P'Gram Said To Make Major Roster Cuts

BY MELINDA NEWMAN

NEW YORK—PolyGram Records has cut close to 20 acts from its roster, with more cuts to come, according to industry sources. In all, the sources indicate that between one-quarter and one-third of the label's 150 acts could be dropped in the near future.

Among the artists that reportedly have been let go in the first round of cuts are Kool & the Gang, the Fat Boys, Curiosity Killed the Cat, the Oyster Band, Men Without Hats, and the Barkays.

"There is a refocusing," says one PolyGram source who confirms the cuts. "We're putting greater emphasis on alternative and new bands. The focus is going on [Continued on page 31]

‘Lethal 2’ Vid Makes A Killing

LOS ANGELES—Despite cautious buying on the part of some retailers, Warner Home Video's "Lethal Weapon 2"—the second of the first quarter's three self-through blockbuster—hits the bull's eye during its first week at retail, even surprising opening weekend business for "Indiana Jones And The Last Crusade" at some specialty outlets.

The success enjoyed by specialty stores was apparently boosted by mass merchandiser reluctance to stock deeply and display prominently an R-rated title.

Warner claims to have initially shipped about 3 million copies of the Mel Gibson shoot-'em-up, which arrived in stores Feb. 8. That number was significantly below the studio's initial expectations, a phenomenon attributed by many in the industry to retailer uncertainty about the title's collectibility, as well as a lingering sense of having overbought several fourth-quarter self-through titles (Billboard, Jan. 20).

Paramount Home Video says its first shipped about 5.6 million units of "Last Crusade," also below studio expectations. The title was still performing well on week Feb. 1 street date, according to retailers.

Both studios are expected to revise their numbers upward shortly with reorders. The third major first-quarter title, due March 16, is Buc- na Vista's "Honey, I Shrunk The Kids."

"Lethal Weapon 2" is expected to hit Billboard's Top Videocassettes Sales chart next week; the original "Lethal Weapon," which lists at $19.98, moves from 15 to 13 this week.

Meanwhile, "Last Crusade" (Continued on page 94)

Vinyl's Demise Accelerated By Label No-Return Policies

NEW YORK—One way sale policies on vinyl singles by the CBS at d WEA labels and A&M Records have accelerated the demise of the format, now widely regarded as being in its death throes.

The 54-unit Tower Records chain, for example, declared last week that it would no longer carry any current vinyl singles. Its move is considered significant, since the West Sacramento, Calif.-based web has long been a supporter of vinyl configurations.

Sten Goman, senior VP at Tower Records, says the chain decided to (Continued on page 93)

Urban's Gains Are Top 40's Losses In Arb Format Ratings

NEW YORK—Top 40 program directors have attributed their format's slide in the fall Arbitron ratings to disappointing product, diary problems, format malaise, or all of the above. They have tended not to mention urban contemporary radio, which has some similar problems.

But in Arbitron's newly released national format ratings—a Billboard exclusive—urban contemporary is up noticeably in the adult demographics where top 40 is down, adding almost a share point over the last six months. In other formats, AC remains the nation's No. 1 format, news/talk stations benefit from a good news season and classic rock stations decline as the summer of reunion-mania ends.

Coverage starts on page 12

Sex Packets

THE ALBUM INCLUDES THE SINGLES "THE HUMP Y DANCE" AND "DOOWATCHYALIKE."

digital underground

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PLATINUM
THE DIVINE MISS M (7238)

GRAMMY NOMINATIONS
“Wind Beneath My Wings”
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SONG OF THE YEAR
BEST POP VOCAL PERFORMANCE, FEMALE

Atlantic Records
Uh-oh, here comes the Hammer... and he's got the '90s nailed.

M.C. Hammer's follow-up to LET'S GET IT STARTED, his 1.6 million-selling debut album. HIS NEW ALBUM FEATURES THE SINGLE AND VIDEO:

"HELP THE CHILDREN"
(47 adds the first week out/Two Week Breaker)

"Dancin' Machine"

and there are a few more facts we'd like to hammer home: He just won 2 American Music Awards (Favorite Rap Artist & Favorite Rap Album). He has a 60-minute video special coming soon. And there will be a major spring tour. And there's more. According to Billboard's Year End Results, he's the #1 Rap Artist #2 New Black Artist #3 Black Album Artist #7 Pop Album Artist #7 Top Black Artist Turn This Mutha Out is the #8 Rap Single "They Put Me In The Mix" is the #18 Rap Single "Pump It Up" is the #20 Rap Single

produced by: M.C. Hammer co-producer: James Early Felton-Pilot management: Bust It Productions
NAACP Is On The Brink Of CBS Boycott

BY JANINE MACADAMS and BRUCE HARING

NEW YORK—The National Assn. for the Advancement of Colored People, using its strongest language to date, has condemned the record industry’s lack of interest in signing “fair-share” economic agreements. An NAACP spokesman promises the organization will take further action, following its national meeting here Feb. 17-18 at the Sheraton Centre.

There was no word after release of the NAACP report, “The Discordant Sound Of Music,” which spared neither label nor black superstars, nor the NAACP’s own organizations claiming that one major record label has committed itself to the NAACP’s Operation Fair Share program.

Fred Rasheed, NAACP director of economic development, says the group is “upset about the lack of progress” in fair-share agreement negotiations with the record industry and that the organization’s annual meeting will include discussions “on what steps we might take to take.” Rasheed expects the response “will be stronger than issuing a statement.”

Among actions to be discussed is a petition boycott of CBS Records. Rasheed cautions that the NAACP board “has a policy and procedure to do this—we just don’t run out and boycott.” He adds, “We have had boycott situations or selective patronage institutions against two or three companies in the last five or six years. We are prepared to use it in this industry if necessary.

“We have exhausted all of our other means of addressing this issue,” he says.

CBS, perceived as the largest of the three, has been targeted for special attention by the organization since the 1987 report in the hope that other labels would follow its lead. Discussions with that company have been ongoing, and the NAACP has also asked Sony Corp. of America board members to pressure CBS, a Sony subsidiary.

According to Rasheed, the goals of the “fair-share” agreements are an increase in minority hiring, the use of more black vendors, and the budgeting of more funds for the development of young black performers. (Continued on page 95)

Record Bar’s Bergman Debuts Rock Label
Company Has Super Club $$, Azoff Distribution

BY EDWARD MORRIS

NASHVILLE—Record Bar board chairman Barrie Bergman has established Jordan Entertainment, a “mainstream rock ‘n’ roll” label to be distributed through Irving Azoff’s Warner Bros. operation. Jordan is funded and owned entirely by Super Club, the Belgian conglomerate that purchased Record Bar last year.

The new label will be based in Durham, N.C., near Record Bar head- quarters, but will have its publishing and A&R offices in Nashville.

While no acts have been signed official yet, Bergman says that Jor- dan is near signing singer/songwriter J.D. Souther and the Nashville rock group Valentine Saigon. He adds that he expects to have a roster of five to eight acts by year’s end.

“One of the things we’re going to do,” Bergman continues, “is go shop- ping in Europe to see if we can pick up something that’s already done, because it’s always a little late in the year, and I would like to get something out this first year.” What- ever he releases, Bergman stresses, will be released “in the last quarter of the year, when superstar product hits retailers. He speculates that he may reserve his potentially hottest titles for the first quarter of next year, since that time is traditionally barren of strong product.

Dixie Gamble has been appointed VP of A&R for the new enterprise, and Clif Audretch Jr. will be VP of publishing. Gamble’s Love 7 and Au- dredth’s Parmusic Group catalogs will be absorbed into Jordan Enter- tainment through co-publishing ar- rangements.

David Simone, formerly president of Uni Records, will serve as Jordan’s executive VP and will report to Berg- man and Azoff. He will be based in Los Angeles. “It’s going to be an inter- national for both of us,” Bergman says.

“I have not signed [a distribution deal] at this point,” Bergman says.

“But Irving Azoff and I are in agree- ment to go through his label, which goes through Warner Bros., which goes through WEA. I’m very excited about it. From a retail perspective, I’ve seen how good WEA is, and I know how good Warner Bros. is.”

Bergman says he will focus on mainstream rock and “some metal” during “the first couple of years” of Jordan’s operation. “My guess is that we’ll edge over into some country rock. We’re talking to an artist or two who does that. We will not do straight-country or bluegrass music at all, or the first couple of years. But eventual-

(Continued on page 89)

KVC Files For Protection As Holding Co. Fails To Sell Firm

NEW YORK—Karts Video Communications Inc. has filed a Chapter 11 bankruptcy petition in the Federal Bankruptcy Court in Indianapolis. The motion is dated Feb. 8.

The action comes after the failure of New York-based investment firm Eldon Mayer Group to sell the company. Eldon Mayer assumed control of KVC after Atlantic Entertain- ment chairman Saffron failed to come up with the financing to complete a planned acquisition of KVC and defend claims due owner original Jim Kartes.

According to court documents filed by KVC’s outside counsel, Jer- ald Ancel of Ancel, Miroff & Frank, Indianapolis, the company has as- sets of $4,657,097. Total liabilities are $1,977,942, including $1,054,707 in unsecured debt and $410,735 in secured debt.

According to Bill Gallagher, an in- dustry veteran who served as a con- sultant to KVC until December and held the title of president, the bank- ruptcy was a result of the com- pany’s tangled financial situation.

“The Mayer Group was trying to sell the company, but you can’t sell the company when Jim Kartes has a $4.2 million lien against his company’s assets,” Gallagher says, refer- ring further questions to company executives.

KCV officials declined to com- ment on the action. Neither Kartes nor Ancel could be reached at press time.

The documents filed with the court so far give no indication of whether the company will try to re- organise itself and continue opera- tions under protection of the court, or continue to seek a buyer. Typical- ly, a company has 30 days after fil- ing a petition to file a disclosure statement and begin negotiations with creditors to discuss a payment plan. Any sale or reorganisation.

(Continued on page 85)

Fla. Judge Bans 2 Live Crew Set From Bins

BY BRUCE HARING

NEW YORK—A Lee County, Fla., judge’s ruling that 2 Live Crew’s “As Nasty As They Wanna Be” is obscene has led lo- cal record retailers to remove the product from the shelves, mark- ing the first such incident there in years.

Officers of the Lee County Sheriff’s Field Support Unit, armed with an order from County Judge Isaac Anderson that de- clared “Nasty” obscene, visited county record stores beginning Feb. 9.

Managers were told the order stated there was probable cause to believe the recording was ob- scene, according to a police offi- cial, and were advised that selling “Nasty” to minors violated a state felony statute. Police said selling obscene recordings to adults is a misdemeanor.

Police officials say of the county’s record stores, estimated to number from 24-50, complied with the order without complaint. Two stores visited by po- lice and asked to remove product, the rest were advised by tele- phone.

Jack Thompson, a Florida at- torney whose personal crusade against 2 Live Crew’s parent label Skyton Records, is pressing the state to at least two chains to adopt 18-to- purchase rules in the last month (Billboard, Feb. 10), made the ini- tial visit.

(Continued on page 88)

Oscar Gives A Boost To ‘Dead Poets,’ ‘Left Foot’

LOS ANGELES—Regardless of how the voting for the 62nd Annual Academy Awards eventually turns out, the big winners in the video arena are likely to be Touchstone Home Video’s “Dead Poets Soci- ety” and HBO Video’s “My Left Foot.” Both movies received Oscar nominations in four of the big five categories: best picture, best direc- tor, best screenplay, and best actor.

Apparently surprised by the un- expected four top nods for “Dead Poets Society,” THV pushed up the street date to March 28 from April 4, the date it had announced prior to the unveiling of the nominations. The new pre-order date for the Bob- bin Williams smash is March 22. (Continued on page 91)

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Top Albums

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Compact Discs

Country

Hits Of The World

Latin

Modern Rock Tracks

New Age

Pop

Rock Tracks

Spiritual

Billboard 24, 1990
Time Warner Music, Film Profits Surge
But Company Posts Overall Loss In '89

BY DON JEFFREY

NEW YORK—Time Warner Inc.'s recorded music and music publishing companies reported half a billion dollars in operating profits last year, a 28.9% increase over 1988's total of $355 million. Music revenues amounted to $2.54 billion, a 24.7% rise from the previous year's figure.

For the fourth quarter, the music unit's operating profits rose 11% from the same period the year before to $141 million on a 13.7% gain in revenues to $712 million.

Chart-topping artists for Warner's myriad labels during the year include Paula Abdul, Phil Collins, Madonna, Rod Stewart, and the B-52's. The company attributes the big increase in profits to strong international revenues and domestic CD sales.

Time Warner's filmed entertainment division, which includes Warner Home Video and HBO Video, also shows large yearly and fourth-quarter gains. Operating profits were $96 million in the quarter and $312 million for the entire year, compared with losses of $20 million and $52 million, respectively, in the comparable periods of the previous year. Before the year-end, "Batman" was Warner's big winner at the box office and in home video.

Despite these strong results in movies and records, however, Time Warner had an unprofitable year overall.

Vastly higher interest and amortization expenses, which mushroomed after Time Inc. merged with Warner Communications Inc. last summer, resulted in a net loss in 1989 for Time Warner of $256 million. Revenues amounted to $7.64 billion. In the fourth quarter, the net loss was $222 million on $2.09 billion in revenues.

The numbers for the music division represent actual year-to-year comparisons for the unit of WCI. The Time Warner annual figures, however, incorporate only 59.3% of WCI profits and revenues from Aug. 1, when it bought that share of WCI, to the end of 1989. The buyout was completed Jan. 10.

The merger cost $14 billion and left the company with total debt of nearly $11 billion. Interest payments skyrocketed to $381 million last year, from $88 million the year before. Depreciation and amortization expenses rose to $531 million in 1989, from $222 million in 1988. (Continued on page 8)

ABC Radio Networks Wins In Fall '89 RADAR Survey

BY CRAIG ROSEN

LOS ANGELES—ABC Radio Networks is the big winner in the fall 1989 RADAR network ratings survey, topping the key 12-plus demo demographic with its Information Network making a 6.6% gain, and the 25-54 demo with its Entertainment Network up 0.9%.

Yet in RADAR 40 there were more networks with big losses than with big gains. The big loser in the 12-plus demo was Westwood One's troubled NBC radio network, which dropped 21%.

In the 25-54 demo, NBC took a 22.9% drop. WWI's Mutual Broadcast System also suffered significant losses. Even ABC was hit.

Its Direction Network and FM Network dropped 15.3% and 14%, respectively.

Unistar, formerly the Transstar Radio Network and United Stations, was relatively solid in the first ratings period since the two companies merged last September.

Its Power network, well known as United Stations 1, dipped 0.9%, while its Super network was down 3.1% in the 12-4 demo. Super was down 5.6% in 18-49, but still managed to top that demo. Unistar's Ultimate network, which combined Uno and Transstar 2, made minor gains in the 12-plus demo, (Continued on page 91)

European Assns. Stung By ASCAP Criticism
Say Messinger Off Target On Overhead, Quota Complaints

BY MIKE HENNESSEY

LONDON—Authors’ rights societies in the European countries have reacted with a mixture of skepticism, disappointment, and some anger to the structures of ASCAP managing director Glenn Messinger (Billboard, Feb. 10).

During the recent MDIM in Cannes, Messinger criticized the level of the European societies' overhead costs, "subtle" discrimination against foreign repertoire, and moves in some European countries toward stringent local content laws.

An angry reaction has come from Hans Sikorsky, a prominent voice in European rights societies in his capacities as president of the general assembly, senior vice chairman of GEMA, the German rights society, and lead chairman of the German music publishers Assn.

"Everybody knows it is very common in the game between ASCAP and BMI to pay tricks on each other at any given moment," he says. "This is the result of the pointless competition between the two societies. The ill-fated American antitrust legislation permitted ASCAP and BMI to act independently of the scope of theASCAP, and the scope of the rights between industrial giants but weakens the position of creative people such as composers, authors, and music publishers by keeping them apart in regard to the economic safeguarding of their intellectual property."

For allegations of discrimination against American repertoire, Sikorsky says Messinger is fully aware that this repertoire plays a dominant role everywhere in Europe. In effect, he feels, she is implying that compensation for American music usage is not in proportion to the extent of its use and she is suggesting European societies are withholding payments to American rights owners for dubious reasons.

"This is a pretty serious accusation, which clearly imputes illegal if not criminal action is disadvantaging foreign rights owners," Sikorsky continues. "It is embarrassing for the European publishing community and for many American publishers that Messinger suggests that European publishers will accept any kind of cheating procedure regarding the international repertoire they represent."

Does she really believe that the European affiliates of American-based publishing companies would accept unfair treatment for themselves and (Continued on page 81)

P’Gram Plans E. Berlin Store, Inks E. German Supply Pact

BY ADAM WHITE

LONDON—Even as political and economic events drive East and West Germany together, Western music companies are exploring new cross-border business opportunities.

Following news that BMI and CBS are opening offices in East Berlin, PolyGram has revealed that it is working on a major retail and merchandising chain, which will open a retail store in the city.

PolyGram German president Wolf-Dietrich Gramatke says the outlet would sell PolyGram releases and possibly consumer electronics merchandise from Philips. PolyGram would own the store—a site has already been leased—and Centrum would operate it. No opening date has been set, since negotiations are still in progress.

The store development is one outcome of talks initiated with Centrum last October, says Gramatke. PolyGram has concluded a deal to supply Centrum with budget-price cassettes for sale through the chain's 18 stores in major East German cities.

The goods will be supplied through PolyGram's Karussell subsidiary, and first shipments of 10,000 units may be made as soon as this week. Karussell is also supplying two other East German consumer stores chains with budget, (Continued on page 81)

The Voice Of Australia. Australia's best-selling artist, John Farnham, celebrates the American release of his single "You're The Voice" with BMG and RCA executives in Los Angeles. Pictured in the front row, from left, are Bennett Kaufman, West Coast director of A&R, RCA Records; Cynthia Leu, former director of international marketing, BMG International; Butch Waugh, VP of national promotion, RCA Records; president, Hearts Lenny Promotion; and regional promotion manager at Virgin Records.

Andy Allen is appointed senior VP of promotion for Island Records in New York. He was VP of album promotion for the label.

RCA Records in New York appoints Wyman Jackson VP of national album promotion, and Randy Miller VP of product management. They

EXECUTIVE TURNTABLE

RECORD COMPANIES. Charisma Records in New York makes the following appointments: Bob Catania, VP of promotion; Lenny Bronstein, national director of album promotion; and Al Moinet, national director of pop promotion. They were, respectively, senior VP of promotion at Island Records, president, Hearts Lenny Promotion; and regional promotion manager at Virgin Records.

Robert Smith is named director of marketing for Geffen Records in Los Angeles. He was VP of marketing at EMI Records.

MCA Records in Nashville promotes Janet Rickman to VP of publicity and artist development. She was director of publicity and artist development for the label.

Elektra Entertainment in New York names Linde Thurman manager of adult contemporary promotion, and Geoffrey S. Koonin controller. They were, respectively, promotion coordinator at Elektra, and associate director of royalties at Atlantic Records.

Capitol Records in Los Angeles appoints John Grady regional market-}
Staying Power

Regina Belle. "Stay With Me." Featuring the back-to-back #1 hits Baby Come To Me and Make It Like It Was. Plus the new single, What Goes Around.

Regina Belle
gold...for now

On Tour With Frankie Beverly and Maze:
3/1-3 Atlanta, GA
3/3 Miami, FL
3/9 Buffalo, NY
3/10/11 Washington, DC
3/12,13 Oakland, CA
3/19 San Antonio, TX
3/20 Houston, TX
3/21 Dallas, TX
3/26 Oakland, CA
3/27 Nashville, TN
3/30 Houston, TX
3/31 Dallas, TX
4/1 New Orleans, LA
4/2 Cleveland, OH
4/4 Atlanta, GA
4/6 Chicago, IL
4/12,13 Detroit, MI
4/13 Baltimore, MD
4/14 Cleveland, OH
4/19 St. Louis, MO
4/21 Louisville, KY
4/22 Memphis, TN
4/26 Milwaukee, WI
4/27 Nashville, TN
4/28 Columbus, OH
4/29 Richmond, VA
4/30 Houston, TX
5/3 Boston, MA
5/4 New York, NY
5/6 Chicago, IL
5/11 Birmingham, AL
5/12 Kansas City, MO
5/13 Minneapolis, MN
5/15 Chicago, IL
5/16 Detroit, MI
5/19,20 Baltimore, MD

ON COLUMBIA.
**Record Plant Reborn As 321 Studios Reunites Many Vets Of Historic N.Y. Site**

**BY SUSAN NUNZIATA**

NEW YORK—Record Plant, which counted Jimi Hendrix, John Lennon, and Bruce Springsteen among its alumni is being reborn as 321 Studios here.

Former Record Plant GM Nick Schiralli purchased the facility last Dec., nine years to the day after Lennon left Record Plant and was murdered outside his West Side apartment building. Renovation began immediately after the purchase and, two months later, one recording studio is up and running, two mastering rooms are in business, and plans are under way for an official opening next month; 3/21 is the expected date.

The studio’s first project is an album for artist Adam Bomb, and Schiralli anticipates an explosive future for the historic site.

“We took the best of the old Record Plant staff,” says Schiralli, who served as GM until July 1988. “We all came back as a family to reunite and to take something that, unfortunately, went down through no fault of the talent here, and we converted it back.”

The 321 roster of affiliated producers and engineers reads like a who’s who of former Record Plant personnel: Jay Messina, Jack Douglas, Tom Swift, Steve Marcar, Bono, (Continued on page 92)

**'60s Rock Star Del Shannon Dead Of Gunshot Wound At 55**

**BY CHRIS MORRIS**

LOS ANGELES—Del Shannon, whose brooding, para-noia-edged hits set a qualitative standard for rockers of the pre-Beatles era, died Feb. 3 in Santa Clarita, Calif., of an apparently self-inflicted gunshot wound. He was 55 years old.

Shannon’s body was discovered in the den of his home by his wife, Bonnie, when she returned at 11:35 p.m., according to L.A. County Sheriff’s deputy Jake Ramirez. A .22 caliber rifle was found next to the body. An autopsy has been performed, but suicide is the only viable yet unavailable; the death is being investigated by homicide detectives.

**Quality Back: Regan VP/GM Indie Plans Rock, Rap Releases**

**BY KEN TERRY**

NEW YORK—“We don’t have an office, we don’t have a phone, we don’t have a logo, but we’re in the record business,” says Russ Regan, the newly appointed VP/GM of Quality Records U.S. and a 30-year industry veteran. Quality is in the game, he says, because it has already sold more than 70,000 copies of its debut U.S. release, a collection by Timmy T. called “Time After Time.”

Quality, a subsidiary of the Winnipeg, Canada-based B-Tek Corp., has also licensed American rights to a Motown reunion series from the U.K.’s Nightmare Productions (see story, page 92). And, once it clears rights to names for two contemporary labels—one rock, the other R&B rap—the firm plans to sign up to eight acts in its first year, according to Regan.

Aside from the Timmy T. record and two other singles that are being independently distributed, Quality’s U.S. output will be handled by Capitol Special Markets through CEMA. Paul Popeki, manager of legal and business affairs for B-Tek, will manage Quality’s product by its own accounts and to select independent distributors.

Besides Regan, the label has no staff yet, and indie promoters will plug the initial product; Vince Pellegrino is the man.)

(Continued on page 92)

**Soul II Soul Top Nominee For 4th Soul Train Awards**

**BY DAVID NATHAN**

LOS ANGELES—British group Soul II Soul emerged as the leading nominee for the fourth annual Soul Train Awards, announced at a press conference here Feb. 13 at the Beverly Hills Hotel. The awards ceremony will be held March 14 at the Shrine Auditorium in Los Angeles.

The Virgin Records’ act received nominations for best R&B/urban contemporary single, group or band, album of the year, song of the year, and best new R&B/urban contemporary artist. The group is scheduled to perform at the ceremony along with Milli Vanilli, Jody Watley, and other stars.

Janet Jackson received three nominations (best R&B/urban contemporary single, female; album of the year, female; and best R&B/urban contemporary music video), as did Queen Jones (best jazz album; album of the year, male; and best music video).

Show co-hosts Luther Vandross and Bobby Brown will compete head to head in three categories: best R&B/urban contemporary single, male; best R&B/urban contemporary album; and male vocalist of the year.

Orpheus Records’ new artist Eric Gable earned a surprising three nominations for best R&B/urban contemporary single, male; best new contemporary vocal artist; and best new contemporary vocal album.

(Continued on page 81)

**Disco Haunts Hot 100 As Dance Acts Rule: Kiss Blows Onto Top 40; Bolton Provides**

**CHART BEAT**

by Paul Grein

Disco died about 10 years ago, but you’d never know it by looking at this week’s Top Pop Albums chart.

Four of the top five albums owe much of their success to dance club exposure. During dance divas Paula Abdul and Janet Jackson, whose albums caught fire this week, taste of this era, have been performed, both successful yet unavailable; the death is under investigation by homicide detectives.

**Quality Back: Regan VP/GM Indie Plans Rock, Rap Releases**

**BY KEN TERRY**

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(Continued on page 92)
We're excited for our members who are up for the Grammys!

First Call
Frank Foster
Miguel Gallardo (SGAE)
Gypsy Kings (SAGEM)
Dizzy Gillespie
Tanya Goodman
Amy Grant
Great White
Sofia Gubaidulina (VAP)
Guns N' Roses

Simply Red (PRS)
Ricky Skaggs
Leonard Slatkin
Michael W. Smith
Soul II Soul (PRS)
Soundgarden
Brian Stoltz (Neville Brothers)

We're this year's Grammy nominees,
and offer our warmest congratulations.

Terry Bozio
Dee Dee Bridgewater
Bobby Brown
Mike Campbell
Larry Carlton
Johnny Cash
Tracy Chapman
Guy Clark
Andrew Dice Clay
Joe Cocker
Willie Colon
Commissioned
Rodney Crowell
D.J. Jazzy Jeff & The Fresh Prince
Eddie DeGarmo
Dokken
Jerry Douglas
Mercer Ellington
Melissa Etheridge
Eurythmics (PRS)
Faith No More
Jose Feliciano
Fine Young Cannibals (PRS)

Marvin Hamlisch
EmmyLou Harris
Don Henley
James Horner
Bruce Hornsby
Mark Isham
Jimmy Jam
Mick Jones
Rickie Lee Jones
Thad Jones
Earl Klugh
Danny Kortchmar
k.d. lang (CAPAC)
Mel Lewis
Terry Lewis
Living Colour
Witold Lutoslawski (ZAKS)
Jeff Lynne
Branford Marsalis
Wynton Marsalis
Richard Marx
Kathy Mattea
Metallica
Ben Mink (CAPAC)
New Kids On The Block
Randy Newman
Mboneni Ngema
Hayden Nicholas

The Nitty Gritty Dirt Band
Clay Ostwald
Arvo Part (GEMA)
John Pattitucci
Tom Petty
Wintley Phipps
Andre Previn
Prince
Raffi (CAPAC)
Bonnie Raitt
Restless Heart
Smokey Robinson
Jose Luis Rodriguez
Rolling Stones (PRS)
Joe Satriani
Peter Schickele
Don Sebesky
Paul Shaffer
Marc Shaiman
Janis Siegel
Jeff Silbar
Carly Simon

Curtis Stone (Highway 1)
Russ Taff
Third World
Tone-Loc
Traveling Wilburys
Randy Travis
U2 (PRS)
Luther Vandross
Stevie Ray Vaughan
Andreas Vollenweider (SUSA)
Bunny Wailer (PRS)
The Wailers Band
Don Was
Andrew Lloyd Webber (PRS)
Deniece Williams
Neil Young
Young MC
Frank Zappa
Ziggy Marley & The Melody Makers

For Lifetime Achievement:
☆ Paul McCartney (PRS)
☆ Nat "King" Cole

A S C A P
American Society of Composers, Authors & Publishers
AN OPEN LETTER FROM MUSICIAN MAGAZINE

The Pennsylvania state legislature is considering passing a law (S.B. 958, the “Gamble Amendment”) that requires any record, cassette or compact disc that contains any reference to suicide, incest, bestiality, sadomasochism, rape or involuntary deviate sexual intercourse, or which advocate(s) or encourage(s) murder, ethnic intimidation, the use of illegal drugs or the excessive or illegal use of alcohol to be affixed with a warning sticker that says: “WARNING: May contain explicit lyrics descriptive of or advocating one or more of the following: suicide, incest, bestiality, sadomasochism, sexual activity in a violent context, murder, morbid violence, illegal use of drugs or alcohol. PARENTAL ADVISORY.”

The sticker must be affixed to the cardboard of the record jacket or plastic of the cassette—not to the shrink wrap. Any merchant who sells an unlabeled record (“Down by the River,” perhaps, or “Mack the Knife,” West Side Story or a Wagner opera) could be arrested, fined and jailed.

This legislation is not only bad law, it is genuinely un-American. People of good conscience can sincerely disagree about the need for legislation to protect children from entertainment meant for adults, and people of good conscience can certainly debate how best to control pornography. But this legislation goes so far beyond the parameters of legitimate concern that it should be opposed by all honest citizens.

Under this law a merchant could be jailed for selling a copy of Frank Sinatra singing “I Get a Kick Out of You,” or virtually any Beatles or Rolling Stones album, or a recording of Laurence Olivier performing Hamlet.

If the same law were applied to books, one could be arrested for selling almost any of the great novels of the twentieth century. If the same law were applied to movies and videos, many Disney cartoons could be indicted. If it were applied to plays, Broadway would go dark. Popular music has frequently been a magnet for attacks by forces too cowardly to attack literature, film or theater. There is in some quarters a sense that as popular music and the recording industry have less academic and political protection than other art forms, the recording industry is a safe target for opportunists and demagogues.

But certification by universities is not a prerequisite for freedom. And art should not depend on political contributions to insure its protection. All Americans, but especially the makers and buyers of sound recordings, should make clear to their elected representatives that they find laws such as the Gamble Amendment to be repugnant.

Musician magazine calls on the record companies to withhold all product from states passing such repressive laws until those laws are repealed. This is a drastic and expensive step, but it is the only way to protect the manufacturers and the merchants from endless and arbitrary prosecutions, and to alert the general public in those states to how badly their freedoms are being abused by their politicians.

Such a boycott would be a terrible burden on record store merchants—but in the long run not so severe a burden as being arrested and jailed for selling a Beatles album.

All of us who are parents know how hard it is to instill strong moral values in our children. But we will not transfer our parental responsibilities to the state. Nor will we allow ourselves to be unfairly regulated by those who would take away our freedoms under the pretense of protecting us.

All decent Americans should oppose the Gamble Amendment.

Bill Flanagan, Editor Gordon Baird, Publisher
**AMAS Tamished By GN'R**

**By CAL ROBERTS**

Approaching the Grammy time of the year, I was eager to see what the American Music Awards would bring forth on the music scene. Everyone in the business feels that those awards, voted by the public, are the creme of the annual Grammy Awards.

Musically, 1989 was an exciting year, with artists like Milli Vanilli, Paula Abdul, New Kids On The Block, Tone Loc, and M.C. Hammer hitting the big time. Obviously, when these and other major artists are going to participate in a TV network show, both here in the U.S. and in many other parts of the world, there is great anticipation of their appearances and performances.

All went well on the AMAs show until grease balls like to be seen in a performance at this. At this point, perhaps many of you had the same thoughts as I did, knowing the volatility of this group. I was concerned with what they might say or do on the network telecast. My worst fears were realized when the representatives of the group seized the microphone and proceeded to sputter forth four-letter inanities.

Can you imagine what the youth of our country and of the rest of the world might think of the best-selling acts of the year provides such a decadent public display? Is this the kind of role model we want to present for the youth of the world to aspire to? As Americans, is this the face we want to present to an intercontinental audience? Is this the best we have to offer? I don't think so.

The East Coast audience, which was getting a live feed from the theater where the awards show was held, was exposed to an unpurged version of Guns N' Roses' remarks. The West Coast bought the good ending of the show, which was completely meaningless. When the awards show was held, was exposed to an unpurged version of Guns N' Roses' remarks. The West Coast bought the good ending of the show, which was completely meaningless. When the awards show was held, was exposed to an unpurged version of Guns N' Roses' remarks. The West Coast bought the good ending of the show, which was completely meaningless.

**MORE CHANGES NEEDED**

I am excited about the changes in how your magazine compiles chart information. However, there are some changes that need to be made.

On the albums chart, you still list albums that are not currently available on CD. At this point, it seems more appropriate to list whether the album is on LP only. I don't know of any CDs on the chart that are not available on CD, but as your articles point out, vinyl is scarce, late, or nonexistent.

The same holds true for singles. It may be more appropriate to consider the cassette the dominant configuration for a time being. Perhaps you could denote availability on vinyl.

Paul Ryniak
Columbia, Pa.

**USCs Without Longbox**

I'd like to make a short comment on your report about single disk players: I never thumb through my new CDs in their longboxes as they did with LPs. Instead, they scan the end of the longboxes to make sure the 6-by-12-inch graphics. Our used CDs, however, are thumbed through. We use the browser display system that displays only the cover images. Without the box, the customer sees the stylus-inch graphics and buys, buys, buys.

Tom Coitigan
Owner
Catskill, N.Y.
Top 40 Down, As Expected, In Nat'l Arbs; Urban Up Again; N/T Also Rises In Fall

BY SEAN ROSS

NEW YORK—Since top 40’s disappointing fall, Arbitron results began coming back in early January. Top 40 PDs have been attributing the format’s slide to the ratings agency’s current diary, or to the product available to them, or format malaise, or some combination of the above. PDs have not, thus far, looked to the urban format—perhaps because urban has been subject to many of the same problems as top 40.

But in the newly released Arbitron data on national radio format listening, urban contemporary’s share has risen from 7.8 to 8.1 to 8.5 over the last six months, while top 40 has lost 1/4 shares in the same amount of time, going 15.9-15.6-15.4. Urban is up in every major demographic. Top 40 is down in every demo except teens.

That is one of the highlights in Arbitron’s quarterly look at format performance. Among the others:

- Adult contemporary, which lost a few tenths of a share in the summer ratings—due largely, it seemed, to increased teen listening during middays—picked up a few tenths this time to cement its customary national lead. With adult alternative stations counted among its numbers, AC was up 18.9-19.1. (Separately, it would still be No. 1, going 16.9-17.0.)

- News/Talk, which was expected to have a good fall book because of the strong national news menu, did in fact perform well, even after baseball season ended. N/T’s share of national listening was up 12.1-12.6, giving it the largest rise of any format.

- Classic rock stations, which seemed to pick up a few tenths of a share over the summer, rose during the heat of reunion-mania, had almost symmetrical drops this time in most demographics. But whereas classic rock’s extra shares seemed to come from album rock stations in the summer, there wasn’t a proportionate rise for album rock in the fall. Altogether, rock radio was down 12.9-12.6.

Arbitron uses Billboard’s format classifications for all radio stations in its 79 continuous-measurement markets to compile quarterly information on the strength of individual formats vs. each other and against the previous book. National 12-plus shares are displayed on this page. Information on major dayparts and demographics begins on this page and page 87, respectively.

The charts are:

- Top 40: Empty Nest Syndrome

Top 40 stations have traditionally gone down in the fall book, when the teens go back to school. The chilling part this year is that the fall decline followed a disappointing summer, so that there were no summer gains for top 40 stations to give back.

There’s also cause for concern in that top 40’s adult numbers are declining despite recent attempts by many PDs to reorient their stations to older demos. The format was down in 18-34 (22.0-20.5), 25-49 (13.1-11.7), 25-54 (12.2-10.9), 35-64 (7.1-6.5); men 18plus (11.2-10.9); and women 18-plus (13.5-12.6).

In teen listening, a demo top 40

(Continued on page 87)
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ALL PROCEEDS TO BENEFIT GAY MEN'S HEALTH CRISIS AND AIDS ORGANIZATIONS NATIONWIDE.
A PITTSBURGH JURY has awarded $690,000 to a former vendor of the National Broadcasting Co. (NBC) Pittsburgh and morning team Jim Quinn & "Banana" Don Jeffers- on. Randolph sued BBS after she left the company in late 1988 claiming she was subjected to sexual innuendo, emotional distress, character defamation, and invasion of privacy from on-air jokes that Quinn and/or personal managers or others made. Randolph won on all counts.

The former psychiatrist who testified on Randolph's behalf had told the court that the newscaster experienced 'acute stress reactions' to jokes that involved her, and had threatened to leave the Pittsburgh Steeler or had the hot-line number for the Center for Alternative Therapies for Men, her lawyers claimed that listeners were never meant to take the jokes seriously, and that Randolph's stress in- stead stemmed from her substance abuse and other personal problems.

Randolph's awards include $162,500 in compensatory damages and $457,500 in punitive damages. Alan Box, president of BBS parent company EK Communications, said that the company will most likely appeal, and feels that the award was "excessive and way out of line."

PROGRAMMING: THE SPELL-CHECK FM
Proving that you need a pronoun- checker, not a spelling checker, to work classical radio, WQXR New York names Tom Bar- turnec PD. Barturnec, who replaces Loren Toleajian, was previously VP/GM of the Atlantic division of Keystone Communications. "I have Anthony from oldies KQLN. Maybe," apologetic and exuberant Tom joins KQDL Los Angeles, replac- ing Kurt Kelly. Meanwhile, "The Real" L. F. Steele, former host of rival KRLA, is now subbing on KQDL.

At N/T XTRA San Diego, ND Hal Brown has been promoted to direc- tor of sales and operations. Also, morning producer Mark Zegan has been named program manager. The pair replace Michael Parker, who re- turns to WXBT Detroit—which he programmed 10 years ago—as VP for parent Fritz Broadcasting and oper- ational director for WXBT, replacing Jim Glass.

At Satellite Music Network's adult alternative WSNX Detroit, announc- ing man Trevor Lee is upped from mornings to OM/afternoons, replac- ing Steve Huntington. The move fol- lows the WSNX's "becoming the third SMN format overhere with Lee Abrams. Trim drum goes from even- ings to middays at KKXT (X100) San Francisco, a station with a currently pending owner- ship transfer. PD Bill Richards has been assigned to the station. Former Don O'Toole & Gary Mitchell, who will hold down the programming du- ties until Ed iphone is in place, is the new adult alternative KNAY Seattle. APD Ralph Stewart is upped to PD, replacing Bob Linden.

AC WVL (Love 94) Miami, which had already been leaning toward adult alternative, moves further in

that direction following a complicated swap/lease agreement between the owners of Spanish WQAM-FM and the owners of Spanish WQXZ for WQXZ to WQAM. The current WQAM, meanwhile, will initially pick up adult alternative, but is expected to go bro- adcast ethnical WQAM FM 1300 and the new $25 million WQAM speaks for WQXZ. The new agreement instruments, Touch 98's one tie to traditional easy listening, are gone. "No station has ever been easy listening," said Touch station manager, up to us to tell people what they mean. KQJ's staff remains the same following Viacom's takeover.

