Indies Give New Zip To Maxicassette Tape Format Replacing 12-Inch Sales

BY KEN TERRY and THOM DUFFY

NEW YORK—About a year and a half after most record companies and retail chains gave up on the configuration, the maxicassette single is making a quiet comeback.

Not surprisingly, it is streetwise independent labels that are leading the way on this portable counterpart to the 12-inch single, with major labels bringing up the rear.

According to Tom Silverman, president of Tommy Boy Records (which distributes much of its product independently), maxicassettes now account for 20% of his label's sales of extended-play products, up from 19% a year ago and 10% the year before.

On the current "Humpty Dance" by Digital Underground, for example, Silverman reports sales of 105,000 12-inch singles and 167,000 of what he calls "12-inch cassettes." While these numbers are overshadowed by the 400,000 cassettes of "Humpty Dance" that Tommy Boy claims to have sold, it should be remembered that the list price on the maxicassette is $4.98, $2 higher than that of the cassette single.

Next Plateau president Eddie O'Loughlin says that fully half of his extended-play sales come from maxicassettes and that his label has moved more than a million maxi units in the past six months. For example, he notes, "Don't Make Me Over" by Sybil and "Expression" by Salt-N-Pepa each have sold in excess of 300,000 12-inch singles and maxicassettes.

Another big maxi seller—and the one that seems to have convinced some labels that a real market exists for the format—was Tone-Loc's "Wild Thing," last summer's smash hit on Delicious Vinyl.

(Continued on page 73)

700 Films May Face Copyright Scrutiny

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court ruled April 24 that the distributors of Alfred Hitchcock's "Rear Window" must share profits from the film's reissue with the owner of the copyright to the short story on which the film was based.

The decision could cost producers and distributors of classic movies millions of dollars in payments and could perhaps lead to the removal of many films based on copyrighted material from video retail shelves.

According to movie industry lawyers, the 6-3 decision could also dissuade studios and distributors from putting many old films back on the market because of added payment costs. Owners of literary works on which films were based, many of them not yet known. Distributors would be required to research and track down the whereabouts of such copyright owners.

A lawyer for the winning complainant downplayed the financial impact of the decision, saying that fewer than 700 films would be affected.

The case now goes back to U.S. District Court in Los Angeles, where a determination will be made of how much is owed to Sheldon Abend, a New York literary researcher who paid $620 for rights to Alfred Hitchcock's 1948 short story, "It Had To Be Murder," on which the movie was based.

(Continued on page 86)

Time Warner/Pathé Murmurs Cast Pall Over NAVD Meet

BY JIM MCCULLAUGH

LOS ANGELES—Time Warner's offer to bankroll Pathé's proposed acquisition of MGM/UA is expected to cast a long shadow across Indian Wells, Calif., this week as about 400 program supplier and independent wholesaler principals gather at the Grand Champions Resort there for the seventh annual National Assn. Of Video Distributors conference.

The prospect that Time Warner, through its Warner Home Video subsidiary, could end up distributing MGM/UA product—as called for in Time Warner's offer to Pathé—has
December 1989 in this magazine, CEMA made a promise to Nothing.com.

**Musicland**
- Sinead O'Connor
- M.C. Hammer
- Public Enemy
- Janet Jackson
- Paula Abdul
- Pretty Woman
- TechnoTronic
- Depeche Mode
- Heart
- New Kids OTB
- Aerosmith
- Alannah Myles
- Michael Bolton
- Bonnie Raitt
- Tommy Page

**Sam Goody West Coast**
- M.C. Hammer
- Sinead O'Connor
- Janet Jackson
- Public Enemy
- Depeche Mode
- Paula Abdul
- Pretty Woman
- Heart
- Alannah Myles
- TechnoTronic
- Aerosmith
- Michael Bolton
- Bonnie Raitt
- Bell Biv Devoe
- Tommy Page

**Rainbow Records**
- Sinead O'Connor
- M.C. Hammer
- Janet Jackson
- Paula Abdul
- Pretty Woman
- Aerosmith
- Heart
- New Kids OTB
- Pretty Woman
- Bell Biv Devoe
- Quincy Jones

**The Warehouse**
- Sinead O'Connor
- M.C. Hammer
- Public Enemy
- Depeche Mode
- Heart
- Janet Jackson
- Michael Bolton
- Digital Underground
- Pretty Woman
- Paula Abdul
- Alannah Myles
- Bonnie Raitt
- Babyface

**National Record Mart**
- Public Enemy
- Sinead O'Connor
- M.C. Hammer
- Digital Underground
- Pretty Woman
- Slaughter
- Damn Yankees
- Heart
- Pretty Woman
- Bell Biv Devoe
- Bonnie Raitt
- Don Henley
- Michael Bolton
- New Kids OTB

**Sam Goody East Coast**
- Sinead O'Connor
- Public Enemy
- M.C. Hammer
- Janet Jackson
- Paula Abdul
- Bonnie Raitt
- Pretty Woman
- Aerosmith
- Michael Bolton
- TechnoTronic
- Heart
- Depeche Mode
- Gloria Estefan
- Tommy Page
be the distribution company of the 90's. Now, April 1990

pares to this...

Title Wave
1 Sinead O'Connor
2 Public Enemy
3 Kitaro
4 Heart
5 2 Live Crew
6 M.C. Hammer
7 Pretty Woman
8 Fleetwood Mac
9 Bonnie Raitt
10 Digital Underground
11 Janet Jackson
12 Chris Rea
13 Technotronic
14 Wilson Phillips
15 Slaughter

Roundup
1 Sinead O'Connor
2 Heart
3 Bonnie Raitt
4 Michael Bolton
5 Paula Abdul
6 Alannah Myles
7 Janet Jackson
8 Milli Vanilli
9 Pretty Woman
10 Depeche Mode
11 Technotronic
12 Aerosmith
13 New Kids OTB
14 Robert Plant
15 Roxette

SEA PORT ONE STOP

Seaport
1 Sinead O'Connor
2 Heart
3 Digital Underground
4 Bonnie Raitt
5 2 Live Crew
6 M.C. Hammer
7 Technotronic
8 Alannah Myles
9 Bell Biv Devoe
10 Pretty Woman
11 Depeche Mode
12 Paula Abdul
13 Aerosmith
14 Slaughter
15 Robert Plant

CML
1 Public Enemy
2 Robert Plant
3 Sinead O'Connor
4 Heart
5 Slaughter
6 Michael Bolton
7 Don Henley
8 Damn Yankees
9 Depeche Mode
10 Pretty Woman
11 2 Live Crew
12 Eric Clapton
13 Technotronic
14 Midnight Oil
15 Motley Crue

RTI
1 Public Enemy
2 Johnny Gill
3 Sinéad O'Connor
4 Pretty Woman
5 M.C. Hammer
6 Suzanne Vega
7 Damn Yankees
8 Digital Underground
9 2 Live Crew
10 Bell Biv Devoe
11 Heart
12 Fleetwood Mac
13 Faster Pussycat
14 Babyface
15 Little Feat

BAKER & TAYLOR VIDEO

Baker & Taylor
1 Public Enemy
2 Sinéad O'Connor
3 Fleetwood Mac
4 M.C. Hammer
5 Little Feat
6 Hi Tek 3
7 Lisa Stansfield
8 Slaughter
9 Andrew Dice Clay
10 Damn Yankees
11 Little Mermaid
12 Alannah Myles
13 Pretty Woman
14 Digital Underground
15 Heart

Where multi-platinum is becoming a habit
Through the years, our customers have asked us time and again to consider publishing the ultimate chart book — a volume that would reproduce actual "Hot 100" charts exactly as they appeared in the original issues of Billboard.

At last, here it is — Billboard Hot 100 Charts - The Sixties, a complete, comprehensive reproduction of Billboard's weekly barometer of our tastes in music.

THE SIXTIES ON DISPLAY LIKE NEVER BEFORE

Handsomely bound in a deluxe hardcover, Billboard Hot 100 Charts - The Sixties is the initial edition in our planned series of books that will eventually reproduce all "Hot 100" charts and other Billboard charts of every decade.

We decided to focus on the Pop charts of The Sixties first because there’s never been another decade like it in the history of music — a decade that took us from beach parties to Woodstock...from cut cuts to "Hair"... and in the chart decade that reflected our social, political and personal awakenings like none other on record.

Here you’ll find the whole history of the Beatles ... the rise of Motown ... the great golden age of the Stones, the Who and the British invasion... the Rock ‘n Roll Revival ... and much, much more.

For the "Hot 100" of The Sixties was truly a Pop chart, representing a diverse potpourri of popular music tastes — from Bubblegum to Acid Rock, from Country to Soul, from Folk to Psychedelic, from Easy Listening to Rock ‘n Roll.

In fact, The Sixties saw more charted records than any other single decade, with nearly 7,000 titles appearing on the "Hot 100" — a full 37% of all the singles charted during the entire rock era.

And now you can put this unique decade in chart history at your fingertips in one easy-to-use volume.

OUR RAREST AND MOST VALUABLE BOOK EVER

Billboard Hot 100 Charts is unlike any other reference volume we've ever published. This is not a compilation or condensation of chart data and statistics — it is a complete collection of all actual "Hot 100" charts, reproduced in black-and-white at about 70% of their original size.

We scoured the country to find mint-condition back issues of Billboard to complement our own collection. And from these, we’ve taken the most pristine "Hot 100" chart pages for actual reproduction in this unprecedented volume.

You’ll see exactly how the "Hot 100" appeared from 1960 through 1969... the various formats it took on... and the interesting graphic design changes it went through.

ORDER NOW FOR SPECIAL SAVINGS

Obtaining these actual charts individually would cost you thousands of dollars, not to mention the weeks and months you’d have to spend just tracking them down.

But by ordering now, before we go to press, a deluxe hardcover edition of Billboard Hot 100 Charts can be yours for the special prepublication price of just $79.95 — more than $10.00 off its regular price.

Or, take advantage of our Special 2-Book Offer and order two hardcover copies of Billboard Hot 100 Charts — one to keep in original condition and one to mark up — for just $139.95, a total saving of $40.05.

Receive this historic and documenting book for yourself today. And get ready to relive The Sixties chart by chart.

LIMITED OFFER PREPUBLICATION SALE ENDS MAY 31, 1990

FAX Your Record Research Order

414-251-9452

To provide faster service for our credit card and international customers, we now offer fax convenience of fax ordering. Just fax your completed order form along with your MasterCard or Visa number to us at 414-251-9452 for immediate processing.
Retailers Ask: Is $10.98 List Here? 

Madonna’s ‘Breathless’ To Sell At Higher Price

By Ed Christian

New York—Has a $10.98 list price for hit LP and cassette product be come a reality? That’s the question retailers are asking: but, so far, most major labels are sidestepping the issue.

The new Madonna album, “I’m Breathless,” due out May 22, will command a $10.98 list, and the upcoming New Kids On The Block disk, “Step By Step,” is also widely rumored to be coming out at that price.

But Warner Bros., official categorizes the Madonna album as a sound track, a genre that often retails with a $10.98 list. Nevertheless, CD special orders will not comment on the price of the upcoming New Kids album.

“We have three albums coming out at the $10.98 list price,” says Lou Dennis, Warner Bros. senior VP/director of sales. “The first, which just came out, is the ‘Orchid’ soundtrack. In addition, the ‘Dick Tracy’ soundtrack, and the Madonna album will also list at $10.98. The Madonna album contains music from and inspired by the ‘Dick Tracy’ movie. So we are not the first label to release an album at $10.98, because other soundtracks already are at that price.”

However, Warner Bros. earlier recorded albums inspired by the “Batman” movie at $9.98 list, and the “Batman” soundtrack came out at the same price. So it would appear that the label has raised its price on the same kind of titles by $1 in the case of “I’m Breathless” and “Dick Tracy.”

Dennis adds that the CD configuration for the Madonna album will carry a $15.98 list, like other WB front-line CDs. Furthermore, Dennis points out that if Warner Bros. were committed to a $10.98 list price for super-starp product, Fleetwood Mac or Anita Baker would have perfect tapes to test the waters. But the former album, which came out last month, and the latter, due out in June, carry a $9.98 list.

Some executives with other major labels and buyers for one-stop and retailers, however, say they regard the new Madonna album as a pop ti-“te and its $10.98 list as a price hike. Moreover, some one-stop operators say they have been told by label representatives that the upcoming New Kids title will carry a $10.98 list price equivalent.

In Summation, David Stanton, buyer for Music Merchants, a one-stop in Cranston, R.I., says he had been solicit ing orders from his customers for the New Kids album at the $9.98 list.

(Continued on page 89)

Racism Tract Invites New Heat For Public Enemy

By Chris Morris and Janine McAdams

Los Angeles—Public Enemy is once again courting public debate. The rap group’s official spokesman recently sent a booklet to a Washington D.C.-based political group attacking controversial theories about the roots of white supremacy and racism to journalists who had received advance tapes of the group’s new album.

“Fear Of A Black Planet,” Public Enemy’s third album, was released last month by Def Jam/Columbia.

In only its second week on Billboard’s Top Pop Albums chart, it climbed 21 slots to No. 19.

In April, near the album’s release date, Public Enemy’s “director of enemy relations” and media contact, Allen Young, a New York-based member who has been involved in hip-hop for The Village Voice and New York black newspaper The City Sun, sent copies of “The Cross Of Color: Color Consciousness And Racism (White Supremacy)” to music writers. The 15-page pamphlet, first pub-

(Continued on page 88)

VSDA Meeting Meal Events Up For Grabs

Radical New Look Seen For Exhibit Show Floor

By Paul Sweetch

New York—The decisions by several major studios to eschew sponsorship of meal events at the Video Software Dealers Association’s annual convention in August will result in radically different looks for both the exhibit show floor and the traditional mealtime.

With at least four major program suppliers deciding not to renew their options at this year’s show, companies of the meal functions for this year’s show are now up for grabs.

This has already led to some re-

shuffling of events and sponsors, as Buena Vista Home Video moved quickly to snatch the historically well-at tended opening night dinner, which traditionally had been sponsored by RCA/Columbia.

Some say that contract for the event, involving the face of the studio and other internal and external concerns, to whom their willingness to underwrite lavish meal functions and staff show floor presentations has been submitted.

That willingness has flagged, how ever, in the face of the escalating costs involved in sponsoring events and growing concern among the studios over whether the money spent at VSDA and other trade shows is returned in the form of additional sales (Billboard, March 10).

To date, Orion Home Video, CBS/Fox, RCA/Columbia, and VEF have notified VSDA they will not sponsor the same events they did last year’s show. At press time, no official word on any other studio may be received from Paramount Home Video or MCA, according to well-placed sources.

At least some of the companies that declined to renew their sponsorship ship has indicated a willingness to participate in an event jointly sponsored by several studios, a proposal for such an event, involving a circulated theme party, has been circulated by Paramount Home Video and has been favorably received by at least one other company.

Paramount senior VP/GM Eric Doctorow will say only that Para mount “is exploring a variety of options for sponsoring meal functions.”

(Continued on page 87)

Northwest Dealer Launches Six-State Sticker Policy

This story was prepared by Chris Morris in L.A., Edward Meyers in Nashville, Bruce Herring in New York, and Maurice Orodener in Phila delphia.

Los Angeles—Fred Meyer Music Store Market, a 100-store general merchandiser based in Seattle, has joined with other record retailers who have instituted a policy of stickerimg music product with their own parent label advisor stickers— even in cases where the album is in question bear individual labels’ own advisory stickers.

The stickerimg decision at Fred Meyer Music Store Market is among a number of new developments re sulting from local pressures against audio and video retailers. In some cases, the reasoning has been that the community is mounting counteroffensive.

Don Jensen, senior buyer for Roadway Music Distributors Inc., the Seattle-based firm that racks Meyer outlets in six Western and Northwestern states, emphasizes that the policy is strictly an advisory and in no way restrains the sale.

Yesterday, the Seattle-based firm that racks Meyer outlets in six Western and Northwestern states, emphasizes that the policy is strictly an advisory and in no way restrains the sale.

(Continued on page 81)
CBS Adopts Incentive Price Plan
Sets 20% Break-even For ‘Best Value’ Line

By Ed Christman

NEW YORK—CBS Records has implemented an incentive/disincentive policy on its Best Value line, establishing a 20% break-even point. The policy pertains to the cassette and CD configurations. Except for full-line product, most of CBS' pop catalog now falls under an incentive/disincentive policy. The other major distributors apply incentive/disincentive policies across the board, but CBS still maintains a return ceiling and a return processing charge for front-line product, without regard to the incentive/disincentive policy.

Last September, CBS applied the incentive/disincentive formula to its Nice Price line. In early 1990, the company adopted the policy for the Best Value music video line, and it did the same when it announced its new video line, Snapshots, at the National Assn. of Recording Merchandisers convention in March.

CBS also placed cassette singles and 12-inch singles under the policy. But in January, CBS, responding to objections from the account base, abandoned the policy for 12-inch singles (Billboard, Jan. 27).

In establishing the 20% break-even point for the Best Value line, CBS is providing a 2% incentive on purchases and a 10% disincentive on returns. The new policy required the label to raise wholesale prices by just more than 1%, according to a CBS statement.

The bulk wholesale price for cassettes in the Best Value line was raised to $4.05 from $4.00. For CDs, that increase resulted in a new price of $7.88, up from $7.78. The cost-levels on the two configurations make them equivalent to product with list prices of $6.98 and $11.98, respectively.

In addition, the incentive/disincentive formula and the slight price increase are expected to return the line. CBS applied the incentive/disincentive policy on its Best Value Plus line, which is composed of twoffer titles. Vinyl will continue to be sold at the current prices and under the current configurations.

The company charges a 15% return processing fee on vinyl.

Waxman says, "We have asked us to adopt the incentive/disincentive policy," says Danny Yarbrough, senior VP of sales and distribution for CBS.

"With catalog product, it is much easier to predict how titles will sell, so it's easier to control returns."

A Thrill For Jackson. President George Bush congratulates Michael Jackson on being a positive role model and humanitarian. The president joined with the White House staff and Friends of the Capital Children's Museum in naming Jackson "Entertainer of the Decade." Shown from left: Barbara Bush, Jackson, and President Bush.

EXECUTIVE TURNTABLE

Allan Resnikoff, chairman and CEO of CBS Records, is shown at the company's recent trade show at CBS Studios in New York. Resnikoff has been a driving force behind the company's recent success.

On Eve Of Launch, Azoff Label Is Already A Giant

By Bruce Haring and Dave Damontino

NEW YORK—Giants Records is the moniker finally chosen by Irving Azoff for his new WEA-distributed label, expected to release new product shortly.

In addition to the choice of a new name come reports that Azoff will soon announce yet another label—an independently distributed imprint devoted to "baby bands" called Incubator, likely to go through Important.

The Giant Records name—which Azoff has termed in a press release a "perfect name for a new, independent label starting up in the biz"—in fact did not come without a price. Azoff had to acquire rights to it in a transaction with the New York-based Dutch East India distributed indie of the same name.

According to Debbie Southwood Smith, label manager for what until now has been called Azoff Records, Azoff "bought our name from us. We did a name check and we came up. He contacted us three weeks ago, I think we transferred rights to him last week. (Continued on page 89)

West Germany Hit Peak Sales In 89 Compact Disc Sales Zoom By Almost 50%

By Wolfgang Spahr

HAMBURG, West Germany—West Germany, the world's third-largest music market, delivered a robust performance in 1989. Figures released April 21 by the record manufacturers' trade group, BPW, show that trade deliveries of CDs increased almost 50% last year, and that even the ailing single deferred its demise with a 2% improvement in units compared to 1988

The statistics also confirm initial BPW projections (Billboard, Feb. 17) that the wholesale value of the market would reach all-time peak of $1.82 billion (3.1 billion deutschmarks). That represents an 11% improvement on the previous year's results.

West Germany ranks behind the U.S. and Japan in terms of total units and market value, and ahead of the U.K. BPW number form accounts for 84% of the total market, and the association figures include shipments to record clubs and direct mail companies. The 1989 results in detail:

• CD shipments were 56.9 million units, a 46% increase over the previous year.

• Cassettes dropped marginally to 38.3 million units, compared to 59.8 million units.

• LPs tumbled to 48.3 million units from 57.6 million, falling behind the CD in units for the first time.

• Singles climbed to 325.9 million units from 31.6 million the year before. The boost was entirely attributed to the CD single, which jumped to 55.6 million units from 2.1 million.

...and behind-the-beat phrasing—owing much to the styles of Lester Young, Coleman Hawkins, and Charlie Parker—Gordon was an important figure in the development of jazz saxophone. His stylistic trademarks were adopted by fellow tenorists, especially Johnny Hodges, Sonny Stitt, and Sonny Rollins. "His language on the instrument was very slick," remarked saxophonist Jackie McLean, who regarded Gordon as a spiritual forbear. "He was there on the ground floor of modern jazz...." Gordon got his start in 1940, in the touring band of vibist Lionel Hampton.

Dexter Gordon, Legendary Tenorman & Actor, Dies

By Jeff Levenson

NEW YORK—Tenor saxophonist and actor Dexter Gordon, a leading architect of modern jazz and an Academy Award nominee for his starring role in the feature film, "Lady Sings the Blues," died April 25th of kidney failure in Philadelphia. He was 67 years old.

Gordon was known to be ill the past few years, yet few of his intimates understood the severity of his condition. He was hospitalized for treatment of carcinoma of the larynx in March and remained in his doctor's care until his death.

Known for his rich, robust sound and behind-the-beat phrasing—owing much to the styles of Lester Young, Coleman Hawkins, and Charlie Parker—Gordon was an important figure in the development of jazz saxophone. His stylistic trademarks were adopted by fellow tenorists, especially Johnny Hodges, Sonny Stitt, and Sonny Rollins. "His language on the instrument was very slick," remarked saxophonist Jackie McLean, who regarded Gordon as a spiritual forbearer. "He was there on the ground floor of modern jazz...." Gordon got his start in 1940, in the touring band of vibist Lionel Hampton. He...
Gold Afternoon Fix, with its dreamy lyrics, chiming guitar and moody vocals is a strong follow-up to their breakthrough album, 1988's Starfish. The new album boasts some of The Church's finest songs, including 'Disappointment,' 'Russian Autumn Heart' and 'Grind.'

- ROLLING STONE Syndicated Record Reviews

"The Church combine 12-string guitar, bass and drums with dreamy images to make an elegant surface of sound. Few rock bands construct their sound with such meticulous order or with such scrupulous sensitivity to what each member is playing."

- NEW YORK TIMES

"Well worth the two-year wait since the almost-but-not-quite-Gold Starfish, these cuts strike an even deeper vein, mining the most satisfying and cohesive effort since the band's very earliest crusades."

- SPIN

"Sterling effort radiates strong tunes and intelligent lyrics. The mainstream breakthrough started with Starfish, but now is truly the time for pop fans to congregate at the band's altar."

- BILLBOARD

Gold Afternoon Fix, the critically acclaimed new album from The Church, more than half-way to Gold in only a few weeks! Includes the #1 Alternative and Top 10 Rock track "Metropolis," now building strongly at Top 40. Their major U.S. tour begins May 31st.
Strait, Black Top ACM Awards

‘New’ Winners: Headhunters, Carpenter

LOS ANGELES—The 25th annual Academy of Country Music Awards provided a night of new achievement for George Strait, named the ACM’s entertainer of the year for the third time, and Clint Black, who Scorched a red-hot trail toward the top with a record-breaking awards debut with four trophies.

Strait’s victory gives him a solid claim to the throne of country’s reigning king, since it comes on the heels of last year’s similar accolade at the Country Music Assn. awards. Black, who won only one award, did receive this year’s prestigious Horizon Award for dramatic career achievement—made more striking toward being one of the most awarded acts in the country music scene. The RCA star scored four awards, more than any newcomer in the quarter-century history of this event.

Telecast over NBC-TV, April 25, from the Pantages Theatre in Hollywood, the ACM awards also provided victories for the Kentucky Headhunters, top new vocal group; Restless Heart, top vocal group; and Mary Chapin Carpenter, top new female vocalist.

The ACM’s entertainer of the year, Strait, added his 15th ACM award to the four he has already won in this category, as well as his recent Grammy award. Strait, who won the Grammy for Album of the Year for his album “Don’t It Make My Brown Eyes Blue,” was also named the entertainer of the year by the Country Music Foundation.

Carpenter was named the ACM’s female vocalist of the year, a category she has won two of the past three years. Her award was the seventh ACM award of her career and the third consecutive year she has been named female vocalist of the year.

The ACM awards were presented by the Country Music Association, which honored Strait and Carpenter with awards for their contributions to the music industry. Strait was named the ACM’s entertainer of the year for the third time, and Carpenter was named the ACM’s female vocalist of the year for the third consecutive year.

The ACM awards were presented by the Country Music Association, which honored Strait and Carpenter with awards for their contributions to the music industry. Strait was named the ACM’s entertainer of the year for the third time, and Carpenter was named the ACM’s female vocalist of the year for the third consecutive year.

The ACM awards were presented by the Country Music Association, which honored Strait and Carpenter with awards for their contributions to the music industry. Strait was named the ACM’s entertainer of the year for the third time, and Carpenter was named the ACM’s female vocalist of the year for the third consecutive year.

The ACM awards were presented by the Country Music Association, which honored Strait and Carpenter with awards for their contributions to the music industry. Strait was named the ACM’s entertainer of the year for the third time, and Carpenter was named the ACM’s female vocalist of the year for the third consecutive year.

The ACM awards were presented by the Country Music Association, which honored Strait and Carpenter with awards for their contributions to the music industry. Strait was named the ACM’s entertainer of the year for the third time, and Carpenter was named the ACM’s female vocalist of the year for the third consecutive year.

The ACM awards were presented by the Country Music Association, which honored Strait and Carpenter with awards for their contributions to the music industry. Strait was named the ACM’s...
Time Warner Music Unit Posts Big Qtr. Profits

NEW YORK—Despite a huge net loss attributed to its megamerger last year, Time Warner Inc. reports that its recorded music and music publishing division made $40 million in the first quarter on $173 million in revenues. The numbers include $12 million in profits from the same period last year. Among the comparisons are a 24% jump in music profits and a 7.7% increase in music revenues from the same period last year. The comparisons are on a pro forma basis, meaning that they are computed as if Time and Warner had merged on Jan. 1, 1989. The companies actually merged last July.

Noting the rise in music revenues and profits, the company said unit sales of compact discs had risen 24% over the same period last year. Among the top-selling recording artists in the quarter were the E-Z's, Alannah Myles, Paula Abdul, Motley Crue, Phil Collins, Rod Stewart, and Eric Clapton.

Time Warner's filmed entertainment division scored even stronger year-to-year gains. Operating profit rose 7% to $149 million on a 19% increase in revenues to $686 million. The studio's big box-office hit of the quarter was "Driving Miss Daisy," which earned four Oscars.

In addition, the company said it had "record worldwide home video sales" in the quarter. Time Warner operates Warner Home Video and HBO Video.


(Continued on page 78)

New Kids Give MCA Inc. Boost in 1st Quarter

NEW YORK—MCA Inc. reports that New Kids On the Block, the pop phenomenon that records for rival Columbia Records, contributed mightily to its music division's revenues and profits in the first quarter. The recording unit's operating income rose 9.7% to $20 million on a 14% increase in revenues to $149 million. The studio's big box-office hit of the quarter was "Driving Miss Daisy," which earned four Oscars.

In addition, the company said it had "record worldwide home video sales" in the quarter. Time Warner operates Warner Home Video and HBO Video.


(Continued on page 78)

Majors, Retail Cool Toward Ban-The-Longbox Group

■ BY PHYLIS STARK

NEW YORK—The Ban The Box Coalition, recently formed by retailers, independent labels, and record industry groups to push for the abolition of 6-by-12-inch CD packaging, has received a mixed reaction from the industry.

Island president Mike Bone, a member of Ban The Box, has denounced the longbox as "garbage," saying that the industry "needs to spend its own money to pay for the group's advertising." But most other major label executives said they oppose the longbox, but have been less enthusiastic.

RCA executive VP/GM Rick Dobbs attributes this lack of enthusiasm to an awareness of the concerns of retailers. "I hope the longbox goes away within a reasonable amount of time," Dobbs says, "but I'm also very aware of the concerns of our customers. It's a complicated issue and I don't think [the coalition] offers a solution that works. I don't think our customers are crying wolf on this one." Critics of the longbox say it is an unnecessary waste of paper and harmful to the environment. But longbox defenders, who are found primarily among the retail ranks, say the difference between the production costs and the sale of rights, says fund representative Mike Worwood. Deals are also being negotiated for video, album, and merchandising rights. A 60-foot-high and 600-foot-long wall will be rebuilt for the show on the site of the Berlin Wall in the former no-man's land of the Potsdamer Platz. Total cost will run in the millions.

West Berlin—The $8 million production costs for staging Pink Floyd's "The Wall" at Berlin's Potsdamer Plats July 21 will be funded from the advance sale of rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The concert, expected to draw an audience of 200,000, will be televised live across Europe, and Radio Vision International has acquired the worldwide TV and radio rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The potential international TV audience is forecast to be 1 billion, the same figure claimed by the BBC for the Nelson Mandela International Tribute April 9 at Wembley (Billboard, April 29).

The occasion is part of a major charity promotion called "The Wall Across Europe," and is already dealing with one "substantial" U.S. offer and a Japanese bid rumored to be among the highest ever made for a rock event.

The potential international TV audience is forecast to be 1 billion, the same figure claimed by the BBC for the Nelson Mandela International Tribute April 9 at Wembley (Billboard, April 29).

The occasion is part of a major charity promotion called "The Wall Across Europe," and is already dealing with one "substantial" U.S. offer and a Japanese bid rumored to be among the highest ever made for a rock event.

The potential international TV audience is forecast to be 1 billion, the same figure claimed by the BBC for the Nelson Mandela International Tribute April 9 at Wembley (Billboard, April 29).

The occasion is part of a major charity promotion called "The Wall Across Europe," and is already dealing with one "substantial" U.S. offer and a Japanese bid rumored to be among the highest ever made for a rock event.

The potential international TV audience is forecast to be 1 billion, the same figure claimed by the BBC for the Nelson Mandela International Tribute April 9 at Wembley (Billboard, April 29).

Taking A "Stand." Actor/activist Billy Barty, third from left, presents his foundation's 12-inch single, "Save Where I Stand," to CEMA executives. All proceeds from the single, which was released on Chameleon Records, will go to the Bill Barty Foundation, which supports the causes of both little people and the handicapped in general. Shown from left: Bill Meehan, VP of sales, Chameleon; Dennis Hanson, national sales manager, CEMA; Bill Russ Bach, president, CEMA; songwriter Marilyn Berglas, who penned the song; and Joe McFadden, VP of sales, CEMA.

Creditors Force Airborne To Shut Down

NASHVILLE—Airborne Records, a label where financiers backed a penny-stock offering, has closed its doors.

The move follows a petition for involuntary bankruptcy filed by four of the company's creditors on Jan. 11. None of Airborne's officers could be reached for comment. A spokesman for a rental agent for the firm from which Airborne leased its offices said the quarters were shut down "around March 26.

The petition for a Chapter 11 bankruptcy was filed jointly by George-town Masters, which said it was owed $6,570 for recording master; record promoter John B. Dettlerine, owed $2,000; and producers Peter Ni- gel Olsen and William D. Sherrill, owed $6,800.

According to bankruptcy court re- cords, two attorneys representing Airborne asked on separate occasions to be excused from the case because label officials would not cooperate in providing them with information. At various times, Airborne had such country artists as Mickey Gilley, the Sanders, Stella Parton, Mickey Newbery, and Curtis Wright, urban artists Bob Bailey, rap act Society's Threat, and rock singer Rosey Carter.

Fled from the single, which was released on Nashville, which stated that Airborne owed it $18,956.98 on a secured loan, asked on March 23 for a trustee to be ap- pointed to handle the case "due to the mismanagement of the affairs of Air-

Among the 106 unsecured creditors cited in the bankruptcy, documen-

Listed among the priority creditors on Airborne's payroll are label direc-

The bankruptcy proceedings are still in progress. The documents do not cite Airborne's estimated total as-

EDWARD MORRIS

DANIELS QUITS AS PRESIDENT OF ABC NETS

LOS ANGELES—Aaron Daniels has resigned from his post as president of the ABC Radio Network, making him the second key executive to exit the No. 1 radio network in recent months. Daniels' resignation comes less than two months after entertainment programming Tom Cuddy left to become VP/program-

According to Daniels, Daniels' resignation and Cuddy's recent departure are not connected and the defections would not affect daily network business.

Prior to his departure, Daniels says he "will definitely" name a replacement for Cuddy during his four-year stint as president of the network. ABC has not managed to continue run as the No. 1 radio network, despite several changes, among them the controversial decision to not renew contract as host of "American Top 40." In 1988, Kasem was replaced by radio/television veteran Sha- de Stevens. In 1989, ABC Radio Networks acquired the Satellite Music Network.

CRAIG ROSEN

Waters To Perform Berlin 'Wall' Concert

Former F ord Front Man Mounts Superstar Support

■ BY HUGH FIELDER

WEST BERLIN—The $8 million production costs for staging Pink Floyd's "The Wall" at Berlin's Potsdamer Plats July 21 will be funded from the advance sale of rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The concert, expected to draw an audience of 200,000, will be televised live across Europe, and Radio Vision International has acquired the worldwide TV and radio rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The concert, expected to draw an audience of 200,000, will be televised live across Europe, and Radio Vision International has acquired the worldwide TV and radio rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The concert, expected to draw an audience of 200,000, will be televised live across Europe, and Radio Vision International has acquired the worldwide TV and radio rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The concert, expected to draw an audience of 200,000, will be televised live across Europe, and Radio Vision International has acquired the worldwide TV and radio rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The concert, expected to draw an audience of 200,000, will be televised live across Europe, and Radio Vision International has acquired the worldwide TV and radio rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.

The concert, expected to draw an audience of 200,000, will be televised live across Europe, and Radio Vision International has acquired the worldwide TV and radio rights for the show, which will be headlined by Roger Waters, a former member of Pink Floyd, whose 1979 album "The Wall" has sold more than 80 million copies. None of the other members of Pink Floyd, with whom Waters is in dispute, will be involved.
On April 12, 1990, StarKist® became the first major tuna canner to institute a policy that promises StarKist will not purchase, process, or sell any tuna caught in association with dolphins.

To implement this policy, StarKist has asked U.S. government recognized observers to monitor boats in areas where dolphins are known to swim with tuna to certify that no dolphins are harmed.

As a further part of this policy, StarKist will continue to refuse to purchase, process, or sell any tuna caught with gill or drift nets—a fishing method singled-out by environmental groups as being devastating to all marine life.

StarKist has been working toward dolphin safety for many years, and we are pleased to have taken this leadership role in resolving a major environmental issue for all of us.
BLACK/URBAN RADIO SHOULD BROADEN OUT

• Some rappers are emerging with music that has adult appeal

Don Mizell is an entertainment attorney/strategic planner who presently consults the Wraps On It. He was formerly VP/GM of KJLH-FM Los Angeles.

Music labeling by race is just another way to say that Americans are still far behind in wisdom and too used to archaic tradition.

Alarmed by this issue, I am an assistant manager of a Music Outlet in Washington, D.C. I see people come into the store every day and tell me that the other stores in the area will not sell them the albums they want because they are not "white." As of yet, Musically does not have such a rule. But just the fact that these people are being refused by other retailers borders on the frightening.

Do we really want a pack of inquisitors ("music police") raiding our stores? Where will it stop? I’m waiting for the day when it becomes illegal to own the albums. Will listening to condemned music be grounds for being thrown in jail, for speed racing or driving drunk? Will our homes be raid ed in the search for "bad" records?

C’mon, people, grow up. If you don’t want to hear naughty words or hear about realities like drugs, violence, sex and the like, then listen to Lawrence Welk and leave the rest of us out of it.

(Continued on page 31)

Adults Have Wide Musical Tastes

By DON MIZELL

"Churban" stations—which combine elements of black/urban and top 40 formats—are now drawing away a significant portion of the black audience. And while many broadcasters have not abandoned certain limited styles of black music without a corresponding commitment to the black community. And, in an effort to compete with urban radio, black/urban stations have forsaken a large part of the black music heritage as well as black-oriented news, personal affairs, and community involvement as an integral part of their programming. As a result, a number of black/urban stations in each market are fighting over a shrinking corner of the black listening audience.

