publish a reggae chart as the College Music Journal does.

Most definitely mainstream acceptance is the key to the success and goal for reggae music to reach the recognition it deserves.

We at Gong Sounds believe that the fusion of reggae/rap will
(Continued on page R-20)

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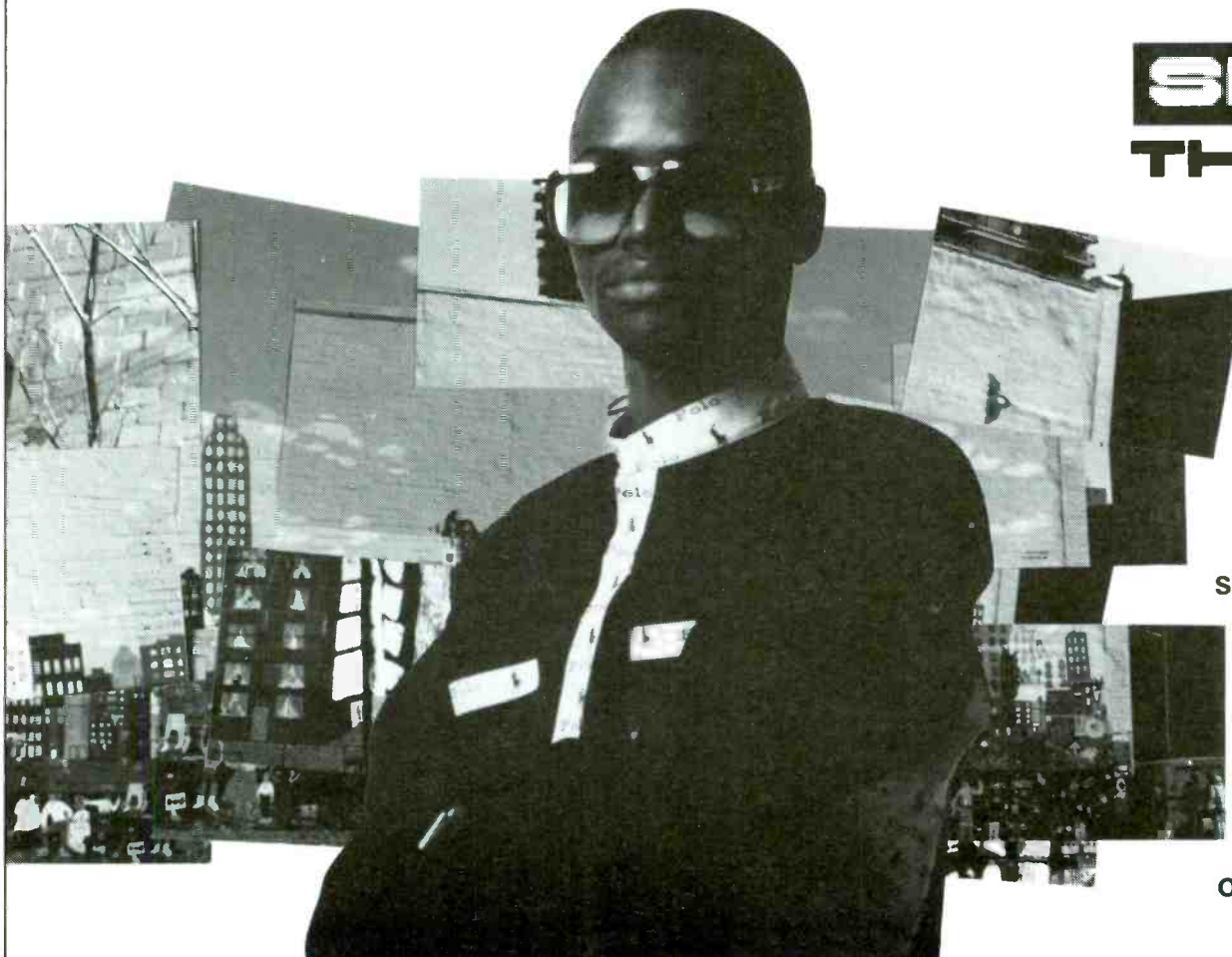
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REGGAE TODAY

(Continued from page R-19)

help soften the U.S. market by letting a wider audience have the opportunity to listen to more reggae through the rap.

ALAN KIRK, Promotions & Public Relations Director, RAS Records: Reggae is much more popular than it was 10 years ago. In fact, it has invaded the U.S. marketplace, appearing in major television commercials and, yes, finally making a dent in the impenetrable minds of commercial radio programmers across the U.S. Marcia Griffiths, Ziggy Marley, Third World and J.C. Lodge are just a few reggae artists who have spearheaded reggae's surge in popularity over the last couple of years. There has always been a devoted core audience for reggae music, which helped to keep the vibes up through the leaner years following Bob Marley's passing. Now with the raggamuffin/hip-hop/dancehall craze which is crossing over to the young Afro-American audience, reggae has a more diverse following than any other music form. Homeboys, deadheads and yuppies skanking to the same reggae beat; who'd a thought it.

Reggae music will exist with or without mainstream acceptance in the U.S. marketplace. If anything, the marketplace has to change for any new type of music to become popular, whether it be reggae, rap, metal, new age or whatever. If an audience receives enough exposure to quality music they will like it. It is up to the aforementioned, and maligned, I might add, radio programmers to determine what the audience can or can't handle, and if they decide to start playing Israel Vibration or Sister Carol during morning drive time on big rock or urban stations you can bet your buttons that sales would skyrocket. Look at what "Red, Red Wine," a 1983 reggae retread version of a Neil Diamond song by UB40 did in 1988, and tell me that a little creative radio programming can't make reggae as mainstream as any other musical style.

The college and community radio stations throughout North America deserve a lot of credit for keeping reggae on the musical map. Except for a few exceptions, commercial radio hasn't given reggae the time of day, while community and college radio have pumped out the reggae beat from Sitka, Alaska to Tuscaloosa, Ala. and everywhere else in between and around.

JULIE MACHAILOW, Business Manager, Fast Lane Productions: Reggae is much more popular in 1990 compared to 1980 for several reasons. In 1980 thanks to Bob Marley, reggae was beginning to make an inroad into American audiences, but there were hardly any reggae artists on the touring circuit in 1980 and before. Very few artists besides Bob Marley, Peter Tosh, Jimmy Cliff or Burning Spear were able to do any significant touring. These days not only is there a multitude of majors, mid-level and minor foreign reggae artists on the road, but also numerous U.S.-based groups that have been building strong regional followings since the mid-'80s.

Reggae is special in so many ways that it may never find mainstream acceptance. Reggae is an alternative music and should remain so in order to preserve its unique aspects. Perhaps some songs such as "Red, Red Wine" or artists such as Ziggy Marley and UB40 may get closer to mainstream acceptance than other reggae artists, but that has happened before with Johnny Nash's "I Can See Clearly Now" and Desmond Dekker's "Israelites" on commercial radio 20 years ago.

One thing I notice is it seems that Ziggy's and UB40's strategy to gain mainstream acceptance is to deny their reggae roots and attempt to market themselves as pop acts, not reggae acts. Maybe it has something to do with marketing? Spend a lot of money on advertising and you can sell just about anything, as we all have seen. The major labels do not have as much experience or networks for marketing reggae as they do other types of music.

O. DHONE JOHNSON, President, JAHMROCK Reggae Co.: Reggae has unbelievable potential in the '90s, however, reggae has not progressed to the level it was in the late '70s/early '80s. Major labels aren't really sure about the direction reggae is taking and, as a result, new reggae acts are not being signed. Established producer and pop/rock acts aren't using elements of the art form as much as they used to in the early days of the

(Continued on page R-22)

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Israel Vibration tours regularly despite their physical handicap (Photo: Mitch Goldberg).

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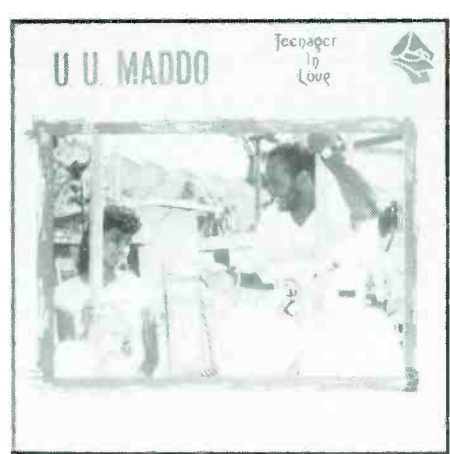
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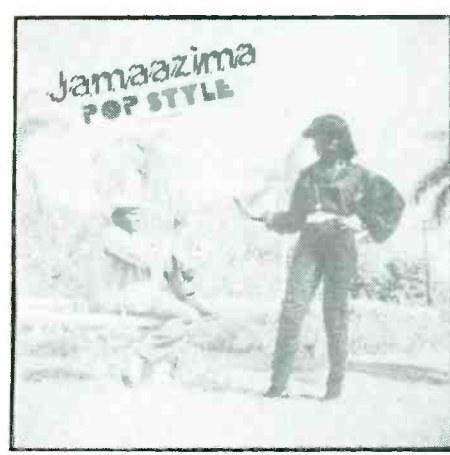
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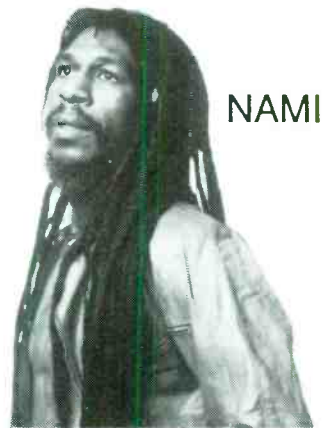
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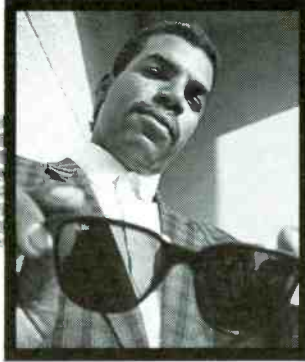
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REGGAE

REGGAE TODAY

(Continued from page R-20)

Police, Marley, Wonder, Costello era.

Established reggae acts continue to do consistent business (record and concert ticket sales), however, there is no new growth. These acts have consistently written great lyrics, but their production and arranging capabilities need updating for more radio and club play for them to tap into the mainstream. On the other hand, the new reggae acts who have broken in Jamaica are having serious problems breaking in the U.S. market, because of a number of reasons, including: they have extremely poor management; they demand extremely high dollars for performances, which promoters simply balk at paying, so they have limited exposure in markets other than New York, Miami, Toronto and Los Angeles (cities that have the highest concentration of reggae action); inconsistent marketing and performances (performing in low profile dancehalls), inferior quality in stage presentation.

Poor recording quality. Reggae has been frequently regarded as "message music." The lyrical content of the majority of the current reggae releases have lost its message and it's highly sexist. I wonder if that's why rap music is currently so popular?

Compiled by MAUREEN SHERIDAN and
Billboard Special Issues Staff



Africa's answer to Bob Marley, Alpha Blondy, struts the stage with Bible in hand (Photo: Lee Abel).

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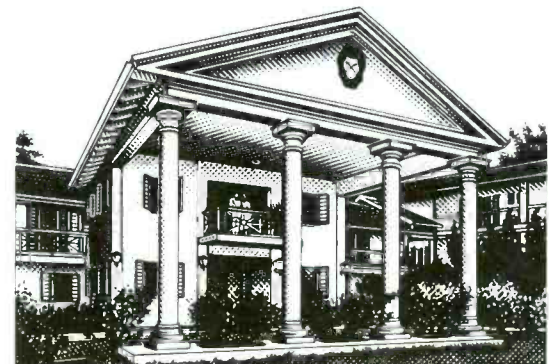


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SUNSPASHIN' THE U.S.

By M. PEGGY QUATTRO

The most successful foreign tour for Synergy Productions' Sunsplash reggae showcase has to be the U.S.

Since the first tour in 1985, Sunsplash USA has grown to become the most professional reggae tour organized in the States. L.A.-based Avalon Attractions, which has been booking the USA shows for six years, has watched the interest level grow from the 1,100 fans who came to the first San Diego show to the 9,000 who now almost fill the Irvine Meadows venue in Orange County, Calif.

Says Avalon GM Moss Jacobs, "Sunsplash USA shows are historically peaceful and non-violent gatherings . . . as opposed to the more 'gang boy' lifestyle."

From humble beginnings where a scant 21 shows were presented, Sunsplash USA now boasts some 42 shows booked for 1990. "We played 32 outdoor venues [amphitheaters] last year," says Synergy's Tony Johnson, "We never got rained out . . . but we did play in the rain."

Featured artists on the American leg of the tour have included the Mighty Diamonds, Black Uhuru, Freddie McGregor, Dennis Brown, Sugar Minott, Sophia George, Yellowman, Pato Banton, Steel Pulse, Marcia Griffiths, Toots, Half Pint, Gregory Isaacs, and Third World.

"California has always been strongest in terms of response," says Johnson, "Hawaii is always a warm crowd. But the Great Woods Performing Center in Mansfield, Mass. has consistently been one of our favorite locations. It was there that we had our largest single crowd, over 10,000 fans from all over New England."

Not content with producing these festivals and touring the world, Synergy has also amassed an impressive collection of audio and visual recordings beginning with "Cool Runnings—The Reggae Movie" followed by the 1983 live record collection, and the Sunsplash video collection.

The video collection includes: "Splashin' The Palace" with Black Uhuru, Sly & Robbie, Prince Buster, the Skatalites, and more; "The Sunsplash 10th Anniversary Dance Hall" with Tiger, Peter Metro and Dominick; "Reggae Sunsplash Dancehall '88" with Sanchez, Josey Wales, and Admiral Bailey; "The Best Of Reggae Sunsplash Vol. 1" with Bunny Wailer, Dennis Brown, George Isaacs, and John Holt; and "Reggae Sunsplash Dancehall '89" with Papa San, Lady G, Ninja Man, Flourgon, and Lt. Stitchie. Two additional videos are to be released soon.

The USA tour is currently traveling the country, concluding on July 8 in New York. Then it's back to Montego Bay for Sunsplash 12, scheduled for July 16-21, in its final presentation at the Bob Marley Performing Center.

Synergy has awarded National Promotions Syndicate of North Miami, Fla. exclusive rights to film and market the video of Reggae Sunsplash 12 featuring Ziggy Marley, Third World, Steel Pulse, Dennis Brown, Gregory Isaacs, Mighty Diamonds, Foundation, Donovan, Half Pint and others. NPS is also working closely with MTV to promote the concert and air exclusive MTV footage.

Larry Keyser, president of National Promotions Syndicate and project executive producer, says "offers for a double-live release from various labels are currently being considered.

"From an artistic standpoint, the material has a vibe that is simply overwhelming. From a production standpoint, the state-of-the-art equipment delivers a powerful, clean product." Keyser also cites the opportunity to package the festival into a radio series and promote tie-ins with Jamaican travel and premium giveaways.

Reggae Sunsplash, the world's biggest reggae festival, began in 1978 in Montego Bay, Jamaica. Originally designed to fill hotels in the off-summer season, it did not take long for it to do just that. Synergy Productions Ltd., formed by four young Jamaicans—Tony Johnson, Don Greene, Ronnie Burke, and John Wakeling—proved that reggae music, properly presented, could and would become an international tourist attraction.

What began as an idea to boost tourism in Jamaica has become a major boom for reggae worldwide.

CREDITS: Editor, Maureen Sheridan, Billboard's correspondent in Jamaica; Editorial by Michael Conally, a writer/photographer based in Kingston, M. Peggy Quattro, editor/publisher of Reggae Report based in Miami, and Amy Wachtel, writer/broadcaster (as "Night Nurse") specializing in reggae and based in New York; Photo Editor, Brad Metzger; Assistant Photo Editors, Maureen Sheridan, Jan Salzman, Mitchell Newberger; Cover background photography, Lee Abel; Cover & design, Steve Stewart.

the three R's of reggae



ras

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ALBUM REVIEWS

POP

► **MILLI VANILLI**
The Remix Album
PRODUCER: Frank Farian
Arista 8622

Following in the footsteps of fellow platinum posters Paula Abdul and Bobby Brown, one of last year's hottest acts fills the gap of time until new full-length releases with club-oriented remixes of previous hit singles. What sets this collection apart from the rest is the inclusion of four new tracks, most of which sound more like B-side material than future chart hits. Only "Can't You Feel My Love" has the muscle to generate pop radio action.

★ **THE PURSUIT OF HAPPINESS**

One Sided Story
PRODUCER: Todd Rundgren
Chrysalis 21757

Rundgren's mark is so evident here, it's almost as if he channels ideas through lead singer and songwriter Moe Berg—witness "New Language," "The One Thing," and "No Safe Place." Though not as innocently quirky as 1988's debut, "One Sided Story" still has enough wonderful wackiness wound around catchy melodies to make this Canadian band delightfully different. The humorous yearning so cleverly packaged in "Food" and "Shave Your Legs" alone makes this collection worth it.

THE HUMMINGBIRDS

LoveBuzz
PRODUCER: Mitch Easter
RooArt/PolyGram 838679

Jangly Oz-pop crossbred with Easter's Southern inflections deserves to be a big hit at college and alternative radio. A trio of vocalists, Simon Holmes, Alannah Russack, and Robyn St. Clare, and smart production raise this far above several like-sounding projects. Best bets: "Word Gets Around" and "Hollow Inside."

★ **JOHN DOE**

Meet John Doe
PRODUCER: Davitt Sigerson
DGC 24291

Former bassist and co-lead vocalist of L.A.'s seminal punk band X triumphantly enters the solo arena. Fronting a superb band that includes Television's Richard Lloyd and the True Believers' Jon Dee Graham on guitars, Doe smokes through a rootsy repertoire of hard-rocking originals. "Let's Be Mad," the impassioned "A Matter Of Degrees," and John Hiatt's "The Real One" are surefire calls for modern rockers and album rockers alike.

SHADOWLAND

The Beauty Of Escaping
PRODUCER: Pat Moran
Geffen 24286

After a first EP that showed some promise, L.A. quartet evidences qualitative growth on first full-length album. Fine guitar work by Darren Rademaker and Eddie Kurdzil move the songs along; "Miss Yesterday" and "Garden Of Eden" are among the most attractive cuts, which could be picked up profitably by both modern rock and album rock formats.

★ **VARIOUS ARTISTS**

Smiles, Vibes, And Harmony—A Tribute To Brian Wilson
PRODUCER: Barry Soltz
DeMilo 0004

Tribute records continue to proliferate, but this one may be the most charming yet. A surprising diversity of modern rockers, including Handsome Dick Manitoba, Das Damen, Sonic Youth, and the Original Sins, essay Beach Boys classics and Wilson solo tracks with great affection and vitality. Alternative jocks won't be able to resist. Contact: Room 1216, 596 Broadway, New York, N.Y. 10012.

JOHN FAHEY

God, Time And Causality
PRODUCERS: Terry Robb & John Fahey
Shanachie 97006

You could call it "The Latest Return Of Blind Joe Death": First album in five years proves anew that master steel-string guitarist Fahey anticipated new age picking by some two decades (albeit with a bluesier flavor than the genre usually admits). Superb recital of solo pieces, many of them remakes of familiar works, will delight acoustic connoisseurs and Fahey's always fervent group of cultists.

★ **CONSOLIDATED**

The Myth Of Rock
PRODUCER: Michael Alshearn
Netwerk/I.R.S. 82039

Trio sets out to smash cultural barriers and shatter standardized political attitudes—all on top of insinuating dance beats and feedback-fueled guitars. Jammed with samples, chants, and other assorted noises, frantically paced 20-track set is imaginative and riveting, if not always listenable. Modern rock should latch on to the rap/hardcore raver "Message To The People" and the frenetic "This Is A Collective."

BLACK

► **THE POINTER SISTERS**

Right Rhythm
PRODUCERS: Levi Seacer Jr., James Carmichael, Marti Sharron
Motown 6287

Pop/soul divas resurface after an extended absence with a new label and their most consistent, groove-potent album in years. First single, "Friends' Advice (Don't Take It)," is a dishy, funk-fortified workout, as is

NEW AND NOTEWORTHY

MARIAH CAREY
PRODUCERS: Rhett Lawrence, Narada Michael Walden, Ric Wake, Mariah Carey, Chris Tolan
Columbia 45202

Rarely does an artist arrive so clearly destined for major stardom as this extraordinary young singer. Mind-boggling debut displays an effortless soulfulness that reflects the influence of Aretha Franklin and (in her show-stopping falsetto swoops) the late Minnie Riperton. Carey also co-writes all material; single, "Vision Of Love," is a velvety stunner, while gospel-inflected "There's Got To Be A Way," rap-oriented "Prisoner," and luminous "I Don't Want To Cry" are obvious follow-up candidates for top 40, AC, and black smashes. Add to all this a massive label push and immediate radio and retail heat, and you've got a platinum mine.

REBEL M.C.

Rebel Music
PRODUCERS: Rebel M.C., Double Trouble, Smith & Mighty, Simon Law
Desire/PolyGram 843294

Potent debut by Brit-born rapper has already spawned two U.K. club hits: "Just Keep Rockin'" and first U.S. single, "Street Tuff." Intelligent and clever lyrics combined with tightly crafted hip-

the chunky-beated, club-ready "Man With The Right Rhythm." Interesting contrast is provided with the straight-ahead rocker "You Knocked The Love (Right Outta My Heart)," while lovely, well-sung ballads, "After You" and "Where Have You Been," offer fuel for pop/AC crossover. A most welcome return.

JAZZ

VERNELL BROWN JR.

A Total Eclipse
PRODUCER: Stix Hooper
A&M 75021 5305

Keyboardist Brown joins the legion of young lions reshaping the face of traditional jazz. Brown's debut has more contemporary touches than other new-breed efforts, but his dense, swinging playing owes a firm debt to things past. Fine support is offered by Ernie Watts, Herb Alpert, Marcus Miller, John Pattitucci, and producer Hooper. Suitable for just about any imaginable jazz-oriented format.

★ **JOHN McLAUGHLIN TRIO**

Live At The Royal Festival Hall
PRODUCER: Stefan F. Winter
JMT 834436

Energetic and reflective by turns, the virtuoso guitarist is near his peak on this 1989 concert date cut in London. Accompaniment by bassist Kai Eckhardt and percussionist Trilok Gurtu couldn't be more sympathetic, and largely original repertoire gives the band members lots of room to stretch out and flash their impressive chops. Ranks with McLaughlin's best post-Mahavishnu efforts.