At the former XM/FM venture with N/T KRRS San Antonio, Texas, becomes KZEP-Am, simulcasting with its FM sister station. Four staffers are out. OM Mark Thomas is leaving adult standards/oldies combo Walar/WLTY, Norfolk, Va., call him at 757-808-3226. KQAM shifts to the morning drive position from its current afternoon slot, and replaces Dan "The .9-2" Mombusho. WQAM moves to a better frequen- cy comes as the war between that station and rival WCMQ heats up.

by Sean Ross with Craig Rosson & Phyllis Stark

up. Former WCMQ morning man Ja- vier Romero is now doing mornings on WQAM, and that station claims it will also have WCMQ PD Betty Pino working there after her contract runs out April 1 WQAM, however, claims Pino is staying man. Current WQAM-FM PD Carlos Grillo is out and programming is being overseen by WQAM PD Gino Martinez, the na- tional PD Adrian Lopez. And at Spanish WQBA-FM Miami, PD/Marla Maria Cristina Ruiz becomes direc- tor of Hispanic sales at top 40/dance WQDQ; p.m. driver Agustina Acosta is acting PD.

At classic rock KFXR Denver, Steve Brillon joins as OM from a simi- lar post at top 40 rock WZZU Ra- leigh, N. C. Brillon previously pro- grammed classic WKLH Milwaukee and was also at WZOK Rockford, Ill., where he worked with KPRX PD Mark Miller, PD KBBX Denver, on the air for mid-mornings, replacing Abby Boncell. Across town, N/T KBKX reclaims its old KNUS call let- ters. GSM Doug Wayland is now GM, replacing John Ward; AE Guy Postl taken takes John Simon's PD.

Contrary to what you read else- where, country WQXQ New Orleans isn't now rock 40, Z-Rock, modern rock, or even top 40. It is now AC WMXZ (Mix 95.7) with now solo gangster WSMX, and was also at WZOK Rockford, Ill., where he worked with KPRX PD Mark Miller, PD KBBX Denver, on the air for mid-mornings, replacing Abby Boncell. Across town, N/T KBKX reclaims its old KNUS call let- ters. GSM Doug Wayland is now GM, replacing John Ward; AE Guy Postl taken takes John Simon's PD.

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<table>
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<tr>
<th>RECORD OF THE YEAR</th>
<th>SONG OF THE YEAR</th>
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<td>We Didn't Start The Fire</td>
<td>Don't Know Much</td>
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<td>CHRISTOPHER NEIL (PRS), Producer</td>
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<td>ARIF MARDIN, Producer</td>
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**BEST RHYTHM & BLUES SONG**

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<tr>
<th>Every Little Step</th>
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<td>If You Don't Know Me By Now</td>
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<td>Leon Huff</td>
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<tr>
<td>Superwoman</td>
<td>Babyface</td>
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<td>LA. Reid</td>
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<td>Daryl Simmons</td>
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<td>Calvin Lewis</td>
<td>Andrew Wright</td>
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POP NOMINEES
THE B-52'S
MICHAEL BOLTON
GLORIA ESTEFAN
KENNY G
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BETTE MIDLER
MIKE & THE MECHANICS (PRS)
AARON NEVILLE
NEVILLE BROTHERS
ROY ORBISON
LINDA RONSTADT

ROCK NOMINEES
B.B. KING
CRYSTAL LAUPER
STEVE MORSE
MOTLEY CRUE
QUEENSRYCHE
LOU REED
ANDY SUMMERS (PRS)
THE TRAVELING WILBURYS (GEORGE HARRISON (PRS)
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ROSANNE CASH
DESSERT ROSE BAND
JOSH GAVINS
JOE HARTCORN
HIGHWAY 191
RESTLESS HEART
CHRIS HILLMAN
L.A. HUBBARD
RGER McGUINN
JESSE McREYNOLDS
BILL MONROE &
THE BLUEGRASS BOYS
NEW GRASS REVIVAL
BUCK OWENS
DOLLY PARTON
RANDY SCURRGS
RINGO STARR (PRS)
ROBY WILLIAMS
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KEITH WHITLEY
Dwight Yoakam

JAZZ NOMINEES
GEORGE BENSON
RUTH BROWN
TERRI LYNE CARRINGTON
RAY CHARLES
HARRY CONNICK, JR.
CHICK COREA
MILES DAVIS
DR. JOHN
MCCOY TYNER BIG BAND
PAT N'HELY
JAMES MOODY
ANITA O'DAY
JOE SAMPLER
MARLENA SHAW
TAKE 6
YELLOW JACKETS

NEW AGE NOMINEES
ENYA
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PAUL WINTER

RHYTHM & BLUES NOMINEES
BABYFACE
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AL JAREAU
BEBE & CECE WINANS

RAP NOMINEES
Q'LEA SOUL
PUBLIC ENEMY

BLUES NOMINEES
RUTH BROWN
WILLIE DIXON
JOHN LEE HOOKER
THE JOHNSON MOUNTAIN BOYS
B.B. KING
ALISON KRAUS & UNION STATION
DELBERT McCLINTON
KOKO TAYLOR

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DANIEL WINANS

LIFETIME ACHIEVEMENT
AL GREEN
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PAUL McCARTNEY (PRS)

TRUSTEES AWARD
DICK CLARK

HALL OF FAME
CHUCK BERRY
RAY CHARLES

gredient names and categories.
Kasem’s Tenure As WW1’s Countdown Man: If It Ain’t Broke, Don’t Fix It—Just Tweak It

LOS ANGELES—It’s been more than a year since Casey Kasem made his debut on Westwood One, but in that period the show has hardly changed. In fact, despite the famed host’s much-publicized move from ABC Radio Network’s “American Top 10” to WW1’s “Casey’s Top 10,” Kasem says, “Essentially I do the same thing I do since I started doing a countdown for KRLA Los Angeles in 1962.” WW1 executive VP/GM Thom Ferro concurs. “The overall formula of the show [hasn’t] changed. If mom’s apple pie is the best and everybody loves it, you don’t want to mess with it too much.”

Ferro, however, admits that WW1 “tweaked things a little... to make sure it’s a music show.” WW1 also created new jingles, which Ferro says have “more zing to them and higher production values,” and made sure that artist stories are as current as possible. It also added a sweep at the top and bottom of each hour. “We wanted to give [Kasem] a fresh new look without changing the overall body style,” Ferro adds. “Casey is certainly the Rolls Royce of countdowns and we have a terrific association. I could never understand why ABC let him get away.”

WW1’s Kasem countdown is on more than 450 affiliates, including WHTZ (Z100) New York and KPWR (Power 106) Los Angeles. According to WW1 director/research Len Klatt, Kasem’s show is No. 1 in the countdown ratings race (as per last spring’s Arbitron book). At WHTZ 12-34 numbers were up 17% on Sundays in the 10 a.m.-2 p.m. period after Kasem’s show was added. After Kasem left AT40, WW1 claims WPLJ New York lost 52% of its audience in that time period.

As one might expect, ABC VP/entertainment programming Tom Cuddy disputes those statistics, pointing (Continued on next page)
out that they are two books and taken from a market where the shows do not run simultaneously. Cuddy says ABC's research from the fall 1989 Arbitron in top 10 ADs with 12,344 listeners has "AT40" with a 1.3 and "Casey's Top 40" with a 1.1.

WW1, meanwhile, has to answer the question that ABC heard constantly in its last years with Kasem. How long can "Casey's Top 40" last? "The beauty of radio is that it's a voice," says Ferro. "Paul Harvey is, I believe, in his 70s and still going strong."

He continues, "Casey was the one that created the mystique that surrounds the show. He has the familiar voice that people have grown to love and know all their lives. It doesn't matter if you're 15, 30, or 40, you know who Casey is. Since the program is chart sensitive, as long as we are playing the hits, it will be viable as long as Casey wants to do it."

And Kasem shows no signs of slowing down. The first of several specials hosted by Kasem, "Casey's Top 40 Movie Hits Of The '50s, '60s, and '70s," is set to air the week of March 19, and beginning April 2, Kasem will host a 40-minute daily feature called "Casey's Biggest Hits."

That show will be available to stations that carry Kasem's countdown. The shortform daily will be like a segment from the countdown, with Kasem's familiar tease/bio format and will feature a different No. 1 from the '50s each day. Kasem says he has "at least a dozen good ideas" he wants to do on radio.

"I find that I have as much enthusiasm, if not more, than I ever had. Very often when you take on a new project, a new commitment, it increases your vitality and enthusiasm," Kasem says. "When I listen to the shows on Sunday morning—and I do listen—I can hear it."

Before Kasem debuted on WW1 in January 1988, he was on a six-month hiatus due to contract restraints with ABC. The layoff had positive as well as negative effects. "The only thing that might have been difficult initially," he says, "was to get the rhythm down for [staffers] who hadn't done, it before. Once that rhythm was there, we could begin to place our priorities in the creative areas that really count."
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Olivia Newton John and Matt Lattanzi
Michael Keaton
Steve and Judith Krantz
Clare Kramer
Cindy and Alan Ladd, Jr.
Jeffrey Lane
Laurie Levit
Patrick Lippert
Michael Manheim
Doug Mark
Peyton Markman
Sally and Paul Madalinsky
Elizabeth McMillon
Scott Mednick
Joy McMillon
Dudley Moore
Estil Modales

Peter Morton
Nikki Moors
Katharine O’Neal
Alessandra Paulo
Ralphit Pankey
Law Pitt
Jeff Pollack
Shawn Reed
Nancy and John Ritter
Jonathan Roberts
Mimi Rogers
Doug Ross
Edwin Russell
Meg Ryan
Jody Sager
Howard Sopc
Neil Sopc
Thomas Sopc
Fritz Scholder
Arnold Schwarzenegger
David Selzer
Cynthia Sikes and Bud Yorkin
Lee Salagers
Thomas J. Spath
Alfre Woodard Spencer and Kudricka Spencer
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EARTH COMMUNICATIONS OFFICE
NEW YORK—It may be the softest, easiest contemporary pop di- al, but it will no longer be peaceful or sealed.

While soft AC stations may have maintained their music in recent years, the general consensus among PIDs in that format is that they have not un- dergone enough of a change to make a hole for an even softer AC ap- proach. So the stations that are aban- doning easy listening for soft AC will not be slipping into a more niche market, but in fact, many stations fighting with incumbent soft A Cs for their position.

Since December alone, easy listening stalwarts like WZEW Mil- waukee, WSSH Pittsburgh, KABL San Francisco, KOSI Denver, and WLIF Baltimore have segued into soft AC markets where the format was already being done. In doing so, they hope to emulate the success of WEAZ (EZ101) Philadelphia and WJYE Buffalo, N.Y., two easy-to-soft AC converts that are prospering from leading their soft AC rivals.

WEAZ and WJYE both came into the format with an "obvious advan- tage," according to Los Angeles PD Joe Fenn with Bolton Research, Patrick was PD for the last year and a half at WKEZ, the station whose soft AC lead WEAZ usurped. "When a beau- tiful music station transitions to soft AC, generally nobody comes in and takes the easy format without giving it up. Radio listening is habitual and until somebody breaks listeners' hab- it, they'll probably continue listening. So WEAZ was able to keep some of their audience while attracting new listeners."

WEAZ was the launch station for Unistar's Special Blend format, a ser- vice that WZEW and KABL are also using. Since Special Blend's Los Angeles, Unistar's Format 41, a service that was a prototype for soft AC in the mid-'80s, has become somewhat more common and more popular. And many of the early soft A Cs have moved away from the Frank Sinatra/ Nat King Cole/Engelbert Humperdinck material that was on stronger MOR edge than most con- ventional A Cs.

That might suggest that if the new clump of soft A Cs are not moving into a new format, they are at least assuming one vacated by their prede- cessors. But most of the new soft A Cs—especially those trying to dis- tance themselves from an easy past—are not playing by the same material either. And Patrick says, "If you asked someone what the major music differences are between us and WEAZ, I don't think they 'll say," well.

Most soft AC PDs agree. "KABL came in closing us; they really don't have their own niche," says KOTI San Francisco PD Suzy Mayzel. "They couldn't out-soft us, because we're in the soft. We couldn't do a flank for them. What you heard a year ago on the station is pretty much what you 'll hear today.

"We still play the Fleetwoods, Johnny Mathis, and Dusty Spring- field, but we never played Sinatra and Nat King Cole. And KABL doesn't touch them either, so we're still the softest station in town."

"WEZ left their beautiful music niche, which they'd done very well with, and moved into an arena that's softer than full, " says a newly named PD of WLTQ Milwaukee.

"There's a mainstream AC in the market, and there's a light AC in the market. But we have a different audience."

Surprisingly, most of the PIDs of new soft A Cs admit that they're go- ing by listening audience. While Phane says they hadn't changed his station's game plan, John Gallagher, PD of ri- val WLTJ, likens WSSH to "a man walking on water. I can't see the people taking audience from us, because we're the established station. We have any specific link to hit in music. We're known for what they do; they're not. They were the station that had to change; we weren't."

"We're not concerned about WSSH in any respect. Their music is too up-tempo. Their jocks sound beau- tiful, and you can't play soft AC with easy listening jocks. They have a stigma in the market as the easy station. There's no reason for us to change."

WLTQ's Brennan has a similar take-on WZEW: "We're locally re- spected, so we're trying to do what they're doing really has no bearing on us. We feel there will be no impact."

But Bolton's Patrick warns that when WEAZ turned on WKSZ using "tons of TV, for six months we stayed on our predeter- mined advertising course and we weren't working. Finally, we ad- vertised heavily about what we were, and we tried the book, although WEAZ's 12 plus numbers remain very strong, we regained the lead in 25-54 women, which is really our target demo."

"In retrospect, if our marketing ap- proach had been different, we proba- bly could have held them off, al- though I don't know if we could have held them off completely," says Pat- rick. "We can't tell beautiful listeners that since they don't play beautiful music, forget them and listen to us because they didn't change on us."

But WYST-FM PD Jim Rafferty, who was Patrick's APD at WKZS un- til last year, does think one soft AC station needs an easy listening format to be successful. "We feel like we've been doing the format right and if people are going to listen to it, they'll return. And it's so advantageous to us to position it that way. We have several different liners—'I think they war air, it's got to be the still the favorite; or 'The station that knows how to relax you.'"

"Of all the soft AC battles, the WYST/WLIF race is the one that seems most likely to become heated. Neither PD speaks well of his rival. WYST-FM PD Fred Brennan, the post-format-change memo WLIF circulated to clients, which, among other things, promised to 'eliminate a need for WYST' and suggested that the recent collapse of parent company United Broadcasting's sale to Warner Bros. would leave WYST with nothing but a "free wheeling" to react to... our major market campaign...")

KBBG's Edwards says that despite having the most successful soft AC position some time back, KBBG still picked up disenfranchised easy listeners when crosstown KJJO moved to soft AC last year. "I would just attribute it to some ancient listening patterns. There were some people who listened who would have listened to KJOJ for easy. When KJJO changed, they just listened to us more."

The New Beat Propels PowerJam Conference

Urban Network Panel Addresses Rap, Dayparting

BY CRAIG ROSEN

LOUISVILLE—The timing could not have been better for the Urban Network's first PowerJam Program- ming Conference, held here Feb. 7-12. After all, the fall Arbitron had given many urban stations a boost on their "churban" competitors (Billboard, Feb. 1) and the host city had just experienced the birth of its first full- powered urban outlet in more than four years.

So while incumbent urban leader KJLH was the convention's host sta- tion, KKBV may have been more prevalent and-participating.

During a panel on playlists, for in- stance, moderator Vinny Brown, PD of WRKS New York, joked to KJLH MD Lynn Briggs, "Suppose a new competitor comes on in your market." KACE Los Angeles PD Steve Woods interrupted, quipping, "Has that happened?" Briggs re- sponded, "The competition is there. You really don't have to worry about what you do and your listeners."

"You have to do what brought you to the dance," added Woods. "Some- times you have to guide listeners and remind them what you are going to do for them." Briggs also pointed out that KPWR (Power 106) originally signed on as an urban station before becoming more dance-oriented.

KKBV was also discussed in the Free-form afternoon consultants' panel. Although Don Kelly and protege Tony Gray of Gray Communications engaged in a heated debate over the fate of "churban" format stations, both agreed with the other panel- lists, Lee Michaels and Dean Land- man, that KKBV had a good chance to make the urban format a major success in Los Angeles.

"They really have a program-mer that knows the format well enough," said Kelly. "They're almost a stoop-in for five [share] if they do it right." While attendees complained about KKBV's fluctuating music mix during the first week—sometimes almost AC, sometimes more up-
tempo—most acknowledged that owner Evergreen Broadcasting was trying to get the new format on the air. "They debuted with a 0.4, they had to do something," said Michaels. "I think they war air, it's got to be the still the favorite; or 'The station that knows how to relax you.'"

In retrospect, if our marketing ap- proach had been different, we proba-
URBAN NETWORKS' POWERJAM CONFERENCE
(Continued from preceding page)

graphics? Are you becoming too conserva-
tive? Are you spending more time with your computer than with your stereo? Are you waiting too long on records?"

While adults may fulfill advertisers' demographic profile, Teller said it is "kids in the street that add the sizzle. If they don't hear what they want to hear on your station, believe me, they are going to look going to get it somewhere else, perhaps even on an urban/CHR station, otherwise known as the dredged 'churban.'

Teller also complained that "rap still has not been recognized fully by black radio," although major adver-
ses have embraced it. "When Ron-
ald McDonald's programming is a lot hipper than what I am hearing on the radio, that's when I really start to worry." Pointing at the differences between Billboard's sales-driven Top Black Albums chart, which features 10 records at top 20, and the Top Black Singles chart, Teller told atten-
dees, "This great a gap between sales and airplay should be a source of great concern for your station. Our audi-
cence is telling you something... Don't you think it's time you start to listen?"

At Thursday's morning's "Forging The New Adult Format" panel, rec-
ord company representatives hinted that the black AC format has made it increasingly difficult to break new acts.

Harold Chils of Warner Bros. said the label pressed special samples of the adult-oriented material from an album aimed at black AC stations because the label was "aware that a large percentage of all albums sold" would be a turnover to adults," RCA Rec-
ords' Jordan complained that he often has a hard time getting rap art-
rists played in Los Angeles because they may "not be hip enough for Jack Patterson at [rap-oriented] KDAL, not black enough for Cliff Winston at [mainstream] KJLH, and not smooth enough for Steve Woods at [black AC] KACE."

Later during the panel, KJLH PD Cliff Winston asked audience mem-
ber WBLX- New York PD Ray Boyd if he played more rap, since New York was there home. "Are you down with Ice-T?" Winston asked, refer-
ning to the L.A.-based rapper who at-
tacked KJLH on his latest album for not playing enough rap. "I'm down with numbers," Boyd responded. "I play less rap. New York is the home of rap. Memphis is the home of Elvis. You target your audience.

Targeting audience was the major topic in Thursday's Constructing The Perfect Playlist panel. With urban product in recent months having been primarily mid- to-down-tempo on one side, and rap on the other, urban stations have—like their top 40 counterparts—become heavily day-
parted. While WMGL-Charleston, KY, PD East Bolton, WBLX Mobile, Ala., PD Tony Brown, and KJLH mu-
sic director Lynn Briggs discussed dayparting, KACE's Woods—whose station is already relatively even-said, "We don't use the 'D word, except in morning drive. We don't want people to hit the snooze and go back to sleep."

For its first time out, reviews on the 2-year-old urban radio tipsheet's convention were relatively positive, although some PDs complained about too many events being pitted against each other. Its more than 700 attendees found a place in Urban Network a place among the five oth-
er black-oriented conventions it now competes with—four of them spon-
ored by rival publications.

COUNTRY SINGLES—10 Years Ago

1. Years, Barbara Mandrell, MCA
2. Ain't Living Long Like This, Waylon Jennings, RCA
3. My Hero's Never Played Cowboys, Willie Nelson, Columbia
4. Dream believer, Anne Murray, Capitol
5. I Can't Get Enough Of You, Rassy Bailey, RCA
7. Love Me Over Again, Cliff Winston, Columbia
8. Why Don't You Spend The Night, Ronnie Milsap, MCA
9. Baby, You're Something, John Conlee
10. Lying Time Again, Mel Tilfs, Curb

SOUl SINGLES—10 Years Ago

1. Special Lady, Ray, Goodman & Brown, Stax
2. And The Beat Goes On, Whispers, Motown
3. The Second Time Around, Shalamar, Jular
4. Rock With You, Michael Jackson, Epic
5. Too Hot, Kool & The Gang, DeLite
6. Got To Love Somebody, Sister Sledge, Jular
7. I Should Loved You, Nanda, Michael, Atlantic
8. Peanut Butter, Twenntieth Featuring Lenny White, Elektra
9. Haven't You Ever Seen, Patrice Rushen, Elektra
10. Bad Times, Tavares, Capitol
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Join the growing list of entertainment companies who are saying Y.E.S. TO JOBS!

Special Thanks to Billboard for their support
## Billboard Power Playlists

**February 24, 1990**

### Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations

#### New York

- **Z100**: O.M. Steve Kingston
  - Janis Joplin, Traffic (Just Like Jonesin')
  - George Michael, I Can't Make You Love Me
  - Michel Tusk, My Life Would Be So Much Better
  - Laura Branigan, No Man's Land
- **KISS FM**: P.D. Gary Bryan
  - Paula Abdul (Scream With The Wild Pair), Shout
  - Michael Jackson, She Loves You
  - Rashida, Pain Is My Life
  - TLC, Left Out
- **Power 95 FM**: P.D. Mark Farber
  - Janet Jackson, If
  - Alannah Myles, Black Velvet
  - Janet Jackson, Who Is It
  - Whitney Houston, I'm The One
- **PLATINUM Stations with a weekly tune audience of more than 1 million.**
  - *See Billboard for details.*

#### Los Angeles

- **KFI**: P.D. Greg DeFrancesco
  - Patti Austin (With The Wild Pair), Can't We Talk About It
  - Elton John, Sacrifice
  - Donna Summer, She Works Hard For The Money
  - Meat Loaf, It's All Coming Back To Me Now
- **Power 99 FM**: P.D. Ricardo Stacy
  - Janet Jackson, Anytime, Anyplace
  - Alannah Myles, Black Velvet
  - Janet Jackson, What Have You Done For Me Lately
  - Bruce Springsteen,Born In The U.S.A.
- **Power 99 FM**: P.D. Brian Philips
  - Paula Abdul (Chart With The Wild Pair), Shout
  - Richard Marx, When I Call Your Name
  - Rod Stewart, In The City
  - Jody Watley, Everything I Do Is Love

#### Philadelphia

- **Eagle 96**: P.D. Todd Fisher
  - Michael Bolton, She Wasn't Money
  - Whitney Houston, It's Not Right But It's Okay
  - Billy Joel, Teacher's Pet
  - Bruce Springsteen, Born In The U.S.A.
- **Q105**: P.D. Steve Rivers
  - Michael Bolton, She Wasn't Money
  - Whitney Houston, It's Not Right But It's Okay
  - Billy Joel, Teacher's Pet
  - Bruce Springsteen, Born In The U.S.A.
- **Q107**: P.D. Terry Anthony
  - Michael Bolton, She Wasn't Money
  - Whitney Houston, It's Not Right But It's Okay
  - Billy Joel, Teacher's Pet
  - Bruce Springsteen, Born In The U.S.A.

#### Tampa

- **Q105**: O.M. Mason Dixon
  - Michael Bolton, She Wasn't Money
  - Whitney Houston, It's Not Right But It's Okay
  - Billy Joel, Teacher's Pet
  - Bruce Springsteen, Born In The U.S.A.
- **Q107**: P.D. Terry Anthony
  - Michael Bolton, She Wasn't Money
  - Whitney Houston, It's Not Right But It's Okay
  - Billy Joel, Teacher's Pet
  - Bruce Springsteen, Born In The U.S.A.

#### Chicago

- **Z95**: P.D. Dave Shereks
  - Paula Abdul (Scream With The Wild Pair), Shout
  - Michael Jackson, She Loves You
  - Rashida, Pain Is My Life
  - TLC, Left Out
- **WZOU**: P.D. Steve Rivers
  - Michael Bolton, She Wasn't Money
  - Whitney Houston, It's Not Right But It's Okay
  - Billy Joel, Teacher's Pet
  - Bruce Springsteen, Born In The U.S.A.

#### Boston

- **96.3 FM**: P.D. Tom Mitchell
  - Paula Abdul (Scream With The Wild Pair), Shout
  - Michael Jackson, She Loves You
  - Rashida, Pain Is My Life
  - TLC, Left Out
- **96.1 FM**: P.D. Steve Rivers
  - Michael Bolton, She Wasn't Money
  - Whitney Houston, It's Not Right But It's Okay
  - Billy Joel, Teacher's Pet
  - Bruce Springsteen, Born In The U.S.A.

#### San Francisco

- **X100**: P.D. Bill Smirke
  - Paula Abdul (Scream With The Wild Pair), Shout
  - Michael Jackson, She Loves You
  - Rashida, Pain Is My Life
  - TLC, Left Out

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**Gold Stations with a weekly tune audience between 450,000 and 749,999.**

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  - Compact Disc Replicating & Manufacturing Systems & Equipment
  - Video Replication
  - Packaging Services
  - Cartridges, Cassette, Reel & Parts, Jewel Box Manufacturers
  - Envelopes & Mailers
  - Jackets, Sleeves & Labels
  - Polybag & Shrinkwrapping
  - Record & Tape Duplicating & Processing Equipment
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For Week Ending February 24, 1990

Billboard, Hot Black Singles SALES & AIRPLAY™

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

## SALES

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<th>&quot;WHATEVER YOU DO, DON'T LEAVE ME&quot;</th>
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## AIRPLAY

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## PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

1. SEDUCED (Friedman, BMI)
2. I'M GONNA DO WHATEVER I WANT (Regina Belle, ASCAP)
3. IF I COULD HAVE HER LOVE (Regina Belle, ASCAP)
4. WHATEVER YOU DO, DON'T LEAVE ME (Fresh Prince, E.P.A., BMI)
5. DON'T BE THAT WAY (Miki Howard, ASCAP)
6. I'M GONNA DO WHATEVER I WANT (Regina Belle, ASCAP)
7. IF I COULD HAVE HER LOVE (Regina Belle, ASCAP)
8. WHATEVER YOU DO, DON'T LEAVE ME (Fresh Prince, E.P.A., BMI)
9. DON'T BE THAT WAY (Miki Howard, ASCAP)
10. I'M GONNA DO WHATEVER I WANT (Regina Belle, ASCAP)

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## NOTES

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## CREDITS

Produced with the greatest sales gains this week.
- Video availability: Recording Industry Association of America (RIAA) certification for sales of 500,000 units, a RIAA certification for sales of 1 million units. Catalog no. is for 1-track single sale, (C) Catalog single availability, (M) Cassette single availability. (CD) Compact disc single availability.
“WHERE DO WE GO FROM HERE” by Stacy Lattisaw & Johnny Gill (Motown) is this week’s No. 1 single. This is Lattisaw’s first in her 11-year career and serves to set up the anticipated release of Gill’s solo project. The single is No. 1 at 28 stations; 36 others list it top five in their markets. The dramatic leap over “No More Lies” by Michel (Ruthless) occurred partially from radio increases, as well as from the increase in sales points, which had been out of sync with the radio posture. Also, “Lies” had apparently peaked at radio, evidenced by some drops from some stations’ playlists.

IN GENERAL: Many records on the singles chart lost bullets since last week due primarily to radio point losses. It appears that radio audiences are ready for fresh music and programmers are reflecting this on their playlists. The result is that 15 records lost bullets and 11 new records enter the chart.

THIS WEEK’S HOT SHOT DEBUT is an unquestionably popular track that has enjoyed significant album play and is now being converted into singles reports. “Whip Appeal” by Babyface (Solar) debuts at No. 43 with 58 radio reports, gaining 35 this week. It ranks one notch behind “Addicted To Your Love” by the Gap Band (Capitol), which is on 93 stations and has already started to earn sales points. At the close of last year, both acts had singles competing for No. 1; both were successful. Here we go again.

FOR THOSE OF YOU WHO HAD TO WAIT since last week to find out which station was not listing “Secret Garden” by Quincy Jones featuring Barry White and El DeBarge, the answer is WGOK, Mobile, Ala. Charles “Mad Hatter” Merritt is not known to be last on anything: This must be a first.

TOP BLACK ALBUMS: Over the past few weeks there has been very little movement at the top of the albums chart. Most of the albums have been certified gold or platinum by the Recording Industry Assn. of America and the balance have sales patterns that indicate that they will receive certification before long. Holding for the sixth week is the platinum “Back On The Block” by Quincy Jones (Warner Bros.). Ninety-one of the 130 retailers and record wholesalers list “Block” at No. 1; 26 others list it as one of their top five best sellers.

AT NO. 2 on the albums chart, former No. 1 “Tender Lover” by Babyface (Solar) holds close behind Jones and has maintained strong list positions. It has No. 1 reports from 18 dealers and 73 list it in their top five. Of those 73 reports, 44 list it as their No. 2 best-selling album.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

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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. It is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
**FOR WEEK ENDING FEBRUARY 24, 1990**

**HOT DANCE MUSIC**

**CLUB PLAY**

Complied from a national sample of dance club playlists.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<td>4</td>
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<td>I'LL BE GOOD TO YOU</td>
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**12-INCH SINGLES SALES**

Complied from a national sample of retail store and one-step sales reports.

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**POWER PICKS**

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**HOT FEET**

**Amazing FEATS**

**Skinny Puppy's "Warlock"**

Mixed by David Ogilvie and ceyin Key

12" Dance Remix by David Ogilvie and D. Rudolph

**Gostell** From the album Rabbles

**Flesh For Lulu's "Every Little Word"**

Mixed by Zeus B. Held
12" Dance Remix by Alan Meyerson

"From the album Plastic Fantastic"

ALL AROUND THE WORLD: Sometimes (not always by choice) certain types of music don’t seem to receive the attention they deserve. The music industry’s increased awareness and attention turned toward various “world musics” (this publication is experimenting with a world beat chart); this week’s column’s primary focus is on many noteworthy reggae, dancehall, and international “potpourri” releases that may have been overlooked as of late. No stretch does this columnist claim to know all about the many avenues of this genre, but here’s a taste of what has tickled our fancy recently.

Your good friends at Mango (312-955-7500) have just unleashed a fine compilation of sounds originating from Cuba, the Caribbean, and Brazil, titled “Salt & Tabasco.” The 12-song treat spans more than a decade (1976-89) and features such spacy highlights as “Culpa” by the Gibson Brothers; “Now That We Found Love” by Third World; “O La Soca” by Arrow; “Musica Americana” by Kid Creole; “A La Verde Gue” by Yomo Toro, and “Que Palo Ese Ese” by Los Van Van. Mango has also unleashed a “Gussie” Clark produced various-artist compilation called “Ram Dancehall.” Each of the tracks exhibits that familiar and bubbly Clark texture. The first single from the collection is “Hurricane” by J.C. Lodge (“Telephone Love”). Lodge’s strident vocal accents the hook-laden groove. Other musts include Lady Patra’s “Lonely Am I”; Admiral Tibet’s “Mad Man”; Cacoeta’s “Bad Love Affair” and Hugo Barrington’s “True Loving”.... Star of the moment Foxy Brown has an impressive collection of dancehall readings not to be missed, titled “Foxy” (Ras, 301-588-9641). Besides the hit “Sorry” (the 12-inch version is available from Pow Wow), take note of the inspired covers “All My Love” (the DeLirious classic and prime choice for next single); “Thousand Kisses (Never Too Much)” – the Luther Vandross nugget, Surface’s “Shower Me With Your Love”; and our favorite, “Baby It’s You.” Incidentally, the rhythm of Brown’s “Sorry” is borrowed from Steely & Clevie’s much-used instrumental “Limonese.” How used, you asked? Enough to prompt VP Records (718-251-7065) to issue a various-artist collection called “Limonese... all the songs of which revolve around


SILENT ASSASSINS: Kotch has a few charmers on its self-titled Mango release, co-produced with Sly Dunbar. Most notably the Motown cover “Ooo Baby Baby,” the hard-hitting reworking of “Tequila,” “Broken Hearted Melody,” and “Tears.” Selections are given that extra special touch by lead singer Norman Essegue’s Smokey Robinson-ish falsetto. The original Black Uhuru assemblage of Don Carlos, Duckie Simpson & Garth Dennis returns with “Now” (Mesa 818-841-8586), an inspired collection that bears watching. A no-frills production adds to the pleasure of the album. Drop the needle where you see fit but don’t miss “Peace & Love,” “Imposer,” “Thinking About You,” “Heated,” and an interpretation of Jimi Hendrix’s “Hey Joe.”

Other releases of merit include “Images” (Vision, 305-893-9191) by Jimmy Cliff, especially the jammin’ track “Save Our Planet Earth”; “I Can’t Get No Satisfaction” (Ras) by Rocabessa; Fleetwood Mac’s “Everywhere” (Ras) by Marcia Griffths; another Clark-produced various-artist collection called “Music Works Showcase ‘89” (Pow Wow, 212-245-3010); “Desert Wind (Sire) by Ofras Haza; “Out Of This World” (Reprise) by Dissidenten – note the cuts “Grand Babylon Hotel,” “Radio Arabia,” and “Cairo By Night.” “Ah Me Dis” (J.B.S.) by Tippa Irie, “Hana Hana” by Mango U.K. by Chaba Padel & Cheb Saharaoui, and “Songs For The Poor Man” (Realworld/Virgin) by Remmy Ongala.

Remember, every month is Black History month.

HOT DANCE BREAKOUTS


RENEGADE SOUNDWAVE: From left, Karl Bonnie, Gary Asquith, Danny Briochetti.

NEW ON THE CHARTS

By Bill Coleman
Cover Girls ‘Can’t Go Wrong’ 
Aim To Build On Dance-Hit Base

BY LARRY FLICK

NEW YORK—When Andy "Panda" Trupoli formed the Cover Girls in 1987, the concept of a Latin-style three-girl group was nonexistent. Take a look around now; it seems like every label in the industry has one.

"The Cover Girls happened about a year before Exposé," says Panda, "but not everyone remembers that."

The confusion hardly seems to have hurt the Girls. They have worked their way through the competitive ranks with relative ease. Their self-titled Fever/Sutra Records debut squeezed out hit after hit in the clubs, the most notable being "Show Me," which was not only a dance-floor staple for several months, but also peaked in the upper regions of Billboard's Dance charts.

The group is now signed to Capitol Records, and the title of its second album, "We Can't Go Wrong," could not be more appropriate. Its initial single, "My Heart Skips A Beat," produced by the superhit makers David Cole and Robert Clivilles, is made inroads both in the clubs and at radio and was strong enough to make a noticeable dent on Billboard's Hot 100 chart. Now the album's title track has secured a spot in the top 10 of Billboard's Hot 100. The Bronx, N.Y.-born trio attributes all of this to taking charge of their careers.

"We're much more involved in the selection of songs we sing and how they're produced," says lead vocalist Angel Sabater. "In fact, I've begun writing material myself. We're very much in control of what happens now."

Panda agrees: "Everything was imposed on them at first: from the songs they sang to the way they dressed. We all realized that was wrong and changed things around."

Very often, shifting power and control in the careers of people who achieve relatively quick success can spell trouble. For competitors Exposé, "taking control" resulted in turmoil that did little more than generate negative press and hurt feelings. Others have been even less lucky. If there is any controversy brewing in the Cover Girls camp, they sure don't know about it.

"These girls are my best friends," says Sabater. "I couldn't ask to be in a better situation. And as for Fever, they take really good care of us. We have no complaints."

The release of the "power ballad" "We Can't Go Wrong" was a successful effort for the Girls to broaden their musical base.

"We've aimed to show that we've got more to us than dance music," says Sabater. "Not that we're trying to leave dance music behind, but we want everyone to see that there are other sides to us." The next Cover Girls release will be a Clivilles & Cole remix of "All That Glitters" with an accompanying videoclip scheduled as well.

Promotional efforts are in full effect, with the trio in the midst of a national tour with New Kids On The Block and plans afoot to travel to Japan, where the album went gold, for 10 shows.
Spoken-Word Sets Are Talk Of The Town
Readings Are New Trend In Clubs, On Albums

BY BRUCE HARING

NEW YORK—It has been written that music hath charms to soothe the savage beast. Spoken-word readings are now attempting to take on a similar role.

Artists like Jim Carroll, Henry Rollins, Marianne Faithful and Ray Manzarek are the marquee names involved in spoken-word readings, but such names as Allen Ginsberg, Danny Sugarman, Michael McClure, Hunter S. Thompson, and Vonnegut Leary also make the spoken-word rounds, a growing phenomenon in the college and alternative club circuit.

The record industry has already taken notice of the trend. Jumping into the spoken-word pool in the next few months are Atlantic Records and Island Records. Atlantic will release "Soundscapes From The Counter Culture" in mid-May, a spoken-word compilation that includes live bits from such speakers as Jello Biafra, Rollins, Carroll, Eugene McCarty, Abby Hoffman, and Bob Gruen Jr.

Island plans a double-barreled shot of spoken words in June. Atlantic has already released a compilation of spoken-word tracks by various artists, including the late Allen Ginsberg's "The Lion For Real," released on the independentdistributed Great Jones label but due to move to Island's major label.

"You're not getting people with bongos and berets" says Gordon says Suber, the executive director. "It's definitely a '90s vibe," Gordon says. "You're not getting people with bongos and berets snapping their fingers. When I put together a show with Rollins and Carroll at the Great American Music Hall in San Francisco, 90% of the audience had leather jackets. It looked like a punk convention."

Gordon says spoken-word shows have appeared at such venues as the Bottom Line in New York, Fillmore Auditorium in San Francisco, Caine Hall in Seattle, Bogart's in Long Beach, Calif., and the Axis in Boston. "I think you'll find a lot of the same groups that will be working on the spoken-word thing," Gordon says. "An example now is Jimmy Buffet with his book. He's not just doing music anymore."

Also shaking the limitations of rock singing is Carroll, who had two
(Continued on next page)

Bosogos' 'Sex, Drugs, Rock & Roll': Gorky Park's Good Will; Ridgeley's Return

BY GEORGE: You've heard the hits, now read the book. George Michael is expected to publish his autobiography later this year... Ex Wham! partner Andrew Ridgeley, meanwhile, will be back on the airwaves with his first solo release on Columbia and the single "Shake."

BY JUST SAY NYET: The Soviet rock band Gorky Park, which played last summer's Music Peace Festival in Moscow with headliners Bon Jovi, is out generating good will—and good promotion—for its debut album on PolyGram—with a U.S. tour of high schools. The band members are talking with teensaged fans about issues including drug abuse, world peace, and life in the Soviet Union. The encounters are being taped with segments broadcast on the USA Network show "Youthquake." Band manager Dennis Baradari hopes to give an American high school class the chance to travel to the Soviet Union and produce a television program with Soviet teens.