The recent apparent upsurge in black/urban key points to significant changes that have created the dangerous illusion that the black/urban format has successfully met the challenge of churban programming. And the following is a message to the current and future black/urban station managers.

In many cases, black/urbanprog has not only failed to return by the sort of community-oriented music programming and station positioning that they previously abandoned in their haste to respond to the churban challenge.

Current black/urban stations are also largely composed of the same music that is being played successfully by offering more of the same dance/R&B music that churban has co-opted. Arbitron’s recent ethnic research form was also helpful to contribute to the turn-around of the black/urban format. However, if the churban respond by becoming more commercial and white oriented, this is already happening in Los Angeles at KBBT, the black radio audience will be dropped down a notch.

Although it is widely assumed that fragmentation of formats dictates a tightening of playlists, black/urban radio programming is too fragmented to be handled in such a way. And so, in fact, these stations might even increase their listenership.

It is evident that programing the very best tracks from the best L.A.P. pop, contemporary jazz, fusion, modern blues, contemporary gospel, reggae world beat, soco zouk, Afro-pop, Latin, and other African-influenced styles may be a crucial but over-futiled and fragmented.

Further, this programming’s already proven success in other pop markets strongly suggests its potential to create crossover listeners that will add to the black and/or white audience.

Which musical styles should be considered and tested and should be programmed much more often than they are now.

Today, black people are essentially being forced to choose between formats featuring teen-oriented pop and R&B dance music only and black adult-oriented music only. But the black audience isn’t interested in this.
BMG Delegates Flock To Monte Carlo

More than 120 BMG delegates, representing 30 countries, met in Monte Carlo recently for the BMG International Marketing Conference. The convention was co-chaired by Heinz Henn, senior VP, A&R/marketing, and Chris Stone, VP, A&R/marketing. President/CEO Rudi Gassner's keynote speech set the theme of the conference: "Our concentration on creating stars will always be the dominant factor in BMG's longterm philosophy," he said. During the four-day-long event, delegates enjoyed new albums by BMG artists from around the world, a multimedia presentation on BMG Video, and performances by Kenny G, the Jeff Healey Band, Leo Kottke, Michael Penn, Hugh Masekela, Titiyo, Rob'N'Raz with Sheila K., Plan B, and other BMG artists.

Delegates from BMG Victor Inc. Japan talk with American and Australian representatives. Shown in the back row, from left, are Furimaru Kawashima, manager, international marketing, BMG Victor Inc. Japan; Kenny G; Chris Stone; Roy Lott; and Stuart Rubin, product development manager, BMG Arista/Ariola Ltd., Australia. In front is Hitoshi Yoshimura, manager, international promotions, BMG Victor Japan.

A truly international affair, the convention gave representatives from different countries a chance to get to know one another. From left are Franz von Auersperg, director A&R, BMG Ariola, Hamburg, West Germany; recording artist Sheree, BMG Canada; and Dietmar Glodde, director, international, RCA Victor—Japan.

Enjoying the convention are, from left, Roy Lott; Heinz Henn; recording artist Kenny G; Dennis Turner, Kenny G's manager; Eliza Brownjohn, VP, international operations, Arista New York; Chris Stone; Doe Philips, manager, international operations, Arista New York; and Stuart Rubin, product development manager, BMG Arista/Ariola Ltd., Australia.

Artists meet with executives at the conference. Shown, from left, are Rudi Gassner, recording artists Rick Astley and Kenny G; and Roy Lott.

Delegates meet and greet at the convention. Shown, from left, are Stuart Rubin, product development manager, BMG Arista/Ariola Ltd., Australia; Nancy Farbman, VP, marketing and promotion, BMG International; and Jim Campbell, manager, artist marketing, Canada.

It's a meeting of the bands as Jeff Healey relaxes with members of Deep Purple. Shown, from left, are Jon Lord, Deep Purple; Healey; and Joe Lynn Turner and Roger Glover, Deep Purple.

Heinz Henn, left, chats with recording artist Michael Penn, center, and Bob Buziak, president, RCA Records U.S.

Recording artist Eros Ramazzotti, left, chats with Monti Lueftner at the convention's closing gala dinner at the Hôtel de Paris.

Members of the Jeff Healey Band mingle with BMG executives. Shown, from left, are Roy Lott, senior VP, Arista U.S.; Chris Stone; Tom Stephen, the Jeff Healey Band; Rudi Gassner; Healey; Monti Lueftner, president/CED, A&R, Bertelsmann Music Group; Heinz Henn; Arnold Bahlmann, senior VP, Central Europe, BMG International; Joe Rockman, Jeff Healey Band; and Valerie Jack, manager, international, A&R/marketing.

Delegates meet and greet at the convention. Shown, from left, are Stuart Rubin, product development manager, BMG Arista/Ariola Ltd., Australia; Nancy Farbman, VP, marketing and promotion, BMG International; and Jim Campbell, manager, artist marketing, Canada.

Enjoying the convention are, from left, Roy Lott; Heinz Henn; recording artist Kenny G; Dennis Turner, Kenny G's manager; Eliza Brownjohn, VP, international operations, Arista New York; Chris Stone; Doe Philips, manager, international operations, Arista New York; and Stuart Rubin, product development manager, BMG Arista/Ariola Ltd., Australia.

Artists meet with executives at the conference. Shown, from left, are Rudi Gassner, recording artists Rick Astley and Kenny G; and Roy Lott.
Potash Gains Accepts Much Of Blame For Bad Press

BY PHYLISS STARK

NEW YORK—It was just over a year ago that the outspoken Warren Potash became the president/CEO of the Radio Advertising Bureau amid a rash of reorganizations, internecine rumblings, and bad press. But, despite his detractors, Potash says radio advertising is still healthy, his confidence in his position has grown, and the RAB is a “fun” place to work.

While the characterization of RAB as “fun” will undoubtedly raise the eyebrows today, absolutely nobody would have accepted it a year ago. At that time, Potash’s staffers were sending anonymous letters to industry trade publications detailing his alleged shortcomings. And a rambling, extravagant, and perhaps too open-letter speech at last year’s National Assn. of Broadcasters convention also hurt his reputation.

Potash now admits that much of his bad press was his own fault. When he came to RAB, he says, “I was completely presidential. I didn’t conduct myself the way I should have. A year ago I didn’t have the confidence that I have now. I feel good about myself now. I may never be terribly good at [this], but I’m better at it than I was a year ago. I still make mistakes every day, and I’ll be the first to admit it.”

Although Potash says the reaction from his staff and the press “wasn’t fun,” he adds, “I didn’t lose one night’s sleep over it.”

By the next RAB meet, six months later, Potash’s prepared remarks were brief and much of his presentation consisted of handouts to other RAB officials. It was a toned-down Potash who emerged there, and at last month’s RAB conflag in Atlanta. But Potash denies any pressure to change his style from the RAB Board of Directors or anyone.

“The most supportive people I’ve run into here are the people on the board of directors,” says [chairman Carl] Wagner. “Potash says, “I don’t know what my style is [but] I don’t get the impression that people have trouble with it. There was no book of RAB style on the shelf when I moved into this office.”

POISON IN THE WELL

Potash says relations with his staffers have improved a great deal in the past year. A lot of it is because the people who most objected to Potash left quickly. “There isn’t as much poison in the well,” he says. “The sign that the snakes are nowhere here to snoop the venom any more.”

Numbering 70 staffers when Potash arrived, the RAB now numbers fewer than 50. And Potash says he has no plans to build it back up. “This is not the Pentagon,” he says. “This is a trade association. More is not necessarily better.”

Despite those cuts, Potash dismisses as “bullshit” reports that he plans to lease some of the now available office space. “That’s a rumor,” he says, “circulated by one of the people who like to shoot potshots at my neck,” Potash says.

Potash admits bringing a retailer through the office for an estimate ($7 a foot on the offices. But he says, “[At some time] I don’t have any intention of leasing the space. But if I thought we didn’t need the space you can bet I’d rent it out.”

So why RAB exiles complain that Potash now runs the bureau as a one-man show. Potash contends, “I’ve been congratulated many times by people who are working here. They’ve told me, ‘I don’t do my job alone anymore everyone else’s.’” Potash says that one of his goals is to leave the RAB with a strong management staff after he is gone. He says that, says that, is not accomplished by giving all the orders.

To illustrate this point, Potash keeps people to the point. If the new familiar picture of a Chinese man stopping a line of tanks in Beijing’s Tiananmen Square. When Potash staffs with a Potash problem, they are likely to be told, “You think you have a problem? This man has a problem. His name is China.”

To boost morale at RAB, Potash says he took down a wall full of pictures of the RAB executive committee. “Some of them were extremely unattractively assigned anyway”—and replaced them with thank-you letters from RAB customers. The move indicates both his eagerness to get feedback from “out there where the rubber meets the road,” and his desire to show that “people are being appreciated.”

But would staffers say working for the RAB is fun? Potash says, “I don’t know what people say when they leave this office. I care but I can’t control that. [But] nobody here is doing it for the money.”

DRIVE MY CAR SALES

"We've had some good about the business," Potash says when asked about the state of local and national sales. But, by his own admission, the RAB is down significantly. “[Local] is a concern in the industry: the decline of automotive advertising, the fact that Kmart and Wal-Mart use little radio advertising, and increasing competition from cable advertising.

Automotive advertising, which is down about 20 percent, is a concern the RAB, but Potash says “it’s not a problem unique to radio. The money hasn’t been moved to another medium.” It’s been cut, not moved.

Asked if he thinks automotive advertising will rebound, Potash offers “the best possible answer. It will come back, but I don’t know when.” Potash says radio can help things along by joining forces to pitch local auto dealerships, something the networks have already done. As for the two retail giants that negotiated radio, Potash says he personally called on Wal-Mart, and been told “maybe,” but has not pitched Kmart. “I pick the calls where I think the opportunities are," he says. "The only time I call Wal-Mart is when I think they're interested in us."

Cable TV is not a major concern of the RAB, Potash says, because “cable is competing more against radio than against cable. I don’t get too worked up over it. I’d rather chase newspapers.”

The thrifty if the cable sales presentation is tonnage. You can buy it for a dollar an hour. (Cable salespeople get paid to do my work. We don’t want any work in tone. We can’t prove it works. We just know it does. Radio isn’t in the tangible business. We’re in the making way I think that sounds like me selling radio in 1956.”

Potash is also not overly concerned about radio losing some of its been-there-done-it market. He also says that urban and Hispanic formats have been given quantifiable data sales pieces profiling their format and indicating the typical appeal of that format against the population. Overall, he says, in the last year “our work here has been relevant to our stations in helping them generate revenue.”

Despite this, Potash is still concerned about the issue of stations using negative selling on each other. Potash says his hurts the industry although he admits to doing it himseF 20 years ago. Potash likes negative selling to the drug problem, which some may not go away until it is socially unacceptable. The negative-selling problem, Potash says, will have to start with one salesperson.

On the other hand, Potash encourages radio salespeople to go out and take newspaper ads. “We think the power of radio is combination with print,” Potash says. “This is the only way to win over advertisers who use only newspapers. I consider that a positive because the advertisers are the ones that are here to help our advertisers.”

Potash says, “I think negative selling is not smart, it’s not dignified, and it’s not thought of by all businesses. We’ll never call on them all.”

Cable TV is a major concern of the RAB, Potash says, because “cable is competing more against radio than against cable. I don’t get too worked up over it. I’d rather chase newspapers.”

The thrifty if the cable sales presentation is tonnage. You can buy it for a dollar an hour. (Cable salespeople get paid to do my work. We don’t want any work in tone. We can’t prove it works. We just know it does. Radio isn’t in the tangible business. We’re in the making way I think that sounds like me selling radio in 1956.”

Potash is also not overly concerned about radio losing some of its been-there-done-it market. He also says that urban and Hispanic formats have been given quantifiable data sales pieces profiling their format and indicating the typical appeal of that format against the population. Overall, he says, in the last year “our work here has been relevant to our stations in helping them generate revenue.”

Despite this, Potash is still concerned about the issue of stations using negative selling on each other. Potash says his hurts the industry although he admits to doing it himseF 20 years ago. Potash likes negative selling to the drug problem, which some may not go away until it is socially unacceptable. The negative-selling problem, Potash says, will have to start with one salesperson.

On the other hand, Potash encourages radio salespeople to go out and take newspaper ads. “We think the power of radio is combination with print,” Potash says. “This is the only way to win over advertisers who use only newspapers. I consider that a positive because the advertisers are the ones that are here to help our advertisers.”

Potash says, “I think negative selling is not smart, it’s not dignified, and it’s not thought of by all businesses. We’ll never call on them all.”

Cable TV is a major concern of the RAB, Potash says, because “cable is competing more against radio than against cable. I don’t get too worked up over it. I’d rather chase newspapers.”

The thrifty if the cable sales presentation is tonnage. You can buy it for a dollar an hour. (Cable salespeople get paid to do my work. We don’t want any work in tone. We can’t prove it works. We just know it does. Radio isn’t in the tangible business. We’re in the making way I think that sounds like me selling radio in 1956.”

Potash is also not overly concerned about radio losing some of its been-there-done-it market. He also says that urban and Hispanic formats have been given quantifiable data sales pieces profiling their format and indicating the typical appeal of that format against the population. Overall, he says, in the last year “our work here has been relevant to our stations in helping them generate revenue.”

Despite this, Potash is still concerned about the issue of stations using negative selling on each other. Potash says his hurts the industry although he admits to doing it himseF 20 years ago. Potash likes negative selling to the drug problem, which some may not go away until it is socially unacceptable. The negative-selling problem, Potash says, will have to start with one salesperson.

On the other hand, Potash encourages radio salespeople to go out and take newspaper ads. “We think the power of radio is combination with print,” Potash says. “This is the only way to win over advertisers who use only newspapers. I consider that a positive because the advertisers are the ones that are here to help our advertisers.”

Potash says, “I think negative selling is not smart, it’s not dignified, and it’s not thought of by all businesses. We’ll never call on them all.”

Cable TV is a major concern of the RAB, Potash says, because “cable is competing more against radio than against cable. I don’t get too worked up over it. I’d rather chase newspapers.”

The thrifty if the cable sales presentation is tonnage. You can buy it for a dollar an hour. (Cable salespeople get paid to do my work. We don’t want any work in tone. We can’t prove it works. We just know it does. Radio isn’t in the tangible business. We’re in the making way I think that sounds like me selling radio in 1956.”

Potash is also not overly concerned about radio losing some of its been-there-done-it market. He also says that urban and Hispanic formats have been given quantifiable data sales pieces profiling their format and indicating the typical appeal of that format against the population. Overall, he says, in the last year “our work here has been relevant to our stations in helping them generate revenue.”

Despite this, Potash is still concerned about the issue of stations using negative selling on each other. Potash says his hurts the industry although he admits to doing it himseF 20 years ago. Potash likes negative selling to the drug problem, which some may not go away until it is socially unacceptable. The negative-selling problem, Potash says, will have to start with one salesperson.

On the other hand, Potash encourages radio salespeople to go out and take newspaper ads. “We think the power of radio is combination with print,” Potash says. “This is the only way to win over advertisers who use only newspapers. I consider that a positive because the advertisers are the ones that are here to help our advertisers.”

Potash says, “I think negative selling is not smart, it’s not dignified, and it’s not thought of by all businesses. We’ll never call on them all.”
Buffalo Radio Wars Go 'Round The Outside, New York Gets Z-Rock; Hegwood To WYLD?

by Sean Ross with Craig Rosen & Phyllis Stark

Newswires...

JOYCE BARTON is up from GSP to station manager at WYLL Chicago, replacing former owner Vernon Merritt.

LINN HARRISON is the new GM of easy WEZE-FM Pittsburgh, replacing George Hart. He was previously with Bonnville Broadcasting Systems.

LUIS ALBERTINI, previously GM of WRBQ Tampa, Fla., is now GM of religious WTIS Tampa, replacing Simon Rossmann.

TONY RENAUD, GM of WBT Charlotte, N.C., has resigned to become VP of promotion for the Charlotte Hornets. No replacement has been named.

At XHRM San Diego, GM Lee Mirabal—who joined the station several weeks ago—has exited. AE Terry Cox has been up from GSP; no GM will be named. Staffers now say that XHRM will remain a top 40/dance station and will not return to urban, as previously announced.

WLVH-FM Hartford, which had originally been scheduled for a sale from Sage Broadcasting to First City for $7.6 million, is now going to Multi-Market Communications, a new company headed by First City's David Pearlman. For $6.4 million, Pearlman says First City principal Norman Drubner will ease out of radio with the sale of the first of its remaining stations while Pearlman will eventually concentrate on his new company.

Other Changes: Bob Ryder is out as station manager of WKOD Sacramento, Calif.; GSF Nicholas Parks promoted to GM at WTAG/WSR Worcester, Mass.; Mikey O’Connell at WZRX-FM/XTL Atlanta; John Milazzo at WFXQ Fugassy; Capital Radio Companies R&D director Kerry Flis at GM at WLET/WJZT Tooequa, Ga.; Arbitron names Ken Wollenberg executive VP of sales & marketing and Marshall Snyder executive VP of operations & research.

THE "I-Tape," a routine between veteran John Pollack of WFIL and Stuart Garretts of WRIL, has been heard on WFIL 7 wins.

It was only a matter of time until the Power Pig-sim kicked in again between Steve Hegwood of WMJQ (Majic 102.9), Buffalo, N.Y., and top 40 rival WKSE. WMJQ was one of the stations that had been formed as a result of "Angel of Love" by Ana & Jordan Knight. Then, on the weekend of April 21-22, the station put the song back on the air, covering "Baby, Don't Change Your Mind." When the second C&D order arrived the following Monday, WMJQ pulled the plug on its news effort before calling the "record police" on the station. WKSE PD Ken Edwards admits to getting some phone calls, "but not as many as you would expect," he says.

The New Kids also figure into a radio-war story involving KBEG Kan- sas City, Kan., and KMMM (Mexico 100). KBEG’s new promo director Chuck Nasty went on the air and gave listeners the KMMM call letters. Shortly after, KBEG's first shift was retired on the new call letters.

Elsewhere on the slogan wars front, WQAL Cleveland, one of the stations that recently went on the air with the term "Soft Hits," has dropped the phrase. Mary Catherine Sneed, who began using "Soft Hits" as WSB-FM Atlanta's slogan, has officially registered and is currently listing it as five stations. Sneed says she is trying to get the word copyrighted for anybody using the slogan now but wants to protect the term; call her at 404-394-0707.

PROGRAMMING: NEW YORK Z-ROCKS

For 25 years as a Spanish-language station of some sort, WJJIT New York, became the first of the city's four AMs to abbreviate the format following the addition of an FM last year, and the possible arrival of another later this year. By the time you read this, WJJIT will be Satellite Music Network Z-Rock affiliate WZQX. It will become its first hard-rock station. Ten-year-station veteran Frank Flores stays on as GM but will depart after another year. WJJIT will oversee WQX's programming and promises that SM's Lee Abrams will be personally involved with the station. The new one shares a call with an all-Led Zeppelin weekend.

At press time, KHYL Houston PD Steve Hegwood had been named OM at WYLD-OM New Orleans. The possible catch is that Hegwood would be competing with WQKE-FM, which, like KHYS, is owned by Clear Chan- nel Communications, but that should be worked out by the time you read this. Brian Wallace, who had been acting PD, becomes PD officially.

In another city, the Crescent City, act- ing PD Al Nasser is now officially PD at classic rock WCKW-FM.

At adult alternative Whisper 98.3, WKTO Miami (formerly WQAM-FM),(formerly 99.3), has named John Kim PD. The new PD, replacing Shirley Maldon- do, now with rival WAVE. Tom Ca- hile, the top 40/dance staffers during its WXDJ incarnations, is now at WQAM-FM.

Like KHYL, KBEG (1440) Missoula, Mont., was first a KROM sister station. When the WQAM-FM/KBEG-FM simulcast was dropped many months ago, KBEG named Tom Cawley PD. When the simulcast was taken off the air, KBEG named a new PD, Mervyn Jones.

The new PD, replacing Shirley Maldon- do, now with rival WAVE. Tom Ca- hile, the top 40/dance staffers during its WXDJ incarnations, is now at WQAM-FM.

Urban WQI Tallahassee, Fla., is now WFHT (Hot 105.1) and has upped its power from 3,000 to 50,000 watts under new PD Lee Armstrong, previously of KKMG Colorado Springs.

At AM, Michael Cruz, PD of CA WAHR Huntsville, Ala., is the new PD of similarly formatted WHOM Portland, Maine. WAHR morning man Fred Helenik is the new PD in town to WKQD-FM for sales. Act- ing PD John Moschitta gets the offi- cial nod at album WRCN Long I- land, N.Y., which will double its pow- er from 3,000 to 6,000 watts following owner Gary Scott’s purchase of $12.5 million from Hearst.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

The new PD, replacing Cliff Coker, is former Wrob PD Frank Southworth. The PD has been with Wrob for 12 years and was promoted to GM.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.

At Wrob, as Wrob/WMPC-AM White Plains, N.Y., from CRB Broad- casting.
## WINTER 1990 ARBITRON RANKINGS

Following are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=alternative, adult std=adult standard, alt=album-rock, classic=classic rock, easy=easy listening, modern=modern rock, N/T=not a talk. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without written permission of Arbitron.

### Call Formats

**WPGC**

**KAAM**

**KLTY**

**WJFK**

**BILLBOARD MAY**

**WIOD**

**WPOW**

**KLAT Spanish**

**-FM Spanish**

**AC 2.2 1.6 2.1 1.3**

**religious top**

**urban top**

**Spanish 40**

**May 2.6**

**2.7 2.9 2.6**

**2.3 3.2 2.8 2.9 KYKY AC 4.7 5.5 5.5 5.3**

**3.3 3.5 3.5 3.4**

**2.5 2.8 2.4 1.8**

**1.4 1.5**

**1.4 1.1 1.4 1.3**

**5.1 4.1**

**2.7 3.0 2.1**

**1.1**

**WKLS**

**WNWS**

**KBRD easy**

**KMOX**

**WWDC -FM**

**WWIN -FM urban**

**KUPL -FM oldies**

**WQSR country**

**KXKO country**

**KRSN adult std**

**KQPH country**

**KCES country**

**ST. LOUIS**

**WATS country**

**WVBR country**

**KMOY country**

**KLQD country**

**KUGC country**

**KLST country**

**KQMO country**

**KXRS country**

**KZFly country**

**KYJQ country**

**KIYQ country**

**WQHT country**

**WJYF country**

**WPMD country**

**WKPC country**

**KQTO country**

**KJZQ country**

**KHTK country**

**KJNI country**

**KDRK country**

**KQLG country**

**WROK country**

**Baltimore**

**WRDC country**

**KTAP country**

**KUIC country**

**KXQY country**

**KQUB country**

**WRGT country**

**WAMC country**

**WFGC country**

**WWBR country**

**WWXQ country**

**WQBR country**

**WBGX country**

**WVOR country**

**KWHI country**

**KXIS country**

**KXQY country**

**KXST country**

**KXJJ country**

**KXZQ country**

**KIYQ country**

**KQTO country**

**KJZQ country**

**KHTK country**

**KJNI country**

**KDRK country**

**KQLG country**

**WROK country**

**Baltimore**

**WRDC country**

**KTAP country**

**KUIC country**

**KXQY country**

**WROK country**

**Baltimore**

**WRDC country**

**KTAP country**

**KUIC country**

**KXQY country**

**WROK country**

**Baltimore**

**WRDC country**

**KTAP country**

**KUIC country**

**KXQY country**

**WROK country**
ALANNAH MYLES
"Black Velvet" and "Love Is"
from the album ALANNAH MYLES
SOON TO BE DOUBLE PLATINUM!

SLEEZE BEEZ
"Stranger Than Paradise"
from the album SCREWED BLEED & TATTOOED
AOR BLOWOUT!
NEW GROUND FOR THE '90s

EN VOGUE
"Hold On"
from the album BORN TO SING
THE HOTTEST RECORD ON THE STREET!

EVERYTHING BUT THE GIRL
"Driving"
from the album THE LANGUAGE OF LIFE
OVER 200,000 SOLD AND HEADED TO GOLD!

LINEAR
"Sending All My Love"
from the album LINEAR
SINGLE HEADED TO #1
ALBUM HEADED TO GOLD!

TROOP
"All I Do Is Think Of You" and
"Spread My Wings"
from the album ATTITUDE
500,000 SOLD!

ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS
WASHINGTON, D.C.—In blistering reply comments on the FCC's ongoing legal proceeding to determine support for a 24-hour ban on the broadcast of indentured material, the 7-cm group operating the ban has ripped into the small amount of support the commission received this winter in opening comments from the public.

"Even assuming a blanket ban on protected speech ever could be justified, the opening comments submitted to the commission fail to establish either that complete suppression is the least restrictive means of regulation or that a compelling interest exists that could justify such a suppression," says the coalition, which includes the National Assn. of Broadcasters, the Recording Industry Assn. of America, the Radio TV News Directors Assn., the Motion Picture Assn. of America, the TV networks ABC, CBS, and NBC, National Public Radio, and Infinity Broadcasting.

Nor, say opponents of the ban, did opening comments provide any "credible data" to show that children are harmed by indentured material. "Such harm cannot be proven," they argue. The group also says the comments show that the FCC has provided broadcasters with "wholly inadequate guidance as to what material will be considered indented."

The FCC under law is charged with carrying out the 24-hour ban, pushed through Congress by Sen. Jesse Helms, D-S.C. However, the law is being reviewed by the U.S. Appeals Court here on constitutional grounds, and the court ordered the FCC last year to accumulate a record of support—so far slight—for such a ban.

MEET ME AT A LOCKBOX IN PITTSBURGH

It is not the FCC's fault, so blame the new Omnibus Budget Reconciliation Act of 1989, but the commission has amended its rules on fees collected for such services as sign changes, rulemakings, and ownership reports. Not only do the fees increased, but now station lawyers will have to de- lock the fees and applications in lockboxes located in Pittsburgh as of May 21, in accordance with U.S. Treasury rules. A receipt must then be filed with the FCC secretary's office in Washington, D.C. There will be daily couriers. Filers must also now use a new Fed Form, in addition to the forms now used for the service required, and send that to Pittsburgh as well.
ARBITRATION RATINGS
(Continued from preceding page)

Call | Format | Sp | So | Fo | W
----|--------|---|---|---|---
WDOR | country | 53 | 62 | 37 | 53
WBFS | AM | 38 | 38 | 48 | 38
WNYC | AM | 36 | 45 | 48 | 47
WZZZ | top 40 | 49 | 56 | 56 | 43
WSFTP | religious | 1.0 | 1.0 | 1.4 | 1.2
WRRF | adult | 13 | 1.4 | 8 | 1.3
WXRC | album | 5 | 3 | 12 | 1.2

MEMPHIS—(46)
WHXK | urban | 13 | 13 | 16 | 13.3
WXKX | country | 105 | 93 | 103 | 120
WXIA | urban/AC | 9.4 | 9.5 | 11.7 | 9.2
WHRU | AC | 9.1 | 6.4 | 7 | 9.3
WNEA | album | 76 | 86 | 85 | 85
WNGM | FM | top 40 | 61 | 61 | 68 | 75
WFLK | religious | 56 | 6 | 4 | 6.6
WNYX | easy | 43 | 65 | 31 | 56
WNDE | urban | 61 | 60 | 61 | 38
WMZP | top 40 | 41 | 4.1 | 52 | 3.4
WBBY | N/T | 3.9 | 3.9 | 12 | 8.1
WXSS | black | 1.2 | 3 | 12 | 8.1

ROCHESTER, N.Y.—(45)
WMCF | album | 174 | 155 | 157 | 167
WBBF | FM | country | 8.9 | 9.0 | 102 | 11.3
WHAM | AC | 7.8 | 7.5 | 7.5 | 7.5
WPXJ | FM | top 40 | 113 | 107 | 107 | 93
WROX | AC | 11.0 | 11.0 | 1.9 | 9.0
WEGE | AC | 5.9 | 5.9 | 5.9 | 6.7
WLXK | religious | 5.8 | 7.5 | 6.4 | 6.4
WZHC | AM | 4.7 | 6.8 | 6.5 | 5.2
WFXR | urban | 6.2 | 5.2 | 5.3 | 4.9
WWMK | AM | 2.9 | 2.7 | 3.6 | 2.2
WBMS | adult | 3 | 8 | 12 | 3
WWGF | adult | 3 | 1 | 7.6 | 1.4
WBBF | top 40 | 3 | 1 | 4 | 1.2
WMMQ | religious | 9 | 9 | 9 | 1.2

WASHINGTON—(46)
WHVi | top 40 | 13.3 | 17.3 | 11.6 | 13.4
WSFM | FM | country | 9.4 | 8.9 | 12.4 | 10.5
WMXK | country | 10.4 | 8.2 | 9.8 | 8.2
WZLX | AC | 6.9 | 7.0 | 5.6 | 8.6
WDFK | album | 10.7 | 9.7 | 7.9 | 8.3
WFLX | AC | 7.6 | 6.8 | 6.8 | 8.0
WQFX | urban | 5.9 | 7.1 | 7.3 | 8.0
WZFX | FM | cfs rock | 5.8 | 5.7 | 5.2 | 6.5
WLAW | N/T | 1.5 | 2.6 | 3.1 | 4.5
WNYC | nites | 5.8 | 6.1 | 6.7 | 5.1
WSM | country | 4.1 | 6.0 | 5.3 | 3.5
WQDB | urban | 8 | 7 | 1.5 | 1.6
WBUR | urban/AAC | 4.1 | 3.2 | 12 | 11.3
WSX | N/T | 4 | 6 | 13 | 14

OKLAHOMA CITY—(47)
XXWV-AF | country | 149 | 158 | 140 | 149
KXNG | easy | 7.8 | 8.8 | 11.1 | 8.4
WKKQ | top 40 | 101 | 87 | 92 | 92
KEBC | country | 6.5 | 7 | 6.4 | 7.2
KJTT | album | 7 | 7.8 | 7.6 | 7.0
KXBS | top 40/dance | 6.4 | 5.9 | 5.7 | 6.9
K|xG | AC | 6.4 | 6.5 | 5.9 | 5.9
KTXL | FM | N/T | 5.9 | 8.2 | 5.2 | 6.7
LITE | clubs | 6.0 | 6.0 | 5.3 | 4.0
KOMA | cfs rock | 5.7 | 7.0 | 5.9 | 4.6
KLFX | cfs rock | 5.4 | 6.8 | 6.8 | 4.4
WXY | country | 3.0 | 4.0 | 3.0 | 2.5
KFW | urban | 3.3 | 3.4 | 1.6 | 2.9
KNL | N/T | 7 | 3 | 11 | 2.8
WLIS | N/T | 1 | 1 | 4.0 | 1.1

DAYTON, OHIO—(48)
WHKO | country | 8.4 | 8.5 | 8.5 | 10.6
WETZ | top 40 | 7.3 | 9.5 | 7.1 | 6.2
WHTB | album | 9.2 | 10.1 | 9.7 | 9.2
WHOAC | AM | 8.8 | 9.9 | 7.9 | 9.0
WAUL | AC | 7.3 | 7.8 | 5.7 | 6.2
WUSN | AC | 6.5 | 5.3 | 5.8 | 6.2
WNNX | AC | 6.5 | 6.8 | 5.9 | 5.9
WNYI | clubs | 6.1 | 2.4 | 5.8 | 1.3
WIND | AM | 4.7 | 3.3 | 5.4 | 3.3
WDAO | urban | 2.9 | 25 | 19 | 28.8
WKLX | AC | 6.4 | 9.9 | 13 | 34
WCLT | easy | 27 | 30 | 40 | 30
WFLX | cfs rock | 1.2 | 12 | 18 | 17
WBBY | country | 2.2 | 12 | 18 | 17
WFMB | FM | country | 5 | 6 | 5 | 15
WSJR | oldies | 5.6 | 6.3 | 5.5 | 11
WFMB | adult | 7 | 1.2 | 11 | 15
WGJR | religious | 8 | 1.8 | 13 | 10
WING | oldies | 2.3 | 1.1 | 26 | 10
WXCY | easy | 1.5 | 8 | 9 | 8

© Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
A Smaller DIR Broadcasting Is ‘Aggressively Staying’ In Radio

LOS ANGELES—Months after DIR Broadcasting’s financial problems forced it to give up its most popular radio program, “Rick Dees Weekly Top 40,” president Robert Meyrowitz claims his company is back on track.

“There was a period where we were wondering if we should stay in radio or not,” Meyrowitz says now that we are very aggressively staying in.”

Despite that, DIR will remain a smaller operation than it was before. “A large percentage of our business was ‘Rick Dees.’ Without it we did not need as many people,” he said.

Meyrowitz says 70% of DIR’s efforts will go into radio. The remaining will be devoted to its IBM Televi-sion Productions, which after recent success with a New Kids On The Block pay-per-view concert has landed 13 episodes of the52.4-episode National Broadcasting Co.-hosted “The Ring” on cable TV’s Arts & Entertainment Network.

“It’s been a tough time in many re-spects for radio, but in the process I learned when it’s a tough time, it’s a good time to do new things,” Meyrowitz says. Those “new things” include a commitment to one-hour edi-tion of “The World Of Rock With Scott Muni” on CD, a country and possibly an AC version of “Live Cuts,” and the new Financial Times Of London Network, set to kick off Sept. 17.

The new financial programming will be delivered live from the U.K. 16 times daily, and DIR hopes to have 75-100 affiliates signed on by that time. “The financial world is now a one-world,” said Meyrowitz. “Something that happens in Japan is as important as what happens on the Dow. We will start at 5 a.m. to get first live report from Europe.”

As for DIR staple “King Biscuit,” Meyrowitz says the show is a de-partment and well, despite reports that it was on the block a few months ago. He currently has in-cluding recent Dave Edmunds Rock ’N’ Roll Re-vue, have been recorded for the se-ries.

ABC SINGS WRNN

ABC Radio Networks has signed to carry the World Rock News Net-work, a new news service headed by ABC London correspondent Jona-than Ashby.

Ashby calls WRNN a “Reuters Of Rock” that, unlike other wire services, will not treat “entertainment news as a third priority.” The WRNN concept emerged from a casual conver-sation he had five years ago at Live Aid with Bob Geldof. The singer/ event organizer convinced Ashby then an ABC freelance, that rock’n’-roll had evolved into a sort of global language and it should be covered that way. To that end, Ashby has en-listed correspondents in Los Angeles, New York, Rome, Dublin, Israel, Par-is, Moscow, Tokyo, Sydney, and Rio de Janeiro.

ABC isn’t the only organization as-sociated with WRNN. The BBC in the U.K., Ireland’s RTÉ, and Channel 3 in the U.S.S.R. are also subscribers. WRNN has also inked deals with vari-ous newspapers including the New York Daily News, USA Today, the London Daily Express, and the youth version of Pravda.

ABC’s WRNN reports could pro-vide some const competition to the new radio version of “MTV News,” which Westwood One launched April 2 (Billboard, Feb. 10). Ashby claims his service will be better because “Now you can tailor kids that have a job revolving gossips. We are news reporters and treat stories in a more female oriented, and a lot less sexist than the ‘Album Comedy Net-work.’” The service will consist of 29 bits a week, including song and com-mercial parodies and a cast of charac-ters.

Olympia, which launched the week-ly syndicated live “Comedyline” Feb. 4, is one of several networks heavily involved in the radio laugh business. The network also offers the weekly “Comedy Show With Roy Fire-stone.” Says Bunyard, “If you look around you try to find comedy that doesn’t have a hum bug program in 1991. The show will be designed for weekend-ends.

CALENDAR

Below is a weekly calendar of up-coming network and syndicated music specials. Shows with multi-ples dates indicate that local sta-tions have option of broadcast time and dates.

May 4-5, Roxette, On The Radio, Westwood One Network Radio, one hour.

May 4-5, THE Weekly Special, Unistar Ra dio Networks, 90 minutes.

May 4-6, Randy Travis, The Stories Behind The Songs, Unistar Radio Programming, one hour.