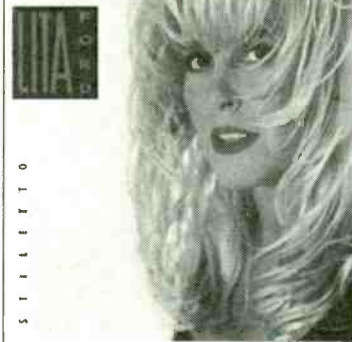
NEW AGE

► **TUCK ADDRESS**

Reckless Precision
PRODUCER: Tuck Address
Windham Hill 0124

The guitar-playing male half of Tuck & Patti steps out on his own for a thoroughly charming solo set, composed largely of well-known songs. Recorded live and with nothing but a guitar, the playing, with its gloriously pure and joyful intent, shines through on every note. New age, adult alternative, and jazz stations should find plenty here to chew on, starting with the cover of

SPOTLIGHT



LITA FORD

Stiletto
PRODUCER: Mike Chapman
RCA 2090

Rock vixen who turned heads two years ago with pop and album rock breakthrough delivers a new set that promises to confirm her status as a platinum hit maker. Smoldering and sexy "Hungry" ushers in set as first single, with several worthy follow-ups waiting in the wings, including the lushly orchestrated ballad "Lisa," which reveals Ford's finest vocal performance to date. Added appeal comes via Ford's strikingly mature songwriting and guitar work.

the Michael Jackson hit "Man In The Mirror" and Cole Porter's "Begin The Beguine."

► **BILL WOLFER**

Caught In The Blue Light
PRODUCER: Bill Wolfer
Nouveau/K-Tel 892

The follow-up to Wolfer's top 10 debut proves the first time was no fluke. Though a few of the tunes sound a little too much like TV-show themes, Wolfer's fluid and stylish delivery via keyboards and synthesizers carries the day here, especially on such winning tunes as "After The Lights Go Out," the evocative "When The Devil Beats His Wife," and the aptly titled "Thinking About Mingus."

► **ERIC TINGSTAD AND NANCY RUMBEL**

Homeland
PRODUCERS: Eric Tingstad and Daniel Bayes
Deardorf
Narada Lotus 61026

Pair brings in a lot of welcome guests who flavor this outing with Middle Eastern, African, and South American spices. The sonic landscape created here is always warm and inviting, especially on the jaunty "Peru" and the graceful, thoughtful "Aria."

COUNTRY

► **THE BELLAMY BROTHERS**

Reality Check
PRODUCER: Emory Gordy Jr.
MCA/Curb 42340

More than most acts, the Bellamys look to pop culture for their themes and vocabulary, a tendency continued here in such cuts as the title tune and the somewhat apocalyptic "What's This World Coming To." But there is also the expected quota of cheery and leering love songs.

THE WILBURN BROTHERS

Retrospective
PRODUCER: Owen Bradley
MCA 25990

What a welcome collection! The Wilburn Brothers were longtime stars of the Grand Ole Opry, pioneers in syndicated country music television, and hit makers for Decca Records from 1955 to 1972. This set includes "Hurt Her Once For Me," "Trouble's

SPOTLIGHT



NEW KIDS ON THE BLOCK

Step By Step
PRODUCER: Maurice Starr
Columbia 45129

Last year's critical whipping boys go a long way toward gathering credibility with follow-up to last year's megaselling opus. Now that puberty has turned several of these kids into adults, vocals on pop/funk tunes like "Never Gonna Fall In Love Again" and "Call It What You Want" have a rougher, more worldly-wise edge than in the past. Additionally, group stretches into uncharted musical territory with mixed results. Reggae-flavored "Stay With Me Baby" falls flat, though Beatles-like "Tonight," which cheekily incorporates the song titles to each of the Kids' previous hits into the lyrics, fares quite well.

Back In Town," "Roll Muddy River," and "Arkansas."

CLASSICAL

THE ENCHANTED FOREST—MELODIES OF JAPAN

James Galway, Hiro Fujikake
RCA 7893

Tuneful, restful, and soothing, none of the 15 tunes is likely to raise a listener's pulse rate unduly. But they're all beautifully played by the master flutist and tastefully supported by synthesizers, guitar, and light percussion. Fujikake, who wrote and arranged most of the tunes, also performs on synthesizer. Several traditional Japanese selections were arranged by Galway himself. Fine crossover fare.

SHOSTAKOVICH: CHAMBER SYMPHONY; SYMPHONY FOR STRINGS

Chamber Orchestra of Europe, Barshai
Deutsche Grammophon 429229

These transcriptions of the composer's String Quartets, Nos. 8 & 10, respectively, may detract from intimacy provided by four players. But they do add a dimension of power that smaller forces cannot match. These are not works for casual listening. They are searing statements that demand attention, a goal likely of fulfillment in these dedicated readings.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Kylie Minogue Succeeds In Tough Hong Kong Market

■ BY HANS EBERT

HONG KONG—Kylie Minogue appears to have achieved a breakthrough on the live concert scene here, hitherto regarded as a high risk for foreign acts.

The Australian TV soap actress turned singer played a sellout date at the Canton Disco May 24 toward the end of her Enjoy Yourself international tour. It attracted a mixed audience of British expatriates and locals with their children.

"The skeptics said we wouldn't be able to break even," says Andrew Bull, managing director of International Concert Productions (ICP), which promoted the Minogue show. "Not only did we break

even, we made a profit. Imagine what we could have made if we'd had time to find a sponsor?"

In recent years, promoters have avoided booking foreign acts because of the Hong Kong market's preference for Cantonese pop and concerts by local Chinese artists. The unexpected success of the Minogue date, hastily set up with minimal publicity, has caused a rethinking by promoters about their localized policy.

Encouraged by its Minogue venture, ICP has signed Erasure for two dates at the Canton Disco and one by Jason Donovan, another "Neighbors" Australian soap alumnus, next month. Bull is also working on an October date for Australian rock band INXS.

Recession Cripples Argentine Media Launch Of U.S.-Style Top 40 Suspended

■ BY PAUL KLEINMAN

BUENOS AIRES, Argentina—The first months of this year have produced the lowest revenues in a decade for the Argentine media as a whole, with the country's long-planned first U.S.-style top 40 radio network among the casualties.

According to *Ambito Financiero*, one of this city's two main financial dailies, TV, radio, and the print media, with only a handful of exceptions, are showing dire income figures. This condition is blamed on the recession that has gripped this nation as the economy undergoes the toughest financial adjustment plan in its history.

The crisis hit home even for *El Clarín*, previously the most widely circulated Spanish-language newspaper in the world. Circulation has dipped by an alarming 50% and the

downturn has frustrated the launch plans of Argentina's newly privatized television stations.

The U.S.-style top 40 station Hit Radio is officially described as "temporarily suspended," according to production company Pingüino Producciones. The programming schedule was finalized, with a U.S. DJ signed, and the station was due to go on the air in late May.

Argentina's cable TV industry has also been dragged into the economic gloom, with the number of paying subscribers already drastically cut. Says one cable-TV executive: "It's not a matter of people cancelling subscriptions. They just haven't been settling their accounts with us in recent months."

Media chiefs say there are no grounds for thinking that things will improve in the short term, though there are faint signs of re-

covery in some sectors.

But in the meantime, the federal government has announced the privatization of the three radio stations it owns in Buenos Aires and Córdoba—the first and third most populated cities in Argentina—and bidding for the new broadcasting licenses starts this month.

This move signifies the last phase of the regularization program by the government, designed to eliminate pirate broadcasting here.

Swedish Assn. Reports Rise In Royalty Revenue

STOCKHOLM, Sweden—STIM, the Swedish copyright protection organization, reports an increase of 16.8% to \$48.6 million (at an exchange rate of 6 kroner to the dollar) in revenue distributed during 1989.

Mechanical royalties received from the Nordisk Copyright Bureau (NCB), which is jointly owned by STIM and its Nordic sister organizations, rose by 16.7% to \$26 million.

In his annual report, STIM managing director Gunnar Petri notes that fees collected for public performances of music in Sweden last year rose by 13% to \$22.5 million.

"This is the tangible result of STIM's efforts on behalf of its members to intensify its surveillance of the use of music," Petri says.

Royalties collected for music performance outside Sweden remained unchanged at \$5.3 million. Petri says that income from this sector has declined, but with recent international success achieved by such artists as Per Gessle and Marie Fredriksson, he expects an improvement in the future.

He complains that another year has passed without government action on the proposal by the Copyright Commission for a blank-tape levy. Petri also criticizes "a total inability to make decisions" where the media are concerned that is resulting in the spread of foreign-based satellite music through the growing cable networks without the creation of a domestic nationwide TV alternative.

Petri concludes: "If only Swedish music is given a fair chance by the political decision makers in the form of reasonable external conditions and an opportunity of obtaining compensation for the new copying technology, then STIM's members can expect a continuing fair return on the assignments entrusted to the organization."

Virgin France, Island Buy Stake In Paris Radio Station

■ BY JACQUELINE EACOTT and CHRIS FULLER

PARIS—Virgin France and Island Records have moved into European radio with a substantial stake in a small Paris rock station, OUI FM.

Each record company will make an initial investment of approximately \$500,000, convertible into shares after a year, and each is expected to eventually hold between 15% and 20% of OUI FM's total shares. The total investment is not to exceed a 34% combined share.

According to station president and founder Pierre Raiman, the new investment "will provide the means to make OUI FM a major rock station."

The agreement was due to be signed May 23, following the late withdrawal from negotiations of CBS France. (CBS has a financial interest in two other French radio outlets.)

Executives from Virgin and Island were not available for comment, but PolyGram International executive VP Alain Levy said earlier in May that the company, which owns Island, was interested in increasing airplay opportunities for unusual and cutting-edge artists in France. At that time, Levy said Island CEO Chris Blackwell would be involved with the OUI FM initiative. "Chris has a reputation for being at the cutting edge," he said.

Levy said his and Blackwell's enthusiasm for the project is an extension of their commitment to developing new artists and music, not for diversifying into broadcasting. "We are not interested in being in the radio business as a business," he said.

At PolyGram's senior management conference in the Bahamas, May 14-17, Blackwell told *Billboard* that his involvement with OUI FM had been minimal to date, but that he expected to focus on it in the months ahead.

The balance of OUI FM's capital is held by Canadian communications group Power Corp. (20%), the station's own management (8%-10%), and a number of smaller shareholders.

Raiman says, "Neither Island nor

Virgin will have any day-to-day influence on the programming of the station, but we will have monthly meetings at which they will contribute to general music strategy and direction. The aim is to hit a balance between the more mainstream artists like U2, the Cure, and Springsteen, with unknown and out-of-the-ordinary acts."

The station will borrow techniques from U.S. rock radio, says Raiman, but with provision for French listening habits and taste. "We want rock

radio that's both creative and brave—but also popular," he says.

OUI FM has a 1% audience share (approximately 50,000 listeners) in Paris and its suburbs, but is planning major programming changes in an effort to boost that share. Raiman says its first priority will be a new program schedule for September. Further development is also expected, beginning with a new OUI FM station in Lyon, though planning is at an early stage.

Just prior to the deal with Virgin and Island, OUI FM program director and shareholder Philippe Maziere left the station suddenly. According to Raiman, who has temporarily assumed the position of program director, Maziere's walkout "was not directly connected to the deal," but he declined to reveal further details.

Assistance in this story was provided by Adam White.

Czech Radio Starved For Western Music

■ BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—The new political climate here is proving beneficial to Czech radio broadcasting in both political commentary and analysis terms and music programming. But there are still problems to be solved in spite of the welcome increase in freedom.

Milos Skalka is a music journalist and critic who has also been active as a DJ on radio and in discotheques since 1965. From 1966 through 1969 he was able to program foreign repertoire with relative ease, but following the Soviet invasion, which ended the brief "Prague Spring," radio presenters were unable to broadcast any Western music, which was condemned as ideologically subversive by the authorities.

Later this ban was reduced to English-language recordings and then in the '80s permission was granted to presenters to devote 20% of their air time to Western music, including Anglo-American repertoire, which rose to 50% last year before the November revolution.

Now Skalka, for the first time in 25 years of broadcasting, can program anything he wants without any restriction. He is working for Radio Czechoslovakia, formerly known as Radio Star, and has a 12-hour allocation of air time weekly on FM and AM.

He and his colleagues are eager to

take advantage of their freedom of choice, but are chronically short of material to play. They receive no promotional disks with the exception of those supplied by the national record company Supraphon. Skalka relies on foreign repertoire supplied privately by friends who travel abroad, such as businessmen, sportsmen, and truck drivers.

The quality and topicality of what he obtains through these channels is variable, and he is spending what is virtually an average Czech monthly income in purchasing the disks.

EMI Belgium Bows 1st Cassette Single

■ BY MARC MAES

ANTWERP, Belgium—The first cassette single in this country has been released by EMI Belgium.

It features the popular Belgian act the Kreuners and coincided with the release of their sixth album and their 1,000th concert staged in their hometown of Lier near Antwerp.

EMI invited the media to the concert and used the occasion to unveil the cassette single, titled "Ik Wil Je." EMI Belgium GM Guy Brulez emphasized the company's policy of signing and fostering national talent, and presented a special large-size CD to Walter Grootaers, who fronts the Kreuners band.

"The positive progress of the cas-

Skalka finances his buying by frequent appearances in discotheques.

Czech music broadcasters are also bereft of information about new releases and trends abroad. Foreign music magazines are not sold in Czechoslovakia, but Skalka has succeeded in obtaining subscription copies of two British consumer music weeklies.

He receives about 100 letters each week from listeners, more than 90% of which request more Western pop and rock in his shows.

sette with a 40% growth in Belgium prompted us to release the country's first cassette single," said Brulez. He also pointed out that EMI Belgium had pioneered the A-sided single in the country with the release of Soul Sisters' "The Way To Your Heart."

The concert headlined by the Kreuners also featured other EMI domestic acts, such as Eli Jones, the Laroids, Piti Polak, the B-Tunes, and Bart Peeters.

The sixth album by the Kreuners is called "Here And Now" and, with 10,000 advance orders, was predicted to go gold within days. Their first three albums released by WEA Belgium all achieved that status.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 6/4/90

SINGLES	
1	1 VOGUE MADONNA SIRE/WEA
2	2 THIS OLD HEART OF MINE ROD STEWART WARNER BROS./WEA
3	3 ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
4	7 SPIN THAT WHEEL HI TEK 3 SBK/EMI
5	11 IT MUST HAVE BEEN LOVE ROXETTE EMI/EMI
6	8 I WANNA BE RICH CALLOWAY SOLAR/CBS
7	9 ALRIGHT JANET JACKSON A&M/A&M
8	4 HOW CAN WE BE LOVERS MICHAEL BOLTON COLUMBIA/CBS
9	5 ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
10	13 CRADLE OF LOVE BILLY IDOL CHRYSALIS/CEMA
11	19 STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
12	6 LOVER OF MINE ALANNAH MYLES ATLANTIC/WEA
13	10 A LITTLE LOVE COREY HART AQUARIUS/CEMA
14	NEW U CAN'T TOUCH THIS M.C. HAMMER CAPITOL/CAPITOL
15	12 LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
16	17 HUMPTY DANCE DIGITAL UNDERGROUND ATTIC/ATTIC
17	NEW HOLD ON WILSON PHILLIPS SBK/EMI
18	NEW OOH LA LA PERFECT GENTLEMEN COLUMBIA/CBS
19	NEW POISON BELL BIV DEVOE MCA/MCA
20	NEW DROP THE NEEDLE MAESTRO FRESH-WES LMR/ATTIC

ALBUMS	
1	1 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	3 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
3	2 ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
4	4 HEART BRIGADE CAPITOL/CAPITOL
5	5 PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
6	6 DEPECHE MODE VIOLATOR SIRE/WEA
7	7 BILLY IDOL CHARMED LIFE CHRYSALIS/CEMA
8	12 VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
9	8 VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
10	10 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
11	9 LISA STANSFIELD AFFECTION ARISTA/BMG
12	11 BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
13	13 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
14	15 VAN MORRISON THE BEST OF POLYGRAM/POLYGRAM
15	14 MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS
16	16 ROBERT PLANT MANIC NIRVANA ESPERANZA/WEA
17	17 COWBOY JUNKIES THE CAUTION HORSES RCA/BMG
18	18 PUMP UP THE JAM TECHNOTRONIC SBK/EMI
19	NEW PAULA ABDUL SHUT UP AND DANCE VIRGIN/WEA
20	NEW AEROSMITH PUMP GEFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/22/90

SINGLES	
1	1 VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	3 INFINITY GURU JOSH deCONSTRUCTION
3	2 BLACK VELVET ALANNAH MYLES ATLANTIC
4	4 NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/BMG/ARIOLA
5	5 THE POWER SNAP BMG/ARIOLA
6	6 VOGUE MADONNA SIRE
7	7 I PROMISED MYSELF NICK KAMEN WEA
8	8 DING DONG ERSTE ALLGEMEINE VERUNSIC EMI
9	9 DUB BE GOOD TO ME BEATS INTERNATIONAL LONDON/METRONOME
10	14 I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA
11	11 HERZILEIN WILDECKER HERZUBEN BMG/ARIOLA
12	13 ATM-OZ-FEAR ATMOSPHERE DANCE-POOL
13	10 ENJOY THE SILENCE DEPECHE MODE INTERCORD
14	12 DAS ERSTE MAL TAT'S NOCH WEH STEFAN WAGGERSHAUSEN/VIKTOR LAZLO POLYDOR
15	17 ALLES WIRD GUT TOTEN HOSEN VIRGIN
16	20 KINGSTON TOWN UB40 VIRGIN
17	16 NATURAL THING INNOCENCE BMG/ARIOLA
18	NEW A DREAMS A DREAM SOUL II SOUL TEN
19	15 HIER KOMMT KURT FRANK ZANDER INTERCORD
20	NEW FLIEGER GRUSS MIR DIE SONNE EXTRABREIT POLYGRAM

ALBUMS	
1	1 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
2	2 ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
3	3 EROS RAMAZZOTTI IN OGNI SENSO DDD
4	4 PHIL COLLINS ... BUT SERIOUSLY WEA
5	7 BILLY IDOL STORM FRONT CBS
6	5 BILLY JOEL CHARMED LIFE CHRYSALIS
7	6 DEPECHE MODE VIOLATOR MUTE
8	8 FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
9	10 WILDECKER HERZUBEN HERZILEIN BMG/ARIOLA
10	9 GARY MOORE STILL GOT THE BLUES VIRGIN
11	13 FEUER IM EWIGEN EIS KASTELRUTHER SPATZEN BCM
12	NEW JULE NEIGEL BAND WILDE WELT INTERCORD
13	18 CAT STEVENS THE BEST OF ISLAND
14	12 MIDNIGHT OIL BLUE SKY MINING CBS
15	15 HEART BRIGADE CAPITOL
16	11 SANDRA PAINTING IN YELLOW VIRGIN
17	14 DAVID BOWIE CHANGESBOWIE EMI
18	20 TINA TURNER FOREIGN AFFAIR CAPITOL
19	16 SUZANNE VEGA DAYS OF OPEN HAND A&M
20	17 ORIGINAL NAABTAL DUO HEIMWEH NACH DER HEIMAT BMG/ARIOLA

ITALY (Courtesy Musica e Dischi) As of 5/28/90

ALBUMS	
1	1 EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA
2	2 VASCO ROSSI FRONTE DEL PALCO EMI
3	NEW MADONNA I'M BREATHELESS WEA
4	3 MIETTA CANZONI RICORDI
5	8 ANTONELLO VENDITTI GLI ANNI 80 RICORDI
6	5 FABIO CONCATO GIANNUTRI POLYGRAM
7	4 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
8	6 ROD STEWART BEST OF WEA
9	15 BEE GEES BEE GEES STORY POLYGRAM
10	9 DEPECHE MODE VIOLATOR RICORDI
11	7 POOH UOMINI SOLI CGD
12	NEW JOE COCKER LIVE EMI
13	10 ANNA OXA LIVE CON I NEW TROLLS CBS
14	NEW MARCO MASINI MARCO MASINI RICORDI
15	14 GIANNI MORANDI VARIETA BMG/ARIOLA
16	12 DAVID BOWIE CHANGESBOWIE EMI
17	11 LOS CUARENTA BEST OF NEW MUSIC
18	17 NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM
19	18 AMEDEO MINGHI LA VITA MIA RICORDI
20	19 TINA TURNER FOREIGN AFFAIR EMI

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 6/2/90

HOT 100 SINGLES	
1	1 VOGUE MADONNA SIRE
2	2 BLACK VELVET ALANNAH MYLES ATLANTIC
3	3 NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
4	5 KILLER ADAMSKI MCA
5	4 THE POWER SNAP LOGIC/BMG/ARIOLA
6	6 BETTER THE DEVIL YOU KNOW KYLIE MINOGUE PWL
7	8 DIRTY CASH ADVENTURES OF STEVIE V MERCURY
8	9 WORDS THE CHRISTIANS ISLAND
9	10 I PROMISED MYSELF NICK KAMEN WEA
10	14 SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
11	12 COVER GIRL NEW KIDS ON THE BLOCK CBS
12	7 OPPOSITES ATTRACT PAULA ABDUL VIRGIN
13	17 INFINITY GURU JOSH deCONSTRUCTION
14	NEW BO LE LAVABO LAGAF FLARENASH
15	NEW HOLD ON EN VOGUE ATLANTIC
16	18 VERDAMMT, ICH LIEB' DICH MATTHIAS REIM POLYDOR
17	15 KINGSTON TOWN UB40 VIRGIN
18	16 ENJOY THE SILENCE DEPECHE MODE MUTE
19	19 A DREAMS A DREAM SOUL II SOUL 10 RECORDS
20	NEW C'EST TOI QUI M'A FAIT FRANCOIS FELDMAN PHILIPS