MILLI WHO? A recent story in The New York Times reports that one sign of the approach of middle age is a failure to recognize the names of artists on top 40 radio. The Beat observes that a sure sign of the arrival of middle age is instant recognition of most artists' names on album rock radio.

New Chicago Hall Of Fame Honors Jazz-Blues-Gospel

BY MOIRA MCCORMICK

CHICAGO—The Jazz-Blues-Gospel Hall of Fame has been established here, with the stated purpose of "honoring the creators and performers of all three genres, according to president Charles Colbert. "It also seeks to preserve the study of the art of these musics and originate contemporary and archival programs," Colbert says.

The J-B-G Hall of Fame is a not-for-profit corporation partially supported by a grant from the Chicago Office of Fine Arts, with additional funding provided by the MacArthur Foundation, the Woods Charitable Funds, and the Illinois Arts Council. Its permanent repository is the Chicago Public Library, its temporary housing is the library's Cultural Center, while the new Harold Washington Library Center will be its permanent home.

The Hall of Fame was founded by Charles Suber, its secretary and executive director. "Our mandate is to honor jazz, blues, and gospel artists, and at the same time make their recordings available to one and all," says Suber.

A listening room on the eighth floor of the new facility will be equipped with at least 20 headphones, says Suber. Additionally, glass cases containing music memorabilia, and numerous photos, will be on display. Throughout the school year, related live programs, featuring performances and lectures, will be held at neighborhood libraries under the heading Project Outreach. On July 27 of last year, a press conference was held to announce three pairs of "trustees" inductions—Louis Armstrong and Ella Fitzgerald for jazz, and Jimmy Johnson for blues, and Prof. Thomas Dorsey and Mahalia Jackson for gospel. "Future trustees," says Suber, "will be nonperformers who have contributed to the growth and development of these art forms."

This month, nationally recognized as Black History Month, the J-B-G Hall of Fame officers are expected to announce the premiere class of 100125 inductees, says Suber. A series of 30-minute radio programs honoring inductees are scheduled to air the last week of February on Chicago's urban, jazz, and public radio stations. All programs will carry the tag, "You can listen to the recording at the Chicago Public Library."

"We have no intention of over reaching," says Suber. "This is a microcosm of which deal with these genres of music," says Suber, who adds that J-B-G is the only hall of fame to incorporate all three. "The other halls of fame, such as those in Memphis and Massapari, will be pictured on our walls."
albums out on Atlantic Records in the '70s. Carroll recently emerged on the spoken-word circuit after a rehabilitation period in California. "He can make the same money for doing readings," Gordon says. "He has a wide audience; he gets a lot of 16-year-olds who read [Carroll's popular novel] 'The Basketball Diaries,' the art crowd, and just people who read books and listened to his records."

Teaming up in another contemporary spoken-word tour are ex-Doors keyboardist Manzarek and beat poet McClure, with Manzarek creating music pieces to go with McClure poetry; Rollins, who does his own poetry and song lyrics; and such mavericks as Thompson, G. Gordon Liddy, and Leary, who serve as speakers more than readers.

"There's a different audience for everybody," says David Swinson, the co-producer of "Soundbites." "You have fanatic fans and the curious.

Bar service also depends on the attraction, according to Stephen Zepeda, a booking agent for Bogart's in Long Beach. "With G. Gordon Liddy, he's a fairly conservative guy, so you get that type of audience.

Swinson says Atlantic hopes to cross the "Soundbites" record "a little bit into the mainstream. But there's some real controversial things on it; it covers everything from AIDS to sex to politics." "Soundbites" will be augmented by a four-minute clip culled from live performances at Bogart's. "I'd like to do 100,000 records," says Atlantic A&R representative Toby Emmerich. "I think if we're successful in the premarketing, we should ship 40,000-50,000 albums."

Emmerich says Atlantic's alternative music department will be a key in making the record happen. "We would like to go into college bookstores, work college radio. Dr. Timothy Leary and Hunter Thompson are interested in talking about it, so we might go to the talk shows. I also think public radio is a place where we could promote it."

Kim Bue, VP of West Coast A&R at Island, says the audience and potential sales on the spoken-word records "are unknown."

"That's what we're trying to find out. We can't say its appeal will be limited to intellectuals. Maybe artists and musicians might like the idea. It's unknown, but we'll find out. We're not afraid of taking chances; certainly, a record like this can be as important to Island as a Tone Loo or U2."

Island will market the Burroughs/Ginsberg project through music and bookstores. Buie says, "We've been investigating marketing through the audio divisions of book publishers, so we have the advantage of marketing in the literary world, which makes the most sense."

College radio will also be serviced and booked on the tours. Bue says, adding that Island is looking at working with other spoken-word artists.

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HARRIS
The Roxy
West Hollywood, Calif.
CHARISMA was the name of the game at this Feb. 7 show, as the young Englishman mesmerized a full house of industry observers. Though Harris' debut, "Words For Our Years," has received reviews that have varied on the fanciful in some quarters, Capitol has not yet seen major sales on this unique performer's album. His current major-market road trip should change that—put this man in front of an audience, and they're sold.

Harris is no easy sales job, it's true. On record, his slurred, melismatic singing is not easily appraised casually. While many of his songs boast a cracking funk backbeat, just as many are unconventionally ethereal. And his lyrics are intensely personal emotional mazes. On stage, however, Harris welcomes his listeners into a trance of his own making. He performs as one possessed, transfixed behind the mike, breaking away to conduct his four-piece band with fluttering fingers, fly around the stage with abandon, or even pound on his drummer's tom-toms. Comparisons to vintage Van Morrison abound.

At the Roxy, Harris played the best numbers from his album—"Alice," "Mr. Woman Loves Mrs. Man," "Twilight Session"—and a bounty of unreleased material. Highlighting the show was a rocking version (one of two played that night) of "Rhythm Of Life" backed by saxophonist/label mate David Sanborn. The impact of this performance on the crowd (especially on the female members of the audience, many of whom appeared stunned) was evidence of this singer/writer's undeniable star quality. But a search for easy comparisons in future—Hugo Harris is all of this.

TOM PETTY & THE HEARTBREAKERS
LENNY KRAVITZ

Stephen C. O'Connell Center
Gainesville, Fla.
RIDING HIGH ON the success of his Grammy-nominated solo album "Full Moon Fever," Tom Petty played his first hometown concert in seven years as something of a conquering hero. He had clearly been missed. Petty & the Heartbreakers rocked through a two-hour set of favorites, a few surprises, and more than one emotional reminiscence. With "Love Is A Long Road" opening the set, guitarist Mike Campbell alternated between chunky, Chuck Berry-esque riffing and his crystalline leads, shinning through breakdowns. "Runnin' Down A Dream," and a thundering "Refugee," playing mandolin on numbers including "Southern Accents" and "Yer So Bad." An all-percussion segment featured Petty and bassist Howie Epstein pounding African drums, while Campbell played a hammered dulcimer.

Two of the four Heartbreakers came out of Gainesville with Petty (Wisconsin native Epstein joined in 1982) and they play together with the trinity and nearness of longstanding collaborators. So a version of Chuck Berry's "Down The Road Apiece," with vocals by drummer Stan Lynch—appears, presented with the same precision as old Heartbreaker gems like "American Girl." Keyboard man Benmont Tench is the glue that holds these songs together; his organ fills and piano runs maneuver beneath Petty's lead, and give them further ambience.

And Petty proved he can still deliver an audacious show, from the rollicking "A Mind With A Heart Of Its Own" to the current hit "Free Fallin'" and a gentle reworking of Thunderclap Newman's "Somebody In The Air," his vocals were strong and direct. Not that this audience needed any urging to cheer on its favorite hometown boy. Dreadlocked singer/guitarist Lenny Kravitz and his five-piece band opened the concert with a set of funky rockers from his Virgin debut, "Let Love Rule." His muscular vocals communicated clearly, and his band cooked up a potent rock 'n' roll stew with covers like Jimi Hendrix's "If Six Was Nine" and the title hit from his album.

BILL DEYOUNG

NEW ON THE CHARTS

Anything Box, a group named after a science fiction story, is receiving national attention with its first single, "Living In Oblivion" from Epic Records. The song, which broke on top 40 dance station KNJ in Houston, is a hit in the South Central states and has debuted on the Hot 100 Singles chart.

"I was living in oblivion two years ago," says band leader Claude S. "It's a state of mind where you don't know where you're going or what to do. Luckily, music saved me." The 25-year-old New Jersey native, who writes most of Anything Box's material and is the group's lead vocalist, began singing in an East Coast punk band called Plastic Surgery and founded his present outfit three years ago with keyboardist Dania Morales. Claude and Morales met third member Paul Rijnders after their current producer and manager, Jon St. James, invited them to move to Los Angeles.

St. James, who has produced successful dance acts like Stacy Q and Bardeux, operates his own management company, Formula 1, with partner Chris Lamaster. St. James urged Epic to sign Anything Box and took the group under his wing after receiving its demo tape. "I listened to half of their demo and I was already researching for the phone," he says. "That's never happened to me before. Claude's voice is what sold me. It's very definitive. The trio is currently working with St. James on its debut album, which is scheduled for an early spring release, and plans to begin touring in the Southwest next month.

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40 BILLBOARD FEBRUARY 24, 1990
CD Center Looks To Sound Future
Renamed Chain Eyes Major Expansion

BY LARRY FICK

NEW YORK—Compact Disc Center's plan to change to Sound Future appears to be indicative of more than the Dallas-based chain's decision to broaden its inventory to include other prerecorded configurations. It reflects an aggressive plan to transform the five-unit operation into one of the nation's largest music retail entities.

Chief operating officer Michael McGee says Sound Future will grow to 12 stores via franchising, within five years. "By infusing the company with the capital of the franchise, it's completely realistic to plot out an accelerated growth process of 20 stores within the next 12 months, 30 stores during the 12 months after that, and so on," McGee says.

McGee acknowledges the plan is very aggressive but says he is confident it can be done. The Texas music industry insider is taking the chain's plan seriously. When rumors were swirling around the supposed sale of Amarillo, Texas-based Western Merchandisers (Billboard, Feb. 3), Sound Future found itself at the heart of the speculation, as it was mentioned in the same breath as Super Club N.V., the Belgian company that has been on an acquisition binge. According to the misinformeed speculations, Super Club would acquire Western Merchandisers' Hasting's Books, Music & Video chain. McGee bristles at that rumor, but on the other hand, does not rule out the possibility of acquisition if the right opportunity presents itself.

One of the factors prompting the rumors was Sound Future's connection to the Hunt family, at one time one of the wealthiest families in Texas. Alinda Wikert, who joined the company in May 1989, serves as Sound Future's chairman of the board and CEO, and is part of the Hunt family, McGee says. But he declines to elaborate on the company's financial strength other than to say, "We have substantial resources behind us." Moreover, he maintains that Sound Future has been driving franchise capital. Sound Future charges a franchising fee of $19,900, although that figure is negotiable for someone wanting to do more than a single store. In fact, one franchise already is operating, with other potential franchisees involved in negotiations.

"Franchising seems to be phenomenally successful," says McGee. "Look what it's done for Blockbuster. Any business that has a proven concept and formula for success can do it if they have a system and operations in place, have a strong management presence, and can supply ongoing support."

McGee says he does not know of any U.S. record chains that have grown through franchising but points out that in Canada the Top 40 chain has used that strategy to achieve growth.

Indeed, a look at the locations of the first 20 stores have been confirmed: These outlets will stretch farther west than Sound Future's core of five outlets dispersed within the Dallas/Fort Worth region. The new markets include the Texas cities of San Antonio and Houston, as well as Phoenix and Oklahoma City.

Sound Future's transition began when the chain altered its CD-exclusivity policy in late 1988. Today, Sound Future has a minimum 10,000 square foot store, and it plans to increase that number to 10,000 square foot stores, which range from 2,500 square feet to 4,000 square feet. The company's existing stores are mostly freestanding or in strip centers.

"People in our area who have been buying CDs for a while now know what we have to offer," McGee says. "After we added cassette stores, it was a whole new segment of people who are not already familiar with us."

Indeed, when Sound Future added cassettes to its inventory, the chain reported a 10% gross increase in sales, and the growth pattern has been moving upward ever since. During the all-important Christmas rush, McGee says sales were up 25%.

When Sound Future added laserdisk players to its inventory, it also started offering laserdisk players. The chain was already selling CD players, but there are no plans to add cassette players to the merchandising mix.

"People will always be looking for the next thing," McGee says. "Right now laserdisk is exciting, and the prospects. Our stock of laserdisk and equipment is not very large at the moment, but it is increasing as interest grows."

Contrasting the hi-tech quality of the merchandise available is what McGee calls an "old-fashioned" approach to customer service. Each potential employee at Sound Future is required to pass an extensive music exam before being hired.

"The test helps us place people in areas where their knowledge is strongest, as well as in the best possible service," McGee says.

The chain's pricing policy consists of charging market price: $8.99 for front-line CDs. Repeat customers are rewarded with a program called VIP Discount. After buying 12 discs or cassette tapes, the 13th

After buying 30 items, customers are given a lifetime 10% discount on non-sale merchandise.

Moreover, McGee assures such that customer service will continue throughout Sound Future's growth process. In fact, he takes the management's policies as being a primary factor in setting the chain apart from the competition.

"We have the people on board to spread out and enforce the various ideas and concepts that we've worked so hard to develop here," he says. "We will eventually be the top chain in the country because we'll have the best to offer."
Indie Label Reaches Next Plateau Of Chart Success With Concurrent Black Singles Hits

BY BRUCE HARING

It was a Hazy February afternoon at the billboard offices. The phone rang, as if it were to do on Fridays, the day Grass Route is lovingly tucked into bed for the next edition. Calling was Eddie O’Loughlin, president of Next Plateau Records.

“Hello, Ed,” I said, for that was his name. He had news for me. Important news.

“Paul Green [Billboard’s music researcher/chart analyst] says we’re the first independent label in seven years to have two singles chart simultaneously on the Hot Black Singles chart,” he rasped into the phone.

I sat back suddenly in my chair, kicking the champagne bottles under the desk. Two singles. Two different producers, O’Loughlin added. And this Green guy.

Sounds like a story. As it turns out, Next Plateau is indeed the first indie label since 1983 to achieve the double dip. Motown, in its pre-A&M distribution days, was the last to perform the feat.

Next Plateau scores with Sybil’s “Walk On By,” produced by O’Loughlin (his first hands-on effort in eight years), and Salt-N-Pepa’s “Expression,” produced by Cheryl James, aha, Salt, her first behind-the-board job.

BAYWATCH: The march against counterfeiters continues this week with word that Great Bay Distributing of Baltimore has met with the local police concerning activities that are eating into the trade of a city retailer.

“One of these [counterfeiters] is selling in front of one of the local retailers,” says Joyce Lynn, Great Bay president. “It’s a small, black music account, and we’re very concerned.”

Police were called because the street-corner counterfeiter was selling “cheaper than the retailer can buy it and cheaper than I can sell it,” Lynn reports.

So far, the initiative has had mixed results. The police have been given information on the counterfeiter, but appear unattentive to act because “counterfeiting is a federal offense, which means it’s [a matter for] the FBI,” says Lynn. Still, she promises, “We’ll keep at it. If we don’t help our accounts, who will? If we get enough of the manufacturers behind it, the squeeze wheel gets the grease.”

As reported in last week’s Grass Route, plans are under way to do just that. Artists Against Counterfeit Tapes is a National Assn. of Recording Merchandisers committee that’s working with a private detective on counterfeiting problems. More information is available from Fred Munno at Select Records, 212-691-1230.

ROIR A DUB-DUB: Reachout International Records has entered another phase of the reggae market with its release of the dub version of a RAS Records release, “Sanchez No. 1.” The ROIR version is called “Sanchez No. 1 Dub.”

Dub, in case you don’t know, goes back to the ’40s in Jamaica, where the Sides of singles would traditionally carry mostly instrumental versions of the A side, with vocals and other effects “dubbed” into certain portions of the tracks, much in the manner of hip-hop sampling.

Coming ROIR dub releases by Lee (Scratch) Perry, Scientist, and Niney The Observer are planned. More info at 212-477-0566.

SEEDS AND SPROUTS: David Van several and Patrick Keel of Dallas, who have spent time as major-label solo recording artists and sidemen, have formed Dragon Street Records, targeting the alternative music market. Dragon Street plans its first release for April. More info on the new label is at 214-746-8746... Also keying in to the alternative music market is 529 Phonovisual, a new Nashville firm that aims to aid acts with record-ed product but no label or distribution deals. More info at 615-634-9405.

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Vinyl Retailers Give Format New Spin
Unavailable Records Reach U.S. Market As Imports

NEW YORK—While vinyl continues to disappear from the major labels (Billboard, Jun. 20), some small retailers have turned to imports of the configuration. Although the strategy could be viewed as parallel importing, it has yet to be challenged by the Recording Industry Assn. of America.

One retailer, who did not want to be identified, says he has developed a lucrative niche by mining overseas vinyl, particularly for 7-inch singles not available in this country. He reports that the store has moved about $15,000 worth of imported 7-inch vinyl singles in the last six months, including titles by Billy Joel, the Beach Boys, and Milli Vanilli.

"How can they tell us not to [import] records like [the Beach Boys'] "Still Cruisin'" if it's not available in this country?" the retailer asks, noting that he has moved 350 vinyl copies of that song. He wonders how importing such records can be considered a parallel import issue.

But Stephen J. Donohue, an attorney and director of antitrust with the RIAA, says that any importing of deleted vinyl "could potentially raise a conflict. Parallel import is a very broad term that the record industry has picked up, but what you're really talking about is unauthorized importation or distribution of sound recordings." The RIAA, however, has yet to investigate the issue because the organization's member labels have not voiced concerns on it.

This story was prepared by Bruce Haring and Ed Christman.
ALBUM RELEASES

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

= Simultaneous release on CD.

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LP Motown MOT-6260/NA CA MOTL-9255-NA
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LP Rhino RH-7092/NA CA Rhino 7092/NA
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LP PolyGram 642356-1/NA CA 642356-1/NA
THE WINDBREAKERS At Home With Bobby And Tim
LP CT-95/NA MA CT-95/NA
VARIOUS ARTISTS Glaanoest
LP MCA MCA-6388/NA CA MCA-6388/NA
JAZZ/NEW AGE
RICHIE COLE, HANK CRAWFORD QUINQUE Bossal International
LP Motown M-13180/NA CA 91380/NA
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LP MCA MCA-6397-NA CA 91567/NA
TERRY GIBBS, BUDDY DEFRANCO Air Mail Special
LP Contemporary C-6050/NA CA 6050/NA
DON GRUSIN Raven
CD GRU MCD 5020/NA CA 9682/NA
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FOR WEEK ENDING FEBRUARY 24, 1990

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** No. 1 **

1 1 41 NO BLUE THING MUSIC WEST MCA-103 25 weeks at No. 1 RAY LYNCH
2 2 45 DANCING WITH THE LION COLUMBIA 7 35194 ANDREAS VOLLENWEIDER
3 3 23 NIKE NANA PRIVATE MUSIC 2016 YANNI
4 4 71 CHRISTOFORI'S DREAM NARADA 6 101/NA DAVID LANTZ
5 5 7 YELLOWSTONE: THE MUSIC OF NATURE MANHOUT STEAMROLLER AMERICA 2032/NA
6 6 23 ELDORADO PRIVATE MUSIC 2014 PATRICK O'HEARN
7 7 13 GARDEN CITY CYPRESS 1-101-13 JOHN TESH
8 8 3 WATERMARK JEFF 24233 ENYA
9 9 11 THE NARADA COLLECTION TWO NARADA ARTISTS
10 10 11 THEMES MOSIOP 518-512 VANGELIS
11 11 8 AND IT RAINED ALL THROUGH THE NIGHT NOUVEAU 228 BILL WOLFER
12 12 5 ABACUS MOON ATMOSPHERIC 80266 DON HARRISS
13 13 71 DEEP BREAKFAST MUSIC WEST MCA-102 RAY LYNCH
14 14 15 LILY ON THE BEACH PRIVATE MUSIC 2057 TANGERINE DREAM
15 15 49 WINDHAM HILL SAMPLER '89 WINDHAM HILL 1025/A JAMES GEORGE WINTON
16 16 107 DECEMBER* WINDHAM HILL 1025/A STEVE TIDBITTS
17 17 11 BIG MAP IDEA EMI 839 203 GEORGE WINTON
18 18 43 WINTER INTO SPRING WINDHAM HILL 1019/A STEVE TIDBITTS
19 19 35 THE NATURE OF THINGS SHARON 151/13 BRUCE BECAR
20 20 31 LIVING THE NORTHERN SUMMER MUSIC WEST MAL-13 JIM CHAPPELL
21 21 19 HISTORY OF MY HEART PRIVATE MUSIC 1980 SUZANNE CIANI
22 22 33 MOMENTS, DREAMS & VISIONS SILVER WAVE 55059 PETER KATER
23 23 NEW CHAPTER II NOUVEAU 391-2 CELESTIAL NAVIGATIONS
24 24 11 INSTRUMENTS OF PEACE SOUNDINGS GROUP/SINGH KALR SOUNDBOARD 71299
25 25 23 MYSTIC SAMPLER ONE NARADA MCA 67205/NA NARADA ARTISTS

* 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 numerical following the symbol.
Faire, was of the music's historical time. 24 Univ. established I've been meaning elected the jazz community and looking to bone. That's young man, and I'm too busy with what we've contracted AIDS through a blood transfusion and wanted to do something to help it. "When he thought of the publicity anymore, we decided this was a project that still needed doing." Kee says. "Artists like Commissioned, Yoshida Adams, Daryl Coley, and others all joined us for a song."

**What's the buzz?** Gospel insiders are still talking about Chagall Guevara's performance at the Extravaganz '90 in Nashville. The band, which features Steve Taylor, Dave Perkins, and former Muir head Lynn Nichols, drew a rave review in the paper and a host of phone calls from label execs. Also faring well at the Extravaganza was Say So, managed by Avant Guard's Walt Quinn.

New Life's 'Wait On Him' is an overnight hit for Kee. It's something of a lot of artists struggle with. Can we be commercial and still keep the power of the message? It should be out in June or July."

The charity album began a couple years ago when Kee learned of a young professional football player who had contracted AIDS through a blood transfusion and wanted to do something to help him. "When we thought about it, we decided that if we couldn't face the publicity anymore, we decided this was a project that still needed doing," Kee says. "Artists like Commissioned, Yoshida Adams, Daryl Coley, and others all joined us for a song."

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**Jimmy Van Heusen**

by Bob Darden

**Tyscot artist John P. Kee is a busy man these days. He's currently hosting in the unexpected success of the New Life Community Choir's "Wait On Him," he's working on another solo album to follow "Yes Lord," and he's heading up one of the more ambitious charity projects in recent years, "There Is Hope."

Kee is a prolific and popular songwriter who has written for everybody from the Rev. James Cleveland on down. Most of his songs go out as demos where he's backed by the small New Life Community Choir of Brooklyn, N.Y.

"It was time to pay them back and do an album for them," Kee says with his low, gravelly voice. "We had a small budget, kept it simple, and kept the tunes traditional. Well, the shocker is that overnight it has become a hit. "Wait On Him" is doing incredible business in New York, for instance. I'm still in shock about it. We just got back from a great tour of Florida."

"Actually, we're getting more requests than I can handle. I'm going to try and keep them to a minimum until I finish up my existing projects and the weather breaks. In the meantime, we're getting calls from white churches in Texas, Washington state, even the hills of Tennessee—where the man told me all they've ever heard is 'Billboard' gospel before now!"

Kee is thrilled at the album's success to its contemporary production under traditional vocals and songs. It has done so well that Spectra is helping Tyscot with the distribution, taking it far afield from standard gospel outlets.

"I've already begun working on music for New Life's second album," he says. "But instead of just sitting down and writing eight or 10 new songs, I'm trying to find music that's in the same style as 'Wait On Him.' There are a lot of older people who love this music and still buy albums, and I want to reach them with it."

Kee's solo album is aimed at younger listeners. Ke, who was once addicted to cocaine, says he understands the pressures facing today's kids. "I think that's a problem in the gospel music industry—we want to touch young people, but sometimes we deny the real message of deliverance," he says. "If the message is upbeat and contemporary, there's one song that starts traditional, but bam!, goes into a rockin' contemporary groove. The message is real and strong and the music is attractive to young people. So I guess you could say that's my tactic for the solo album."

Dressed for success: What an interesting sign of the times. The Bobins for songwriter Jimmy Van Heusen, who died at the age of 77 on Feb. 6, made a point of saying he was born Edward Chester Babcock, but that early in his career he renamed himself after that period's most celebrated shirt company. Presumably, he was looking to be up on his sophistication and sensibility, and what better way to doll up a drab monkster than to align oneself with a class-act shirt. Hmm. Ironically, it must have worked. Van Heusen stitched together for evergreens the way most of us button our clothes. Among them were classics of the '40s and '50s embraced by the jazz community and by pop vocalists (notably Frank Sinatra—"Darling," "Imagination," "But Beautiful," "All the Way," "The Tender Trap," "Swingin' on a Star.," "Second Time Around.") Given Van Heusen's success (he was one of 10 composers selected to the Songwriters Hall of Fame), how can you knock a guy who just happened to be seeking inspiration and identity from a shirt? By the way, Donny Hathaway, I've been meaning to ask you.

Brilliant corners: U.S.A.: "The Thelonious Monk Institute of Jazz, an educational facility dedicated exclusively to the music we all know and love, was established in 1986 with affiliated support from Duke Univ. and North Carolina Central Univ. Its home campus in Durham, N.C., will be completed in 1992. To benefit that end, a gala concert is scheduled for March 24 featuring two distinguished jazzmen at opposite ends of the music's historical time line: vibist Lionel Hampton, celebrating nearly 60 (13) years in the biz, and pianist Bill Cuniliffe, a relative youngblood who won last year's Monk international piano competition. That annual event, it turns out, has served as a launching point in the careers of some noteworthy participants: Marcus Roberts, who won in 1987, is to release "Deep in the Shed" on RCA/Novus. And Joey DeFrancesco, finalist that same year, is ready to roll with "Where Were You?" on Columbia. This year's contest, scheduled for November, will honor the trumpet tradition.

The Louis Armstrong International Jazz Trumpet Competition will have some tough judges of talent: Wynton Marsalis, Clark Terry, and Snooky Young.
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MUSIC VIDEO

Film Syndicate Strikes Commercial/Creative Balance

BY DEBORAH RUSSELL

LOS ANGELES—Best known as the producer of all the New Kids On The Block short- and long-form music clips, Bryan Johnson has learned a lot about commercial vs. creativity.

Johnson, the founder and executive producer behind the 2-year-old, L.A.-based Film Syndicate, recently garnered industry attention as the video producer for the New Kids' shortform clips, which propelled the adolescent heartthrobs up the album and singles charts. The Film Syndicate also produced the longform video "New Kids On The Block: Hangin' Tough Live" and its compilation companion piece, "New Kids On The Block: Hangin' Tough." The live-concert longform music video, released when CBS Music Video shipped 850,000 units, surpassing Michael Jackson's record-breaking "Moonwalker," and both New Kids long-form continue to jockey for top 10 positions on Billboard's Top Music Video dollarsales chart.

"When you say you did the "New Kids," it's kind of like there isn't a sense of legitimacy there," Johnson says. "I don't know if it's just complete surprise. I mean, the New Kids are just so big, they're so phenomenally successful."

In fact, Johnson has even said that he produced the New Kids videos with sales in mind. He justifies such blatant commercialism by claiming the videos captured the group's personality and provided a palpable connection to their audience.

"The video really hooked into a consciousness of these young girls who have certain feelings in their hearts and in their heads," Johnson says. "These guys are just a pure symbol for that, the conduit for those feelings. That's the key. Now you have to ask yourself, do you do that in an artistic way or a purely commercial way? Most videos are pure exploitation.

The New Kids success means that more people return Johnson's calls, but it also means that he and director Doug Nichol are now inundated with tapes from every New Kids wannabe band on the market. "I turn down more than I accept, which is a good position to be in, but it's also a frustrating position," says Johnson, who left Propaganda Films to start The Film Syndicate. "Sometimes, the jobs I want to accept for the money are not for bands I'd really like to do. I mean, you only get as much money for what you do, and we work under such deadlines and such tight budgets that you have to make choices for yourself; you have to make videos that you think people will get something out of. You know, Doug did the New Kids, but I also thought he was perfect for Toni Childs ["Many Rivers To Cross"]."

"I turn down more things than I accept, which is a good position to be in"

While he tries to avoid the clichés he sees as running rampant in the industry today, Johnson knows that sometimes it is a losing battle. One of the biggest creative constraints is money. And even though average-to-low budgets range between $50,000 and $80,000, there is "never enough money," Johnson says. "As a result, all you might have money to do is film the band in a warehouse. But what band plays in this big, empty, cold space where no one comes to see them?"

"There's nothing worse than having a great idea but not having the money to do it," he says. But because all commercial directors want to make videos and all video directors want to make commercials for exactly the opposite reasons. Label personnel, locked into the tried-and-true mentality, can be a creative impediment as well, Johnson says. "In video, you constantly are searching for new ideas," he says. "But you can have the best idea in the world and the label or the band will say, 'We want 'Janie's Got A Gun,' but different.' It's frustrating."

In addition to Nichol, who also has cinematographer credits on "Moonwalker" and U2's "Rattle & Hum," the Film Syndicate has two other house directors. Cindy Kefer, the Film Syndicate's alternative music aficionado, recently wrapped clips for Electric Angels' "Rattlesnake Kisses" and Judson Spence's "Drift Away." And, finally, once you once took the animation department on "Pee-Wee's Playhouse," is celebrating the success of Michael Penn's "No Myth."

Meanwhile, Johnson and Nashville-based Scene Three Productions director John Lloyd Miller have wrangled a pair of new videos for the Smithereens. The Smithereens sort of rebel against all the clichés you often find in videos," says Johnson. "The clip may not be the best hit or the best shot, but it's the performance, it's the feeling of the rock'n'roll music. It's that rebellion against the fact that they even have to do videos."

Johnson fears music video has not lived up to its potential. Instead of increased competition stimulating productivity, Johnson says he finds the opposite to be true. "Before, there was less competition and more creativity," he says. "But now you've not even competing with other music clips on MTV; you're competing with those 10-second animated MTV IDs. To a 15-year-old, a four-minute video could tend to look kind of lame next to those. It's no coincidence that [Peter Gabriel's] 'Sledgehammer' was such a hit. It was a constant feast for the eyes."

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 VideoClips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

QUEEN LATIFAH'S new video, "Come Into My House," is a colorful dance clip laced with international flair. The concept features dancers of all nations converging on Queen Latifah's house, and includes exotic belly dancers and natives of Senegal dancing alongside Willie The Kid and Afrika Bambaataa. Filmed on the New York club scene. Simeon Sofer directed the clip, staged at Veritas Studios, and Meike Kopp produced for Soffer/Flashing Productions.

GREATFUL DEAD'S "Black Crows," directed by Mark Rezyka, who also produced the New VideoClips listing of the week for the band's eponymous new video. The band's "Black Crows" video was shot in San Francisco and features members of the local scene. The video begins with members of the band getting ready to perform at their own San Francisco club. As the band performs, the video cuts to scenes of the city, including the Golden Gate Bridge and the San Francisco skyline. The video ends with the band performing one last song before the credits roll.

The Film Syndicate's Cindy Kefer, third from right, completes work on Atlantic act Electric Angel's debut video, "Rattlesnake Kisses." Pictured, from left, are singer Jonathan Davis, executive producer of "Married With Children;" John Schubert and Shane, Electric Angels; Kefer; Ryan Roele, Electric Angels; and Atlantic video producer Lynn Spinato.

Marc W. Ball directed the clip with producer Kitty Moon. MGMT's Sidney Bartholomew and Martin Coppen recently directed Robin Beck's Phonogram video "Don't Lose Any Sleep." David Palmer produced the clip, staged at the Moonraker Ranch in Mohave, Calif. Meanwhile, Matthew Broadley directed Desmo's "If Ever" video on Phantasy Records. Grace Wells produced for MGMT. The crew shot on location at the Great Linford Manor in England.

TO OUR READERS

The Eye is on jury duty this week. As soon as Citizen Newman rides the streets of Gotham of crime, her column will return.
Music-Driven Satellite Channel Launched In U.K.

By Neil Watson

CANNES—The Power Station, describing itself as "radio with pictures," will supply British Satellite Broadcasting with a music-driven channel, according to plans announced by the company at the recent MIDEM fair here.

"We're aiming to be lively, fun, on the edge," says Nick Powell, chairman of the Palace Group, whose subsidiary, Palace Music Channel, will supply a large proportion of the daily programming to the Power Station.

Palace will supply eight hours of programming a day during the week and 10 hours on weekends. The Palace contract is worth £94.8 million over five years.

The Power Station is one of five national satellite channels to be launched by BSkyB this spring. The program mix will include a daily U.K. chart between 6 p.m. and 7 p.m., comedy, and interviews, according to Don Atyeo, chief executive of the new Palace subsidiary. "We haven't yet decided which chart we'll use," says Atyeo, "but it will be one of the established ones."

Atyeo was formerly editor of Time Out, a weekly magazine for Londoners, and launched a national magazine, 20/20, based on music and films.

He sees the key audience to be in the 12-25 age group, although he hopes the channel will appeal to different demographics through some jazz and country music programming.

Additional material, mostly in the form of concert programming and other events, will be supplied by the EuroAm Network, headed by Neville Bolt of C21C and Kevin Wall of RadioVox. Many of the concerts will be broadcast live, and there will be exclusive coverage of major talent in concert at least once a month.

"We will have two VJs a show, and they will be on air for two or three hours at a time," explains Atyeo, who plans to recruit VJs as young as 16 in order to maintain contact with the channel's core audience.

"We hope that people will turn on for the presence and personality of the presenters," adds Atyeo. "We may also take certain issues of interest to that audience and run with them through the programs.

BSkyB's four other channels are Galaxy, broadcasting general entertainment; the Sports Channel; the Movie Channel; and NOW, a lifestyle channel.


Frampton Framed. Peter Frampton, center, is flanked by participants on his latest video, "More Ways Than One," from his Atlantic album, "When All The Pieces Fit." Pictured, from left, are assistant director Joe McDougal; director of photography Rod Deority; model Joanne Messial; Frampton; model Monica Williams; director Ralph Ziman; producer Beni Howell; and Atlantic's manager of video production, Lisa Dulebohn.

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David Peaston, We Ain't No This Together

MEDIUM

Soul II Soul, Jason's Groove

Michaela, No More Love

Ruby Turner, Baby I Love You

Mariah Carey, Heaven

Randy, Thieves Up

Prince, Scandalous

Eddie, Wind, Fire, Heritage

Babface, Tender Lover

Walt, Why It Gonna Be Like That

Tracy Chapman, Born To Fight

Quincy Jones, Servant Gardens

Mike Howard, Live Under New Management

Janet Jackson, Exquisite

MUSIC VIDEO

Billboard's THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS

Lists do not include videos in stores or videos not in rotation.

BIZ MARKIE, Just A Friend

McSchnakenberg, Anytime

The Uncr, If U Want Me

BRIAN REMY, I Don't Know

Bobby Brown, My excursion

The real World, I Have One

MELISSA RAE, I'll Make You Love Me

49
Los Angeles—Different owners, a new name, and an expanded focus have not stopped history from lingering in the air at the former Motortown Hitsville Studios.

On March 15, Studio A officially opened. In Studio B, with a 1,100-square-foot THX dubbing room, will be launched March 1.

The studio's control room has been completely redesigned, the recording studio, which had 89 No. 1 hits recorded in it over the years, remains intact, even down to the original floors.

Hailing from production backdrops including Hawk Productions, Live "bring the audio technology of television and motion pictures into the 21st century," says Ramer.

In Soundworks West, the owners address shortcomings they discovered in their film and video production careers, most notably the methods used in creating sound for picture.

"We're advocating multitrack digital techniques," executive producer Mike Ross said. "We're not just doing analog sound reproduction...but also providing the digital control." The studio's digital control room, which utilizes Digi Design's Pro Audio System, is designed to be fully automated and capable of creating professional-quality digital soundtracks for film, television, and video.

The studio's primary goal is to provide an environment where clients can work on their projects in a comfortable and professional setting, with the latest technology available to them.

In the studio, there is a MacPro 512 with 8GB of RAM, an Apple Pro Tools system, and a Yamaha CL-1 digital mixing console. The studio also has a variety of outboard equipment, including Neve 8078, API 2500, and SSL G-III consoles.

The studio's acoustic design was created by WSDG, a company known for its work on high-end recording studios. The studio is located in the heart of Hollywood, just a short walk from the Capitol Records Building.

The studio's first project was for the band Arcade Fire, who used it to record their album "Funeral." The studio's engineers worked closely with the band to achieve the desired sound, and the final product was a critical and commercial success.

Since then, the studio has worked with a variety of artists, including Coldplay, Kings of Leon, and The Killers. The studio has also worked on numerous film and television projects, including "The Social Network," "Drive," and "Gravity." The studio's engineering team has received numerous awards for their work on these projects.

In addition to its recording capabilities, the studio has a control room that can accommodate up to 100 people. The control room is equipped with a 72-square-foot projection screen and a surround sound system.

The studio's design is focused on providing a comfortable and professional environment for clients, with a focus on creating high-quality soundtracks. The studio has been designed to accommodate a variety of recording sessions, from small live performances to large-scale film soundtracks.

The studio's success is a testament to the dedication and expertise of its owners and engineering team. With its state-of-the-art equipment and professional approach, Soundworks West is a valuable asset to the music and film industry.
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NEW YORK—As growth in the video-cassette rental market slows, video specialty dealers are beginning to look more earnestly for alternative sources of revenue. And their gaze is increasingly falling on spoken-word audio, or books on tape.

Books on tape are not new, but their emergence as a mainstream consumer product is relatively recent, dating to the early '80s. That's when major publishing houses, Simon & Schuster, Random House, and Harper & Row introduced spoken audio lines under their own labels, rather than licensing the audio rights to their properties to third-party producers/distributors.

Spoken-word audio was a $250 million industry last year, according to industry estimates.

But as video retailers and audio publishers edge closer together, new questions have arisen regarding video-specialists' efforts to translate spoken-word audio into a rental product similar to their video-rental operations. Under the record rental bill passed by Congress in 1986, it may not be legal to rent prerecorded audio-cassettes without the permission of the copyright owner.

That prohibition, not yet tested in court, has led to a split among audio publishers over how aggressively to pursue video stores as a distribution channel, and created confusion among retailers over what they can and cannot rent.

Books on tape come in two basic formats: abridged and unabridged. The abridged editions are by far the more common, consisting typically of two cassettes and running about three hours. The unabridged editions are essentially condensed versions of the actual manuscript, sometimes with sound effects and a mood-setting musical score.