May 4-10, Marlo Dot, Rock Over London, Ra dio Ventures, one hour.

May 5, Herman’s Hermits, Solid Gold Saturday Night, Unistar Radio Programming, five hours.

May 5, Mark Haggard, One Night Stand Saturday Night Live, Unistar Radio Programming, five hours.

Stations Throw Down (Typewriters) For Sec'y Day

by Phyllis Stark

NEW YORK—Many of the stations that celebrated Secretaries Day on April 25 took advantage of the day’s client-teen.

AC WQXM Akron, Ohio, had 10 secretaries throw typewriters from the roof of a downtown building at a bull’s eye on the ground below. The winner received a diamond solitaire ring and an IBM typewriter. Classic rock WAXY Norfolk, Va., ran a similar stunt last year, repeated it this year as well.

In Philadelphia, adult standards WPEN asked secretaries to mail or fax in letters explaining why they deserved to win dinner and a bou-quet of flowers. Five winners were re-selected. Sister AC WMGK (Magic 101) teamed with Prism, a local car-dele company that is currently airing the film “Working Girl,” to give two listeners and their guests makeovers, dinners, and $103 gift certifi-cates.

AC WRRM Cincinnati gave away a prize package every hour from 9 a.m. to 5 p.m. on Secretaries Day. Included were a Sunday brunch, a floral arrangement, and eight free hours of secretarial or clerical help. Winners were selected from faxes collected earlier in the week.

Country WKKH (K95) Richmond, Va., asked bosses for letters about their secretaries; 225 randomly se-lected winners received K95 beer mugs full of flowers.

WPLJ New York, Los Angeles, which last year hosted “the world’s larg-est secretarial pool” complete with free lunch and a day swimming pool, this year did it again. Entry is from the parking lot of a major office complex. The station tied with KWIN, the lead in the com-petition, for the best makeovers, free Helen Curtis products, and a free lunch attended by more than 1,000 people.

JUST SAY PSA:

According to newly released Na-tional Assn. Of Broadcasters fig-ures, 1989 public service cam-paigns focused on drunk driving and alcohol abuse more than any other topic. A recent telephone sur-vey of 750 radio and TV stations found that 57% of the radio sta-tions and 48% of the TV stations number drug and alcohol cam-paigns among their top three campaig-ns for the year.

The top six PSA topics for radio stations were drunk driving and al-cohol abuse (56.5%), drug use and abuse (49.2%), community-oriented information and fund-raising drives (20%), AIDS (15.1%), medical fund-raising (13.7%), and cancer (10.2%).

The NAB recently produced a se ries of PSAs on what will likely be one of next year’s hot topics—litter-acy. The PSAs feature First Lady Barbara Bush and the governor’s spouse of 14 different states. The PSAs were produced in association with the White House, the National Governors’ Assn., and Capital Cities/ABC. For more information, call NAB at 202-429-6350.

IDEA MILL: DIVING FOR SHARKS

WAXY morning man Jeff Alan submerged himself in a pool of live shark-sharks during a live Easter Seal Telethon television broadcast. Wearing only a snorkel, mask, and flippers for protection, Allen waded into 6 inches of water in a kiddie pool filled with harmless three-inch tiger sharks. The tribute was a portion of Alan’s heroes, the telethon raised more than $300,000.

In conjunction with its early May release of eight early First Zack Pat-ma/Mothers Of Invention record (Continued on page 25)

With the possible exception of the country hits or MOR instruments that also used to cross over in the mid-'60s, there is as much variety today in a program on CBS-FM as there was on top 40 radio 25 years ago. And that doesn't include the countdowns or special weekends; during the run one of those you can hear "You're" by the Ivy Three and "The Greatest American Hero" by Joey Scarbury within a few minutes of each other.

During oldies radio's 1975-85 dark ages, CBS-FM was one of the format's standard bearers, largely by virtue of the amount of time people were doing the format on FM. But in 1986-87, when new oldies startups began coming online, KKKL-FM (Kool 105) Denver and WDDS Boston, the national model changed dramatically. It wasn't Kool to play so many titles; it wasn't Kool to play '70s oldies. And while some personality might be OK, it wasn't Kool to be staffed with musicologists or top 40 veterans from the '60s and '70s.

Somewhere CBS-FM PD Joe McCoy (right, with Smokey Robinson) did all these things and his station went to #1. He was one of the first in the recently released winter Arbitrons. In doing so, CBS-FM became the first No. 1 oldies station in a top 20 market (KKKL, in market No. 2, won the biggest victory to date in winter 1988). It did so without the heavy marketing that more recent startups have enjoyed; and without one of the market events it occasionally creates, i.e., a legendary jock reunion or Dion's secular comeback show.

The possibility of a CBS-FM market victory has been hovering around for a year. When we hit a five share last spring, we were three-tenths of a share from No. 1 then," says McCoy. "We felt that one time we were going to do it. We're a good-sounding station...we've got the best air personalities is during regular programming edition, but when it went right, we could be No. 1. But when it comes true, it's hard to believe."

So what happened to this "the only real difference is that we started using the slogan 'The Station You Can Sing Along To' this year. We had a little prime-time TV, but we don't do enough to make a dent as far as ratings are concerned. There are stations that are always promoting on TV. We don't have a big enough budget for that; we have to win on consistency."

McCoy says that the lower first-quarter spot load helped the station. But while WCBS-FM does use "at home, at work, in the car" liners, he doesn't think the CQL-RAM ratings diary helped much. "How can it be the new diary? We were at a 4.1 last summer and this winter, the new diary, too. I don't think there's a scientific answer.

After jockeying for WXXL New York (now WOR), McCoy became a CBS-FM part-time personality in 1975, then PD in 1981. His most recent full-time staff addition, night jock Bob By Jay, joined in 1986. Late nighter Don K. Boog has been on CBS-FM since oldies began 18 years ago; early afternoon jock Bill Brown joined two years earlier. Other station veterans include morning man Harry Harrision (10 years), midday man Ron Lundy (six years), p.m. driver Bob Shannon (nine years), overnighter Max Kinkel (seven years) and Susan Bruce Morrow (six years).

Having a staff whose credentials include such legendary calls as WABC, WWRL, WMCA, and CKLW means that McCoy doesn't spend much time in crisis sessions. "I probably work more with the morning show than any other shift just because there's so much going on. We don't have to keep it consistent. Bob and I talk a lot about music and the special things they want to do, or about redoing our music library.

"But we don't have mass meetings. I don't think my guys really need them that much. These guys are smart enough not to screw anything up; they've been at it too long. We will talk philosophy, because once people become accustomed to a format, they know what to do. People said it would be tough working with Cousin Bruce or Harry Harris- son and I told them that they want to succeed and they feel they're at their best now."

More difficult is the job of balancing WCBS-FM's various constituencies. "In New York you have doo-wop fans who are only interested in music made before 1963. Then you have people who may be interested in the '60s. We get people who are interested more in the '70s who call up and ask us to do more '70s countdowns," McCoy says.

WCBS-FM's use of '70s and '80s music is its single most controversial component. "As the population gets older, we get new listeners who have never heard some of the songs. It's especially females. We don't play a lot of it and we only play one '80s song a week. We try to make it palatable for the '60s and '70s people. But there are people out there who don't want to hear any of these songs when these songs were, now they're 30 and they like this music and our station."

But even without the '70s and '80s music, WCBS-FM would have a lot more library depth than other oldies stations. Although the station does two auditorium tests a year, McCoy still programs such local hits as "The Good Old Days" by Candy & the Kisses "because it's a favorite of our listeners."

(Continued on page 25)
If the music is going to end up on a CD, it only makes sense to master on a Panasonic SV-3500 Recorder.

Unlike "consumer" DAT machines, the fully professional SV-3500 offers a sampling rate of 44.1 kHz—the rapidly emerging standard for digital audio. In fact, if you use any other sampling rate, you'll eventually have to go through a sampling rate converter, (a degenerative process) to master your CD.

The SV-3500 is a full-function studio DAT recorder with both 44.1 (from analog) and 48kHz sampling rates. And it's from a company known for its full-service support of audio professionals.

Take a look around your studio. Are you equipped to answer your customer's demands for the new standards of this digital era? If not, visit a Panasonic dealer and hear the SV-3500.

For the name of the nearest dealer, call 714-373-7278. Or, write to Panasonic AVSG, 6550 Katella Avenue, Cypress, CA 90630.
It's time to buy a world-class console. But until now, the two or three that you'd consider all carried price tags that you wouldn't.

Catch the M700, the console with unbelievable sound at a price you'll find hard to believe. About $70,000! When you're looking for a world-class console, your first consideration is, what does it sound like. And because the final instrument for testing sound quality is your own ears, you've got to hear the M700. You'll then find out how well it compares to the consoles that defined "great sound!"

Then get some hands-on experience. The M700 is designed around familiar industry standards with no
surprises to slow you down. Everything is where it should be, from full parametric EQ to its 12 auxiliary sends, which makes operating speed another of the M700's best features. You'll get superb routing flexibility with 40 in-line monitors, 80 inputs, 32 subgroups and quad outputs. When you decide to move up to digital, to accompany your console, one option to consider is the DASH format DA800 24-track digital recorder with award-winning ZD circuitry. Currently available for $99,000.

It's destined to be the best-sounding 24-track around. So before you invest in any console, you owe it to yourself to hear the M700. We think you'll agree that the only thing more unbelievable than the sound of the M700 & DA800 combination is its price tag.

*Manufacturer's suggested retail price. Actual price may vary from dealer to dealer.

![TASCAM Logo](image)

© 1990 TLAC America, Inc., 7733 Telegraph Road, Montebello, CA 90640. (718) 726-0303

---

**RADIO**

**PD of the Week**

(Continued from page 22)

PD of the Week

(Radio) Would that policy change if New York got another Oldies FM? (Already) suburban AM WVNJ has announced plans to sign on in August with the Kool Gold satellite format, which emphasizes doo-wop and early R&B Oldies.) "We could tighten up if we wanted, but I worry more about what we do now than what somebody else is going to do. If someone comes in, they have to know they'd have a fight on their hands, just as if they came after [WHTZ] Z100 or WLTW, but I can't stop them from doing it.

"If you're the hot station and somebody comes in after you, everybody loses a little. But if you maintain the AQH, after a while, listeners will find out the other station is just a jukebox. And we've been playing this music for years, so it's not like somebody's going to come to town and do something new [against us]."

For the spring book, WCBS-FM is trying to get its announcers on the streets more. It is also giving away a karaoke system as the grand prize in a contest where listeners win $100 by singing a verse from one of the songs in the station's all-time top 500. Although there are seven or so winners daily, McCoy emphasizes that this is not big money, either. "We're not giving away a house, a car, or $100,000."

So having become New York's No. 1 station without a lot of TV, would heavier promotion make a difference? "Sure. Even after 18 years, there are still people who have no idea what we do. There are 15 million people in the area, we still get calls from people who have just moved into the area and discovered us." -SEAN ROSS

**Marketing**

(Continued from page 20)

Markets. Rykodisk is organizing a number of Mother's Day promotions for radio. More than 70 stations have already signed on including WKLS Atlanta, WIYY Baltimore, and WRIF Detroit. Promotions include giving away Zappa prize packages including cream cheese and dental floss, having listeners recite Mother's Day poems in the Zappa tradition, and having listeners name the next Zappa child. Contact Jim Neill at 508-744-7678.

For top 40 WQEN Gadsden, Ala.'s recent "Q104 doesn't like Bad English" promotion, callers were given sentences containing poor grammar. If they could correct the grammar, they were sent to see Bad English. . .Oldies KOOL-FM Phoenix honored national cable month in April by holding a trivia contest based on local cable programming.

**Promotions**

Sam Milkman has been named promotion director of top 40 WEGX Philadelphia. He was previously an attorney and held a part-time air shift at the station. . .Neil Roberts has been appointed to the newly created position of promotions/publicity director at top 40 WKHJ Ocean City, MD. He was formerly head engineer at a local recording studio.
Hammer Hits Harder With New Bustin' Label

BY JANINE McADAMS

NEW YORK—M.C. Hammer, one of the hottest rappers on the current Billboard charts, has extended his reach by establishing a record company with his label, Capitol Records.

Hammer's Bustin' Records has entered into a 50-50 agreement with Capitol for the production of an array of rap & R&B artists. The Oakland, Calif.-based rapper whose second release, "Don't Hurt 'Em" (Capitol), is No. 1 on the Top Black Album chart and is a top 10 hit on both Pop and R&B charts, says: "This is a super hot right now" and that the label is "full steam ahead" on the project. He adds that seed money over the next four years is approximately $10 million.

"It's no conflict," says Hammer of balancing performance with managing a label. "It's the same thing I've always done. I originally did all my own promotion and A&R, I wrote my own material. It's always a lot of work to achieve high goals, but I'm a hard worker. Plus, M.C. Hammer the performer likes to keep his hand in other things."

Bustin' Records, in conjunction with Hammer's Bust It Management, will handle Hammer, OakTown, and 10 other groups, including quintet-Generation, whose single, "I Love Just Me For Me," bows this month; and rappers One Cause Effect, whose "How You Livin'" is also due this month. The label's VP is Hammer's brother and manager, Louis Burrell. Darrell Butler, a 27-year-old rapper, will head up promotion, and Jonathan Mosely will handle administration.

Hammer the artist recently completed the 60-minute longform video, "Please Hammer Don't Hurt 'Em"—the feature against gang violence from the album. Hammer conceived the script, wrote it, produced it, and choreographed the dance numbers. "They're describing it as 'Do The Right Thing' meets 'West Side Story,'" enthuses Hammer. The video length is 6 minutes, retail stores Monday (1).

A worldwide tour kicks off June 15, with Hammer and his troupe of live band, 10 backup singers, and about 15 dancers off to Europe. Japan, Australia, and the Caribbean. Meanwhile, Hammer has shaken up the charts with his latest single, "U Can't Touch This," which debuted on the Hot 100 at No. 2 last week. He has also created a stir with his contributions to the Earth Wind & Fire "Heritage" album (Columbia) and the current "Teenage Mutant Ninja Turtles" soundtrack on SBK (his "This Is What We Do" will be released as a single June 15).

Hammer admits that he wasn't completely familiar with the popular cartoon characters when SBK Records called. "I had seen the cartoon, but then I began to do my homework. It was the biggest thing in America! 'Ninja Turtles' are all about a positive thing, saying things most cartoons don't get involved with. That turned me on," says Hammer, who devotes his time to children's charities. He has established the Help The Children Foundation as well as the Help The Children Stay In School program, through which he runs essay contests that will award scholarship money and a personal appearance by Hammer to winning high schools. Despite his many successes, Hammer has been the target of hostility and sniping by some rap purists. "My humor is no less than any other body else's," he says. "There's only two or three really great rappers, like Big Daddy Kane, Rakim, and Young M.C. But all rappers have one thing in common: the ability to adapt to many different styles. Those who do are rappers extraordinaire. I just choose to do my style of rap."

A Message Of Peace Outta Compton: Rappers Unite For Anti-Violence Project

GET WITH THE GANG. "I used to be a member of one of the largest gangs in Compton," says Michael Conception, president of newly formed Grand Jury Rec- ords. "I got tired of the killing and I was looking for ways to get the message to the youth today. So I decided to go personally to call all these rappers who are good friends of mine to come along and do this charity thing and give the proceeds to help black youth." His crusade resulted in the rap single and video project, "We're All In The Same Gang," which features West Coast artists Tone Loc, Easy E, N.W.A, Ice-T, M.C. Hammer, Young MC, E.D.O.C., Michel'e, Def Jef, Body & Soul, Oak- town's 3-6-7-9, King Tee, J.J. Fadd, and Digital Under- ground. The message is anti-violence; the rec- ord, due for release early June on Grand Jury/ Warner Bros., is expected to benefit Project Build, a Los Angeles math education organization. Reebok is sponsoring the video and will help channel proceeds from the record to black youth charities in 26 other states.

Conception proudly points out that Dr. Dre, who produced the record, has never before produced anything outside the Ruthless Records empire. Conception is also proud to count Easy E among the participants. "Easy was always the type of person to preach about getting into things, so this was a big turnaround for him for preach about stopping violence."

The video, leased by Fragile Films' Rupert Wainwright, is being shot in South Central Los Angeles' notorious Nickerson Gar- dens projects. Members of both the Gips and Bloods gangs were hired on as security without incident, says Conception, who is grateful to project residents and gang members for smoothing the way, as well as to the artists who participated. "I hope it generates a lot of money, too. I'm doing it to the people who really need it," he says of the record. "If anybody can convince the black gangs, it's somebody who was in one."

Conception expects to premiere the "We're All In The Same Gang" video June 14 on "The Arsenio Hall Show." For more info, call Conception at 213-794-6198 or partner Eban Kelly (who has produced tracks for New Kids On The Block, among others) at 818-234-0907.

TWINKLE TWINKLE L.A. STAR: Profile's latest find named Shawn Peterson to court a small "la- des lunch" trendy for the label for release April 21 at N.Y.'s Tavern On The Green. The sharp-tongued star regaled the table with tales of her early days in a competitive neighborhood MC, her signing by then-Profile A&R man Brian Chin (who showed faith by developing the artist over two years), and of her 9-to-5 job as a collections agent for a sportswear firm. Her matter-of-fact pronouncements and humor kept the ladies rolling. Though her debut album, "Poetess," is fast gaining attention for its no-holds-barred, feminist, reality-based lyrics and sharpshooter rap style, "The Jamaica Boys Shake The World," says Conception, is this month's single and the Holiday Inn in Jackson, Miss. Clark, for those who don't know, pioneered the field of R&B record promotion way back in 1958, when he traveled the country to make sure that records by such artists as Jimmy Luneccore, Louis Armstrong, Billie Holli- day, and Cab Calloway were stocked with phonies and available in stores. The tribute committee and label heavies are too long to list here; for more in- formation, contact the label's Publicist, Steve Brad- derson at Malico, 801-982-4522. . .The Super Salute To Jack Gibson has been rescheduled. It will take place during Black Music Month, June 22 in Washington, D.C., with a star-studded concert at Constitution Hall, and a VIP reception at the Willard InterContinental Hotel. For tix and info, call Virginia Glover at 600-772-5677 or 600-665-2273.

STUFF: Asofl Entertainment has signed its first rap act: Full Swing, a quartet from "money-earning" Mount Vernon, N.Y., managed by Jimmie Avera, formerly national director of promotion at Uptown Enterprises. Production for the group is being handled by Al B. Sure! and Eddie F. (Heavy D. & the Boyz). Expect a first single in July . . . Following in the footsteps of for- mer Shalamar mates Jody Watley and Howard Hewett comes Jeffrey Daniel, whose "Skinny Boy" album debuts on Solar Epic this month. Daniel has become a much-sought-after choreographer—he worked with Mi- chael Jackson ("Bad," "Smooth Criminal") and Paul McCartney (the film "Give My Regards To Broad Street")—and recently showcased his singing/songwriting/producing chops. First single, "She's The Girl," also sports a clip directed and choreographed by the artist. Polydor has signed State Of Air, which pairs Raymond and Seasick, who wrote and produced most of the hot track "The Right Thing" and "School Dance" soundtracks (the fab "Never Explain Love" by Al Jareau), and Norma Jean Bell. An artist who brought in a former singer with the disco funk outfit Chic. "Here" is the first single.

Every now and then a singer creates a work that reaches down into the soul . . . That's what KEMI APPLEWHITE does with his first 12-inch single "Do Yo' Self Want It, O.K?" the first release from SILK/CUT RECORDS inc. 1989

"My good friend KemI—Don't Make Me Over & Just Don't Walk On By." Love, SYDIL

SILK Cut Records, Inc. is currently seeking a P & D deal and/or licensing agreement for the U.S. and foreign countries.

Contact: K.A., SILK Cut Records. 609-641-3316
900 Cedar Lane, Pleasantville, N.J. 08232
## Billboard Top Black Albums

**WEEK ENDING MAY 5, 1990**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Label</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.C. HAMMER</td>
<td>CAPTIVA 30 2957 (9.98)</td>
<td>2 weeks at No. 1</td>
<td>PLEASE HAMMER DON'T HURT 'EM</td>
</tr>
<tr>
<td>BELL BIV DEVOE</td>
<td>MCA 5837 (9.98)</td>
<td>POISON</td>
<td></td>
</tr>
<tr>
<td>BABYFACE</td>
<td>SOLAR 4 47 866-1</td>
<td>TENDER LOVER</td>
<td></td>
</tr>
<tr>
<td>AFTER 7</td>
<td>VIRGIN 9919 (9.98)</td>
<td>BACK ON THE BLOCK</td>
<td></td>
</tr>
<tr>
<td>QUINCY JONES &amp; MIKE JOHNSON</td>
<td>WARNER BROS. (9.98)</td>
<td>JANET JACKSON'S RHYTHM NATION (9.14)</td>
<td></td>
</tr>
<tr>
<td>JANET JACKSON</td>
<td>A&amp;M 3903 (9.98)</td>
<td>JANET JACKSON'S RHYTHM NATION (9.14)</td>
<td></td>
</tr>
<tr>
<td>MIKE HOWARD</td>
<td>ATLANTIC 80 204 (9.98)</td>
<td>MIKE HOWARD</td>
<td></td>
</tr>
<tr>
<td>KID 'N' PLAY</td>
<td>WARNER Z01 (9.98)</td>
<td>KID 'N' PLAY'S FUNHOUSE</td>
<td></td>
</tr>
<tr>
<td>PUBLIC ENEMY</td>
<td>DEF JAM 75 44 153 (9.14)</td>
<td>FEAR OF A BLACK PLANET</td>
<td></td>
</tr>
<tr>
<td>DIANA REEVES</td>
<td>SONY 92 401 (9.98)</td>
<td>NEVER TOO FAR</td>
<td></td>
</tr>
<tr>
<td>LUTHER VANDROSS</td>
<td>SONY 92 401 (9.98)</td>
<td>THE BEST OF LUTHER VANDROSS - THE BEST OF LOVE</td>
<td></td>
</tr>
<tr>
<td>SALT-N-PEPA</td>
<td>COP 90 467 (9.98)</td>
<td>BLACK'S MAGIC</td>
<td></td>
</tr>
<tr>
<td>MICHELLE</td>
<td>SONY 92 401 (9.98)</td>
<td>MICHELLE</td>
<td></td>
</tr>
<tr>
<td>HOWARD HEWETT</td>
<td>ELEKTRA 60 904 (9.98)</td>
<td>HOWARD HEWETT</td>
<td></td>
</tr>
<tr>
<td>B-BOYS</td>
<td>JUEGO 4 45 121 (9.14)</td>
<td>THE CACTUS ALBUM</td>
<td></td>
</tr>
<tr>
<td>DIANE ROSS &amp; RHYTHM</td>
<td>SONY 92 401 (9.98)</td>
<td>HOUSE PARTY</td>
<td></td>
</tr>
<tr>
<td>KENNY G</td>
<td>A&amp;M 39 019 (9.98)</td>
<td>GRIP IT ON THAT OTHER LEVEL</td>
<td></td>
</tr>
<tr>
<td>ANGELA WINBUSH</td>
<td>MERIDIAN 80 866/90 409 (9.98)</td>
<td>THE REAL THING</td>
<td></td>
</tr>
<tr>
<td>QUEEN Latifah</td>
<td>TOMMY BOY 102 (9.98)</td>
<td>ALL HAIL THE QUEEN</td>
<td></td>
</tr>
<tr>
<td>HEAVY D</td>
<td>UPTOWN 42 932/1996 (9.98)</td>
<td>BIG TYME</td>
<td></td>
</tr>
<tr>
<td>SOUL II SOUL</td>
<td>WARNER 93 167 (9.98)</td>
<td>KEEP ON MOVIN'</td>
<td></td>
</tr>
<tr>
<td>PROFESSOR GRIFF</td>
<td>&amp; THE LAST ASIAN DISCIPLES (9.98)</td>
<td>PAWNS IN THE GAME</td>
<td></td>
</tr>
<tr>
<td>THE TEMPTATIONS</td>
<td>MOTOWN 6275 (9.98)</td>
<td>SPECIAL</td>
<td></td>
</tr>
<tr>
<td>TYLER COLLINS</td>
<td>RCA 89 645 (9.98)</td>
<td>GIRLS NITE OUT</td>
<td></td>
</tr>
<tr>
<td>NICE &amp; SMOOTH</td>
<td>SLEEPING BAG 620 (9.98)</td>
<td>NICE &amp; SMOOTH</td>
<td></td>
</tr>
<tr>
<td>BARRY WHITE</td>
<td>A&amp;M 5 164 (9.98)</td>
<td>THE MAN IS BACK</td>
<td></td>
</tr>
<tr>
<td>ALYSON WILLIAMS</td>
<td>DEF JAM 40 195/153 (9.98)</td>
<td>RAW</td>
<td></td>
</tr>
<tr>
<td>THE GAP BAND</td>
<td>CAPTIVA 90 979 (9.98)</td>
<td>ROUND TRIP</td>
<td></td>
</tr>
<tr>
<td>GEORGE HOWARD</td>
<td>MCA 6 1235 (9.98)</td>
<td>PERSONAL</td>
<td></td>
</tr>
<tr>
<td>STACY LATTISAW</td>
<td>MOTOWN 6282 (9.98)</td>
<td>SOMETHING TO GET YOU HYPED</td>
<td></td>
</tr>
<tr>
<td>RANDY CRAWFORD</td>
<td>WARNER BROS. (9.98)</td>
<td>YOU GOT WHAT YOU NEED</td>
<td></td>
</tr>
<tr>
<td>ROYAL POSSE</td>
<td>CAPITOL 90 979 (9.98)</td>
<td>RICH AND POOR</td>
<td></td>
</tr>
<tr>
<td>THE 2 LIVIN' CREW</td>
<td>SONY 92 401 (9.98)</td>
<td>WHAT THEY WANT TO BE</td>
<td></td>
</tr>
<tr>
<td>TECHNOCRAZY</td>
<td>SONY 90 5424 (9.98)</td>
<td>PUMP THE JAM - THE ALBUM</td>
<td></td>
</tr>
<tr>
<td>JOHNNY GILL</td>
<td>MOTOWN 6278 (9.98)</td>
<td>JOHNNY GILL</td>
<td></td>
</tr>
<tr>
<td>TINA MEGA</td>
<td>A&amp;M 39 019 (9.98)</td>
<td>SEMINARP</td>
<td></td>
</tr>
<tr>
<td>NAI XAE</td>
<td>PVC 92249 (9.98)</td>
<td>TOKYO BLUE</td>
<td></td>
</tr>
<tr>
<td>ROB BASE</td>
<td>PROFIL 1385 (9.98)</td>
<td>THE INCREDIBLE BASE</td>
<td></td>
</tr>
</tbody>
</table>

The sensuous follow-up to the brilliant first single "Never Too Far" from the album **never too far**
## Billboard. Hot Black Singles SALES & AIRPLAY

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

### FOR WEEK ENDING MAY 5, 1990

#### SALES

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>POISON</td>
<td>BELL BIV DEOGE</td>
</tr>
<tr>
<td>2</td>
<td>THE HUMPTFY DANCE</td>
<td>TAWNY PRIVATE EYES</td>
</tr>
<tr>
<td>3</td>
<td>WHIP APPEAL</td>
<td>BABY FACE</td>
</tr>
<tr>
<td>4</td>
<td>RUB YOU THE RIGHT WAY</td>
<td>JOHNNI JILL</td>
</tr>
<tr>
<td>5</td>
<td>SHOW ME</td>
<td>HOWARD HEWETT</td>
</tr>
<tr>
<td>6</td>
<td>CALL UP AND GET A LIFE</td>
<td>REGINA BELLE</td>
</tr>
<tr>
<td>7</td>
<td>GIRLS NITE OUT</td>
<td>TYLOR COLLINS</td>
</tr>
<tr>
<td>8</td>
<td>ALWAYS AND FOREVER</td>
<td>WHITLE</td>
</tr>
<tr>
<td>9</td>
<td>NO MORE TEARS</td>
<td>ANGELA WINSBURY</td>
</tr>
<tr>
<td>10</td>
<td>ALRIGHT</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>11</td>
<td>LOVE IS LIKE AN ICHING IN MY HEART</td>
<td>THE GOOD GIRLS</td>
</tr>
<tr>
<td>12</td>
<td>GET A LIFE</td>
<td>SOUL II SOUL</td>
</tr>
</tbody>
</table>

#### AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>POISON</td>
<td>BELL BIV DEOGE</td>
</tr>
<tr>
<td>2</td>
<td>4 SHOW ME</td>
<td>HOWARD HEWETT</td>
</tr>
<tr>
<td>3</td>
<td>WHAT WAS GOING AROUND</td>
<td>FREDDIE JACQUES</td>
</tr>
<tr>
<td>4</td>
<td>RUB YOU THE RIGHT WAY</td>
<td>JOHNNI JILL</td>
</tr>
<tr>
<td>5</td>
<td>ALL OVER YOU</td>
<td>FREDDIE JACQUES</td>
</tr>
<tr>
<td>6</td>
<td>AFTER 7</td>
<td>THE POWER</td>
</tr>
<tr>
<td>7</td>
<td>GIRLS NITE OUT</td>
<td>TYLOR COLLINS</td>
</tr>
<tr>
<td>8</td>
<td>HOLD ON</td>
<td>EN VOGUE</td>
</tr>
<tr>
<td>9</td>
<td>GET A LIFE</td>
<td>REGINA BELLE</td>
</tr>
<tr>
<td>10</td>
<td>LOVE IS LIKE AN ICHING IN MY HEART</td>
<td>THE GOOD GIRLS</td>
</tr>
<tr>
<td>11</td>
<td>GET A LIFE</td>
<td>SOUL II SOUL</td>
</tr>
</tbody>
</table>

---

**NOTE:** Products with the greatest sales gain this week. **V** Violence availability. Recording Industry Association of America (RIAA) certification. **M** Cataloged sales for sales of 500,000 units. **D** RIAA certification for sales of 1 million units. **C** Cassette single availability. **M** Cassette maxingle availability. **(C)** Copyright © 1990 Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the written permission of the publisher.

---
defined but clearly targeted demo. This has three advantages:

- **Counterprogram churban pop radio.** Audience ratings will not suffer because the approach permits black/urban radio to program what the competition can't. It will actually help with advertising agencies, because it will offer them long-held target audiences that no other stations can pull with impact.
- **Offer something unique.** A broader variety of smoothly blended music styles will bring in more listeners, period, including whites (everybody knows that yuppies love Motown, jazz, reggae, blues, etc.) Black adults and hip whites will then have a special, compelling reason to listen to the station for extended periods.
- **Stimulate the record industry.** Major record companies would be more eager to sign and develop more types of black artists who create in many more styles if the market for them was being nourished more responsibly by black/urban radio. This would stimulate a virtual renaissance in black musical culture instead of the limited, reductionist, and increasingly derivative system we are saddled with at present. As it stands now, black/urban radio is not being rewarded for breaking more black pop hits because it is not breaking them at the rate it could or should.

**WHAT TO DO NOW**

Black/urban radio should create more slots in programming rotations to try out more new categories of music on a regular, sustained basis. Careful testing of apparently "high risk" selections can be accomplished in off hours by asking for calls, etc. If a song gets a neutral/positive response after an adequate number of plays, give it more frequent rotation.

To work well, this approach requires a loosening of rotations; a bigger listening loop covering a broader-than-usual variety of musical styles and selections; and programming of the unfamiliar music over a longer-than-normal period to build familiarity with low risk. The likely result within only three ratings periods will be a decisive improvement not only in market-share position, but also in the perception that the station is the new force to be reckoned with in the coming periods because it will clearly be the most innovative, trend-setting, and impactful presence in the market.

This approach can also be promoted successfully as a community service, which it is. And, to encourage this direction, record companies should consider aggressively supporting related community service projects of stations moving toward this kind of programming flexibility.

Black/urban radio needs to scrutinize and revitalize itself as it reinvigorates the great black music tradition by expanding the scope of its musical presentations. Being the key information and cultural music resource of the black community heritage is its distinct privilege as well as the main source of its unique strength in the marketplace. Further, black/urban radio has an extra social responsibility because it serves a largely disadvantaged segment of society. It must serve its audience better in ways that no one else can or does. This is the key to success in the long term.
### HOT DANCE MUSIC

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>NO. 1</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>ALRIGHT (REMIX)</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>VOGUE SIRE 0-21495</td>
<td>MADONNA</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>SPIN THAT WHEEL</td>
<td>COMMODORE</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>6</td>
<td>HEAVEN COLUMBIA 63113</td>
<td>THE CHIMES</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>7</td>
<td>THE POWER OF VOICE</td>
<td>SNAP</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>LET THERE BE MAGIC RCA 85512</td>
<td>DEKEE</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>9</td>
<td>ENJOY THE SILENCE SIRE 0-21495</td>
<td>MADONNA</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>10</td>
<td>DUB BE GOOD TO ME ECLATIA 0-6656</td>
<td>BEATS INTERNATIONAL</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>STREET TONE E[text] 17435</td>
<td>RELIC MC &amp; DOUBLE THE TROUBLE</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>12</td>
<td>I WANT YOU</td>
<td>YANKEE</td>
</tr>
</tbody>
</table>

**12-INCH SINGLES SALES**

Compiled from a national sample of retail store and one-stop sales reports.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>NO. 1</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>VOGUE SIRE 0-21495</td>
<td>MADONNA</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>SILENCE SIRE 0-21495</td>
<td>MADONNA</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>GET A LIFE</td>
<td>COMMODORE</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>6</td>
<td>POWER OF VOICE</td>
<td>SNAP</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>7</td>
<td>RIGHT (REMIX) MCA 94430</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>HUMPTY DANCE</td>
<td>THE FAMILY STAND</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>9</td>
<td>LOVE CHILD SIRE 0-21495</td>
<td>MADONNA</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>10</td>
<td>ALL AROUND THE WORLD</td>
<td>THE CHIMES</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>HOLD ON ATLANTIC 0-86234</td>
<td>EN VOYAGE</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>12</td>
<td>SPIN THAT WHEEL SIRE 0-21495</td>
<td>MADONNA</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td>TOUCH ME</td>
<td>QUEEN LATIFAH</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>14</td>
<td>DONT WANT TO FALL IN LOVE</td>
<td>COMMODORE</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>15</td>
<td>GET YOU FROM LOVING YOU</td>
<td>EARTH CRUSTALE</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>16</td>
<td>TOUCH ME</td>
<td>A&amp;M THE CREW</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>17</td>
<td>POISON MCA 24020</td>
<td>BELL BIV DEVOE</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>18</td>
<td>WILD WOMEN DO REMIX</td>
<td>NATALIE COLE</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>PUMP THAT BODY JAY 1334-0/JVC</td>
<td>MR. LEE</td>
</tr>
<tr>
<td>30</td>
<td>HOLD ON ATLANTIC 0-86234</td>
<td>EN VOUGE</td>
</tr>
<tr>
<td>33</td>
<td>ALL THAT GLITERS DONT GOLD COLUMBIA 0-21455</td>
<td>THE COVER GIRLS</td>
</tr>
<tr>
<td>36</td>
<td>LIGHTNING MAX GUITAR</td>
<td>NITZER EBB</td>
</tr>
<tr>
<td>39</td>
<td>HELLO ATLANTIC 0-86235</td>
<td>BELoved</td>
</tr>
<tr>
<td>42</td>
<td>LOVE ON VOICE COLUMBIA 0-21465</td>
<td>CONWAY &amp; THE SWEEPS</td>
</tr>
<tr>
<td>45</td>
<td>PACIFIC BOY</td>
<td>BOB BOY</td>
</tr>
<tr>
<td>48</td>
<td>THE IDOL COLUMBIA 0-21476</td>
<td>MUSICAL ARTS</td>
</tr>
<tr>
<td>34</td>
<td>YOU MAKE ME FEEL MIGHTY REAL</td>
<td>JIMMY SMOKEWELL</td>
</tr>
<tr>
<td>37</td>
<td>MOVE MCA 24020</td>
<td>SLAM LAM</td>
</tr>
<tr>
<td>40</td>
<td>LIVING IN OBSESSION E[text] 17555</td>
<td>ANYTHING BOX</td>
</tr>
<tr>
<td>43</td>
<td>VISIONS 497143</td>
<td>RICK OWEN</td>
</tr>
<tr>
<td>46</td>
<td>WILL YOU BE THERE</td>
<td>MEGATRONIC</td>
</tr>
<tr>
<td>49</td>
<td>HALLELUJAHMIA E[text] 0-24025</td>
<td>HAPPY MONDAYS</td>
</tr>
<tr>
<td>52</td>
<td>HEAD LIKE A HOLE TTY 2174</td>
<td>NINE INCH NAILS</td>
</tr>
<tr>
<td>55</td>
<td>ROOM AT THE TOP MCA 21964</td>
<td>ADAM ANT</td>
</tr>
<tr>
<td>58</td>
<td>NATURAL THING</td>
<td>NO. 71/284</td>
</tr>
<tr>
<td>61</td>
<td>GET DUMB FREE YOUR BODY</td>
<td>VESSEITA VE 73793-AM</td>
</tr>
<tr>
<td>64</td>
<td>GIVE ME LOVE</td>
<td>VIO-63212</td>
</tr>
<tr>
<td>67</td>
<td>BAD OF THE HEART COLUMBIA 0-21477</td>
<td>GEORGE LAMOND</td>
</tr>
<tr>
<td>70</td>
<td>ALL AROUND THE WORLD</td>
<td>MCA 94430</td>
</tr>
<tr>
<td>73</td>
<td>THE SEX OF IT COLUMBIA 0-21478</td>
<td>ADIDIO &amp; THE COCONUTS</td>
</tr>
<tr>
<td>76</td>
<td>I WANT YOU</td>
<td>MCA 94430</td>
</tr>
<tr>
<td>79</td>
<td>DUB BE GOOD TO ME</td>
<td>ECLATIA 0-6656</td>
</tr>
</tbody>
</table>

---

**NO TRANSLATION REQUIRED**

*"BODY LANGUAGE"* featuring the single, "GOT TO TELL ME SOMETHING" (written and produced by Maurice Starr, re-mixed by David Morales), "ANGEL OF LOVE" (a duet with Jordan Knight), plus songs by Debbie Gibson and Kiki Garcia. All songs fired with the extraordinary energy and youthful passion of AFA. *"BODY LANGUAGE," A UNIVERSAL EXPRESSION, ON PAR/EPI*.
“Spring Fever: Happy Mondays, War Party & More”

“IT’S A LITTLE BIT SCARY ... BUT FUN.” — Grace Jones

NEVER SAY NEVER: In the span of a little more than one week we’ve covered more than one dozen acts, each of distinction that merit your recognition.