HOT 100 ALBUMS	
1	1 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
2	2 PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
3	3 DEPECHE MODE VIOLATOR MUTE
4	4 ALANNAH MYLES ALANNAH MYLES ATLANTIC
5	5 EROS RAMAZZOTTI IN OGNI SENSO DDD
6	6 FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
7	7 GARY MOORE STILL GOT THE BLUES VIRGIN
8	9 THE CARPENTERS ONLY YESTERDAY A&M
9	8 BILLY IDOL CHARMED LIFE CHRYSALIS
10	11 HEART BRIGADE CAPITOL
11	10 DAVID BOWIE CHANGESBOWIE EMI
12	14 LABOUR OF LOVE II VIRGIN
13	12 MIDNIGHT OIL BLUE SKY MINING CBS
14	NEW BIG COUNTRY THROUGH A BIG COUNTRY MERCURY
15	18 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
16	21 BILLY JOEL STORM FRONT CBS
17	15 PAULA ABDUL FOREVER YOUR GIRL VIRGIN
18	20 MICHAEL BOLTON SOUL PROVIDER CBS
19	13 THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
20	17 SUZANNE VEGA DAYS OF OPEN HAND A&M

BRITAIN (Courtesy Music Week/Gallup) As of 6/2/90

This Week	Last Week	SINGLES
1		KILLER ADAMSKI MCA
2	NEW	WORLD IN MOTION ENGLAND NEW ORDER FACTORY/MCA
3	2	BETTER THAN THE DEVIL YOU KNOW KYLIE MINOGUE PWL
4	3	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
5	5	HOLD ON EN VOGUE ATLANTIC/EAST WEST
6	6	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR THE CHIMES CBS
7	12	VENUS DON PABLO'S ANIMALS RUMOUR
8	4	COVER GIRL NEW KIDS ON THE BLOCK CBS
9	8	VOGUE MADONNA SIRE
10	11	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
11	9	WON'T TALK ABOUT IT BEATS INTERNATIONAL GO BEAT
12	NEW	HEAR THE DRUMMER CHAD JACKSON BIG WAVE
13	25	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA/PHONOGRAM
14	7	OPPOSITES ATTRACT PAULA ABDUL SIREN/VIRGIN
15	33	DOIN' THE DO BETTY BOO RHYTHM KING/MUTE
16	10	TAKE YOUR TIME MANTRONIX FEATURING WONDRESS CAPITOL
17	20	ROAM B-52'S REPRISE/WARNER BROS.
18	16	POLICY OF TRUTH DEPECHE MODE MUTE
19	NEW	STAR ERASURE MUTE
20	35	IT'S MY LIFE TALK TALK PARLOPHONE
21	13	BLACK VELVET ALANNAH MYLES ATLANTIC/EAST WEST
22	NEW	EVERYBODY EVERYBODY BLACK BOX deCONSTRUCTION
23	24	KISSING GATE SAM BROWN A&M
24	NEW	THE ONLY ONE I KNOW THE CHARLATANS SITUATION TWO
25	36	DON'T WANT TO FALL IN LOVE JANE CHILD WARNER BROS.
26	NEW	EXPRESS YOURSELF N.W.A. RUTHLESS
27	32	JOY AND HEARTBREAK MOVEMENT 98 (FEATURING CAROLL THOMPSON) CIRCA/VIRGIN
28	15	KINGSTON TOWN UB40 DEP INTERNATIONAL/VIRGIN
29	18	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
30	17	THE POWER SNAP ARISTA
31	37	STILL GOT THE BLUES (FOR YOU) GARY MOORE VIRGIN
32	30	GIVE IT UP HOTHOUSE FLOWERS LONDON
33	23	ANGEL EURYTHMICS RCA
34	14	A DREAMS A DREAM SOUL II SOUL 10/VIRGIN
35	NEW	INTO THE BLUE THE MISSION MERCURY/PHONOGRAM
36	NEW	HOLD ON WILSON PHILLIPS SBK
37	19	GHETTO HEAVEN THE FAMILY STAND ATLANTIC/EAST WEST
38	NEW	IT MUST HAVE BEEN LOVE ROXETTE EMI
39	21	SOFTLY WHISPERING I LOVE YOU PAUL YOUNG EPIC
40	NEW	YAAAH! TECHNO TRANCE D-SHAKE COOLTEMPO/CHRYSALIS

This Week	Last Week	ALBUMS
1	NEW	SOUL II SOUL VOL II—1990—A NEW DECADE 10/VIRGIN
2	NEW	MADONNA I'M BREATHELESS SIRE
3	1	THE CARPENTERS ONLY YESTERDAY A&M
4	2	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
5	3	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
6	4	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
7	9	MICHAEL BOLTON SOUL PROVIDER CBS
8	NEW	STEVE VAI PASSION AND WARFARE FOOD FOR THOUGHT
9	5	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
10	13	THE B-52'S COSMIC THING REPRISE
11	6	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
12	12	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
13	7	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
14	8	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
15	22	GARY MOORE STILL GOT THE BLUES VIRGIN
16	10	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
17	15	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
18	14	HEART BRIGADE CAPITOL
19	16	ABC ABSOLUTELY NEUTRON/PHONOGRAM
20	21	DEPECHE MODE VIOLATOR MUTE
21	17	CHER HEART OF STONE GEFEN
22	11	BIG FUN A POCKETFUL OF DREAMS JIVE
23	NEW	EN VOGUE BORN TO SING ATLANTIC
24	20	DAVID BOWIE CHANGESBOWIE EMI
25	18	INSPIRAL CARPETS LIFE COW/MUTE
26	23	CHRIS REA THE ROAD TO HELL WEA
27	33	TINA TURNER FOREIGN AFFAIR CAPITOL
28	40	BEATS INTERNATIONAL LET THEM EAT BINGO GO BEAT
29	34	JAMES LAST CLASSICS BY MOONLIGHT POLYDOR
30	31	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
31	29	LISA STANSFIELD AFFECTION ARISTA
32	30	TECHNOTRONIC PUMP UP THE JAM SWANYARD
33	39	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
34	32	NIGEL KENNEDY/JEFFREY TATE/ECO MENDELSSOHN/BRUCH/SCHUBERT HMV/EMI
35	24	VAN MORRISON BEST OF POLYDOR
36	19	PRETENDERS PACKED! WEA
37	NEW	BRENDA COCHRANE THE VOICE HANDLE/POLYDOR
38	35	MICHAEL MCDONALD TAKE IT TO HEART REPRISE/WARNER BROS.
39	NEW	SNAP! WORLD POWER ARISTA
40	25	SONIA EVERYBODY KNOWS CHRYSALIS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/3/90

SINGLES	
1	1 KEEP IT TOGETHER/VOGUE MADONNA WEA
2	2 ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
3	3 MONA CRAIG McLACHLAN & CHECK 1-2 CBS
4	5 HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
5	4 OPPOSITES ATTRACT PAULA ABDUL VIRGIN
6	6 SUMMER RAIN BELINDA CARLISLE VIRGIN/EMI
7	14 INFINITY GURU JOSH BMG
8	7 SWEET SURRENDER WET WET WET POLYGRAM
9	9 DANGEROUS ROXETTE EMI
10	16 CRADLE OF LOVE BILLY IDOL EMI
11	8 HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
12	NEW I REMEMBER YOU SKID ROW WEA
13	NEW I NEED YOUR BODY TINA ARENA EMI
14	11 DOGS ARE TALKING THE ANGELS MUSHROOM/FESTIVAL
15	10 I DON'T KNOW ANYBODY ELSE BLACK BOX POSSUM/BMG
16	13 FOOLS GOLD THE STONE ROSES BMG
17	12 NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
18	NEW IT MUST HAVE BEEN LOVE ROXETTE EMI
19	15 LAMBADA KAOMA CBS
20	20 LOVE IS ALANNAH MYLES WEA

ALBUMS	
1	NEW MADONNA I'M BREATHELESS WEA
2	1 MICHAEL BOLTON SOUL PROVIDER CBS
3	2 ALANNAH MYLES ALANNAH MYLES WEA
4	3 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
5	NEW CRAIG McLACHLAN & CHECK 1-2 CRAIG McLACHLAN AND CHECK 1-2 CBS
6	4 GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
7	6 PHIL COLLINS ... BUT SERIOUSLY WEA
8	9 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
9	16 DEL AMITRI WAKING HOURS POLYGRAM
10	14 BOOM CRASH OPERA THESE ARE CRAZY TIMES WEA
11	8 THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM
12	13 BELINDA CARLISLE RUNAWAY HORSES BMG
13	NEW BLACKBOX DREAMLAND BMG
14	7 MIDNIGHT OIL BLUE SKY MINING CBS
15	11 BILLY IDOL CHARMED LIFE EMI
16	NEW PAULA ABDUL SHUT UP AND DANCE VIRGIN/EMI
17	12 WET WET WET HOLDING BACK THE RIVER POLYGRAM
18	15 HEART BRIGADE EMI
19	5 MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
20	18 SKID ROW SKID ROW WEA

FRANCE (Courtesy of Europe 1) As of 5/26/90

SINGLES	
1	2 SACRIFICE ELTON JOHN POLYGRAM
2	1 WORDS THE CHRISTIANS POLYDOR
3	5 LE TEMPS DES YES YES LES VAGABONDS CARRERE
4	4 C'EST TOI QUI M'A FAIT FRANCOIS FELDMAN POLYGRAM
5	3 BO LE LAVABO LAGAF CARRERE
6	6 NOTHING COMPARES 2 U SINEAD O'CONNOR BMG
7	7 POURTANT ROCH VOISINE BMG
8	11 LES HOMMES QUI PASSENT PATRICIA KAAS CBS
9	15 VOGUE MADONNA WEA
10	8 ON ECRIT SUR LES MURS DEMIS ROUSSOS EMI
11	10 GET UP (BEFORE THE NIGHT IS OVER) TECHNO TRONIC CBS
12	12 I PROMISED MYSELF NICK KAMEN WEA
13	9 VERSION 90 LES FORBANS VOGUE
14	13 J'TE L'DIS QUAND MEME PATRICK BRUEL BMG
15	NEW SOLEDAD ROE POLYGRAM
16	17 J'TE JURE FLORENTE PAGNY POLYGRAM
17	16 ENJOY THE SILENCE DEPECHE MODE VIRGIN
18	14 I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
19	19 RIGHT HERE WAITING RICHARD MARX EMI
20	NEW PLEURE PAS BOULO PIERRE BACHELET BMG

But Seriously

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Italy *triple Platinum*
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Milan		Perth

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RADIO

BONADUCE, JED THE FISH

(Continued from page 12)

arrest, that Jed talked about his experiences on "Clean And Crazy."

The two-hour program on sobriety and recovery was created by Jed with April Whitney and her husband, Chuck Randall, two former KROQ jocks who are also recovering drug and alcohol abusers. The magazine format show also featured actress Drew Barrymore as a guest and "American Top 40" host Shadoe Stevens reciting a humorous poem about the evils of cocaine.

Although another air date for the show had not been set at press time, KROQ PD Andy Schuon likes the show and plans future editions on an occasional basis. And its principals hope to syndicate the show.

"Clean And Crazy" gave me the opportunity to talk about it freely like I always wanted to but just never had the place to do it," Jed says. "At the very beginning of the show, I said the whole point of talking about myself is that if I could save one person from going through any of the kind of pain I went through, or if I could get one person into recovery, it would be worth it."

Jed's arrest was reported in several Los Angeles daily newspapers as well as in radio and TV news. "That publicity in particular caused so much pain that I sought treatment."

Bonaduce's bust received even more publicity. "I was in newspapers every day for about a week," he recalls. "The night I was arrested I was part of Jay Leno's opening monologue on 'The Tonight Show.' ... When I went back on the air, all three networks were there."

In general, though, Bonaduce feels the press treated him fairly. "They weren't really tough on me, except for the Star and the [National] Enquirer," he says. "The real papers were kind to me. It was my deal, and my fuck-up."

Unlike Jed, Bonaduce has not had the chance to discuss his experience with WEGX listeners. "I don't do much on my radio station, because we're top 40," he says. "But I take up every opportunity to speak on TV or someone else's radio show, to newspapers or schools."

Initially, when Bonaduce went into treatment, he did so because, "I knew if I lost my job I'd be screwed," he says. "No one else would touch me." But after about two weeks, Bonaduce realized "he was at exactly the right place."

He spent 31 days at a rehabilitation facility in Reading, Penn. At first, Bonaduce was shocked at the small-town atmosphere. "I thought, 'Oh my God, I'm going to get sober in Mayberry.' But later I admitted to myself that I needed to be there, it was a nice experience."

Bonaduce claims drugs are not prevalent in radio. "To be honest, there are a lot of drugs everywhere, but I don't think it's indicative to any industry."

In his stints as a "guest has-been" on several major-market morning shows around the country, Bonaduce says he never saw any drugs, except for the ones he brought in. "I was the only one getting high at my radio station," he says. During those appearances, Bonaduce discussed drugs with various morning men. At a 1985 visit to WLUP Chicago's Jonathon Brandmeier, following a previous

drug-related arrest, Brandmeier "explained to me in no uncertain terms that I couldn't succeed high," Bonaduce says. "Needless to say, I didn't listen. I took me five years."

Randall, co-creator of "Clean And Crazy," remembers that "every night on my way to KMET [Los Angeles], I would stop at the liquor store and buy a little bottle of cognac to go with my little container full of blow, and I was on my way."

The drug and alcohol abuse eventually led Randall to "balloon up to 250 pounds" and suffer a mild heart condition. Finally, Randall realized that if he "didn't find a way to live" he would kill himself. These days, he works as a tour manager and has spent time on the road with the Neville Brothers, Huey Lewis & the News, Little Feat, and Tonio K.

It was Randall's wife, Whitney, who came up with the idea for "Clean And Crazy." She told her husband that it would be nice to talk about the most important thing in her life, sobriety, on the radio. The duo then approached Jed, and finally Schuon.

During her decade at KROQ, Whitney also abused drugs and alcohol. "It was the first real radio station I worked at and everything was a big party," she recalls. During the decade at KROQ, Whitney's combination of choice was cocaine and champagne. "It was all about glamour and being part of the party," she says.

She was one of L.A.'s most popular female jocks, holding down the 6-10 p.m. shift during KROQ's heyday. Her good looks landed her in Playboy's Women Of Radio feature. During this period, she says, "People really wanted to give me gifts and I accepted them. I didn't have to pay for my drug habit."

But the party ended abruptly when Whitney was fired from KROQ in 1988. She said that her drug and alcohol habit was definitely part of the problem. Although Whitney's only tie to KROQ now is "Clean And Crazy," she says a lot has changed since she was at the station. "Everyone that was still doing drugs has either been fired or has died," she says.


It wasn't until a by-then sober Randall told Whitney "to get sober or get out" that she cleaned up. "I didn't have many other options." After completing a 12-step program, Whitney eventually landed a weekend job at AC KWIZ Anaheim, Calif. "It's a good thing that I was sober when I made the switch to AC. I could not have done it if I weren't."

Today Whitney works with N/T KFI Los Angeles host Barbara DeAngelis. She is also looking forward to future editions of "Clean And Crazy." "For all those years I had a wall up between me and the radio audience," she says. "Now it's a very vulnerable feeling letting people see that far inside you."

According to Jed, drug abuse was commonplace at KROQ during its heyday. But in 1984, he was fired for his drug problem. When he came back to KROQ 18 months later, he still was not completely clean. "I was just smoking pot. To me that was cleaning up. I was not interested in doing what was suggested. I didn't want it bad enough."

The second time around, thanks to the humiliation and the fact that he

(Continued on page 20)



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SINGLE REVIEWS

POP

SEDUCTION *Could This Be Love* (4:37)
PRODUCERS: Robert Clivilles, David Cole
WRITER: Robert Clivilles
PUBLISHERS: Robi-Rob/Virgin, ASCAP
Vendetta/A&M 75021 1509 4 (cassette single)

Highlight from the reigning pop divas' gold "Nothing Matters Without Love" debut is a gorgeous ballad sure to be the twinkle in many programmers' eyes.

SEIKO & DONNIE WAHLBERG *The Right Combination* (4:26)
PRODUCER: Maurice Starr
WRITERS: M. Jay, M. Cruz
PUBLISHER: Ensign, BMI/Famous, ASCAP
Columbia 38T-73417 (c/o CBS) (cassette single)

One of Japan's hottest pop stars appears well-prepared to create similar excitement here with this sugary ballad featuring New Kid Donnie Wahlberg.

A'ME LORAIN *Follow My Heartbeat* (3:43)
PRODUCER: Elliot Wolff
WRITER: Elliot Wolff
PUBLISHERS: Elliot Wolff/Virgin, ASCAP
RCA 2620-7-R

Lorain follows the success of "Whole Wide World" with another dance/pop confection that will be the ticket for programmers who've run low on Abdul.

JANE WIEDLIN *World On Fire* (3:42)
PRODUCER: Peter Collins
WRITERS: J. Wiedlin, S. Cutler, Hall, Block
PUBLISHERS: I Before E/EMI/EG/CBS/Block Rock, BMI
EMI 4JM-50309 (c/o CEMA) (cassette single)

Wiedlin offers a preview into her upcoming "Tangled" album with a contagious new wave-style ditty perfect for a hot summer day on the beach.

BAD ENGLISH *Possession* (4:18)
PRODUCER: Richie Zito
WRITERS: J. Waite, J. Cain, R. Phillips
PUBLISHERS: Wild Crusade/Chappell & Co./Frisco Kid/Ricky Lynn Phillips
Epic 34-73398 (c/o CBS) (cassette single)

After a brief foray into pop/metal, band issues a familiar, formulaic power ballad, which should revive pop radio interest.

BRAT PACK *I'm Never Gonna Give You Up* (3:53)
PRODUCER: Robert Clivilles, David Cole
WRITER: David Cole
PUBLISHER: Red Instructional, ASCAP
Vendetta/A&M 75021 7039 1 (12-inch reviewed June 2)

BAD COMPANY *Holy Water* (4:06)
PRODUCER: Terry Thomas
WRITERS: Howe, Thomas
PUBLISHERS: Warner Chappell/TJT Songs/Phantom Music, ASCAP
Atco 4-98944 (c/o Atlantic) (cassette single)

Inigorating title tune from classic rockers' forthcoming album seems tailor-made for album rock approval, though stomping, infectious chorus renders track a prime pop crossover candidate.

BELOVED *Time After Time* (4:05)
PRODUCER: Martyn Phillips
WRITER: Jon Marsh
PUBLISHER: Virgin, ASCAP
Atlantic 4-87911 (12-inch reviewed May 19)

INDIA *The Lover Who Rocks You (All Night)* (3:56)
PRODUCERS: Winston Jones, David Shaw
WRITER: D. Whitaker
PUBLISHER: D. Whitaker, BMI
Reprise 4-19830 (c/o Warner Bros.) (cassette single; CD version also available, **Reprise 21524**; 12-inch reviewed May 12)

ATOZZI *Calling Out Your Name* (no timing listed)
PRODUCER: Stephen Broughton Lunt
WRITER: not listed
PUBLISHER: not listed
Orpheus/EMI **4JM-72288** (c/o CEMA) (cassette single)

Sugar sweet pop rap duo serve up rhymes à la Milli Vanilli.

BLACK

ERIC GABLE *In A Sexy Mood* (4:30)
PRODUCERS: John Whitehead, Larry Gold, Jerry Cohen
WRITERS: John Whitehead, Jerry Cohen
PUBLISHERS: Maird/Bocar/Music Of The World/John Whitehead, BMI
Orpheus 4JM-72303 (c/o CEMA) (cassette single)

Seductive soul number wins with Gable's ample stylings. From the "Def By Temptation" soundtrack.

LAKESIDE *Money* (no timing listed)
PRODUCER: Dennis Nelson
WRITERS: D. Nelson, R. Daniels, M. Amick
PUBLISHERS: Epic/Solar Songs/Bama Sweet/Bigg-Kidd Songs, BMI
Solar/Epic ZST-74601 (c/o CBS) (cassette single; 12-inch version also available, **Solar/Epic 429-74508**)

Venerable R&B group jump on the new jack wagon with this assertive tune from the "Party Patrol" project.

WILL DOWNING *Sometimes I Cry* (4:10)
PRODUCER: Will Downing
WRITERS: W. Downing, B. Jackson, D. Madden
PUBLISHERS: Warner-Tamerlane/May 12, BMI
Island (c/o PGD)

Ballad highlight from Downing's underrated "Come Together" project merits programmers' attention. Note the brilliant reworking of Rose Royce's "Wishing On A Star."

PHALON *Rising To The Top* (4:22)
PRODUCERS: Ernest Williamson Jr., Louis McKay, III
WRITERS: Phalon, L. Hitchens, E. Williamson Jr., Omara
PUBLISHERS: Baby Ann/Crystal Isle, BMI
Elektra 0-66628 (12-inch single)

Bright new jacker pumps with chart-smart grooves, but overall tune lacks the hook needed to push it over the top.

TASHAN *Save The Family* (4:21)
PRODUCERS: Sam Sever, Tashan
WRITERS: T. Rashad, G. Broadnax, W. Robinson, R. Miller
PUBLISHERS: Def Jam/Fearse/Def American/Ron Dean, ASCAP
OBR 44-73386 (c/o CBS) (12-inch single)

Insightful midtempo R&B track finds the multitalented artist singing of family unity within a sultry, street-suave context.

KASHIF *Love Letter Out Loud* (4:14)
PRODUCERS: Kashif, Victor Bailey
WRITER: V. Bailey
PUBLISHERS: Texascity/Vic's Slic, BMI
Arista 2040

Low key, commercially viable romantic number.

NEW AND NOTEWORTHY

LORI CARSON *Every Heartbeat* (4:00)
PRODUCER: Hal Willner
WRITER: L. Carson
PUBLISHERS: Virgin Songs/Blue Kitchen, BMI
DGC (c/o Warner Bros.)

Newcomer's delicate phrasing adds color and depth to lyrical imagery. Sparse, acoustic tune has charm reminiscent of early Rickie Lee Jones and deserves similar attention and success.

TIM RYAN *Dance In Circles* (3:04)
PRODUCER: Buddy Killen
WRITERS: T. Ryan, A. Harvey
PUBLISHERS: Cross Keys, ASCAP/Ensign, BMI
Epic (c/o CBS)

To a charming, even-tempered rhythm, Ryan melodically accents this number with his gentle vocal delivery. The 26-year-old country newcomer's golden-throated talent boasts out-of-the-box appeal.

B I L L B O A R D

COUNTRY

TANYA TUCKER WITH T. GRAHAM BROWN *Don't Go Out* (3:14)
PRODUCER: Jerry Crutchfield
WRITERS: R. Foster, B. Lloyd
PUBLISHERS: BMG Songs/Careers, ASCAP/BMI
Capitol

An inspired blending of vocal stylings on a song that is at once tender and darkly cautionary.