Most publishers use a single reader to perform the script, although, in some cases, multiple voices are used to reflect different characters in the book, making the presentation similar to the radio dramas of the '30s and '40s.

Increasingly, audio publishers are lining up renowned actors or the authors themselves to read the scripts to provide another marketing hook.

Unabridged books on tape have been around longer, but remain a niche product in the audio publishing business. The unabridged editions, which include the entire book without deletions, run 12 hours or more and include as many cassettes as required. Prices tend to run from $48.

While less viable as a retail product because of the two-cassette nature, two companies, Books On Tape in Los Angeles and Recorded Books in New York, have built mail-order rental businesses with unabridged editions.

"I think video stores will be a great help in introducing audio," says Earle Frater, owner of the Video Station in Decatur, Ala., got into books on tape a year ago. "I became very interested and went up and sat down with Ingram [Video] because they are such large book distributors," Earle says. "At the time, many video stores were just getting into this field... We got it into and got hold of the required reading list from the schools here in Decatur. That was the big break."

Earle rents books on tape for $1/day. His costs vary between $4 and $9 per title. "It's not what a lot of video retailers think," he says. "It's not Nintendo video games, but it's a very steady business."

It may also be illegal. Although the record rental legislation passed in 1986 was not designed specifically to cover spoken-word audio, two sources close to the industry say the law can be read to include it. While not offering official positions, both sources indicate the law precludes the rental of books on tape without the permission of the copyright owner.

"Most video stores are not sure which way to go on rental or sale," says Peter Waraksa, audio marketing manager for Ingram. "Our response is that, primarily, self-through is the best way to go. Some of our accounts are renting and have had some success with it, but I think [rentals and sales] will support each other. We are not promoting rentals."

Ingram is making its Super Six program, originally designed for bookstores, available to video stores. Each month, Ingram sends retailers the six top-selling audio titles two deep in a counter-top display.

More adventurous retailers can also avail of Ingram's Audio Select program. Waraksa calls it a "do-it-yourself racking program" that includes a defined inventory of 64 or 88 titles. Ingram-supplied display fixtures. The inventory is updated every two months. "It's for accounts that want title selection assistance," Waraksa says.

Other distributors involved in promoting spoken-word audio to video stores include Bauer & Tellier, MGM Home Entertainment, Vidmark, Decca Cassettes, and Star Video.

Ingram, for example, has acquired a 10% stake in DocKast, a major home video label, and Star Video has a similar interest in Freestanding Video Stores. A deal is being considered between Tower Records and Sirius Video, an audio publisher.

"The primary distribution channel for spoken-word audio is bookstores," Waraksa says. "But video stores are a major growth area for record stores and mass merchants that have racked book departments."

"Video stores" has been defined variously as the rental of books, the sale of books, and the rental and sale of books. Some PBS stations are beginning to sell books, especially those that include book videos. The key to the strategy, according to some PBS operations, is the rental element.

PBS has a major advantage in its ability to sell product via mail-order at a "synergistic arrangement," says Steele, as PBS member stations will be able to purchase PBS Home Video programs from PBS Video for direct sales to viewers and members.

"There is a fair amount of synergy between bookstores and supermarkets," Kieves says. "It's very important that we have a good complement of new releases [in supermarket locations] on street date. We find, however, that on secondary releases, we can put them into supermarkets 30 to 90 days after street date and do a pretty good rental business. We can maximize revenue from such titles by bringing them into our freestanding locations and then, after

(Continued on page 57)
LOWNDOWN ON LASER: Consumer electronics hardware chains are showing a lot more interest in videodisks, according to Rodney Kerr, director of sales training at eight-store Sound Advice, Miami, which just opened three of its units in a mall. Kerr feels the interest is real, and that most dealers are seeing the videodisk as a great merchandising tool. Kerr says that most dealers are already looking at the videodisk as a great merchandising tool.

Kerr says, "I think it's a great way to sell products," and he predicts that the videodisk will be a major factor in the future of home entertainment. "I think it's going to be a big part of our business," he says. "I think it's going to be a big part of our business."
Dave's Video Plans Second Studio Day

Lasers a big supplier of laserdisk drives, will now work with the consumer for the first time, as owner of its own laserdisk label, Top Video. Top Video will release a new laserdisk format this spring, and other laserdisk labels are expected to enter the market in the following months.

We will have the same sort of control to which consumers have become accustomed with VHS tapes,” said Lasers. “Top Video will distribute our laserdisk library in the same way it does our VHS tapes.”

There will be a new laserdisk format in the market this spring, with new laserdisk players and laserdisk libraries available.

One of the reasons Top Video has been successful is because of its strong distribution network. Lasers has worked hard to create a strong distribution network for its VHS tapes, and this will be transferred to the laserdisk market.

Lasers’ entry into the laserdisk market is expected to be a significant boost for the industry, as laserdisk sales have been declining in recent years. Lasers believes that its strong distribution network and its reputation as a leader in the video industry will help it to succeed in this new market.

Lasers’ entry into the laserdisk market is expected to bring new life to the industry, as laserdisk sales have been declining in recent years. Lasers believes that its strong distribution network and its reputation as a leader in the video industry will help it to succeed in this new market.
### TOP VIDEOCassettes RENTALS

| TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Rating | Week Ending FEBRUARY 24, 1990
|-------|-----------------------------------------------|-----------------------|--------|-------------------------------
| 1, 7  | WHEN HARRY MET SALLY... | Nelson Home Entertainment 7732 | Billy Crystal Meg Ryan | R     |
| 2, 10 | TURNER & HOOCH | Touchstone Pictures Touchstone Home Video 911 | Tom Hanks | PG   |
| 3, 2  | LICENCE TO KILL | CBS-Fox Video 4755 | Timothy Dalton | PG-13 |
| 4, 5  | WEEKEND AT BERNIE'S | IVE 68904 | Andrew McCarthy Jonathan Silverman | PG-13 |
| 5, 4  | ROAD HOUSE | MGM/UA Home Video 901703 | Patrick Swayze Ben Gazzara | R     |
| 6, 3  | LOCK UP | IVE 68901 | Sylvester Stallone | R     |
| 7, 6  | DO THE RIGHT THING | Universal City Studios MCA Home Video 80894 | Danny Aiello Ossie Davis | R     |
| 8, NEW | INDIANA JONES AND THE LAST CRUSADE | Paramount Pictures Paramount Home Video 31895 | Harrison Ford Sean Connery | PG-13 |
| 9, 7  | STAR TREK V: THE FINAL FRONTIER | Paramount Pictures Paramount Home Video 32044 | William Shatner Leonard Nimoy | PG    |
| 10, 6 | THE KARATE KID PART III | RCA/Columbia Pictures Home Video 50173-5 | Ralph Macchio Pat Morita | PG    |
| 11, 3 | UNCLE BUCK | Universal City Studios MCA Home Video 80891 | John Candy | PG   |
| 12, 20| KICKBOXER | Kings Road Entertainment HBO Video 12033 | Jean-Claude Van Damme | R     |
| 13, 8  | SEE NO EVIL, HEAR NO EVIL | RCA/Columbia Pictures Home Video 70223-5 | Gene Wilder Richard Pryor | R     |
| 14, 9  | K-9 | Universal City Studios MCA Home Video 80880 | James Belushi | PG-13 |
| 15, 12 | GREAT BALLS OF FIRE | Orion Pictures Orion Home Video 8743 | Dennis Quaid Winona Ryder | PG    |
| 16, 11 | GHOSTBUSTERS II | RCA/Columbia Pictures Home Video 50163-5 | Bill Murray Dan Aykroyd | PG    |
| 17, 14 | EDDIE AND THE CRUISERS II: EDDIE LIVES! | IVE 62029 | Michael Pare | PG-13 |
| 18, 17 | WORKING GIRL | CBS-Fox Video 1709 | Melanie Griffith Harrison Ford | R     |
| 19, 15 | SAY ANYTHING | CBS-Fox Video 1701 | John Cusack Ione Skye | PG-13 |
| 20, 29 | UNF | Orion Pictures Orion Home Video 8739 | "Weird Al" Yankovic | PG-13 |
| 22, NEW | NEW YORK STORIES | Touchstone Pictures Touchstone Home Video 952 | Woody Allen Ristawa Arquette | PG    |
| 24, 18 | THREE FUGITIVES | Touchstone Pictures Touchstone Home Video 950 | Nick Nolte Martin Short | PG-13 |
| 25, 22 | RENEGADES | Morgan Creek Productions MCA Home Video 80895 | Kiefer Sutherland Lou Diamond Phillips | R     |
| 26, 21 | ADVENTURES OF BARON MUNCHAUSEN | RCA/Columbia Pictures Home Video 50153-5 | John Neville Eric Idle | PG    |
| 27, 23 | SCROOGED | Paramount Pictures Paramount Home Video 32054 | Bill Murray | PG-13 |
| 28, 24 | RAIN MAN | MGM/UA Home Video 901648 | Dustin Hoffman Tom Cruise | R     |
| 29, 25 | WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN | Orion Classics Orion Home Video 5043 | Carmen Maura Fernando Guillen | R     |
| 30, 27 | MAJOR LEAGUE | Morgan Creek/Mirage Prod. Paramount Home Video 32270 | Tom Berenger Charlie Sheen | R     |
| 31, 26 | THE DREAM TEAM | Universal City Studios MCA Home Video 80882 | Michael Keaton | PG-13 |
| 32, 30 | BEACHES | Touchstone Pictures Touchstone Home Video 797 | Bette Midler Barbara Hershey | PG-13 |
| 33, 28 | A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD | New Line Classics Media Home Entertainment M012550 | Robert Englund | R     |
| 34, 31 | SCANDAL | Miramax Films HBO Video 0032 | John Hurt Joanne Whalley-Kilmer | NR    |
| 35, 32 | WHO FRAMED ROGER RABBIT | Amblin Entertainment Touchstone Home Video 940 | Bob Hoskins Christopher Lloyd | PG    |
| 36, 3 | THE HEIST | HBO Pictures HBO Video 0363 | Pierce Brosnan Tom Skerrit | NR    |
| 37, 33 | LISTEN TO ME | Weintraub Ent. Group RCA/Columbia Home Video 10233 | Kirk Cameron Jami Gertz | PG-13 |
| 38, 34 | THE NAKED GUN | Paramount Pictures Paramount Home Video 32100 | Leslie Nielsen | PG-13 |
| 39, 35 | THE MIGHTY QUINN | CBS-Fox Video 4761 | Denzel Washington Robert Townsend | R     |
| 40, 39 | DEAD CALM | Warner Bros. Inc. Warner Home Video 11870 | Sam Neill Nicole Kidman | R     |

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**SIGN UP**

Not enough in the dark.

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**STREET DATE: MARCH 29TH**
**DEALER ORDER DATE: MARCH 6TH**

A presentation of CBS Entertainment, a division of CBS Inc.

**LASER REVIEWS**

(Continued from page 55)

**BACK TO THE LION:** A little more than three months ago, we reported that laser disk executive George Feltenstein had left his post as director of programming at MGM/UA Home Video to join the Criterion Collection (Billboard, Nov. 4). Recently, however, Feltenstein's old firm made him "an offer I couldn't refuse" to come back and Feltenstein is now once again at MGM/UA, this time with a new title: director of laser disk sales and marketing.

**FREDDY, PATTY, W.C., AND GROUCHO:** Recent laser disk releases from Image Entertainment include Robert Englund in "A Nightmare On Elm Street: The Dream Child," Natasha Richardson in "Patty Hearst," the retrospectives "W.C. Fields: Straight Up" and "The Marx Brothers: In A Nutshell" ($39.95 each), and the zany French duo Gerard Depardieu and Pierre Richard in "Les Compères" ($49.95).

**COMING IN MARCH:** Warner Home Video will bow "Cookie," with Peter Falk and Dianne Wiest; "Dann Yankees" with Tab Hunter and Gwen Verdon; and "The Pajama Game" with Doris Day (24.96 each). MCA will release "Field Of Dreams" with Kevin Costner, and "Shocker," directed by Wes Craven ($34.98 each). RCA/Columbia will launch "The Big Picture" with Kevin Bacon ($34.95), "Mr. Deeds Goes To Town" with Gary Cooper ($34.95), and "Lost Horizon" with Ronald Colman and Jane Wyatt ($39.95).

**LASER REVIEWS:** "E.T. The Extra-Terrestrial" (MCA Home Video, widescreen, CAV, special collectors' edition, $59.98) and "The Land Before Time" (MCA Home Video, CAV, special collectors' edition, $49.98) both allow viewing at any speed (forward or backward) and crystal-clear freeze-framing, thanks to these disks being in the CAV format (most laser disks are in CLV, which allows more minutes of video per side but fewer special effects). Dedicated fans can closely study each "E.T." special effect, and kids can enjoy slow-motion viewing of the primeval animated adventures of dinosaurs Cera and Spike in "The Land Before Time." Also included with each title are supplementary sections featuring theatrical trailers, production notes, and biographical profiles. Both special editions should appeal to the many hardcore fans of these hit movies.

"Rio Revisited" (PolyGram Music Video, $24.95) is an excellent showcase for the digital audio offered by laser disks and also a must-have collectors' item for fans of jazz and bossa nova. The disk features Brazil's legendary composer Antonio Carlos Jobim and the saucy vocalist Gal Costa performing 14 of Jobim's classic tunes, including "Chega De Saudade" (which launched bossa nova in Brazil), "Ode N绅a Samba," "Desafinado," "Waves," "Gabriela," "Dindi," and many more standards. The sound and video quality are superb, as are the performances and material.
Billboard FEBRUARY 24, 1990

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

**NO. 1**

<table>
<thead>
<tr>
<th>week</th>
<th>title</th>
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<td>NEW KIDS ON THE BLOCK: HANGIN' TOUGH</td>
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<td>Touchstone Home Video</td>
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<td>Bob Hoskins, Christopher Lloyd</td>
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<td>DIE HARD</td>
<td>Fox Video</td>
<td>6666</td>
<td>Bruce Willis, Bonnie Bedelia</td>
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<td>LAWRENCE OF ARABIA</td>
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<td>50113</td>
<td>Peter O'Toole</td>
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<td>JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT</td>
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<td>Warner Home Video</td>
<td>652</td>
<td>Jane Fonda</td>
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<td>TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER NINJA</td>
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<td>Animate</td>
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<td>NEW KIY TRIOLOGY-PACK</td>
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<td>31860</td>
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<td>FOR GONE WITH THE FIFTH TRAVEL: ANNUAL ED.</td>
<td>Turner Entertainment</td>
<td>MGM-UA Home Video</td>
<td>901678</td>
<td>Happy Gilmore</td>
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<td>RAY'S HID WIND THE FIFTH TRAVEL</td>
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<td>Paramount Home Video</td>
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<td>Harrison Ford</td>
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<td>THE 1990 PLAYMATE VIDEO CALENDAR</td>
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<td>Various Artists</td>
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<td>THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE</td>
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<td>Eddie Murphy</td>
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<td>BON JOVI: NEW JERSEY THE VIDEOS</td>
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<td>JANE FONDA'S COMPLETE WORKOUT</td>
<td>Jane Fonda</td>
<td>Warner Home Video</td>
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<td>Jane Fonda</td>
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<td>KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT</td>
<td>Fox Video</td>
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<td>Kathy Smith</td>
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<td>MILLY VANILLI IN MOTION</td>
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<td>BEEFJUICE</td>
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<td>Warner Home Video</td>
<td>11785</td>
<td>Michael Keaton</td>
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<td>BEGINNING CALLANICHS</td>
<td>Caien Productions Corp</td>
<td>MCA Home Video</td>
<td>80892</td>
<td>Caien Pincenky</td>
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<td>31</td>
<td>PAUL McCARTNEY: PUT IT THERE</td>
<td>PolyGram Video</td>
<td>081-649-3</td>
<td>Paul McCartney</td>
<td>1990</td>
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<td>DIRTY DANCING</td>
<td>Vestron Pictures</td>
<td>Vestron Video</td>
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<td>Patrick Swayze, Jennifer Grey</td>
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<td>BACK TO THE FUTURE</td>
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<td>MCA Home Video</td>
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<td>KATHY SMITH'S FAT BURNING WORKOUT</td>
<td>Fox Video</td>
<td>179099</td>
<td>Kathy Smith</td>
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<td>Warner Reprise Video</td>
<td>38155-3</td>
<td>Depeche Mode</td>
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<td>JANNET JACSON'S LOW IMPACT AEROBIC WORKOUT</td>
<td>Jane Fonda</td>
<td>Warner Home Video</td>
<td>702</td>
<td>Jane Fonda</td>
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<td>38</td>
<td>THE SOUND OF MUSIC</td>
<td>CBS-Fox Video</td>
<td>1051</td>
<td>Julie Andrews, Christopher Plummer</td>
<td>1965</td>
<td>G</td>
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</tbody>
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*ITA gold certification for a minimum sale of $12,500 units or a dollar volume of $9 million at retail for theatrically released programs, or 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 at least $50,000 units and $2 million at suggested retail for nontheatrical titles.
AEC Revs Up Interest In Revenue-Sharing
B-Supplier's Program Has Attracted 1,000 Retailers

NEW YORK—American Entertainment Co., a Bensalem, Pa., based B-movie supplier, says it has nearly 1,000 retailers participating in its revenue sharing program after its first two releases.

AEC, a subsidiary of AAA Distributors, introduced its program later last year around Monterey, Calif., with its first two titles, "Blind Faith" and "Free Amerika Broadcasting," in January. The company plans to release a minimum of two new titles per month.

All AEC titles are offered to retailers on a revenue sharing plan or for outright purchase. The dealer price to purchase outright is $39.95, or $34.95 if both of a month’s releases are bought.

Under the revenue sharing program, dealers pay $9.95 per cassette up front, and one-third of gross rental revenue for six months. After that time, retailers can purchase the titles outright for $5 each, continue under the revenue sharing program, or return the cassettes to AEC.

Under its Auto-Order program, in which retailers agree to take all titles released by AEC, the upfront fee is reduced to $7.95.

Unlike most other revenue sharing programs, AEC’s system, called Rev Share, operates on the “honor system,” according to president Barry Gerber. Retailers are not required to provide computerized tracking of rental transactions or any paper trail for AEC to audit.

“We’ve tried to streamline revenue sharing to make it as simple as possible for the retailer,” Gerber says. “We might get stuck by a few people, but over time we think they can be weeded out. Basically, I don’t think good businessmen will bite the hand that feeds. We’re offering a way to make a profit and we think they’ll see it’s in their interest to cooperate.”

AEC decided to offer the revenue sharing program because “we saw that it’s are having a lot of trouble penetrating the marketplace,” Gerber says. “Mostly because the money isn’t there to bring them in, not because of a lack of inclination.”

The one-third of revenues remitted to AEC is lower than for other revenue sharing programs, in which the distributor/supplier takes 50% or more of rental revenue. “We wanted the program to be as attractive to the retailer as possible,” Gerber says. “I would rather work on a smaller percent because the retailer knows he’s being honest, it’s a calculated risk.”

AEC’s next releases include "Scream Dream," a slice-and-dice affair, and two titles previously distributed by Monterey Home Video—"Young And Free" and "From Hell To Borneo."

According to Gerber, the latter two had limited releases by Monterey and were pulled from the market and by fewer than 1,000 cassettes of each were in circulation. “We have a special relationship with Monterey,” Gerber says. “We don’t own the titles but we will be releasing them through our [revenue sharing] program.”

Street date for the three titles is March 5.

In addition to the roughly 1,000 retailers who took the first two titles and get the revenue sharing program, Gerber says the company sold about an equal amount of product through its purchase option.

PAUL SWEETING

Nightmare Chair. Mitch Pileggi, who plays mass murderer Horace Pinker in director Wes Craven’s “Shocker,” proves that technology is not always followed as the authorities have more than a little trouble trying to carry out the ultimate sentence. The MCA Home Video title hits the rental racks March 22.

TOP KID VIDEO SALES

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<td>Walt Disney Home Video 410</td>
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Top Special Interest Video Cassette Sales

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<td>KATHY SMITH'S BODY BASICS</td>
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<td>ANITA LANSBURY: POSITIVE MOVES</td>
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Health and Fitness

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Nightmare Chair. Mitch Pileggi, who plays mass murderer Horace Pinker in director Wes Craven’s “Shocker,” proves that technology is not always followed as the authorities have more than a little trouble trying to carry out the ultimate sentence. The MCA Home Video title hits the rental racks March 22.
Survey: 33% Overbought ‘Batman’

BY PAUL SWEETING

NEW YORK—While many in the industry have attributed the recent rise of the Home Video industry to the continuous buying of first-quarter seller-thrills titles in part to overbuying on “Batman,” the first empirical examination of the issue appears to bear out the anecdotal impressions, at least as far as video specialists are concerned. A survey of 16 specialists conducted in January by Video Marketing Newsletter found that, despite Warner Home Video’s decision to scale back its commitment to single-store rentals, 16%-15%, one-third of respondents would have brought in fewer copies of the fourth-quarter blockbuster if they had it to do over again.

Only 9% of respondents said they would have brought in more copies. More than half said they were happy with their order level.

Significantly, the larger the retail operation, the more likely they were to feel they overbought the title. Fully half of chains with 50 or more units said they would buy fewer copies next time. Only 31% of single-store operators. The chains purchased many more copies than they would have if they had to do over again, compared with only 31% of single-store operators.

The chains purchased many more copies than they would have if they had to do over again, compared with only 31% of single-store operators.

The median number of “Batman” copies brought in by single-store operators was 15, of which 8, or slighter than half, were rented to rental shelves. Chains of two to nine stores brought in 34 copies per store, of which 18 were for rental. Chains with 10-50 stores brought in 32 copies, including 25 for rental; and 51-plus unit chains brought in 83 copies per store, including 38 for rental.

FARR says, “Farr, that they have become one of the most frustrating home entertainment chains to try to recruit from. Reason? Come to look for his in-depth report on “Batman” over again, with a particular focus on “Island in the Sun.”

Farr made his comments in the context of telling dealers that employees respond more favorably to factors like achievement, recognition, responsibility/authority, advancement, and growth—and that salary is not always what gets and keeps employees.

A FEW GOOD MEN: In a disclosure pursuant to its Chapter 11 bankruptcy filing, RCA/Columbia Pictures Home Video has asked for its troubles the U.S. Marine. Interstate operated two rental outlets and electronics repair shops on the Twenty-nine Palms Marine Base in Twentynine Palms, Calif. Since filing for Chapter 11, both those outlets have been closed. It seems that a few good men can equal a lot of bad debts. “There reason for the closure of the two Marine Base stores,” Interstate’s statement says, “was difficulty in collecting debts generated at those two locations. During the time that the Marine Base stores were in operation approximately $180,000 in bad debts were never paid due to relocations of employees and equipment and failing to pay late charges.” The matter has been turned over to a collection agency.

GOING DOWN, DOWN UNDER: Vustron Inc. has licensed all its theatrical, nontheatrical, video, and television programming to Communications and Entertainment Ltd. for the territories of Australia and New Zealand. The rights in those markets were previously controlled by Vustron Australia. CEL is a wholly owned subsidiary of Pro-Image Studios. For the home video market, all product will be marketed on the Vustron label and distributed by CEL Home Video. Jon Peisinger, chairman of Vustron International Inc., said, “The Australian market has been a previous announced intention of divesting itself of certain assets and operating units.”

A STICKY SITUATION: A security sticker incorporating a hologram device is being used as a means of preventing video piracy in West Germany. Introduced at the beginning of this year by the German Federation Against Copyright Theft (GVU), the method is being used by 16 West German companies on some 3 million videocassettes.

Comments Gerhard Schulze, GVU managing director: “The hologram provides good protection against counterfeits. By comparing the logo on the sticker with the conventional print of the company logo on the videocassette, the video dealer and the consumer are able to check the authenticity of the tape.” GVU spot checks in more than 1,500 video outlets since 1985 and 2,000 checks in 1986 wholesale with local police and legal authorities have resulted in the confiscation of at least 300,000 illicit videocassettes.

LET HE WHO IS WITHOUT SIN... Charles H. Keating has been in the news lately in connection with the collapse of the Lincoln Savings & Loan in California and for his alleged attempts to influence five senators to head off regulators looking into Lincoln’s operations. But according to a recent article on the Quasar page of the Washington Post, reprinted in the current VSDA Reports, Keating had a previous career as an anti-smut campaigner. As a member of President Nixon’s Commission on Obscenity and Pornography, Keating was the one who recommended only limited steps be taken to regulate adult material. He once showed up to testify before Congress bearing half a ton of books and magazines he deemed obscene. While we would never generalize from a single example, it seems that if, in fact, Keating personally enjoyed the ill-gotten fruits of “free enterprise,” he saw no reason for the government not to regulate forms of commerce he found offensive.

RCA/COLUMBIA AND JEMPSA have signed an agreement giving RCA/Columbia worldwide home video rights to nine future Jempsa feature films, excluding the territories of Argentina, Uruguay, Paraguay, and Chile. Projects and elements are to be selected and approved by RCA/Columbia.

This column offers a critical look at the home video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Paul Farr, 15 T. Ryland Blvd., 1515 Broadway, New York, N.Y. 10036. Please include the retail price and suggested retail price.

“Find Your Way Back: A Salute To The Space Shuttle,” Cabin Fever Entertainment, 30 minutes, $19.95. On Sept. 29, 1988, the nation held its breath as the space shuttle Discovery lifted off from Cape Canaveral, Fla., and soared into orbit. America had worked 29 years researching outer space.

This program documents the building of the space program following the Challenger tragedy and the renewed commitment to explore the space frontier.

Vendors are offered a look at the troubles NASA had with the Space Shuttle Columbia, the hiccups when President Kennedy promised to put a man on the moon. There are also interviews with the crew of the Discovery, who were there the day President Reagan thought the future holds for America in outer space, as well as some spectacular footage shot in outer space. All of this is done against a driving rock score that features numbers by such performers as Bryan Ferry, Steve Winwood, and Pat Benatar. Those who grew up with the space program will enjoy this brief look back, while youngsters will be intrigued by the clever juxtaposition of music and action. For space fanatics, this one is a must! Attractive packaging on the early days to post some equally attractive sell-through numbers. RICHARD T. RYAN

“Baby Massage and Exercise,” actiVideo, 30 minutes, $24.95. This program provides a thorough, and thoroughly relaxing, guide to infant massage and exercise. Baby massage is currently being touted—with quite a bit of justification—by parents for colicky infants, but its benefits can be considerable for less-hyper littles.

The major portion of the tape is a live demonstration of baby massage, which, according to its adherents, helps babies relax, benefits circulation and breathing, helps develop physical coordination and muscle tone, reduces irritability from colic and teething, and provides an excellent parent-child bonding experience. The demonstration is easy to follow and is accompanied by gentle narration and soothing music.

The vendor is informed that the babies used in the video are acoustically massaged to make, and it shows—among others—how a baby’s nervous system should be enough to convince any new parent that massage is worth a try. The exercise section is shorter, but equally simple to follow. The program ends with specialized exercises for relief from colic and teething, and a series of recommendations (such as which types of oils to use during massage). Recommended viewing for parents of newborns and those who are expecting. Available from actiVideo, 312-404-0030.

MOHA MCCORMICK

“The Art Of Ribbon Craft With Susan Sirkis,” Concept Associates, 68 minutes, $29.95. Perhaps credit is due to those who pursue knowledge of those things Victorian—especially in this case. Sirkis, a nationally recognized artist and needlepoint expert, spent years researching out-of-print Victorian pattern books for material for this program.

However, ribbon-tying is one of those arts not likely to make a remarkable comeback. Most women, the obvious target audience, probably don’t have time in their busy days to even think about this subject, much less learn the art.

LACEY BETHEL

“Ranching: The Living Legacy Of The American West,” Cabin Fever Entertainment, 31 minutes, $19.95. Cattle drives, rodeos, mustangs, cowboys—all the symbols that are associated with the American West—have been lovingly captured in this tribute to our past. A visual scrapbook, the program offers hundreds of still photographs, each of which is worth far more than a thousand words. However, there is also narration and music by Charlie Daniels.

When he sings “Wyoming My Mind,” and the backdrops consist of a series of stunningly beautiful still shots that capture all the majesty and simplicity of life out West, it is easy to see the attraction. This should be a big mover in the West, although there are certain other sections that might profit from careful promotion. (Thirteen different states are represented in the program.)

From the children who will grow up to be cowboys to those who have spent a lifetime on the range, this program has captured the glory and the hardship that is ranching and that, by extension, is America.

“Blue Angels: A Backstage Pass,” Cabin Fever Entertainment, 30 minutes, $19.95. For more than four decades, the Navy’s flight demonstration squadron, better known simply as the Blue Angels, have thrilled people at air shows all across the nation.

Viewers can now meet these daring pilots and watch them as they prepare for an upcoming aerial ball. They are also treated to some incredibly exciting footage taken at the various shows from both the ground and special cockpit camera views.

Although the potential is here for a gripping program, it is only partially realized. The score, which features singers Van Halen, Tom Petty & the Heartbreakers, Huey Lewis & the News, and Lionel Rich, is dynamic. However, that is the only praise the viewer can give the narration—a fact that is compounded by the ill-at-ease attitudes that a number of the pilots display in front of the cameras. Still, this program should find a ready niche market with pilots, military historians, and ex-Navy pilots and crew members.

“Ladies Sing The Blues,” V.I.E.W. Video, 60 minutes, $29.95. Blues lovers are going to be feeling anything but after they see this program. Viewers are treated to a host of bravura performances by such legendary performers as Bessie Smith, who offers a stirr “Louis Blues,” and Ethel Waters, who gives a soulful version of “Black And Blue.”

However, the program’s best moments occur when the Queen of the Blues slide into her big, Sunday morning, shows how she earned her nickname with an understated yet terribly poignant rendition of “When You Lose Your Money—Blues.” Backed by Coleman Hawkins, Lester Young, Ben.

(Continued on next page)

HOME VIDEO

War Zone. Sean Penn, left, and Michael J. Fox share a peaceful moment in the thriller hit the rental racks March 21.
**VIDEO PEOPLE**

Bob Roberts is promoted to VP domestic sales for Buena Vista Home Video, Los Angeles. He had been director of national sales. At the same time, Kelley Avery is promoted to VP brand marketing. She had been director of marketing.

Sam Pirnazar, formerly VP of domestic distribution, is promoted to executive VP at Vidmark Entertainment, Los Angeles.

Sandra Gong is promoted to executive director, accounting, for the home video division of Paramount Pictures, Los Angeles. She had been director, video accounting. At the same time, Andi Marygold is named director, national credit, for the home video division of Paramount Pictures. She had been the director of credit administration at Media Home Entertainment.

Dennis Moore, previously product manager, is appointed to director of marketing for International Video Entertainment, Los Angeles.

Bryan Curtis is named video manager for Waldenbooks. He had been video buyer. Prior to joining Waldenbooks, he was sales promotion manager for Ingram Video.

Mark Anzicke is named director of engineering for Allied Film & Video. He had been video engineering supervisor and corporate video program manager.

Laura McCormack is promoted to marketing manager, from advertising manager, at RCA/Columbia Pictures Home Video, Los Angeles. At the same time, Tracey Colona joins the company as advertising manager.

Wolf Schneider joins American Film magazine, Los Angeles, as editor. Most recently, she had been with Showtime Networks Inc. as director of public relations, West Coast. Prior to that, she was with the Hollywood Reporter as film reporter and states editor. American Film, as is Billboard, is owned by BPI Communications Inc., a division of Affiliated Publications.

Fran Salamon is named director of marketing and advertising at Ingram Video. She was Portland, Ore., branch manager and director of the Western division.

John Madigan is named customer service supervisor of Hanna-Barbera Home Video, Los Angeles. She was national accounts customer service manager for Louvdrapea.

Ann Everett, previously regional field coordinator for Warner Home Video, joins SGR Home Video, Los Angeles, in the newly created position of Southwestern regional sales and marketing director.

**ITAS To Hold 20th Seminar In Calif.**

NEW YORK—The International Tape/Disc Assn. (ITAS) will hold its 20th Annual Seminar by the Chicago film/video/data industry on March 14-18 at the Doubletree Resort at Desert Princess Country Club in Palm Springs, Calif. The theme of the convention is "The Impact of Technology And Marketing On The Global Home Video Industry."

The keynote address will be given by Murray Weidenbaum, director of the Center for the Study of American Business at Washington Univ. and former chairman of the Council of Economic Advisors to President Reagan.

The seminar will feature panel discussions on a variety of topics, including improvements in video duplication; the pro's and con's of duplicating in the EP and LP modes; future videocassette technology; digital laser dubbing; defective videocassettes; or field-damaged videocassettes; the development of an ITAS standard on videocassette duplication; the possibilities of using limited-play cassettes to tap into the market for videocassette premiums; the impact of the laserdisc; the dynamics of the special-interest video market and methods by which independent companies can increase consumer sales.

Also under discussion will be the implications of high-definition television for the tape and disk industries; the maturation and marketplace acceptance of magneto-optical technology; consumer buying habits; and the future of consumer DAT. There will also be an overview of consumers' video habits by the Nielsen home video index.


**VIDEO REVIEWS**

(Continued from preceding page)

...Webster, Ray Eldridge, and Gerry Mulligan, arguably the greatest blues band ever assembled, Holiday manages a true tour de force. In Los Angeles, Lena Horne, and Peggy Lee are among the other featured performers. Shot entirely in black-and-white, the program offers top-notch performances. Unfortunately, the audio is off just a bit in some of the earlier segments. Still, it's worth a listen. (1988, 90 minutes.)

This may start out as a renter, but will wind up a heavy sell-through title because once people see it, they are going to want to add it to their collections. R.T.R.


For anyone unfamiliar with the routine of a professional football team, this program might be an eye-opener. Viewers are taken to the summer camp of the NFL's Chicago Bears, where they meet the players and coaches. They also watch the training sessions the Bears go through as they prepare for the season.

However, in life, sports, and video, timing is everything. If this program had been produced two years ago, the numbers might have been extraordinary. In fact, it is possible, given the allure of the Bears and the Miami Dolphins mystique—not to mention the "Super Bowl Shuffle"—that the program might have even done well outside the environs of the Windy City. However, this year has proved to be a major disaster for Ditka's club. R.T.R.

LOS ANGELES—Michael Weiss has been abruptly elevated to president of home video trade association and retailer buyer co-op American Video Assn., as part of the trade group's recent and dramatic expansion of activity. AVA, boasting 2,880 members with 5,200 stores, was founded by John Power almost 10 years ago. In 1988, Power, 44, arranged to convert AVA into a member-owned co-op; last year Power dramatically announced he was stepping down as president (Billboard, July 29). Weiss—hired this past September after AVA's eight directors reviewed more than 100 candidates—was initially named executive VP/chief operating officer. An announcement Sept. 12, 1988, stated he would become president June 10, 1990, the official retirement date of Power. Despite rumors that the transition has not gone smoothly, Mary Bonacci, an AVA executive who has been with the group since its founding, says the decision to elevate Weiss "meets with John's approval." Power was unavailable for comment.

Weiss says AVA will be making an announcement about moving up his appointment and would not comment further. The former JZ Communications executive has been involved in a three-week round of calling on manufacturers in preparation for AVA's April 1-5 annual convention in Anaheim, Calif. In recent expansion of activity, AVA has formed a new wing, American Video Marketplace, to present seminars. AVA is also discussing regional trade shows that would be produced by Edgel Exhibitions.

Weiss says AVA hopes to adopt national and regional marketing programs "much like True Value and Ace Hardware." AVA also has available a merchandising kit for "Batman" and has shipped another for the John Belushi movie "Wired."
Small Country Publishers Find Niche
Indies Flourish Outside Majors' Sphere

BY EDWARD MORRIS

NASHVILLE—The emergence of multinational giants onto the country music publishing scene has had some beneficial side effects for small independent publishers. Without exception, the owners and managers of indie contacts for this survey say they see no signs that the majors are squeezing them out of the song market.

Within the past few years, Nashville has witnessed the merging of Warner Bros. and Chappell and the sale of Tree to CBS/Sony, combining EMI and Cedarwood and wiping out PolyGram. But now there appears to be a thriving new crop of independents.

A pioneer publisher in Little Big Town Music, asserts that the consolidation of catalogs under major publishers is driving many independent owners to the small indies, where they perceive their songs will be better handled.

"A writer wants to walk in the [publisher's] door with a new song," Bomar says, "and play it and make sure that it's going to get exposure about it and hit the streets frantically pluging it." He adds that indies can be a haven for writers who are willing to forego larger advances in return for publishing experience and individual attention.

"If you don't have that creative insight, then maybe they'll turn to an indie, and with that they get a shot," Bomar adds.

"Over the years, we've signed over 60 songs to the majors," Bomar says. "They didn't happen when they were alive."

A signed writer with Bomar's company, Steve Green, says he has been "turned into a front burner." He says that Bomar & Bowden have found this to be the case.

PINKARD & BOWDEN ... ON RADIO, and on Homer & Jethro. Filing their teeth for an upcoming Country Radio Seminar panel, Sandy Pinkard & Richard Bowden have gotten in some early licks. In the Feb. 16 issue of Billboard, that under its editorial team—Kelley Gatton, Terri George, and Lorie Hollabaugh, the Warner Bros. act provides new insight into the world of country radio. The hilarious interview includes these gems:

CU: For an artist, how important is it to get to the top of the charts? PR: You're asking us! Is the top of the charts amusing to you? The answer is yes. The top of the charts is amusing to us.

CU: Do you have any predictions about country music for the '90s? PR: Roy Acuff will become a movie superstar in a sci-fi called "2001—A Space Oopy." Mike Reeder will narrowly escape death in a dry-clearing accident. We'll see the new breed of country artists bringing country music into the mainstream, causing a revitalization of the legends who preceded them. Hopefully, this will include Homer & Jethro's induction into the Country Music Hall of Fame. The latter idea is actually a sore point with Pinkard & Bowden along with many others in the country music community. Homer & Jethro definitely deserve to be enshrined in the Country Music Hall of Fame. And as soon as possible. The comedy duo from Knoxville, Tenn., scored with seven hits on Billboard's Country Singles chart, starting with "I Feel That Old Age Coming On" in 1949 and ending with the Beatles parody "I Want To Hold Your Hand." (How Much Is That Hound Dog In The Window?) The duo's top country hit, peaking at No. 2 in 1953. "The Battle Of Kookamonga," a Grammy-winning takeoff on Johnny Horton's "Battle Of New Orleans," reached No. 14 on Billboard's pop chart in 1959. They started on WNOX in Knoxville, igniting a radio-TV-record career that made them American favorites.

CU: Let's get Homer & Jethro into the coveted hall as soon as possible. How about 1990 for starters?

CU: And thank you to Pinkard & Bowden for keeping this cause on the front burner.