On the alternative scene a number of fine, innovative offerings have popped up on the scene. Happy Mondays have served up a tasty sweet-sour EP titled “Hands Up, Everybody” (Elektra). The popular Manchester, England, assembly delivers it own warped-brand of dance music seemingly inspired by just about anything. Tracks like the brilliant “Panic,” “Four Hands,” and the title track possess a corn meal thread but emanate varied energies. Remixes of “Rave On,” “Hallucinations,” and “Wrote For Luck” are included ... “The Myth Of Rock” (Nettwerk/I.R.S.) from politically correct theoconsolidated is further proof that there’s a thin line between funk, industrial, rap, and rock. This West-Coast-based act dips all of the aforementioned and emerges with a spicy offering that can easily find a home in the bins that house Public Enemy and N.W.A., not only musically, but in its staunch, occasionally humorous but always potent dialog. Discover the cuts “Lust, Hon. And Respect,” “Dysfunctional Relationship,” “This Is A Collective,” “America No. 1,” “Josephine The Fat One,” “I Love Koons” (a sex faintness Pts. 1 & 2). Very cool ... The Amsterdam-based Urban Dance Squad lives up to its name with its “Mental Flowers For The Globe” (Arista) debut. Like in any city or “urban” neighborhood, you’re never surprised by what might find. With USB, that becomes an appropriate warning. The live band combines rap with a hardcore and metal surfing flavor, adding up to a unique, sometimes disturbing, but never dull, collection from the Bad Brains/Red Hot Chili Peppers/ Fishbone school of thought. Check out “No Kid,” “Piece Of Rock,” “Fast Lane,” “Prayer For My Demo,” “Struggle For Jive.”

BLAME IT ON THE BOOGIE: Warlock (212-979-6808) is right on target with its fierce two-record, various-artist compilation of house and underground tracks titled “War Party.” Compiled by A. Mclanran, the set gives you a taste of all kinds of house: deep, acid, groovy, hip-hop, and otherwise. Brilliant gems such as “Feel The Magic” by Soul Fusion; “After The Storm” and “Oh Baby Now” by Nemesia; and “Can’t Stop This Feeling” by House Junkies are complemented by such others as “I Love The Way You Shake” by Frontline; “You Keep Me Coming On” by Body Work, and the grossly overlooked “Rollin’ With Rhamas” by Axis. Sporting contributions from the likes of Little Louie Vega, Jungle Brothers, Marley Marl, Freddy Bastone, Nelson Roman, Todd Terry, Johnny Dynell and more. How could you go wrong? “Let Them Eat Bingo” (Elektra) marks the debut of former Housemartin member Nelson Cook and pals as Beat Internat. Featuring the smash single “Dab Be Good To Me,” the package meshes a variety of styles that include lounge, house and Acid Funk by Bohnannon to Billy Bragg highlighted by the sweet “Burundi Blues,” “The Ragged Trousered Percussionists,” “Blame It On The Bassline,” “Won’t Talk About It,” and “For Spacious Lies” ... Beat & Banging monster Mix for “The Future Is Ours” (Citybeat/Beggars Banquet, 516-223-6440). The acid laced club option is meant to be played loud and after about 3 a.m. Not all the cuts make the grade but “Don’t Give Up On My Lovin’,” “I’m So Confused,” “Time Is Running Out” and “Give It Up Girl” are faves.

Crausk’s much U.K.-hyphenated “Live And Direct” (MCA) album is out. The instrumental, primarily acid house-based album from the “keyboard wizard” is good, but quite honestly, we were expecting true fabness. There are some memorable moments, however, with the hooks “You. Me. House.,” “Magik Piano,” and “Rap You In Sound.”

New York’s Micmac Label Makes Its Mark

by David Nathan

LOS ANGELES—Take the know-how and skill of executives Marvin Schlatter and Ray Caviano, whose work in the dance music field through the ’70s and ’80s marks them as pioneers, and add some of the innovative creative talent epitomized by label co-owner Mickey Garcia, who helped make New York the mecca for dance music and you have the basic formula that has enabled Micmac Records to enjoy an unprecedented success rate in an era when the music industry is more corporate than ever.

Micmac was created some three years ago by Schlatter, whose distinguished career includes stints with the legendary Scepter Records and disco-era Prelude Records, and producer/mastermixer Garcia, who worked at Kiss FM in New York and at clubs such as Illusions, when the two met at the New Music Seminar in 1987. The Gotham-based indie began to establish itself in the mainstream with hits by acts like Cynthia & Johnny “O” More recently, Micmac has enjoyed success with major releases by Eileen Ford and Two Without Hats.

“In the hewest New York dance label on the street!” says Caviano, with characteristic exuberance. “Minimally, we have three or four records on New York radio on a station like [WRKJ] Hot 97 at any given time. I joined the company because Micmac is the hottest label, bar none. Marvin’s experience as a street record man and his A&R ear along with Procyon’s real passionate love for dance music, sensibility, and his awareness of what the consumer wants as one of the pioneers of the Latin/pop free-style sound himself—the combination is dynamic.”

Caviano, the label’s director of special projects, promotion, and marketing, joined Micmac after a stint with Sleeping Bag and is widely credited as one of disco’s founding fathers through his work with TK Records in the ’70s and later his own RFC label. He adds that “we’re cleaning up right now,” pointing to the recent launch of Cuzzin Nelson Records, home for hot New York producer/artist Nelson Cruz, and Micmac’s expansion into the house market via another new label, Martru Records, which is due soon.

“We’re creating Martru primarily for that house/street/progressive club sound so that the consumers can differentiate from Micmac, which has been branded as the ‘hip hop/ crossover/free-style sound’,” notes Caviano. Among artists whose records will appear on Cuzzin Nelson Records are ace producers Darlene, Maribell, Baby Hee, and Nelson’s Fast Forward Cruz (PFWD), which features Cruz as an artist.

In retracing Micmac’s run of success, Caviano notes that the label kicked off in early ’80 with “Love’s Gonna Get You” by Vickie Ryan. Initial product by Cynthia & Johnny “O” sparked interest, as did Tonais’ “Wondering” and “Try Ya” by Two Without Hats. Albums by Cynthia & Johnny “O” (co-produced by Garcia with partner Elvin Molina, who also produced Profile’s Judi Torres) did well, and as Caviano points out, “Follow-up singles by Cynthia and John-

HOT DANCE BREAKOUTS

808 STATE: From left, Andy, Martin Price, Darren and Darren Massey.

From Manchester’s underground club scene comes one of its hottest exports—808 State. The band is riding the forthcoming album “Nightvision” with the hypnotic, new-classic-house instrumental “Pacific” (which has been circulating on 12-inch import in various incarnations before securing a stateside deal with Tommy Boy). 808 State has been hailed in the U.K. as “one of the most talented groups in dance music.” The act consists of: Martin Price, at (owner of Eastern Bloc a dance/indie shop in Manchester, where they all met; Graham Massey, 25, (formerly of funk noir experimentations Biting Tongues), and two young DJs named Darren & Andy. The band has been tagged everything from “new age house” and “ambient house” to “post Kraftwerk techno and dance sensibilities. Massey simply states: “Why can’t it just be left as dance music. To me all the ‘new age thing means is that there’s a gentler sound available.” The stateside Tommy Boy release of “Nightly” will sport new remixes and a number of selections previously unavailable.

For this new U.K. dance movement, Price says, “It’s the best thing that’s ever happened to this country. England is one damn funky place at the moment.”

By Bill Coleman
Billboard. Presents...

WHO'S NEXT IN THE 90's...

TALENT SHOWCASE
A Billboard Special Advertising Section

Billboard celebrates its 95th anniversary with a super special preview of the talent of the 90's.

For the first time ever, Billboard is offering you the opportunity to display your new developing artists in quarter page, 4 color or black and white units, accompanied by descriptive copy.

And every artist that you display will receive a free, one-year subscription to Billboard! *

To be in on this deal, you must submit:

one photo per artist -

Copy - 50 words or less

The Price**:

one 1/4 pg. - 4/C: ..................$1,900.00
one 1/4 pg. - B/W: ...............$1,500.00

Don't miss this opportunity to have Billboard's over 200,000 top industry people view your new talent in Billboard's Who's Next In The 90's Spotlight!

ISSUE: JUNE 30 / AD DEADLINE: JUNE 5

* Only one subscription per artist's group.
** Non-commissionable.

To make reservations, call your Billboard representative today.

NEW YORK
Andy Myers/212-536-5272
Ken Karp/212-536-5017
Jon Guynn/212-536-5309
Alex Kelly/212-536-5223

LOS ANGELES
Christine Matuchek/213-859-5344
Anne Rehman/213-859-5313
Ary Simon/213-859-5369

NASHVILLE
Lynda Emery/615-321-4293
Carole Edwards/615-321-4294

FLORIDA
Angela Rodriguez/305-448-2011

U.K.
Tony Evans/01-323-6686
EUROPE
Richard Chapman/01-323-6686

AND IF YOU BUY
12 UNITS,
YOU GET
AN ADDITIONAL
4 UNITS FREE!!!

TAKE MORE
FAB IDEA
BILLBOARD!
Can Music Biz Move Past Earth Day Hype?:

Talent name or out
New Kids: New York Gets The Chills

by Thom Duffy

demo, co-produced by Michael Wolff, musical director of The Mission U.K. had to cancel the first five dates of its "Deliverance" tour after guitarist Simon Hinkler was struck by rheumatic fever. The swing with the Wonder Stuff opened April 22 at the Metropolis in Montreal, and then the band toured across the eastern U.S. before returning east to play the New York Coliseum.

Aerosmith Takes 5 At Boston Awards

AEROSMITH took five trophies at the 12th annual Billboard Music Awards, held at Radio City Music Hall in New York City last night. The band, led by vocalist Steven Tyler, guitarist Joe Perry, bassist Tom Hamilton and drummer Joey Kramer, won trophies in the categories of rock band, rock album, rock single, rock video and rock artist of the year.

Talent name or out
New Kids: New York Gets The Chills

by Thom Duffy

Aerosmith Takes 5 At Boston Awards

AEROSMITH took five trophies at the 12th annual Billboard Music Awards, held at Radio City Music Hall in New York City last night. The band, led by vocalist Steven Tyler, guitarist Joe Perry, bassist Tom Hamilton and drummer Joey Kramer, won trophies in the categories of rock band, rock album, rock single, rock video and rock artist of the year.
CHICAGO—Most people are retired by their 70s, but blues patriarch Willie Dixon has not even slowed down. Now 74, Dixon—one of the most prolific songwriters in American music history—is writing, producing, recording, even acting in TV commercials, at a rate that would wear out people half his age.

Even the number of Dixon covers currently on the market is impressive. "I Ain't Superstitious" is the B side of Tesla's hit, "Love Song." Another Geffen hard rock act, Salty Dog, has a version of his classic "Spoonful"—which was a big song for Cream, whose bassist Jack Bruce covers Dixon's "Blues You Can't Lose" on his recent solo album. Dixon's songs also adorn boxed sets by Rod Stewart, Muddy Waters, the Allman Brothers, and the Rolling Stones.

"Since Willie moved to California from Chicago in 1984, he's been more accessible," says Nancy Meyer, who co-manages Dixon with partner Scott Cameron of the Cameron Organization. "Everyone's been taking advantage of that access, and he's really enjoying it."

Dixon, who won a blues Grammy last year, was nominated again this year in the same category for his soundtrack for the film "Ginger Ale Afternoon," on Varese Sarabande. He recently produced one side of the debut album by Athens, Ga., duo Chickasaw Mud Puppies for Wing/PolyGram (REM's Michael Stipe produced the other side).

"They're kind of wild-type youngsters," says Dixon, "with interesting ideas in their music." A new Dixon tune, "Moving So Fast," is included on the album.

Dixon co-wrote a song on a new Geffen album by singer Willi Jones (produced by Niko Bolas), and plans to record his "Dust My Bass" on Rob Wasserman's next MCA album, "Trios." He appeared in the independent film "Rich Girl," performing "Built For Comfort," and is awaiting the publication of "The Willie Dixon Songbook" by the Hal Leonard Co. His autobiography, "I Am The Blues," will be released in the U.S. this summer.

"There's no such thing as too much work," says Dixon. "It keeps you moving on."

TOUGH That DIAL!
Get fast results with ACTION-MART, the Billboard Classified.

Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!
PERFECT GENTLEMEN BOW
Can lightning strike twice? Superproducer Maurice Starr, the founder of New Edition and New Kids On The Block, sets out to prove it can with his latest effort, Perfect Gentlemen. The trio of 12-year-olds, which includes Starr's son, Maurice, has entered the Hot 100 Singles chart with "Ooh La La (I Can't Get Over You)", the lead song from its debut album, "Rated PG," on Columbia Records.

Like Starr's other groups, Perfect Gentlemen is from Boston and its music mixes mainstream pop with elements of rap and R&B to create a crossover sound that appeals to a wide audience. The threesome formed last year when Starr decided to act upon his desire to produce his son. He invited his neighbor, Corey Blakey, to join Starr Jr. and later introduced the pair to the third member, Tyrone Sutton, who had performed with other groups in the Boston area. A deal with Columbia immediately followed, and the act hooked up with the New Kids tour a few months ago for a limited number of opening dates.

"Maurice Starr created music that works for all formats," says Sandra Trim DuCasta, director of marketing at Columbia. "He's got a winning formula and he's capitalizing on it." Pop radio was first to air the Perfect Gentlemen and just one week after their tune entered the Hot 100, black stations followed. "Black radio is treating this song from the very beginning," continues DuCasta. "The buzz there is just as strong as pop.

Perfect Gentlemen has concentrated on the video to "Ooh La La" and will once again open for New Kids on the road in June.

JIM RICHLIANO

DEL AMIRI'S 'KISS'
A&M Records is on a roll with Scottish rock. The quintet del Amiri joins the Blue Nile and Gun as the third successful Scottish signing by the label. The Glasgow-based group—composed of founding member Justin Amitri, guitarist David Cummings and Ian Harvie, drummer Brian Cameron, and harmonica/keyboard player Andy Olliston—has made its U.S. chart debut with the Modern Rock Album Chart hits "Kiss This Thing Goodbye."

The current album from del Amiri, "Waking Hours," has brought the group the international attention it has struggled to attain since the early '80s. Seven years ago, the act released its first single, "Sneeze Sickniss," on a Scottish indie label and soon crossed the Atlantic to gain an American following. In 1985, the group signed with Big Star, an offshoot of Chrysalis Records, and released an eponymous debut but dropped a year later.

Since its worldwide signing with A&M, del Amiri is enjoying success in its homeland as well as in England. The U.K. single, "Nothing Ever Happens," was a top 20 hit, and "Waking Hours" has been certified gold.

"Waking Hours is an extremely accessible album," says A&M product manager Geoffrey Weiss. "It has a straightforward sound that will appeal to [album rock] radio, while the intricacy and intelligence of its lyrics will make it attractive to college stations.

After the album is worked at both formats, A&M will try to cross del Amiri over to pop audiences. "Top 40 hits are not too far in this band's future," predicts Weiss. "We have to succeed at college radio first, and the band has to get out there and make it in the clubs before [top 40] is ready for them."

COLIN HAY AT WORK

"My first solo record was a 'transitional' record—as they say when it stinks," quips Colin Hay. "And after that didn't set the world on fire, I started working on new material and what came out had Scottish roots in it." Hay's new project with the Colin Hay Band displays a certain Celtic flair that was never evident during his days leading Men At Work.

"Wayfarin' Sons," an album Hay says is about "the emotional aspects of moving around," was recorded in 10 days with a minimum of overdubs.

(Continued on next page)
ARTIST DEVELOPMENTS
(Continued from preceding page)

The first single "Into My Life," came and went quickly and is being followed by "Help Me."

In addition to the transitional side of life, much of the album's material deals with environmental concerns. "I don't think this is just the issue of the moment," Hay says. "You can tell it's a desperate thing when people on the street are talking about it.
The Colin Hay Band is preparing for a May club tour that will showcase the new material as well as Men At Work hits. "It makes sense to play them," Hay says. "I was proud and pleased to have played in that band. It's not like a heavy chain hanging around my neck." However, Hay did learn some valuable lessons from his Men At Work tenure. "The biggest thing is to get too emotionally involved with the whole concept of a band," he says. "Men At Work was a democracy; this is more a benevolent dictatorship." MELINDA NEWMAN

DOORS ON HOUSE OF LOVE

The House Of Love single, "I Don't Know Why I Love You," now winds its way up the Modern Rock Tracks chart, may well be this British group's first U.S. chart showing, but the group, which records for PolyGram's Fontana subsidiary, released its debut album here on Relativity in 1983. Guy Chadwick, the group's main singer/songwriter, estimates it might have sold "may be 50,000" copies over here, "which isn't very many," he adds. "but it's a start."

As Chadwick explains, there's an intriguing tale behind his band's attempt to follow up its '83 album. After several unproductive recording sessions, the group decided to run through some "'inspirational' material in the studio—songs, that is, that band members didn't write but which they particularly enjoyed. Among the artists they covered were Lou Reed (whose "I Can't Stand It"") has already been issued here by PolyGram as a B side) and the Doors, whose track "The Spy" contains the lyrical snippet "I'm a spy/in the house of love."

"We didn't know how to go about covering it," says Chadwick. "So we just stuck the actual Doors song on the multi-track, and then our drummer drummed along to it, wearing headphones. He just did one take and it was really dodgy—it almost fell to pieces at times. But we just picked up the arrangement one by one. And interestingly enough, it wasn't until the bass went down—and the Doors never had a bass player—that it all started making sense. It was really great fun. It taught us a lot about making records."

The bulk of the tracks, he adds, were recorded and used as part of a British EP containing the "I Don't Know Why I Love You" track. "It did us a lot of good," says Chadwick. "We got a lot of confidence back with that. We finished what had been some disastrous sessions and started recording straightaway again."

DAVE DOMINGO

BOSTON MUSIC AWARDS
(Continued from page 20)

"Jane's Got A Gun," by Steven Tyler and Tom Hamilton, best guitarist; Joe Perry; and best bassist, Hamilton. The band, on tour, sent thanks on a videoclip.

New Kids tallied three awards—act of the year, best pop/rock single for "I'll Be Loving You (Forever)," and best video for "Hanging Tough"—while their behind-the-scenes svengali Maurice Starr was named outstanding producer. Awards went to: Bobby Brown as best male vocalist and R&B act, Bonnie Raitt as best female vocalist (neither Brown nor Raitt attended), Finest Hour as rising star, and Pat Metheny, whose awards as best jazz act and for best jazz album brought his total take of Boston Music Awards to nine in four years.

Many longtime local favorites and cutting-edge up-and-comers shared in the honors. The long list included: Atlantic signees the Joneses, for best indie label pop/rock single, the Walkers, best indie label pop/rock album, and the Lemonheads, best indie label video. The Pixies' disk "Doolittle" was cited as best debut pop/rock album. Barrence Whitfield & the Savages were named best club act for the second time; Gang St' r Posse was chosen as best rap act the third year running; and Reuben Parris repeated as best jazz vocalist. Fiddler Johnny Cunnigham, formerly of Silly Wizard and now with Atoz's Raindogs, won as best Celtic/Irish act. Other awards went to RCA's Bullet LaVolta, best hard rock/heavy metal act; Maplewood country talent search winner Angel Train, best country act; O-Positive's David Heffly, best local male vocalist; Patty Larkin, best folk act; and Bill Morrissey, best folk album for his Rounder/Philo release "Standing Eight."

The evening also featured a video tribute to Rounder Records and Distribution, which is celebrating its 20th anniversary this year. Indie label pop/rock album winner Jonathan Richman presented the award and also performed.

BIllboard celebrates
Black Music Month with
its annual Black Music Spotlight. This year the focus will be on the tremendous success that black music has had across all formats. Take this opportunity to promote your successes to Billboard's 200,000 music industry leaders.

ISSUE: June 16
AD CLOSE: May 22

For ad details, call:
NEW YORK
Ken Karp / 212-536-5017
Andy Myers / 212-536-5272
Jon Guynn / 212-536-5309
LOS ANGELES
Christine Matuschek / 213-859-5344
NASHVILLE
Lynda Emon / 615-321-4290
UNITED KINGDOM
Tony Evans / 01-323-6686
EUROPE
Richard Chapman / 01-323-6686
Let’s Remember Credits For Both Composer & Lyricist  

By IRV LICHTMAN

NOTES BY ROMBERG: While songwriters are understandably lobbying the record industry these days to make sure they receive credit within the modest confines of cassette and CD packaging, due recognition of another sort still eludes the body of lyricist or lyricist, especially those from an era when the creative process of writing songs usually involved more than one person. Most aficionados of the musical theater know the story of the time Dorothy Hamerstein, the wife of lyricist/lyricist/lyricist Oscar Hammerstein II, informed someone that she greatly admired “Jerome Kern’s ‘Ol’ Man River’” that it was her husband, after all, who wrote the words to the “Ol’ Man River,” while composer Kern was responsible for “La-De-Dah-Deh.” Well, in a turn-around that can’t be Words & Music’s attention the other day, it was the writer of a famous melody, with a lyric also by Hammerstein, who deserved to be heard from. A recent PBS radio broadcast had much praise for a jazz player’s keyboard rendition of Oscar Hammerstein’s “Softly, As In A Morning Sunrise.” In this case, it was composer Sigmund Romberg who got shortchanged. Then, again, it was lyricist/lyricist/lyricist Otto Harbach who got lost in the shuffle when New York Times and New York Post critics recently reviewed the concertized version of “Jerome Kern’s ‘Cat And The Fiddle’” (which, by the way, does not have a title song), the lesson? Un- less a writer has the skill to pen both words and music on his own, it’s all too often the case that at least two or more talents create a song, which is a melody to which is fashioned a lyric. Full credits, please.

THE GEFNF REPORT: “With regard to our recent merger with MCA Inc., it’s business as usual, with myself continuing to report to The David Geffen Co. president Eric Esiner and CEO David Gef- fen, the company that makes Geffen Music, tells Words & Music. This autonomy still means that MCA Inc., with its ownership of MCA Music, is in an even mightier force in music publishing than before its recent acquisition of Gef- fen’s label and publishing unit. Vance has headed the Geffen unit since it became a full-fledged company three years ago after a num- ber of years as basically being a pos- itory of Geffen’s publishing inter- ests. Proud that it’s well into the black in short order a time, Vance notes that it all came together with one of the company’s first signings, Edie Brickell & New Bohemians, who are now making a new album for the Geffen label. ‘We’ve just had a top 40 hit with Natalie Cole doing Matthew Wilder’s ‘Wild Women Do,’ from ‘The Pretty Woman’ soundtrack, and the album is Number 3 on the pops charts. Stephen Sondheim songs on the ‘Dick Tracy’ soundtrack, which will also appear on our next album, ‘I’m Breathless.’ And we’ve got songs on current albums by Heart, Howard Hewett, Wilson Phillips, Laura Branigan, David Patston, Christopher Williams and Randy Crawford, along with sessions on upcoming albums by Marc Jordan and Darrell Brown, two Geffen writers, and Michael McDonald, Sheena Easton, Bette Midler, Chi- cago, and RED Speedwagon. Brenda Russell is finishing her next solo album for A&M.”

DEALS: Words & Music hears that Windswept Pacific is getting closer to a deal to become the publisher of Willie Nelson Music . . . The mater- rial Rick Astley is writing for his next RCA album, due in the fall, will be published by BMG Music Publishing International as a re- sult of a worldwide publishing agreement he has just negotiated. Astley’s previous publishing ties were with All Boys U.S.A. Music out of London . . . MCA Music has purchased songs from High Wave Music penned by writer/artist Gary Wright, including his ’70s hits “Dream Weaver,” “Love Is Alive,” and “Really Want To Know You.” Other acquired Wright materials have been recorded by George Har- rison, Wilson Pickett, and Air . . . Warner/Chappell Canada has acquired Gordon V. Thompson Music, a publisher formed in 1931 that Mr. Thompson began with church and chor- al works. The buyout, for an undisclosed sum from Canada Publishing Corp., is expected to al- low greater exploitation of the catalog in the U.S. via Warner/Chappell’s music print firm.

AND HE STAYS WIDE AWARE: Record producer/musicologist Milt Okin, a lover of opera, has, via his Cherry Lane Music, provided fund- ing for four April performances at the L.A. Opera of a new production of Verdi’s “Don Carlo,” starring Placido Domingo, that originated from the Lyric Opera of Chicago. Others who provided major funding are Mr. and Mrs. Donald Teitel, and the businesswoman—and Georgin Frontere, owner and president of the Los Angeles Rams.

PRINT ON PRINT: The following are the current bestselling folios at Music Sales USA . . . 1. Depeche Mode, Violator 2. Fingerpicking Bob Dylan (tablature) 3. Pink Floyd, The Wall 4. Axes To Grind (heavy metal songs) 5. The Best Of AC/DC (guitar tabula- tion)

We’re Making Beautiful Music Together!

Navarre Corporation, the nation’s largest independent music distributor salutes the Twin Cities music scene!

Minneapolis • Los Angeles • Chicago • New York

Fabulous Thunderbirds’ Kim Wilson threw themselves into the production with verve. The rotating frontmen were backed by a large all-girl band that in- cluded Memphis guitar legend Steve Cropper, drummers Terry Williams (of Edmund’s old group, Rockpile) and Dave Charles, and the Miami Horns. Cropper in particular was a standout all night, snapping off some whizbang solos that put even Ed- mund’s formidable work in the shade. After Edmunds kicked the evening off with a set selection from tracks off his new Capitol album, “Closer To The Flame,” Wilson took command with a soulful slab of R&B (“Wasted Tears,” “Tuff Enough,” and more). Parker was the odd man out; his program of his own personal, often bizarre material seemed distinctly at odds with the celebratory style of the show, and the energy level flagged during his set. Dion was in authoritative voice, tickling the audience with selections from his 1969 Arista solo album, “I Hear You Knockin’,” a duet with Parker on the latter’s “Crawlin’ From The Wreck- age,” and echoes of “Dock Of The Bay” (with a stellar solo by co-author Cropper), “I’m Ready,” and “Keep A- Knockin’.”

CHICK MORRIS
Before Prince, before Grammy-winning producers Jimmy Jam and Terry Lewis, before the Trashmen—even before Bob Dylan—there was a hit-making scene in the Twin Cities of Minneapolis and St. Paul. In the past three decades, more than 75 songs either recorded in Minnesota or made by artists based there have reached the top 40 on Billboard’s Hot 100. More than half of the tunes ranked in the top 10 and 13 hit No. 1. (See chart page N-3.)

Most Billboard readers probably don’t know that “Six Days On The Road,” “Surfin’ Bird” and “Furkytown” were made in Minneapolis. Or that one of the most powerful figures in the business, Amos Heilicher, resided in Minneapolis—a distributor who could make or break hits simply by determining which records were made available to thousands of retailers.

The story of the Land of 10,000 Grooves could begin with Minnesota’s first national hit, the Fendermen’s “Mule Skinner Alexander O’Neal and Cherrelle (Photo: Mathew Rolston)

Blues” in 1960, or with the stacks of polka and jazz recordings made in Minnesota in the 1950s. But it should start with the entrepreneur who opened the first major professional studio in Minneapolis in 1955. His name is Bruce Swedien; he’s probably better known for earning a Grammy for engineering Michael Jackson’s “Thriller.” The studio he set up in an old movie theater in south Minneapolis is still a recording facility; it’s where Paula Abdul recorded two of her hits from the smash “Forever Your Girl.” In fact, a couple of year ago the owners of the current Creation Audio presented Swedien with a piece of an egg carton that he’d glued to the ceiling for acoustical insulation (Swedien then had Jackson and Quincy Jones autograph it and it’s now hanging in his home studio near L.A.).

Over the years, Swedien’s studio changed owners and names, though it was mostly Kay Bank Studio in the ’60s. The first pop record was cut there in 1959 for Heilicher’s Soma label. Bobby Vee of Fargo, N.D., who had become famous by filling in for Buddy Holly in Moorhead, Minn., the night after Holly’s fatal plane crash, recorded “Suzy Baby,” which became a regional hit and led to his signing with Liberty.

In 1960, two singer-guitarists from Madison, Wis., recorded a

(Continued on page M-6)
nothing sounds like MINNEAPOLIS
Platinum Sun Turns Night into Day in Producers' Paradise

By JON BREAM

Music is the North! Motown is the '80s! That's what observers were predicting about Minneapolis/St. Paul after the "Purple Rain" storm brought a flurry of signings of Minnesota artists to major-label contracts in the mid-'80s.

But the Twin Cities has not developed into quite the recording center that was forecast. There's no publishing scene, no BMI or ASCAP office, even a NARAS chapter, and there's a dearth of big-time managers and entertainment lawyers.

What has happened, though, is that Minneapolis/St. Paul has become a hot spot for producers. In the past year or so, six No. 1 singles on the Hot 100 have been recorded in the Twin Cities by four different producers.

David Z did "She Drives Me Crazy" for Fine Young Cannibals. Prince struck with "Batdance." Oliver Leiber scored with "Forever Your Girl" and "Opposite Attract" for Paula Abdul. And Jimmy Jam and Terry Lewis triumphed again with Janet Jackson's "Miss You Much" and "Escapade."

"It's not coincidental. These people have been involved in making records before," says producer-engineer David Z (a.k.a. David Riven), who played guitar on regional hits in the '60s, wrote songs with Gram Parsons, and has been twisting the knobs for many Minneapolis successes—from Prince's demos that got him the Warner Bros. deal to Lippincott Inc.'s "Funkytown" to Prince's "Kiss" and Jody Watley's "Looking For A New Love."

"It's like Alvin Toffler said in 'Future Shock.' Anyone with two wires can hook up with the rest of the world," Z continues. "We're living out that book."

Producers Leiber, Jesse Johnson, and Monte Moir have built high-quality studios in their homes. Jam and Lewis last year opened a $3-million private recording facility. In 1988, Prince built the $10-million Paisley Park Studios, which can be rented, as can Creation Audio and Metro Studios, among others studios.

"It's easier and more comfortable to have a studio where (Continued on page M-10)

Minnesota's Top 40 Motherlode

1984
Prince & the Revolution, "When Doves Cry" #—1
Prince & the Revolution, "Let's Go Crazy" #—1
Prince & the Revolution, "Purple Rain" #—2
Prince & the Revolution, "I Would Die 4 U" #—8
1985
The Time, "Jungle Love" #—20
Prince & the Revolution, "Take Me With U" #—25
The Time, "The Bird" #—36
Prince & the Revolution, "Raspberry Baret" #—2
Prince & the Revolution, "Pop Life" #—7
Force M.D.'s, "Tender Love" #—10
TaMara & The Seen, "Everybody Dance" #—24
1986
Janet Jackson, "What Have You Done For Me Lately" #—4
The Jets, "Crush on You" #—2
Prince & the Revolution, "Kiss" #—1
Prince & the Revolution, "Mountains" #—23
Janet Jackson, "Nasty" #—3

Michael Johnson, "Almost Like Being In Love" #—32
1979
Michael Johnson, "This Night Won't Last Forever" #—19
Prince, "I Wanna Be Your Lover" #—11
1980
Lippincott Inc., "Funkytown" #—1
1983
Prince & the Revolution, "Little Red Corvette" #—6
Prince & the Revolution, "1999" #—12
Prince & the Revolution, "Delirious" #—8

Janet Jackson, "When I Think of You" #—1
Human League, "Human" #—1
The Jets, "You Got It All" #—3
Janet Jackson, "Control" #—1
Cherelle & Alexander O'Neal, "Saturday Love" #—26
1987
Janet Jackson, "Let's Wait Alive" #—2
Herb Alpert, "Diamonds" #—5
Prince, "Sign O' The Times" #—3
Janet Jackson, "The Pleasure Principle" #—14

1990
Paula Abdul, "Opposite Attract" #—1
Janet Jackson, "Escapade" #—1
Janet Jackson, "Alright" #—1

Key: # Artist based in Minnesota;
* Song recorded in Minnesota

Compiled by JON BREAM
The Tip of Today's Twin Talent Impact - 25 Acts Signed to Majors in '90

By JIM WALSH

At last count, the Twin Cities had generated some 25 major label-affiliated acts, and while things may not be as hot and heavy as they were five years ago, there's no indication that the music mine has yet been stripped.

As the dust clears from the decade that gave the world that somewhat nebulous moniker "The Minneapolis Sound," one thing is clear. The "Purple Rain" phenomenon that made the summer and autumn of '84 such a gas may never repeat itself, but even so, its legacy remains strong. And in some ways, the myopic attention "Purple Rain" bestowed upon the Twin Cities music community was an aberration, for in the '60s and '70s, a strong foundation had already been built by performing rock, blues, jazz and folk musicians.

But the "Purple Rain" hubbub exposed the Twin Cities for what many long had known it to be—a hotbed of creative, hardworking musicians who embrace a multitude of disparate muses and styles. The point is, "Purple Rain" made a giant splash, but there had already existed a steady stream of Twin Cities talent before, after, and presently. Simply stated, the "Purple Rain" era was a tremendous source of civic pride to this musical melting pot, and for area artists, Prince's success (and assistance) served as a blueprint for what could be. Suddenly, anything seemed possible.

And suddenly, all hell broke loose.

From the seminal Prince/Time family came major-label albums by Bobby Z (Virgin), Madhouse and Morris Day (Warner Bros.), Brownmark (Motown), Jesse Johnson (A&M), Alexander O'Neal (Tabu), George Pettis (MCA), as well as Flyte Time producers Jimmy Jam and Terry Lewis. To drastically understate the situation, the Prince/Time camp has proven to be the most influential of all the Minneapolis musical styles.