BELLAMY BROTHERS *I Could Be Persuaded* (3:20)
PRODUCER: Emory Gordy, Jr.
WRITERS: David Bellamy, Howard Bellamy, Don Schlitz
PUBLISHERS: Bellamy Brothers/Don Schlitz, ASCAP
MCA 79019

If it feels good, sing it! That is just what this sing-a-long number calls for. Medium up-tempo and sexy.

ALAN JACKSON *Wanted* (2:56)
PRODUCERS: Scott Hendricks, Keith Stegal
WRITERS: A. Jackson, C. Craig
PUBLISHERS: Mattie Ruth/Seventh Son, ASCAP/Blackwood, BMI
Arista AS-2032

Jackson follows his "Here In The Real World" breakthrough with a tune that is just as country, just as intense, right down to the opening recitation.

ZACA CREEK *Warpaint* (3:10)
PRODUCER: Eddie Kilroy
WRITERS: K. Vassy, D.O. Chase Jr.
PUBLISHERS: Ha-Deb/Clay Basket/Nu Bambu, ASCAP
Columbia 38-73351

Pushing country beyond its limits, this driving, raspy number accelerates the story of a woman scorned to a less-than-expected, not so ear-enticing hook.

TODD DUNFORD *Yellow Pages* (3:20)
PRODUCER: Joe Gibson
WRITERS: Roger Bowling, George Nowak
PUBLISHER: ATV, BMLI
NSD 271

Dunford's calm, self-assured delivery nicely counterpoints the sentimental lyrics of Roger Bowling's 1980/81 Top 30 hit. Contact: P.O. Box 23262, Nashville, Tenn. 37202.

DANCE

DEPECHE MODE *Policy Of Truth* (8:00)
PRODUCERS: Depeche Mode, Flood
WRITER: M.L. Gore
PUBLISHER: Emile, ASCAP
MIXER: Francois Kevorkian
Sire 0-21534 (c/o Warner Bros.) (12-inch single)

Engrossing track from the act's top 10 "Violator" has all the trimmings to be their biggest hit to date. Musical and vocal hooks entice. Don't miss.

BLACK BOX *Everybody Everybody* (5:20)
PRODUCER: Groove Groove Melody
WRITERS: M. Limoni, D. Davoli, V. Semplici
PUBLISHERS: Lombardoni Edizioni Musicali, ASCAP
RCA 2628-RD (c/o BMG) (12-inch single)

U.K. house act wears disco-era influences on its sleeves once again on a tasty jam that will make you hanker for those good old Studio 54 days. Love those horn and string fills.

ANYTHING BOX *Jubilation* (6:32)
PRODUCER: Jon St. James
WRITERS: Claude S., P. Rijnders, D. Morales
PUBLISHERS: CRGI, BMI/pending
MIXERS: Keith "K.C." Cohen, Jon St. James
Epic 49-73357 (c/o CBS) (12-inch single)

Euro-inflected dance/pop lifted from the trio's grossly overlooked but very good "Peace" project. Do yourself a favor and discover their uplifting charm.

WHITE KNIGHT *Get Crazy* (6:20)
PRODUCERS: White Knight, Bad Boy Bill
WRITERS: N. Huminsky, W. Renkosik, R. McKenna
PUBLISHERS: Zomba Enterprises, ASCAP
MIXERS: Double Trouble, White Knight, Bad Boy Bill
Jive 1346-1-JD (12-inch single)

Totally hype hip-house in the Mr. Lee, Fast Eddie vein. A happening groove, indeed.

ANNETTE TAYLOR *I Don't Love You (But I Like You)* (6:27)
PRODUCERS: "Nancy Kay" Goltsman, "Ed The Red" Goltsman
WRITERS: E. Goltsman, N. Goltsman
PUBLISHERS: Adra/Suslik, BMI
MIXER: George Morel
Active ACT-3065 (12-inch single)

Taylor strikes a chord with a generous R&B/house track that's already garnering East Coast club support. Could be the introduction you've been waiting for. Contact: 212-691-1200.

FAN CLUB *Don't Let Me Fall Alone* (6:38)
PRODUCER: Mark Berry
WRITERS: E. Beall, A. Forbes
PUBLISHERS: Willestden, BMI/Platinum Plateau, ASCAP
MIXERS: Rique "Billy Bob" Alonso, Lewis A. Martineau
Epic 49-73181 (c/o CBS) (12-inch single)

House-inflected club track should score with jocks who like to sprinkle their sets with a bit of pop sweetening. Radio crossover appears imminent.

SOUL REBELLION *Simple Rhythm* (6:37)
PRODUCER: Arthur Baker
WRITERS: A. Baker, J. Titus
PUBLISHER: Shakin' Baker, BMI
MIXERS: Arthur Baker, Lenny Dee
Cardiac 3-4002 (12-inch single)

Much-ballyhooed new label's premier release is a straightforward R&B/house track graced with producer/mixer Baker's golden touch. Rap by Wendell Williams adds flavor. Contact: 212-586-7700.

NITZER EBB *Getting Closer* (4:18)
PRODUCER: Flood
WRITERS: V. Harris, D. McCarthy
PUBLISHER: Dying Art, ASCAP
MIXERS: Tony Garcia, Paul Kendall
Geffen 0-21606 (c/o Warner Bros.)

Aggressive twosome bounce back with a tasty reworking of a track from the latest project "Showtime." Garcia's "Kitchen" mix is a fave.

TONY SCOTT *Ganster boogie* (5:15)
PRODUCER: Fabian Lissen
WRITERS: F. Lissen, T. Scott
PUBLISHER: Company Of Two P(i)eters, BMI
Next Plateau NP-50120W (12-inch single)

Fiery hip-house from the artist who brought you "That's How I'm Living." Contact: 212-541-7640.

SEX AND THE SINGLE GIRL *All I Want To Do (Is Dance)* (7:48)
PRODUCER: Eric Kupper
WRITER: W. Narvaez
PUBLISHER: MFM
Music For Money MFM-0024 (12-inch single)

Deep house jam is perfect for late-night programming. Contact: 813-349-6279.

SINITTA *Hitchin' A Ride* (6:36)
PRODUCER: Ralf Rene Mauve
WRITERS: M. Murray, P.R. Callander
PUBLISHER: Dick James, BMI
Atlantic 0-87927 (12-inch single; cassette version also available, **Atlantic 4-87927**)

U.K. siren continues her bid for American stardom with a peppy, Hi-NRG cover of the Vanity Fare nugget.

RAP

POOR RIGHTEOUS TEACHERS *Rock Dis Funky Joint* (5:27)
PRODUCERS: Tony D
WRITERS: Wise Intelligent, T. D., p.u.l.a
PUBLISHERS: Protoons/Morth One/Chumpy, ASCAP
MIXER: Tony D
Profile PRO-7302 (12-inch single)

Jammin' trio pull yet another nugget from its latest. Afrocentric poetry in motion. Contact: 212-529-2600.

BOO-YAA TRIBE *Psyko Funk* (4:10)
PRODUCERS: Tony G.
WRITERS: P. Devoux, D. Devoux, T. Gonzalez
PUBLISHERS: Ackee/Boo-Yaa T.R.I.B.E./Mi Palo, ASCAP
MIXER: Prince Paul, Nomad Soul
4th & B'Way 440 510-0 (12-inch single)

Keeping it soulful and funky with a Boo-Yaa beat. Much more satisfying than the previous debut single.

INTELLIGENT HOODLUM *Black & Proud* (4:52)
PRODUCER: Marley Marl
WRITERS: Percy Chapman, Marlon Williams
PUBLISHER: Marley Marl, ASCAP
A&M 75021 2329-1 (12-inch single)

Latest from the Marley school of rhymes comes another hardhitter living up to his name. Say it loud . . .

ANTOINETTE FEATURING PEPA & SPINDERELLA *Never Get Enough* (5:58)
PRODUCERS: Jay Ellis, I.G. Off
WRITER: I.G. Off
PUBLISHERS: Next Plateau/Super Def, ASCAP
MIXERS: Jay Ellis, I.G. Off, Eric Lynch
Next Plateau NP-50119W (12-inch single)

From the new "Burnin' At 20 Below" Antoinette delivers a salty and sexy charmer with a little assistance. Contact: 212-541-7640.

D-NICE *Call Me D-Nice* (3:46)
PRODUCER: Derrick Jones
WRITERS: D. Jones, The Turtles
PUBLISHERS: Zomba, ASCAP/Longitude/Doraffo/High Concept
Jive 1351-JD (c/o BMG) (12-inch single)

Nice has ability to craft lyrics with more depth than offered here. Grinding hip-hop instrumental provides ample solace.

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.

WEA EUROPE

(Continued from page 6)

WEA Greece.

Reporting to Bignotti are Gero-lamo Caccia, who has become financial controller and deputy president, WEA Italy; Roberto Magrini, promoted from GM to managing director of the WEA-owned CGD; and Massimo Giuliano, promoted from marketing director to GM of WEA Italy. Following WEA's expansion in Sweden with the re-establishment of the Metronome label, Hans Englund has been named area manager, WEA Scandinavia, with responsibility for WEA operations in Sweden, Finland, and Norway.

Comments Stephen Shrimpton, senior VP, WEA Europe, "This reorganization, focusing on our marketing and distribution strengths, needs, and projected growth, is part of WEA Europe's ongoing development plan in major territories, which began last year with the appointment of Rob Dickens as chairman of WEA's U.K. operations and Luigi Calabrese as president, WEA France, which includes the newly formed joint venture with Carrere Records" (Billboard, June 2).

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

NEW GROUP WILSON PHILLIPS hits the jackpot on its first time out as "Hold On," its first single, reaches No. 1; it's also the first No. 1 single for new label SBK. Since "Hold On" is not No. 1 in either sales or airplay points (see charts on page 86), let's examine how it can be No. 1 overall. "Vogue" by **Madonna** (Sire) is behind "Hold On" by a slightly greater margin in sales points than it is ahead in airplay, although you cannot determine this from the rankings; "Vogue" thus slips to No. 2. "Poison" by **Bell Biv DeVoe** (MCA) is No. 1 in sales but only No. 7 in airplay, good for No. 3 overall, while the singles by **Heart** and **Roxette** are close together in sales and airplay and average out at Nos. 4 and 5, respectively. "Alright" by **Janet Jackson** (A&M) is still No. 2 in airplay but only No. 8 in sales and drops to No. 6 overall. Next week, "Hold On" may hold on, or either "Poison" or Roxette's "It Must Have Been Love" may sneak in for a week before "Step By Step" by **New Kids On The Block** (Columbia) takes over; the latter is the biggest gainer in both sales and airplay on the entire chart and jumps from No. 16 to No. 8.

THE TEENS ARE TIGHTLY competitive this week. As a result, "Hold On" by **En Vogue** and "Do You Remember?" by **Phil Collins** (both Atlantic) hold at Nos. 14 and 15, respectively, with bullets. "Remember" has 10 top five radio reports, including 7-2 at KF95 Boise, Idaho, and 8-5 at KISN Salt Lake City, with 72% of its points coming from airplay. "Hold On" is already No. 1 at Hot 104 Greenville, N.C., and moves 4-3 at KMEL San Francisco, but only 26% of its points are from airplay as the gold single derives 74% of its points from sales. Also caught in the same chart jam, "The Humpty Dance" by **Digital Underground** (Tommy Boy) and "Turtle Power" by **Partners In Kryme** (SBK) are pushed down, despite gaining points, by records gaining even more points: "Remember," "Hold On," and "Ready Or Not" by **After 7** (Virgin).

ANOTHER NEW ARTIST IS off to a great start, as **Mariah Carey** nabs the Power Pick/Airplay, and is also most-added at radio (68 adds), with "Vision Of Love" (Columbia). Carey's debut single, although still at No. 51, has a 90% chance of hitting the top five. Early jumps include 22-8 at Power 97 Las Vegas and 22-18 at Power 92 Phoenix. Last week's No. 1 hit on the Hot Dance Music Club Play chart, "The Power" by **Snap** (Arista), is this week's Power Pick/Sales, jumping 12 places to No. 28. It's also doing well at radio, with moves of 11-8 at Q102 Philadelphia and 3-2 at Hot 97 New York.

QUICK CUTS: A rare occurrence is the appearance of "911 Is A Joke" by **Public Enemy** (Def Jam) on the sales-only chart at No. 34 without having enough radio points to enter the Hot 100. Only one station on the pop panel is listing "911" on its playlist, but it went to No. 15 on the Hot Black Singles chart... "Show Me" by **Howard Hewett** (Elektra) regains its bullet and jumps to No. 64, due primarily to strong sales gains... "Tomorrow" by **Quincy Jones** with **Tevin Campbell** (Qwest) stalls at No. 79 on the chart but is gaining points and shows strength at B95 Fresno, Calif. (21-17), and Power 93 San Antonio (25-20), Texas.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON
VISION OF LOVE MARIAH CAREY COLUMBIA	9	11	48	68	149
POSSESSION BAD ENGLISH EPIC	1	5	40	46	47
COULD THIS BE LOVE SEDUCTION A&M	7	11	26	44	49
GIRLS NITE OUT TYLER COLLINS RCA	3	3	22	28	165
KING OF WISHFUL... GO WEST EMI	0	6	17	23	138
DON'T GO AWAY MAD MOTLEY CRUE ELEKTRA	2	4	17	23	112
MAKE YOU SWEAT KEITH SWEAT VINTERTAINMENT	3	2	17	22	61
WHEN I'M BACK ON MY... MICHAEL BOLTON COLUMBIA	2	7	12	21	180
HOLD ON EN VOGUE ATLANTIC	0	4	17	21	115
RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN	4	3	11	18	128

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.

"If Wishes Came True"



the follow-up to the
smash single "LOVE CHILD"
by

Sweet Sensation

(4-98953/PRCD 3361)

from the album *LOVE CHILD* (91307)

Produced by Steve Peck for Platinum Vibe Productions, Inc.

Management: Artists Only Management Co., Inc.



On Atco

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FCC Reinstates 4 Applications For KFRC San Francisco License

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC, overturning a 1989 Review Board decision, has ruled that four original applicants for the license of KFRC's last remaining property, KFRC San Francisco, may continue to seek the station's license. Comparative hearings will also hinge on whether the license should continue to be assigned to San Francisco or nearby Richmond, Calif. The full commission vote, released May 24, reinstates the applications of Paul J. Growald, Gold Mountain Broadcasting, Gold Coast Broadcasting, and South Jersey Radio.

FCC TO DISBAR ROOT?

The FCC, on May 25, ordered controversial communications lawyer Thomas Root to show cause why he should not be disbarred from practicing law before the commission. Root, who faces a barrage of federal fraud charges for alleged legal antics connected with his broadcast clients, has been suspended from practice pending final action in this proceeding.

Root has already been slapped with a disbarment notice by the U.S. Appeals Court here. He gained mass media exposure last year after authorities pulled him out of the Atlantic following a bizarre plane flight in which he crashed and was found to have been injured by a gunshot.

NAB ATTACKS FED FEE

The National Assn. of Broadcasters has filed an objection to a new

federal \$35 fee that broadcasters must pay to tell the government there is no change in station ownership. Part of the Budget Act requirements, the new FCC fee is also collected from stations that have undergone ownership changes and therefore must file more detailed reports.

NAB says the \$35, "while it ap-

WASHINGTON ROUNDUP

pears small," bears absolutely no relationship to the costs incurred by the FCC for processing the no-change application. The federal government, by charging the fee for no-changers, will collect more than \$300,000 in too-easy money, it alleges.

The NAB has also attacked a Bureau of the Census proposal in which census takers will ask for not only a head count, but a broadcast station money count as well. The census people want a sample survey to determine revenue and expenses totals among U.S. radio and TV stations.

"Such a Census Bureau survey would constitute an unnecessary burden on broadcasters, many of whom are already confronted with many governmental regulations and other surveys," said an NAB spokesperson, who also called the proposal "highly questionable."

TRANS WORLD POSTS STRONG 1ST-QUARTER PROFITS

(Continued from page 8)

John McRae, analyst with Bear Stearns & Co., says this year's first-quarter same-store sales gain is "in line with what we expected."

Meanwhile, Trans World plans to continue the rapid growth of its 449-unit chain. It expects to add 60-80 music retail stores this year and expand its new Saturday Matinee chain, which specializes in video sell-through, from two outlets at present to more than 50 by year's end.

Williamson says financing of this growth will be "totally by internally

generated funds."

"It's intriguing," McRae says of the Saturday Matinee concept. "But I think there's some risks to it. The studios are still in an experimental phase on sell-through post-holiday. I think it's a good opportunity for Trans World. But it's incumbent on them to monitor labor costs in stores."

Trans World's stock has been a strong performer lately, trading at or near its 52-week peak of \$29 a share. But McRae believes the stock is "pretty pricey" at \$30 a share.

MCCARTNEY BOWS OUT OF NEW HAVEN CONCERT

(Continued from page 8)

tional tickets to those shows were placed on sale in southern Connecticut after the New Haven cancellation.

"It's a major disappointment,"

says Jim Koplak of Cross Country Concerts, who had negotiated to book McCartney and agreed to numerous conditions imposed by the city. "I had never worked harder on a show."

City alderman Jonathan Einhorn, whose district includes the neighborhood of Westville around the Yale Bowl, led the opposition to this and previous concerts, claiming the shows represent an inappropriate use of the 76-year-old stadium.

"When people moved here, they moved next to an athletic facility," he said. "This would have opened the door to the use of the bowl for rock concerts. We didn't want to turn this area into an entertainment district."

However, according to two recent opinion polls, conducted citywide and in the Westville neighborhood by the New Haven chamber of commerce and by the New Haven Register newspaper, opponents to the Yale Bowl concert were in the minority.

FOR WEEK ENDING JUNE 9, 1990

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	SALES	HOT 100 POSITION
1	1	POISON	BELL BIV DEVOE	3	3
2	3	HOLD ON	WILSON PHILLIPS	1	1
3	2	VOGUE	MADONNA	2	2
4	6	IT MUST HAVE BEEN LOVE	ROXETTE	5	5
5	4	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	4	4
6	5	THE HUMPTY DANCE	DIGITAL UNDERGROUND	12	12
7	8	HOLD ON	EN VOGUE	14	14
8	9	ALRIGHT	JANET JACKSON	6	6
9	15	STEP BY STEP	NEW KIDS ON THE BLOCK	8	8
10	7	NOTHING COMPARES 2 U	SINEAD O'CONNOR	10	10
11	11	OOH LA LA	PERFECT GENTLEMEN	13	13
12	10	SENDING ALL MY LOVE	LINEAR	7	7
13	12	TURTLE POWER	PARTNERS IN KRYME	16	16
14	13	READY OR NOT	AFTER 7	11	11
15	24	THE POWER	SNAP	28	28
16	21	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	24	24
17	14	I WANNA BE RICH	CALLOWAY	25	25
18	23	DO YOU REMEMBER?	PHIL COLLINS	15	15
19	16	RUB YOU THE RIGHT WAY	JOHNNY GILL	21	21
20	19	UP ALL NIGHT	SLAUGHTER	31	31
21	27	I'LL BE YOUR SHELTER	TAYLOR DAYNE	17	17
22	18	U CAN'T TOUCH THIS	M.C. HAMMER	9	9
23	31	NICETY	MICHEL'LE	30	30
24	30	I'LL SEE YOU IN MY DREAMS	GIANT	20	20
25	20	HOUSE OF PAIN	FASTER PUSSYCAT	41	41
26	29	BABY, IT'S TONIGHT	JUDE COLE	19	19
27	17	EXPRESSION	SALT-N-PEPA	38	38
28	33	CHILDREN OF THE NIGHT	RICHARD MARX	18	18
29	22	DON'T WANNA FALL IN LOVE	JANE CHILD	47	47
30	—	GIRLS NITE OUT	TYLER COLLINS	29	29
31	36	ALWAYS AND FOREVER	WHISTLE	35	35
32	—	ENJOY THE SILENCE	DEPECHE MODE	23	23
33	26	ALL AROUND THE WORLD	LISA STANSFIELD	58	58
34	—	911 IS A JOKE	PUBLIC ENEMY	—	—
35	34	CRUISING FOR BRUISING	BASIA	42	42
36	32	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	26	26
37	—	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	27	27
38	—	MENTIROSA	MELLOW MAN ACE	40	40
39	25	LOVE CHILD	SWEET SENSATION	45	45
40	40	"B" GIRLS	YOUNG AND RESTLESS	55	55

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THIS WEEK	LAST WEEK	TITLE	ARTIST	AIRPLAY	HOT 100 POSITION
1	1	VOGUE	MADONNA	2	2
2	2	ALRIGHT	JANET JACKSON	6	6
3	4	U CAN'T TOUCH THIS	M.C. HAMMER	9	9
4	5	HOLD ON	WILSON PHILLIPS	1	1
5	3	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	4	4
6	6	IT MUST HAVE BEEN LOVE	ROXETTE	5	5
7	8	POISON	BELL BIV DEVOE	3	3
8	7	SENDING ALL MY LOVE	LINEAR	7	7
9	10	DO YOU REMEMBER?	PHIL COLLINS	15	15
10	16	STEP BY STEP	NEW KIDS ON THE BLOCK	8	8
11	13	CHILDREN OF THE NIGHT	RICHARD MARX	18	18
12	15	BABY, IT'S TONIGHT	JUDE COLE	19	19
13	17	READY OR NOT	AFTER 7	11	11
14	18	I'LL BE YOUR SHELTER	TAYLOR DAYNE	17	17
15	9	NOTHING COMPARES 2 U	SINEAD O'CONNOR	10	10
16	21	SHE AIN'T WORTH IT	GLENN MEDEIROS	22	22
17	19	TURTLE POWER	PARTNERS IN KRYME	16	16
18	20	I'LL SEE YOU IN MY DREAMS	GIANT	20	20
19	11	OOH LA LA	PERFECT GENTLEMEN	13	13
20	23	ENJOY THE SILENCE	DEPECHE MODE	23	23
21	12	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	26	26
22	22	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	27	27
23	14	THIS OLD HEART OF MINE	ROD STEWART	32	32
24	31	GIRLS NITE OUT	TYLER COLLINS	29	29
25	26	DEADBEAT CLUB	THE B-52'S	33	33
26	30	NOTICE ME	NIKKI	34	34
27	34	RUB YOU THE RIGHT WAY	JOHNNY GILL	21	21
28	37	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	37	37
29	32	THE HUMPTY DANCE	DIGITAL UNDERGROUND	12	12
30	33	DARE TO FALL IN LOVE	BRENT BOURGEOIS	36	36
31	38	HOLD ON	EN VOGUE	14	14
32	39	LOVE IS	ALANNAH MYLES	44	44
33	24	WHAT IT TAKES	AEROSMITH	43	43
34	25	I WANNA BE RICH	CALLOWAY	25	25
35	36	NICETY	MICHEL'LE	30	30
36	—	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	24	24
37	35	ALWAYS AND FOREVER	WHISTLE	35	35
38	40	WHEN I DREAM OF YOU	TOMMY PAGE	49	49
39	—	VISION OF LOVE	MARIAH CAREY	51	51
40	—	KING OF WISHFUL THINKING	GO WEST	53	53