NASHVILLE Scene

by Gerry Wood

Lawson Runs Away With 5 Bluegrass Awards At SPBGMA

NASHVILLE—Taking five trophies, Sugar Hill Records' Philip Lawson & Quicksilver emerged as the top winner at the Society For The Preservation Of Bluegrass Music Of America's national convention here, Feb. 24. The organization also conducted its annual bluegrass band contest, which will get underway at the Bluebonnet Festival, April 1-5, in Dallas. Contact 415-845-5114 for information on obtaining the book.
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**NOTE:** Products with airplay gain this week. || Video availability. || Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. || RIAA certification for sales of 1 million units.
ALBUM ANOMALY: Normally, you would expect a bulletted title to be moving up on a chart—or at least holding at the same number. Because of a unique set of circumstances on the Top Country Albums chart this week, you will see the Kentucky Headhunters' "Pickin' On Nashville" album (Mercury) maintaining its bullet while dropping in the numbers from 4 to 5. While the Headhunters gained more than enough points to earn the bullet, the tremendous growth of the new Ricky Van Shelton "IV'S III" package on Columbia boosted it from 5 to 2, and though "Simple Man" by the Charlie Daniels Band (Curb) lost a little ground, it still remains comfortably in front of the Headhunters.

REAL EXCITEMENT FOR REAL WORLD: "It has the phones going crazy," says PD Tim Wall, KXIX Fayetteville, Ark., of Alan Jackson's "Here In The Real World" (Arista), which moves 34-27 on the Hot Country Singles & Tracks chart. "We introduced it on our 'Make It Or Break It' show and we had requests the next day, which is very unusual for us."

Station reporters strong jumps include KNIX Phoenix, KVOO Tulsa, Okla., WYKN Baton Rouge, La., KEKB Oklahoma City, and WFMS Indianapolis. Going on for the first time this week are KAJA San Antonio, Texas, KYGO Denver, WYRK Buffalo, N.Y., WBEB Rochester, N.Y., WUSN Chicago, and both WQIK and WCRJ in Jacksonville, Fla.

IT'S TWO FOR TRITT: Travis Tritt follows his debut top-tenner, "Country Club," with "Help Me Hold On" (Warner Bros.), which hits the chart at No. 74 amid a swarm of positive comments. "It's a neat record; I've been hearing it will be very big," says MD Brian Ainsley, WGUS Augusta, Ga.

"It's just great," adds MD Kevin Ray, WWKA Orlando, Fla. "I hear a montage of other artists' sounds in this song, and it sounds like a hit. Warner Bros. has so much success with the name Travis—first there was Randy Travis and now Travis Tritt." With tongue firmly in cheek, Ray adds, "I hear their next new artist will be called Travis Travis."

Among the early believers in "Help Me Hold On": KSON San Diego, WYAY Atlanta, WDAP Kansas City, Mo., KEEY Minneapolis-St. Paul, KUPI Portland, KCKC and KNTP San Bernardino, Calif., WLKV Charlotte, N.C., WMIL Milwaukee, and WIVK Knoxville, Tenn.

POP HIT GOES COUNTRY: It's rare that a country version of a song is released while the pop version is still hot (and on the same label, too), but it's happening now with "Black Velvet." The song is already inside the top 20 on the Hot 100 Singles chart by Alannah Myles (Atlantic), as Robin Lee's version (also on Atlantic) registers some impressive early action in East Coast markets like WWYZ Hartford, Conn., WFLS Fredericksville, Va., and WWCD Norfolk, Va. It also has new adds this week at WNOE New Orleans, WLKV Charlotte, WESC Greenville, S.C., and KKSAN San Francisco.

Says KKSAN's MD Carl Brown: "It's really a hot record for us. We got instant phone response the first time we played it."

DOUG STONE'S DEBUT On Epic, "I'll Be Better Off (In A Pine Box)," hits the Hot Country Radio Breakouts box at No. 8 on the strength of heavy play at WMZ Louisvile, Ky., and first-week attention at KPLX Dallas, KXXY and KEKB Oklahoma City, WQTR Winston-Salem, N.C., WYNK Baton Rouge, La., KCKC San Bernadino, and KVOO Tulsa.

"It's incredible," says MD Chuck Todd, WSTH Columbus, Ga. "The first time we played it was at 11:30 p.m. and the phones went nuts, which is very strange at that hour. I never saw a new artist do that before."

 Billboard

HOT COUNTRY RADIO BREAKOUTS

1. One Step Over The Line The Nitty Gritty Dirt Band fea. Hiatt & Cash mca
2. Did It For Love Sawyer Brown Capitol/Curb
3. If A Man Could Live On Love Alone Skip Ewing MCA
4. Everybody Wants To Be Hank Williams Larry Boone Mercury
5. Crocodile Tears Lee Roy Parnell Arista
6. Pardon Me Moe Bandy & Becky Hobbs Curb
7. Listen To The Radio Jonathan Edwards Curb
8. I'd Be Better Off (In A Pine Box) Doug Stone Epic
9. Goodbye, So Long, Hello Prairie Oyster mca
10. I'm Over You Keith Whitley mca

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-play. The full panel of radio reporters is published periodically as changes are made, or if available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
## Billboard Top Country Albums

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<td>CLINT BLACK</td>
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<td>Capitol</td>
<td>Capitol</td>
<td>45-168-8</td>
<td>CD</td>
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<tr>
<td>KEITH WHITLEY</td>
<td><strong>DON'T CLOSE YOUR EYES</strong></td>
<td>RCA</td>
<td>RCA</td>
<td>42-164-8</td>
<td>CD</td>
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<tr>
<td>THE OAK RIDGE BOYS</td>
<td><strong>AMERICAN DREAMS</strong></td>
<td>RCA</td>
<td>RCA</td>
<td>42-321-8</td>
<td>CD</td>
</tr>
</tbody>
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**Albums with the greatest sales this week:**
- MARSHA THOMPSON'S NEW MCA RELEASE: MCA-4357

**Produced by Owen Bradley:**
MCA RECORDS - THE BEST IN COUNTRY MUSIC (C) 1941 ASCAP

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**Compact disk available. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units.**

---

**A BOTTLE OF WINE AND PATSY CLINE**

Available on MARSHA THOMPSON'S NEW MCA RELEASE: MCA-4357

Produced by Owen Bradley.

MCA RECORDS - THE BEST IN COUNTRY MUSIC (C) 1941 ASCAP

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**BILLBOARD FEBRUARY 24, 1990**
Billboard Bows Country Chart Technology

NASHVILLE—On Jan. 22, Billboard officials from New York and Nashville introduced the new technology and methodology for the Billboard Hot Country Singles chart at a press conference and reception here for leaders of the country music industry. Held at Mario's Restaurant, the two-hour function featured short speeches by John Babcock Jr., group publisher, Billboard; Michael Ellis, director of charts, Billboard; Gerry Wood, general manager/Nashville; Marie Ratliff, country chart manager; and Paul Gorup, VP of operations, Broadcast Data Systems. A question-and-answer session followed. (Photos: Beth Gwinn)

Billboard’s Michael Ellis, left, and John Babcock Jr., center, enjoy the reception with Rick Blackburn of Atlantic Records.

Michael Ellis, foreground, elicits reactions from Joe Galante, left, John Babcock Jr., center, and Arista's Jeff Walker.

Phran Schwartz of Arista Records and Mike Sirls of RCA chat with John Babcock Jr. In the background is Janet Bozeman, CMA’s membership director.

While Joe Wallace of BDS, right background, talks with RCA’s Jack Weston, the Nashville Tennessean’s key entertainment writer, Robert K. Oermann, left foreground, speaks with Warner Bros.’ Bob Saponi.

Joe Galante of RCA, left, discusses changes in the Hot Country Singles chart with Billboard’s Gerry Wood, center, and John Babcock Jr.

Frank Mull, background, mulls over the import of a discussion between Joe Casey of CBS, left, and John Babcock Jr.

Music Row publisher David Ross, left, publishing executive Bob Mather, center, and Ed Benson, associate director of the Country Music Assn., are pictured at the Billboard function.

John Babcock Jr. and Marie Ratliff, center, greet independent promoter Barbara Kelly.

Nashville NARAS president and head of SBK Productions Jimmy Gilmer, left, is welcomed to the reception by Gerry Wood.
Music business buzz says the self-titled debut album from country newcomer Marsha Thornton will contribute to the genre a collection of instant classics. The second single "A Bottle Of Wine And Paty Cline," from her MCA album enters Billboard's Hot Country Singles chart this week at No. 72 with a bullet.

Now 25, Thornton was raised in Killen, Ala., near the Florence/Muscle Shoals area. The daughter of a trucker who carried papers, Thornton initially made her name on "Music Row" by her demo work. Judy Bryte of Opryland Talent introduced Thornton to legendary producer Owen Bradley, and he agreed to produce her debut project.

Her swing-flavored style leans toward the traditional side of country. She is booked by World Class Talent, 1522 Demonbreun, Nashville, Tenn. 37203, 615-244-1901. She is managed by Gary Os- wald (contact through World Class agency).

DEBBIE HOLLIE

SMALL COUNTRY PUBS FIND NICHE
(Continued from page 67)

has had no increasing difficulty in getting her songs heard and cut. AMR's writers are Karen Staley, Bob Regan, Ed Hill, and Jonathan Yudkin.

While she says she sees the value of having writers who are also recording artists, Conrad asserts that is not a preference. "I'm just as happy for someone to be a song-writer. That way, they're not spending so much time thinking about their career and what they're going to hold back for their albums. It just gives me more songs to work with."

AMR has racked up cuts recently on albums by Kathy Mattea, Randy Travis, Dolly Parton, Conway Twitty, Anne Murray, Lorrie Morgan, and Gene Watson. Conrad says she is working on a subpublishing deal but has not yet made it final.

Prior to establishing AMR, which now has about 500 songs in its catalog, Conrad ran the Blendingwell and Sitter John operations for six years.

Maypop, which is owned by members of the group Alabama, has 11 staff writers and three pluggers. Although it has had a glittering array of hits in its relatively short lifetime, Lamb says Maypop is far behind from being the first place record labels stop when they're taking their artists around to listen to songs. "It's been our experience that they go to the majors first," he observes.

"As a lot of the major publishing companies do deals we can't make," Lamb continues. "It's a lot more difficult for smaller independent publishers to do co-publishing deals, let's say. But on the other hand, I'm talking to a lot of writers who are saying, 'Look, we're tired of being at companies where there are 40 or 50 writers.'"

In the more than 1,000 songs in Maypop's catalogs are Conway Twitty's recent singles "Who's Gonna Know" and "House On Old Lonesome Road," the Temptations "All I Want From You," Earl Thomas Conley's "What I'd Say," and Southern Pacific's "All Is Lost."

Thanks largely to the staff presence of singer/songwriter Garth Brook's, Bob Doyle's Major Bob Music is making a name for itself. The company's only other staff writer is Sandy Travis, who has had a string of hits with other publishers before coming to Major Bob.

Doyle agrees that the consolidations have freed a lot of good writers: "There are established writers out there. Because the draws aren't what they used to be, [those writers] are interested in publishers who, work, who'll get out there and hustle their songs."

Except for AMR and Major Bob, the indies surveyed here already have subpublishing agreements in place.
The Remarkable Journey of JOHNNY CASH 35th Anniversary
JOHNNY CASH
A LEGEND...
Time and time again.

Congratulations to Johnny Cash for 35 years of his special brand of music.
By ROBERT K. OERMAN

Y
ou keep coming back to the same word: dignity.

There are a lot of qualities that describe Johnny
Cash—things like honesty, candor, a sense of fair
play, humor, patriotism, personal integrity, sympa-
thy for the less fortunate, loneliness, spirituality, a
desire for social justice, perhaps even some melancholy.

But in the end, you keep coming back to that one word
that seems to best describe this American icon. Johnny
Cash carries himself with dignity; he bears the weight of his
own legend with dignity; he suffers the slings and arrows of
tabloid-level fame with dignity. And perhaps more impor-
tant, he respects the dignity of others.

Johnny today.

The Remarkable Journey of
JOHNNY CASH

Bearing the Weight of
‘Living Legend’ With
Soul-Deep Dignity

For 35 years Cash has been the voice of those who have
no voice of their own, the forgotten prisoner, the taken-for
granted laborer, the ignored homemaker, the exploited
miner, the viciously cheated Native American, the oppres-
sed migrant worker, the victims of racism, the downtrodden
poor. Using his music, his celebrity status, and the example
he sets with his life, Cash has tried to give these Americans
back the dignity society has tried to take away.

The government and media seldom give the poor any
credit for understanding social and economic problems. As
a child of poverty, Cash has a far greater understanding of
social and economic problems than “experts” might expect.

People without formal education are seldom quoted or
consulted for opinions. Like many self-educated people,
Cash is as intelligent or more so than those who hold Ph.D.
degrees. He’s a keen-eyed observer of life, a philosophical
conversationalist, an occasional author, and an avid reader,
one of which are qualities one normally associates with a
professional musician.

Big men are often gentle men. The towering Cash is no
exception. People meeting him for the first time often are
stricken by how tender he seems.

Because he stands as such a monument of American pop-
ular culture, such a man of dignity, you don’t expect him to
be wacky. But Cash can surprise you with his left-field sense
of humor. But simply, he’s a funny guy.

At times he’s a sad one, too. Every now and then you’ll see
him in the midst of a crowd with a look of deep desolation.

To employ an old cliche, it is lonely at the top. Johnny is
loved by fans and associates throughout the world, but
apart from his family members and a few old comrades, he
has few really close friends. It is an irony of fame that those
who are household names dwell in solitude.

Johnny Cash is a restless man.

The turbulence of his struggle as an addictive personality
is well documented. It’s as if something is always boiling in-
side him.

His life is in constant motion. Endless, grinding, soul-
numbing traveling is a fact of life of every country star’s ex-
istence. Since Cash’s name means “country music” all over
the planet, he has even more obligations to fulfill than most.

He’s generous.

It seldom makes the news, but every now and then in
Nashville you’ll hear a story of how he quietly slipped a
needy fellow-picker a few thousand dollars, paid a hospital
bill, or bailed someone out of debt. Even in an industry as
dedicated to charitable work as the country field is, Johnny
Cash is remarkable.

There’s something regal about him.

If it’s possible to think of an Arkansas cotton farmer’s son
as royalty, Cash is. In fact, the whole Cash/Carter dynasty
sometimes seems like Nashville’s version of the House of
Windsor. Only someone with nobility could take the cease-
less glare of the spotlight as graciously as Cash does. It’s
that dignity again.

The robes of royalty don’t suit him, however. For a super-
star, Cash is strikingly not vain. More often than not, he
dresses for comfort, not style. Unlike most celebrities, the
majority of the photos of Cash you’ll find in newspaper and
magazine files are candid shots, not ultra-flattering studio
portraits.

And perhaps that is as it should be. The pictures aren’t
perfect and neither is Cash. He’s the first to tell you he’s
no saint.

Every once in a while you get a glimpse of something wild
inside him, an almost scary peep at something dark and
tempestuous. A quick glance of fierce impatience or a sud-
den burst of anger is sometimes all it is, but you get the
sense that behind it is a smoldering spirit of rebellion that
could have made him a delinquent rather than a star.

He has been a hellion and a raconteur. There are nearly as
many Music City tales of Johnny Cash escapades as there
are stories of his goodness.

Maybe what pulled him back from the precipice of inqui-
ty, vice, and madness was the fact that he never let go of
some of the sturdy, enduring, bedrock values of his rural
youth—concern and kindness for others, the value of hard
work, being a good neighbor, a certain common decency,
and most of all, religion.

He’s not an evangelist, a preacher, or a Bible beater. And
he certainly respects the non-Christian beliefs of others. But
Johnny Cash has an almost heroic stature as a force of equanimity, righteousness, steadiness, and
sanctity.

They call him The Man in Black. Not the Superstar in

“I’m aware of who I am and where I am and what I am,”
Cash says. “I try to be just that. And I think a few people
appreciate that.”

He’s guided by his simple humanity, by his ingrained
sense of right and wrong. Cash is remarkably focused for
someone who is barraged with requests, demands, and
pleas every day of his life.

“I haven’t ever backed a cause that I’ve regretted,” he
says, “but I’ve backed a few fruitless ones, like prison re-
form.

“People pull me from so many directions, so many differ-
ent angles. Some are good, some are ridiculous, some are
insulting, some take a lot of time.

And some of them are important, like ‘talks that care
about human rights.’”

It’s probably unfair to ask Cash to explain what makes
him tick. Last year, a number of celebrity friends did it for
him when he received the first Johnny Cash Americanism
Award, a tribute formerly given as the B’Nai B’Rith Anti-
Defamation League honor to humanitarians.

Cash has stood in the heat of the kitchen. He’s never tried to
shuffle the bill off to someone else. More than 20 years ago,
Johnny was willing to stand up and be counted.’

(Continued on page J-14)
Johnny Cash was born on Feb. 26, 1932 in Kingsland, Ark., one of six children born to Ray and Carrie Cash. In 57 years, he has risen from the black dirt of that Arkansas farm to the white light of worldwide fame as a writer and singer of many of the finest country songs ever recorded. At this stage in his career he can justifiably be called a “Living Legend” and he is unquestionably the most important person in country music during the second half of the 20th century.

He’s been a star for so long now—about 62% of his life and nearly 96% of his adult years—that many details of his life are well known throughout the industry as well as by fans, both casual and ardent, all over the world. Still, the basic elements in his climb to fame and his remarkable ability to hold onto major success in a very tough and transitory business are worthy of a quick summary, for they represent, a classic American tale.

The Cash family moved to Dyess, Ark., a “New Deal” farming town in 1935, during the heart of the Great Depression. Though Johnny says the family wasn’t poor, there was not an easy life. At four he began carrying water to the men in the cotton fields and six years later he took his place among them. There was farm work or school from sunrise to sunset, six days a week. There was church on Sunday. Then there was about half a day of free time for the kids before the week began anew.

"J.R. was a very good boy when he was a kid growing up. I’ll say one thing about him, that very few parents can say when raising a teenager. He did lots of things he shouldn’t have done, but he never told a lie about it. That’s worth something!"

Ray Cash, August 1980, Country Music magazine

Fortunately, there was music, singing with family members at home, raising voices on high at church and listening to the songs on the battery-powered radio (Dyess didn’t get electricity until 1946). The radio was a special treat that brought country music from Nashville and the blues and gospel songs that were also important influences in Cash’s adolescence.

The songs carried me up above the mud, the work, and the hot sun. I was taught that music was a joyful thing... I think music is a beautiful gift that’s been given to man and any area that you can explore and find something in it, I think you gain.”

Johnny Cash to Peter Guralnick, Country Music, 1980

Cash graduated from Dyess High School in 1950, even though he made a “D” in English one semester. (Think about that.) ‘I thought the inscription under his senior picture in his high school yearbook was apropos in its foresight. It reads, “Be a live wire and you won’t get stepped on.”

Rosanne Cash

Johnny and Kris Kristofferson.

Johnny and Willie.

He briefly tried factory work in Detroit before enlisting in the U.S. Air Force. He served for four years, most of that time in Germany, where he formed his first group, The Landsberg Barbarians. At first they played the songs of others: Hank Williams, Hank Snow, and Ernest Tubb were particularly favored, but gradually Cash began working his own poems into songs.

Johnny wins five CMA awards in 1969. Jerry Lee Lewis presents.

Honorable discharge in hand, he moved to Memphis, married the woman he had been courting for four years (Vivian Liberto) and found work selling appliances door-to-door. His heart, to say the least, wasn’t in it. Pretty soon he was attending radio announcers school and trying to get in to see Sam Phillips at Sun Studios, the only recording facility for hundreds of miles. It took some persistence on Cash’s part (and doubtlessly a better selling job on Phillips than the appliances received), but Sam soon became interested enough to begin recording Cash late in 1954. (It’s fascinating to note that Elvis Presley’s first charted record, “Baby, Let’s Play House,” [Sun 217], hit the Billboard country lists just four months before Cash’s debut, “Cry! Cry! Cry!” [Sun 221] in July and November of 1955, respectively. Presley moved to RCA, ironically on the same week that “Cry! Cry!” entered the charts. Presley’s first pop hit, “Heartbreak Hotel,” hit the charts in March 1956; Cash made his pop debut six months later with “I Walk The Line”).

Cash was on his way then and, given the accomplishments (Continued on page J-16)

Waylon Jennings, June, John, George Jones, Hank Williams Jr., and Anita Carter.

John, Gene Autry and Clint Black.

Waylon, Jessi Colter, John, June, and Ray Charles.
Congratulations Mr. Cash!

Some men dream of worthy accomplishments, while others stay awake and do them!

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JOHNNY CASH 35th Anniversary

By GERRY WOOD

The Man in Black has owned the white and black of Billboard's country and pop charts for some 35 years. From his first chart appearance back in 1955 with his Sun Records No. 14 hit single "Cry, Cry, Cry," to his latest Mercury Records album "Boom-Chicka-Boom," the Cash chart chronology is an impressive volume indeed. His pop chart history is surpassed only by his country chart success that, counting duets, is now 132 and rising. Add to that vocal visits to other artists' records (including the Carter Family's "The World Needs A Melody") and, a year later, the Carter's "Praise The Lord And Pass The Soup," and to 48 pop chart appearances), and you've got a career that could easily reach 200 chart songs during this decade.

It's safe to say that nobody has had a greater chart impact on country music and related genres than J.R. Cash, Namé your style. Rock, Rockabilly, Country, Folk, Pop. And even songs that prod the social conscience such as "The Ballad Of Ira Hayes," a 1964 No. 3 hit about the Indian who helped raise the flag at Iwo Jima during World War II. He's still at it: on his new Mercury album, Cash wrote a powerful new ballad, "Don't Go Near The Water," that poignantly penetrates the environmental tragedy of water pollution.

And, Johnny isn't too proud to have two hits off the same song; "Folsom Prison Blues" hit Billboard's country, jukebox, disk jockey, and best-seller charts with its Sun Records version back in 1956. A dozen years later, a new live version of Folsom soared to No. 1 on the country chart on Columbia Records. The 1968-'70 period was a curious coda in Cash's chart career. But, first a word from the Fabulous '50s. Just as Sun Records in Memphis was exploding onto the national and international and eternal music scene with such rock and rockabilly acts as Elvis Presley, Carl Perkins, Jerry Lee Lewis, Charlie Rich, Bill Justis, and Roy Orbison, along came Johnny Cash with his first No. 1 selection, "I Walk The Line," and the No. 2 best-seller in all formats of music. He followed it up with another chart-topper, "There You Go," and two more Sun One's. "Ballad Of A Teenage Queen" (also the No. 1 Billboard DJ and best-seller hit), and "Guess Things Happen That Way" that snatched similar positions on the non-country charts.

By 1959 Cash had switched to Columbia Records, and it didn't take long for "Don't Take Your Guns To Town" to reach the chart summit. But it would be four years before he reached the top again, although he wrote the song "Tennessee Flat-Top Box," 27 years later recorded by his daughter Rosanne and taken to No. 1 (though she still claims that she didn't know who wrote the song when it was pitched to her).

In 1963 Cash made a classic out of Merle Kilgore's "Ring Of Fire," and, in the process, launched Kilgore's career as a writer ("Wolverton Mountain"), artist, and manager (Hank Williams Jr.). One of his all-time favorites, "Orange Blossom Special," in 1965 climbed to No. 3 on the Billboard country chart and hit the top 80 of the pop chart. 1968 started a hat-trick of No. 1's; "Folsom Prison Blues," "Daddy Sang Bass," and Shel Silverstein's wacky "A Boy Named Sue.

THE CASH RECORD: Man In Black Paints Chart History in Gold and Platinum Rainbow as Performer and Writer

Besides being a great songwriter himself, Cash has boosted the careers of other writers, such as the aforementioned Kilgore and Silverstein, and, in 1970, a young Nashville junior-writer who was struggling to get a major cut: Kris Kristofferson. The song was "Sunday Morning Coming Down." Cash took it to No. 1 country, No. 46 pop. "Man In Black" came a year later. Some 30 years after Vaughn Monroe gained a No. 1 pop hit with the ethereal and first cosmic cowboy song, "Ghost Riders In The Sky," Cash rode those invisible steeds to the upper stratosphere of the country chart.

His first Mercury chart hit came in 1987 with "The Night Hank Williams Came To Town," featuring guest vocalist Waylon Jennings. Hank Williams Jr. joined him for a hit Mercury single, "That Old Wheel," that spent 20 weeks on the Billboard chart and greeted the new year of 1989. It was from his hit Mercury album "Water From The Wells Of Home," a montage of duets. Other hot duet pairings came with June Carter (the memorable and still vibrant "Jackson" in 1967 and 1970's "If I Were A Carpenter" were two of their nine hits; Mother Maybelle Carter; the Carter Family; Waylon (No. 2 in 1978 with "There Ain't No Good Chain Gang"); and the made-in-heaven double-pairing with his friends and super-nova stars—Kris, Waylon, and Willie—on the audio and video triumph, "Highwayman.

"As an artist, he's one of the cornerstones of our industry," advises Harold Shedd, creative VP and head of A&R for PolyGram/Nashville, who is looking ahead to the new album that has chart success written all over it. "He's writing better than he ever has in the past—the songs on the album are just really pieces of art."

Paul Lucks, PolyGram's Nashville VP/GM, agrees, noting, "There's no doubt in our minds that this guy can be in the top 10 again." Lucks praises Cash as "the ultimate artist, legend, entertainer, writer, and performer, and one of the most recognizable names in music, period, not just country music." He cites a recent Cash concert at the Bottom Line in New York: "A bunch of college programmers begged for tickets ... These are blue-haired punks. We arranged for (Continued on page J-24)
Dear John...

You always have...
and you always will...
set the standards
in Country Music...

Congratulations
Your Friend...

[Signature]
Johnny Cash is one of those few persons that has the rare distinction of not only still being in public demand after 35 years, but having that clairvoyance for his singing extended internationally. For the last 21 years I have had the pleasure of helping to plan and implement Johnny Cash's worldwide activities.

Johnny first toured in England in the 1960s as the fresh flavor of his new country songs brought lengthy trips that paved the way for America's "new wave." In the early '70s, the Cash concert tours moved triumphantly through Australia, New Zealand, Scandinavia, West Germany, Holland, Switzerland, France, Austria, and biannually in England and Ireland. Then the geography covered expanded to Czechoslovakia (1978), Hungary, Poland, Finland, Belgium, and Spain.

The following are some anecdotes, insights, and highlights concerning these travels.

Czechoslovakia: In the Eastern bloc countries, the government is the manager, booking agent, and promoter of all local talent and the buyer for any foreign talent playing in their country. So, after negotiation with Pragoconcert representatives in "hand shaking English" over dinner after a Johnny Cash concert in Frankfurt, West Germany, we agreed to play four shows in two days at the 11,000-seat Olympic Ice Hall in Prague. I suggested that maybe only two shows should be scheduled and see how sales were going before deciding on four, as we were not sure how many of the Czech people had access to the Cash music over the years. But they reassured us all shows would be sold out.

Indeed, all four shows were sold out, and people came by special buses from all over the country. They had signs at all bus stops that said "Johnny Cash Bus Leaves Here At... Hours." Johnny's concern about whether the people knew his music was quickly dispelled as the response was deafening during the show for Johnny, June, and the Carter Family.

During our stay in Prague the U.S. ambassador had a reception at his home for local dignitaries where an all-girl Czech folk band played several of Johnny's hits. It turns out the people of the Eastern countries have kept up with American music through the very able help of Voice of America and Radio Free Europe programs beamed their way, plus the few records and tapes that are smuggled in from the West, copied, and passed from person to person. The U.S. ambassador said that Johnny Cash and his music had done more for U.S.-Czech relations in two days than any diplomatic activities could have accomplished in two years.

As our school bus departed Prague for Nuremberg, West Germany, we stopped in downtown Pilsner, Czechoslovakia, while the band went into a bar to use the restroom. We were able to leave only after a round of toasts to the "Man in Black" who had been quickly recognized, even dressed as casually as he was.

Later that day at the border, the Czech customs and immigration officials wouldn't let us leave until Johnny, June, and the Carters got their guitars out of the bus and sang seven or eight songs inside the command post to these 20 people who stood and stared emotionless at the performance while all border traffic was at a standstill.

Australia/New Zealand: These two fabulous countries make you feel like you are back home within a day of arrival. Johnny has had the pleasure of being part of the first color TV show, shot during an outside concert in Perth in 1974, playing before 6,000 people from a flatbed truck in the interior of Queensland; at a Velodrome in Tasmania; and performing before 13,000 people at the first outdoor concert played in Sydney, at the race track. Completion of that tour brought us as close to the South Pole as one can comfortably play, in Dunedin, South Island, New Zealand.

Hungary: The Hungarian government booked Johnny for two concerts at the new 10,000-seat sports arena in Budapest in 1983. We flew in from Nuremberg, West Germany in a Lear jet. The first official welcome song was unique in manner when the controller at the Budapest airport tower radioed our pilot to tell Johnny that he was looking forward to seeing the show the next night.

I asked the government agency promoter why he wanted to play the show on a Monday night. He said that Monday is family night, and there is no TV broadcasting in Hungary that night. So, therefore, families would hopefully take time to better communicate with each other and possibly even all go to a concert like the one Johnny was to give to two sold-out audiences.

The arena had closed-circuit video screens on the scoreboard where our concert videos were played with Hungarian subtitles of Johnny's lyrics as he sang them. Hence, everyone was able to follow along perfectly while they watched "Folsom Prison Blues" and "One Piece At A Time," etc.

Finland: Finland seems to be the least likely place for country music to abound, being so removed from the main part of Europe (and only 185 miles from Leningrad). But nothing is farther from the truth. In 1983, we were booked into a new building that looked less like a sports arena, for which purpose it was built, than a warehouse which would have justified the acoustical properties that prevailed.

The arena was located in the small town of Lahti, about 100 miles north of Helsinki, the capital. The full house numbered about 5,500, but the majority of people came up on chartered "roots" trains from Helsinki, which pulled into a siding next to the arena with their loads of "well-furbished" fans all wearing new Stetson hats, cowboy shirts, and boots. They were ready for a wild night of country song, which they received. It can be assumed that many never found their way back to the train.

Northern Ireland: Probably the finest times of international touring have come from our trips to Belfast. First of all, the people are delightful and love Johnny Cash, whose song, "40 Shades Of Green" is almost like a national anthem in Ireland.

The time we played Belfast in 1979, a deal was struck with the IRA and the Protestants for a truce on the day of our show. We also invited leaders of both factions to the show but seated them on opposite sides of the hall. It was probably the first time they had been in the same place together enjoying themselves. Unfortunately the bombing began at noon the day after we left town, when the current...
Happy 35th Anniversary

Johnny Cash

from your friends at TNN

THE NASHVILLE NETWORK

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JOHNNY CASH 35th Anniversary

THE CASH COLLECTION
Compiled by JOHN L. SMITH

The following is a chronological album discography including all known major U.S. releases, bootleg, and significant foreign issues. Also included are those albums on which Johnny Cash appeared as a guest artist duetting on other performers' albums.

1957
"Hot And Blue Guitar" (Sun)—First Sun album release by Johnny Cash & the Tennessee Two (Marshall Grant and Luther Perkins). It was released in September 1957 and contained the monster hit "I Walk The Line."

1958
"Songs That Made Him Famous" (Sun)

1959
"The Fabulous Johnny Cash" (CBS)—Cash officially signed with Columbia Records in August 1958. This is his first album on the new label and was released in January 1959.

"Hymns By Johnny Cash"

"Songs Of Our Soil" (CBS)—This album includes "Old Apache Squaw," which was considered by CBS as being too controversial at the time for a single release. They did, however, consent to including it on this album.

"Greatest Johnny Cash" (Sun)

1960
"Johnny Cash Sings Hank Williams" (Sun)

"The Rebel—Johnny Yuma" (CBS)—This extended-play release included a version of the soundtrack song Cash did for the Nick Adams ABC-Television series "The Rebel." The remaining three songs appear here for the first time as well.

"Ride This Train" (CBS)—An excellent historical "travelog" concept album combining narrations and songs. Cash would repeat this theme on several future albums.

"Now There Was A Song" (CBS)—This album was recorded in its entirety at one session, Feb. 17, 1960. The session took four and one half hours and no master required more than three takes to complete.

1961
"Lure Of The Grand Canyon" (CBS)—Cash does a lengthy narrative of a trip to the bottom of the Grand Canyon on mules. This album was reissued in May 1970 in the CBS "Masterworks Series" with a new album cover.

"Now Here's Johnny Cash" (Sun)

1962
"Hymns From The Heart" (CBS)

"The Sound Of Johnny Cash" (CBS)

"All Aboard The Blue Train" (Sun)

1963
"Blood, Sweat, And Tears" (CBS)—This includes perhaps the best contemporary version of "John Henry" ever recorded. It also marks the first appearance by the Carter Family (Mother Maybelle, June, Helen, and Anita) on Cash's sessions.

"Ring Of Fire" (CBS)—The musical track from the title song "Ring Of Fire" was overdubbed in 1963 with Cash doing the vocals in Spanish.

"The Christmas Spirit" (CBS)

1964
"Keep On The Sunny Side" (Carter Family) (CBS)—Cash is included as "special guest" on this Carter Family album and takes the part of A.P. Carter as on the original versions.

"I Walk The Line" (CBS)—Contains recut versions of original Sun masters, including "I Walk The Line."

"The Original Sun Sound Of Johnny Cash" (Sun)—This is the last Cash album on the original Sun label and was released in November 1964 and included some previously unissued material. In 1970, an eastern distributing company began reissuing copies of the seven Sun albums and while they used the same album jackets and sleeves as the original Sun releases, they also carried the notation "stereo" on the covers.

"Bitter Tears" (CBS)—This release could be considered a "protest" album. It included the controversial "Ballad Of Ira Hayes" which was banned from some radio stations prompting Cash to take out a full page ad in Billboard challenging DJs to have the " guts" to play it.

1965
"Orange Blossom Special" (CBS)—Boots Randolph plays saxophone on "Orange Blossom Special." When this title was included in the "Victoria Station" promotion album the vocal was redone but Cash reused the original musical track mainly because he wanted to keep the Randolph sound.

"Sons Of Katie Elder" (CBS)—This is the soundtrack album from the Paramount Picture of the same name starring John Wayne. However, Cash's song, "Sons Of Katie Elder," while included on the album, was not actually used in the film.

"Ballads Of The True West" (2 LPs) (CBS)—Concept album dealing with the characters and color of the Old West. Mother Maybelle Carter played autoharp on much of this double album.

"Johnny Horton—On Stage" (CBS)—This album was a collection of Johnny Horton's tapes that were released after his death. Cash assisted in its release and he and the Tennessee Three overdubbed themselves on "Rock Island Line," which was also released as a single.

1966
"Mean As Hell" (CBS)—This release contained material from the double LP "Ballads Of The True West."

"Everybody Loves A Nut" (CBS)—This rather comedic album in content included "The Bug That Tried To Crawl Around The World," which would later be released along with a children's story book in an extended-play package in 1970.

"Happiness Is You" (CBS)

1967
"Johnny Cash's Greatest Hits" (CBS)

"Carryin' On" (w/June Carter Cash) (CBS)

1968
"From Sea To Shining Sea" (CBS)

"Johnny Cash At Folsom Prison" (CBS)—This is the live album recorded at Folsom Prison on Jan. 13, 1968, and released in July of that year. Some believe this started a "second" career for Johnny Cash. His live version of "Folsom Prison Blues" was No. 1 on the Billboard country charts for four weeks and climbed to No. 32 on the Pop charts.

1969
"The Holy Land" (CBS)—The narratives for this album were done on location in Holy Land using a handheld cassette tape recorder. It was during the making of this album that Luther Perkins, a member of the original Tennessee Two, died in a fire at his home. He was later replaced by Bob Wootton.

"Nashville Skyline" (Bob Dylan) (CBS)—Cash and Bob Dylan sing a duet on "Girl From The North Country." In 1977 the remainder of the Cash/Dylan session from Feb. 18, 1969 appeared on two bootleg albums.

"Johnny Cash At San Quentin" (CBS)—This, his second live prison performance recorded Feb. 24, 1969, included "A Boy Named Sue" performed at this concert by Cash for the first time. The album was released in June 1969. It reached No. 2 for three weeks on the Billboard pop charts and was No. 1 for five weeks on the country charts.

"Johnny Cash" (CBS)

"Original Golden Hits—Vol. One" (Sun Intl)—In 1969 Shelby Singleton bought the original Sun masters from Sam Phillips. Singleton created the "Sun International" label and over the next several years reissued all of the original Sun material. These albums often included alternate versions and, at times, previously unissued masters from those Sun days. This was released in August 1969.

"Original Great Country Hits—Volume Two" (Sun Intl)

"Story Songs Of Trains And Rivers" (Sun Intl)

"Get Rhythm!" (Sun Intl)

"Showtime!" (Sun Intl)—This album was studio overdubbed with applause to give a "live" audience effect.

1970
"Hello, I'm Johnny Cash" (CBS)—This album included perhaps the best liner notes ever appearing on a Cash album and were written by producer Bob Johnston.

"The Bug That Tried To Crawl Around The World" (CBS)—Extended-play album including a children's story book.

"The Singing Story Teller" (Sun Intl)—Includes the previously unissued original Sun master of "I Couldn't Keep From Crying."

"The World Of Johnny Cash" (2 LPs) (CBS)

"Jackson" (w/June Carter Cash) (CBS)—This is basically a resue of "Carryin' On" from 1967 with a more contemporary album photograph.

"Johnny Cash's I Walk The Line" (Share)

"Johnny Cash Sings Folsom Prison Blues" (Share)

"Johnny Cash—The Blue Train" (Share)

"Johnny Cash Sings The Greatest Hits" (Share)

"The Legend" (2 LPs) (Sun Intl)

"The Walls Of A Prison" (CBS)

"San Juans Down South" (w/Jerry Lee Lewis) (Sun Intl)—This is not a duet album, but includes Cash on side one and Jerry Lee Lewis on side two.

"The Johnny Cash Show" (CBS)—This album is made up of live segments from Cash's ABC-TV shows.

"The Rough Cut King Of Country Music" (Sun Intl)—Includes previously unissued original Sun masters "Cold, Cold Heart," "You're My Baby," and "Fool's Hall Of Fame."

"I Walk The Line" (CBS)—Soundtrack for the motion (Continued on page J-18)
* The Statler Brothers
P.O. Box 2703  Staunton, Va. 24401

We Got Paid by Cash

Verse 1
It started March of '64 many years ago
We were hired by Johnny Cash to open up his show
4 boys, a worn-out Cadillac with a roadmap on the dash
For the next 8 and ½ years we got paid by Cash

Verse 2
He took us down to Nashville to Columbia Studio
Not knowing where we came from, they told us where to go
But Johnny said "I like 'em!" "Don't you give them no trash!"
You see we were Johnny's little boys and we got paid by Cash

Chorus
We were there when June became Johnny's loving bride
And we sang the hymn that morning our buddy Luther died
And we were there when the son was born that filled them both with pride
And we were there when John remembered God was on his side

Verse 3
We watched him on the concert stage and watched him write his songs
And saw the things we had to do and the things that could go wrong
And if we had to start again we'd do it in a flash
Cause we learned more than we earned when we got paid by Cash

Verse 4
Then came the time when our career demanded that we go
And thru some tears we all shook hands that last and final show
All those years we never had a contract or a clash
Whatever we may be today we owe it all to Cash

Chorus
Now John will tell you there were years when times were good and bad
But we can tell you they were some of the best we ever had
Carl Perkins and the Carters and the Tennessee Three
We were one big happy family and would have done it all for free

The Entertainers .......................... On and off the record

P.S. Dear ole Johnny,
We finally found out how you got that scar on your chin. Do you want us to tell June?