Add to the above list the chart success of Tonga transplants the Jets (MCA), the soul-stirring pop gospel sounds of Jevette Steele & the Steeles (Elektra), singer George Pettis (MCA), rappers T.C. Ellis (the first hip-hop artist on Paisley Park Records) and Derek Delite (who also eat ego M.C.). Skat Cat appears on the Paisley Park Records/AmRep began in 1986 by ex-marine Tom Hazelmeyer as a vehicle for his group, Minneapolis white noise warriors Halo Of Flies. AmRep has since expanded to some dozen labels, and last year Hazelmeyer hooked up with Twin Tone Records on a pressing and distribution deal. In addition to Halo Of Flies, the label's roster includes Michigan's The God Bullies, Minneapolis' The Cows, N.Y.'s Helmet, San Francisco's Grateful Dead, and Australia's King Snake Roost.

Powermad

Steve Tibbets (Photo: Daniel Corrigan)

Leo Kotke

The Rain Jackets

The Willie Wisely Trio

Morticia

Vanguard Independent Labels Patrol Land of 10,000 Grooves

Rock, rap, funk, folk, new age, new blues, classical, commercial and compact disk—the Twin towns are loaded with musical styles and labels documenting it all. Since the 1950s and '60s, when Minnesota gave birth to grass-roots labels like Soma (who recorded the Land of 10,000 Lakes' own surf band the Castaways and Underbeats), Twin Town (who had a minor hit with Gregory Dee & the Avantes' "The Grind"), and of course Garrett Records, who waxed the immortal "Surfin' Songs"—the Twin Cities have always been at the vanguard of the Twin Tone and Paisley Park Records, who had a hit with Gregory Dee & the Avantes' "The Grind," and of course Garrett Records, who waxed the immortal "Surfin' Songs"—the Twin Cities have always been at the vanguard of the music business.

By the '80s, a new wave of Minneapolis record companies had emerged, including Paisley Park Records, which became the most influential of all the Minneapolis music labels.

The Tip of Today's Twin Talent Impact - 25 Acts Signed to Majors in '90

By JIM WALSH

At last count, the Twin Cities had generated some 25 major label-affiliated acts, and while things may not be as hot and heavy as they were five years ago, there's no indication that the music mine has yet been stripped.

As the dust clears from the decade that gave the world that somewhat nebulous moniker "The Minneapolis Sound," one thing is clear. The "Purple Rain" phenomenon that made the summer and autumn of '84 such a gas may never repeat itself, but even so, its legacy remains strong. And in some ways, the myopic attention "Purple Rain" bestowed upon the Twin Cities music community was an aberration, for in the '60s and '70s, a strong foundation had already been built by performing rock, blues, jazz and folk musicians.

But the "Purple Rain" hubbub exposed the Twin Cities for what many long had known it to be—a hotbed of creative, hardworking musicians who embrace a multitude of disparate muses and styles. The point is, "Purple Rain" made a giant splash, but there had already existed a steady stream of Twin Cities talent before, after, and presently. Simply stated, the "Purple Rain" era was a tremendous source of civic pride to this musical melting pot, and for area artists, Prince's success (and assistance) served as a blueprint for what could be. Suddenly, anything seemed possible.

And suddenly, all hell broke loose.

From the seminal Prince/Time family came major-label albums by Bobby Z (Virgin), Madhouse and Morris Day (Warner Bros.), Brownmark (Motown), Jesse Johnson (A&M), Alexander O'Neal (Tabu), George Pettis (MCA), as well as Flyte Time producers Jimmy Jam and Terry Lewis. To drastically understate the situation, the Prince/Time camp has proven to be the most influential of all the Minneapolis musical styles.

Add to the above list the chart success of Tonga transplants the Jets (MCA), the soul-stirring pop gospel sounds of Jevette Steele & the Steeles (Elektra), singer George Pettis (MCA), rappers T.C. Ellis (the first hip-hop artist on Paisley Park Records) and Derek Delite (who also eat ego M.C.). Skat Cat appears on the Paisley Park Records/AmRep began in 1986 by ex-marine Tom Hazelmeyer as a vehicle for his group, Minneapolis white noise warriors Halo Of Flies. AmRep has since expanded to some dozen labels, and last year Hazelmeyer hooked up with Twin Tone Records on a pressing and distribution deal. In addition to Halo Of Flies, the label's roster includes Michigan's The God Bullies, Minneapolis' The Cows, N.Y.'s Helmet, San Francisco's Grateful Dead, and Australia's King Snake Roost.

Powermad

Steve Tibbets (Photo: Daniel Corrigan)

Leo Kotke

The Rain Jackets

The Willie Wisely Trio

Morticia

Vanguard Independent Labels Patrol Land of 10,000 Grooves

Rock, rap, funk, folk, new age, new blues, classical, commercial and compact disk—the Twin towns are loaded with musical styles and labels documenting it all. Since the 1950s and '60s, when Minnesota gave birth to grass-roots labels like Soma (who recorded the Land of 10,000 Lakes' own surf band the Castaways and Underbeats), Twin Town (who had a minor hit with Gregory Dee & the Avantes' "The Grind"), and of course Garrett Records, who waxed the immortal "Surfin' Songs"—the Twin Cities have always been at the vanguard of the music business.

By the '80s, a new wave of Minneapolis record companies had emerged, including Paisley Park Records, which became the most influential of all the Minneapolis music labels.
Hey! Minneapolis...

ASCAP
rocks
raps
hits
pumps
slams
jams
grooves
scores
picks
kicks

New
midwest
membership
office
opening soon
in Chicago

PAYS

ASCAP
AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS
**The Minneapolis Sound**

(Continued from page M-1)

version of Jimmie Rodgers' yodeling tune "Mule Skinner Blues" in an hour at Kay Bank. With that single by the Fendermen, Heilicher Bros., the distributing company, learned how to motivate fellow distributors, promotion men, trades and DJs. The tune peaked at No. 5 on the Hot 100.

Dave Dudley was the bandleader at the Flame Cafe, a Minneapolis country bar. His combo recorded three tunes at Kay Bank and they still had 45 minutes of studio time left. So Dudley pulled out a tape of a new song given to him by Grand Ole Opry star Jimmy C. Newman. The players listened to the tape, a secretary jotted down the lyrics and then they recorded "Six Days On The Road" in two takes.

The Trashmen was a popular band on the Minnesota dancehall circuit in the early '60s. They had been singing "Surfin' Bird," which they had devised by putting together two tunes by the Rivingtons. In the era of the Beach Boys, "Surfin' Bird" became a national novelty hit on tiny Garrett Records. Its success encouraged scores of Minnesota bands to record singles, many of which became regional hits; only the Castaways' "Liar Liar" rose to national prominence.

It wasn't easy to get a national hit out of Minneapolis. "Everybody talks about going national but no one knows how. The promotional agents and studios are not ready for it," says guitarist David Rivkin, who played with several local bands in the 1960s, told the Minneapolis Tribune in 1967. (Ironically, Rivkin, under the name David Z, would become a central figure in the Minneapolis scene of the '80s as a producer-engineer-arranger on such charttoppers as "Funkytown," "Kiss" and "She Drives Me Crazy"). So a few bands, most notably Gypsy and Crow, headed to New York, Los Angeles or Chicago.

A folk scene was thriving near the Univ. of Minnesota concurrent with the aforementioned garage-rock boom in the ballrooms. It was here in 1961 that Bobby Zimmerman of Hibbing, Minn. got his start as Bob Dylan. (He had been a pianist in Bob by Vee's band for two gigs in '59.) The folk-blues trio Koerner, Ray & Glover became the first Twin Cities act to get a major record deal, signing with Elektra in '61. Later, transplants Leo Kottke, the ace guitarist, and singer-guitarist Michael Johnson became part of that folk scene. Spider John Koerner collaborated with Minneapolis bluesman Willie Murphy on a mid-'60s Elektra album that attracted the attention of Radcliffe College blues-folkie Bonnie Raitt. She wanted Murphy to produce her Warner Bros. debut LP so she did in August 1971 in a farmhouse on an island in the biggest lake in Twin Cities.

"It never occurred to me that no one had ever done a national record here before," says Murphy, who now runs his own label in Minneapolis.

It wasn't hip back then to record in the Twin Cities, says guitarist Kottke. Dylan didn't think about that when he re-recorded four tunes from his "Blood On The Tracks" album in 1974 with local players at Sound 80 Studios while he was in town during the winter holidays. Cat Stevens made his last successful album "Izitso" there in 1977 while Prince was in a studio across the hall with David Rivkin making the demo tape that landed him at Warner Bros.

In the spirit of Soma and the '60s garage-rock days, Twin/Tone Records was born in 1978 and, as home to the Replacements, Soul Asylum and others, it grew to become one of the most respected American independent labels. Twin/Tone acts received critical attention, but the two most prominent national hits by Minnesota artists in the 1970s were recorded elsewhere—Mary MacGregor, a Twin Cities jingle singer, cut "Torn Between Two Lovers" in Muscle Shoals, Ala., and John-son made "Bluer Than Blue" in Nashville. John Denver married a Minnesotan and lived in suburban Minneapolis when he made "Take Me Home, Country Roads" and his first RCA albums.

Prince's "I Wanna Be Your Lover," which was cut in L.A., climbed to No. 11 on the Hot 100 in late '79, but the song that turned it around for the Twin Cities as a recording center was "Funkytown" by Lipp Inc. in 1980. It took producer Steven Greenberg and engineer Rivkin more than 100 hours to make the single that went to No. 1 in 41 countries.

"Those two songs blasted open some sort of reality hole in our wall here," Rivkin says, "because everyone for 15 to 20 years before that had said, 'We got to get a national record happening.'"

Prince's "Purple Rain" catapulted the entire scene to prominence in 1984. Two of his disciples, Jimmy Jam and Terry Lew-
An ideal blend of leading-edge technology and service, Paisley Park Studios has a 12,000 sq. ft. soundstage for film, video, and touring productions, three state-of-the-art recording studios, plus rehearsal facilities designed with the performer in mind. In addition, we have a talented support staff to assist you with your production needs. With this unique combination of outstanding technical capabilities and skilled personnel, Paisley Park Studios is the perfect mix for you.

A world class facility for world class artists.

Paisley Park Studios
7901 Audubon Road, Chanhassen, Minnesota 55317
(612) 474-8555 FAX: (612) 474-6328
metal club scene features everything from comic rockers Slave Raider (RCA) and Letitia Rae, to Faces-styled party bands Funhouse and Attica, to the slick sonic sounds of White Widow and Regional favorites The Replacements. The Minneapolis rock scene is at an all-time high — the most original country and country-influenced music is coming from this, the twangin' tundra.

From Hibbing, Minn. native Bob Dylan's folk beginnings, to the seminal early-'80s Minneapolis rockability group Safety Last, to the commercial country of Minnesota expatriates Michael Johnson and Paulette Carlson of Highway 101, Minnesotans have maintained an affectionate history for traditional country and original countrified rock. The current generation includes Minneapolis veterans the Jayhawks (whose sublime Twin/Tone album "Blue Earth" placed 50th on Village Voice's 1989 year-end list), the aforementioned Gear Daddies (a country-rock outfit—emphasis on rock), Molly & the Heymakers (some good-time Wisconsin visitors who recently signed with Warner Bros.), Farm Accident (an astoundingly unrecorded critics' fave), and a slew of others.

But if country is the newest old kid on the Twin Cities block, rock is still the neighborhood bully. If there's any doubt about the vaunted Minneapolis alternative music scene's staying power, consider the fact that five such rock acts were working on major label records as this issue of Billboard went to press. The Replacements (Sire), Bob Mould (Virgin), and Soul Asylum (A&M) were working on new albums, while Trip Shakespeare (A&M) and the Gear Daddies (PolyGram) were busy putting the finishing touches on their major-label debuts.

After nine releases (including last year's "Don't Tell A Soul") and 11 years worth of exhilarating live concerts, what's left to say about the Replacements that hasn't yet been said? Paul Westerberg remains one of the freshest, most consistently arresting songwriting voices in the land, and with producer Scott Litt (the DB's, R.E.M., Paul Kelly & the Messengers) at the helm for the group's latest album, the 'Mats' once again figure to be a force in 1990.

Along with the Replacements and R.E.M., Husker Du was the most acclaimed American rock band of the '80s. When the trio called it quits in 1988, two of post-punk's most revered songwriters—Bob Mould and Grant Hart—set out on solo careers. Hart signed with the Huskers old label, SST, released his debut solo LP "Intolerance," and formed the group Nova Mob. Mould, on the other hand, signed with Virgin Records and released his solo debut "Workbook" to critical raves. Both are currently working on new disks, while Husker Du bassist Greg Norton launched his new group Grey Area last month.

In 1988, Soul Asylum made the leap from Twin/Tone to A&M, and lost no steam in the process. Once deemed "the band that hates America" by the Village Voice, Soul Asylum's "Hang Time" was the most resounding sound in Minneapolis rock, circa 1988. The fearsome foursome is currently putting the finishing touches on their A&M follow-up, with Keith Richards' "Talk Is Cheap" producer Steve Jordan manning the knobs.

Other rockers-done-good include expatriates Information Society (based in N.Y.), who had a multi-platinum dance hit for Warner Bros.; last year, and Peter HIMMELMAN, former leader of the Minneapolis-based group Sussman Lawrence. HIMMELMAN, who records for Island Records, continues to craft his deeply personal and sometimes acerbic songs in his adopted home of Los Angeles.

The Gear Daddies were one of three rock acts that made up the Minneapolis "Class of '86." That year, Trip Shakespeare and Run Westy Run also sprang up from Minneapolis rock clubs, and all three continue to make some of the most significant original rock going in the Twin Cities. Trip is an impure pop group worth dressing over; frontman Matt Wilson may be the area's premier eccentric tunesmith, and the band's soaring harmonies and atypical arrangements breathe life into their classic pop-inspired material. The Westies, on the other hand, mix swampy guitar rock with psychedelic dirges, and—thanks in large part to manic singer Kirk Johnson—have garnered a reputation for being the most exciting live band in town. The Westies are presently working on their third SST Records release in Athens, Ga., with R.E.M.'s Pete Buck producing.

Undoubtedly, the Twin Cities' musical past has been rich, but what about the future? The Flyte Time and Paisley Park camps...
are as busy as ever, but, because they're primarily studio-oriented, are harder to get a handle on. As it stands now, the Minneapolis rock underground is the most visible and accessible for evaluation. That said, here's a guide to 20 of the newest, most promising unreleased or unsigned (by the majors) artists in the Twin Cities:

• The Coup de Grace. The Coup and their socially conscious thrash are, hands down, the odds-on favorite to make the loudest, most original metal noise to come out of Minneapolis since Powermad.

• The Jayhawks. Their Twin/Tone LP "Blue Earth" was a haunting, stark trip in which singer/songwriter Mark Olson matured into one of the freshest voices on the country folk scene, Minneapolis or otherwise.

• The Funseekers. Along with fellow Minneapolitans and '60s throwbacks the Mighty Mofos, these geeky archivists are among the twin towns' premier live rock bands. The 'seekers are an imminently danceable outfit, and their Treehouse album "Frenzifying" demonstrates that their decidedly retro bent translates well in the '90s.

• Dr. Mambo Combo. Prince is a regular sit-in guest of this club favorite, a funk fusion outfit that features three of the Twin Cities' highest-profile vocalists, Cynthia Johnson, Melanie Rosales, and Margaret Cox.

• Tom Hiel. A George Winston-styled keyboard player, Hiel exhibits a flair for prudent arrangements and an appetite for pop melodies. His soaring synthesizer pieces are nearly indescribable.

• Billy McLaughlin. Like Hiel, guitar maestro McLaughlin has sometimes been labeled "new age," but his unique, restrained approach to fretboard playing, as well as his eclectic original compositions, defy categorization.

• The Contras. This four-year-old rock club staple, all but ignored by fickle underground audiences, combine clever Ramones-influenced punk and rockabilly and a generally clean-cut image to deliver some of the loudest, most infectious live sets in Minneapolis.

• John Eller. Next to the Gear Daddies' Martin Zellar, this blue-collar better possesses what may be the hardest new rock 'n' roll soul voice on the Twin Cities' scene. To boot, Eller's originals and crack trio recall classic outfits like Thin Lizzy, the Raspberries and even the Replacements.

• The Leatherwoods. Speaking of crack power pop trios and terrific singers, these Kansas transplants fit both bills neatly; their original material diligently germinates at the altar of the punkest Bachman Turner Overdrive and Revolver-era Beatles.

• Inertia. One of the Twin Cities' newest and freshest reggae/dub groups, Inertia's rock-influenced material is fueled by a ripping horn section, all of which is bussed by the ever-sweet pipes of Jamaican singer Lyn Jackson.

• Rhea Valentine. While on the subject of sweet singers, Rhea Valentine features a spectacular one in Rhea (nee Wendy Jensen); after two years, the group is still one of the most consistent draws on the club circuit.

• Bad Thing. Led by Michael O'Neil, a former guitarist for N.Y.'s Honeymoon Killers and Saggara Dogs, Bad Thing is an in-your-face guitar group that embraces blood-and-guts screwwrack.

• Farm Accident. Steered by the sultry, sullen vocals of singer Barb Cohen and some ironic (and sometimes twisted) country-flavored original ditties, Farm Accident has created a buzz within the country-folk circles as well as alternative music scene fiends.

• The Morganatics. No Minneapolis garage band exhibits a more provocative live chemistry than these lefties. Like a recombiant version of Rare Earth and the Red Hot Chili Peppers, these hard funksters, led by wacked guitarist Scott Hampton, are just months old.

• Swinging Uncle Jimmy. Leader Mike Murray's witty tunes and deft wordplay are reminiscent of all things pop; his grab-bag contains everything from the Dave Clark Five and Kinks to the Jam and Generation X.

• The Rain Jackets. Like Murray, British transplant Simon Widdowson is a prolific, socially-conscious songwriter who wears his heart on his sleeve and whose nimble phrasing recalls both Graham Parker and Van Morrison.

• The Magnolias. These Twin/Tone vets, purveyors of punk pop in the tradition of late '70s Brits the Buzzcocks and the Undertones, seem ready—for bigger and brighter things.

• The 12 Angry Men. Singer/keyboardist (and former leader of free jazz kooks 2!) Jay McLale is a true diamond in the songwriting rough—his delicate ballads and effervescent pop shuffles are delivered with poised passion.

• The Picadors. From the Trip Shakespeare side of the Gark tracks come this quirky cornucopia of jazz and rock, led by an affable new character by the name of Chris Lynch. Given the players' unique mounting of the old horse pop (and their debut album, due out soon).

• Something Fierce. These veterans of the Minneapolis and college club circuit write catchy, clever pop-folk tunes that have garnered raves from critics and fans alike.
We salute the continuing growth and achievement of the Twin Cities’ Music industry.

Fredrikson & Byron is a 100+ attorney commercial law firm in downtown Minneapolis. The firm’s 15 Lawyer Advertising, Media & Entertainment Group serves as legal counsel to film, video, music, television and recording industry individuals and businesses.

- Recording Contracts
- Management Agreements
- Copyright Issues
- Distribution Arrangements
- Financing
- Corporate and Partnership Formation
- Contract Negotiations
- Litigation and Dispute Resolution
- Business and Personal Tax Planning

For More Information contact Co-Chairs: John H. Stout (612) 347-7012, or Paul L. Landry (612) 347-7044.

Fredrikson & Byron, P.A.
1100 International Centre, 900 Second Avenue South
Minneapolis, Minnesota 55402-3397 Phone (612) 347-7000
Leiber is the son of legendary rock lyricist Jerry Leiber, who with his partner Mike Stoller, wrote "Hound Dog," "Kansas City," "Stand By Me," and "On Broadway," among others. Drummer-guitarist Leiber, who moved to Minneapolis from New York in '83, didn't learn about making records from his father, but rather from Johnson. He had played in the Johnson-created TaMara & the Seen. "I stumbled into producing," Leiber says. "It was the last thing on my mind. I thought I'd be an arena-rock drummer and never leave New York."

When he watched Johnson record "Crazy" four years ago, Leiber figured he could do that. So he bought himself a keyboard, even though he had never touched one. The second project he wrote and produced himself included three tunes for Abdul's "Forever Your Girl." He scored two chartoppers and a No. 2 on the Hot 100. Now he is preparing to work on his second album. Leiber's other projects include TV star Jasmine Guy, Denise Lopez, Elisa Fiorillo, and possibly Skat Kat (the animated character in Abdul's "Opposites Attract" video), and the Wild Pair, a couple of Minneapolis musicians who duetted with Abdul on "Opposites."

Z is collaborating with Leiber on the Lopez and Fiorillo recordings. The veteran studio figure says Twin Cities producers recently have become closer. "There used to be separate camps with separate Filipinos, he says. Now Prince and Jam and Lewis—and Johnson and Monte Morris—are working on the Time reunion and Prince's film "Graffiti Bridge," set for an August release. Prince, Z, and new producer Levi Seager Jr., Prince's bassist who produced part of the Pointer Sisters new LP, are collaborating on songs for a None such album by the Steeles, a popular Twin Cities gospel-orientated soul group who have sung backup vocals on many albums. "The big rush is over. Everyone is settling down," says Z. "We're all still here and we're still doing records. It's not going to go away. Maybe it will get better if we collaborate."

Actually, many of the Twin Cities performers are turning down more projects than they are accepting. Clarence Avant, who handles Jam and Lewis' business affairs from Los Angeles, probably receives 10 requests a week—from working on Broadway plays to producing Spanish crooners—but the producers usually hear about only one of them, Jam says. Prince typically receive a half-dozen inquiries a month, according to Alan Leeds, VP of Paisley Park Records. His most recent outside endeavors have included writing and producing two tunes for Patti Labelle and six for Mavis Staples and writing a number for Kid Creole & the Coconuts. Prince initiated some of these collaborations, other times artists seek him out. "Mica Paris was after him for help ever since they met in Europe," Leeds says. "He finally gave her a song."

Ironically, Paris' record will be produced by another Twin Cities producer, Monte Morris, a former keyboardist with the Time, who is best known for writing and producing "The Pleasure Principle" for Jackson. On his schedule are recordings with Nia Peeples, Mark V, and Labi Fiffre, plus the Time reunion LP. Z, who has the most versatile resume of the Twin Cities producers, is best known for his black-oriented records, but he is taking a "left turn" to projects with Henry Lee Summer, Crosby, Stills, & Nash, and possibly Foreigner. He is represented by L.A. manager Michael Lipman.

Other independent Twin Cities producers working regularly with national artists include Brownmark, Prince's former bassist who has a solo deal with Motown, and Ricky Peterson. David Sanborn's keyboardist who has a solo deal with Warner Bros.

None of the hit-making producers has a definitive explanation why the Twin Cities has become a center for producers. Leiber thinks it's a ripple effect from Prince's success. Jam suggests it's because the Twin Cities are comfortable and offer a creative atmosphere.

Although the producers are aware of each other's track records, they don't keep score. Z suggests there might be a little playful sparring, citing how Prince teased him about his Grammys this year, or how Lewis may start singing Z's records when they encounter each other at the neighborhood health club.

"Everyone is friendly and professional," says Dan Brennan, an L.A. manager who has worked with Moir and Leiber and used to live in St. Paul. "Here in L.A., everyone is real guarded. You can't go in that room. Someone famous is in there."

"There's enough to go around," says Leiber of the competition among Twin Cities producers. "There are 100 songs on the Hot 100 every week."

---

**Minnesota Music Academy presents ICEBREAKER '90**

May 5 - 13 3rd annual celebration of Minnesota music showcase concerts, seminars, gala outdoor show

Featuring
Arocawlder
Babylon Pink
Beat the Clock
Bilby Club
Blue Hippo
Boiled in Lead
The Bone Tones
Butanes Soul Revue
Cedar Waxwings
Clarisseach
Paul Cebar & Friends
Chad Patrick Band
The Contras
The Coup de Grace
Curtiss & Loretta
Dubul Bluegrass
Farm Accident
Fiddler's Creek
Jayhawks
Jamie Gans
Heddy Shadows
Bill Hinckley & Judy Larson
Holiday Ranch
Jack Knave and the Sharps
The Jayhawks
Last Crack
Leatherwoods
Paul Metsa
Minnesota Gospel Sound
Minnesota Barking Ducks
Mofos
Morganatics
Northland Travelers
Other Side
Paradise Ranch
The Pilgrims
Powermad
Rapscription
Rockin' Pine Cones
Run Westy Run
Stoney Lonesome
Tessera
Nic Santiago & The Fake McCoys
Sedgwicks
Sky Jam
27 Varous
Rhea Valentin
Unconscious
Vested Interest
Walking Elk
Whistler
White Knuckle Bluegrass Band
Wiglets
Willy Wiscoy Trio
Lisa Wooster
Yo Ho Del Gado & Dos Guys

**Seminars**

Master Guitar Workshop, Music Tech Minneapolis
Legal Forum, Leonard Street & Dainard
Gear Clinic, Knut-Koupee Music Stores
Vocal Workshops, The Voice Center
Artist Services, United Arts/Resources & Counseling

**Sponsors**

Knut-Koupee Music Stores
Twin Cities Reader
KKJO Radio
Minnesota Dept. of Trade & Economic Development
Minneapolis Office of Film, Video & Recording
Music Tech Musicoff Minneapolis
Leonard, Sweet & Dainard Law Firm
Twin Tone Records

**Minnesota Park & Recreation Board**

First Avenue/ 7th St. Entry/The Colosozzo Uptown Bar
10,000 GROOVES (Continued from page M-4)


Red House Records. Formed in 1984 by Bob Feldman, Red House's folk-oriented roster features 15 acts, including Greg Brown, Claudia Schmitt, Prudence Johnson, and John Gorka, who recently signed with Windham Hill Records. This year, Red House plans the release of 12 new projects, among which will be albums by Dembo Kante (an African kora player), the Che-nile Sisters (a children's music favorite), Prudence Johnson (an album of Greg Brown songs), and the just released album "Legends Of Folk," featuring Spider John Koerner with Utah Phillips and Ramblin' Jack Elliot ("Legends" is Elliot's first recorded project in 22 years). Red House has recently branched out into world and children's music.

Treehouse Records. Formed in 1985 by local record retailer Mark Trehus, Treehouse sports one of the most eclectic rosters in the Twin Cities. Its roots are in progressive rock (TVBC, Cows, Babes In Toyland, the Bastards), but it also embraces '60s garage rock (Bad Trip, the Funseekers, the Mighty Mofos and Cleveland punk legends the Pagans), as well as blues mainstays Ray & Glover.

Susstones/Prospective Records. Formed in 1985 by John Kass and Ed Adler, two aficionados of '60s psychedelic beat and mods groups. Ackerson's group the 27 Various has been the label's cornerstone, but the roster also includes like-minded acts from around the country. In all, Susstones/Prospective has released 30 titles, with 10 more releases planned for the spring.

Wide Angle Records. The Twin Cities' chief dance/hip-hop label, Wide Angle was created in 1983 by president Jerry Sylvers. Early releases by Minneapolis soul singer Doug Maynard made a name for WA, as did 1984's regional radio hit "What You Really Want" by singer Melanie Rosales. During the mid-'80s, the label's main forte was 12-inch dance singles, and from January 1985 to February 1989, Wide Angle affiliated with Twin/Tone in a pressing and distribution deal. On the strength of their 1983 Wide Angle single "Running," dance music information society (INSDC) earned the group a deal with Tommy Boy/Warner Bros.. In 1987, WA's resident house music pioneers Ex-samples' "And So It Goes" placed 18th on Billboard's national dance charts; last year, New York singer Ernest Kohl's WA single "To Save The Love" spent five weeks at No. 1 on the national high energy charts. Wide Angle recently signed an international pressing and distribution deal with Vista International, and are preparing to release Kohl's single "Follow Your Heart." In addition to artists from San Francisco, New York, and Philadelphia, Wide Angle is home to Twin Cities rappers Soul Purpose, Style Posse, and P.O.L.O.

Blackberry Way. In 1984, Blackberry Way Records was launched by Blackberry Way Recording Studios owners Mike Owens and Kevin Gunn, as a vehicle for their group the Idle Strang and other Blackberry Way acts like Idiot Savant and What If. Owens describes the label's sound as leaning toward "pop/rock; but I've been using that for 15 years now, so I'm not sure what it means." In 1985, BWR released its biggest seller to date, "Mini-Hits Of Minneapolis," a compilation that included cuts by the Dr.'s, the Semantics, and Johnny Roy, which was followed by the "Mini-Hits, Vol. II" CD last year. In 1987, BWR signed a co-op deal with the German label Line Records, which is distributed by RCA. Upcoming projects include an album by Minneapolis pop stalwarts Swing Set, and from the ashes of idiot Savant, the Fontanas.

Gark Records. The local label birthplace of current heavy-weights Trip Shakespeare and the Gear Daddies, Gark began in 1980 by musician/producer Dave Pinsky and engineer Jay Leigh as a vehicle for seminal Minneapolis pop band E. Brown. Gark's catalog features some 12 titles by eight acts, including albums by A Few, the Widgets, the Blues and the Thunderbats. New projects include records by the Toejammers, the Emmigrants and the Picadors, but Pinsky contends that Gark Records is "really more a production house than a label" and that he and Leigh's main focus is in Gark Recording Studios.

Ambient Records. Like Blackberry Way and Gark, Ambient Records is an outgrowth of a studio; in this case, Ambient Studios, which is headed up by owner Bob Cain. The label was launched in '79 with a single by pop rockers the Answers, and over the past 10 years, Ambient has released a handful of other albums by the Kingpins, Beat The Clock, and Language Club.

Atomic Theory Records. Atomic Theory began in 1986 by area blues and rock legend Willie Murphy as a vehicle for Murph's solo album "Willie Murphy Hits Piano/Piano Hits." From there, the label has grown more eclectic, releasing records by country singer Becky Thompson, wacky roots group the Cops, world beat purveyors the New International Trio, as well as Murphy's "rock record" Mr. Mature and two albums by Celtic rockers Boiled In Lead. Atomic Theory spent most of 1987 and 1988 under Twin/Tone's distribution wing but then broke with Twin/Tone to affiliate with veteran Chicago folk label Flying Fish Records. Upcoming Atomic Theory releases include albums by acoustic guitarist Phil Heywood, local poet Roy McBride, and Boiled In Lead.

K-tel International. Long renowned for its hawking of compilation albums (Super Bad; Hot Rockin'; 22 Explosive Hits) via late night television, K-tel in recent years has expanded to become a major independent label in its own right. Currently residing under the billing K-tel umbrella are four labels, all of which have achieved considerable chart success: AJK (a pop/rock venture that includes Paul Hardcastle and the Marshall Tucker Band catalog); the dance/R&B-oriented Crush Music (featuring former Tower of Power lead singer Lenny Williams and rapper M.C. Smooth); Headfirst (a jazz label that includes Tom Coster, Jimmy McGriff and Gary Herbig), the new age-oriented Nouveau (Celestial Navigations, Bill Wolfer, Tommy Wig- gins), and a new rap label, Cold Front, featuring its first release with hip hop upstart Ebony Lover.

Big Money Inc. A newly-formed label headed up by Rifle Sport/Black Spot frontman Chris Johnson, Big Money's forte thus far is garage power rock; the label's first three releases (the second LP by Black Spot and debut albums by Neonoot and Tiltwhirl/Arcwelder) came in March. Along with Big Mon- ey, four up-and-coming alternative music labels are Channel 83, Sken, and Pendulum. Other artist-generated labels include Proton Discs, Eardrum, and Echo Bay Music.

M-12
NEW YORK—The list price value of prerecorded videocassettes sold through direct-response marketing in 1989 totaled $450 million and will grow to $1 billion in 1995. That forecast comes from EPM Communications, which staged a one-day seminar on direct marketing of entertainment products that drew about 150 people to the Hol- loran House hotel here April 18.

Prerecorded videocassettes are currently about 21% of the total $2.1 billion direct-response entertainment business, accounting for only 10% of EPM’s numbers. Video’s share will grow to 29% by 1995, as the total business expands to $3.5 billion. By contrast, music recordings’ share declines from its current 62% to 49% over the same period.

While the growth in direct-response marketing is being fueled by several factors—including the entry of women into the workforce, the expanded use of credit cards and developments in computer technology allowing for more efficient management of order processing—direct-response video sales are also being spurred by the overall growth in the sell-through business.

According to Claire Gruppo, president of S.I. Video, a direct-mail catalog company, sell-through represented a $2.7 billion business in 1989, compared with only $1.6 billion in 1988. By 1990, 43% of all VCR households, or some 28 million households, had purchased prerecorded cassettes. Sell-through will grow to $2.9 billion by this year, she said.

Mail-order purchases accounted for 17% of all video purchases last year, according to Gruppo. Gruppo appeared on a seminar panel at EPM’s “Updating The Classics,” which offered detailed views on the risks and rewards of mail-order, clubs, catalogs, and continuity series.

S.I. Video itself is enjoying the fruits of that growth, projecting revenues of $15 million this year after posting total sales of $8.5 million in 1989, Gruppo said. In addition to its own catalog, S.I. manages video catalogs for American Express, HBO, and Time-Life. S.I. mails its own catalogs 10-12 times a year and maintains an in-house list of 105,000 names. That will grow to 180,000 by the end of this year, Gruppo said.

Another indication of the growth in the direct-response marketing of video is the entry of Time-Life Video into the continuity-series business. Time-Life already operates a video club with 100,000 members and annual sales of $3 million, but its continuity-series business has only become fully operational this year.

Time-Life has conducted extensive tests of various video continu- ity series over the past two years. Unlike clubs or catalogs, where consumers select from a wide variety of titles, continuity series rely on a series of related tapes often covering 20 or more titles. Time-Life has been big on the East Coast and is currently available in only 10% of clubs or catalogs.

So far, Time-Life Video has marketed such series as “The World At War,” a nature series from PBS; and “James Bond and Clint Eastwood movie series.”

“The continuity customer is very different from the catalog or club customer,” said Dan Markim, head of Time-Life Video and formerly director of special markets at Vestron. “The continuity customer is a serious collector, deeply interested in the subject matter.”

A typical continuity series involves offering the first tape in the series at a significant discount, followed by numerous additional tapes at regular intervals and paid for at one time. Some members can generally cancel at any time.

The attraction between the first and second titles in a series can be as high as 65-75% in some cases, with additional fall off with each successive title, Markim said, making it both a risky and complex business. Time-Life, moreover, is planning a video CD.

CARDBOARD VIDEOCASSETTE POSSES PATENT QUESTIONS

While the public unveiling of the cassettes sent an buzz of excite- ment through some segments of the industry, it also created potential controversy. The most likely obstacle standing in the way of the card- board cassette’s widespread adoption is JVC’s proprietary interest in its patent on the VHS format and VHS cassettes.

Unlike most manufacturers of conventional plastic cassettes, Philmax is not using the VHS logo on the cardboard shell. The VHS logo is a registered trademark of JVC, which has recently become more aggressive in policing the use of the trademark. The logo relies on the consumers’ dedication since they typically do not break even on a series until the fourth or fifth ti- tle, according to Markim. A typical continuity series involves offering the first tape in the series at a significant discount to the price of the VHS cassette. Subsequent tapes are shipped at regular intervals and paid for at one time. Some members can generally cancel at any time.

The attrition between the first and second titles in a series can be as high as 65-75% in some cases, with additional fall off with each successive title, Markim said, making it both a risky and complex business. Time-Life, moreover, is planning a video CD.

Another problem is the potential for legal liability should a cardboard cassette be shredded inside a con- sumer’s VCR. Philmax, however, re- gards that as an unlikely scenario.

“The [cardboard] cassettes are a lot more durable than a lot of people would like to think,” Klupt says. “They’re more durable, in many cases, than plastic cassettes. Being cardboard, you could virtually twist it around and it will twist right back into shape.”

Philmax is positioning the new cassette primarily for the rapidly growing market for promotional or premium videos. While videos are in- creasingly popular as premium items, their cost is prohibitive for many professionally minded compa- nies.

Burger King, for example, recently sold more than 7 million “Teenage Mutant Ninja Turtles” (Continued on next page)

MOVIESTAR BOWS IN CANADA

“European Videomart chain expands in Canada,” says Moira McCormick.

CHICAGO—European home entertain- ment chain Moviestar CD & Video made its North Amer- ican debut April 7 in Edmonton, Alberta.