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)
58 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	73 GOT TO TELL ME SOMETHING (EMI April, ASCAP/Maurice Starr, ASCAP) HL	93 RISE TO IT (Stanley World, ASCAP/Hori Prod. America, ASCAP/Elymax, ASCAP/Oppernockity Tunes, BMI)
4 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	69 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM	60 ROOM AT THE TOP (Colgems-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
83 ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP) CPP	70 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL	21 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
6 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	1 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL	86 SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
35 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	14 HOLD ON (2 Tuff-E-Nuff, BMI)	7 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
19 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI) WBM	41 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM	90 SHAKE (Chappell & Co., ASCAP/Colgems-EMI, ASCAP) HL/WBM
52 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	48 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM	22 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
46 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	12 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI/WILLESDEN, BMI)	64 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
92 BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL	65 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)	27 SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
55 B GIRLS (P-Man, BMI)	68 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Dorflto, BMI/Page Three, BMI) WBM	8 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
71 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	17 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM	98 TAKE IT TO HEART (Realsongs, ASCAP/Genevieve, ASCAP)
67 THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	20 I'LL SEE YOU IN MY DREAMS (Itsal, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM	85 THAT'S THE WAY OF THE WORLD (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM
78 BOUNCE BACK (Ensign, BMI/Che, BMI/Curley Top, BMI) CPP	5 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	32 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
18 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	25 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM	62 THIS & THAT (Liafal, BMI/Careers, BMI) HL
39 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong-USA, ASCAP) HL	80 JEALOUS AGAIN (Enough To Contend With, BMI/Def USA, BMI)	72 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) WBM
61 COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM	81 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM	79 TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Doomit, ASCAP/WB, ASCAP/Black Chica, ASCAP) WBM
88 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP)	53 KING OF WISHFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL	16 TURTLE POWER (EMI Blackwood, BMI/Kikinit, BMI) HL
82 COUNTING THE DAYS (Big Generic)	54 KISS THIS THING GOODBYE (Theobalds, ASCAP)	9 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
24 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Bonidol, ASCAP/Chrysalis, ASCAP) CLM/HL	97 LET ME BE YOUR LOVER (Prohibited, BMI/Fresh Force, BMI)	31 UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM
42 CRUISING FOR BRUISING (Virgin, ASCAP) CPP	45 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP	51 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
36 DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Dewhit, ASCAP) CPP/WBM	44 LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada)/David Tyson, CAPAC/Zomba, ASCAP) HL	2 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
33 DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI) CPP	87 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM	77 WELCOME TO THE REAL WORLD (Radical Dichotomy, BMI/Warner-Tamerlane, BMI/Brett And Peter, BMI) WBM
57 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	75 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM	43 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
47 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	40 MENTIROSA (Varry White, ASCAP)	49 WHEN I DREAM OF YOU (Warner-Tamerlane, BMI/Dorflto, BMI/Page Three, BMI) WBM
56 DOUBLEBACK (FROM BACK TO THE FUTURE PART III) (Hamstein, ASCAP/MCA, ASCAP) HL/WBM	30 NICETY (Ruthless Attack, ASCAP)	37 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
59 THE DOWNESTER ALEXA (Joel, BMI) HL	10 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM	89 WHEN SOMETHING IS WRONG WITH MY BABY (Pronto, BMI/Irving, BMI) CPP
15 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	34 NOTICE ME (Stikki Ikki, ASCAP/Padavon, BMI)	63 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
23 ENJOY THE SILENCE (Emile, ASCAP)	13 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL	76 WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
38 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	3 POISON (Hi-Frost, BMI)	50 YOU CAN'T DENY IT (Big Life, PRS)
84 GET A LIFE (Virgin, ASCAP) CPP	94 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI)	26 YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM
66 GETTING AWAY WITH IT (Virgin, ASCAP/Cage/10) CPP/WBM	28 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL	
29 GIRLS NITE OUT (Beyerson, BMI/Rossaway,	74 PURE (Chrysalis, ASCAP) CLM	
	11 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL	

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	7	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS 2 weeks at No. 1
2	3	4	8	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
3	2	1	12	HOLD ON SBK 07322	◆ WILSON PHILLIPS
4	8	10	8	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
5	4	3	11	NOTHING COMPARES 2 U ENSGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
6	6	8	11	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
7	7	7	10	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
8	5	6	12	THIS OLD HEART OF MINE WARNER BROS. 7-19983	◆ ROD STEWART/RONALD ISLEY
9	10	11	6	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
10	9	5	15	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
11	11	13	9	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
12	12	16	9	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
13	13	18	6	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
14	16	19	8	THROUGH THE TEST OF TIME GRP 3032	◆ PATTI AUSTIN
15	21	37	3	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	MICHAEL BOLTON
16	18	25	4	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL McDONALD
17	15	12	13	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
18	22	23	7	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	◆ BILLY JOEL
19	14	9	14	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
20	17	14	14	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
21	20	20	7	I WANNA BE RICH SOLAR 4-74005/EPIC	◆ CALLOWAY
22	23	26	5	DARE TO FALL IN LOVE CHARISMA 4-98971	◆ BRENT BOURGEOIS
23	19	15	20	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
24	25	29	7	BABY, IT'S TONIGHT REPRISE 7-19869	◆ JUDE COLE
25	26	27	6	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA
26	24	17	13	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
27	32	—	2	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
28	33	38	4	READY OR NOT VIRGIN 7-98995	◆ AFTER 7
★★★ POWER PICK ★★★					
29	38	—	2	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
30	30	32	5	DRIVING ATLANTIC 4-87983	◆ EVERYTHING BUT THE GIRL
31	27	22	26	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
32	28	24	17	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
33	37	41	3	(IT'S THE) SAME OLD LOVE MOTOWN 2046	◆ SMOKEY ROBINSON
34	36	45	3	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
35	31	28	21	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
36	29	21	16	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
37	34	36	5	CRYING IN THE CHAPEL CAPITOL 44517	◆ PETER BLAKELEY
38	35	31	19	BLACK VELVET ATLANTIC 7-88742	◆ ALANNAH MYLES
39	40	43	4	THIS & THAT RCA 9180	◆ MICHAEL PENN
40	39	39	8	WHIP APPEAL SOLAR 4-74007/EPIC	◆ BABYFACE
41	44	33	26	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
42	49	—	2	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
43	42	34	19	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
44	48	46	6	IF YOU REMEMBER ME ARISTA 9948	BARRY MANILOW
45	41	40	16	HOW 'BOUT US RCA 9163	◆ GRAYSON HUGH & BETTY WRIGHT
★★★ HOT SHOT DEBUT ★★★					
46	NEW	1	1	LOVE CHANGES EVERYTHING POLYDOR 877-352-4	SARAH BRIGHTMAN
47	NEW	1	1	BIRD ON A WIRE A&M 1499	◆ THE NEVILLE BROTHERS
48	43	35	18	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
49	NEW	1	1	SHOW ME ELEKTRA 4-64978	◆ HOWARD HEWETT
50	45	44	29	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADA O WATANABE/PATTI AUSTIN

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

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	4	POISON MCA 53772	BELL BIV DEVOE
3	2	ALRIGHT A&M 1479	JANET JACKSON
4	3	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
5	6	READY OR NOT VIRGIN 7-98995	AFTER 7
6	9	STEP BY STEP COLUMBIA 38-73343	NEW KIDS ON THE BLOCK
7	11	MENTIROSA CAPITOL 44533	MELLOW MAN ACE
8	5	OOH LA LA (I CAN'T GET OVER YOU) COLUMBIA 38-73211	PERFECT GENTLEMEN
9	7	THE HUMPTY DANCE TOMMY BOY 7944	DIGITAL UNDERGROUND
10	12	HOLD ON ATLANTIC 7-87984	EN VOGUE
11	17	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
12	14	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND
13	13	NOTICE ME Geffen 4-19946	NIKKI
14	15	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN
15	10	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
16	24	GIRLS NIGHT OUT RCA 9174	TYLER COLLINS
17	16	NICETY RUTHLESS 7-98980/ATCO	MICHEL'LE
18	20	SITTIN' IN THE LAP OF LUXURY WTG 31-73266/EPIC	LOUIE LOUIE
19	23	THE POWER ARISTA 2013	SNAP
20	18	ALWAYS AND FOREVER SELECT 2014	WHISTLE
21	21	TURTLE POWER SBK 07325	PARTNERS IN KRYME
22	26	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
23	8	NOTHING COMPARES 2 U ENSGN 23488/CHRYSALIS	SINEAD O'CONNOR
24	25	COUNTING THE DAYS ATLANTIC 4-87898	JOEY KID
25	27	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
26	28	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
27	19	LOVE CHILD ATCO 7-98983	SWEET SENSATION
28	—	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
29	—	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
30	22	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE

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	THE BALLAD OF JAYNE VERTIGO 876-984-4/POLYDOR	L.A. GUNS
3	6	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
4	4	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
5	2	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
6	5	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
7	11	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
8	8	HOLD ON SBK 07322	WILSON PHILLIPS
9	10	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
10	12	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
11	7	NOTHING COMPARES 2 U ENSGN 23488/CHRYSALIS	SINEAD O'CONNOR
12	14	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
13	9	WHAT IT TAKES Geffen 4-19944	AEROSMITH
14	19	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
15	21	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
16	13	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART WITH RONALD ISLEY
17	22	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
18	16	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
19	23	7 O'CLOCK CAPITOL 44513	LONDON QUIREBOYS
20	17	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
21	20	ROOM AT THE TOP MCA 53679	ADAM ANT
22	30	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
23	29	RISE TO IT MERCURY 875-098-4	KISS
24	24	THIS & THAT RCA 9180	MICHAEL PENN
25	28	LOVE IS ATLANTIC 4-87945	ALANNAH MYLES
26	—	NOW YOU'RE GONE Geffen 4-19976	WHITESNAKE
27	15	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
28	26	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
29	27	THE WAY IT IS Geffen 4-19948	TESLA
30	18	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT

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Billboard **HOT 100.** SINGLES

8	7	5	16	SENDING ALL MY LOVE TKATAS (TKATAS.C.PENNAC#0)	◆ LINEAR (C) (T) ATLANTIC 7-87961
10	11	16	8	OOH LA LA (I CAN'T GET OVER YOU) M.STARR (M.STARR)	◆ PERFECT GENTLEMEN (C) COLUMBIA 38-73211
13	16	22	7	TURTLE POWER PARTNERS IN KRYME (JALPERN/RUSHER,JR.)	◆ PARTNERS IN KRYME (C) (T) SBK 07325
16	27	—	2	STEP BY STEP M.STARR (M.STARR)	◆ NEW KIDS ON THE BLOCK (C) (CD) (M) (T) COLUMBIA 38-73343

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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	2	2	14	M.C. HAMMER ^{▲2} CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
2	1	1	10	SINEAD O'CONNOR ^{▲2} ENSIGN 21759/CHRYSALIS (9.98) (CD)	I DO NOT WANT WHAT I HAVEN'T GOT
3	3	3	8	HEART CAPITOL 91820 (9.98) (CD)	BRIGADE
4	4	6	10	SOUNDTRACK [▲] EMI 93492 (10.98) (CD)	PRETTY WOMAN
5	5	7	10	BELL BIV DEVOE [▲] MCA 6387 (9.98) (CD)	POISON
6	6	5	47	MICHAEL BOLTON ^{▲2} COLUMBIA OC 45012 (CD)	SOUL PROVIDER
7	8	9	10	DEPECHE MODE [▲] SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
8	7	4	36	JANET JACKSON ^{▲4} A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
9	13	52	3	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
10	12	17	9	WILSON PHILLIPS [●] SBK 93745 (9.98) (CD)	WILSON PHILLIPS
11	9	8	61	BONNIE RAITT ^{▲2} CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
12	10	10	7	PUBLIC ENEMY DEF JAM 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
13	11	14	28	PHIL COLLINS ^{▲2} ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
14	15	19	4	BILLY IDOL CHRYSALIS 21735 (9.98) (CD)	CHARMED LIFE
15	14	16	37	AEROSMITH ^{▲3} GEFEN 24254 (9.98) (CD)	PUMP
16	20	20	6	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
17	16	11	14	LISA STANSFIELD [●] ARISTA 8554 (9.98) (CD)	AFFECTION
18	17	13	8	SOUNDTRACK [▲] SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
19	19	15	48	DON HENLEY ^{▲2} GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
20	18	12	99	PAULA ABDUL ^{▲6} VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
21	22	18	17	SLAUGHTER [●] CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
22	23	23	12	ROD STEWART [●] WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
23	21	21	7	FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD)	BEHIND THE MASK
24	24	24	9	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
25	32	35	7	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
26	26	27	15	BASIA [●] EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
27	25	22	10	ROBERT PLANT [●] ESPARANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
28	28	25	47	THE B-52'S ^{▲2} REPRISE 25854 (9.98) (CD)	COSMIC THING
29	30	29	45	BABYFACE [▲] SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
30	27	26	22	ALANNAH MYLES [▲] ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
31	33	30	11	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
32	29	28	25	TECHNOTRONIC [▲] SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
33	31	31	34	LINDA RONSTADT (FEA. A. NEVILLE) [▲] ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
34	35	39	30	TAYLOR DAYNE [●] ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
35	36	32	94	NEW KIDS ON THE BLOCK ^{▲8} COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
36	34	33	53	CLINT BLACK [▲] RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
37	37	34	38	MOTLEY CRUE ^{▲3} ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
38	38	36	13	MIDNIGHT OIL [●] COLUMBIA 45398 (CD)	BLUE SKY MINING
39	39	48	8	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
40	40	40	10	DAVID BOWIE RYKO RALP 0171/RYKODISC (13.98) (CD)	CHANGESBOWIE
41	41	38	64	MILLI VANILLI ^{▲6} ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
42	79	—	2	GEORGE STRAIT MCA 6415 (9.98) (CD)	LIVIN' IT UP
43	42	101	3	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
44	NEW ▶	—	1	MADONNA SIRE 26209/WARNER BROS. (10.98) (CD)	I'M BREATHELESS
45	43	43	26	THE KENTUCKY HEADHUNTERS [●] MERCURY 838 744 1 (CD)	PICKIN' ON NASHVILLE
46	44	37	29	ERIC CLAPTON [▲] DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
47	47	41	27	QUINCY JONES [▲] QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
48	45	42	32	BILLY JOEL ^{▲3} COLUMBIA OC 44366 (CD)	STORM FRONT
49	48	50	34	AFTER 7 [●] VIRGIN 91061 (9.98) (CD)	AFTER 7
50	52	51	38	YOUNG M.C. [▲] DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
51	46	44	46	GLORIA ESTEFAN [▲] EPIC OE 45217 (CD)	CUTS BOTH WAYS
52	56	62	7	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
53	49	45	27	KENNY G [▲] ARISTA AL 13-8613 (13.98) (CD)	LIVE
54	58	64	9	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	65	122	3	VAN MORRISON MERCURY 841-970-1 (CD)	THE BEST OF VAN MORRISON
56	50	46	7	LITTLE FEAT WARNER BROS. 26163 (9.98) (CD)	REPRESENTING THE MAMBO
57	51	49	11	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
58	53	53	32	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
59	62	67	39	L.A. GUNS VERTIGO 838 592 1/POLYDOR (CD)	COCKED & LOADED
60	59	56	45	NEW KIDS ON THE BLOCK ^{▲2} COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
61	113	—	2	DIO REPRISE 26212 (9.98) (CD)	LOCK UP THE WOLVES
62	110	—	2	ICE CUBE PRIORITY 57120 (9.98) (CD)	AMERIKKA'S MOST WANTED
63	68	66	26	SOUNDTRACK [▲] WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
64	54	57	29	MICHAEL PENN RCA 9692-1-R (9.98) (CD)	MARCH
65	66	75	12	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
66	60	54	6	SUZANNE VEGA A&M 5293 (8.98) (CD)	DAYS OF OPEN HAND
67	57	55	12	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
68	55	59	73	SOUNDTRACK ^{▲2} ATLANTIC 81933 (9.98) (CD)	BEACHES
69	72	68	22	MICHEL'LE [●] RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
70	71	77	39	ELTON JOHN [▲] MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
71	63	58	60	ROXETTE [▲] EMI 91098 (9.98) (CD)	LOOK SHARP!
72	67	60	15	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
73	64	65	11	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
74	61	47	10	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
75	75	123	3	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
76	70	61	57	TOM PETTY ^{▲3} MCA 6253 (9.98) (CD)	FULL MOON FEVER
77	74	74	11	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
78	73	63	7	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
79	78	72	46	THE 2 LIVE CREW [▲] SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
80	69	70	47	CHER [▲] GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
81	76	69	32	LUTHER VANDROSS [▲] EPIC E 2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
82	84	88	22	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
83	80	85	29	WHITESNAKE [▲] GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
84	89	110	29	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
85	NEW ▶	—	1	STEVE VAI RELATIVITY 1037 (9.98) (CD)	PASSION AND WARFARE
86	86	80	56	RICHARD MARX ^{▲3} EMI 90380 (9.98) (CD)	REPEAT OFFENDER
87	92	108	16	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
88	83	87	9	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVING LIKE HUSTLERS
89	77	73	19	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
90	82	76	11	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
91	91	96	7	A TRIBE CALLED QUEST JIVE 1131-1-J/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
92	90	95	4	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
93	95	83	70	SKID ROW ^{▲3} ATLANTIC 81936 (9.98) (CD)	SKID ROW
94	81	78	7	SWEET SENSATION ATCO 91307 (9.98) (CD)	LOVE CHILD
95	94	90	30	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
96	102	107	10	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
97	106	163	3	THE SUNDAYS DGC/ROUGH TRADE 24277/GEFFEN (9.98) (CD)	READING, WRITING AND ARITHMETIC
98	111	109	6	THE LIGHTNING SEEDS MCA 6404 (9.98) (CD)	CLOUDCUCKOOLAND
99	93	81	11	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
100	88	71	15	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
101	98	149	3	BANGLES COLUMBIA 46125 (CD)	GREATEST HITS
102	85	82	28	BOBBY BROWN [▲] MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
103	99	93	14	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
104	117	161	3	BRUCE DICKINSON COLUMBIA 46139 (CD)	TATTOOED MILLIONAIRE
105	97	84	49	SOUL II SOUL [▲] VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
106	101	92	64	TESLA [▲] GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
107	175	—	2	WORLD PARTY CHRYSALIS 21654 (9.98) (CD)	GOODBYE JUMBO
108	103	121	30	SIR MIX-A-LOT [●] NASTY MIX 70150 (9.98) (CD)	SEMINAR
109	96	79	11	THE NOTTING HILLBILLIES WARNER BROS. 26147 (9.98) (CD)	MISSING... PRESUMED HAVING A GOOD TIME

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.

LIFELINES

BIRTHS

Girl, Madeleine Louise, to Adam and Nancy Nimoy, April 18 in Santa Monica, Calif. He is senior director of business affairs for Enigma Records.

Boy, Edward Jr., to Eddie and Laurie Money, April 26 in Los Angeles. He is a Columbia Records recording artist.

Girl, Destini Kim, to William Figueroa and Pat Smith, May 15 in Manhasset, N.Y. She is East Coast publicity manager for Warner Bros. Records.

Girl, Lauren Joy, to Michael and Joy Gettel, May 15 in Seattle. He is a Sona Gaia recording artist.

MARRIAGES

Cory Robinson to Jeannie Young, May 12 in Cranford, N.J. He is bassist with recording group the Pressures Of Time.

Walt "Baby" Love to Sonya Trammell, May 19 in Chicago. He is host of Westwood One's "The Countdown" and urban editor of Radio & Records.

Walter Garcia to Debra Gresh,

May 20 in Long Island, N.Y. She is VP of artist development at DAS Communications Ltd.

DEATHS

Emily Remler, 32, of a heart attack while on tour, May 4 in Sydney, Australia. Remler was a jazz guitarist on the Concord Jazz label. She was lauded by critics, profiled and reviewed in such publications as The New York Times, The Los Angeles Times, People, US, Cosmopolitan, JazzTimes, Jazz Journal, and DownBeat. Remler recorded six albums; her first, "Firefly," was released in 1981, and her most recent, "East To West," was released in 1989. In lieu of flowers, donations may be sent to Emily Remler's Jazz For Kids Fund, c/o MCG Music Hall, 1815 Metropolitan Street, Pittsburgh, Pa. 15233. Through the Manchester Craftsman's Guild, the fund enables underprivileged children to take guitar lessons and study jazz, and provides tickets to major jazz concerts for these children.

Charlie Allen, 48, after a long illness, May 7 in Los Angeles. Allen was lead singer of the rock'n'roll blues band Pacific Gas & Electric.

Gary Usher, 51, of cancer, May 25 in Los Angeles. Usher was a song-

writer/producer whose early work with the Beach Boys, the Surfariis, and the Hondells helped to define the "California Sound." Usher co-wrote numerous songs with Brian Wilson, including the Beach Boys hits "409" and "In My Room," and wrote songs for many of the "beach party" films of the '60s. He also worked as a producer with Capitol, Decca, and Columbia, and achieved critical success with the Byrds, Chad & Jeremy, and the Firesign Theater.

In 1969, he founded Together Records. In 1970, he became VP of contemporary music at RCA Records, and later did production work for Elektra.

In recent years, Usher worked with such artists as Chicago, Gino Vannelli, Peabo Bryson, and Laura Branigan, and worked on the film soundtrack to 1987's "Back To The Beach." He is survived by his wife, Sue; daughter, Dawn; and sons, Gary, Dehman, and Braden. Donations may be made to the T.J. Martell Foundation, 730 Fifth Ave., New York, N.Y. 10019.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW COMPANIES

Fore Records, formed by Greg Fore, is an independent label specializing in R&B, house, dance, and rap music. 200 W. 72 St., New York, N.Y. 10023; 212-873-1248.