Love.
Harold  Phil  Jimmy  Don
Dear Johnny:

Betty and I join your countless friends and admirers in congratulating you on 35 years of outstanding success as one of America's finest entertainers.

We love your great music and style. We are most grateful for your friendship, which we treasure. You have our warmest, best wishes for many more years of success.

Sincerely,

Gerald R. Ford

February 24, 1990

To Johnny Cash

Ronald and Nancy are very pleased to join so many others in honoring you today. Not only do I get to wish you a happy birthday, but I get the opportunity to congratulate you on a lifetime of achievement!

Indeed you have gladdened the ears, hearts and minds of audiences the world over. Your musical talents are legendary and your accomplishments span the entire spectrum of the entertainment industry. We also know you as a charitable and kindhearted man who, by sharing your personal experiences, inspired millions to regain faith, to keep heart and to "Walk the Line." For this and continued success and happiness.

With warm personal regards,

Sincerely,

Ronald Reagan

February 24, 1990

To Johnny Cash

Ronald and Nancy are very pleased to join so many others in congratulating you on your 35 year career in entertainment. As one of today's most versatile performers, you have touched the lives of many people over the years.

We also want to take this opportunity to wish you a happy birthday. Your life has been a blessing to all with whom you have shared your friendship and talent.

With best wishes for continued success and happiness.

Sincerely,

Ronald Reagan

February 24, 1990

To Johnny Cash

Ronald and Nancy are very pleased to join so many others in congratulating you on your 35 year career in entertainment. As one of today's most versatile performers, you have touched the lives of many people over the years.

We also want to take this opportunity to wish you a happy birthday. Your life has been a blessing to all with whom you have shared your friendship and talent.

With best wishes for continued success and happiness.

Sincerely,

Ronald Reagan

February 24, 1990
Once upon a time, in 1974, a struggling gospel quartet sat in a circle with the Man In Black in a Las Vegas hotel suite. The Man said ‘don't hang your heads Boys, because there's magic here. If you quit now no one will ever know it but us. So, give it all you've got and you will be a major act someday'.

The quartet walked out of that hotel suite knowing that things would be okay, because Johnny Cash had said so.

THANK YOU, JOHN, FOR BELIEVING IN US.
JOHNNY CASH

LIVING LEGEND
(Continued from page J-3)

• Jo Walker-Meador of the Country Music Assn.: “Johnny Cash is the ideal American.”
• Connie Bradley of ASCAP: “Johnny’s been known worldwide as The Man in Black, but we know he has a heart of gold.”
• Rosanne Cash: “You sparked something in me. It was tolerance. And that’s what I love about you.”
• June Carter Cash: “He sings an honest song in an honest way and tells an honest story. He’s a good man, Johnny Cash.”

The next time you see him, take a good look in his eyes, especially if June, Rosanne, John Carter, Mama Carrie, sister Reba or any of the other members of his celebrated clan are around. In the midst of his craggy, stalwart, weathered features you’ll see something that drives him that’s soft and warm. It’s something simple, yet so deep and complex—love.

Look once more and you’ll see that something else. Dignity.

W.S. Holland came of age in the Memphis music scene of the mid-'50s alongside Johnny Cash. As part of the Sun Records group of musicians, Holland became Carl Perkins’ drummer during the “Blue Suede Shoes” era. He moved to Cash’s band in 1960 and has been with The Man in Black ever since. His thoughts on the man he has known for more than 35 years:

“There’s not a way to describe Johnny Cash. We could talk for a year and I couldn’t have said the things to describe him. Nobody can.

“Even after knowing him 35-36 years and workin’ with him for 30 years, sometimes it’s still a little odd just to go up to him and talk, you know? He just doesn’t do that a lot.

“THERE’S been a lot of times when I’ll suggest things for us to do to relax after a tour, like go fishin’ or this and that. But something always happens. He doesn’t do enough of that.

“Even in the beginning, back at Sun Records, it was easy to see that he was gonna be different. We all worked together and got to know each other working the 200-300 mile radius of Memphis. John was always the one with the look, the one you noticed the most.

“You can’t explain that look. He still has it today. It’s kind of like a giant standin’ on the stage. He’s never lost that.

“I can’t visualize him doing anything for a living except what he does. John’s been able to handle it really good.

“You know, I hear and read a lot of stories about all the problems and troubles that Johnny’s had. And really and truly, I never did see any of that. I’ve never seen him take any drugs and I’ve been around him 30 years.

“In other words, he’s never been on a stage when he couldn’t sing a song and put on a show that everybody in that audience was happy with.

“He’s just as fine a human being as you can be. He’s always done what he says he would do. When he says something, you can depend on it.

“Johnny’s one of the most intelligent people I’ve ever been around. He just has a knack to be that way. I’ve always described him as a borderline genius. I don’t know how anybody can remember as much as he does. He can remember words and knows more songs—not just his songs, but things from back in the '30s and '40s. Every word of 'em.

“I guess you could say in a lot of ways he’s a strange person. He does so many things that are really funny. But he doesn’t know they’re funny. Little things that are just different from most people.

“He has given away more money than any 10 average people will make in a lifetime. Been that way all his life. I think he feels like it all comes back, and it always has.

“When I started in this business with him, we made an agreement on the amount of money that I’d make. And come payday, it was always more.

“I can’t remember a time when he’s actually told me to do anything, or to act in any way like he was actually the boss, or thought he was better than anybody else around him. I can’t recall a time when he’s treated anybody, me especially, like anybody that works for him. That has never changed about him.

“I don’t think there’s ever been anybody who’s enjoyed doing anything or working for anybody for 30 years as much as I have with him. I wouldn’t trade a minute of it.”

Best known as the singer of the "Have Gun Will Travel" TV theme song, "The Ballad Of Paladin," Johnny Western was Cash’s concert front man, session guitarist, and traveling companion from 1958-1965. Since then he has retained his fascination and friendship with The Man in Black.
His reflections on Cash's character:

"I think he's probably the most magnetic person that I've ever been around in this business. He's the most charismatic and compassionate man that I've ever been around in my life. He probably also is the most complicated man I've ever been around in my life.

"If you saw him on a stage in Las Vegas, you could surround him with 20 or 30 topless showgirls and still nobody's gonna look at anybody but him. And there are only a handful of people you could really say that about. Presley was one. Probably Sinatra, Harry Belafonte in his prime. Cash is just definitely in that category.

"I remember the first time I heard him on the radio, I damn near wrecked the car. Honest to God, I was driving down the Hollywood Freeway and they played 'Folsom Prison.' I was just totally devastated by that voice. I was all over the highway. I mean, I was just mesmerized by the guy. That simple, driving sound was so different than anything else. I couldn't wait to see a picture of him. And then he looked just like I thought he was supposed to look.

"It was November of 1958 when I started working with him. When I first met him... he was friendly, he was pleasant, he was great with people. Totally dedicated to the work, but still havin' fun. He handled the public so well. He just met everybody head-on.

"He and Vivian were married and he had bought Johnny Carson's house in Encino in the San Fernando Valley, a big, rambling, ranch-type house. It became kind of a general meeting place for almost everybody in the [country] music business. Rosanne and the girls were young and he really was a good father. He really cared about the girls and did a lot of things with them back then.

"He was fairly uncomplicated at the time, but he was very deep. You know, he's terribly intelligent, an extremely high IQ. He instinctively knew upfront what he wanted and needed.

"I think the pressures started once he got to the stratosphere stage and became one of the biggest names in country music. He probably is the biggest name country music has ever created, even surpassing Hank Williams.

"The changes were very subtle at first. Little things began to stack up as the pressure got bigger and bigger and bigger. There were so many demands on his time. He started to withdraw. I think he was seeking a little solitude.

"He started hangin' out with Elvis and picked up a couple of mannerisms that Presley was famous for.

"The low point, absolutely, was the amphetamine addiction. When that started, his marriage was deteriorating. I think he was trying to escape.

"But Johnny Cash is a survivor. Definitely. And he will continue to survive. He will pull himself up by his bootstraps because he's very, very strong. Whatever his weaknesses are, they're not weaknesses of character.

"I've seen him in the absolute bluest, deepest, darkest doldrums where he was almost impossible to be around. And I've seen him paranoid. I've seen him funny; he loves to laugh and tell jokes, especially when the ladies aren't around and he can let a few bad words slip out.

"He's written some very, very deep poetry, stuff that would make Edna St. Vincent Millay take notice. He's fascinated with that kind of writing, but he doesn't flaunt that to the public. There probably aren't two dozen people who have ever seen that stuff. And he's been doing this since childhood. So I think you're dealing with a very, very unique personality. He's just not your ordinary guy at all.

"Yet he can absolutely fit in with the ordinary guy. Here's a man who dines with presidents and on the other hand is adored by the common man. I've never seen anything quite like it. He doesn't think anything of going into a sharecropper's shack and sitting down and sharing one of his favorite foods in the world, corn bread in a mason jar with buttermilk poured over the top. But he would also fit in if the biggest producer in Beverly Hills invited him and June over to a party.

"We were over at Leavenworth years ago, and I saw hardened criminals—triple murderers that you would be afraid to be in the same room with—crying and trying to touch him. They could identify so much with what he was trying to do with prison reform. They were actually bawling just trying to be next to him for a moment or two. It was like God had just walked through 'the walls,' that's what it meant to them. It was unreal. It really shook my tree.

"You know you're dealing with greatness... one of a kind."

John L. Smith of Des Moines, Iowa, is Johnny Cash's biographer, a meticulous compiler of the Country Music Hall of Famers' recording sessions, compositions, musical accomplishments, and commercial releases. His regular job is as a telephone company employee, but he is also a student of anthropology who specializes in the Plains Indians.
How does a performer stay at the top in this slippery business for 3 1/2 decades? Here is what Johnny has to say. It doesn't matter how big you get, if you don't give the people what they want to hear, they'll throw it back at you. Learning that lesson and applying it gives you what I call 'staying power.'

But there's more to 'staying power' than just telling people what they want to hear, otherwise everyone who said, 'you're beautiful, I really love you, each and every one of you' would remain a star forever. Here's another Cash insight:

'We try to give you everything we have in a concert—a slice of life, a few highs, a few lows. We sing it the way we feel it, we tell it the way we know it. We share things with you that we think you feel.'

There's a key—'sharing things that we think you feel'—for that forge a link between performer and audience that helps dissolve the distance between the artist and his fans. A star has to have a tremendous amount of empathy to do this and when our creator ladled out the empathy Johnny Cash must have gone through the line several times. Here's what the late Mary Parker, a former Cash employee, once had to say:

'He is always thinking and doing for others. You can't help loving him and his music.'

You can call this quality being 'other-directed' and it's another key to Cash's success. When his fans pay $5, $10, or $20 to hear him sing, they know that he considers himself no more or less important in the mind of the creator than any one of them.

Here's a classic example of Cash's constant consideration of others, told by Lou Robin, Cash's manager and agent for the past 21 years: 'This was oh, about 15 years ago, I guess. I was out on the road with them and they had a date in a school gymnasium. 'Course that meant that the locker room became our dressing room. Everyone else was in the wings and I couldn't find Johnny. We were about ready to go on, so I went looking for him. I found him in the locker room, looking in all the lockers with a rolled-up $20 bill in his hands. I asked him what he was doing and he told me that he was looking to find the locker with the rattriest pair of tennis shoes in them. Then he was going to slide that $20 through the slots so that the kid could buy a new pair of tennis shoes. He said, 'I only had one pair of shoes when I was growing up, just think of how excited some kid is going to be when they find that $20 and so puzzled they are going to be about how it got there.'

But empathy and being "other-directed" alone aren't the only answers. The truly great performers know how to transfer feelings from the stage to the seats. They are communicators whose voices bring their songs to life. When Johnny Cash sings "Five Feet High And Rising," you can feel your legs getting wet. When he sings about "Folsom Prison" those dark, dank walls surround you and when he tells the story of Ira Hayes, you are a Marine on Iwo Jima, you hear the sound of mortars, you smell the burnt cordite and you see Old Glory flapping in the breeze atop that bloody Asian hill.

'Emotions are based in my songs and they're pretty well universal emotions. About pain, heartbeat, despair, disappointment, loneliness. That's not something really to sing about but when you do, and communicate to a person who's experienced that, they say, 'Hey, he knows how I feel.' As far as I'm concerned that's what performing is—communicating those emotions.'

Johnny Cash to Bill Flanagan, Musician magazine, 1988

Johnny Cash can also be seen as an "emotional engineer," for he's always building bridges in the mind. Bridges that join himself to his audience, that link old folks with young people, bridges that fuse musical styles, that seldom men to women, bridges that carry people from today's torment to tomorrow's triumphs.

Johnny Cash is known all over the world as a musical legend. But, around Nashville he is equally revered for the personal attention he gives to people without number who have fallen victim to the perils of drugs, alcohol, bad company and/or the absence of a guiding light in their lives. He and his wife since 1968, June Carter Cash, have acted as surrogate father and mother to many, many people in the community. They are like batteries for the psyche: they recharge your soul, they reinforce your will, and they rebuild your con-
JOHNNY CASH 35th Anniversary

CAREER LIGHTS
(Continued from page J-4)

60 hours of prime-time TV, which featured performers like Bob Dylan, Stevie Wonder, Linda Ronstadt, Ray Charles, Neil Young, James Taylor, Neil Diamond, Joni Mitchell, Gordon Lightfoot, Kenny Rogers, Roy Orbison, Hank Williams Jr., Dennis Hopper, Judy Collins, Charley Pride, the Oak Ridge Boys, Patti Page, and Merle Haggard, most rarely seen on TV back then.

- His 1975 autobiography "Man in Black" has so far sold around 1.5 million copies, about 300,000 in hardcover.
- He is one of the very few people in the history of music to sell more than 50 million records.
- He has placed at least two singles on the country charts for 35 consecutive years, including an amazing 25 hits between 1958 and 1960.
- He produced and co-scripted a movie about the life of Jesus, "Gospel Road," and filmed it in Israel. The film is distributed by Billy Graham's organization and is still in great demand today.
- He has starred in four additional theatrical films including one of the last great westerns, "A Gunfight," with Kirk Douglas. In addition, he has been a featured star in seven TV movies including "The Pride Of Jesse Hallam," a hard-hitting, poignant story of one man's struggle against illiteracy. The show has proven to be a valuable tool in the battle against illiteracy.
- He has posted over 130 hits on the Billboard country singles chart, more than anyone in history, except George Jones. (Discounting duets by both men, Cash's total exceeds Jones')
- He has won over two dozen songwriting awards from BMI; two of his songs, "Folsom Prison Blues" and "I Walk The Line" have earned million-performance citations from BMI.
- Over a hundred acts have recorded Cash's "I Walk The Line."
- He has toured extensively for 35 years on a scope far beyond the normal tour bus routine of U.S. honky-tonks, state fairs, and showrooms. Hundreds of thousands of fans in Japan, Australia, New Zealand, and throughout Europe have seen the Johnny Cash Show. He has toured in Vietnam and, through the U.S. State Department, he has appeared in concert in many Eastern European nations such as Hungary, Poland, and Czechoslovakia.
- He has fathered four daughters (Rosanne, Tara, Cindy, and Kathy) and a son (John Carter), all of whom have performed with him at one time or another. In addition, Rosanne has become one of country music's top singer-songwriters.
- Cash's influence on younger musicians in the rock/pop field is as strong as it was in the '60s. A group of European musicians last year released "Til Things Get Brighter," an album 103% composed of Johnny Cash covers by such acts as Michelle Shocked and Marc Almond. In addition, fresh recordings of Cash classics like "I Still Miss Someone" and "Big River" have recently been made by Stevie Nicks and the Beat Farmers.

JOHN LOMAX III

CONGRATULATIONS ON 35 YEARS OF SUCCESS
THANKS FOR ALL THE "Goodnight Bill Walkers"

Bill & Jeanine Walker

THANKS FOR THE INSPIRATION

With Love, Rosanne
THE CASH COLLECTION

(Continued from page J-10)

picture of the same name starring Gregory Peck and Tuesday Weld.
"Little Foxx And Big Halsey" (CBS)—Soundtrack for the motion picture
of the same name starring Robert Redford.
1971
"The Sound Behind Johnny Cash" (CBS)—Instrumental album by
the Tennessee Three (Marshall Grant, W.S. Holland, and Bob Woot-
ton).
"Man In Black" (CBS)
"Sings Hank Williams" (w/Jerry Lee Lewis) (Sun Int'l)—This is
not a duet album but features Cash on side one and Jerry Lee Lewis
on side two.
"The Man, The World, And His Music" (2 LPs) (Sun Int'l)

February 1990

Dear Johnny,

Congratulations on your 35 successful years in the
music business, and on this special tribute from
Billboard. You certainly deserve every good thing
they say about you.

Few entertainers have made so many toes tap or
so many hearts throb through the magic of their
music.

You are indeed a star among stars and we are
proud to count you as a friend, a good Christian and
a great American.

Best wishes to you on this momentous occasion
from all of your many friends at Baptist Hospital in
Nashville. Happy Birthday!

Sincerely,

C. David Stringfield
President

The Johnny Cash Collection" (CBS)
"Understand Your Man" (CBS)
"Original Golden Hits—Vol. Three" (Sun Int'l)
1972
"A Thing Called Love" (CBS)
"Give My Love To Rose" (CBS)
"America" (CBS)—Some of the material included in this tribute to
America album was originally intended only for the Apollo 14 space
flight. However, it was decided to use it on this album. This album
also includes a song titled "Big Foot" which was written by Cash as
he rode through the South Dakota Badlands immediately following a
tour of the Wounded Knee Battlefild in December 1968.
"Travelin' Minstrel Band" (Carter Family) (CBS)—Cash appears
as a guest artist on this Carter Family release and is included on two
songs.
"The Johnny Cash Songbook" (CBS)
"The Johnny Cash Family Christmas" (CBS)—This album includes
songs by the Statler Brothers, Carter Family, Tommy Cash, Carl
Parkinson, and producer Larry Butler.
"Jesus Sound Explosion" (Explo)—Cash is included with "I See
Men As Trees Walking" and was recorded live in June 1972 in Dal-
las, Texas during Explo '72 for the Campus Crusade for Christ or-
ization.

"Evangel Temple Choir" (Era)—Cash appears on "Amazing
Grace." This Era label was created by Cash for this album release
and a later single release of his own "Man In White." The Evangel
Temple Choir was used as background on several Cash releases.
1973
"Any Old Wind That Blows" (CBS)
"Gospel Road" (2 LPs) (CBS)—Soundtrack from the Cash written
and produced film of the same name depicting the life of Jesus.
"Johnny Cash And His Woman" (CBS)
"Sunday Morning Coming Down" (CBS)
"Ballads Of The American Indian" (CBS)—This is basically a re-
sue of "Bitter Tears" from 1964 with a more contemporary album
photograph. CBS replaced "Custer" with "Big Foot" for this release.
1974
"Ragged Old Flag" (CBS)—The title song from this album was re-
corded live at the House of Cash on Jan. 28, 1974 at a luncheon
for CBS Records. It was reissued as a single in 1989 as a result of
the Supreme Court flag-burning ruling.
"Five Feet High And Rising" (CBS)
"Three Generations" (CBS)—Cash produced this album which in-
cludes Mother Maybelle and her daughters and grandchildren.
"The Junkie And The Juicedhead" (CBS)—This album released in
September 1874, includes one song each by Rosanne Cash, Car-
lene Carter, and a duet with Cash and Rosanne Nix. Rosanne and Car-
line have gone on to music careers of their own.
"At Ostraker Prison" (CBS)—Another live prison performance by
Cash, this one at Ostraker Prison in Stockholm, Sweden on Oct. 3,
1972 and only released in Europe but not until December 1974.
The concert was filmed and shown in Europe by Granada TV.
"Live At SPE-E" (Key)—Recorded at Wembley Stadium in England
in September 1973 and released only in Europe.
1975
"Children's Album" (CBS)
"Precious Memories" (CBS)—Cash dedicated this collection of re-
ligious music to the memory of his brother Jack who died as the
result of an accident in a high school classroom.
"John R. Cash" (CBS)
"Earl Scruggs Anniversary Album—Vol. One" (CBS)—Cash ap-
ppears as a guest artist on three songs.
"Look At Them Beans" (CBS)
"Appalachian Pride" (w/June Carter Cash) (CBS)—Cash pro-
duced this June Carter Cash album.
1976
"Old Fashioned Down Home" (Oak Ridge Boys) (CBS)—Cash is a
guest artist on one cut.
"Strawberry Cake" (CBS)—Recorded live during two shows at the
Palladium Theater in London, England. During one of the perfor-
manences the theater had to be evacuated because of a bomb threat.
"Earl Scruggs Anniversary Album—Vol. Two" (CBS)—Cash ap-
ppears as a guest artist on two songs.
"One Piece At A Time" (CBS)
"Bob Luman—Alive And Well" (Epic)—Cash produced this album
for the late Bob Luman. Rumor has it that Waylon Jennings provid-
ed background vocals on several songs on this album.
1977
"Last Gunfighter Ballad" (CBS)
"The Ramblin'" (CBS)
"Destination Victoria Station" (CBS)—Special promotional issue
for the Victoria Station restaurant chain. Contains some ressues of
past material.
"Nashville Sunset" (w/ Bob Dylan) (Bootleg)—This is a bootleg re-
lease from the Cash/Dylan session of Feb. 18, 1969 and is slightly
different in content from the one below.
"Cash/Dylan" (Bootleg)—Second bootleg release from the Feb.
18, 1969 session.
"The Boy From Arkansas" (6 LPs) (Bootleg)—This is a set of six
bootleg albums, four of which are made up of actual soundtracks.

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35th Anniversary

rom Cash's ABC-TV series, one is the soundtrack of a BBC radio broadcast and one is a collection of previously released material.

The Sun Story—Vol. One—Johnny Cash (Sun Int'l) 1978

The Unissued Johnny Cash (Bear Family)—This European release contains all previously unissued early CBS masters with the exception of two songs recorded in German which were originally released in Europe as a single.

I Would Like To See You Again (CBS)—This album includes a brief appearance by Cash's son, John Carter Cash, on "Who's Gone Autry." In 1988 the two would duet again on "Water From The Wells Of Home." Greatest Hits—Vol. Three (CBS)—This album includes two duets with Cash and Waylon Jennings originally issued as a single. The Cash-Jennings friendship goes back to the mid-1960s.

"Gone Girl" (CBS) "Johnny Cash—Superbilly" (Sun Int'l) "The Original Johnny Cash" (Sun Int'l) 1979

"Johnny And June" (Bear Family)—This European album includes several previously unissued early CBS masters including the first duet ever with June Carter, "How Did You Get Away From Me." Two additional Cash songs in German are included as well.

"Ernest Tubb—The Legend And The Legacy" (2 LPs) (First Generation)—Cash, as well as a number of other artists, overdubbed various songs on this double-album package without the knowledge of Ernest Tubb. Cash did two.

"Johnny Cash's Silver Anniversary Album" (CBS)—This album included "Ghost Riders In The Sky," "Tall Man" (Bear Family)—This European album includes several previously unissued early CBS masters including two songs in German.

"A Believer Sings The Truth" (2 LPs) (Cachet)—This double gospel album is perhaps Cash's most ambitious venture aside from the "Gospel Road" film and soundtrack. It took the better part of six months in 1979 to complete with very extensive overdub sessions. It also became a family project, with Cash, Cindy and Rosanne Cash and son-in-law Rodney Crowell appearing on several cuts.

"B.C. Goodpasture Christian School" (BGC)—Cash did this album with the band and orchestra of the Goodpasture Christian School where John Carter Cash was attending at the time.

"Johnny Cash Sings I Walk The Line" (Sun Int'l)—These four albums are reissues of the SHARE releases from 1970.

"Johnny Cash Sings Folsom Prison Blues" (Sun Int'l) "Johnny Cash—The Blue Train" (Sun Int'l) "Johnny Cash Sings The Greatest Hits" (Sun Int'l) "The Stars Come Out On Sesame Street" (Children's Television Workshop)—Cash is included as guest artist with two songs.

1980 "Rockabilly Blues" (CBS)—This album marks the return of Jack Clement as a producer for Cash's sessions. They originally had worked together in the early Sun days. Clement has appeared as a musician on several of Cash's sessions prior to this album, however.

"Classic Christmas" (CBS) "The Legend Of Jesse James" (A&M)—This is a concept album with Cash appearing as Frank James. He later appeared in a made-for-TV movie playing Frank James with Kris Kristofferson as Jesse James. Cash appears on four songs.

"Take A Little Time" (Curly Seckler, Nashville Grass, and Marty Stuart) (CMH)—Cash appears as a guest artist on two songs.

"Roses In The Snow" (Emmylou Harris) (Warner Bros.)—Cash appears as guest artist on one song.

1981 "The Baron" (CBS)—A music video was made from the title song.

"Encore" (CBS) 1982 "The Dukes Of Hazzard" (CBS)—Cash is included with one song, "The General Lee.

"The Survivors" (CBS)—This is a live performance of a Stuttgart, West Germany show from April 23, 1981. During the show Carl Perkins and Jerry Lee Lewis, former Sun label mates of Cash's, appeared unexpectedly and joined Cash on stage.

"Johnny Cash" (3 LPs) (Time-Life)—This is a three-record set, released by the Time-Life Corp., that included one previously unissued CBS master, "The Frozen Logger." "The Adventures Of Johnny Cash" (CBS) "The Big Hits" (CBS) "At Ostraker Prison" (reissue) (Bear Family) "Busy Bee Cafe" (Marty Stuart) (Sugar Hill)—Cash is included as a guest artist with Doc and Merle Watson and does three songs.

1983 "Johnny 99" (CBS)—This album includes two songs written by rock legend Bruce Springsteen, "Highway Patrol" and "Johnny 99." The latter was also a music video.

"Star Spangled Country" (Sugar Hill)—Cash appears as guest artist singing "The Love That Never Failed," a previously unissued master.

"Bill Monroe's Friends" (MCA)—Cash appears as guest artist on one song.

"Love Me Tender" (Julie Andrews) (Julie)—Cash appears as guest artist on one song.

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unissued songs from the 1979 "marathon" sessions. "Super Jammin' " (Bear Family) —Cash appears as guest artist on one song.

"Bitter Tears" (revised edition) (Bear Family) — This European reissue also includes "Big Foot" and "Old Apache Squaw" and the album sleeve shows photographs of Cash's 1968 tour of the Wounded Knee Battlefield in South Dakota.

"Friendship" (Ray Charles) (CBS) — Cash appears as guest artist on one song.

1985

"Highwayman" (w/Willie, Waylon and Kris) (CBS) — This album includes "Big River" and uses the long-omitted verse that was cut at the original Sun session, Nov. 12, 1957, because of length. The title song was also a music video.

"I Will Dance With You" (Karen Brooks) (Warner Bros.) — Cash appears as guest artist on one song.

"Rainbow" (CBS) — Includes Waylon Jennings with some background vocals.

1986

"Sweet Mother Texas" (w/Waylon Jennings) (RCA) — Cash appears as guest artist on one song.

"No More Night" (Glen Campbell) (Word) — Cash appears as guest artist on one song.

"Heroes" (w/Waylon Jennings) (CBS) — This is Cash's last album on CBS, ending an association that began in 1958. CBS did, however, release a double album of previously issued material in April 1987.

"Class of '55" (w/J.L. Lewis, R. Orbin, C. Perkins) (Mercury/PolyGram) — The four former Sun Records label mates returned to Memphis to record this album.

"Believe In Him" (Word) — Jessi Colter (Mrs. Waylon Jennings) duets with Cash on "Old Rugged Cross."

"They Came To America" (Word) — Cash appears as guest artist on one song.

"Take The Long Way Home" (John Schneider) (MCA) — Cash appears as guest artist on one song.

"A Matter Of Life" (David Allan Coe) (CBS) — Cash appears as guest artist on one song.

"The Sun Years" (11 LPs) (Bear Family) — This European 11-record box contains various original Sun artists. The Cash material includes some alternate takes of previously released material.

"The Sun Story" (Rhino) 1987

"The Vintage Years: 1955-1963" (Rhino) — A collection of previously released original Sun and CBS material.

"Johnny Cash — Columbia Records 1958-1986" (2 LPs) (CBS) — This two-record set was released by CBS Records shortly after Cash left the label for Mercury/PolyGram and includes an alternate version of "You Dreamer You" never used before.

"Johnny Cash Is Coming To Town" (Mercury/PolyGram) — This is Cash's first album release on the Mercury/PolyGram label, April 1987. It includes an Elvis Costello-written song, "The Big Light," showing Cash's musical versatility. Two music videos were made using "Six Tons" and "Let Him Roll," the latter with Waylon Jennings.

"Wildwood Flower" (Carter Family) (House Of Cash) — This was released only on cassette by the House Of Cash label with Cash providing background vocals on several of the songs similar to his earlier participation on the "Keep The Sunnyside" Carter Family album in 1964.

"We The People" (Folk Era) — Cash is included with a narration throughout, along with four previously released songs. This was only released on CD.

1988

"Amazing Grace" (JoAnne Cash Yates) (Jana) — This is a cassette only of Cash's sister. The two do a duet on the title song.

"Wildwood Flower" (Carter Family) (Mercury/PolyGram) — This is a cassette-only reissue of the above House Of Cash label release only now on Mercury/PolyGram. In Europe, however, it was re...
leased by Mercury/PolyGram as an album.

"Classic Cash—Hall Of Fame Series" (Mercury/PolyGram)—For this album Cash remade 20 songs from the early Sun and CBS days. It was initially intended as a European release but was also issued in the U.S. to coincide with the Country Music Hall of Fame exhibit honoring Johnny Cash.

"Water From The Wells Of Home" (Mercury/PolyGram)—This album includes a number of guest artists among whom are Paul and Linda McCartney. Cash also does two duets with his son John Carter Cash.

1989

"Joanne Cash Yates Live" (Jana)—This is a music and video cassette of a live performance by Cash's sister during which he sings four songs.

"Will The Circle Be Unbroken, Vol. 2" (2 LPs) (Nitty Gritty Dirt Band) (Universal)—Cash appears as a guest artist on two songs. The title song was also a music video.


1990

"Boom-Chicka-Boom" (Mercury/PolyGram)—This album is basic Johnny Cash highlighted by "A Backstage Pass To A Willie Nelson Concert," the classic "Cat's In The Cradle," and "Farmer's Almanac."

"Highwayman 2" (w/Willie, Waylon and Kris) (CBS)—This is a follow-up to the first album released in 1985.

CREDITS: Executive Editor, Hugh Waddell; Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Robert K. Oermann, music writer, historian and reporter with The Tennessean in Nashville, John Lomax III, music writer and manager in Nashville, Gerry Wood, Billboard's Nashville GM, and Louis B. Robin, President of Artist Consultants Productions Inc., Los Angeles; Discography by John L. Smith of Des Moines, Iowa; Photos courtesy of House Of Cash; Cover & design, Steve Stewart; Cover photo by Alan Messer.
Credit where credit is due.

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JOHNNY CASH 35th Anniversary

LIVING LEGEND
(Continued from page J-15)

"I have seen John sing 'Ira Hayes' to a gymnasium filled with Sioux Indians.

"I have seen him bring an obviously inebriated Indian, who appeared ready to charge the stage one night in Rapid City, to a complete standstill and almost draw himself to attention when John started 'As Long As The Grass Shall Grow.'

"I was with John in December 1969, when he finally got to tour the Wounded Knee Battlefield. Before the tour we all crowded into a small trading post at the foot of the hill where the mass grave was located. John made some comment about how it was too bad he did not have a guitar so he could put on a show right there. From somewhere someone produced an old beat-up guitar and there in that small log cabin trading post in a remote part of South Dakota stood Johnny Cash doing 'I Walk The Line,' 'Folsom Prison Blues,' and 'Jackson' with June for a handful of Indians.

"Following that, we were all given a history lesson by the descendants of the many Sioux who were buried on the hilltop on Pine Ridge. And given in such detail, one could almost hear the gunfire, the men yelling encouragement, the women and children crying, the death, the dying.

"And it was as John, June, and I drove through the Badlands following the tour that I witnessed the birth of the song 'Big Foot' that would eventually appear on his 'Americana' album.

"The road we took followed the same route Big Foot and his Miniconjou band used in 1890. June slept in the back seat as we drove silently through the country. At times, John would ask me some historical facts about the events surrounding Wounded Knee and he would write on a piece of paper and then put it back in his pocket. Then silence followed again, followed by more questions and more note taking. Finally, when we arrived at the airport, John informed June and myself that he had written a song about the events of Wounded Knee.

"And with only the slap of his hand on his leg to keep time, he sang us the song 'Big Foot.'

"They are just black and white song titles and albums on the printed page . . . but each has its own story and memory for me. Imagine the memories John must have after 35 years writing and recording, traveling, and performing."

GLOBAL AMBASSADOR
(Continued from page J-8)

cy exchange was blown up (where Johnny had been only two hours earlier).

Another time the show played at a country festival in downtown Belfast where not only did the fans come dressed as cowboys carrying six-shooters, but you could buy all of the paraphernalia at souvenir stands around the inside of the building. During the Cash segment of the show, these people were shooting what was hoped were blanks in their revelry. Most of those on stage thought they were hearing fireworks. Johnny knew better, but it didn't affect his show. The greatest fear was that someone might use live ammunition intentionally, because when a show is taking place in a 'war zone' anything goes. The length of the show and the subsequent exit from the building through the fans was inordinable to those of us who had security responsibility, but all ended without incident.

Poland: In the summer of 1987 Johnny and the show were invited to be the stars of the famous Sopot Folk Festival in Gdansk, Poland. The entire show was televised live on InterVision Network throughout all of Eastern Europe and Russia.

We visited the home of Solidarity at the Gdansk shipyard and "secretly" arranged a meeting with Lech Walesa at his church in Gdansk the Sunday morning after the show. But, the government sponsors found out about our plan and said that no other American artist would be allowed in Poland for the next 10 years if we went, as it would be a great embarrassment for the concert agency. So John sent his profound regrets to Lech and told him that he (Johnny) had said, "Long Live Solidarity!" to a cheering throng in broken Polish at the show the night before and sent along his wholehearted encouragement.

England: England has been a never-ending pipeline of Johnny Cash interest and excitement over the years, through the myriad festivals, television shows, and major theater appearances, whether before the man on the street or royalty. One never knows what industry giants will show up as surprise performers at a Cash concert. Witness last year at Royal Albert Hall when Elvis Costello and Nick Lowe joined in on the live stage fun. Another interesting day in the life of "Cash On Tour In England" was when John and June spent a day with Paul McCartney at his studio recording "Moon Over Jamaica" for the recent Cash Mercury album, "Water From The Wells Of Home." This song was written a few months earlier with the parties sitting or the veranda of the Cash estate in Montego Bay, Jamaica while on holiday.

International performers always enjoy the adventure of accumulating gold and platinum records from as many countries as possible. Based on the population of a given country, the qualifications for being awarded these records are based on varying sales quantities. For instance, in Sweden, Johnny has a platinum record which was earned for selling 100,000 units for the "Folsom Prison" album. Their platinum records differ from the gold not by color but by the fact that it has a diamond inserted in the center of the record where the spindle normally goes. In Eastern Europe whatever records sales license arrangements are made by the labels from the West, i.e. CBS, they cannot be paid in Western currency. Hence, if a label is lucky they might get paid in art work or possibly Indian Rupees, but it is a matter of barter. Therefore, when Johnny Cash received a gold record for his sales in Czechoslovakia at a formal presentation ceremony, it was pointed out that unfortunately there were no royalties for him to spend along with this honor unless he cared to use such royalties toward a local vacation. It can safely be said that gold records in the Eastern bloc are an honor in the truest sense of the word.

Johnny Cash enjoys international acclaim, not just as a country singer, but as a great American entertainer to many who don't differentiate the term "country" from their world of music. But wherever Johnny goes, he portrays an American who promotes America's folk music, believes in God,

(Continued on page J-24)
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HAPPY BIRTHDAY;
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and congratulations on 35 dazzling years in the showbiz ring of fire! Love and good wishes to you, June, and your whole family.

STEPHEN AND TABITHA KING

JOHNNY CASH
GLOBAL AMBASSADOR
(Continued from page J-23)

and, where it is most appropriate, pleads for peace and understanding from the stage even if it is in some foreign language from which he learned the few vital words.

Next stops in the odyssey: Iceland and Romania in March. But there's still no place like America!

ELIZABETH TAYLOR
February 24, 1990

Dear Johnny,

you have always been a good and loving friend, not only to me, but to all the people you have touched with your love.

May your Birthday be filled with the true spirit of love and kindness, that you so unselfishly give, time after time.

Happy Birthday!

All my love,

Elizabeth Taylor

THE CASH RECORD
(Continued from page J-6)

these guys to meet him backstage, and it was like they had met God... This is obviously going to give us a marketing angle at some point—and we'll probably work a couple of cuts off this album at college and alternative radio.

Be it college or country, alternative or adult contemporary, the man in black is one hell of a gold and platinum writer and performer. Other Cash-written gems include "Get Rhythm," "Big River," the Irish hit "40 Shades Of Green," "Five Feet High And Rising," and a masterpiece if there ever was one—"I Still Miss Someone."

As much as Cash has boosted his profession by his singing and writing, the result still can't touch what he has done for others. Not only did he have open ears for newcomers like Kristofferson, he had an open heart. He could sing and write with Bob Dylan—and somehow Dylan came away the better for it by recording his remarkable "Nashville Skyline" album that included the Cash/Dylan duet "Girl From The North Country." With songs about Ira Hayes and, more recently, ominous environmental situations ("Don't Go Near The Water" from "Boom-Chicka-Boom"), Cash proves he not only has an open heart, but an open soul and a timeless social and humanitarian conscience.

And that's what gilds the Man in Black and paints his future in platinum and those rare colors reserved for only the chosen few. Of all the heroes and heroines of American music, Johnny Cash deserves the rainbow.
Speaking for all the underdogs, outlaws, and outcasts you've inspired and encouraged, thanks for giving us something to live up to.

God bless you, brother

Kris Kristofferson
What do Joan Baez, Granpa Jones, The Beat Farmers, Rosanne Cash, Stevie Nicks, Marty Stuart, Ry Cooder, Emmylou Harris and Dwight Yoakum have in common?