Moviestar, which comprises 65 stores in Switzerland, 40 in Ger- many, and 10 in Austria, opened its flagship Canadian location in a 12,000-foot store in the Her- tage Village Strip mall. Accord- ing to Bernard Burgener, who with partners Charles Gasser and Peter Steinberger owns Mo- viestar, the chain will need to ex- pand to 20-25 stores—all planned for the next two years—before it makes inroads into the U.S. market.

Burgener says another test store is planned for Edmonton, then two in Calgary, Alberta, and one in Vancouver, British Colum- bia, after which Moviestar plans to start selling franchises. “(Continued on next page)
Cathy Mantegna is promoted to VP of marketing at Fries Home Video. She had been VP advertising and publicity.

Suzanne McFarlin is named marketing manager of Strand VCI Entertainment. Previously, she was Western regional sales manager for Hi-Tops Video.

RCA/Columbia announces several appointments in its marketing and sales depart- ments. Pam Rodi is named senior creative director. She had been VP and a creative director for Werndorf and Associates. Carol Lee is named director of video and broadcast production. She had been VP of creative services for Media Home Entertainment. George Anderson is named senior manager of creative services. He had been manager of creative services at MGM/UA Home Video. Elaine Perkes is named marketing manager. She had been mar- keting manager at Show Industries.

In the sales department, John Reina is named director of sales/sell-through based in Detroit. Steve Irvine is named director of sales promotion, based in Burbank, Calif. Jan De Zeeuw is named a regional sales manager for South Central U.S., based in Houston. Michael Vassen is also named a regional sales manager for South Central U.S., based in Nashville. John Til- kemeyer is named Canadian administrator, based in Burbank, Calif.

Robert Wittenberg is named VP of sales and marketing for Vidmark Entertain- ment. He had been VP of sales and purchasing for Video Products Distributors (VPD).

James R. Powell is named director of sales and marketing at New Star Video. He had been Western regional sales manager for New Word.

**CARDBOARD VIDEOCassettes**

(Continued from page 4)

Mutant Ninja Turtles" cassettes in its restaurants at $3.49-$3.99 apiece (Billboard, April 28). As seemingly inexpensive as those tapes were, the 20-minute programs duplicated in EP using cardboard cassettes could potentially have been offered for as little as $2 apiece.

"I don’t think there will replace plastic cassettes. I see this as a new medium for promotional uses," says George Spitzer, formerly head of Book of the Month Club’s record and video division and now a direct-mar- keting consultant. Spitzer helped initi- ate a wave of interest in the card- board cassettes by demonstrating a sample cassette at a direct market- ing seminar sponsored by EPM Com- munications and held here April 29.

The emphasis on promotional uses is evident in Philmor’s pricing sched- ule, which uses a 60-minute, EP-du- pilicated cassette as its basic product. "There’s no limit on the recording time," Kulp says. "We could go up to six hours if need be, but that’s not what we think the market will be."

Kulp also sees applications in the video magazine and video catalog ar- eas. "Because its cheap and dispos- able, the economics are similar to publishing a print magazine or a print catalog," he says.

**PAUL SWEETING**

**FOR WEEK ENDING MAY 5, 1990**

**TOP VIDEOCASSETTES RENTALS**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DEAD POETS SOCIETY</td>
<td>Touchstone Pictures Touchstone Home Video 947</td>
<td>Robin Williams</td>
</tr>
<tr>
<td>2</td>
<td>FIELD OF DREAMS</td>
<td>Universal City Studios MCA/Universal Home Video 80884</td>
<td>Kevin Costner Amy Madigan</td>
</tr>
<tr>
<td>3</td>
<td>HONEY, I SHUNN THE KIDS</td>
<td>Walt Disney Home Video 909</td>
<td>Rick Moran</td>
</tr>
<tr>
<td>4</td>
<td>THE ABBY</td>
<td>CBS-Fox Video 1561</td>
<td>Ed Harris Mary Mastroianco</td>
</tr>
<tr>
<td>5</td>
<td>PARENTHOOD</td>
<td>Universal City Studios MCA/Universal Home Video 80921</td>
<td>Steve Martin Dianne West</td>
</tr>
<tr>
<td>6</td>
<td>LOOK WHO’S TALKING</td>
<td>TriStar Pictures RCA/Columbia Home Video 70183</td>
<td>John Travolta Kristy Alley</td>
</tr>
<tr>
<td>7</td>
<td>CASUALITIES OF WAR</td>
<td>RCA/Columbia Pictures Home Video 50183</td>
<td>Michael J. Fox Sean Penn</td>
</tr>
<tr>
<td>8</td>
<td>AN INNOCENT MAN</td>
<td>Touchstone Pictures Touchstone Home Video 910</td>
<td>Tom Selleck</td>
</tr>
<tr>
<td>9</td>
<td>LETHAL WEAPON 2</td>
<td>Warner Bros, Inc Warner Home Video 11876</td>
<td>Mel Gibson Danny Glover</td>
</tr>
<tr>
<td>10</td>
<td>TURNER &amp; HOOCH</td>
<td>Touchstone Pictures Touchstone Home Video 911</td>
<td>Tom Hanks</td>
</tr>
<tr>
<td>11</td>
<td>UNCLE BUCK</td>
<td>Universal City Studios MCA/Universal Home Video 80891</td>
<td>John Candy</td>
</tr>
<tr>
<td>12</td>
<td>INDIANA JONES AND THE LAST CRUSADE</td>
<td>Paramount Pictures Paramount Home Video 31859</td>
<td>Harrison Ford Sean Connery</td>
</tr>
<tr>
<td>13</td>
<td>THE PACKAGE</td>
<td>Orion Pictures Orion Home Video 8747</td>
<td>Gene Hackman Tommy Lee Jones</td>
</tr>
<tr>
<td>14</td>
<td>MILLENIUM</td>
<td>IVE 68908</td>
<td>Kris Kristofferson Cheryl Ladd</td>
</tr>
<tr>
<td>15</td>
<td>HARRY MET SALLY</td>
<td>Nelson Home Entertainment 7732</td>
<td>Blythe Danner Meg Ryan</td>
</tr>
<tr>
<td>16</td>
<td>SHOCKER</td>
<td>Universal City Studios MCA/Universal Home Video 80931</td>
<td>Michael Murphy Peter Berg</td>
</tr>
<tr>
<td>17</td>
<td>DO THE RIGHT THING</td>
<td>Universal City Studios MCA/Universal Home Video 80894</td>
<td>Danny Aiello Ossie Davis</td>
</tr>
<tr>
<td>18</td>
<td>COOKIE</td>
<td>Lorimar Film Entertainment Warner Home Video 660</td>
<td>Peter Falk Ethel Lloyd</td>
</tr>
<tr>
<td>19</td>
<td>WEEKEND AT BERNIE’S</td>
<td>IVE 68904</td>
<td>Andrew McCarthy Jonathan Silverman</td>
</tr>
<tr>
<td>20</td>
<td>BEST OF THE BEST</td>
<td>The Movie Group Taurus Entertainment Co</td>
<td>Eric Roberts James Earl Jones</td>
</tr>
<tr>
<td>21</td>
<td>JOHNNY HANDBSOME</td>
<td>IVE</td>
<td>Mickey Rourke Elizabeth McGovern</td>
</tr>
<tr>
<td>22</td>
<td>RELENTLESS</td>
<td>Caroli Films, Inc. RCA/Columbia Home Video 90493-5</td>
<td>Judd Nelson Robert Loggia</td>
</tr>
<tr>
<td>23</td>
<td>YOUNG EINSTEIN</td>
<td>Warner Bros, Inc Warner Home Video 11759</td>
<td>Yapho Serious</td>
</tr>
<tr>
<td>24</td>
<td>STAYING TOGETHER</td>
<td>Hemdale Film Corp. HBO Video 0345</td>
<td>Tim Quill Sean Astin</td>
</tr>
<tr>
<td>25</td>
<td>SECOND SIGHT</td>
<td>Lorimar Film Entertainment Warner Home Video 659</td>
<td>John Larroquette Bruce Pichot</td>
</tr>
<tr>
<td>26</td>
<td>COMMUNION</td>
<td>New Line Cinema M.G.M./Metro Home Entertainment</td>
<td>Christopher Walken</td>
</tr>
<tr>
<td>27</td>
<td>SHIRLEY VALENTINE</td>
<td>Paramount Pictures Paramount Home Video 32248</td>
<td>Pauline Collins</td>
</tr>
<tr>
<td>28</td>
<td>K-9</td>
<td>Universal City Studios MCA/Universal Home Video 80880</td>
<td>James Baski</td>
</tr>
<tr>
<td>29</td>
<td>ROAD HOUSE</td>
<td>MGM/UA Home Video 901 703</td>
<td>Patrick Swayze Ben Gazzara</td>
</tr>
<tr>
<td>30</td>
<td>LICENCE TO KILL</td>
<td>CBS-Fox Video 4755</td>
<td>Timothy Dalton</td>
</tr>
<tr>
<td>31</td>
<td>NEW YORK STORIES</td>
<td>Touchstone Pictures Touchstone Home Video 952</td>
<td>Woody Allen Rosanna Arquette</td>
</tr>
<tr>
<td>32</td>
<td>APARTMENT ZERO</td>
<td>Academy Entertainment 1205</td>
<td>Dee Deaver Cale Firth</td>
</tr>
<tr>
<td>33</td>
<td>THE PHANTOM OF THE OPERA: THE MOTION PICTURE</td>
<td>RCA/Columbia Pictures Home Video 73913-5</td>
<td>Robert Englund</td>
</tr>
<tr>
<td>34</td>
<td>STEPFAHER 2: MAKE ROOM FOR DADDY</td>
<td>Milwaukee Films HBO Video 0371</td>
<td>Terry O’Quinn Vig Frolik</td>
</tr>
<tr>
<td>35</td>
<td>BREAKING IN</td>
<td>Samuel Goldwyn Pictures HBO Video 03280</td>
<td>Brent Reynolds Cady Scamezze</td>
</tr>
<tr>
<td>36</td>
<td>PINK CADDIC</td>
<td>Warner Bros, Inc Warner Home Video 11877</td>
<td>Clint Eastwood Bernadette Peters</td>
</tr>
<tr>
<td>37</td>
<td>STAR TREK: V THE FINAL FRONTIER</td>
<td>Paramount Pictures Paramount Home Video 32044</td>
<td>William Shatner Leonard Nimoy</td>
</tr>
<tr>
<td>38</td>
<td>LITTLE MONSTERS</td>
<td>MGM/UA Home Video 907292</td>
<td>Fred Saway Howie Mandel</td>
</tr>
<tr>
<td>39</td>
<td>HEART OF DIXIE</td>
<td>Orion Pictures Orion Home Video 83741</td>
<td>Ally Sheedy Virginia Madsen</td>
</tr>
<tr>
<td>40</td>
<td>ROMERO</td>
<td>Vidmark Entertainment VM5228</td>
<td>Raoul Julia</td>
</tr>
</tbody>
</table>

*ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles.*
Tour Sponsorship Earns Pioneer Madonna Laserdisk

BY CHRIS McGOWAN

LOS ANGELES—Madonna is both a material girl and a laser-read recording artist. Accordingly, Pioneer Electronics (USA) Inc., Pioneer LDCA Inc., and Pioneer Electronic NV (Europe) have announced a multimillion-dollar agreement to sponsor Madonna's 1990 Blond Ambition world tour in North America and Europe. The Japanese electronics giant is hoping that its laser disk hardware/software will gain valuable exposure through the association with the ever-newsworthy Madonna.

"We [Pioneer] are the exclusive sponsor, but we are presenting the tour in association with MTV," says Steven Galloway, who manages the Pioneer Artists laserdisk label. The tour kicks off Friday (4) at the Summit in Houston and will hit 12 cities in North America through June 24. Then Madonna flies to Europe for 22 dates, tentatively starting June 28 and ending sometime in early August. Berlin, Rome, London, Paris, and Madrid are among her European stops. Pioneer LDCA will have exclusive world laserdisk rights for the concert video to be shot during the tour.

Pioneer will implement a national advertising campaign and a regional marketing campaign to coincide with the tour dates. Retail promotions, dealer incentive programs, and regional consumer sweepstakes will be undertaken. "We are going to be running some sweepstakes," says Galloway. "And the grand prize will be a trip to France for two years for me and Nice for the last European event." Pioneer will also be giving away home and car entertainment systems, laserdisks and compact disks, custom tour jackets, and cassette carrying cases.

"We recognize Madonna as an artist who continues to grow creatively, and we have common interests in her being an audio-video performer and us being an audio-video producer. It's a great relationship for both of us. We like to think of ourselves at the forefront of home entertainment systems technologies and Madonna at the forefront of creativity in music and entertainment."

Madonna's show for the Blond Ambition tour will include both her greatest hits and new material. The "Blond Ambition" laserdisk will be released in late '90 on Pioneer Artists (a music-video-dedicated label) simultaneously with the videocassette release. "We will have cross-marketing opportunities and a chance for cross-promotional campaigns. Plus we will also promote her movies on laserdisk."

A percentage of the Blond Ambition tour ticket proceeds will be donated to the charity organization Cities In Schools, a high-school drop-out prevention program. The charity will also be supported by Pioneer, which will donate interactive laserdisk hardware and educational laserdisk software to inner-city schools. Among the software titles to be contributed will be Grolier's "Knowledge Disc" and the eight-volume Pioneer Encyclopedia Of Animals.

ONE OF THE YEAR'S 10 BEST!

3 ACADEMY AWARD® NOMINATIONS!

INC.:
Best Supporting Actress — Anjelica Huston
Best Supporting Actress — Lena Olin
CRITICS HAIL ENEMIES!
"Two Thumbs Up! — Siskel & Ebert"

WINNER!
Best Director — Paul Mazursky and Best Supporting Actress — Lena Olin
— New York Film Critics Circle


One of the most talked about and highly-acclaimed films of the year. Enemies, A Love Story is Oscar-nominated director Paul Mazursky's poignantly funny, post-war portrait of a man who is facing a mid-life crisis: how to remain married to three women at one time.

- Starring Anjelica Huston (Cries and Misdemeanors. Gardens of Stone and an Oscar® winner for Prizzi's Honor).
- Starring Tony Award-winning, Emmy-nominated Ron Silver (Silkwood. Garbo Talks. and Semi-Tough).
- Starring Lena Olin, the smoldering star of The Unbearable Lightness of Being.

PER-SCREEN BOX OFFICE LEADER!
Consistently ranks in the top 4 after 12 weeks

Per-Screen Box Office Rankings

- Released by Twentieth Century Fox and backed by a $7 million print and advertising budget.
- Has played continuously in theatrical markets since December 15, 1989 release.
- National radio promotion in more than one hundred major markets.
- P.O.P. Full-color poster. counter card/mobile and standee available.
- National TV. campaign and print advertising including TV Guide.
- Pay-Per-View Window: 50 days.
- Cable Window: 6 months.
- Price Guarantee: No price reduction for 9 months.

Order Date: June 26, 1990
Street Date: July 11, 1990

Suggested Retail Price: $39.99
5-Pack Stock # N122051

Buy Enemies 5-Pack and receive a $10 coupon good towards any Media in stock in your distributor's warehouse. 5-Pack offered only until street date. Hurry and order now! Offer redeemable from 7/11/90-8/16/90.

Catch even more interest with our mobile/courier card that features Enemies, A Love Story and Righteous.

Our 5-disc standee features two titles: Enemies, A Love Story and our second major summer release, Nightbreed and can also be used as a wall collage stamp with limited floor space.
Widescreen Or Pan-And-Scan For ‘Black Rain,’ ‘Harlem Nights,’ ‘Future II’ LDs

BY CHRIS MCGOWAN

FORWARD TO TWO FORMATS: Paramount is releasing Ridley Scott’s “Black Rain” and Eddie Murphy’s “Harlem Nights” on laserdisk in both widescreen (letterbox) and pan-and-scan editions. Both “Black Rain” versions bowed in April and cost $29.95 each, while the two “Harlem Nights” editions launch in May and retail for $28.95 apiece.

Plus, MCA will launch “Back To The Future Part II” both ways in June ($34.95 each). The double-format “Black Rain” was heralded as “Lasercast” letterboxing. Are we seeing the advent of double-format laser releases for widescreen films?

SEX, GROUCHO, & ROBIN: Criterion Collection has just released a special CAV widescreen edition of "sex, lies, and videotape," director Steven Soderbergh’s acclaimed feature that won the 1989 Cannes Film Festival. Included in the Criterion editions are a videotaped interview with Soderbergh, a deleted scene (of Ann and her therapist), a 14-minute film by Soderbergh, and the movie’s complete screenplay.

The movie stars James Spader, Andie McDowell, and Laura San Giacomo. Criterion’s CAV edition costs $124.95, while its CLV version (also widescreen, but without the supplementary material) sells for $94.95. These disks are not to be confused with RCA/Columbia’s $34.95 edition of the title.

Also just launched by Criterion are CLV editions of "The Adventures Of Robin Hood" with Errol Flynn. (Continued on page 47)

TOP VIDEO DISKSA

Compiled from a national sample of retail store sales reports.

| WEEK ENDING | THIS WEEK | LAST WEEK | #1 | TITLE | COPYRIGHT OWNER, MANUFACTURER | CATALOG NUMBER | PRINCIPAL PERFORMERS | RETAIL | TOTAL \# OF \(
|-------------|-----------|-----------|----|-------|--------------------------------|----------------|----------------------|--------|--------------|--------|-------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|---
Ten of the combo stores are in Switzerland, with five in Germany and two in Austria. ""The combined stores are in the major cities like Berlin, Munich, Zurich, and Vienna,"" says Burgener. Founded as a video chain in 1981 in Switzerland, Moviestar began adding CDs to certain locations at the end of 1984. The combo stores average 12,000-13,000 square feet, adds Burgener.

The expansion to North America had its genesis in 1986, when Canadian businessman Karl Bodon, who, according to Burgener, was involved in video vending machines, met Burgener in Switzerland. ""He visited the stores, and he said it would be a great idea if we came to Alberta,"" Burgener says. ""We began working on a concept to open stores in Canada."

Edmonton was chosen in part because market studies showed Edmontonians to have more video players per capita than any other city in North America. The Edmonton Moviestar is also 10 minutes from the city's renowned West Edmonton Mall, a proven attraction.

The $1.5 million Edmonton store features over 15,000 videos for sale and rental, as well as thousands of CD and cassette titles for sale. Rental rates are $2.88 per tape for one day, and 99 cents for the second day.

Billed as a family-oriented store—no adult videos are carried—Moviestar offers an "interactive" play area for children. Burgener says the play area has games and other activities geared to children, and kid-size furniture. A special membership is offered to young customers, in which a parent buys a card for $20, and the child can come in and rent his or her own videos.

Moviestar also offers a touch-screen computer, which helps customers choose movies. A customer may enter the name of a certain author or director, for instance, and be provided with a list of pertinent movies—along with their running times, plot summaries, and other information.

Customers can also shop in a movie merchandise area, which offers movie-related paraphernalia. A 56-station CD listening bar includes four stations where request CDs may be played, according to Burgener.

While the flagship store carries the steep $1.5 million price tag, Burgener says that subsequent stores will not cost as much. ""By the end of the year we'll have three to five test shops,"" says Burgener, ""and 20-25 franchises in the following year. During that time, we'll be planning for our entry into the U.S."

FROM THE PRODUCER OF "GONE WITH THE WIND," FOUR DAVID O. SELZNICK CLASSICS

SINCE YOU WENT AWAY
Claudette Colbert
Jennifer Jones
Joseph Cotten
Shirley Temple
Monty Woolley
Lionel Barrymore
Robert Walker
Guy Madison
Gable cassette
#8082

A BILL OF DIVORCIBLE
John Barrymore
Katharine Hepburn
#8050

PORTRAIT OF JENNIE
Joseph Cotten
Jennifer Jones
Ethel Barrymore
#8037

TOPAZE
John Barrymore
Myrna Loy
#8039

MINI-MOVIESTAR
The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 232-1524.

©1990 The Magazine Company. All right reserved. CBS is a trademark of CBS Inc. used order license. TON is a trademark of PerFoVR, Inc. FX is a trademark of PerFoVR, Inc. Used with permission.
NEW YORK—With Eastern Europe becoming a focus of attention and publicity due to the political upheavals taking place there, two video companies, Los Angeles-based European Video Distributors and Oakland, Calif.-based The Video Project, are positioning themselves to take advantage of renewed interest in that part of the world.

European Video Distributors, founded in 1983 by company president Bela Bunyik, has for the past six years acquired old Hungarian movies and released them on video, in their original language, for Hungarians living in the U.S. and Canada. Most of its films come from Hugafilm, Hungary's largest film company, and Magyar Television, which does made-for-TV films. The company also releases other original foreign-language movies. "We put out German movies, Polish movies. We had two Czech operas that did very well for us," says operations manager Bonnie Anderle. The company releases four titles per month, each of which sells about 300 units, says Anderle.

The videos are sold directly to customers via mail order. The company does some advertising in ethnic newspapers, but most of its business has been from word of mouth.

Now, however, EVD is looking beyond the ethnic market. The company has acquired "A Hungarian Fairy Tale," a critically acclaimed film that, for two weeks, was among the 50 top-grossing films in the U.S. EVD is releasing the video with subtitles and plans to put the film into video stores, hoping to attract a mainstream American audience as well as the traditional ethnic market.

"We're going to do an entire sweep with this one, selling it to video stores across the U.S.," Anderle says. The initial run of "A Hungarian Fairy Tale" will be about 3,000 units, she says.

Anderle sees a twofold business advantage in the recent events in Eastern Europe. With the world's attention increasingly focused on the region, people are getting interested in the life and culture of its inhabitants. At the same time, the relaxation of strict censorship rules has freed film makers to create more daring and innovative works.

"Until now, we mainly put out older, classic, nostalgic films," Anderle says. "Now, since there is such an explosion going on in Eastern Europe, the movies coming out now are fabulous. Our president, Bela Bunyik, just came back from a very successful trip to Hungary with something like 12 new acquisitions."

EVD plans to release four new, subtitled movies a month to video stores, as well as continuing its direct-mail ethnic releases.

The Video Project is a nonprofit company that acquires and distributes documentaries on social issues.

(Continued on page 49)
**LETHAL WEAPON**

- Paramount
- $24.95
- Released:
- Group: $3.9 (1260)
- Owner:
- Duration: 110m

**BULLETS (R)**

- Jeremy Whelan, Victoria Scott
- Media: $39.99
- Group:
- Owner:
- Duration: 110m

**HARLEM NIGHTS (R)**

- Eddie Murphy, Richard Pryor, Arsengo Hall, Danny Aiello
- Paramount/ None
- Group:
- Owner:
- Duration: 110m

**THE LITTLE THIEF (R)**

- Charlotte Gainsbourg
- HBO/ $89.99
- Group:
- Owner:
- Duration: 110m

**WHEN THE WHALES CAME (PG)**

- Paul Scofield, Helen Mirren
- CBS FX/ $89.98
- Group:
- Owner:
- Duration: 110m

**COMPING SOON**

- A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

---

**TOP VIDEOCASSETTES SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1 6</td>
<td>HONEY, I SHRUNK THE KIDS</td>
<td>Walt Disney Home Video 909</td>
<td>Rick Moranis</td>
<td>1989</td>
<td>PG</td>
</tr>
<tr>
<td>2 4 4</td>
<td>TEENAGE MUTANT NINJA TURTLES: COUSABUNGA SHREDHEAD</td>
<td>Family Home Entertainment 27319</td>
<td>Animated</td>
<td>1990</td>
<td>NR</td>
</tr>
<tr>
<td>3 2 10</td>
<td>LETHAL WEAPON 2</td>
<td>Warner Bros. Inc.</td>
<td>Mel Gibson</td>
<td>1990</td>
<td>R</td>
</tr>
<tr>
<td>4 12</td>
<td>INDIA NA JONES AND THE LAST CRUSADE</td>
<td>Paramount Pictures</td>
<td>Harrison Ford</td>
<td>1990</td>
<td>PG</td>
</tr>
<tr>
<td>5 23</td>
<td>NEW KIDS ON THE BLOCK: HANGIN' TIGHT LIVE</td>
<td>CBS Music Video Enterprises 1949-4903</td>
<td>New Kids On The Block</td>
<td>1989</td>
<td>NR</td>
</tr>
<tr>
<td>7 10</td>
<td>TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS</td>
<td>Family Home Entertainment 27314</td>
<td>Animated</td>
<td>1989</td>
<td>NR</td>
</tr>
<tr>
<td>8 38</td>
<td>NEW KIDS ON THE BLOCK: HANGIN' TIGHT LVE</td>
<td>CBS Music Video Enterprises 149-4902</td>
<td>New Kids On The Block</td>
<td>1989</td>
<td>NR</td>
</tr>
<tr>
<td>13 18</td>
<td>THE LITTLE MERMAID</td>
<td>Starmaker Inc.</td>
<td>Animated</td>
<td>1989</td>
<td>G</td>
</tr>
<tr>
<td>16 27</td>
<td>WHO FRAMED ROGER RABBIT</td>
<td>Amblin Entertainment</td>
<td>Bob Hoskins</td>
<td>1990</td>
<td>PG</td>
</tr>
<tr>
<td>17 31</td>
<td>THE LAND BEFORE TIME</td>
<td>Amblin Entertainment</td>
<td>MCA Universal Home Video 80864</td>
<td>Animated</td>
<td>1988</td>
</tr>
<tr>
<td>19 13</td>
<td>TEENAGE MUTANT NINJA TURTLES: HEROES...</td>
<td>Family Entertainment 23978</td>
<td>Animated</td>
<td>1988</td>
<td>NR</td>
</tr>
<tr>
<td>20 14</td>
<td>DIE HARD</td>
<td>CBS-Fox Video 1666</td>
<td>Bruce Willis</td>
<td>1988</td>
<td>R</td>
</tr>
<tr>
<td>22 19</td>
<td>COMING TO AMERICA</td>
<td>Family Entertainment 27321</td>
<td>Animated</td>
<td>1987</td>
<td>NR</td>
</tr>
<tr>
<td>22 81</td>
<td>CINDERELLA</td>
<td>Walt Disney Home Video</td>
<td>410</td>
<td>Animated</td>
<td>1950</td>
</tr>
<tr>
<td>36 2</td>
<td>TEENAGE MUTANT NINJA TURTLES: NOT RIDDING...</td>
<td>Family Entertainment 23980</td>
<td>Animated</td>
<td>1989</td>
<td>NR</td>
</tr>
<tr>
<td>37 11</td>
<td>INDI TRIOLOGY PACK</td>
<td>Paramount Pictures</td>
<td>Paramount Home Video 31810</td>
<td>Harrison Ford</td>
<td>1990</td>
</tr>
<tr>
<td>38 37</td>
<td>PICNIC</td>
<td>RCA/Columbia Pictures Home Video 9056</td>
<td>William Holden</td>
<td>1953</td>
<td>NR</td>
</tr>
<tr>
<td>41</td>
<td>NEW</td>
<td>TEENAGE MUTANT NINJA TURTLES: TERROR EMERGENCE</td>
<td>Family Entertainment 23981</td>
<td>Animated</td>
<td>1990</td>
</tr>
<tr>
<td>39 10</td>
<td>KATHY SMITH'S ULTIMATE THIGH AND STOMACH WORKOUT</td>
<td>Fox Hills Video M03248</td>
<td>Kathy Smith</td>
<td>1990</td>
<td>NR</td>
</tr>
<tr>
<td>40 26</td>
<td>JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT</td>
<td>Jane Fonda</td>
<td>565</td>
<td>Jane Fonda</td>
<td>1990</td>
</tr>
<tr>
<td>41</td>
<td>NEW</td>
<td>LOOK WHO'S TALKING</td>
<td>Tri-Star Pictures</td>
<td>RCA/Columbia Home Video 70183</td>
<td>John Travolta</td>
</tr>
<tr>
<td>42 3</td>
<td>DEAD POETS SOCIETY</td>
<td>Touchstone Pictures</td>
<td>Robin Williams</td>
<td>1989</td>
<td>PG</td>
</tr>
<tr>
<td>43</td>
<td>RE-ENTRY</td>
<td>Paul McCartney</td>
<td>PolyGram Music Video 081 649-3</td>
<td>Paul McCartney</td>
<td>1990</td>
</tr>
<tr>
<td>44 2</td>
<td>THE ABYSS</td>
<td>CBS-Fox Video 1561</td>
<td>Ed Harris</td>
<td>Mary Mastrantonio</td>
<td>1989</td>
</tr>
<tr>
<td>45 29</td>
<td>MILLI VANILLI IN MOTION</td>
<td>Arista Records Inc.</td>
<td>6 West Video SW 5703</td>
<td>Milli Vanilli</td>
<td>1990</td>
</tr>
<tr>
<td>46 3</td>
<td>GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. &amp;</td>
<td>Turner Entertainment Co.</td>
<td>Claire Gable</td>
<td>1939</td>
<td>G</td>
</tr>
<tr>
<td>47</td>
<td>THE TEN COMMANDMENTS</td>
<td>Paramount Pictures</td>
<td>Paramount Home Video 6524</td>
<td>Charlton Heston</td>
<td>1956</td>
</tr>
<tr>
<td>48 21</td>
<td>CALLANETICS</td>
<td>Calan Productions Corp.</td>
<td>MCA Universal Home Video 80429</td>
<td>Calan Pinskey</td>
<td>1986</td>
</tr>
<tr>
<td>49 3</td>
<td>MICHAEL JORDAN: COME FLY WITH ME</td>
<td>CBS-Fox Video 2173</td>
<td>Michael Jordan</td>
<td>1990</td>
<td>NR</td>
</tr>
<tr>
<td>50 6</td>
<td>THE GOOD, THE BAD, &amp; THE UGLY</td>
<td>MGM/UA Home Video 301465</td>
<td>Clint Eastwood</td>
<td>1968</td>
<td>NR</td>
</tr>
</tbody>
</table>

---

*ITAL Norman Gold certification for a minimum sale of 125,000 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 of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles.
### New Marketing Company Throws Hat In Video Ring With Two Wrestling Titles

**BY JIM BESSMAN**

NEW YORK—Michael Omansky's sales spiel may be fever pitched, but it isn't forced.

The longtime pro wrestling maestro has a top RCA Records slot in January to launch Worldwide Entertainment Marketing in conjunction with RCA's parent company, General-Music Distribution Group (Billboard, Jan. 20), is hyping his new venture's initial video releases with the breathless bombast of a wrestling promoter.

The releases, "Wrestling Classics, Volumes 1 and 2," contain classic brawls from pro wrestling's "Golden Age," and feature such '50s and '60s stars as Gorgeous George, Bayou Billy, Baby "Nature Boy" Rogers, Killer Kowalski, and the Fabulous Kangaroo. Street date is May 25, with presale start at $14.98.

The wrestling tapes represent the first product to be released on the WEM label. Omansky says both audio and video programs will be leased on the label in coming months.

In soliciting his WEM debut, Omansky himself hosted an eight-minute promo tape of program highlights (including the Sheik throwing fire into the face of an opponent), which was sent out to BMG Distribution branch reps.

"The older ones knew me and knew what to expect," says Omansky of his appearance; "the younger ones were in shock." Omansky, who has been RCA's VP of marketing management, has followed pro wrestling for more than 30 years. He wrote for national wrestling magazines while in high school, and put himself through college by publishing his own paper.

Owning the licenses of basic marketing in childhood from the predecessor to today's World Wrestling Federation, Vince McMahon Sr, "was a master of timing and buildup." To "educate" BMG distributors and video buyers as to both the nature of the product and the sport itself, Omansky wrote an informative Q&A piece detailing wrestling, the wrestling video market, and WEM's marketing strategy.

Additionally, a toll-free 800 number for BMG Distribution employees and the rest of the trade gives a two-minute wrap-up of the launch. The phone message stars Omansky and wrestling great Captain Lou Albano. Albano also joins the legendary Bruno Sammartino in a consumer 900-number phone-in wrestling trivia contest.

The promotion, which is "reinforced" with an entertaining spot inserted at both the front and back ends of the videos, offers a grand prize of a home entertainment system to the person with the most correct answers. Omansky claims the slate of tapes will feature "all the top names."

### SELLER’S GUIDE

- **Title:** JANE FONDA'S WORKOUT
  - **Price:** $14.98
  - **Supplier:** Vestron Video
  - **Catalog:** 8099

- **Title:** JANE FONDA'S LIGHT AEROBIC WORKOUT
  - **Price:** $14.98
  - **Supplier:** Vestron Video
  - **Catalog:** 8099

- **Title:** KATHY SMITH'S BODY BASICS
  - **Price:** $14.95
  - **Supplier:** JCI Video
  - **Catalog:** 8111

- **Title:** JUDI SHEPPARD MISSETT'S FITNESS NOW!
  - **Price:** $11.95
  - **Supplier:** VCI Video
  - **Catalog:** 8119

- **Title:** ANGELA LANSBURY, POSITIVE MINDOUT!
  - **Price:** $14.95
  - **Supplier:** Wood Knapp Video
  - **Catalog:** WK1016

- **Title:** KATHY SMITH'S TONEUP
  - **Price:** $14.95
  - **Supplier:** JCI Video
  - **Catalog:** 8112

- **Title:** JUDI SHEPPARD MISSETT: STRETCH AND TONE
  - **Price:** $11.95
  - **Supplier:** VCI Video
  - **Catalog:** 8119

- **Title:** THE JANE FONDA'S WORKOUT CHALLENGE
  - **Price:** $14.95
  - **Supplier:** Warner Home Video
  - **Catalog:** 8517

- **Title:** SHIRLEY MACLAINE'S NUTRITION
  - **Price:** $14.95
  - **Supplier:** Vestron Video
  - **Catalog:** 5270

*For a complete listing of all sales promotion programs, call 800-847-8696, ext. 301.*

---

**For Week Ending May 5, 1990**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Catalog</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 5</td>
<td>JANE FONDA'S LIGHT AEROBIC WORKOUT</td>
<td>8099</td>
<td>$14.98</td>
</tr>
<tr>
<td>May 5</td>
<td>KATHY SMITH'S BODY BASICS</td>
<td>8111</td>
<td>$14.95</td>
</tr>
<tr>
<td>May 5</td>
<td>JUDI SHEPPARD MISSETT'S FITNESS NOW!</td>
<td>8119</td>
<td>$11.95</td>
</tr>
<tr>
<td>May 5</td>
<td>ANGELA LANSBURY, POSITIVE MINDOUT!</td>
<td>WK1016</td>
<td>$14.95</td>
</tr>
<tr>
<td>May 5</td>
<td>KATHY SMITH'S TONEUP</td>
<td>8112</td>
<td>$14.95</td>
</tr>
</tbody>
</table>

---

**For Week Ending May 5, 1990**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Catalog</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 5</td>
<td>JANE FONDA'S WORKOUT</td>
<td>8099</td>
<td>$14.98</td>
</tr>
<tr>
<td>May 5</td>
<td>JANE FONDA'S LIGHT AEROBIC WORKOUT</td>
<td>8099</td>
<td>$14.98</td>
</tr>
<tr>
<td>May 5</td>
<td>KATHY SMITH'S BODY BASICS</td>
<td>8111</td>
<td>$14.95</td>
</tr>
<tr>
<td>May 5</td>
<td>JUDI SHEPPARD MISSETT'S FITNESS NOW!</td>
<td>8119</td>
<td>$11.95</td>
</tr>
<tr>
<td>May 5</td>
<td>ANGELA LANSBURY, POSITIVE MINDOUT!</td>
<td>WK1016</td>
<td>$14.95</td>
</tr>
<tr>
<td>May 5</td>
<td>KATHY SMITH'S TONEUP</td>
<td>8112</td>
<td>$14.95</td>
</tr>
</tbody>
</table>

---

**FOR WEEK ENDING MAY 5, 1990**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Catalog</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 5</td>
<td>JANE FONDA'S WORKOUT</td>
<td>8099</td>
<td>$14.98</td>
</tr>
<tr>
<td>May 5</td>
<td>JANE FONDA'S LIGHT AEROBIC WORKOUT</td>
<td>8099</td>
<td>$14.98</td>
</tr>
<tr>
<td>May 5</td>
<td>KATHY SMITH'S BODY BASICS</td>
<td>8111</td>
<td>$14.95</td>
</tr>
<tr>
<td>May 5</td>
<td>JUDI SHEPPARD MISSETT'S FITNESS NOW!</td>
<td>8119</td>
<td>$11.95</td>
</tr>
<tr>
<td>May 5</td>
<td>ANGELA LANSBURY, POSITIVE MINDOUT!</td>
<td>WK1016</td>
<td>$14.95</td>
</tr>
<tr>
<td>May 5</td>
<td>KATHY SMITH'S TONEUP</td>
<td>8112</td>
<td>$14.95</td>
</tr>
</tbody>
</table>
by Earl Paige

DISTRIBUTOR PUSH: Maybe it's not an all-out dis-
tributor price war on top A titles, but sources on both
sides of the will-call counter say competition is as
strong in several regions as they've seen it in recent
memory. "They're battling back and forth down here,
usually in the range of $60-$61," says Barry Frielich,
head of Granada Video in Ormond Beach, Fla., and
also head of the Video Software Dealers Assn.'s Flori-
da Northeastern Chapter. "We negotiated for a $61
price and I thought that was pretty good, but now I'm
hearing prices below that," Frielich goes on. Of re-
ported buys at $58, Frielich says, "No [distributor] can
sustain at those prices." Other sources in Florida,
however, do not see any out-of-the-ordinary competi-
tion. One buyer not wishing to be identified says he
buys from only one of the three major wholesalers
in Southern Florida, Commtron Corp., Ingram Video,
and Baker & Taylor. "If competition were as tough as
all that, I would expect the other two to be after us.
They aren't." Among other hotspots, Texas is often
mentioned after Florida. "What you're hearing around
here is reaction to the AVA price," says Herb
Wiener, co-owner of Home Video Plus Music in Aus-
tin, Texas, in reference to the American Video Assn.'s
$58.99 deal with Baker & Taylor (Billboard, April 14). Wiener and others note that on three titles—
"Back To The Future II," "Hannibal Nights," and
"Christmas Vacation"—ETD has met Commtron's price
of $59.99. However, Commtron offered a $189-
value gold chain with every 18 units (minimum three
of each title). Again, a rep with ETD, which is not
offering an incentive, says, "These are the usual offers
you find. It's nothing out of the ordinary," though this
source does say there is a buzz generally regarding the
AVA deal.