Creative Directions, formed by Alie Campbell, Steve Campbell, and Ron Demmans as a division of Archie Campbell Talent Services, specializes in personal management and public relations for musicians. 814 19th Ave. S., Nashville, Tenn. 37203; 615-329-4939.

Jaguar Records, formed by Vernon Johnson, is an independent record manufacturing company focusing on R&B, pop, and urban contemporary music. 168 Beale, Memphis, Tenn. 38103; 901-526-9141.

Napu Records, formed by Jimmy Dee, is an independent label specializing in rock, pop, R&B, and country music. First release is "Lost," by Dee. Demos are being solicited. Suite 215, 6404 Hollywood Blvd., Hollywood, Calif. 90028.

Baddest Of The Bad Posse Records, formed by Leslie Williams, is an independent label specializing in rap, R&B, and dance music. Company also has a publishing and production arm. P.O. Box 464, Rockefeller Center Station, New York, N.Y. 10185; 718-712-2224.

Razor & Tie Music, formed by Craig Balsam and Cliff Chenfeld, is an independent label. First release is collection of hits from the '70s called "The '70s Preservation Society Presents Those Fabulous '70s." Suite 1, 60 Third Ave., New York, N.Y. 10003; 212-473-9173.



Let Them Eat Cake. Cardiac Records president Cathy Jacobson and VP of A&R Bobby Ghossen offer their guests some refreshments at the launch party for the new label.

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.

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.

June 19, Video Software Dealers Assn. (VSDA) Regional Meeting and Panel Discussion: "Laser Video—Is The Future Finally Here?" Clarion Hotel, Saddlebrook, N.J. Rich Thorward, 201-886-2739.

June 21-24, B.C. Country Music Conference, presented by the B.C. Country Music Assn., 86 Street Music Hall, Vancouver, British Columbia. 604-876-4110.

June 28-July 8, 23rd Annual Summerfest, various locations, Milwaukee. Lisa Schaub, 414-273-2680.

June 28-July 1, 20th Annual Roskilde Festival, five-day music festival, Roskilde, Denmark. 011-45-42-36-6613.

June 30, Ask-A-Pro Seminar: Answers to Basic Legal and Business Questions for Spanish-Speaking Artists, presented by the Songwriters Guild of America, SGA office, Hollywood. 213-462-1108.

JULY

July 11-15, First Traditional Gospel Conference,

sponsored by Independent Gospel Connection, Nashville Convention Center. 615-876-8240.

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 14-15, Hedley Blast Country Music Festival, presented by O'Day Productions, Similkameen Valley, Hedley, British Columbia. 604-873-9686.

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.

AUGUST

Aug. 5-8, Video Software Dealers Assn. Convention, Las Vegas Convention Center, Las Vegas. 609-596-8500.

Aug. 6-11, Tenth Annual Christian Artists Seminar, De Bron-Dalsen, Holland. 011-31-10-456-8688.

Aug. 10-11, Atlanta Regional Rap Showcase '90, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.

Aug. 11-12, Second Annual Philadelphia Music Festival, Hunting Park, Philadelphia. 215-455-8400.

Aug. 16-19, Jack The Rapper Conference, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

FOR THE RECORD

Alain Levy will be based in London after he becomes president and CEO of PolyGram International in January 1991.

Dave Stewart says he was never a confirmed act for the Nelson Mandela International Tribute concert at London's Wembley Stadium April 16 (Billboard, April 28), despite announcements to the contrary. Therefore, he did not withdraw from the event, as reported in Billboard.

Rentrak Loses \$4.46 Mil Purchases Of Video Titles Cited

BY DON JEFFREY

NEW YORK—The losses of Rentrak Corp., the pay-per-transaction videocassette leasing company, continued to widen in its last fiscal year, despite a big jump in volume.

Portland, Ore.-based Rentrak reports a \$4.46 million loss for the year that ended March 31, compared with a \$1.99 million loss the year before. Revenues, however, rose 60% to \$17.8 million.

Kim Cox, chief financial officer, attributes the bulk of the loss to the purchase of certain "seed" titles from some home video suppliers.

He says most studios release their video titles to Rentrak for its PPT program, but that "a few are purchased by us and put out there to retailers."

Rentrak buys these titles, according to Cox, to "protect the confidentiality of studios in the program."

Sources say retailers and suppliers, in order to protect their relationships with video distributors, do not want to disclose their ties with Rentrak.

Cox says that Rentrak has 1,109 retailers and 61 home video suppliers participating in the PPT program.

Under PPT, the retailer leases videos from Rentrak and pays it a fee based on number of rentals. Rentrak then shares that fee with the studio.

HELPS SMALLER DEALERS

Some industry sources say this

system benefits the small retailer who cannot store a large inventory of videocassettes. It also enables the retailer to purchase videocassettes for a lower price than he would pay a typical distributor.

The sources say PPT benefits the studios that supply the videos because it moves more product to stores and allows studios to maintain control over their product.

"The system is working," says Jack McLeod, VP at Bateman Eichler, a brokerage that buys and sells shares of Rentrak. "Maybe this is the next Blockbuster," he adds, referring to the nation's biggest video retail chain.

Cox says the company will be profitable by the second quarter this fiscal year. McLeod agrees and adds: "This is a title-driven business. They might even be profitable in the first quarter."

Rentrak's stock, however, reflects absence of profitability rather than potential for growth. Shares traded over the counter recently at less than \$1.50 each.

The company says it has the capital it needs to finance growth this year. Last year it obtained a \$1.3 million secured loan from a venture capital fund and sold \$1 million worth of stock to a company that operates the biggest video retail chain in Japan.

That company, Culture Convenience Club, has formed a joint venture with Rentrak that is expected to introduce PPT to Japan this month.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	155	—	2	Y & T GEFEN GHS 24283 (9.98) (CD)	TEN
111	105	89	11	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
112	100	91	33	SEDUCTION ● VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
113	132	141	5	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
114	108	105	62	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
115	116	99	9	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
116	109	94	19	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
117	125	139	6	THE LONDON QUIREBOYS CAPITOL 93177 (9.98) (CD)	A BIT OF WHAT YOU FANCY
118	114	118	22	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
119	104	111	6	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
120	115	97	39	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
121	NEW	1	1	PRETENDERS SIRE 26219/WARNER BROS. (9.98) (CD)	PACKED
122	112	170	3	YNGWIE MALMSTEEN POLYDOR 843-361-2 (CD)	ECLIPSE
123	107	103	5	LOU REED/JOHN CALE SIRE 26140/WARNER BROS. (9.98) (CD)	SONGS FOR DRELLA
124	87	86	15	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
125	123	125	7	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
126	130	124	67	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
127	124	119	21	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
128	118	116	35	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
129	121	113	13	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
130	182	—	2	MICHAEL MCDONALD REPRISE 25979 (9.98) (CD)	TAKE IT TO HEART
131	128	114	28	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
132	139	177	3	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
133	120	112	30	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
134	133	120	18	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
135	129	115	32	KISS ● MERCURY 838 913 1 (CD)	HOT IN THE SHADE
136	127	102	17	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
137	119	100	20	KAOMA ● EPIC 46010 (CD)	WORLD BEAT
138	122	106	52	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
139	126	117	17	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
140	136	134	5	JOHNNY CLEGG & SAVUKA CAPITOL 93446 (9.98) (CD)	CRUEL, CRAZY, BEAUTIFUL WORLD
141	140	104	50	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
142	138	144	6	JUDE COLE REPRISE 26164 (9.98) (CD)	A VIEW FROM 3RD STREET
143	135	130	9	HURRICANE ENIGMA 73577/CAPITOL (9.98) (CD)	SLAVE TO THE THRILL
144	192	—	2	ADRIAN BELEW ATLANTIC 82099 (9.98) (CD)	YOUNG LIONS
145	131	131	3	ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD)	HEAD OVER HEELS
146	143	143	49	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
147	145	135	68	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
148	134	129	13	THE MISSION U.K. MERCURY 842 251 (CD)	CARVED IN SAND
149	142	132	8	ERIC JOHNSON CAPITOL 90517 (9.98) (CD)	AH VIA MUSICOM
150	160	—	2	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
151	151	156	7	KILLER DWARFS EPIC E 45139 (CD)	DIRTY WEAPONS
152	167	—	2	MELLOW MAN ACE CAPITOL 91295 (8.98) (CD)	ESCAPE FROM HAVANA
153	137	136	39	RED HOT CHILI PEPPERS ● EMI 92152 (9.98) (CD)	MOTHER'S MILK
154	173	—	2	JULEE CRUISE WARNER BROS. 25859 (9.98) (CD)	FLOATING INTO THE NIGHT
155	146	150	72	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	149	189	4	SLEEZE BEEZ ATLANTIC 82069 (9.98) (CD)	SCREWED, BLUED 'N TATTOOED
157	141	127	121	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1 (CD)	PHANTOM OF THE OPERA
158	147	137	13	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
159	157	160	8	THE SILOS RCA 2051-1-R (8.98) (CD)	THE SILOS
160	154	148	6	THE HOUSE OF LOVE FONTANA 842-293-4/MERCURY (CD)	THE HOUSE OF LOVE
161	148	180	4	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
162	164	165	4	BEATS INTERNATIONAL ELEKTRA 60921 (9.98) (CD)	LET THEM EAT BINGO
163	152	126	79	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
164	153	169	4	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
165	161	166	13	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
166	184	—	2	LOUIE LOUIE WTG NK 45285/EPIC (CD)	THE STATE I'M IN
167	144	138	18	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
168	169	185	3	OTTMAR LIEBERT HIGHER OCTAVE HOM 7026 (9.98) (CD)	NOUVEAU FLAMENCO
169	150	145	36	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
170	176	179	5	THE TRAGICALLY HIP MCA 6310 (9.98) (CD)	UP TO HERE
171	183	—	2	BATON ROUGE ATLANTIC 82073 (9.98) (CD)	SHAKE YOUR SOUL
172	178	—	2	ELECTRIC BOYS ATCO 91337 (9.98) (CD)	FUNK-O-METAL CARPET RIDE
173	179	154	15	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
174	170	188	37	SINEAD O'CONNOR ● ENSIGN 21612/CHRYSALIS (9.98) (CD)	THE LION AND THE COBRA
175	158	184	16	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
176	187	—	2	THE DEAD MILKMEN ENIGMA 73564/CAPITOL (9.98) (CD)	METAPHYSICAL GRAFFITI
177	165	146	80	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
178	172	167	16	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
179	162	98	11	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUN HOUSE
180	180	178	3	SOCIAL DISTORTION EPIC E-46055 (CD)	SOCIAL DISTORTION
181	RE-ENTRY	144	144	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
182	188	174	36	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
183	177	162	9	THE BELOVED ATLANTIC 82047 (9.98) (CD)	HAPPINESS
184	163	128	14	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
185	156	140	14	OINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
186	NEW	1	1	KINGS OF THE SUN RCA 9889-1-R (9.98) (CD)	FULL FRONTAL ATTACK
187	194	—	2	THE CHIMES COLUMBIA 46008 (CD)	THE CHIMES
188	181	183	4	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
189	168	155	20	LORRIE MORGAN ● RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
190	NEW	1	1	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98) (CD)	BLOODLETTING
191	NEW	1	1	SQUEEZE I.R.S. 82040*/MCA (9.98) (CD)	AROUND AND ABOUT
192	166	142	50	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
193	185	158	48	BAD ENGLISH ▲ EPIC OE 45083 (CD)	BAD ENGLISH
194	171	157	20	D-MOB FRR 828 159 1/POLYDOR (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
195	NEW	1	1	D.O.A. RESTLESS 72376 (9.98) (CD)	MURDER
196	189	153	43	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."
197	NEW	1	1	JERRY HARRISON: CASUAL GODS SIRE 25943/WARNER BROS. (9.98) (CD)	WALK ON WATER
198	159	171	5	KITARO GEFEN 24255* (9.98) (CD)	KOJIKI
199	191	182	10	CRACK THE SKY GRUDGE 4520* (8.98) (CD)	DOG CITY
200	RE-ENTRY	28	28	DANGER DANGER IMAGINE FZ 44342*/EPIC (CD)	DANGER DANGER

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 79	Alex Bugnon 145	Depeche Mode 7	Howard Hewett 54	The Lightning Seeds 98	Sinead O'Connor 2, 174	Sir Mix-A-Lot 108	Randy Travis 128
3rd Bass 131	Ron "C" 188	Bruce Dickinson 104	John Lee Hooker 169	Linear 52	Oingo Boingo 185	Skid Row 93	A Tribe Called Quest 91
Paula Abdul 9, 20	Calloway 111	Digital Underground 24	The House Of Love 160	Little Feat 56	ORIGINAL LONDON CAST	Slaughter 21	Travis Tritt 90
Above The Law 88	Cher 80	Dio 61	Miki Howard 173	The London Quireboys 117	Phantom Of The Opera 157	Sleeze Beez 156	Troop 82
Aerosmith 15	Jane Child 100	D.O.A. 195	Hurricane 143	Louie Louie 166	Phantom/Highlights 103	The Smithereens 95	The U-Krew 136
After 7 49	The Chimes 187	Eazy-E 163	Ice Cube 62	Madonna 44, 114	Tommy Page 67	Social Distortion 180	UB40 118
Adam Ant 72	The Church 77	Electric Boys 172	Billy Idol 14	Yngwie Malmsteen 122	Michael Penn 64	Soul II Soul 105	Steve Vai 85
Patti Austin 115	Eric Clapton 46	En Vogue 25	Janet Jackson 8	Richard Marx 86	Perfect Gentlemen 75	SOUNDTRACK	Luther Vandross 81
The B-52's 28	Andrew Dice Clay 39	Gloria Estefan 51	Alan Jackson 99	Kathy Mattea 124	Tom Petty 76	Beaches 68	Suzanne Vega 66
Babyface 29	Johnny Clegg & Savuka 140	Michelle 69	Boyz II Men 70	Michael McDonald 130	Pretenders 27	The Little Mermaid 63	Barry White 161
Bad English 193	Jude Cole 142	Everything But The Girl 129	Elton John 48	Mellow Man Ace 152	Public Enemy 12	Pretty Woman 4	Whitesnake 83
Bangles 101	Phil Collins 13	Expose 192	Eric Johnson 149	Michelle 69	Public Enemy 12	Teenage Mutant Ninja Turtles 18	Hank Williams, Jr. 178
Basia 26	Tyler Collins 132	Faith No More 87	Eric Johnson 149	Midnight Oil 38	Public Enemy 12	Squeeze 191	Willie, Waylon, Johnny & Kris 158
Baton Rouge 171	Concrete Blonde 190	Faster Pussycat 58	Quincy Jones 47	Milli Vanilli 41	Public Enemy 12	Lisa Stansfield 17	Wilson Phillips 10
Beats International 162	Harry Connick, Jr. 196	Fleetwood Mac 23	Journey 155	The Mission U.K. 148	Public Enemy 12	Rod Stewart 22	The Winans 92
Adrian Belew 144	Cowboy Junkies 73	Giant 84	Kaoma 137	Lorrie Morgan 189	Public Enemy 12	Doug Stone 164	World Party 107
Bell Biv DeVoe 5	Crack The Sky 199	Kenny G 53	The Kentucky Headhunters 45	Van Morrison 55	Public Enemy 12	The Stone Roses 127	X-Clan 150
Regina Belle 120	Julee Cruise 154	Killer Dwarfs 151	Kid 'N Play 179	Motley Crue 37	Public Enemy 12	George Strait 42	Y & T 110
The Beloved 183	The Cure 146	Kings Of The Sun 186	Killer Dwarfs 151	Peter Murphy 89	Public Enemy 12	The Sundays 97	Young And Restless 119
The Black Crowes 65	D-Mob 194	Kiss 135	Killer Dwarfs 151	Alannah Myles 30	Public Enemy 12	Sweet Sensation 94	Young M.C. 50
Clint Black 36	Damn Yankees 31	Kitaro 198	Killer Dwarfs 151	N.W.A. 126	Public Enemy 12	Technotronic 32	
Michael Bolton 6	Danger Danger 200	L.A. Guns 59	Killer Dwarfs 151	Najee 78	Public Enemy 12	Tesla 106	
Boo-Yaa T.R.I.B.E. 125	Taylor Dayne 34	K.D. Lang & The Reclines 138	Killer Dwarfs 151	Joe Satriani 133	Public Enemy 12	They Might Be Giants 167	
David Bowie 40	The Dead Milkmen 176	Ottmar Liebert 168	Killer Dwarfs 151	Seduction 112	Public Enemy 12	Tony! Toni! Tone! 43	
Garth Brooks 113	Del Amitri 96		Killer Dwarfs 151	Ricky Van Shelton 116	Public Enemy 12	Too Short 147	
Bobby Brown 102			Killer Dwarfs 151	The Silos 159	Public Enemy 12	The Tragically Hip 170	

Young M.C. Sues His Label Alleges Breach By Delicious Vinyl

■ BY CRAIG ROSEN

LOS ANGELES—Platinum-selling, Grammy-winning rap star Young M.C. and Crystal Blake, the female vocalist featured on his hit single "Bust A Move," have filed separate lawsuits against Delicious Vinyl Inc. and the indie label's publishing company, Varry White Music Inc.

The Young M.C. suit, filed May 16 in California State Superior Court here, charges Delicious Vinyl and Varry White Music with breach of contract, failing to pay royalties, and promoting the label's other interests to the detriment of Young M.C.'s career.

Attorneys for Young M.C., whose real name is Marvin Young, are seeking compensatory damages, termination of his contract with Delicious Vinyl, and a reformation of a songwriter's agreement that will give Young one third of the gross publishing receipts from the songs "Wild Thing," "Funky Cold Medina," and "Showtime," which he co-wrote. "Wild Thing" and "Medina" were platinum singles for Delicious Vinyl label mate Tone Loc.

Among various allegations in the suit is a claim that Delicious Vinyl had Young compose "Wild Thing" and "Funky Cold Medina" for Tone Loc with the understanding that those records would not be released until Young's own records had been issued. Delicious Vinyl allegedly broke that agreement when the Tone Loc singles and "Loc-Ed After Dark" album were issued prior to the release of Young's singles and

his "Stone Cold Rhymin'" album.

Delicious Vinyl principals Michael Ross and Matt Dike are not mentioned in the Young suit by name, but are named in a response the label issued through its publicist. "Our brief review of the complaint indicates that it is completely without merit," the statement reads. The Blake suit names, among others, Ross, Dike, ASCAP, Delicious Vinyl, Island Records (the indie label's distributor), Varry White Music, and Young. The suit, which was filed May 4 in U.S. District Court, cites a violation of the Lanham Act, unfair competition, breach of oral contract, fraud, and additional complaints.

The claim alleges that Blake was hired for \$400 as a background singer, but "during the course of production, Dike and Ross asked the plaintiff to do other things, different and distinct from her services as a background singer." It also alleges that Blake collaborated "with them on the creation of lyrics for musical compositions... 'Bust A Move,' 'I Come Off,' and 'Got More Rhymes,'" and was told she would receive partial songwriting credits.

Although Young is named in the Blake suit, his attorney maintains that "allegations of [Blake's] complaint clearly show they are not going after [Young]. They are going after Delicious Vinyl."

Delicious Vinyl GM Rick Ross says, "The [Blake] claim is completely baseless."

Wm. Morris Denies Reports Of Defections

■ BY EDWARD MORRIS

NASHVILLE—The William Morris Agency here has denied recent reports in the trade press of mass defections by artists who came to the agency in its Feb. 1 merger with the Jim Halsey booking company.

Of the 31 acts who were then being booked by Halsey, 16 are still with William Morris. However, says Jeffrey Beals, head of William Morris' Nashville division, not all the acts Jim Halsey represented had formal contracts with his company.

"After this merger," Beals says, "we made the determination that a number of the artists were not signed to the Jim Halsey Co. to begin with." Beals adds that the company had to act in its best interest and ask itself,

"Could we do the job for the acts?"

After that, Beals says, the acts were considered for retention on a case-by-case basis. Managers were then informed of the agency's decisions, Beals stresses.

Jim Halsey confirms that he was working with some of the developing acts without having them on contract. And there was no contract with Hank Thompson, who was a Halsey client from the inception of the agency. Thompson is now being booked by World Class Talent.

Many of the acts that Halsey now manages and formerly booked remain with William Morris, including the Oak Ridge Boys, Waylon Jennings, Minnie Pearl, and the Forester Sisters. He says he has had no complaints from former clients about

their handling by William Morris.

"For four weeks during the transition," Halsey says, "there were so many things taking place that there may have been certain things that didn't work like we wanted them to. But I think it's working very efficiently now."

Other members of the Halsey roster still with William Morris, according to Beals, include Tammy Wynette, Ronnie Milsap, and Clint Black.

Gone from the initial Halsey carry-overs are Roy Clark, Dwight Yoakam, the Kentucky Headhunters, and others.

At press time, the management of the Kentucky Headhunters, the most commercially successful of these acts, was unavailable for comment.

TELLER KEYNOTES MUSIC & MEDIA CONFERENCE

(Continued from page 5)

ular criticism. Teller called its "mellow adult contemporary" format, without DJs and music identification, "a prime example of treating music as some element of the background instead of an active, involving, listening experience." This, like early days of the Wave format in the U.S., is radio as air-freshener, said Teller. "Just one quick spray and there you have it, a pleasant, but artificial—and ultimately unfulfilling—musical experience."

Teller's final advice for European programmers was, "Be creative. Give new artists a shot. Play what audiences want to hear, and play what they are already buying. Spend less time with your computers and more with your stereos."

NO LABEL SUPPORT

In contrast, Lutz Ackermann, head of programming for NDR 2, one of West Germany's largest public radio

stations, said that even when radio does act innovatively in Germany and tries to break new artists, the record companies do not support it. Speaking on a panel immediately following Teller's keynote, Ackermann blasted labels. He said, "We are always looking for interesting material, but this is a permanent battle against the record companies because they're promoting Phil Collins, Elton John, and their other priority records."

Therefore, he said, the station rarely gets help from a label when it veers from the designated priority acts. "This frustrates a lot of buyers because they'll hear a record on a station, go into shops, and not be able to find it—and the store won't even order it."