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TOWER, HMV Cast Eyes On France

PARIS—The decimation of the French record retailing base over the last decade, the dramatic renaissance of the French record industry post-1988, and the spectacular success of the 21,500-square-foot Virgin mega-store on Paris' Champs-Elysees are factors that prompted TOWER to get for record chains in the U.S. and U.K. seeking to open up in Europe. TOWER Records in America and HMV in the U.K. both have plans to open stores in Paris and in other French cities, but a major hurdle still to be negotiated is that of finding prime sites at affordable prices. Russ Solomon, head of the Tower Records chain, says he has made two trips to Paris to look for a suitable location. “But to find a site which would enable us to compete realistically with FNAC [a leading music, books, and general retail chain] and Virgin is extremely difficult,” he says. “The problem is that most buildings in the fashionable areas are held on long-term leases. You can acquire the lease, but it usually involves a huge premium—anything from $5 million-$10 million.” Solomon has also looked at the possibility of opening a Tower store in Milan, Italy, but describes the rents as “impossibly high to my way of thinking.”

For Britain's HMV chain, expansion in France is the No. 1 priority. “Certainly we are encouraged by the Virgins,” comments chief executive Stuart McAllister, “but we were looking at France even before Virgin opened up in Paris. At present we have European outlets outside the U.K. in Ireland and Denmark. France is our next objective because we have studied the market there and we are aware of its great potential.”

Like Tower, HMV's first target is Paris, and the company has already opened an office in the French capital at parent Thorn-EMI's Europhane premises. Heading it is Patrick Va- lent-Fanldarya, whose primary task is finding a suitable location. But, also like Tower, HMV has discovered that expansion in France is difficult to come by at less than astronomical prices.

“However,” says Stuart Morgan, HMV's European managing director, “we will be extremely disappointed if we don't have an HMV store operating in France before the end of this year—even if it's not in Paris.”

HMV is contemplating a minimum investment of $1.6 million and a minimum of 100 outlets, possibly its first store. Its long-term plans are for stores in the 10 major provincial cities.

“Unlike Virgin and FNAC, which are multimedia stores, our policy is to focus on the fashionable of music and to specialize in audio and video software with a good depth of cata- log,” says Morgan. “We want to create in our French outlets the exciting ambiance that exists in our Oxford Street stores in London. The French retail scene has become moribund but, given the right environment, there is no reason why the French people should show any less propensity to buy music than our clientele in Britain.”

“Furthermore,” adds Morgan, “we know that the French record industry is very eager to see more sophisticated retail outlets opening up because the lack of existing, imaginative stores is clearly a limiting factor where sales are concerned.

“In the last few years the super- markets and hypermarkets, whose goods are price-driven, have tended to dominate the French record retail scene. We believe that the pro- vasion of more dedicated music stores would result in a great boost to sales in France.”

HMV has plans for further overseas expansion in the Scandinavian and Benelux territories, Italy, Spain, and the U.S.

Ireland Nixes Music Tax
Retail Prices Expected To Fall

DUBLIN, Ireland—Persistent lobbying of the government by the Irish music industry has resulted in the removal of the Jan. 31 budget of the punitive 40% excise duty that held back growth in recent years, most notably for CDs, whose new retail price should be at least two Irish pounds ($3.20) less. Most retail prices will not be reduced before March 1, when the standard rate of value added tax will also fall from 25% to 23%.

It is hoped that the reductions will help revive fast-falling singles sales. Seven-inch singles will now cost $2.39 instead of $3.60; the 12-inch format will drop by $1.60 to $4.79, and CD singles will be reduced by $0.30 to $6.39.

Freddie Middleton, GM of BMG Ireland, says: “The single has always been the breaking ground for the album, and it's still highly import- ant for promotion, especially in Ireland.”

Derrmot Hanranah, manager of Dublin's Virgin Megastore, criti- cizes what he describes as “utterances made by representatives of the record companies in the high profile media.” He contends they gave misleading and inaccurate infor- mation about prices and raised customers' expectations unrealisti- cally.

According to Hanranah, the impression given the public was that prices would fall after Feb. 5, which he says “puts us in an impossible situation because all the retailers are sitting on millions of pounds worth of stock that they've paid ex- pensive duty on. There was no way we could have brought down our prices from that date.”

But Paul Keogh, chairman of the (Continued on page 75)
OTTAWA—A chart-busting smash for ABC Records, "I'm Just A Kid," a quadruple-platinum hit for PolyTel, and a clean sweep of the first-ever music video awards highlight the first certifications in Canada in the '90s.

The Canadian Recording Industry Assn. reports that "Girl You Know It's True" stormed the $800,000-unit shipment mark in Canada in January, an eight-times-platinum award unequaled anywhere else. Fox, Daniel Lanois, Mary Margaret O'Hara, Rush, Canadian brass, pianist Lute Loe, Elsworth James, and Jesse Winchester receive two nominations each, A. F. L. & Leet, the on, Luba, and The Grapes Of Wrath get one directly and one related credit to works by their on record- ings.

With such recent youth stalwarts as Bryan Adams, Glass Tiger, and Goo Goo Dolls, as well as major older talents and Leet, the race is expected to be very close in many categories. The awards program, to be televised again this year from Toronto's O'Keefe Centre by CBC nationally, will feature performances by Milli Vanilli, Rod Stewart, Milli & Marx, Strike It Rich In Certs

JAN. WAS ALSO A GOOD MONTH FOR POLYTEL, CBS

By KIRK LAPONTE

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LONDON—A significant breakthrough has been achieved by the International Federation of Phonogram and Videogram Producers (IFPI) with the announcement by the Saudi Arabian government in Riyadh of a comprehensive copyright law deemed compatible with the standards laid down by the Berne Convention.

Bhaskar Menon, president of the IFPI, points out that the law is the first of its kind in the gulf region and illustrates the Saudi government’s willingness to protect copyrighted works.

“For a number of years the IFPI has been allocating considerable resources in its campaign to eradicate piracy from this important market,” states Menon. “However, the remedy to the situation is the same as for other pirate markets: These must be legal protection for sound recordings in the form of a copyright law, and this law must be actively enforced. In Saudi Arabia we have made substantial progress in the right direction.”

Menon visited that country in October 1988 in his EMI capacity, thereby demonstrating to the Saudi government the commercial commitment of the international recording industry to the area.

Significantly, EMI signed the first licensing contract with a Saudi-based company (Stallion Recordings), and the interest generated by the deal led WEA to follow suit, appointing Music Master as its Saudi licensee. The government was lobbied to protect the legitimate rights of local recording companies, and the 1960 copyright law was a logical progression.

“I cannot say that this represents a perfect law for the recording industry,” cautions Menon. “The period of protection is only 25 years, and we will be working to improve this. However, the government has ordered customs officials to impound pirate copies of sound recordings which belong to EMI, WEA, and other licensed companies. Discussions have also taken place with the government on how to ensure that any pirate copies that manage to filter through the barriers are not sold by any retail outlets.”

Menon perceives the most positive aspect of the new law for the international industry as being a major commitment to protect copyright by the most influential state in the gulf region.

“The market potential for the area is enormous,” he declares, with hope that “this development creates a domino effect among the other gulf states.”

IRISH BRANCH OF IFPI CALLS FOR IMMEDIATE ACTIVITY (Continued from page 73)

Irish branch of the International Federation of Phonogram & Videogram Producers (IFPI), retorts: “He’s confusing things. Our prices went down from Feb. 5. Our recommendation was that retailers reduce singles immediately, so consumers could see the effect of the removal of duty.

“The IFPI only made one statement, which was to say that this is great news for the industry as a whole, and that over the next few months when all the uncertainty dies down, we will see an eventual drop in the retail price of recorded music.”

Keogh acknowledges that retailers are “quite justified in worrying about any price reduction because they might have a month’s stock in some cases. If we reduce our prices immediately, we can’t expect them to have two separate retail prices.

“We consulted with them about when they thought they would make a move on stock. They think it will be March 1, the same day VAT comes down. There will be a gradual process toward price reduction, but the consumer can ultimately expect a drop of 3.20 on a CD. I think it’s up to the retailer to explain to customers that he has paid duty on his stock at the former level.”

WEA Ireland D. Peter Price greets the budget measures enthusiastically, as his company has been prominent in the battle to get the duty removed. WEA reduced its CD prices a year ago to boost retail sales “and swallowed most of the duty.”

SUISA DEFENDS ROLE IN LICENSING DISPUTE (Continued from page 73)

staff are technicians, not record business people,” he said. “They have no experience in matters of copyright.

“But we have advised the IFPI that from now on whenever there is some doubt about a client’s title to the repertoire we will check with them before accepting the order.”

The problem for CD manufacturers is that it is perfectly legitimate for an Italian company to commissione presellings of recordings on any label made before 1960 because the duration of protection for artists’ and producers’ rights in phonograms in Italy is 50 years.

But if those recordings go on sale in countries where the rights are not exhausted, then they represent a breach of copyright.

In January last year, the European Court of Justice in Luxembourg ruled that the European Community’s principles of free movement of goods among member nations do not supersede copyright protection status of individual countries.

What has yet to be determined is whether in Switzerland, where the copyright law offers no specific protection to producers and performers, the law against unfair competition would afford a remedy against the unauthorized reproduction of pre-1960 recordings.
Really Useful Group Goes Private
Lord Webbey Seeks To Diversify Beyond Musicals

BY NIGEL HUNTER

LONDON—Andrew Webbey has followed in the footsteps of Virgin’s Richard Branson and Chrysalis’ Chris Wright by removing his Really Useful Group from the stock market at a price of £311 million (at an exchange rate of $1.69 to the pound sterling).

The move underlines the incompatibility between music industry entrepreneurs and the world of finance and stockholders. In Webbey’s case, it also signals his unwillingness to continue bearing the solitary burden of writing blockbuster musicals in his capacity as the only money-spinning asset of Really Useful.

The £311 million is the cost to Webbey of buying Really Useful stock he does not already own, and he is funding the exercise, less repayment of the £85 million loan from Coutts, the up-market private banking arm of the National Westminster Bank also used by the Royal Family.

Webbey has declared himself “bored” with the London’s financial atmosphere and the necessity of acquitting the Stock Exchange and his stockholders with every day-to-day facet of his activities.

He already controls more than 52% of the RUG stock, comprising his own 32% stake and a 14.4% slice owned by Robert Maxwell, the publishing magnate. Although selling to Webbey, Coke-bottle magnate John Bower, wishes to maintain a business association with the RUG specifically with a view to promoting the composer’s works, he wishes to remain somewhat independent of the music business. A piquant side issue to this is Maxwell’s pending lawsuit against Aurum Press, the RUG’s publishing subsidiary, and Tom Bower, author of a biography of Maxwell published by Aurum.

Wainwright, Lloyd’s sole representative in the public arena, presented as a fait accompli, has not pleased some of the nonexecutive RUG directors, including former arts minister Lord Gowers and broadcaster Melvyn Bragg. They are commissioning an independent valuation of the company’s principal assets, particularly the copyright worth of Webbey’s works. If the valuation, likely to take a month to complete, reveals that his musicals have been undervalued, RUG minor shareholders might combine to block the ending of the stock market listing.

Webbey has disclosed that he has decided not to renew his RUG songwriting contract, which runs until the end of 1992. He wants to branch out into the film world rather than continue the manufacture of more musicals to sustain the RUG stock price, and he is keen to compose music at a more serious level.

“I don’t think I can go any further in the theater,” he says. “I’ve written an acquittance with Back New. If I don’t produce another really major income source, with ‘Cats’ and some of the long-running shows beginning to die down?”

In its first reported annual results after its 1986 flotation, the RUG made a pretax profit before tax, figures announced in June 1989 showed a rise to $12.5 million, although that result was qualified somewhat by inclusion of property sales.

Webbey is known to be disappointed by the RUG’s failure to diversify beyond songwriting from his musical, John Whitney, who succeeded Brian Brollly as RUG managing director, is interested in involving the company in the film business, including bidding for an independent TV franchise, but this will now depend on Webbey’s views in its newly privatized status.

Copyright Protection Board Established In Malaysia

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia—Frustrated composers and lyricists who have gained little benefit from public performances here can look forward to regular paychecks with the establishment of the Music Authors Copyright Protection Board (MACP), now formally incorporated as a nonprofit organization limited by guarantee.

The new body seeks affiliation with the International Confederation of Societies of Authors & Composers (OIF), which will enable it to administer in Malaysia the entire catalog of copyrighted works, currently estimated at 6 million.

MACP’s bid for international affiliation is supported by 16 members—eight publishing companies (of which five are part of international record companies) and eight local composers who have assigned to the organization the rights to collect public performance fees on their behalf.

Together, the members represent or own the rights to an estimated 80% of all local music published in Malaysia and “almost 100%” of the foreign works published here.

The MACP board comprises 10 directors, of which four are publishers, four composers, and two foreign representatives—Kiyohko Endo (JASC, NYC) and Robert Abraham (PRC).

To help MACP set up, CISAC has provided an interest-free loan of $75,000 over three years. Publisher members have pledged matching financial backup. MACP is currently working on its workbounds, new tariff rates for public performances here.

Says P.S. Beh, MACP director and managing director of EMAL Music, “Establishments which use music primarily to generate revenue will be subjected to higher rates.”

MACP will make initial applications for registration in the U.K., Malaysia, and the U.S.

Pirate Vids Take Dip In Japan

MPAA Finds Fewer In Rental Stores

BY SHIG FUJITA

TOKYO—A marked reduction in the number of video rental outlets handling pirated product has been revealed by a report compiled by the Japanese office of the Motion Picture Assn. of America. Only 380 rental stores, or 14% of the 3,539 businesses checked, were found to have any counterfeit video stock on their shelves during 1989. This compares with 35% in 1988 and 51% in 1987.

The MPAA report adds that of the 980 stores at fault, 289 are now stocking strictly legitimate videotapes. But the association found that 92 of the 90 hotels checked were illegally screening non-Japanese movies.

While acknowledging the improvement in the rental sector, the MPAA says the situation is still not an optimistic one. It estimates that 5.6 million pirated videotapes are in circulation throughout Japan, and it will continue its anti-piracy activities aimed at eradicating them.

The MPAA gives three reasons for the reduction in pirate product at rental outlets: regular checks by the association and other organizations covering 10,000 stores; a greater awareness of copyright law; and stronger police clampdowns as a result of a 1988 revision of the law so that mere possession of pirated videotapes is now a criminal offense.

A total of 1,313,993 pirated videotapes were surrendered or confiscated during 1989, compared with 201,101 in 1988 and 230,436 in 1987. Last year the police also seized 224 video recording decks and 98 monit\ors from 85 outlets around the country.

JUNO AWARD NOMINATIONS

(Continued from page 74)

• Most promising female vocalist: Annette Ducharme, Mitou, Alannah Myles, Mary Margaret O’Hara, Anita Ferras.

• Most promising male vocalist: Neil James Harnett, Daniel Lanois, Ray Lyell, Roch Voisine, Rufus Wainwright.

• Most promising group: Brighton Rock, Indio, Paradox, Sons Of Freeom, the Tragically Hip.

• Composer: Greg Keelor & Jim Cuddy, Luba, Eddie Schwartz, Jim Vallance, David Tyson & Christopher Ward.

• Director: Bruce Baird; Daniel Lanois; Bob Rock; Neil Peart, Geddy Lee, and Alex Lifeson; David Tyson.

• Recording engineer: Jean Claude Beaudoin, Lenny DeRose, Kevin Doyle, John Nelsen, Rick Starks, Michael Phillips-Watts.

• Album design: Jamie Bennett, Robert LLeBeuf and J.W. Stewart, Mary Margaret O’Hara, Hugh Syme.


• Classical album (solo or chamber ensemble): “Beethoven: The Complete Quartets,” Orford String Quartet.


• Classical album (large ensemble or soloist with large ensemble): “Boccherini Cello Concerti,” Tafelmusik Baroque Orches-

• “Fete a la Francaise,” Montreal Symphony Orchestra, Claude Doutat conducting; “Gershwin Rhapsody In Blue, An American In Paris,” Montreol Symphony Orchestra, Claude Doutat conducting; “Ludwig van Beethoven,” Leslie Norm-

• “Haydn Symphonies Nos. 1 and 5,” National Arts Centre Orches-

• “Gabriel Chmura conducting; “Prometheus: Symphony No. 5,” Montreal Symphony Orchestra, Charles Dutoit conducting.


KIRK LAPORTE
### United Kingdom

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The team that gave the world the hugely successful "Les Miserables" has triumphed again with this Vietnam War musical saga. The production, which opened in London last September, is due in the U.S. early next year. Meanwhile, the Alain Boublil/Robert Maltby Jr.-Claude-Michel Schönberg score is here now. Its contemporary lyricism is largely informed by the exhilarating "Sun And Moon." Big old-time charters are rare these days, but count on this one to do the trick.

DING BOONE
Dark At The End Of The Tunnel
[21x390]Maestro
Earth Moving
Virgin

Mike Aker

West Coast fave once again tries to spread the main westward with its first album of new material in three years. While the emphasis is more on album rock than partying, there's still plenty of funk here. And in the hiatus, Elfman and company lost none of their knack for combining with some of the most textured, atmospheric, hypnotic yet catchy tunes around. Top cuts are the titles "When The Lights Go Out," "Skin," and the positively Bono-esque "Glory"

MOUNTAIN REVIEW

NEW AND NOTEWORTHY

LISA STANSFIELD
All Around
[21x390]Maestro
Ian Darby
Andy Morris, Coldcut

Former Blue Zone U.K. thrash has made quite a splash in her native England with her blend of retro-disco, dance, and R&B tunes. From the Soul II Soul leanings of "Mighty Love" and "Watch You Want It," to the Gloria Gaynor-esque "Live Together," Stansfield shows just what powerful potential she has. As if any further proof were needed, first single "All Around The World" is already top 40 and moving upward.

THE BLACK CROWES
Shake Your Moneymaker
[21x390]Maestro
Georgia Russel
Def American 24578

Atlantic rock's rollin' quintet kicks ass to the moon on brilliant debut. Augmented by master keyboardist Chuck Leavell, band shows off a swinging Stones-inspired sound overlaid with mature Steve Marriott vocals, searing Dickey Betts guitar, and Hohner, dark-hued songs like leadoff "Jealous Again" and "Twice As Hard," plus "No Stranger Than You," the latter so intense, prove that outfit isn't just a Mick's/Kent rip-off. One of the most convincing and exciting debuts in recent memory, this should go all the way commercially.

REJOICE
Let's Start Again
[21x390]Maestro
Values

While current single, a cover of the Backtrack Band's "I Found Love," gained deserved attention, full-length debut reveals a set of songs that originally, as well as a dynamic reworking of the range and charisma necessary to challenge established southern like Luther Vandross and Freddie Jackson for chart domination. Future singles prospects overlook, although a slamming collaboration with rapper Chubb Rock on "Come And Get Your Lovin'" deserves to be noted.

NELS LAM DOKY
DRUMMER
Maestro
Nels Lam Doky
Mantra 7510

Danish pianist/composer releases a swinging, highly enjoyable (and chartworthy) debut with terms with memorable themes and excellent perfroming—assisted by top-notch sidemen Randy Brecker, Bob Berg, and John Stowell. With his bassist/brother Christian at his side, Nels can deliver both a solid track, the soloatically "Paved," the on-target, up-tempo "That's It," and the funky impressions of "Dearest You." In a mellower tone, stiches out with the gorgeous, gospel-flavored "Loveliness" and the sweetest take "This Is All I Ask."

SIMON AND GARFUNKEL
Collected Works
[21x390]Maestro
Tennant / Cleaver

On the heels of the duo's induction into the Rock and Roll Hall of Fame last month, Columbia has remastered the pair's five studio albums. It's a complete collection of their entire brief and introspective that includes two different versions of the "Jeweled Silence" and "Mrs. Robinson" from the "Graduate." Though the 2xCD/2xLP (no bonus disc) is in printing, it could have been infinitely more so if there were some interesting or revelatory bonus tracks that make similar projects so interesting (only lyrics are given). Its second, and more significant, disappointment is the disturbingly low mix on several of the songs.

HANK CRAWFORD/JIMMY McGRUFF
On The Blue Side
[21x390]Maestro
Paul Porter
Virgin

Two well-weathered seasoned vets stretch out in a tasty, (blue, and utterly baseline) quartet session, the results are plain—alPokemon's in tart and tangy, and McGruff, as ever, organically funky. Highlights of a relaxed set are their soulful take on "Gee Baby, Ain't I Got You Too," as well as the bluesy "Take Me for Fun," Jackson’s hit "Any Day Now," Billy "The Glory Of Love," and Leslie "I Met The King of Swing" with Symphony Sd.

COUNTRY

GIRLS Next Door
How Do You Know
[21x390]Maestro
Nelson Lachina
Atlantic

This album goes a long way toward erasing the white-bread reputation this band earned on a former label. While there's more bite than usual, sweet harmonies, the material here is generally more approachable, but not memorable, as in "How Can They Cheat This Kinging" and "Wanna Get Back."

THE WHITSTEN BROTHERS
Old Time Duets
[21x390]Maestro
Whitwhitt Bros., Rounder

Hearing a wondrously sublime album like being in the living room with the Delmore's, the Blue Sky Boys, the Monroe's, and the Louvin's and having all of them taking turns at upstaging the angels.

CLASSICAL

VAUGHAN WILLIAMS, SIMONITA ANTARTICA
Symphony No. 7, Toward The Unknown Region
London Symphony Orchestra, Thomas Dallmeier

Developed from an earlier soundtrack, the symphony creates the illusion of vast spaces and profound forces, keeping under artistic tenu some effective moments, notably the swirling, concertante phrases, and organ, and choral join the large orchestra in sonic challenges that are intriguing enough to have some distinction. The early choral piece, a setting of a poem by Walt Whitman, will hit the hands of seasoned vets, some novices quite the pinnacle of this entry, with both violinist and pianist on the same emotional wavelength. "Regapri" is a reasonable if somewhat overshadowed companion.

SPOTLIGHT: Predicted to hit top 10 on its proper genre's chart to earn platinum certification. ASK NOT WHAT YOU CAN DO FOR YOUR COUNTRY: Highlights new and developing acts worthy of attention and other notables. PICKS (2): New releases predicted to hit the charts. CRITIC'S CHOICE (2): New releases, regardless of potential chart action, which the reviewer highly recommends because of their intrinsic qualities. As all commercially available in the U.S. are eligible, send complete copies to Merline Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9170 Wente Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, 49 Music Square W., Nashville, Tenn. 37203.
**POP**

**TINA**

Certified gold hit, “Love Song,” Geffen

**COUNTRY**

**RUDY CROWELL**

If Looks Could Kill (3:25)

**MAURICE & DA POSE FEATURING KEITH FLUIT**

All Because Of You (4:32)

**DANIELLE HOLT**

Sensuous & R&B-flavored club release available previously on import

**MAURICE & DA POSE FEATURING KEITH FLUIT**

All Because Of You (4:32)

**DANIELLE HOLT**

Sensuous & R&B-flavored club release available previously on import

**RAP**

**ABOVE THE LAW**

Murder Rap (1:14)

**RICKY THE RUGGED ONE**

Money Talks (1:29)

**JOSHUA BOWIE**

I’m In Love (1:29)

**Benoit Pohorecky**

Floyd’s Guitar (2:40)

**2 RUBIN**

Barbados (1:29)

**NEW AND NOTeworthy**

Highlights new and developing acts worthy of attention.

**Cassette**

Vinyl or CD singles equally appropriate for focus and are listed 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.
Kane Is Able. Geffen Records president Ed Rosenblatt, center, congratulates former Alice Cooper guitarist Kane Roberts, second from left, on his signing to Geffen. Roberts will enter the studio soon to begin work on an album, with producer Desmond Child at the helm. Shown, from left, are Michael Alago, A&R representative, Geffen; Roberts; Rosenblatt; and Shep Gordon and Daniel Markus of Alive Enterprises, Roberts' management.

Sharp And Dangerous. Members of EMI recording group Roxette happily accept platinum records for the album "Look Sharp!", which has spawned the No. 1 singles "The Look" and "Listen To Your Heart" and the current top 5 hit "Dangerous." Shown, from left, are Gerry Griffith, senior VP of A&R, EMI; Jack Satter, VP of promotion, EMI; Robert Smith, VP of marketing, EMI; Per Gessie, Roxette; Sia Lica, president/CEO, EMI; Herbie Herbert, manager, Roxette; Marie Fredricksson, Roxette; and Ron Urban, executive VP, EMI.

Hay Day. Colin Hay, founder and leader of Men At Work, celebrates the release of the Colin Hay Band's first album for MCA Records, "Wayfaring Sons." Pictured, from left, are Steven Machat, manager; Richard Palmese, executive VP/GM, MCA Records; Al Teller, chairman, MCA Music Entertainment Group; Hay; Brian Avnet, manager; and Denny Diante, VP of A&R, MCA Records.

Rap Crusaders. Rap group Transformation Crusade signs to the Benson label, becoming the label's first rap act. The group is involved in street evangelism and informal performances in inner-city areas, in addition to organized concerts. Transformation Crusade's self-titled debut album is due out this month. Shown in the back row, from left, are Jerry Park, GM, the Benson Co., and A&R directors Andy Ivey and Ken Penrell. In the front row, from left, are Chala Williamsen, Daryl Fitzgerald, and Kathy and Andre Sims, Transformation Crusade.

Cool School. NARAS president Michael Greene, fourth from left, brings the Recording Academy's ongoing Grammy In The Schools program to the International Assn. of Jazz Educators 17th Annual International Conference in New Orleans. The program allows music professionals and recording executives to explain their part of the music industry to high school students, college students, and music educators. As part of the program, the recording academy hosted a panel on "Jazz And The Recording Industry" and a film and TV scoring workshop at the four-day conference. Shown, from left, are Ron Beigan, NARAS; Herb Wong, International Assn. of Jazz Educators; recording artist Maynard Ferguson; Greene; Dr. George Butler, CBS Records; Jim Exxon, Entertainment Talent; recording artist Lew Soloff; and recording artist Clark Terry.
**EMI In Partnership Talks With Hungarian Record Co.**

This story was prepared by Hugh Fielder in London and Ken Terry in New York.

**LONDON—Hungarian, the Hun-
garian state record company, is try-
ing to form a joint venture or part-
nership deal with a Western label, and EMI Music appears to be close
to finalizing such a pact with Hun-
garoton.

Walter Cutting, EMI managing di-
rector for Central Europe, says his
company has been talking to Hungar-
oton since October, following an agree-
ment that A.B.C. Music joined adds that other companies, includ-
ing WEA, have also held discus-
sions with Hungaroton.

EMI, which is considered the for-
terunner because of its long-
standing links with Hungarian,
has decided to comment on specu-
lation that letters of intent have
been exchanged prior to final nego-
tiations.

Nevertheless, Guy Marriott, se-
nior VP and general counsel for
EMI Worldwide, says the negotia-
tions are still ongoing.

"Everybody knows about the lack
of balance of ASCAP's radio and TV
logging system in the U.S.A. Europe-
ans, who have a trading system, are
overhead by bringing their monitor-
ing down to the American level. But,
by doing so, they would infringe al-
most every country's 's one's 's

**SOUTH II SOUL GETS & SOUL TRAIN NODS**

(Continued from page 8)

**EUROPEAN SOCIETIES REACT TO MESSINGER REMARKS**

(Continued from page 6)

their American principles!" 

Sketchy declares that, during
more than a decade as senior vice
chairman of GEMA, he has never ob-
served any unfair treatment of for-
eign rights owners. He has a for-
thright rejoinder to Messinger's allega-
tion of high overheads.

"Everybody knows about the lack
of balance of ASCAP's radio and TV
logging system in the U.S.A. Europe-
ans, who have a trading system, are
overhead by bringing their monitor-
ing down to the American level. But,
by doing so, they would infringe al-
most every country's "our's "s one's "s

**POLYGRAM SAYS TO MAKE MAJOR ROSTER CUTS**

(Continued from page 1)

PolyGram has had license deals
with VEB in the past, says Gra-
matke, but the latest developments
reflect Centrum's move to deal di-
rectly with West German suppliers.
"It was their decision to free them-
selves from the state trading organi-
ization. There's no strategic attempt
at all to part to break [that] system
up.

Concurrently, PolyGram is open-
ing negotiations with VEB for a deal to
East Ger-
lin. One staffer will be an A&R scout
and link to East Germany's creative
community. The other will explore
business opportunities. Both are
East German.

**Assistance in preparing this story
was provided by Wolfgang Spehr in
Hamburg, West Germany.**
The critics have been blown to

SMITHEREENS

"As delicious an album as you will hear in this or any other year. ★★★★ ★
—Parke Puterbaugh, Rolling Stone"

"The Smithereens will be hard pressed to make a better album than this one. The band's '60s-going-on-'90s music sounding fresher than ever...When this sort of music was called 'power pop' it rarely had the staying power of the Smithereens."
—Don McLeese, Chicago Sun-Times

“One of the most exciting, creative bands on the pop music scene.”
—Hugh Wyatt, New York Daily News

“Nobody does Beatlesque melancholy better than this band.”
—J.D. Considine, Musician Magazine

"An absolute Breakout Record! Capitol's patience and persistence is paying off in a big way at Camelot."
—Lew Garrett, VP Purchasing, Camelot

“A well-deserved Top 50 Debut leaping to #25. The First Real Breakout of The 90s for Transworld Music.”
—Dave Roy, Sr. Buyer Transworld

“Ranks with the best of the British Invasion era...one of the great bands of our time.”
—Bob Bell, Wherehouse Records

"Researching well, showing the potential to explode."
—Steve Hoffman, Pirate Radio

“Straight-ahead Rock & Roller that will fry your phones.”
—Mark Cruz, KXXR

“Call out across the board. Male, female, all ages.”
—Tim Smith, KMYZ

"Top ten selling album for the past 3 weeks. Smash."  
—Kevin Chase, KMOK

“Good requests and sales. A Top 40 hit record.”
—John Travis, OK95

© 1990 Enigma Records, Inc

Watch for The Smithereens Capitol Punishment Tour on the road now.

Produced by Ed Stasium
Management: Freddy Dobds & Burt Steh for The DeMann Entertainment Company

5 REASONS WHY NOTHING IS STRONGER THAN DIRT!

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL
Nitty Gritty Dirt Band LP “Will The Circle Be Unbroken, Vol. II”

BEST COUNTRY VOCAL COLLABORATION
Nitty Gritty Dirt Band with Johnny Cash, Roy Acuff, Ricky Skaggs,
Levon Helm & Emmylou Harris, “Will The Circle Be Unbroken”

BEST COUNTRY VOCAL COLLABORATION
Chris Hillman & Roger McGuinn, “You Ain’t Going Nowhere”
from “Will The Circle Be Unbroken, Vol. II”

BEST COUNTRY INSTRUMENTAL PERFORMANCE
Randy Scruggs, “Amazing Grace” from “Will The Circle Be Unbroken, Vol. II”

BEST BLUEGRASS RECORDING
The Nitty Gritty Dirt Band & Bruce Hornsby, “The Valley Road”

THE NITTY GRITTY DIRT BAND’S
“WILL THE CIRCLE BE UNBROKEN VOL. II”

FIVE GRAMMY NOMINATIONS
NOW ON MCA RECORDS!

Produced by Randy Scruggs &
The Nitty Gritty Dirt Band
Executive Producer: Chuck Morris
Management: Chuck Morris Entertainment
UVL2-12500

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<table>
<thead>
<tr>
<th>WEEK LST BBR</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL (&amp; LIST PRICE)*</th>
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<tr>
<td>3/10 135</td>
<td>JULIA FORDHAM</td>
<td>VANG 325 (9.98) (CD)</td>
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<tr>
<td>3/9 110</td>
<td>GUNS N' ROSES*</td>
<td>Geffen 341</td>
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<tr>
<td>3/10 105</td>
<td>KIX*</td>
<td>Atlantic 877</td>
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<td>Mercury 839</td>
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<td>VOODOO</td>
<td>MCA-4636</td>
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<td>3/10 105</td>
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<td>500 (9.98)</td>
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<td>3/10 105</td>
<td>RESTLESS HEART</td>
<td>A &amp; M 9460 (9.98)</td>
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<td>3/10 124</td>
<td>GARY</td>
<td>Capitol 2010 (9.98)</td>
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<tr>
<td>3/10 127</td>
<td>TINA MCKINLEY</td>
<td>Columbia 1231 (9.98)</td>
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<td>THE COVER GIRLS</td>
<td>Capitol 9400 (9.98)</td>
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<td>EASY E*</td>
<td>E &amp; M/REPRISE 94-6085 (9.98)</td>
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</tr>
</tbody>
</table>

**NOTE:** Titles in bold indicate new releases.
**FLA. JUDGE BANS 2 LIVE CREW SET FROM BINS**

(Continued from page 5)

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.

**FEBRUARY**

Feb. 15-17, Gavin Seminar, West St. Francis on Union Square, San Francisco. 415-646-1990. Feb. 15-18, Concert Touring In The 1990s: 10th Annual Performance Summit Conference, presented by Performance magazine, Radisson Plaza Sport, Palm Beach, Fla., 817-338-9444.

Feb. 21, 22nd Annual Grammy Awards, presented by the National Academy of Recording Arts and Sciences, the Shrine Auditorium, Los Angeles. 213-849-1113.

Feb. 21-24, Pullman Programming/Management Conference, Santa Monica Beach Hotel, Santa Monica, Calif. Currie Host, 413-486-4506.


Feb. 25, Music Video Into The 90's, presented by the Nashville chapter of NARAS, Vanderbilt Plaza Hotel, Nashville. 615-235-6777.

Feb. 27, VDC Video Expo, John Ascuaga's Nugget Hotel & Convention Center, Sparks, Nev. Donna Knoehn, 659-569-4500.


**MARCH**


March 5-7, Great Southern Video Show, presented by Hampton International Communications, Marriott Marquis, Atlanta, Dwn. Block, 412-682-7220.

March 10-12, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 508-596-5500.


March 13-17, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.


March 14-19, South By Southwest Music and Media Conference, hosted by the Austin Chronicle and BMM, Hyatt Regency, Austin, Texas. 512-477-7979.


March 15-17, The Record's Music Canada Conference And Awards, Royal York, Toronto. 416-533-9457.

March 17, 12th Annual Bay Area Music Awards, San Francisco Civic Auditorium, San Francisco. 415-864-2333.


**CALENDAR**

**MARKET ACTION BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

![Stock Chart](chart.png)

**LIFELINES**

**BIRTHS**

Boy, Emmett Lindsley, to David Rensin and Suzie Peterson, Jan. 20 in Los Angeles. She is VP of production/method at RCA Music Video. RCA Music Video.

Boy, Andrew Mark, to Fred and Joanne Lindsley, March 7 in New York. Their daughter's name is Ashley. She is a 5-month-old baby girl. The couple is from Ridgefield, Conn. They have lived in New York City for the past three years. He is a 28-year-old lawyer. She is a 26-year-old attorney. They have no children. The couple has been together for five years. They were married in September 2000. The couple lives in a two-bedroom apartment in Brooklyn. She is a Democrat. He is a Republican.

Boy, Anthony Jack, to Charlie and Vic Petri, March 5 in New York. Their daughter's name is Ashley. She is a 5-month-old baby girl. The couple is from Ridgefield, Conn. They have lived in New York City for the past three years. He is a 28-year-old lawyer. She is a 26-year-old attorney. They have no children. The couple has been together for five years. They were married in September 2000. The couple lives in a two-bedroom apartment in Brooklyn. She is a Democrat. He is a Republican.

Boy, Daizy Harrison, to Mark Wenner and Lyndie White-Wenner, Jan. 31 in Los Angeles. She is a drummer and studio musician. She is a songwriter for PolyGram/Island Records.

Girl, Hallie Bess, to Michael and Julie Greifer Swider, Feb. 2 in New York. She is assistant general counsel for PolyGram Records.

Boy, Levi Blue, to Paul and Lori Lapping, Feb. 2 in Emporia, Kan. He is a 5-month-old baby boy. He was born to his parents, Paul Lapping and Lori Lapping. They have been together for six years. They live in Emporia, Kan. They are both married. They have two children. They are not related to any public figures. Their relationship is private. They live in Emporia, Kan.

Girl, Jacqueline Lee, to Don and Patricia McLean, Feb. 4 in New York. She is a Capitol Records recording artist.

Boy, Joseph, to Bobby and Vicki Z, Feb. 5 in Minneapolis. He is a re-

**FOR THE RECORD**

Contrary to a story in the Feb. 10 issue of Billboard, Investment Canada is reviewing formal applications by PolyGram Inc. Canada for the takeovers of both A&M Records of Canada Ltd. and Island Records Canada Ltd.

Investment Canada, the federal agency that reviews foreign direct investment and acquisitions, confirms that it is reviewing the proposed deals. But the agency cannot say whether or not the reviews will be completed. Initially, PolyGram filed a simple notice of its intention to acquire both with Investment Canada. PolyGram was then asked to file a formal application, which the agency agreed to accept.

The agency has said that it is reviewing the applications because the Canadian government requires greater scrutiny of takeovers that involve a cultural industry. Investment Canada official Peter Caskey said that in the case of the A&M takeover, PolyGram never filed a simple notification until after the agency had reviewed the formal application and found it to be satisfactory.

Two articles in the Jan. 27 issue of Billboard on the proposed takeovers of PolyGram by Sony Entertainment and Empower Canada, a subsidiary of The Times of London, stated that shares of The Handleman Co. had not changed in value from the end of 1988 to the end of 1989. They closed at $21.125 each on Dec. 30, 1988, and at $21 on Dec. 29, 1989. But the figure was misleading because it does not take into account a 3-for-2 stock split. The Handleman shares actually appreciated 49.14% last year.
controls, however, the format was relatively static, going 54.3-54.6. Even that news is a little disappointing considering that top 40 had a major
younger-demo event this fall in the New Kids On The Block-mania that saw
many stations playing two or three New Kids cuts at a time as the
book began. Whatever its effect on
adults, New Kids-mania apparently did not pump up teen listening enough to offset the format's other
problems.

In dayparts, top 40's news is a little
more mixed. In nights, the format is
up 18.1-19.4. In mornings, it is stable at
a 13.8 share. But in middays, the
current battleground daypart, there is
a sharp drop (15.11.6), as well as a
smaller, but significant, one in after-
noons (16.4-15.7).

The night gain is essentially a re-
bound from the summer, when top 40
was off 19.9-18.1 in what is tradition-
ally its best daypart. That, along with
the midday drop, indicates that teen
listening—some of which generally
shifts from nights to middays during
summer vacation—was again redis-
tributed.

But the midday drop is more than
twice the midday gain top 40 saw
during the summer. In fact, although it
hadn't happened the same way in any
one daypart, top 40 has lost an aver-
age of one and a half shares in morn-
ings, middays, and afternoons com-
pared to six months ago.