OPERATION NRM/VSDA: The joint National
Assn. of Recording Merchandisers/VSDA Opera-
tion Conference April 19-20 in Los Angeles at the
Radisson Plaza found the video contingent upbeat
for various reasons, one being the increased focus
on video. Two tours following the hi-tech confab al-
lowed for a look at either the Pioneer laserdisk
plant or the merchandising array for video platters
at a Music Plus and Tower Records/Tower Video
outlet. Where videodisk is headed came in for dis-
cussion at a roundtable by Lou Berg, VSDA
president and head of Houston two-store firm Au-
dio/Video Plus. Both Berg and Stuart Kallman,
VP at Erol's, said the installed base of players is a
concern. Kallman, who has a hardware background,
worried about player rental. "We are definitely
looking at videodisk," said Kallman, one of few vid-
eo specialty retailers at what is a relatively new
event for VSDA (see coverage elsewhere this issue).

SEMERN OFFERS DIRECT-MARKETING STRATEGIES
(Continued from page 41)
spends $1 million-$5 million mark-
eting a single series over the course of a year. If a customer can be
retained for an entire series of 20 titles, however, it can be ex-
tremely profitable.
A long wait for a payback is also
demic to mail-order clubs, ac-
cording to George Spitzer, former-
ly head of Book Of The Month Club's record and video division and
now an independent consul-
tant. After the initial, heavily dis-
counted offer to attract members,
it generally takes three to six pur-
chases for the club to break even,
Spitzer said.
One way direct marketers seek
to alleviate some of the risks they
face, the panelists concurred, is by
controlling the cost of the product
they acquire. "The cost of goods is
more important than profits,"
Gruppo said. She noted that S.J.
Video can predict fairly accurately
its chance of being successful with
a title based on its cost. A tite for
which S.J. is paying 30% of the list price has a 75%
chance of success, she said. At 40% of
list price, the chances of success decline to 50%, and at 50% of list
the chances of success are 30%.
As a means of controlling costs,
most mail-order clubs seek to li-
tense titles from the rights holder
rather than paying wholesale
prices for finished goods, Spitzer
noted. "You want to keep your
costs to about 30%" of list price, he
said.
A license can have many per-
mutations, Spitzer continued. "In
some cases, the club can do its own
manufacturing [of prerecorded
cassettes]. Or the manufacturing
for the club can be tucked onto the
program supplier's own runs.

DIRECT RESPONSE MARKETING, 1989

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>of Buyers (000)</td>
<td></td>
<td></td>
<td>$0.50</td>
</tr>
<tr>
<td>665</td>
<td>$23,325</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Publishers Central Bureau (Books/Music/Video Catalogs) | 600 | $40 | $24,000 |
| Reader's Digest (Video Catalog/One-Shot) | 575 | $35 | $20,125 |
| BMG Video Club | 500 | $30 | $15,000 |
| MGM/U.A. (Catalogs/Inserts) | 220 | $11 | $8,000 |
| SL Video (Catalogs) | 100 | $8 | $5,000 |
| Time-Life Video (Continuity Series/One-Shots) | 150 | $5 | $7,500 |
| Classic (Catalogs) | 100 | $7 | $7,000 |
| Express Music (Music/Video Catalogs) | 100 | $5 | $5,000 |
| Waldenbooks (Catalogs) | 65 | $5 | $3,575 |
| Time-Life Video Club | 100 | $3 | $3,000 |

Source: F. Johnson Associates

Fred Johnson, president of F. Johnson Associates, a Ridgefield, Conn.-based direct marketing consultant, calculates that the top 12 direct response marketers of entertainment software, including records, CDs, audio and videocassettes, and books, generated sales of $844 million last year. Below are Johnson's "conserv-
ative" estimates for the number of buyers, average order, size and annual sales of selected, leading direct response marketers of prerecorded video. (Source: F. Johnson Associates)
May The Source(book) Be With You '90
Latest Edition, Due in June, Has 4,000 Listings

FROM THE SOURCE: The newest edition of Billboards Sourcebook, a directory of country music activities, is due in June. It will be published weekly beginning in July and August 1990.

The Sourcebook is a group of publications that provide readers with information on the music industry. It includes stories about record companies, radio and TV program suppliers, local events, and national music events.

The Sourcebook is available in June and will include a new list of fan clubs, an updated awards section, and an expanded list of artists' birthdays. Information in the Sourcebook is updated weekly.

The new edition will feature the following categories:

- Booking agents
- Talent buyers
- Promoters and concert promoters
- Publishers, record companies, radio and TV program suppliers, key facilities, managers, artists, and radio stations.

The Sourcebook will be available in June and will include new listings for tour dates, concert dates, and radio and TV shows. It will also include information on the music industry's latest releases.

Talent Watch: The red-hot talent market continues through Nashville. Recently two rising new acts were showcased on the same night: the group South by Southwest at the Bluebird Cafe and Donnie Marsico at the Cannery. Event organizers staged the Bluebird bash with a corporate logo provided by Sony and Featails of Brentwood, Tenn. The group, consisting of Michael Hearne, Eddie Lee, and Carmen Arcebal, who besides having more consecu-

tive vocals in his last name as anyone else in recent history, is a fine musician who's at home with a variety of instruments. Lee played bass behind Hearne who sang lead and played guitar. The group kicked off with a singalong, "Krochot," then displayed tight-knit harmonies enlivened by lusty bursts of harmonica and dulcimer, gaining spontaneous applause in the middle of "Mountain Range." Different categories of "Ad House" was like a southwestern version of Thom Schuyler's "New Old House." By South by West displays the soulful flavor of Michael Martin Murphy, the sensitive singer-songwriter they often work with. Called back on an encore, the group closed with a rousing gospel number because, as Hearne adds, "Grandma says you ever get in the music business and get an encore, you ought to do a gospel song." Those guys are impressive.

From the Bluebird, Nashville newcomer traveled north by northeast to the Cannery where Donnie Marsico was launching a torrid presence. With a raspy voice in the Bob Seger mold, Marsico scored quickly with a song he co-wrote, "Don't Let Heart, Whine Down." The bluesy, bouncy balladeer followed with a sweet-breaking, rousing, emotional tour de force, "Love Can Hurt You, Haunt You, Heal You." He grew even stronger with his Barn Burners Records single "I Will Stand By You," written and co-produced by Bob Corbin. The Eagles classic "Heartache Tonight" received a new spark and a riproging.

Backed by Vaughn Lofstedt on lead guitar, Curt Erickson, utility guitar and keyboards, Al Snyder, keyboards, Tommy Bellin, bass, and a drummer who looked as though he might impale at any moment in the grand Spin & Tap tradition, Ron Beitle, Marsico and band played a delightful game of musical chairs—everyone swapping positions until Marsico ended up on drums. "Honky Tonk Blues" was an event on stage, and Marsico should benefit from his dazzling showcase.

HELP FOR THE HOMELESS: More than $50,000 was raised April 7 in Nashville during the fifth annual Walk For The Homeless—with Warner Bros. Records playing a key role. During the past year Walk Fans have moved some 300 homeless households consisting of more than 700 individuals into permanent housing by raising money for rent and utility deposits. Bob Sapo-

PORTI and Laura LiPuma organized the WB participation, recruiting pledges and walkers for the event.

NASHVILLE—The Country Mu-

sic Assn. has announced additional performances for the annual inter-

national Country Music Fair, June 4-9 (Billboard, March 24). Except for the Grand Ole Opry House, City Opry, which will be held at the Opryland USA amusement park, the performances are all set for the grandstand at the Tennessee State Fairgrounds in Nashville.

Acts remain to be selected for the bluegrass show (June 4, at 6 p.m.) and the Cajun show (June 8, at 3 p.m.). Fiddler/singer Doug Kershaw was scheduled for the bluegrass show. He will be joined by the Judds, Loretta Lynn, and Charlie Daniels. The "Super Star/Independent Label" program, June 5, at 10 a.m., will feature performances by Dave & Sugar, Steve & The Fairfield, Andi & the Browns, Donnie Marsico, Jeanne Pruett, Hank Sasaki, Jean-

ne Mr. Judy, and L'Al Down Home. Back to back, " nominated, and Helen Cornelius, Ralph Emery hosts. Label-sponsors, times, and participants for remaining shows are as follows:

- CBS Records, June 5, 7:30 p.m.; Mary Chapin Carpenter, Charlie Daniels, Shelby Lynne, Vicki Van Shelton, Doug Stone, Les Taylor, and Zaca Creek.

The program was pitched to RCA by Omansky, who left RCA in January to establish Worldwide Entertainment Marketing as a joint venture with the label's parent company, Bertelsmann Music Group (Billboard, Jan. 20).

As VP of marketing for RCA in New York, Omansky neer the 900 marketing concept, establishing the still-operating D.J. Jazzy Jeff & the Fresh Prince hotline two years ago.

Omansky admits that the Restless Weather effort failed to meet expectations. "It was an aesthetic success. It broke even from a financial standpoint. When you do 900 numbers and you use TV advertising, you need a lot of phone calls to pay that money back."

Phone Programs pays all the up-front production, advertising, and promotional costs and must recoup its expenses before any revenues are channeled to the label.

"If we're successful on this one," Omansky observes, "we'll have a tool that will be for the long haul. You can keep moving in and out with the same ads on the line, depending on what needs to be supported at the time." RCA has 20 acts on its roster.

19th Fan Fair Announces A Parade Of Performers

- Capitol Records, June 6, 10 a.m.; Eddy Rabbit, Garth Brooks, Literally, Scott McQuis and Wild Rose.
- Warner Bros., June 6, 2:30 p.m.; Carline Carter, Randy Travis, Travis Tritt, John Dishon hosts.
- MCA Records, June 7, 7:30 p.m.; the Bellamy Brothers, Vicky Hill, McBride & The Ride, the Nitty Gritty Dirt Band, and Marty Stur-

jerry Clover hosts.
- Atlantic Records, June 7, 10 a.m.; The Girls Next Door, Robin Lee, Neil McCoy, Billy Joe Royal, and Jack Mead, with the Bullet

- Nelson Larkin hosts.
- 16th Avenue Records, June 7, 2:30 p.m.; Canyon, John Conlee, Dianne Davie, Charley Pride, and Randy VanWarmer.
- RCA Records, June 7, 7:30 p.m.; the索is, Lorrie Morgan, Paul Overstreet, and Prairie Oye
ter, Shelly Mangrum hosts.
- Arista Records, June 8, 10 a.m.; Hush Up At The Wheel, Exxon, Alan Jackson, Lee Roy Parnell, and Michelle Wright. Gerry House hosts.
- Curb Records, June 8, 1 p.m.; Jawn Browne, Becky Hobbs, Del-

bert McConnell, Ronnie McDowell, and Wayne Newton. Eric Marshall, and Bruce Sherman host.
- The International Fan Club Or- (Continued on page 55)
This year's edition of Billboard's Country Music Sourcebook & Directory will put you in your place. At the forefront of America's most exciting industry, that is. With a captive audience of thousands, this year's Sourcebook is guaranteed to make you a key contender in the music business.

By placing an ad or ads in any one of over a dozen categories, you'll be delivered to the broadest possible audience of country music movers. Our vital Country reference directory is required reading for everyone from broadcasters, promoters, talent buyers, booking agents and retailers to publishers, corporate executives, other performers, and managers.

Billboard's Country Music Sourcebook & Directory is the most important venue you'll play all year.

Count yourself IN!
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; DISTRIBUTING LABEL</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
<th>SUNDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**HOT COUNTRY SINGLES & TRACKS**

**NO.1**
1. Love On Arrival - Dan Seals (Capitol/EMI 4423)
2. Walkin' Away - Lonnie Black, Nicholas, D.Gay (Columbia 2512)
3. Help Me Hold On - Travis Tritt (Warner Bros. 79519)
4. 'Til I Fall - Highway 101 (Warner Bros. 251999)
5. Stranger Things Has Happened - Ronnie Milsap (Capitol 9212/7)
6. Mr. Right Now - Steve Wariner (Capitol 9213/7)
7. If Looks Could Kill - Rodney Crowell (MCA 5377)
8. Bring Back Your Love To Me - Earl Thomas Conley (RCA 5380/4)
9. Boogie Man - Robin Lee (Atlantic 41979)
10. I'd Better Get Off (On A Pine Box) - Doug Stone (Capitol 9214/4)
11. Back Where I Come From - Mac McAnally (Warner Bros. 25122/2)
12. Right In The Wrong Direction - Vern Gosdin (Capitol 9211/5)
13. I Watched It All (On My Radio) - Lionel Cartwright (MCA 5378)
14. Walking Shoes - Vetera Tucker (Capitol 44402)
15. Five Minutes - Lorrie Morgan (RCA 5381/7)
16. Hard Rock Bottom Of Your Heart - Randy Travis (Warner Bros. 25123/3)
17. The Domino Theory - Don Williams (Capitol 44430)
18. Change - Alabama (RCA 5384/9)
19. Power Pick/Airplay
20. Seein' My Father In Me - Paul Overstreet (Columbia 2512/7)
21. Guardian Angels - Johnny Cash (Capitol 44421)
22. She Came From Fort Worth - Kody Matthee (Capitol 44422)
23. Silver Stallion - Waylon, Willie & Knye (Columbia 2512/3)
24. Chains - Pattie Loveless (Capitol 5385/4)
25. It's Over You - Don Williams (Capitol 44421)
26. In Another Lifetime - The Desert Rose Band (Capitol 5386/9)
27. Running With The Wind - Eddie Rabbitt (Capitol 44430/8)
28. Black Coffee - Lacy J. Dalton (Capitol 53843)
29. Keep It Between Us - George Strait (Capitol 53851/5)
30. No Matter How High - The Oak Ridge Boys (MCA 53852/5)
31. Ain't Nobody's Business - Hank Williams, Jr. (Warner Bros. 53757/5)
32. On Second Thought - Eddy Raven (Capitol 53853/5)
33. Quittin' Time - Maxine & Mary Chapman (Columbia 2512/2)
34. My Country (Too Much) - The Charlie Daniels Band (Capitol 53854/5)
35. Maybe - Kenny Rogers (Warners 5380/5)
36. Crocodile Tears - Lee Roy (RCA 5381/5)
37. Hillbilly Rock - Marty Stuart (Capitol 5384/6)
38. This Heart That's Madly In Love - The Oak Ridge Boys (Columbia 53851/5)
39. Walkin' In The Sun - Garth Brooks (Capitol 53852/5)
40. Tomorrow's World - The Oak Ridge Boys (RCA 53853/5)
41. Keepin' It All In The Family - John Anderson (RCA 53854/5)

**HOT SHOT DEBUTS**

**No.1**
1. The Dance - Garth Brooks (Capitol 53855/5)
2. Maybe - Marty Stuart (Capitol 53856/5)
3. Crocodile Tears - The Oak Ridge Boys (Capitol 53857/5)
4. Hillbilly Rock - Marty Stuart (Capitol 53858/5)
5. This Heart That's Madly In Love - The Oak Ridge Boys (Capitol 53859/5)
6. Walkin' In The Sun - Garth Brooks (Capitol 53860/5)
7. Tomorrow's World - The Oak Ridge Boys (RCA 53861/5)
8. Keepin' It All In The Family - John Anderson (RCA 53862/5)

**Billboard's Country Chart Research Projects**

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

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036

Also available: thematic and customized artist research. Call (212) 536-5051
What's Your Sign? Celebrities are pictured at a recent Music Row Picnic Party honoring fun, freedom, and those who use their talent to benefit others. Pictured at the event held at the Exit In and Grapevine clubs in Nashville are, from left, Denny Brownrigg, an attorney and organizer of the event, Tina Walker, Julie Walker, songwriter Larry Henley, singer Troy Shondell, Deanna Walker, songwriter Bruce Channel, singer Razzie Bailey; and, seated, rocker Tommy Talone.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

Billboard HOT COUNTRY RADIO BREAKOUTS

COUNTRY CORNER

by Marie Ratliff

ALABAMA PRACTICES WHAT IT PREACHES: Many country artists are giving their time and talent to spread the "save our planet" message; Alabama becomes the first to devote a regular single record release to the movement. In keeping with the spirit of "Pass It On Down" (ICCA), the four-color sleeve is made from recycled paper.

"We're very excited about it," says PD Greg Edwards, KIKF Anaheim, Calif., "and we're getting some tremendous audience reaction already. There have been some very close calls with two different oil companies in this area recently, but these folks are very eco-minded, and I know some great people to get behind this kind of thing."

"I was very nervous about adding this record," says MD H. David Allen, WRKJ Albany, Ore. "I thought there was no way I could play it—the closing off of timberland to save the endangered spotted owl has resulted in the closing of a lot of sawmills in this immediate area, costing as many as 900 jobs a day. Don't get me wrong, these folks are very eco-minded, but logging is one of the biggest industries in Oregon, and so many jobs depend on it."

"It's such a good song though, so I decided to test it—and, surprisingly, I got no negative reaction. In fact, it's working very well!"

"Pass It On Down" was the Hot Shot Debut last week at No. 52 and becomes this week's Power Pick/Airplay with a tremendous move to No. 24. Among the early believers who already have it in heavy rotation are WNYT New York, WDAF Kansas City, Mo., and WPOC Baltimore. It's a strong mover at KPLX Dallas, WFMS Indianapolis, KCKC San Bernardino, Calif., KEEY Minneapolis/St. Paul, WXTU Philadelphia, WMIL Milwaukee, WCMS Norfolk, Va.; WGR Cleveland, and WZLZ Birmingham.

It has added this week at WWTV Detroit; WMZ Louisville, Ky.; KRFK Kansas City; Kwen Tulsa, Okla.; WBE Rochester, N.Y.; KAT Salt Lake City, KERC Oklahoma City, WYRK Buffalo, N.Y.; KYGO Denver, WWKA Orlando, Fla.; WMZG Washington, D.C.; KASE Austin, Texas, WSIX Nashville; KAJA San Antonio, Texas; WHOK Columbus, Ohio, and WQYK Tampa, Fla.

THANKS TO PD Dave Poole, WTCR Huntington, W.Va., who passed along some information on Southern Pacific's a cappella version of "I Go To Pieces" (Warner Bros.), which we mentioned in a recent column as being possibly the first such country single. Poole says, "Southern Pacific's is the biggest hit on the country charts, but it isn't the only a cappella country hit. In 1983 Karen Taylor-Good took Tenderness No. 42. It was the only a cappella." "I Go To Pieces" moves to No. 47 on this week's chart.

"THE SONG IMAGE is the key to a hit record," says MD Ron Dini, WSIX Nashville. "First and foremost what I look for in choosing a record is the believability. It needs to conjure up an image of what that person is all about. Examples would be Travis Tritt's 'Country Club' (Warner Bros.) and the current Alan Jackson song."

"Of the new records, Marty Stuart's 'Hillbilly Rock' [MCA] fits into that realm. He certainly is the spiritual representative of the hillbilly rock genre that Carl Perkins pioneered. I think it will be a good record for him."

"I am working on the song, charted at No. 71, including WKNJ and WYNK Baton Rouge, La.; KCKC San Bernardino; WDTT Charlotte, N.C.; WWYJ Hartford, Conn.; KEEN San Jose, Calif.; WCMC Norfolk; KVOO Tulsa; WDSY Pittsburgh, and WVBE Cincinnati.

Billboard COUNTRY CORNER

BILLY JOE ROYAL

WHAT'S YOUR SIGN?

Billboard 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 growing in radio airplay. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
FOR WEEK ENDING MAY 5, 1990

Top Country Albums

Compiled from a national sample of retail store and one-stop sales reports.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL (EAS. LST PRICE)</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLINT BLACK</td>
<td>RCA 42668 (8.98)</td>
<td></td>
<td>KILLIN' TIME</td>
</tr>
<tr>
<td>RICKY VAN SHETON</td>
<td>COLUMBIA 45205 (CBS)</td>
<td></td>
<td>RVS III</td>
</tr>
<tr>
<td>THE KENTUCKY HEADHUNTERS</td>
<td>mercury 636 744-1</td>
<td></td>
<td>PICKIN' ON NASHVILLE</td>
</tr>
<tr>
<td>WILLIE, WAYLAND &amp; KIDS</td>
<td>COLUMBIA 45420 (CBS)</td>
<td></td>
<td>HIGHWAYMAN 2</td>
</tr>
<tr>
<td>TRAVIS TRITT</td>
<td>WARNER 26944-1 (8.98)</td>
<td></td>
<td>COUNTRY CLUB</td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
<td>WARNER 25868-1 (8.98)</td>
<td></td>
<td>NO HOLDING BACK</td>
</tr>
<tr>
<td>HANK WILLIAMS, JR.</td>
<td>WARNER/CURB 25059-1 (8.98)</td>
<td></td>
<td>LONE WOLF</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>ARISTA 85223 (8.98)</td>
<td></td>
<td>HERE IN THE REAL WORLD</td>
</tr>
<tr>
<td>LORRIE MORGAN</td>
<td>RCA 9554-1 (8.98)</td>
<td></td>
<td>LEAVE THE LIGHT ON</td>
</tr>
<tr>
<td>RESTLESS HEART</td>
<td>RCA 9945-1 (8.98)</td>
<td></td>
<td>FAST MOVIN' TRAIN</td>
</tr>
<tr>
<td>KATHY MATTEA</td>
<td>mercury 636 950-1</td>
<td></td>
<td>WILLOW IN THE WIND</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>CAPITOL 90971 (8.98)</td>
<td></td>
<td>GARTH BROOKS</td>
</tr>
<tr>
<td>THE CHARLIE DANIELS BAND</td>
<td>capricorn 35114 (CBS)</td>
<td></td>
<td>SIMPLE MAN</td>
</tr>
<tr>
<td>DAN SEALS</td>
<td>CAPITOL 91782 (8.98)</td>
<td></td>
<td>ON ARRIVAL</td>
</tr>
<tr>
<td>PAUL OVERSTREET</td>
<td>RCA 9171-1 (8.98)</td>
<td></td>
<td>SOWN LOVE</td>
</tr>
<tr>
<td>SAWYER BROWN</td>
<td>CURLEW 92358/30 (CAPITOL 8.98)</td>
<td></td>
<td>THE BOYS ARE BACK</td>
</tr>
<tr>
<td>PATSY LOVЕLESS</td>
<td>capricorn 42232 (8.98)</td>
<td></td>
<td>HONKY TONK ANGEL</td>
</tr>
<tr>
<td>K.D. LANG &amp; THE RECLINES</td>
<td>SIRE 25377/71 (WARNER) (8.98)</td>
<td></td>
<td>ABSOLUTE TORCH AND TWANG</td>
</tr>
<tr>
<td>STEVE VARNER</td>
<td>MCA 42335 (8.98)</td>
<td></td>
<td>LAREDO</td>
</tr>
<tr>
<td>DOLLY Parton</td>
<td>COLUMBIA 44384/8 (CBS)</td>
<td></td>
<td>WHITE LIMEZOE</td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
<td>WARNER 25358-1 (8.98)</td>
<td></td>
<td>ALWAYS &amp; FOREVER</td>
</tr>
<tr>
<td>KEITH WHITLEY</td>
<td>RCA 9036-9 (8.98)</td>
<td></td>
<td>I WONDER DO YOU THINK OF ME</td>
</tr>
<tr>
<td>SHENANDOAH</td>
<td>COLUMBIA 44488 (CBS)</td>
<td></td>
<td>THE ROAD NOT TAKEN</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>MCA 42076 (8.98)</td>
<td></td>
<td>BEYOND THE BLUE NEON</td>
</tr>
<tr>
<td>VERN GOSDIN</td>
<td>COLUMBIA 45104 (CBS)</td>
<td></td>
<td>ALONE</td>
</tr>
<tr>
<td>STEVE VARNER</td>
<td>MCA 42335 (8.98)</td>
<td></td>
<td>LAREDO</td>
</tr>
<tr>
<td>ROYALTY</td>
<td>COLUMBIA 45205 (CBS)</td>
<td></td>
<td>KEY TO THE HIGHWAY</td>
</tr>
<tr>
<td>HANK WILLIAMS, JR.</td>
<td>WARNER/ATLANTIC 70234</td>
<td></td>
<td>HANK WILLIAMS, JR.</td>
</tr>
<tr>
<td>THE JUDDS</td>
<td>MCA 42336/37 (6.98)</td>
<td></td>
<td>GREATEST HITS III</td>
</tr>
<tr>
<td>DWIGHT YOAKAM</td>
<td>WARNER 25955/56 (8.98)</td>
<td></td>
<td>JUST LOOKIN' FOR A HAT</td>
</tr>
<tr>
<td>ROBIN LEE</td>
<td>ATLANTIC 7 0030-1</td>
<td></td>
<td>BLACK VELVET</td>
</tr>
<tr>
<td>THE DESERT ROSE BAND</td>
<td>MCA 42332/3 MCA 8 998 (8.98)</td>
<td></td>
<td>PAGES OF LIFE</td>
</tr>
<tr>
<td>MARY CHAPIN CARPENTER</td>
<td>COLUMBIA 44280 (CBS)</td>
<td></td>
<td>STATE OF THE HEART</td>
</tr>
<tr>
<td>PATSY CLINE</td>
<td>MCA 12 (8.98)</td>
<td></td>
<td>GREAT HITS</td>
</tr>
<tr>
<td>ALABAMA</td>
<td>MCA 40377 (8.98)</td>
<td></td>
<td>SOUTHERN STAR</td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
<td>WARNER 25768-1 (8.98)</td>
<td></td>
<td>OLD 8 X 10</td>
</tr>
<tr>
<td>CLINT BLACK</td>
<td>RCA 42668 (8.98)</td>
<td></td>
<td>LOVING PROOF</td>
</tr>
<tr>
<td>RICKY VAN SHETON</td>
<td>COLUMBIA 44221 (CBS)</td>
<td></td>
<td>LONE WOLF</td>
</tr>
</tbody>
</table>

For their product. Portions of this publication are copyright @1990 Billboard Publications, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

MARTY STUART'S EVOLUTION OF THE ROCK

Throughout the history of the world as we know it, the rock has played a tremendous part in the creation of civilization.

Rock & Roll

Don't Rock the Boat

Rock'n'Roll

A Rock Is a Rock, A Rock Ain't a Rock

Acid Rock

Back Rock

Rock of Ages

Harmon Rock

Rock Chord

Rock 'n' Roll

Great Bow, The Rock

Shake a Rock

Rock Solid

Oyster's Rockefeller

Rock, Poster Picture Show

Paul Rock

Rock Hudson

MCA Records

--

BILLBOARD MAY 5, 1990

54

Oyster's Rockefeller

The Stone Smash Single That Has Sales Rocket!

BILDBOARD
Cheetah Makes Chart Magic With D.J. Mike’s New Rap

BY BRUCE HARING

THE THREE MOST IMPORTANT Ma-
gines in Orlando, Fla., the Magic
Kingdom, the Magic basketball
team, and D.J. Magic Mike & the
Royal Posse

That last one may only be familiar
if you’ve been following the progress
of Cheetah Records on the Billboard
Top Black Albums chart of late.

The 6-year-old label has been buzz-
ing around the chart for the last 20
weeks with D.J. Magic Mike’s self-ti-
ted rap album, which tries “to show
people you can have a nice, clean
style and still be funky,” according to
label co-owner Mike Hampton, aka
D.J. Magic Mike.

“We let the artists do what they
want, but if we don’t want to put [a
record] out, we’ll recommend they
sell the rights,” Hampton says.

“Our philosophy is to put out music
that’s good, danceable, and delivers
a positive message,” adds label co-
owner Tom Reich, a former independent
promoter. “We don’t want to have
music about killing cops or dirty lan-
guage. It’s interesting sensualism,
but that’s not what art is about.
In our opinion, [art] is about putting
out music that’s good to the public.”

That moderate philosophy seems
to be mirrored in the music emerging
from the boonie and long-ignored
Orlando scene. “It’s more of a top-40,
middle-of-the-road city,” Hampton

The fact that the area has grown so
much hasn’t really mattered—the
music is still the same.”

(Continued on page 61)

Wherehouse Steady As She Goes

Existing Stores Flourish As New Outlets Bow

BY ED CHRISTMAN

NEW YORK—Amid an aggressive
expansion drive that would tax the
resources of most chains, Where-
house Entertainment has kept its
existing stores running so smoothly
that the company scooped up the
best-large-music-retailer award at the
National Assn. of Recording
Merchandisers annual convention.

“The story under the current
management is growth,” says Scott
Young, CEO and president for the
Torrance, Calif.-based chain. “We
opened new stores and grew busi-
ness in existing stores. Our same-
store sales are very strong.”

Young decline to reveal last year’s
year’s same-store sales ratio. But
overall, Wherehouse rang up sales
of $390 million in 1989, which was
the first year in a five-year plan laid
out by management after the chain
underwent a $190 million leveraged
buyout in 1988.

That buyout was led by Adler &
Shaykin, a New York-based finan-
cial firm invited in as a white knight
by Wherehouse management, which
at the time was attempting to
vert a hostile takeover by Sham-
rock Holdings.

When Young accepted the chain’s
award for being named best retailer
at NARM, he alluded to a vote of
confidence given to Wherehouse by
Adler & Shaykin. Although never
officially confirmed, sources re-
port that the New York-based firm
was shopping Wherehouse late last
year and early this year and ultimately
decided to retain ownership. Young
depends to comment on the rumors,
instead saying, “Adler & Shaykin
always had options. They decided
that Wherehouse’s business plan
had more value than whatever out-
side options” the firm could explore.

As part of that vote of confidence,
(Continued on page 58)
A Ronad the (Acord) Word: There was a lot of action during Easter weekend at six Record World locations in Long Island, N.Y., as the Rolyn, N.Y., chain hosted in-store events by Raphael, one of the characters from the box-office film smash "Teenage Mutant Ninja Turtles." Each of the April 13-14 events pulled respectable crowds of kiddies and their parents, and some pulled amazingly big crowds. At the Roosevelt Field store, for example, the line snaked all the way through the mall concourse to the outside of the center, where visitors patiently waited as long as two hours in unseasonably cool weather.

Mind you, the center of attention was not the actor who played the role in the movie. It was merely warehouse staffer Gary Mayer wearing a Raphael suit that had been provided by video distributor Star Video.

Phillip Purpero, the chain's senior director of advertising and promotions, says the in-stores sold "lots" of Family Home Entertainment's high-flying series of licensed Turtles posters, animated Ninja Turtles videos, and to a lesser extent, copies of the SBK soundtrack from the live-action movie. "The Turtles were bigger than any human [in-store] we've done," says Purpero. "I think Richard Marx and Michael Damian were upstaged," she adds, referring to what had previously been Record World's most successful appearances.

In a couple of cases, the volume of fans drawn by the Ninja Turtle character forced Record World's stores to close temporarily. "It was out of control. We had 500 people in the store," Purpero reports.

The Ninja Turtles in-stores were orchestrated by advertising coordinator Jo-Anne Sodano. "After this, she says she can handle anything," says Purpero.

Squaring Off: Record World, by the way, has stepped up use of its Square Circle, which first debuted at a freestander in Brooklyn Heights, N.Y., a few years ago. To date, 24 of the chain's 85 units now run under the Square Circle umbrella. Virtually all of the company's new stores are opening with this new logo; one exception, though, is a Record World that will open soon at the Franklin Mills mall in the Philadelphia market. The web is going back to its original moniker there because that mall already houses a Square Circle. This will be the second center in which the chain operates stores under both brands.

April Fool: Before we leave Record World, I cannot resist pointing out the spirit of friendly competition that occurred in the April edition of The Street, the chain's monthly in-store mag. The staff boxed New York metro rival Jay Rosenberg, head buyer of Brooklyn-based The Wiz, as the store's honorary publisher. The April Poole's gesture was, in part, linked to a perception that there was a stretch last year when Beats, The Wiz's own monthly, resembled The Street. Rosenberg, though, was no fool. He figured his honor was title worth something and responded to the printed barb by sending Record World's mag a bill of $12,000 for services rendered. In turn, Record World sent Rosenberg a check for that amount—unsigned and from an account at a nonexistent bank.

After taking a couple of weeks to himself to get things in order, Ira Derrler, former VP of sales at EMI, says he is actively seeking employment. He can (Continued on next page)
NOW HEAR THIS.
NOW HEAR That's.

New That's CD Cassettes. The first cassettes formulated to record CDs.

Into the red. That's where That's CD Cassettes take you. Beyond your deck's specs. Beyond anything you've ever heard before. Because they're the first cassettes made to capture red hot CD sound. And all in CD-perfect 74-, 90- and 100-minute lengths. It's the latest breakthrough from TDK Yuden Co., Ltd., creator of the world's first recordable compact disc and the first licensed DOLBY® system. It's the greatest way to take digital performance with you, wherever you go.

On the beach...on the road...on the move.
That's ultra-fine, densely packed formulations pack

more sound—and more excitement—into every cassette. For a difference you can hear. Loud and clear. Dynamic and distortion free for music the way it was made to be heard. And there's one that's right for every type of equipment. Including the first metal tape for the high bias position, CD-MH, and the award-winning metal position CD-IV. Their revolutionary resin shell makes bad vibrations and modulation noise a thing of the past...and That's the cassettes of the future. Now here, there and everywhere. The cassette that set the standard for recording CDs. That's CD Cassettes. Now how could you record on anything else?

1983 Marcus Avenue, Suite 201 • Lanza Success, New York 11142 • Tel. 516-326-1122 • FAX 516-326-1825 • Contract Mr. Daniel Garcia
(Thom's America Inc., Subsidiary of Polygram Co., Ltd., Tokyo, Japan)

Now hear That's here.

RETAIL TRACK
(Continued from preceding page)

be reached at 201-292-0283.

NEW YORK STORIES. Don’t be too sure about rumors you might have heard regarding the status of Tower Records and Tower Video in the Big Apple, says chairman and president Russ Solomon. One storyline suggests that Tower may leave, or be forced out of, its 18,000-square-foot satellite location near Lincoln Center, but Uncle Russ says, “We will probably be there forever.”