This lack of participation by the labels extends even to the station's large annual music festival, where acts on the bill receive increased airplay two months before the concert. "Record companies concentrate too

much on big acts from the U.K. and the U.S. We'll do all we can [to break acts], but if there's no new music in the shops, it's all in vain."

Ackermann placed some of the blame on record companies' incentive policies for promotion staff, which give them little or no reason to push nonpriority releases. To a certain extent, responded MCA Records' U.K. managing director, Tony Powell, similar priority-driven activity has happened at retail in Britain. "I'm wary of the road we've gone down in the last 10 years. We've set up a key sales staff [who are] promoting artists and servicing key shops. We're hoping that radio play will come through and the consumer can get the record."

Powell lamented that instead of going smoothly, this step of setting up "strategic sales forces" has all too often resulted "not in sales, but in giving records away [to retailers] and following that with badges, banners, and posters... Anything just to get the record in the stores at all costs."

OTHER HIGHLIGHTS

Other conference highlights included keynotes from Steve Crane, president of Emmis Broadcasting, discussing aspects of the company's purchase of a 15% share of France's Maximum FM station; U.K.-based radio consultant Colin Walters, who predicted that pan-European broadcasting is unlikely to become significant by the year 2000; and Mike Haas, PD of Germany's Antenne Bayern, who offered specific examples of success and failure in the development of format radio in Europe. Frank Zappa was to have been a keynote speaker, but was forced to cancel because of an illness.

A number of record companies presented artists at the conference via daytime showcase performances—among them Poi Dog Pondering (CBS), Jil Sobule (MCA), the Senators (Virgin), Jan Akkerman (I.R.S.), and Colours (East West/WEA)—and at evening gigs at three Amsterdam clubs. The latter set included World Party, as well as bands from Holland, Germany, France, and Scandinavia. There were press conferences featuring Soul II Soul, Paul Young, and Mano Negra; MTV Europe presented a Talent For The '90s showcase, with TV tapings of several bands in performance; and labels and broadcast service suppliers took exhibit space.

Assistance in preparing this story was provided by Melinda Newman.

CBS/FOX RE-ENTERING KID VID ARENA

(Continued from page 8)

Unlike earlier efforts by CBS/Fox in the children's area, the Garfield programs will be released under the CBS/Fox Video label, rather than the Playhouse Video label it has used in

the past.

"This is a little bit different," Pfander says of the Garfield line. "Garfield has very broad appeal, including among adults. It's a very strong property with high consumer awareness."

PREMIUM OFFER

As part of its initial marketing effort, CBS/Fox will be packaging the first three titles with a consumer premium. A box containing a Garfield figurine will be shrink-wrapped to each cassette. A different figurine will be offered with each of the three titles.

To obtain the premium-packed cassettes, however, retailers must order the titles as part of a 12-piece or 36-piece prepack display unit, and must prebook their orders by Aug. 14.

The cassettes will also be offered separately (without the premium), prebooking Aug. 21. Street date for both the single cassettes and prepacks is Sept. 13.

In addition to the two TV series, Garfield is prominently featured in advertising for various products, such as Alpo brand cat food, creating possible cross-promotional opportunities for CBS/Fox.

"That's absolutely a possibility," Pfander says, although he stresses nothing is imminent on that front. "Our strategy right now is to carve out some shelf space," he says. "Offering Garfield as a premium is not something we would do right away with this line."

POLYGRAM HOLDING

(Continued from page 6)

Levy.

Eckstine will participate in devising overall strategies in the promotion and sales areas. He will also continue to be responsible for the company's A&R and will continue to run Wing Records.

Peter Takiff, executive VP of administration, will control the business and operational areas of the marketing, promotion, and sales departments.

Jamieson, who has been with PolyGram since 1985, was the most senior executive at the label six months ago when Levy took over the U.S. operation in the wake of Dick Asher's resignation. He had been widely rumored to be in the running for a top slot in the new executive structure.

Asked whether Jamieson's new job will be the foremost position at PolyGram Holding, Levy replies, "Bob's appointment is part of an overall plan, further parts of which will be announced in upcoming months."

Levy plans to move back to PolyGram's London headquarters Jan. 1, when he becomes president and CEO of PolyGram International (Billboard, June 2).

KEN TERRY

Euroroadshow '90 Launched MTV & Swatch Are Co-Sponsors

■ BY MELINDA NEWMAN

AMSTERDAM—MTV Europe and Swatch will have them dancing in the streets—and beaches—this summer with its Swatch Euroroadshow '90, which it launched here at the International Music & Media Conference on May 30.

Described as the first pan-European musical roadshow, the free-concert series was to begin in Nijmegen, the Netherlands, June 2, and play 55 dates in 11 countries before summer's end. Instead of traditional venues, the self-contained, two-hour show will take place on beaches and other holiday spots. It is being presented in conjunction with Dutch tour management firm EEC Productions and Germany's BCM Records. MTV Europe will announce tour dates on-air throughout the summer.

Similar to the Club MTV tour, which took place across the U.S. last year, Euroroadshow will feature a number of acts who will rotate from show to show. Among the artists already signed to appear are Latoya Jackson, Twenty 4 Seven, and Tony Scott—all of whom appeared at the

IMMC press conference—and Chicago house rappers Fast Eddie and Tyree. More acts will be placed into rotation later during the summer.

MTV Europe took advantage of the conference to make several other announcements here:

- Starting in the latter part of June, the channel will begin airing five hours a day on Kenya Television Network in Nairobi.

- MTV has signed a pact with British Airways to produce an in-flight program called Skyflyers. The 30-minute show, presented by Coca-Cola, will include music videos, entertainment news, interviews, and special features. It will be shown on all British Airways in-bound and out-bound long-haul U.K. flights beginning in July.

- In November, MTV Europe will provide a free satellite feed to youth-oriented clubs in 24 countries for an all-night music marathon charity event called Satellite Jukebox.

Besides broadcasting to the 13 million homes already hooked up with MTV, the music channel will give a free dish and monitor to thousands of youth clubs across the continent and the U.K. for a 12-hour dance party on Nov. 3 that will benefit Youth Clubs U.K.



SUPERSTARS SPUR UPWARD SPIRAL IN TICKET PRICES

(Continued from page 1)

ready hurt business. Pointing to the "mediocre" grosses for the season thus far, one source says, "The only underlying thing you can see is that the big acts have sucked so much money out of the market. Also, the ticket prices. If tickets are \$30-\$32, with the service charge you're looking at close to \$150 for four seats. That price will eliminate a lot of people from the audiences for the rest of the summer." The source concludes: "The UB40s and Whitesnakes of the world are going to be hurting."

PRICES UP 19%

According to a Billboard analysis of concert information furnished by Amusement Business, ticket prices have risen an average of \$4 per ducat over the last two years. Comparing sample weeks in January, March, and May of this year with the same weeks in 1988 shows that the mean ticket price for those periods jumped 19%, from \$17.74 to \$21.91 (see table, this page). At the same time, the "median" price—the midpoint between the highest and lowest marks—advanced from \$22.25 to \$24.95.

Why have ticket prices risen so rapidly? One factor with special pertinence to the summer touring season is the rising competition among amphitheatres across the country.

Most amphitheatres are promoted in-house or run on consultancy deals. The shed assumes most of the risk, taking the concessions and parking as its cushion.

"The sheds are open for 90 days, and they've got to be open to trigger the other mechanisms, the parking, the refreshments," says one national concert source. "The act has got to be there," regardless of cost, "and then promoters have to pay more to get acts to play indoors."

Bidding by venues "has contributed markedly to the cost of acts," Delsener says, estimating that 50% of the ticket price increase is attributable to this competition. "And it's going to get worse" as more markets get two amphitheatres each, he predicts.

Barry Bell, an agent with Premier Talent, says that, despite the soft initial concert grosses, sheds are not backing down in the guarantee wars and continue to bid strongly for late-summer and fall dates.

Jack Boyle, head of Miami-based Cellar Door Productions, says the amphitheater battles started five years ago in California. "Now, it's filtering down to the secondary and tertiary markets."

Agents have also found they can get higher guarantees by playing venues off against each other, Boyle adds, saying they have a "fiduciary duty" to get the maximum amount for their clients.

ASTRONOMICAL GUARANTEES

Above and beyond the shed wars, the desire of many artists and agents to extract whatever they think the market will bear lies at the root of rising prices, say promoters. "Some groups are asking astronomical guarantees, and with high guarantees, you have to raise ticket prices," says Dave Lucas, of Sunshine Promotions in Indianapolis.

Russo figures that only half of the recent price increases have been related to actual costs of mounting concerts. The other half is "gross profit. You can't figure a 25% increase [in two years] is all living expenses."

Similarly, Boyle says, "Costs have gone up dramatically in the past cou-

ple of years, but not in proportion to ticket prices. The only exception is guarantees, which have gone up five-fold in proportion to ticket price increases."

Boyle and others attribute the higher guarantees for midlevel acts partly to the "tremendous carry-over" effect of the escalation in superstar prices.

If you charge \$16 a ticket "and X comes in and wants \$25-\$30, people think they're getting a second-rate product" from the artist who charges only \$16, according to Boyle. "We're dealing with an intangible here. We're selling a perception."

The problem with this approach, notes Lucas, is that not every act is strong enough to get the price it thinks it deserves. "When an act like the Rolling Stones charges \$28.50 and has no trouble getting that, other groups say, 'We're not the Stones, but why can't we get \$23.50?' The problem is, that's too high for the market."

Consequently, Lucas adds, "We're seeing such high guarantees for acts this summer and not all of them are doing the business." Some acts, he says, are selling half a house, whereas on their last tour, they were filling 90%-100%.

PRICE IS NO BARRIER

In contrast, Fred Rosen, CEO of

TicketMaster, says prices are not the reason for the slump, noting that "[the ticket] price is no consideration for a superstar act."

"Promoters, agents, and managers will have to start dealing with some form of scaling," he says. "No matter what happens, for all these acts, they're still selling the good stuff." Rosen also rejects the idea of an overall national slump, saying several areas of the country are doing well this summer.

Russo agrees that prices have not harmed ticket sales, at least for superstar talent. "The impact [price] has had on sales is negligible. High ticket prices do not scare the consumer away. [Prices of] middle-level acts have gone up moderately."

Russo says midlevel ticket prices in his area have increased only \$1-\$2. But superstar prices have leaped \$4-\$5 over the last two years, which has impacted the secondary shows, he claims. "[Consumers] will pay \$22.50-\$24.50 to see an act, but there's less money left to buy tickets for other shows. So it's definitely having an impact."

New York promoter Delsener also says the secondary markets have been rocked by the bidding wars.

"We're paying big numbers for acts in Albany; fortunately, the hall isn't charging much. Otherwise, we'd have to charge the same prices we're

asking in New York," which might be hard to get in a market like Albany.

TicketMaster's Rosen agrees that the spillover of big city prices into smaller markets is a problem.

"The secondary market is out of control," Rosen says. "The public's demand to buy the great tickets has made the secondary markets extremely soft. I don't think the pricing ultimately becomes an issue."

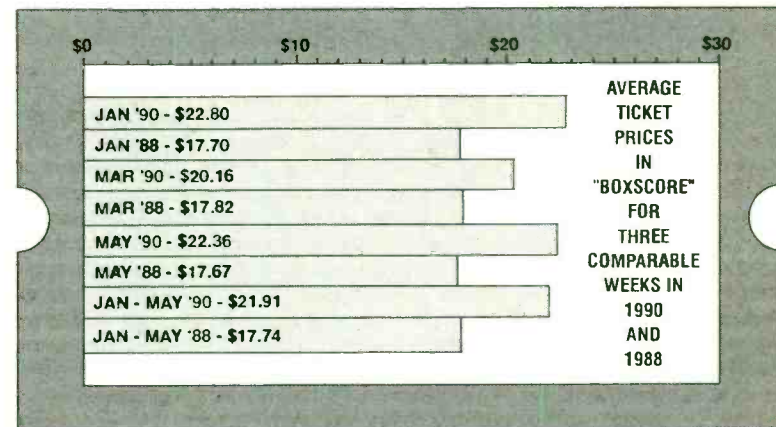
Many solutions to high ticket prices have been offered, ranging from scaling down production costs to spreading the touring season out.

But one source says that ticket

prices are not subject to the laws of gravity: what goes up does not necessarily come down.

"It's greed," says the source, who declines to be named. "Everyone thinks their group is unique, and there's so much competition between facilities for groups."

Some promoters say the solution is to say no to unrealistic guarantees, but they all admit that, on certain shows, they have to try to meet the competition. "Promoters only have leeway to compete or drop out of the bidding," Delsener concludes. "It's like an art auction."



MEMORIAL WEEKEND SENDS MUSIC SALES SKYWARD

(Continued from page 1)

new year. But they caution that some of the strength displayed by same-store sales ratios is based on weak numbers generated last year at this time.

A strong slate of titles and poor weather in many parts of the country worked hand in hand to keep people away from the beaches and the barbecue pits and in the malls during the holiday weekend, retailers say. For instance, Howard Appelbaum, VP of marketing at 33-unit Kemp Mill Records in Beltsville, Md., says his chain enjoyed a 20% increase in sales on a comparable-store basis over last year. "I believe business was so good because the weather sucked," Appelbaum says. "It was perfect shopping weather and horrible barbecue weather."

Also, he cites the plethora of current hit albums by artists like Sinead O'Connor, Johnny Gill, Madonna, the Pretenders, and Steve Vai, for bringing shoppers into stores. "Between the product and the weather, what were people going to do?" he asks.

According to Bruce Imber, VP of marketing at the 86-unit Record World chain, based in Port Washington, N.Y., Record World's comp-store sales were up 15% for the weekend, while total sales were up 22.5%. But Imber points out that this represents the continuation of a strong sales trend. "Business is surprisingly nice and has been since the beginning of April," he says. Since then, Record World has enjoyed same-store sales increases of 9%, while total sales are up 20%.

What's more, VP of purchasing and distribution Mitch Imber says he expects the strong sales performance to continue. "Once New Kids' ['Step By Step'] comes out, that will generate a whole lot more interest in terms of keeping people in the stores," he says.

MADONNA TICKLES

Meanwhile, Madonna's "I'm

Breathless" seems to be the album bringing the most customers into the stores. That title has snared the No. 1 spot at Record World; Kemp Mill; 665-unit, Minneapolis-based The Musicland Group; 265-unit, Torrance, Calif.-based Warehouse Entertainment; 32-unit, Sausalito, Calif.-based The Record Shop Inc.; 74-store, Los Angeles-based Music Plus; and 55-unit, Miami-based Spec's Music & Video.

Despite that strong showing and the upcoming release of "Dick Tracy," in which Madonna has a starring role, retailers seem divided on whether she can sustain the level of strong sales produced by her previous albums. Some describe the new album as a different and unexpected sound, which may stymie sales. But others suggest that the change in musical direction will help the superstar reach a whole new audience.

At most chains, M.C. Hammer appears to be Madonna's closest competitor, although two merchants—Amarillo, Texas-based Western Merchandisers, which runs the 117-unit Hasting's Books, Music, and Video chain, and 412-unit, Minneapolis-based Target—report country singer George Strait at No. 1. Other artists whose albums are bringing in customers include Sinead O'Connor, Johnny Gill, the Pretenders, Paula Abdul, Wilson Phillips, Billy Idol, and Slaughter. The "Pretty Woman" soundtrack is also cited, and albums by Ice Cube and Steve Vai are selling better than many retailers expected.

MUSICLAND OUTLOOK

Like Record World, Musicland is pleased with sales going into the summer, according to executive VP and CEO Keith Benson. "Last year, we were not very optimistic about new releases, whereas this year there is a lot more cause for optimism."

The chain has been in and out of double-digit same-store increases for

a good portion of the second quarter, he reports.

Steve Marmaduke, VP of purchasing for Western Merchandisers, which operates the Hasting's chain, and Chuck Lee, Warehouse director of music buying, report double-digit increases for the holiday weekend. While Lee attributes much of the increase to a promotion, he says, "When you put March and April together, we were up 7% over last year. May was kind of soft, but this ended the month in good fashion for us."

Rose Records CEO Dave Roger says his 28-unit, Chicago-based chain logged a staggering increase of 32.7% over the holiday weekend. Overall, this May showed a 5.6% comp-store increase over the same period last year. He anticipates that strong business will persist, as new titles from Soul II Soul and New Kids get a chance to perform.

STEADY UPSWING

The Memorial Day increase was the top of a steady upswing in business for The Record Shop, says president Mary Ann Levitt. Each month of the year has shown "a steady increase over each previous month, compared to last year," she says.

Business was up 15% store-to-store for the week at Record Shop, with the Memorial Day holiday responsible for most of the increase. Another retailer reporting a steady upward curve for the same-store ratio is Stan Goman, senior VP of retail operations for the 58-store Tower Records web in Sacramento, Calif.

Doug Harvey, Target's director of music and movies, says the whole division is in "great shape." From February through May, he reports his department is up over 15% on a same-store basis. He attributes the overall strength to video sell-through (see story, page 1) but adds that music sales also garnered strong numbers during that time, showing a better

than 10% same-store performance.

While many retailers report that music sales have been snowballing since the beginning of the new year, some retailers experienced sales dips. At Kemp Mill, "there was a dip in business in the middle of May and a bit of a dip at the end of April," Appelbaum says. And at 260-unit, N. Canton, Ohio-based Camelot Enterprises, Larry Mundorf, senior VP of operations, says, "We were down to real skinny increases from after Easter until early May."

At Spec's, Peter Blei, VP and CFO, reports that an "outstanding" Memorial Day weekend helped the chain's comp-store sales for the month of May to rise in high single digits.

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Chrysalis Back In The Black

Sinead Gives Boost To Company

LONDON—The Chrysalis Group returned to profit in the six months ended Feb. 28. The unaudited results show a \$2.3 million operating profit (at an exchange rate of \$1.69 to the pound sterling) after net interest charges, compared with a loss of \$3.5 million in the corresponding period last year.

After provision of \$1.5 million for unrealized losses on the group's dollar deposits, the pre-tax profits for the period were \$845,000 on a gross of \$62 million. The 1989 six-month gross was \$59 million.

The current gross excludes the group's record companies which, since July 6, 1989, have operated as a joint venture with Thorn EMI. The profits and losses of these companies are now consolidated on an equity accounting basis. The gross for the joint venture companies for the six months to Feb. 28 amounted to \$52 million, compared with \$35 million for the same period last year, which was included in the Chrysalis Group's results.

Spearheading this improvement was Sinead O'Connor's single "Nothing Compares 2 U," which has topped

the charts in 18 countries. Her album, which has sold 5 million units since the end of March, has done the same in 16 countries. Slaughter and Billy Idol have also helped in the performances of Chrysalis Records in the U.S., where O'Connor hit No. 1 in both single and album charts. For the six-month period ending Feb. 28, however, Chrysalis U.S.A. lost \$5 million, and the contribution of Chrysalis' recorded music division to group operating profits was only \$169,000.

The U.K. record company scored "the major achievement" in the six-month results with sales of \$23.6 million, more than the comparable volume for the whole of the previous financial year and resulting in an operating profit of nearly \$4 million.

The Chrysalis report says the overall improvement in operating performance reflects increased profits from the communications division and the MAM leisure group, as well as from the U.K.-based music publishing companies and Lasgo's wholesale export operation. The group's real estate company broke even, but the audio facilities division sustained a small overall loss.

QUIXOTE REACQUIRES DISCTRONICS CD PLANT

(Continued from page 6)

they could meet. We... tried to give them every opportunity to pay off. And, finally, we took the plants back."

MOST JOBS SAVED

According to the representative, Quixote will retain most of the same staff and management at the plants, which employ approximately 400 people.

However, six senior executives have stayed with Disctronics, including Massey and Cal Roberts. Formerly VP of sales and marketing for the plants, Roberts will serve the Plano facility in the same capacity from new offices in Los Angeles.

In addition, Ian Cameron, who headed operations at the Huntsville plant, will relocate to Plano to oversee operations. He will work with Keith Murphy, an operations manager transferred from the company's Australian plant.

Approximately 40 employees were laid off when Disctronics purchased the Plano plant and restructured its management. An additional 20 left during purchase negotiations, according to a source.

While Massey would not comment on any further Disctronics purchases, he says, "We do plan to maintain our position as the largest independent [CD manufacturer] in the world, which we still are by a large margin. I think there'll be some developments on that front in the next couple of weeks."

Disctronics' worldwide capacity is now 70 million units per year.

Philip E. Rollhaus, president of Quixote, said in a release that soaring interest rates in Australia, plus Disctronics' highly leveraged positions both there and in the U.K., led to its inability to meet its financial commitment.

"The commitment was, in fact, an option," says Massey. "We wished to renegotiate the option and then we chose to terminate the discussions."

BIG EXPANSION

While under Disctronics' operation,

the DMI plants had been undergoing an expansion to increase total annual capacity, now at 48 million, to 60 million disks by the end of August. Quixote sources say that, as yet, no changes are planned at the plants, and all contracts remain the same.

"For the past 12 months ending March 31, 1990, unit sales of this major compact disk manufacturer [now DMI] have nearly doubled, and revenues have increased approximately 70% over the previous 12-month period," stated Rollhaus. "In addition, the attractiveness of the compact disk industry has improved considerably in the past two years."

According to Quixote, DMI had an operating profit of \$3.8 million on sales of \$38 million for the 12 months ending March 31, 1990. It projects sales of approximately \$55 million for the next 12-month period.

However, an informed source says the plants had a loss of \$1.7 million in that period after deducting corporate overhead and financial costs. In addition, the source says, the plants have substantial bank debt.

The first U.S.-made music CD was manufactured at the California plant in 1983, when it was known as Laser-Video. The replicator has since grown to be one of the largest independent producers of CDs in the U.S., and supplies most major and independent music companies.

The purchase of DMI, combined with an acquisition in an unrelated field, will double Quixote's annual sales to approximately \$125 million, says the company.

Quixote is a diversified technology company that includes Energy Absorption Systems Inc., manufacturer of highway crash cushions; Stenograph Corp., which makes shorthand machines and computer systems for court reporting; and Source Scientific Systems Inc., which offers automated diagnostic equipment for the biotechnology industry. Quixote is also a founding shareholder of Neophore Technologies Inc., a medical company.



Lewis bio flick "Great Balls Of Fire," played on the World's Fair Park Sunsphere—266 feet above downtown Knoxville.