URBAN'S WHIP APPEAL

Urban moves have been smaller and
steadier in the last six months. While its numbers are not large
enough to explain all of top 40's losses—and, indeed, many of the top
79 markets included here do not have full-fledged urban stations—it is a
natural share for many of the demo-
graphics in which top 40 is having
trouble.

Urban was up in all major demo-
graphics including teens (17.1-18.1),
18-34 (11.0-11.7), 25-49 (8.5-9.2), 25-54
(8.1-8.5), and even 35-64 (5.7-6.0). In
mornings, where it had not risen over
the summer, it was up 7.3-7.7 at last fall.
In afternoons and nights, urban rose
7.8-4.1 and 11.9-13.5, respectively.

The only daypart where urban was
off slightly was middays, where it went
6.7-6.8. Again, that might suggest
the teen redistribution would have been
matter for the current diary, but urban's gains at night were also
in 18-34 (18.3-17.5), 25-49 (15.9-14.1),
and 35-64 (7.8-6.8).

Traditionally, urban has faced a lot
of the same problems as top 40. It is
doubtful too much as an office format. It has, in the past, de-
clined in the fall, when teen listening
dropped off. And urban PDs have been
complaining about black sam-
ing for as long as the current diary
was even an issue for most top 40
PDs.

But urban did get a present from
 Arbitron this fall that many other
formats did not receive. Although Ar-
bitron itself tends to downplay the
impacts of teen reweighting, other
researchers think it significa-
cant that the value of ethnic diaries
increased this fall. And since the
black and Hispanic percentage of
the population continues to rise, autumn
can continue to be good quarters
for the format.

(model reweighting was also
felt by Spanish-language stations
this fall. Although their growth is
more modest across the last six
months—3.3-4.3-7—the growth is
steady and takes place across the
mid-adult demos. Spanish is up 3.0-3.9
18-34, 3.6-4.3 25-49, and 3.7-4.4 25-54,
putting that demo ahead of the tradi-
tional 35-64 area, where it goes 4.6-4.1.)

MUST BE THE MUSIC?

After a fairly promising summer,
top 40 PDs were relatively unhappy about
the music available to them
during the fall, with many saying that
there were very few records
both and adults liked, except
ballads (Billboard, Feb. 3).

To an extent, urban PDs had the
same complaints. During the fall, the
midtempo soul II soul-type groove
tended to supplant the "new jack
ing" records that had been so
viral in the format for the past 6-
9 months. With the exception of Ja-
net Jackson's singles, most of the for-
mat's major records were either mid-
or down-tempo.

But where too many ballads on top
40 tend to violate listeners' expecta-
tions of the format, they may not
have been a problem on urban, which is
historically more "slow jam"-ori-
ted. Certainly, urban's adult num-
bers might reflect some of the artists with major adult-oriented fall re-
leases last year, among them Misty
Regina Belle, Stephanie Mills, the Is-
ley Brothers, and, most notably,
Babyface, whose "Whip Appeal" and
"Soon As I Get Home" were the for-
mat's two ubiquitous songs during the
fall, and were not on top 40 com-
petitors at the time.

On the other hand, having a strong
fall product schedule did seem to
do nothing to change the
the product, they had new music avail-
able during the fall from their super-
stars—Rolling Stones, Billy Joel,
Phil Collins, Eric Clapton, Aerosmith,
and, on an ongoing basis, from Tom
Petty and Don Henley. Despite this,
mainstream rockers are off 9.0-8.7-8.6
and, on the last six months, while classic rock stations are off
5.2-5.5-5.3.

Classic rock stations seemed to
get a boost from the glut of reunion
tours last summer, picking up a few
tenths in each demo while main-
stream rockers lost an equivalent
amount. You could see those people
going away from classic rock in the
fall—the 4.6, 25-49 (6.2-5.3-6.1), 25-54
(4.6-4.2), or men 18-18 (6.5-5.6-5.5),
but you could not see them going to mainstream rockers, which were
static or down slightly in the same de-
motions.

ADULT FORMATS: BACK TO NORMAL

During the summer, increased teen
midday listening tended to create
only the slightest disturbance in AC's
current numbers during that daypart. In the fall, these went back to normal for
AC in middays (16.8-15.9-17). That
boost offset drops at night (14.6-13.8)
and in afternoons (17.2-16.9).

Interestingly, AC's demos were rela-
tively static in all age cells, except
65-69, where it was up 20.3-20.7. That
could reflect the ongoing easy-listen-
ing-to-soft-AC defections during the
fall, or Arbitron's population reweighting (which also took place in
the fall, and which will also tend to
give more emphasis to older demo di-
aries as the aging of America kicks
in.)

There was similar good news for
easy listening. Down 0.8-6.4 in the
summer, easy's slide halted in the fall
at 6.5 12-Plus. The bulk of its rise
(Continued on page 90)
We've Got To Take A Stand Now That We're In Demand.
We're A Million Singles Strong On Pump Up The Jam.

Technotronic

So Party All Night, Cut The Fight, And You Just Might... Get Up!

The Fresh New Single And Video From Technotronic's Instant—Gold Debut Album,
Pump Up The Jam.

Technotronic Is: Jo Bogaert, Ya Kid K. and MC Eric.
Produced By Jo Bogaert
U.S. Representation—SBK Management

*Before The Night Is Over

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APPEARING ON SATURDAY NIGHT LIVE, FEB. 24TH!

P A U L A A B D U L S “OPPOSITES ATTRACT” (Virgin) holds at No. 1 for a third week as “Escapade” by Janet Jackson (A&M) falls just short of dislodging it, despite tremendous point gains. With “Opposites” beginning to lose points, “Escapade” seems a shoo-in for No. 1 next week. The other bulletted contenders are still far too behind to challenge.

WITH 14 BULLETED RECORDS in the top 20 and 21 in the top 30, the competition is becoming intense at the top of the chart. Several records are squeezed as a result, with only small moves despite strong growth. “Here And Now” by Luther Vandross (Epic) takes a deceptively small two-place jump to No. 27, despite 36 radio adds. Nine stations list the record in their top five, including Q102 Philadelphia (5-4), Kiss 102 Charlotte, N.C. (4-3), KITY San Antonio, Texas (3-2), and Hot 96 Fresno, Calif. (1-1). “Get Up!” by Technotronic (SBK) moves four places to No. 26 despite 20 radio adds and a big gain on the sales side as well.

LAST WEEK’S POWER PICK/AIRPLAY is this week’s Power Pick/Sales. “I Wish It Would Rain Down” by Phil Collins (Atlantic). The single is top five at WNOX Columbia, S.C. (4-4), and KGIL Dallas (7-4). This week’s airplay winner is “I’ll Be Your Everything” by Tommy Page (Sire), last week’s Hot Shot Debut, leaping 13 places to No. 38 on the strength of 54 more radio adds and early top 10 reports from KMPF Memphis (18-9), and KGKL Riverside, Calif. (11-8). Updating the track record for the 153 airplay picks since the feature was introduced, we find that 96% of them went on to hit the top 10, 90% reached the top five, and better than half—59%—hit the No. 1 spot. The airplay pick has proved a better indicator of future chart success than the sales pick, despite the fact that the sales pick is almost always in the 20s while the airplay pick is usually farther down the chart when it wins. It would seem that a one-week sales surge is not as good a predictor as an early surge in airplay points.

THE EIGHT NEW-ONS include a strong debut at No. 69 for Seduction’s “Heartbeat” (Vendetta), the follow-up to its No. 2 hit “Two To Make It Right.” Early action is strong for this cover of Taana Gardner’s huge club hit of the early ‘80s, which never charted on the Hot 100. The new version is breaking out of New York (22-16 at Hot 37) and Sacramento, Calif. (28-20 at FM102). “Heartbeat” is on 40 reporting stations so far, but enters right behind three records—“Without You” by Motley Crue, “Blue Sky Mine” by Midnight Oil, and “True Blue Love” by Lou Gramm—with, respectively, 75, 87, and 92 stations reporting airplay. Since sales points are not yet a factor, “Heartbeat’s” debut is aided by being on more of the heavily weighted major-market stations. Also debuting this week are two groups making their first appearance on the Hot 100: Los Angeles-based rock quintet Faster Pussycat enters at No. 89 with “House Of Pain” (Elektra), already No. 11 at KQLZ Los Angeles and New York group Mantronik, led by Curtis Mantronik from Jamaica, enters at No. 91 with “Got To Have Your Love” (Capitol), already jumping 14-11 at both 184 Honolulu and KMLE San Francisco.

HOT 100 SINGLES ACTION
RADIO MOST ADDED

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<tr>
<th>Platinum Plinth</th>
<th>Gold Adds</th>
<th>Silver Platin - Gold</th>
<th>Bronze/Silver</th>
<th>Total Add</th>
<th>Total On</th>
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<tbody>
<tr>
<td>WITHOUT YOU</td>
<td>Motley Crue/Elektra</td>
<td>5</td>
<td>7</td>
<td>56</td>
<td>64</td>
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<tr>
<td>I’LL BE YOUR EVERYTHING</td>
<td>Tommy Page Sire</td>
<td>6</td>
<td>6</td>
<td>42</td>
<td>54</td>
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<tr>
<td>TRUE BLUE LOVE</td>
<td>Lou Gramm/Atlantic</td>
<td>1</td>
<td>3</td>
<td>41</td>
<td>45</td>
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<td>THE HEART OF THE MATTER</td>
<td>Don Henley/Atlantic</td>
<td>1</td>
<td>6</td>
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<td>DON’T WANNA FALL IN LOVE</td>
<td>Jodeci/Winemaker Bros</td>
<td>4</td>
<td>7</td>
<td>28</td>
<td>39</td>
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<tr>
<td>HERE AND NOW</td>
<td>Luther Vandross/Epic</td>
<td>1</td>
<td>5</td>
<td>30</td>
<td>36</td>
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<tr>
<td>BLUE SKY MINE</td>
<td>Midnight Oil/Columbia</td>
<td>1</td>
<td>3</td>
<td>24</td>
<td>28</td>
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<td>A FACE IN THE CROWD</td>
<td>Tom Petty/New</td>
<td>0</td>
<td>3</td>
<td>24</td>
<td>27</td>
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<td>YOU’RE THE ONLY WOMAN</td>
<td>The Brat Pack/Intesita</td>
<td>3</td>
<td>5</td>
<td>17</td>
<td>25</td>
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<td>HEARTBEAT</td>
<td>Seduction/Vendetta</td>
<td>7</td>
<td>4</td>
<td>11</td>
<td>22</td>
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</table>

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.
they're putting audio in all their video stores," says Bergman. "They will be up around 400 audio and video stores in the U.S. by the end of next year."

While conceding that the music has to be strong to sell, Bergman observes that the Super Club tie-in will at least assure it a strong retail presence in the company's Record Bar and Turtle's stores.

"My strength is as a coordinator," Bergman continues. "I'm trying to keep the network running, but that's for a long time. And I think I've got some ideas about marketing that maybe are not completely apparent to some other folks."

Bergman, who will be president and CEO of Jordan, headed City Lights Records' CBSdistribution bel, in the late '70s and later, over saw the Record-bar-associated label Dolphin.

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THW, HBO GET BIG OSCAR BOOST
(Continued from page 5)

HBO Video also released a statement after the nominations were announced here Feb. 14, saying "My Left Foot," will soon be released by HBO Video. No street date was given.

Warrner Bros. "Driving Miss Daisy," Universal's "Born On The Fourth Of July"—with nine and eight nominations, respectively—lead the field in Oscar nominations.

Both films were nominated for best picture, along with Universal's "Field Of Dreams," due on video March 8. The Oscars will be presented here June 6 by the Academy of Motion Picture Arts and Sciences.


---

Oscar Honors Songsmiths

LOS ANGELES—Veteran composer John Williams, who has earned two 1989 Academy Award nominations for his original scores for "Born On The Fourth Of July," and "Indians In The Last Crusade."


Nominations for best original song went to "After All" from "Chances Are," "Medicine Man" (Snow, lyrics by Dean Pitchford), "The Girl Who Used To Be Me" (Novice-Viizion, lyrics by Marvin Hamlish, lyrics by Alan and Marilyn Bergman), "I Love To See You Smile" from "Field Of Dreams," and "Bohemian Rhapsody" (Robbie Jones, lyrics by Randy Newman), and "Kiss The Girl" and "Under The Sea," both from "The Little Mermaid" (music by Alan Menken; lyrics by Howard Ashman).

---

ABC RADIO TOPS FALL ’89 RADARS
(Continued from page 6)

but was off slightly with adult. CBS was up 10.4% with 12-plus listeners, moving the network from eighth to fifth place. Its RadioNetwork, recently renamed Spectrum, also posted gains.

In the battle between the two black networks, the National Black Network continued its decline with persons 12-plus, dropping 14.5%, while its companion Sherman Broadcasting Networks continued to climb, up 5.1%.

The reports are issued twice yearly by Statistical Research Inc. The estimates released in this survey reflect listening levels from November 1988 to October 1988 for more than 5,000 network affiliates. The figures are reported from the 6 a.m.-7 p.m., Monday through Saturday weekday time frame.

ABC and CBS continue to dominate the top 20 network programs, with ABC posting 12 programs in the top 20, and CBS nabbing the other eight spots. The top 10 most-listened-to programs continue to remain virtually unchanged. Paul Harvey’s news and commentary for ABC still hold the top five positions, with CBS's newly aired and Charles Osgood rounding out the top 10.

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Bergman Starts New Record Label
(Continued from page 5)

ally I want to do both."

At the outset, Bergman says, Jordan will use Azoff’s promotion staff but will later create one in-house. The company will use industry producers.

"The biggest thing I bring to [the record business] is that this is a Super Club company," Bergman says. In addition to purchasing the 173-store Record Bar chain, Super Club has in the past year acquired the 119 -store Whole World’s Record & Video company, two home video chains, 21-store Movietime/Alfalfa and 21 -store Video Time Entertainment; Oklahoma City-based video distributor Best Distribution; Automated Video Inc., a Maryland-based operator of video vending machines; and Rhythm And Views, a Garland, Texas, combo superstore.

"They're rapidly becoming one of the major players in audio, because...
Motown Reunion Series
Planned By Quality Label

NEW YORK—A Motown reunion series featuring 106 of the original Motown recording artists will be available on compact disc later this year, beginning in early spring. The CD, which includes all 1972 recordings and is produced by Motown's new Quality label, has been signed off on by Motown's artists and collectors.

Reagan has a long history in the music business. Starting as an indie promoter in southern California and a close friend of Dick Gardner, he worked for Warner Bros. Records in the early 60's, worked for Warner Bros. Records in 1966 and six years later, he became president of the label. After that enterprise washed out, he became VP/CMO, West Coast, for PolyGram, supervising such hit soundtracks as the "Flashdance" album. He worked at Motown Records in 1968 with Barry White, a musical arrangement of the band's "Funkadelic," and later, he contacted Welles, Wilson, and other former Motown artists and proposed recording them. "By the time I got up to six Motown artists, I began taking it seriously," he says.

The entire project cost about $1 million to produce, and so to raise funds for recording, the artists' cost of studio time, and so on. According to regulations by Sony Pictures, owner of Motown's parent, Quality's label, a quality label's foundering worldwide potential. In this month of October, says Quality, "In 1967 with Rolling Stones producer Andrew Loog Oldham, and in 1966, when it was released as the theme of the NBC TV series "Crime Story." It is certainly heard in the Olive Street film "Born On The Fourth Of July." Ken Terry

HISTORIC RECORD PLANT REOPENS AS 321 STUDIOS
(Continued from page 9)

Record Plant was founded by Chrysler Corp. on Feb. 27, 1964, and closed the doors in 1973. The site at 227 W. 44th St. had been a Warner Communications facility for 10 years and, from the site, the studio recorded top and Motown singles. In the early 70s it was owned by Roy Cissar, who continued operations until 1979.

Stone and Kellgren relocated to Los Angeles, where they founded another Record Plant in 1974, and then in 1976, in Chicago, at an auction held by U.S. Marshals, current owner Bob Skye purchased The Plant.

Pen Stevens, who designed Record Plant and moved to 321 Studios, was instrumental in the creation of 321. William Ortega designed the renovation, and Ben Ritzo, owner of the studio, provided an acoustical expertise into the mix room.

Although the interior has been completely renovated, the original Tomc identity studio designs were left virtually intact, with Stevens and Ritzo's remaining intellectual property.

"It's exciting for me to be back and involved with the studio," said a former Oldham, "and it's been a dream come true for me. The studio has been the best place to work."

Kellgren died in 1977, and in 1981, Stone and Kellgren sold their studio to Laurie Neches, a wealthy rock fan. In 1984, the studio was sold to Stan
ty Jacox, who was later killed for tax evasion. Shortly after his death, the studio was sold to an auction held by U.S. Marshals, current owner Bob Skye purchased The Plant.

Stone relocated the L.A. facility and, in 1988, Chrysalis PLC purchased a 50% share of the studio. The remaining 50% was acquired by Chrysalis from Stone last year (Billboard, Aug. 26) and the studio continues operation as Record Plant.

QUALITY RECORDS NAMES RAGAN VP/CMO
(Continued from page 8)

Del Shannon, best known for "Runaway," hit at 55

Shannon's career was sidetracked in the mid-'70s by a protracted bout with alcoholism, but by 1979 he had joined Alcoholics Anonymous and begun cutting an album with avowed fan Tom Petty (who later recruited Shannon to join Petty's group). Shannon's band became "The Shannon Bros. Records," a five-year project that climed to No. 38 on Billboard's Hot 100. Critics praised Shannon's still-vi

DELA SHANNON, best known for "Runaway," hit at 55

Dec. 30, 1934. He leaped into the charts in 1961 with his first single and Motown hit, "Runaway," which was the band's "Funkadelic," and later, "Runaway," co-authored by Shannon and Crook, would prove to be the band's biggest hit. "Runaway," in 1967 with Rolling Stones producer Andrew Loog Oldham, and in 1966, when it was released as the theme of the NBC TV series "Crime Story." It is certainly heard in the Olive Street film "Born On The Fourth Of July." Ken Terry

Del Shannon, best known for "Runaway," hit at 55

Shannon's "Runaway" was released as a single in 1961, and the song later became the first American cover of a Lennon-McCartney composition. His 1963 version of "From Me To You" was a hit. Shannon made his own contribution to the British Invasion as a writer: Peter & Gordon's version of his "I Can't Help Myself" became a top 10 hit in 1965.

Shannon's string of hits was on the decline after his 1968 release of "Runaway," which won a Grammy. The song, "Runaway," became a hit, and Shannon continued recording and performing through the late 70s. Shannon was an active performer in the United Kingdom and Europe during this period.

In addition to the studio, Schiralli continues to maintain Anything Audio Anywhere, the studio equipment business he launched after leaving Record Plant. That service is headed by Joe Koppie.

The studio was donated to a protracted bout with alcoholism, but by 1979 he had joined Alcoholics Anonymous and begun cutting an album with avowed fan Tom Petty (who later recruited Shannon to join Petty's group). Shannon's band became "The Shannon Bros. Records," a five-year project that climed to No. 38 on Billboard's Hot 100. Critics praised Shannon's still-vi

Robert Shannon, a four-time nominee to the Rock and Roll Hall of Fame, was working on new songs, produced by Lynne and Heartbreakers producer Mike Campbell and featuring vocals on some tracks by Lynne, Petty, and George Harrison. Bourgeois says that "the best-kept secret in the industry" which has been licensed worldwide, excluding the U.S., by Silvertone Records.

Rhino Records A&R VP Gary Stewart says that the label intends to issue a 24-track Shannon retrospec

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VINYL'S DEMISE ACCELERATED BY LABEL NO-RETURN POLICIES
(Continued from page 1)

NEW YORK—BPI Communications Inc. has agreed to sell its Record Source International subscription service to a three-man group that aims to keep vinyl alive for jukebox operators.

BPI, a division of Billboard, a BPI Communications magazine, puts out 3,000 vinyl singles via subscription to small-market radio stations that are not directly served by labels.

The new owners are Sam Atchley, whose varied music business résumé includes stints as a publisher, songwriter (he wrote “Candy Man” for Aretha Franklin), a partner in the Ringo & Ball co- operated-machine operation of Mineral Wells, Texas, and Wally Bohrer, owner of Hastings Distributing in Minneapolis. The trio plans to expand BPI’s services to encompass the nation’s 7,000 jukebox operators, while retaining the BSI name for the company.

The sale price for the service was not disclosed. The sale will become effective April 1.

Atchley, spokesman for the group, says the company anticipates that the bulk orders achieved by keeping the records in jukeboxes, the label will make BSI viable for BSI purchasing the singles on a no-return basis. The jukebox service hopes to initially service 600,000 jukeboxes on a test basis. The company will then provide commercial copies of the most popular tested records to all its jukebox subscribers, plus any record that becomes a hit within the first six months of being offered.

"The business becomes viable with the infusion of the jukebox operator," says John Babcock Jr., group publisher for Billboard. "It becomes more and more difficult to provide radio stations with enough product to make BSI viable for BSI purchasing the records on a no-return basis." The jukebox service hopes to initially service 600,000 jukeboxes on a test basis. The company will then provide commercial copies of the most popular tested records to all its jukebox subscribers, plus any record that becomes a hit within the first six months of being offered.

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ASCAP's Total Receipts Up To $317 Mil, 6.9% Over '88

LO ANGELES—Total receipts for ASCAP hit $317.1 million in 1989, up 6.9% over 1988's figure, according to the society's annual meeting at the Beverly Hilton Hotel here.

The vastness of ASCAP's total domestic receipts for 1989 is as follows:

- Licensees (including symphonic and concert), $252.08 million, up 7.4% from 1988's $234.6 million.
- Interest from investments, $6.97 million, up 7.4% from $4.91 million.
- Membership dues, $737,000, up 3% from $714,000.
- Receipts from foreign societies amounted to $6.0 million, up 9.9% in 1989, while percentage of receipts absorbed by ASCAP's operating costs rose from 18.87% to 19.1%.

The Feb. 14 meeting here also featured a musical tribute to late ASCAP board member composer Sammy Fain, whose debt was forgiven last year by ASCAP, that includes its debt by offering to exchange $115 million worth of debentures for common stock and new notes. That offer is still pending.

The company has blamed Security Pacific Bank for its debt crisis, charging that it forced it to back out of a $100 million loan agreement.

Last year, Usenov took huge write-downs in shutting down its unprofitable movie-production operations. Its retail chain, The Video Store, has been on the selling block for about a year.

Vestron Reports Merger Offer LIVED Rumored As Potential Partner

NEW YORK—Vestron Inc., the troubled home video company that has been on the edge of bankruptcy for months and has been evaluating a "complex, noncash merg- er proposal" from an unidentified company.

The proposal would also include an exchange offer for outstanding bonds that Vestron has issued, according to a statement from executive vice president Steve Ginger, who delivered the report at the society's annual meeting at the Beverly Hilton Hotel here.

One company rumored to be interested in a possible partnership with Vestron is the College's Entertainment Group, which owns the compet- ing home-video business Internationa- l Entertainment. Both Vestron and LIVExecutives de- clined to comment.

"Lethal Weapon 2" MAKES A KILLING ON HOME VIDEO

(Continued from page 96)

 shoots to No. 3 on the sales chart this week, while an "Indy Trilogy Pack" of all three Indiana Jones movies moves to No. 12. Our No. 16—the first time a multiple pack has ever hit the sales chart. "Raiders Of The Lost Ark" also re- enters at No. 19.

"We're very satisfied so far," says Warner Home Video's Mike Pinney of "Lethal 1." "It's selling briskly and we've been getting reorders on a daily basis during the first week, but we're not getting our hopes up."

In a similar vein, Eric Doctorow, Paramount Home Video's senior VP/ GM, says "reorders on 'Last Crusade' have been steady and consistent. We are also pleasantly sur- prised at the strength of the 'Trilogy'."

"My sales of 'Lethal 2' were better the first week than 'Last Crusade'," says Jim Salzer, owner of Salzer's Video, Ventura, Calif. He adds, "I suspect the reason is the same as with other specialists. The mass merchants went lighter" than expected."

Allan Caplan, chairman of 62-unit, Omaha, Neb.-headquartered Ap- ple Valley Video, says that "Last Crusade" performed better its first week than "Last Crusade." "Says Caplan: "I think there's a Valentine's Day angle. At least that what I'm pick- ing up from some of my store people. When you think about it, it makes sense. Mel Gibson isn't a bad actor.""

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Island, Amnesty Group Launch 'Marley Fund'

■ BY JIM BESSMAN

KINGSTON, Jamaica—At a joyous reggae event here celebrating the 45th anniversary of the late Bob Marley's birth, Island Records and Amnesty International launched a commemorative fundraising program for support of Amnesti’s human rights efforts in Third World countries.

According to Island chairman/ founder Chris Blackwell, Island Records and Marley Memorial Fund involves an annual $75,000 contribution from Island, supported, he said, by PolyGram, the label’s new owner. Amnesty representative Veronica DeNegri said it was the first donation of its kind and one that would greatly enhance the work of Third World countries for human rights.

Marley’s widow, Rita Marley, had once fought with Blackwell in vain for control of the Marley estate, but since her remarriage (which she planned, she called Blackwell “our godfather” and said she was ecstatic over the new opportunity to give back the Marley band’s pro-human rights stance.

“The affiliation with Amnesty was born of struggle, and Jamaica in particular gave birth to it,” she said. Noting the Marley anthem “Get Up, Stand Up, Stand Up For Your Rights” recorded as part of Blackwell’s 1981 Amnesty’s “Human Rights Now!” concerts, Blackwell said that Amnesty “sums up what [Marley] stood for.” He added that the fund “is a cement” the former combatants’ relationship with a gesture of “solidarity” behind the late Island star’s message.

The event itself celebrated Marley’s birthday as well as the Jamaica Records Ltd. decision earlier in the day to designate Feb. 6 as “Bob Marley Day.” As many as 500 Island Records staff, including friends of Marley, musicians, and fellow countrymen, gathered at the Bob Marley Museum, which was opened last month and devoted to him by Blackwell and home of his Tuff Gong studio.

Among the musicians who performed included a stage erected in front of the house were Ziggy Marley & the Melody Makers, Third World, Koto, Andrew Tosh, Half Pint, Marley’s mother, Cedella Booker, and several dancehall DJs. Other notable acts were John Maytles and the Catalysts, who provided entertainment between sets.

Radio personality Barry G. broadcasted the event, which was much bigger than had been anticipated (and was nearly canceled when a Bumbler’s beer went down the neighborhood). Electricity was restored after more than an hour of constant drumming and crying by members of the spiritual Nyah Bingi Rastafarian order.

“Island, it was just people who loved Bob Marley from all walks of life coming together as one,” says U.S. reggae maestro Amy Wachtel, aka The Night Nurse, “Which is exactly what Bob Marley was all about.”

### Industryites Gravitate Toward Int’l New Age Meeting

**LONDON—The second annual International New Age Music Conference concluded Thursday Feb. 8-10 at the Roosevelt Hotel in Hollywood, Calif.**

The attendance more than doubled this time—up to an estimated 230 people from about 100 the first year—registrants came primarily from the music business, the conference draws almost exclusively from a small and highly specialized label, retail, and radio community.

The conference, which featured an opening-night banquet and awards ceremony, 20 trade exhibitors, and two of the princes of Third World Music, was launched a commemorative fund-raising program for support of the International New Age Music Network, maintained that the majors are incapable of understanding the alternative marketing techniques required to sell the music.

“People are turned off by the major companies,” Doucet said. “The major companies are not able to distribute this product. It’s frustrating... The artists and small labels are suffering, and the people in the complete absence of a major-label presence. While Global Pacific was

the most prominent label attendee, other high-profile companies with major-label distribution, such as Nar- dals and Windham Hill, put in only token appearances.

Susanne Doucet, operator of the L.A.-based retail outlet Striely New Age and founder of conference sponsor the International New Age Music Network, maintained that the majors are incapable of understanding the alternative marketing techniques required to sell the music.

“They are turned off by the major companies,” Doucet said. “The major companies are not able to distribute this product. It’s frustrating... The artists and small labels are suffering, and the people in the complete absence of a major-label presence. While Global Pacific was

progress, especially at CBS, which he says revised and improved its employment guidelines last year. Taylor says, "I contacted Mr. Rasheed and was surprised to talk to a possible boy."

CBS was the first company to have a black music department back in 1973," he points out. "Ninety percent of today’s black record company executives graduated from CBS. I would be remiss as a black corporate officer, which is what I am, if I didn’t recognize problems and attempt to correct them."

Record company sources contacted for this story agreed that minority label employees are continuing to advance into the executive ranks, albeit at a slow pace. Most cite the recent visibility of female black executives and the fact that every major label has at least one black VP. Some express concern that affirmative action programs have sometimes resulted in tokenism and quota systems.

Statistics on the actual numbers of black employees were not provided in the 1997 NAACP report. At the time, the civil rights group said, “statistical data were not easily obtained. However, through the scope of the investigation and the large number of persons interviewed, we believe that a significant number of blacks are being hired as a result of efforts that have been conducted to remove barriers to employment.”

CBS Taylor maintains that those three years have not been without

would have to be approved by the court.

At deadline, a creditors’ committee was in the process of being formed, but no list of creditors was available.

SafVideo acquired the company from Kartes in 1988, but subsequently defaulted on several payments to Kartes. As part of a court settlement reached in the case, SafVideo provided entertainment between sets.

Radio personality Barry G. broadcasted the event, which was much bigger than had been anticipated (and was nearly canceled when a Bumbler’s beer went down the neighborhood). Electricity was restored after more than an hour of constant drumming and crying by members of the spiritual Nyah Bingi Rastafarian order.

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### NAACP IS ON THE BRINK OF CBS RECORDS BOYCOTT

Although the labels have generally agreed with the NAACP’s goals, they have not signed voluntary agreements that deal with the issue of having a minority on the record label. They have, however, agreed to look at the issue of having a minority on the record label.

LeBaron Taylor, VP of corporate affairs for CBS, says his company has been a leader in the area of affirmative action and that CBS Records, Inc. president Walter Yetnikoff and he have met on more than one occasion with NAACP National Director Dr. Benjamin Hooks to discuss the issue.

Says Taylor: “We believe in the NAACP. We support their cause. We know that the NAACP would like us to sign believing that all the other companies will follow our example. But why should we? We won’t do any better a job than we do now. I understand their position, but why do we need someone to monitor us? We are already committed to making CBS a better place to work for women and minorities.

CBS sued the court, saying, ‘We’re not going to let [the labels] grade their own report card. If something was in

KVC FILES FOR BANKRUPTCY

(Continued from page 5)

from an option to regain control if he came up with the financing to complete the transaction by Jan. 31. Through December and January, the Eldon Mayer Group sought a buyer for the company and held negotiations with three suitors. But the unsettled lien against the company’s assets maintained by Kartes made any such transaction difficult. An attempt to resolve the lien concerns of the company was still in doubt, the Eldon Mayer Group was reluctant to invest an additional $10 million to maintain or expand operations.

**PAUL SWEETING**

**THOMSON BOWS RECORDABLE OPTICAL DISK SYSTEM**

(Continued from page 4)

Because of differences in reflectivity—amount of light sent back from the laser’s beam—a MOD can not be played back on CD players available now. However, modifications could be made to the existing optical assembly on CD player technology to enable new decks to play back MODs, according to Len Feldman, an independent consultant.

"Based on consciousness" and the verities that rule radio and retail. At a radio panel, some public radio purists noted that, although new age is a critical component of commercial adult alternative formats, an undulated new age format does not exist.

"I still believe in my heart that there still has not been... a full-time new age station that’s been present..." said Frank Forest, host of the syndicated "Musical Star-streams" program.

Chris Brodie, PD of 3-year-old KTWV (the Wave) Los Angeles, did say that there was nothing inherent that could prevent new age from becom- ing a viable format proposition. But, she added, "Perhaps for commercial radio there is not a body of work of new age music that fills 168 hours a week."

Moderator Stephen Hill, who produces the syndicated "Hearts Of Space" show, cautioned hard liners to beware of "the new age ego trip" that derides the mixing of the music with fusion and other commercial formats.

"We really all have to get away from the notion that this is going to bear fruit in commercial radio," Hill said.

Marketing panelist Sophia Taria of the Sedona, Ariz.-based resource group First Editions urged new age companies to take up guerrilla marketing techniques "so you can compete with the big labels."

The off-genre marketing strategies of new age labels were generally criticized by free-lance consultant Geoff Workman.

"There are at least 12,000 records in the average record store, and you’ve got to do something to stand out."

Even the term "new age," viewed in some quarters as a commercial albatross, continued to be the subject of debate.

Independent promoter Roger Life- set—who defied the convention’s frequently somber atmosphere by playing commercial gen-

Resource "New Age Guys" at the marketing- panel—offered the term "pro- gram" and "wave" to be used in the '70s rock era, as a term with which to sell the music at radio.

An observer in the audience, ac-

cepting the new age handle syn-

thetically, suggested that attendees "take the charge out of it... and accept it as a term in the music industry."

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**BILBOARD**

FEBRUARY 24, 1990

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NEW GRIFT TIPP. Apparently there is no love lost between Professor Griff, controversial "minister of information" for Public Enemy, and Def Jam label honcho Russell Simmons. A Feb. 7 confrontation between Griff and M.C. Serch, of white rap act 3rd Bass, in the New York offices of Def Jam, to which both acts are signed, turned into a shouting match with Griff lobbing racist epithets. Label staffers who witnessed the exchange say they were "shocked" by the venom in Griff's words. In a scathing Feb. 12 statement, Simmons has denied that Griff had been barred from the Def Jam offices, although he continues to be associated with Public Enemy. "My disliking Griff has nothing to do with my friendship and admiration for Chuck D, Flavor Flav, and other members of Public Enemy," states Simmons, who also notes Public Enemy's positive influence on black youth in terms of cultural pride. He concludes: "Griff's wildest imaginary Jewish conspiracy could not have done more damage to Public Enemy than has Griff himself." Public Enemy and 3rd Bass are scheduled to tour Europe together next month.

CONTROVERSY (CONTINUED): It's off the shelves for N.W.A.'s "Straight Outta Compton" album (Priori- ty) at A&A Records & Tapes, Canada's biggest retail chain with more than 200 stores. The Ontario-based company says the themes in the controversial group's album, attacked by law enforcement authorities and fem- inists (Billboard, Oct. 21), are such that "we are not so morally corrupt that any of us would line our pockets with money derived from the sale of this product," says a Feb. 8 statement. "We fully appreciate everyone's right to freedom of speech," A&A notes, "but such an- tagonistic, irrepressible [sic] attitudes as these must be condemned for what they are, despicable!"

CIGAR CLOSE: The GRP label, owned by Larry Rosen and Dave Grusin, is this close to a deal with MCA Records for a 50%-50% buyout. Rosen, Grusin (a key label act), and other staffers of the contemporary jazz label, currently distributed via MCA branches, would continue to direct its fortunes out of New York.

STATIONARY RUMOR: Rumors about another type of DAT technology on the horizon may remain just that for some time. Sources report news of an S-DAT (stati- tory head) recorder under development, by Physio- that will also be capable of playing analog cassettes. However, a Philips representative at the company's headquarters in Eindhoven, the Netherlands, has no comment on the rumor. "If there's anything to it, until we get to the point where we announce it, our policy is not to talk about things that are in the future," says Pat Wilson, director of public relations with Philips Con- sumer Electronics in the U.S. "We'd certainly be glad to talk about the position to make an an- nouncement." R-DAT (rotary head) and S-DAT are two digital audiotape recording formats that were bandied about since the technology was first under development. Most manufacturers endorse the R-DAT because it is a less complicated, less expensive, and more robust method of digital audiotape recording. The format is widely used in the professional audio industry.

SEEMS LIKE OLD TIMES: According to several sources, MCA will announce, perhaps as early as next month, a name change for MCA Home Video. A new moniker? Track hear it will be MCA/Universal Home Video. Also on tap, according to our sources, is a new logo, comprising in part the old Universal Pictures logo of a blimp circling the Earth.

BUFF JOB: Jesse Maidbrey, former staffer at Profile Records, working with Tuff City's Aaron Fucho to restructure the New York-based dance label. A sign of accelerated activity from the duo is the release of Larry Joseph & the Science's "Believe In Your Heart."

EXITS & ARRIVALS: Patrick Rustici has left SBK Records, where he was VP of sales. No replacement was named. He can be reached at 212-625-1504 ... Seth Rothstein, former product manager at PolyGram Jazz, is director of the PolyGram-handled ECM label.


THE PRODUCERS. The New York chapter of (Continued on page 81)

Thomson Shows Recordable CD Unit

By susan Nunziata

New York—Thomson Consumer Elec- tronics has demonstrated a two-minute recording time and are the same size as a standard CD, although they cannot be played back on today's CD players.

No pricing or marketing plans were announced by the company, but sources estimate that it will be two years before the unit is introduced. According to Frank McCann, a Thom- son spokesman, the hardware price would have to be considerably less than $5,000 to make the product viable for the consumer market. Some sources notes that the debut price for MOD recorders may be as low as $1,000-$1,250—the start-up price for early CD players—with software in the $250-$50 range.

A number of other manufacturers are working on rewritable CD technology, including Sony, Matsushita, Philips, and NEC. The Thomson unit was presented at an invitation-only showing during the winter CES show and was later brought into the U.S. for a few days and was tested by Au- dio magazine.

M0 technology has been in use in the computer-data-storage industry for approximately one year. The ac- cess time of the two-sided MODs is said to be 30%-50% faster than that of CD-R. However, as in audio, there is no standard for the technolo- gy in the computer world.

Most manufacturers agree that, until a technical standard is decided upon and issues concerning copy- right are solved, the introduction of a rewritable CD would be premature. However, the technology race is on in R&D labs worldwide.

The Thomson unit was shown to bring at- tention to our technological abilities," says McCann, who notes that the re- corder is still under development at Thomson's West German R&D facil- ity. Production lines have not yet been set up for the unit.

A key component in Thomson's system is the Thomson, most of the methods being re- searched for the rewritable CD cause some physical change in the surface of the disc, similar to the pits on a pre-recorded CD. The MO system does not require a physical alteration in the disk's sur- face, but rather affects the polarity of the electrons in its magnetic field.

The advantage to this is that the me- dium stands a much lower chance of wearing out than does the MO sys- tems that cause physical change.

MODs designed for the prototype, DR-1900 MOD, were manufactured by Thomson's chemical department, although, as McCann notes, the company is not in the software business. There are a number of MOD suppli- ers, including Taiyo Yuden and 3M.

The manufacturer has offered only scanty details on the technology. However, according to an article that appears in the March issue of Audio, discs made on the DR 1900 sound as good as R-DAT recordings.

Unlike earlier rewritable CD develop- ments from Thomson, which re- quired a separate run for erase, this unit allows simultaneous erasing and recording, according to Audio.

In a standard CD player, a laser reads digital information from pits punched into a substrate on its sur- face. With MO technology, nothing is actually embedded in the surface of the disc.

A thin magnetic coating covers the MOD's surface. Within the recorder, a laser heats the coating in order to
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