WE'LL DRINK TO THAT: In accepting the patron-of-the-arts award from the Songwriters Hall of Fame at the Hall's 21st annual dinner in New York May 30, Edgar Bronfman Jr., president and CEO of Seagram's, put in a good word for labels to include songwriter credits on cassette and CD packaging. Bronfman was doing himself a favor, too, since he is a songwriter. At the dinner, EMI-SBK toppers Charles Koppelman and Martin Bandier accepted their plaques as winners of the Abe Olman publisher award with a gift of their own: They handed over a \$50,000 check to Hall president Sammy Cahn for use by the Hall to get kids to continue their education. New writer members inducted are Michel Legrand, Smokey Robinson, and the late Jim Croce, whose son, H.J., a Harry Connick Jr. look-and-perform-alike, played and sang the Croce favorite "Bad, Bad Leroy Brown." Others honored included Jerry Bock and Sheldon Harnick (the Johnny Mercer Award), Whitney Houston (the Hitmaker Award), and B.B. King (the Lifetime Achievement Award).

FORMER CAPITOL RECORDS president Don Zimmermann quietly resigned from EMI Music a couple of months ago, after 25 years with the company. After leaving the Capitol top slot in 1987, he became London-based president of EMI's international marketing division. That unit was restructured at the end of last year, and Zimmermann's post was dissolved. He joined Capitol in the San Francisco sales branch in 1965, rising subse-

quently to national posts at Capitol. At a farewell, EMI Music president/CEO Jim Fife paid tribute to Zimmermann's "pivotal role" in the development and success of Capitol.

HER INVENTION: The self-mailing CD promo package planned by Geffen/DGC mentioned in last week's Track is the brainchild of label designer Samantha Martinez. It is she, not Geffen/DGC, as indicated, who has applied for the patent.

SHOW TIME: Sony Classical has two studio crossover show albums in the works for future release. Just completed at London's Abbey Road Studios is a "Kismet" album with Samuel Ramey, Julia Mignone, Dom DeLuise, and Jerry Hadley. A recording of "Man Of La Mancha" will be taped at RCA Studio A in New York with Hadley, Ramey, Mignone, Buddy Hackett, and Carol Ann Page, with a possible role for Placido Domingo. Tom Shepard is producing both.

GREAT NAME VALUE: Capitol-EMI Music has created the Nat King Cole Memorial Scholarship in honor of the legendary artist who recorded for Capitol Records until his death in 1964. The annual scholarship will be given to two graduating high school students in the Los Angeles area to be used to further their education. Each \$10,000 scholarship will be given out over a four-year period to encourage the students to stay in school. Also, after obtaining a four-year college degree, the students will be considered for Capitol-EMI's management trainee program.

VIDEO RETAILERS ENJOY BRISK HOLIDAY WEEKEND

(Continued from page 1)

sell-through successes—among them the several "Ninja Turtles" packages and catalog favorites like "The Wizard Of Oz."

Especially welcome was the boost for rental after a generally flat first quarter. Some promising titles, such as "The Fabulous Baker Boys," were so fresh that they were not counted in summaries, but they did add to the weekend frenzy. Other strong rentals reported by retailers included "Look Who's Talking," "Harlem Nights," "Next Of Kin," and "Sea Of Love."

Disney's "The Little Mermaid" was "far and away" the biggest mover for the 106 Suncoast Motion Picture Co. stores and for the remaining 665 units in The Musicland Group, says Gary Ross, Suncoast president, who says the web was up "double digits" over the same holiday weekend last year for sell-through video on a comparable-store basis.

Reflecting numerous other respondents, Ross says the chain saw "a surge in sales" everywhere there was rainy or inclement weather.

The strength of "Mermaid" and sell-through in general is reflected at 74-store Music Plus here, where sell-through is up 80% over a year ago for the weekend, while rental is "flat to down," according to Julie Murakami, video buyer.

TARGET IN 'GREAT SHAPE'

Doug Harvey, director of Jetco, the in-house rackjobber for the 412-unit, Minneapolis-based Target discount chain, says its home entertainment division "is in great shape." For the period from February through May, he reports that his department is up more than 15% on a same-store basis and attributes much of that increase to video sell-through.

Video sales are exceptionally strong, thanks to both catalog and hit

product, he says. On the hit side, he cites "Little Mermaid" as leading the pack, predicting sales of the Disney title will be even stronger this week. "The demand for hit sell-through product is stretching out over a longer period of time," he says.

Similarly, 206-store Erol's sold more "Mermaid" in the two weeks since its release than it did of either "Who Framed Roger Rabbit" or "Bambi" over a three-month period, says Beth Beard, sell-through manager.

Moreover, in its first such cross-merchandising, Erol's sold 4,500 audiocassettes of the "Mermaid" soundtrack at \$5.99, and 19% of the people buying the video took the audiotape, too, Beard reports.

As with Music Plus, Erol's saw most of its success over the weekend on the sell-through side, posting a double-digit increase over last year. On the rental side, Joyce Woodward, rental buying manager, says, "I would imagine comp stores show up pretty decently," though she does not give a hard estimate of the increase.

LITTLE DEEP DISCOUNTING

For the most part, retailers are not complaining of deep discounting on "Mermaid." At Music Plus, Murakami says, "Target and K mart are all doing it at that minimum advertised price," referring to the Disney policy of withholding co-op advertising funds from accounts that advertise below that level. She says MAP is working. "With Price Club it doesn't matter, because they don't advertise," even though they have the title at \$16.99, she notes.

Murakami also stresses that Music Plus had healthy pre-order sales of 4,000 pieces and is now moving "Mermaid" at \$19.99 with a \$3 rebate coupon handed out on each purchase.

Added punch from "Mermaid" is

seen in its No. 5 spot on both Erol's and Music Plus' rental charts; additionally, it was a guaranteed title at 267-store Wherehouse, meaning consumers who could not find the title on their first try are offered it free when it becomes available.

Strong sales action on "Mermaid" is also reported by 624-store West Coast Video/National Video, where Gary Delfiner, VP advertising, describes "phenomenal" results at an \$18.75 price. At 150-store Palmer Video, where "Mermaid" is priced at \$20.95, executive VP Peter Margo says, "It's our best since 'Batman.' We've sold out twice and have been a little panicky, in fact, worrying we might run out over the weekend. Fortunately we didn't."

Crowding "Mermaid" were the several "Ninja Turtles" titles, although both Ross and Beard mentioned "The Wizard Of Oz" at No. 2. At Music Plus, following two Playboy titles at No. 2 and No. 3, "Ninja Turtles" occupy slots 4-8.

Both West Coast and Palmer qualify weekend results. Though Delfiner says that West Coast's total sales and rental gross rose 20% over a month ago, he declines to offer a year-earlier comparison. Margo estimates business as "equal maybe" to a year ago, explaining that same-store figures are difficult to calculate because so many year-old units have been expanded in size.

Several Palmer Video outlets set new rental records over the weekend, with one New Jersey store renting 4,000 movies on Saturday, May 26, says Margo.

Although Music Plus here was not up in rental, Wherehouse was up "strong single digits," says George Rogers, associate VP video, who credits an unusual rainstorm Saturday as "taking people off the beach."

FIRST LATIN MUSIC CONFERENCE HELD IN MIAMI

(Continued from page 5)

to the panelists, there is still a problem in getting the product efficiently to the consumers.

"We have to educate the marketplace. Many people don't know that the product is available," said Mike Missile from BMG. His company, Missile said, began labeling its product according to five categories in order to help retailers place it in the stores.

'SLOW PROCESS'

Debra Villalobos from the 265-unit Warehouse chain in Los Angeles noted that Spanish-language music has been very successful in the 90 Warehouse stores selling it. But "it has been a slow process," acknowledges Villalobos, whose company became the first Anglo chain to carry Latin product systematically three years ago. "We had to find the right mix because these are neighborhood-oriented stores. We have to educate our customers as well as store managers."

According to Villalobos, nine of the chain's stores in the Los Angeles area will begin separating the Latin product into four categories—rock, pop, regional Mexican, and tropical—to make it easy for the customer to identify the product and new acts.

The need to distinguish among various Latin music styles was also expressed by Miami distributor Enrique Reyes, who emphasized the need to take into consideration the regional exigencies of each market.

Although no radio programmers attended the conference, the multiple formats of Spanish-language radio were discussed. "Many formats are trying to play everything at the same time," said Emilio Garcia from ASCAP. "There are as many formats as there are radio stations."

However, panelist Clara Carneiro, a radio analyst for Arbitron, signaled a trend toward unifying radio formats in the country, evidenced by the fact that regional genres such as salsa and regional Mexican music are

being played on stations from coast to coast.

BMG's Missile's, the panel moderator, mentioned new genres such as rock and rap in Spanish as emerging categories that are being reluctantly accepted on the airwaves. "I wish the stations could give young talent a chance," he says. The panelists as well as some of the audience agreed on the fact that radio has all but given up the youth market in this country to Anglo stations.

PIRACY PROBLEM

Piracy continues to be the most important problem facing the Latin music industry today. Pirating and bootlegging affects Latin music in a far greater proportion than it does the Anglo business. Industry observers estimate potential sales losses from piracy at 30%-50% of the legitimate business. "The consensus of opinion seemed to be that the [Recording Industry Assn. of America], which seems to have the foremost impor-

tance in fighting this problem, is not doing enough in terms of their enforcement efforts," said BMI's Bill Velez, the panel moderator.

Those efforts were summarized by Steve D'Onofrio, head of RIAA's anti-piracy struggle. However, despite renewed enforcement efforts, the problem has not subsided. The labels' frustration was expressed by Frank Welzer, CBS Discos' GM. "We have to take action on parallel imports and counterfeiters immediately. RIAA is doing its job to the limit, and it's not having an impact. Parallel importers and counterfeiters do not care about the RIAA. It's not an important factor to them."

Bud Richardson, head of ALARM, an independent record company anti-piracy organization based in Los Angeles, said the manufacturers had the bigger responsibility in the effort of combating the problem. "The manufacturers and distributors should get involved, not just pay their member's dues and that's it."

Richardson mentioned hologram labeling as an innovative way to identify legal product. Its use in Portugal, he said, had helped reduce an 85% piracy rate to 15% in four months.

The need to involve all affected areas of the industry in the anti-piracy effort was also expressed by the attendees. Mateo San Martin, from Kubaney Publishing of Miami, mentioned the need for manufacturers to have all the necessary authorizations. Several panelists and attendees also

spoke about the publishers, particularly Peer Southern, to get involved in the effort. He even produced a letter of a CD manufacturer in Canada who wanted assurances that the product he was making was legally obtained and distributed.

PERFORMING RIGHTS

Among the other topics mentioned by the panelists was the need to get copyright organizations to streamline their collection efforts. Both record companies and radio stations were urged to report correctly the names of writers and composers to the pertinent organizations as well as to get the necessary licenses.

Thanks in part to the discussion on piracy and parallel imports, the RIAA got a bigger mandate to bring more lawsuits against parallel importers and to increase their enforcement efforts. The renewed and increased commitment was achieved during a follow-up meeting of that organization's Hispanic Music Advisory Council, which took place the day after the conference. Other members of the panel included Argentinian rock musician Miguel Mateos and entertainment lawyer Peter Lopez.

HIGH VIDEO COSTS

The Music Television/Video panel, moderated by WEA Latina's GM Luis Pisterman, centered its discussions on the costs of producing video clips and the scarcity of outlets to show them.

MGM/UA PRICES 12 TITLES AT \$14.98

(Continued from page 5)

cluding "Top Gun," "Fatal Attraction," and "The Golden Child" (Billboard, May 19).

MGM/UA's initial \$14.98 titles will include "Running Scared," "Runaway Train," "Death Wish 3," "Missing In Action," "Missing In Action 2," "10 To Midnight," "Young Blood," "Walk Like A Man," "Ninja 3," "Not Of This Earth," "King Solomon's Mines" (1985 version), and "Munchies."

"We were getting feedback from mass merchants on how well they were doing with \$14.98 product," Bishop says. "We started looking at both the elasticity of that price point and certain titles that had either hit a wall or were experiencing diminishing sales at \$19.98. We made the decision that we should do twice as much or better at a \$14.98 price point."

Bishop says the move in no way

signals an abandonment of \$19.95 or \$29.95 levels on other product.

"We still do great business," he adds, "on titles like 'Singing In The Rain' at \$19.98, while sales at \$29.98 have not slowed on 'screen epics' like 'Ben Hur' or 'Dr. Zhivago.'"

MGM/UA's move into the \$14.98 sweepstakes is unlikely to stimulate similar moves by the companies still holding the line against under-\$15 catalog product, according to executives at those firms.

"We have no plans to drop the price for feature film catalog product," to \$14.98, says CBS/Fox marketing VP Bruce Pfander. "We don't feel there is really a market demand for it. It's more a fight for distribution than a fight for consumer interest. We would only drop the price if we were forced to by getting crowded off [retail] shelves. We haven't seen that yet."

Pfander also argues that a mass movement in the direction of \$14.98 is not in the long-term interests of the catalog business. "The question is, can we keep adding to shelf space in mass merchants or will that shelf space become stagnant?" he says.

"In the long run, if the whole market goes to \$14.98, there's no case for mass merchants increasing the shelf space because we will have eroded the profitability of the category."

At Orion Home Video, Paul Wagner says his label has no immediate plans to reduce prices to less than \$15, although his company distributes \$14.98 Nelson Entertainment films. "The Orion catalog is still fairly young," he points out, making it less suitable for a \$14.98 price point.

A spokesperson at MCA/Universal says there "are no immediate plans for that price point although like other issues, it's constantly being evaluated." At Warner Home Video, Mike Finnegan says the studio "plans to hold the line at \$19.98" on catalog film product.

Drawing an analogy to the recording business, MGM/UA's Bishop says, "The mass merchants have really gotten behind \$14.98 product with promotional tables at store level and ads that are dedicated to that price point drawing.

"When an album has hit a certain wall, then you can turn it around sig-

nificantly by reducing the price. It's like a budget or midline series in the record business."

Tapes will be duplicated in standard play mode but, unlike Paramount, MGM/UA won't be sticking titles to that effect. "That issue is more a trade issue," he says, "so I don't think it needs to be addressed."

Some point-of-purchase material and a separate co-op ad fund for accounts will be available on the titles, says Bishop.

He declines to speculate on what kind of numbers the promotion could do. "We don't know how high is up. We'll learn as we go. Our plans are to have a \$14.98 promotion quarterly if this proves successful—that is, if we are more profitable at this level than at \$19.98. Thus far, rackjobbers appear to be excited about the move. The sell-through business is definitely going to be bigger this summer and fall than last year."

As for MGM/UA's B title two-pack, Bishop says, "We've been getting a lot of feedback on the pricing of B titles. We've maintained a \$79.98 list price on average for them because that is where we felt we were most profitable. We've tried \$29.98 and \$59.98 on certain B titles. But from our vantage point, we were most profitable at \$79.98."

But "focus group and day in, day out feedback" from the trade says, "if we price them cheaper, we'll get more support," Bishop says. "The retailers have pretty much drawn the line on what they will bring into their stores. They're just not bringing in the same amount of B titles if they're list priced at \$79.98. If we can be more profitable with this new strategy, we'll adopt it for future releases as well."

At the recent National Assn. of Video Distributors meeting, video wholesalers indicated that many B titles are struggling just to attain 8,000-15,000-unit plateaus, considerably diminished from B title activity even a year ago (Billboard, May 12). In fact, retailers now say hyping the B business has become much more of a studio priority, with several of the majors said to be considering their own new strategies. One major, reportedly, is mulling an extended dating approach.

Billboard Launches New Weekly Column

LOS ANGELES—This week Billboard introduces a new weekly column in the Home Video section called "2nd Features."

Designed to explore and critique lesser-known or B films offered by many home video suppliers, it is intended as an informational purchasing tool for home video distributors and retailers. Reviews will always appear before manufacturer solicitation deadlines. Other useful information such as theatrical release date, pre-pack discounts, special campaigns, tie-ins, and other pertinent information will also be included where possible.

The column debuts this week on page 67.

The column's author is Los Angeles-based Michael Dare, a freelance film critic, screenwriter, journalist, and artist whose work has appeared in Interview, MovieLine, L.A. Weekly, L.A. Style, and Parenting.

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INSIDE TRACK



Edited by Irv Lichtman

NO SOLO COLLINS ON AIR: It appears that the worldwide TV and radio audience for the superstar charity concert at Knebworth, England, June 30 won't get to enjoy Phil Collins—at least as a solo act. Promoter Andrew Miller has told broadcasters—BBC Radio 1, for example, and syndicators Radiovision, Westwood One, Rock Over London—that the singer's solo set cannot be part of the show's audio and video transmission. Only the radio feed in Europe will go out live, while other transmissions follow on July 14. But Collins, whose set with Genesis won't be restricted for broadcast, represents a key part of the package's star power. Tony Smith, Collins' manager, regards the matter as a "non-issue," noting that the organizers of the benefit knew "right from the go" that he didn't want Collins to be broadcast as a soloist. Others to appear include Paul McCartney, Elton John, Tears For Fears, and Eric Clapton. The Nordoff-Robbins charity will benefit from revenues raised by the event.

GAUGING POTENTIAL: Top executives of entertainment companies, including the recording business, are now being tapped for their views on the business climate in the '90s. Undertaking this six-month global study is the Braxton division of Deloitte & Touche, the public accounting firm.

AND FULLY FURNISHED, TOO: So what would you do if you were David Geffen and just came into a little money? According to the Los Angeles Times, Geffen, hot off his label sale to MCA, wrapped up yet another deal. In a \$47.5 million cash deal that just closed escrow, Geffen purchased movie mogul Jack Warner's Beverly Hills estate and all its furnishings. Not a bad deal, either: situated on 9 acres, a 17,000-square-foot main house with five bedrooms and a 50-foot-long bar, and a separate house "with seven to 10 bedrooms for the staff." The Times noted that the all-cash deal represents the highest price ever paid for a private home in the U.S.

LED BY THE RE-ELECTION of Morton Gould as president, ASCAP's 24-member board has kept its officers intact, although some have shifted responsibilities. Gould succeeded Hal David in 1986. Other officers elected are Leon Brettler, formerly treasurer, now VP; Sammy Cahn, VP; Arthur Hamilton, secretary; Elie Siegmeister, assistant secretary; Arnold Broide, formerly assistant treasurer, now treasurer; Sid Herman, formerly VP, now assistant treasurer. The performing rights society's officers are elected annually, while the board is elected every two years.

STANDARD TIME: Frank Stallone offers a bevy of evergreens in an album called "Day In Day Out" via Simba Records, a label he formed in Los Angeles. Stallone, who produced the album with Fred Mollin, sings against a backdrop of arrangements by Sammy Nestico, while a second album is to be made with Billy May scoring.

THE "CATALOG" CD: As part of its 10th anniversary activities, Bainbridge Records is enclosing a 78-minute sampler with the release of the new Mystic Moods album, "Stormy Memories," due in stores June 15. The CD contains 27 tracks culled from the company's now updated CD catalog. Because of the sampler, \$2 will be added to the list price of the album. The label, based in Van Nuys, Calif., celebrates its first decade in August.

TRANSFER: Susan Dubow shifts from New York to the Los Angeles office of PR firm Solters/Roskin/Friedman, effective Monday (4).

OUT OF THE BOX: Atlantic Records' promo department has devised a radio promotion shoe box crammed full of novelty items designed to call attention to the label's new Crosby, Stills & Nash single, "Live It Up," also the title of the group's new album, due June 26. The goodies include colored feathers, hot dog charms, a water pistol, and a harmonica. A message on the box reads, "Tired of not reaching your core audience—this magic box contains the answer to all your demo nightmares!" A "Live It Up" tour kicked off June 1.

GOODNESS, GRACIOUS: RCA Records' piano wild man Jason D. Williams was sure to get a rise out of his show Memorial Day weekend in Knoxville, Tenn. Williams, whose dashing hands were seen in the Jerry Lee
(Continued on page 94)

Direct-Mail Campaign Scores A Hit With Youthful Fans Of Rapper M.C. Hammer

BY CRAIG ROSEN

LOS ANGELES—An unprecedented direct-mail campaign that brought rapper M.C. Hammer "back to the black community" is at least partially responsible for the success of the platinum-selling "Please Hammer Don't Hurt 'Em" album, says Capitol Records sales VP Lou Mann.

This week, Hammer's album holds the No. 1 spot on the Billboard Top Pop Albums chart and returns to the top of the black albums chart. The single "U Can't Touch This" is currently No. 9 on the Hot 100.

According to Mann, it was the crossover success of Hammer's "U Can't Touch This" that inspired the mailing. "It moved Hammer into a whole new arena," he says. "We didn't want to lose this guy's base."

To secure Hammer's core audience, Mann devised a plan with Hollywood, Calif.-based Direct Music Marketing to send 100,000 mailings to youths in 15 markets, targeting households with teenage males.

The mailings, sent out during

early April, were printed on custom stationery that sports a photo of the rapper, his logo, and the title of his hit album. It also contained a cassette single of Hammer's rap version of the Jacksons' 1974 hit "Dancing Machine" and a letter signed by Hammer.

'Some of these kids have never gotten letters before'

To focus on Hammer's core audience, 70% of the mailings were sent to black and Hispanic households, with the remaining 30% going to Anglos, Mann says.

The personalized letter, which was printed in a type style that looks like handwriting, urges recipients to give "Dancing Machine" a listen.

It reads, "Tell your friends about it and let your local DJ's and MTV's Request Line know how you feel." The letter also lists MTV's toll-free request line, men-

tions that Hammer's tour will soon be coming their way, and finally offers advice: "Nobody wins who quits on their future. Stay in school."

"We were looking for a very specific direct-mail piece that would allow Hammer to give the message he wanted to," Mann says. "We could get the music out there in front of them and basically say to the kids, 'Hey listen, Hammer is here and he cares about you.'"

The fact that the letters were personalized had a great effect, Mann says. "Some of these kids have never gotten letters before, least of all gotten any kind of tape in the mail. I was convinced if someone got one, they would pass it around, because it was a major special event in their lives. They were able to tell neighbor kids and brag that M.C. Hammer sent them a letter and this tape."

Mann is generally pleased with the promotion. Although he won't reveal how much it cost, he says the "return on the investment was well worth it," and Capitol will likely do similar projects in the future if the conditions, artist, and timing are right.

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