Speculation about that store has been fueled by the fact that the facility in which the store sits is a prime candidate for development. “There’s a five-story building there, and the developers have sky rights up to something like 30 floors.” While Solomon acknowledges that development at that site might complicate the store’s destiny, he says that it is locked into a lease for at least another “four or five years.” It is not too surprising, considering its proximity to Lincoln Center—a haven for classical concerts—that the store ranks as the chain’s leading classical outlet.

The other Gotham rumor has Tower losing its grip on its proposed Upper East Side location, but again, Solomon says the story is not as simple as it sounds. “The developer’s in the midst of getting his financial act together,” says Solomon. “Right now it’s just a hole in the ground.” The facility also has a lease with the Gap.

Further delay would give U.K.-based HMV even more of a head start on Tower in the East Side battle that looms between the two supermarket chains. HMV’s location should be open before the end of the year.

The possibility of complications with the two New York real estate situations leads Solomon to say, “This is the sad part of retailing, because you don’t control your own destiny.”

Meanwhile, Tower is bolstering its Eastern presence with new stores in Youngers, N.Y., Cherry Hill, N.J., Northeast Philadelphia, and Paramus, N.J.; some of those sites are already under construction.

PAGE TROY. “It was frightening,” says Dave Stein, Chicago-based regional marketing manager for Warner Bros., referring to the recent appearance by teen idol Tommy Page. The young chart-topper made two stops in Stein’s region, one at Mainstream Records megastore in Milwaukee, and the aforementioned “frightening” scene at a teen clothing department at Marshall Fields’ downtown Chicago location.

Page’s Milwaukee visit, which was tied in with radio WLUM, drew approximately 800 fans. Stein says Mainstream moved a lot of Page product—“more cassettes singles than anything else, which I guess isn’t too surprising.”

In Chilton, support by WBBM-FM (B96) helped the noteworthy department store draw 2,500-3,000 fans. “Marshall Fields spent a ton of money advertising it and B96 treated it as a major event,” says Stein. Warner Bros. got prime and positive play for Page’s “Paintings In My Mind” album at local chain Rose Records. Stein noted that an unusually high number of teens showed up at Marshall Fields equipped with LPs, as opposed to cassettes and CDs.
ORGANIZE

Wherehouse Entertainment management gather around CEO Scott Young, who is holding the trophy for the retailer-of-the-year award won by the chain at the NARM convention in March. Shown, from left, are Robert Erhardt, VP of management information systems; Debi English, associate VP, store design and merchandising; Cathy Schildknecht, VP, store planning and development; Young; Bruce Jesse, VP of advertising and sales promotion; Barbara La Bar, VP of sales and operations; Jim Dobbe, VP of sales merchandise; Leonard Velick, chief financial officer; and Chuck Schodnover, VP/Controller.

Wherehouse management has learned how to better coordinate an entire event, including executing in-stores so that advertising complements merchandising, Jesse says. Moreover, the chain is more effectively managing its advertising media mix, he adds. Advertising plays a very important role in the company's overall business strategy so Wherehouse complements cooperative advertising with millions of its own dollars, Young says.

Another important component in the chain's strategy is consistent store operating procedures. In order to ensure that all stores have a consistent look, the chain established a model store and set merchandising standards, including a making sure the chain maintains a strategy that focus on its strengths. Also, "in this business, store managers are very important," says Young. "We want to make sure that the 50 stores opened last year are being properly run."

Although STAR has been operational for about two years, "it began paying dividends in the last year because our merchandising group has really learned how to use it as a very efficient tool," Jesse says.

For instance, the chain maintains a policy that it will not run an ad promoting a certain title if management is not confident that the album will be in stock for the entire promotion. "That's a problem for this industry," which STAR helps Wherehouse to overcome, Young says. "Our credibility with the customer is very important," adds Jim Dobbe, VP of sales merchandise. "That credibility is maintained by making sure that all advertised titles are stocked. Furthermore that policy also keeps the vendors happy. "There's nothing worse than getting cooperative dollars for advertised merchandise that's out of stock," he says.

Another Wherehouse priority is developing new acts. The chain runs Test Spins, a developing artist program. "We would like to be the best at breaking acts," says Young. In addition to fully maximizing the technology at its disposal,
ELECTRIFYING!

Billboard's Summer CES Spotlight

Only Billboard can create the kind of advertising impact that you need at the Summer Consumer Electronics Show. Your message in Billboard will reach the key retail buyers and distributors in the home entertainment world, who can make or break your CES marketing plan. Bonus Distribution at McCormick Place, Chicago, June 2-5.

For advertising details, call:
Ken Karp • Eastern/Midwest Manager • 212-536-5017
Arty Simon • Western Manager • 213-859-5369
Anne Rehman • Video Manager • 213-859-5313

ISSUE: June 9, 1990 • AD CLOSE: May 15, 1990
NEW NARM HEAD MORELAND SAYS HER EMPHASIS IS ON RECORDING
(Continued from page 55)

motions, and representing the point of view of her customers—indepen
dent retailers—to the manufacturers. Since most of the duties deal with ad
ministration, "I only get to spend per
haps 20% of my time with sales man
ager Sam Ginsberg planning new
sales promotions, which I enjoy most
because it relates to music," she says.

Moreland says her job with City One
Stop is made easy by the syner
gies of being part of Shamrock Hold
ings, which allows her to draw upon
the acumen of Shamrock Holdings

president Stanley Gold, Show Indus
tries chairman Mark Siegal, and Mu
sic Plus president Lou Fogelman.

Moreland’s involvement with NARM dates back to the formation of the first one-stop committee in the early 1980’s. Since then, she has held
various positions with the organization,
including secretary, treasurer, and VP.

In addition to dealing with the stickering issue, Moreland says she
would like to see the future of the
6-by-12-inch CD longbox package stabi
lized. "I am in favor of keeping the
longbox, but we must solve the green
issue." Others suggest that if tech
nology progresses to the point where
a theft-deterrent encoding device can
be added at the manufacturer’s level,
that would allow for the elimination of the longbox. But Moreland says
merchandising is the most important
reason to keep the longbox. "How do
you merchandise without the longbox?" she asks.

She maintains that CD prices still
need to come down further, and she adds that she is troubled by the disap
pearance of vinyl. "I constantly talk to
manufacturers about the deletion of
vinyl product because my custom
ers, the independent retailers, still
sell it," she says. "Since most chains
don’t stock vinyl, the inconvenience of cutting out vinyl falls on the inde
pendent, who would be hurt by its elimina
tion."

Although some see the large retail
ers continuing to gain market domi
nance, Moreland says the indepen
dent retailer does not need to fear the
chains.

"The independent retailer is still important because he helps break product and responds more quickly to
trends," she says. "It’s the indepen
dent retailers who are the music peo
ple."

Moreland says she has never expe
rienced any discrimination in the in
dustry because she is a woman. "I
ever had people who didn’t like me
but I don’t think it was because I was a
woman," she says. "The closest I
ever came to it was when a banker,
being introduced to Show Industries’
wholesaler Pat Moreland and retailer
Lou Fogelman, held his hand to me
and said ‘Hello Lou.’ He later ex
plained he had met many female retailers but couldn’t imagine a woman leading a wholesale company and living with the margins which characterize that industry."

Moreland says she maintains her enthu
siasm for music, which she mainly
listens to in the car. Her fa
vories include Phil Collins and Linda
Ronstadt and, in general, country
and zydeco. The latter genre is in am
ples supply to her since she bought a
house in New Orleans two years ago.

About once a month, Moreland flies
there to spend the weekend.

Although it has been nearly 25
years since she last worked in radio,
Moreland still has great respect for
the medium, which she says gener
ally knows first what people like be
cause of the phone boards that light
t up. Still, merchandisers are becom
ing more important in breaking records, she adds, "I think that the manufac
urers are becoming much more aware
of the importance of the retail-
er, much more so than 10 years
ago."

ED CHRISTMAN

FOR WEEK ENDING MAY 5, 1990

No. Week Artist Title Label No. Chart
1 1 51 NO BLUE THING MITCH WEINER MCA 2 13 3 KITARO KOJUK 3 23 2 JEFFERSON AGAINST MOUNTAIN STEAMROLLER MANNHEIM STEAMROLLER 4 3 55 DANCING WITH THE LION COLUMBIA 45 154 4 5 6 JOIN THE RAINBOWS CELESTIAL NAVIGATIONS 5 6 81 CRISTOFORS DREAM NAZARE 3027 4 5 7 GARDEN CITY CYPRESS 70 013 3 6 8 65 WATERMARK GROOVE CITY 200 031 4 5 9 2 MEL AMORES NAZARE 3030 4 5 10 DEEP BREAKFAST MCA 3011 1 5 11 ABACUS MOON PRIVATE MUSIC 4 5 12 AVENUE OF THE CITIZEN OF THE WORLD NAZARE 3020 4 5 13 THEMES POLYDOR 939 518 2 5 14 NOUVEAU FLAMENCO NOUVEAU FLAMENCO /MCA 4 5 15 SET FREE HEARTS OF SPACE MCA 3020 2 5 16 THE NARADA COLLECTION TWO NAZARE 3031 4 5 17 MOMENTS DREAMS & VISIONS SILVER WAVE 3012 4 5 18 JORYAN’S LEGACY NAZARE 3030 4 5 19 WINTER INTO SPRING & SPRING INTO WINTER NAZARE 3024 4 5 20 KIKI NIHONI PRIVATE MUSIC 4 5 21 THE NATURE OF THINGS SHOFAR STAR GEP 13 3 22 THE GREAT WHEEL MUSIC OF MIRABAI 4 5 23 INSTRUMENTS OF PEACE SOUNDCRAFT 5 9 21 13 2 24 BODY MUSIC PALMETTO 4 5 25 ELDORADO HIP HOP MUSIC 4 5
Although the Magic Mike album has been out since July, the record is just starting to be marketed to radio. “We take a grass roots approach,” Reich says, no doubt using the skills that won him a master’s degree in economics from the Univ. of Tampa. “We create a buzz through a network of DJs and promoters. Then, if it starts to get a buzz on the street, we’ll market it to radio.”

Next up for Cheetah is D.J. Magic Mike’s take on the Miami Bass sound, “Bass Is the Name Of the Game,” which hits the streets May 15. More info on the label and that album are available at 407-277-8541.

A TOTAL OF 20 albums will be flooding the distribution pipeline this month from the Newton, N.J.-based Shanachie Records. “For various reasons, we had a serious backlog of product,” says Lee Goldstein, national marketing director for the company. “We realize it’s a lot for our indie distributors, but they’re raring to go with it.”

Among the offerings are titles from reggae legend Bunny Wailer and the Balafon Marimba Ensemble. The latter, a fave of Grateful Dead drummer Mickey Hart, performs a fusion of high-energy African and Caribbean musics using the balafon combined with percussion. They’ve opened several recent Dead shows on the West Coast.

Once the logjam of releases is out of the way, Shanachie plans to initiate a quarterly genre promotion, targeting Irish, reggae, world beat, and African musics.

SEEDS AND SPROUTS: Schwartz Brothers Distributing has released its second sampler of indie music, offering 20 tracks from new age to world beat. The sampler has already been sent to 1,500 accounts, targeted for in-store play. For more information, call Jim Shortall, 800-638-0543, ext. 255. In Maryland, call 301-498-8000...Brackenridge Children’s Hospital of Austin, Texas, has released a music sampler called “Music For Miracles.” Mechanical royalties accrued on the project were donated by Stevie Ray Vaughan, Joe Ely, Poi Dog Pondering, and Marcia Ball. Cassette versions are $8.99; CD is $14.99, available by mail from The Brackenridge Foundation, 601 E. 15th St., Austin, 78701. Postage and tax is $2.70 for cassette, $3.16 for CD. Phone orders with Visa/Mastercard can be placed at 512-480-1243...

Roadrunner Records, home of the Runracer, Hawkwer, and Emergo labels, has given birth to a fifth home to rock’n’roll in RC Revisited. The label will concentrate on re-releases of classic metal from the U.K. new wave, circa 1980. First offerings from the label are the first albums from Raven, “Rock Until You Drop” and “Wiped Out.” Both albums will contain bonus tracks and will be available domestically for the first time. For more info, call 212-219-0077.
2nd Network Music Vid Show Is Set
'Saturday Videos' Premieres Sept. 8

BY MELINDA NEWMAN

NEW YORK—The nation's only network music video show has just gotten some company. Starting in September, NBC's "Friday Night Videos" will produce a Saturday afternoon version to capitalize on the youth market.

"We've been talking about doing this for four years and finally things were positioned to do it," says FNV producer David Benjamin. "We've wanted to do this for a long time.

The show, which premieres at noon on Sept. 8, will be one hour for part of the season and 30 minutes for the remainder, depending upon NBC's schedule. The working title is "Saturday Videos.

Similar to FNV, "Saturday Videos" will be hit driven, although because of the time slot, Benjamin expects it to skew to younger viewers.

About 70% of the estimated 3 million people who view "Friday Night Videos" every Friday night are between 18 and 34 years old.

That's every broad-based. Only about 15% of our audience is pimp-faced young boys," Benjamin says.

"We expect the Saturday show will double our audience," Benjamin says, adding that it will also be more vulnerable to competing companies as a promotional tool.

Who will host the show is still being decided. "It won't feature the same host as who was on the show the night before, and we're still discussing whether it will be a permanent host or not," says Benjamin.

FMV will roll into its eighth season as "Saturday Videos" debuts. Benjamin foresees no major changes for the late-night show. "I'd like the show to be six hours long, I'd like to play more videos, and I'd like to see less commercials. But, realistically, I'm very happy with it.

Since the show relies on clips from the hottest songs, it does occasionally run up against videos that are airing exclusively on MTV. "In seven years we've lived through a lot of cases where records have died while they were FNV exclusives," Benjamin says. "We've always suggested to people that they don't let the record companies control their videos. Many major artists [who own their own clips] give clips for a week or two and that's fine if you're getting something extra, but I can't see any reason to give MTV anything. I think the potential for harm is much greater than for good because you're not just losing 'Friday Night Videos' but all the other shows.

After the exclusive run is over, Benjamin will still play the clip if he wants, but he noted, "because the [record company] has said we're not important. We're kind of quiet and sell a lot of records.

However, because the program averages only 10 videos per episode, coming up with clips is no problem. And many videos get repeated airing on subsequent episodes. "If a song's big enough, we'll play it until we get bored with it," Benjamin says. "We try not to play the same stuff every week, but we usually have two or three that overlap from the week before.

There's a lot of stuff that's interesting to us that we can't get. That's one of our real frustrations.

Because it is a network show, clips on "FNV" have to pass the network's standards. "Sometimes it seems like the practices people are tougher on than on other shows because they feature things in a dramatic context, and we'll leave things just as outrageous items," says Benjamin. "We take them on faith, but we don't keep lists of wins and losses.

Picking the videos is only half the game for "FNV." There's also the matter of choosing the host. "We try to decide who we would like to see and who we can get," says Benjamin. "If we succeeded on both levels 25% of the time, we'd be happy." The show draws on a wide variety of actors, comedians, and musicians.

(Continued on next page)
DOMINO THEORY, MCA artist Steve Wariner, center, confers with director Jerry Simen, High Five Productions, left, and co-producer Martin Fischer on the set of his new video, "The Domino Theory," from his latest album "Laredo." (Photo: Beth Gwinn)

**VIDEO TRACK**

**LOS ANGELES**


**NEW YORK**

HIP-HOP RAPPER GEORGE LA-MOND and a Squash Pictures crew took to the streets of New York to reel the upbeat dance clip "Bad Of The Heart." The video comes from LaMond's eponymous debut on Columbia. Kim Dempster directed with producer Debbie Vilellaire. DNA's Rocky Schenck recently directed Gypsy Rose's new video, "Poisoned By Love." Sir Arnold produced the conceptual video with executive producer David Naylor.

**OTHER CITIES**

RUPERT WAINWRIGHT is the director behind M.C. Hammer's latest clip, "I Can't Touch This," on Capitol. The Fragile Films director captures Hammer's choreography in the upbeat video, filmed in Oakland, Calif. John Oetjern produced, while Wainwright and Terence Power executive produced.

EPIC artist Shelby Lynne brings music to the beaches of Panama City, Fla., in her new video, "I'll Lie Myself To Sleep." Decoton Flanagan produced and directed the ballad clip. Lynne's latest album is titled, "Tough All Over." Scene Two director John Lloyd Miller recently reeved "Somebody" for Rhonda Gunn. The conceptual video borrows Higgins, the story of a young rebel who eventually is tamed by love. Kitty Moon produced the Nashville-based shoot for Warner Bros.

**2ND NETWORK MUSIC VID SHOW TO DEBUT SEPT. 8**

(Continued from preceding page)

sicians. For May—sweep month—the hosts will be Andrew Dice Clay, Roseanne Barr, Motley Crue and Sam Kinison, and The New Kids On The Block.

Depending upon the host's natural talents, very little of the show is scripted, although the artists are given direction. "When you're coming in and saying to people, 'we're going to wing it,' and three days later you sit down and look at the tape and think, 'man, you get five or six minutes that works, that's great,'" says Benjamin. "Sometimes we do and sometimes we don't. We try to stay away from people who have nothing to say, but if it seems to us [the viewer] wants to see them, we try to put them on." Such shows often feature more videos than shows with a vivid host.

**THE CLIP LIST**

**AS OF MAY 5, 1990**

**Music Video**

**THE BILLBOARD**

**MUSIC VIDEO**

**List of clips that do not include video in every week of the show (Total number of clips):**

**DOMINO THEORY, MCA artist Steve Wariner, center, confers with director Jerry Simen, High Five Productions, left, and co-producer Martin Fischer on the set of his new video, "The Domino Theory," from his latest album "Laredo." (Photo: Beth Gwinn)

**THE VIDEO TRACK**

**LOS ANGELES**


**NEW YORK**

**HIP-HOP RAPPER GEORGE LA-MOND and a Squash Pictures crew took to the streets of New York to reel the upbeat dance clip "Bad Of The Heart." The video comes from LaMond's eponymous debut on Columbia. Kim Dempster directed with producer Debbie Vilellaire. DNA's Rocky Schenck recently directed Gypsy Rose's new video, "Poisoned By Love." Sir Arnold produced the conceptual video with executive producer David Naylor.

**OTHER CITIES**

**RUPERT WAINWRIGHT is the director behind M.C. Hammer's latest clip, "I Can't Touch This," on Capitol. The Fragile Films director captures Hammer's choreography in the upbeat video, filmed in Oakland, Calif. John Oetjern produced, while Wainwright and Terence Power executive produced.

**EPIC artist Shelby Lynne brings music to the beaches of Panama City, Fla., in her new video, "I'll Lie Myself To Sleep." Decoton Flanagan produced and directed the ballad clip. Lynne's latest album is titled, "Tough All Over." Scene Two director John Lloyd Miller recently reeved "Somebody" for Rhonda Gunn. The conceptual video borrows Higgins, the story of a young rebel who eventually is tamed by love. Kitty Moon produced the Nashville-based shoot for Warner Bros.

**2ND NETWORK MUSIC VID SHOW TO DEBUT SEPT. 8**

(Continued from preceding page)

sicians. For May—sweep month—the hosts will be Andrew Dice Clay, Roseanne Barr, Motley Crue and Sam Kinison, and The New Kids On The Block.

Depending upon the host's natural talents, very little of the show is scripted, although the artists are given direction. "When you're coming in and saying to people, 'we're going to wing it,' and three days later you sit down and look at the tape and think, 'man, you get five or six minutes that works, that's great,'" says Benjamin. "Sometimes we do and sometimes we don't. We try to stay away from people who have nothing to say, but if it seems to us [the viewer] wants to see them, we try to put them on." Such shows often feature more videos than shows with a vivid host.

**THE CLIP LIST**

**AS OF MAY 5, 1990**

**Music Video**

**THE BILLBOARD**

**MUSIC VIDEO**

**List of clips that do not include video in every week of the show (Total number of clips):**

**DOMINO THEORY, MCA artist Steve Wariner, center, confers with director Jerry Simen, High Five Productions, left, and co-producer Martin Fischer on the set of his new video, "The Domino Theory," from his latest album "Laredo." (Photo: Beth Gwinn)
**TOP CONTEMPORARY CHRISTIAN ALBUMS™**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>RENEWED</strong></td>
<td><strong>CARMINA</strong></td>
<td>BENSON 2548</td>
<td>21 wks at No. 1 REVIVAL IN THE LAND</td>
</tr>
<tr>
<td>2</td>
<td><strong>FISHBOWL</strong></td>
<td><strong>PETER</strong></td>
<td>DATSPRING 1578/WORD</td>
<td>PETRA PRAISE: THE ROCK CRIES OUT</td>
</tr>
<tr>
<td>3</td>
<td><strong>THE EMPIRE</strong></td>
<td><strong>THE IMPERIALS</strong></td>
<td>STEADY 1343/SHARON</td>
<td>LOVE'S STILL CHANGING HEARTS</td>
</tr>
<tr>
<td>4</td>
<td><strong>THE FINEST MOMENTS</strong></td>
<td><strong>SANDI PATTI</strong></td>
<td>WORD 8456</td>
<td>THE FINEST MOMENTS</td>
</tr>
<tr>
<td>5</td>
<td><strong>MORE TO LIFE</strong></td>
<td><strong>STEFAN CURTIS CHAPMAN</strong></td>
<td>SHARON 1359</td>
<td>MORE TO LIFE</td>
</tr>
<tr>
<td>6</td>
<td><strong>THE BEGINNING</strong></td>
<td><strong>MAY C. MCEVEY</strong></td>
<td>SHARON 1219</td>
<td>THE BEGINNING</td>
</tr>
<tr>
<td>7</td>
<td><strong>LEARNING TO TRUST</strong></td>
<td><strong>MICHAEL W. SMITH</strong></td>
<td>REUNION 8412/WORD</td>
<td>1 2 (EYE)</td>
</tr>
<tr>
<td>8</td>
<td><strong>THE COLLECTION</strong></td>
<td><strong>AMY GRANT</strong></td>
<td>MYTH 3800/WORD</td>
<td>THE COLLECTION</td>
</tr>
<tr>
<td>9</td>
<td><strong>THE WAY HOME</strong></td>
<td><strong>RUSS TAFF</strong></td>
<td>MYTH 17500/WORD</td>
<td>THE WAY HOME</td>
</tr>
<tr>
<td>10</td>
<td><strong>THE ALTAR</strong></td>
<td><strong>RAY BOLTZ</strong></td>
<td>DAVID 3057/3/SPECTRA</td>
<td>THE ALTAR</td>
</tr>
<tr>
<td>11</td>
<td><strong>THE MISSION</strong></td>
<td><strong>STEVE GREEN</strong></td>
<td>SHARON 1194</td>
<td>THE MISSION</td>
</tr>
<tr>
<td>12</td>
<td><strong>LEAD ME ON</strong></td>
<td><strong>AMY GRANT</strong></td>
<td>MYTH 5159/WORD</td>
<td>LEAD ME ON</td>
</tr>
<tr>
<td>13</td>
<td><strong>ACAPPELLA PROJECT II</strong></td>
<td><strong>CRAIG BENSON</strong></td>
<td>2602/Word</td>
<td>ACAPPELLA PROJECT II</td>
</tr>
<tr>
<td>14</td>
<td><strong>THE ACAPPELLA PROJECT</strong></td>
<td><strong>CARMINA</strong></td>
<td>2645/Word</td>
<td>HEAVEN</td>
</tr>
<tr>
<td>15</td>
<td><strong>RADIALLY SAVED</strong></td>
<td><strong>CARMINA</strong></td>
<td>2643/Word</td>
<td>RADIALLY SAVED</td>
</tr>
<tr>
<td>16</td>
<td><strong>THANK YOU</strong></td>
<td><strong>RAY BOLTZ</strong></td>
<td>DAVID 3029/3/SPECTRA</td>
<td>THANK YOU</td>
</tr>
<tr>
<td>17</td>
<td><strong>HANDEL'S YOUNG MESSIAH</strong></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>WORD 9332</td>
<td>HANDEL'S YOUNG MESSIAH</td>
</tr>
<tr>
<td>18</td>
<td><strong>IMMIGRANT'S DAUGHTER</strong></td>
<td><strong>MARGARET BECKER</strong></td>
<td>MYTH 1202/SHARON</td>
<td>IMMIGRANT'S DAUGHTER</td>
</tr>
<tr>
<td>19</td>
<td><strong>NEVER PICTURE PERFECT</strong></td>
<td><strong>RICH MULLINS</strong></td>
<td>REUNION 0005/WORD</td>
<td>NEVER PICTURE PERFECT</td>
</tr>
<tr>
<td>20</td>
<td><strong>TAKE 6</strong></td>
<td><strong>MAURA REYNOLDS</strong></td>
<td>REUNION 256/WORD</td>
<td>TAKE 6</td>
</tr>
<tr>
<td>21</td>
<td><strong>THE GREAT EXCHANGE</strong></td>
<td><strong>BRUCE CARROLL</strong></td>
<td>WORD 9886/WORD</td>
<td>THE GREAT EXCHANGE</td>
</tr>
<tr>
<td>22</td>
<td><strong>BALANCE OF POWER</strong></td>
<td><strong>UNDERCOVER</strong></td>
<td>BROKEN 0016/WORD</td>
<td>BALANCE OF POWER</td>
</tr>
<tr>
<td>23</td>
<td><strong>WORDS WILL NEVER DO</strong></td>
<td><strong>CYNTHIA CLAWSON</strong></td>
<td>DAVID 4118/WORD</td>
<td>WORDS WILL NEVER DO</td>
</tr>
<tr>
<td>24</td>
<td><strong>OUR HYMNS</strong></td>
<td><strong>SANDI PATTI</strong></td>
<td>WORD 5010/WORD</td>
<td>OUR HYMNS</td>
</tr>
<tr>
<td>25</td>
<td><strong>KEEP BELIEVING</strong></td>
<td><strong>TRUTH</strong></td>
<td>BENSON 2618/WORD</td>
<td>KEEP BELIEVING</td>
</tr>
<tr>
<td>26</td>
<td><strong>HOLY SOLDIER</strong></td>
<td><strong>MARGARET BECKER</strong></td>
<td>MYTH 1690/WORD</td>
<td>HOLY SOLDIER</td>
</tr>
<tr>
<td>27</td>
<td><strong>SONGS FROM THE HEART</strong></td>
<td><strong>SANDI PATTI</strong></td>
<td>BENSON 3884/WORD</td>
<td>SONGS FROM THE HEART</td>
</tr>
<tr>
<td>28</td>
<td><strong>CARRY ON</strong></td>
<td><strong>RABBIE MASON</strong></td>
<td>WORD 9010/WORD</td>
<td>CARRY ON</td>
</tr>
<tr>
<td>29</td>
<td><strong>LIVE AGAIN</strong></td>
<td><strong>THE BROOKLYN TABERNACLE CHOIR</strong></td>
<td>WORD 859/WORD</td>
<td>LIVE AGAIN</td>
</tr>
<tr>
<td>30</td>
<td><strong>HYMNS JUST FOR YOU</strong></td>
<td><strong>SANDI PATTI</strong></td>
<td>INVENT 2100/BENSON</td>
<td>HYMNS JUST FOR YOU</td>
</tr>
<tr>
<td>31</td>
<td><strong>ANOTHER FRIDAY NIGHT</strong></td>
<td><strong>KENNY MARKS</strong></td>
<td>WORD 4156/WORD</td>
<td>ANOTHER FRIDAY NIGHT</td>
</tr>
<tr>
<td>32</td>
<td><strong>SAINTS IN PRAYER VOL. I</strong></td>
<td><strong>WEST ANGELES C.O.G.I.C.</strong></td>
<td>SHARON 1309/WORD</td>
<td>SAINTS IN PRAYER VOL. I</td>
</tr>
<tr>
<td>33</td>
<td><strong>MAN WITHIN</strong></td>
<td><strong>NU COLORS</strong></td>
<td>SHARON 1225</td>
<td>MAN WITHIN</td>
</tr>
<tr>
<td>34</td>
<td><strong>ORDINARY JUST WON'T DO</strong></td>
<td><strong>COME ENTRANCE</strong></td>
<td>LIGHT 7028/3/SPECTRA</td>
<td>ORDINARY JUST WON'T DO</td>
</tr>
<tr>
<td>35</td>
<td><strong>FRIENDS INDEED</strong></td>
<td><strong>BILLY &amp; SARAH GAINES</strong></td>
<td>BENSON 2617/WORD</td>
<td>FRIENDS INDEED</td>
</tr>
</tbody>
</table>

* Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.
* RIAA certification for sales of 1 million units. ©Copyright 1990, Billboard. All rights reserved.

**Gospel**

**LECTERN**

by Bob Darden

The season for Christian music festivals is almost upon us. These events have become a summertime tradition for many artists—and fans—and continue to draw tens of thousands of spectators. Among the better-known festivals: The Atlanta Fest will move to Six Flags Over Georgia for this year's dates, June 21-23. Now in its fourth year, this year's Fest features Carman, Petra, the Gaithers, DeGarmo & Key, Margaret Becker, Phil Driscoll, and others. More details on the festival can be found on the count after torrential rains cut attendance last year. Not so... For more information, contact 604-855-9699.

Now in its 15th year, Jesus '90 boasts many of the artists mentioned above, along with Geoff Moore & the Distance, Whitecross, David & the Giants, Leon Patillo, Nichols, Steven Curtis Chapman (who won an unprecedented five Dove Awards last month), and others, as well as speakers like Frank Peretti. Jesus '90 takes place from June 13-16 at Boardwalk and Baseball in Orlando, Fla. Call 704-376-4388.

Another major event is Creation '90, held June 26-30 at Agape Farm, near Mount Union, Pa. Many of the performers listed above will be there, along with Dave Mulllen, Tony Camacho, Michael Card, Whiteheart, Bryan Duncan, Twin Paris, and others. Call 800-327-6521.

And finally, Fishnet '90 will return July 11-14 at Front Royal, Va. Now in its 16th year, Fishnet will feature artists like Michael W. Smith, Mylon & Broken Heart, the Larry Howard Band, D.C. Talk, Larnelle Harris, and many others. Call 800-229-2961.

**Promotions**: James Bullard was recently named executive director of Word Inc.'s gospel music operation in Los Angeles. He assumes all gospel marketing and A&R responsibilities. Bullard has been instrumental in signing such acts as Shirley Caesar, Al Green, the Mighty Clouds of Joy, the Rev. Milton Brunson & the Thompson Community Choir, and DeLeom Richards. Bullard joined Word from Birthright and Roadshow Records... Kathy Fleming is named to the new position of director of radio promotions for Homeland Records... Ed McGaugan is named VP of creative services for the Frontline Music Group... Steve Sutton is promoted to VP of sales and distribution for Word Inc. He will manage Word's music division sales team and develop specialized retail programs and promotions.

**Signings**: Word Distribution and Reunion Records have signed another multiyear distribution agreement. Reunion and Integrity Music (distributed by Sparrow) may be contemporary Christian music's largest independent labels. Word began distributing Reunion in 1982, says Reunion president Terry Hemmings. Among its best-selling artists are Michael W. Smith, Kim Hill, Rich Mullins, and the recently departed Take 6... The Regals have signed with Welcome Home Records. Their first release, "In That Band," is produced by Mike English of the Gaither Vocal Band... Whatstone Recording & Publishing has signed a new contract to remain with Homeland Records... Scared-Few has signed with Alarma Records. Its first release is being produced by the legendary Terry Taylor.

**AND THE DOVE AWARD GOES TO...**

**STEVEN CURTIS CHAPMAN**

Artist of the Year, Male Vocalist of the Year, Song-Writing of the Year

**STEVE GREEN**

Inspirational Album of the Year

**WEST ANGELES CHURCH OF GOD IN CHRIST CHOIRS**

Children In Praise Contemporary Black Gospel Recorded Song of the Year

**SAINT'S PRAISE**

Traditional Black Gospel Album of the Year

**CHILDREN IN PRAISE**

Both Produced by Patrick Henderson

Great Contemporary Christian and Black Gospel Music from Sparrow Records

by Lisa Collins

THERE'S NO PLACE like home. Just ask the Clark Sisters who, despite going from quartet to trio, have a bona fide gospel hit on their hands with their latest Word Records release, "Bringing It Back Home.

"Home is always the hardest to perform," says Jackie Clark, recalling the live recording date for the album in the group's native Detroit. "They know you. They know your flaws. 'Bringing It Back Home' was a title we used because we hadn't done anything at home in quite a few years. We had a lot of fun doing it and we're very proud because it's going really well. Plus, we were at home with our own people—the people who support the Clark Sisters in Detroit."

Lately, they've been having a lot of great days, despite the fact that Elbertina "Twinkie" Clark, the sister most often cited as the heart of the group, recently departed to pursue some solo projects.

But Jackie, the eldest of the remaining three sisters, says she is not worried. "She's done some tremendous things for the group, and we're very proud and happy for her," Jackie says. "But you're also going to see more creativity out of the Clark Sisters."

The three remaining Clarks are part of the national touring company of "Mama Don't," a gospel-based musical that spotlights the dangers of cocaine addiction and drug abuse.

"The play is a tremendous blessing," Jackie says. "I'm very proud of our part in it because I think it has a wonderful message to young people. They need to know that they can say 'no' to drugs and that Christ is the answer to everything."

"Mama Don't" is also a part of the Clark Sisters' plan to beef up their image and reach audiences who don't currently attend gospel concerts. And while Clark Sister hit albums like "You Bring Out The Sunshine" and "More Than A Conqueror" have sold more than 190,000 units—twice the gospel average—wide-spread mainstream acceptance remains elusive.

"You know how sometimes you always feel like you're almost there," Jackie says, "and yet there's something that's holding you back so that you're not...

Clark Sisters bring home a hit with live album

quite where you want to be? Well, that's how it is for us. I don't get discouraged by it because I feel God has His own time, and that He's going to put us where we should be... I know the day will come when the Clark Sisters will walk home with a Grammy."

FOOTNOTES: Veteran gospel performer Mattie Moss Clark (mother to the Clark Sisters) is preparing to return to the studio to record her first gospel album in nearly a decade... Meanwhile, speaking of moms, Word Records is gearing up to fill a backlog of requests for the video release of Shirley Caesar's "I Remember Mama," which is due in time for Mother's Day. The song is a tribute to Caesar's mother, who passed away more than a year ago... Benson Records recently announced the signing of actor/singer Clifton Davis to an exclusive recording contract. Davis, who stars as the Rev. Reuben Gregory in the NBC sitcom "Amen," hopes to release his first album, a mixture of traditional and contemporary gospel, sometime this summer.

Available Now:

TAKING GOSPEL MUSIC TO HIGHER HEIGHTS

Artwork

Latest Release...

KING BAPTIST CHURCH MASS CHOR... Holding On To Jesus Hand

Atlanta International Records

981 Memorial Dr. S.E. •Atlanta, GA 30316
(404) 577-5728 • Toll Free 1 (800) 669-9369

©Copyright 1990, Billboard. All Rights Reserved.

Available Now:

WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES • I'M YOURS LORD

MAY 5, 1990

65
FOR WEEK ENDING MAY 5, 1990

©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP LATIN ALBUMS

Compiled from a national sample of retail store and one-stop sales reports.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAOMA LAMBADA</td>
<td>EPIC 46010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROBERTO CARLOS</td>
<td>SORE</td>
<td>CBS SGC 80179</td>
<td></td>
</tr>
<tr>
<td>ANA MANUEL</td>
<td>QUIERO</td>
<td>CBS SGC 80180</td>
<td></td>
</tr>
<tr>
<td>JOSE LUIS RODRIGUEZ</td>
<td>MARICHE</td>
<td>CBS SGC 80181</td>
<td></td>
</tr>
<tr>
<td>RICARDO MONTANO</td>
<td>UN SEÑOR EN MI VIDA</td>
<td>CBS SGC 80182</td>
<td></td>
</tr>
<tr>
<td>ISABEL PANTOJA</td>
<td>ME NAMORO EL ALMA</td>
<td>CBS SGC 80183</td>
<td></td>
</tr>
<tr>
<td>JOSE ANTONIO RODRIGUEZ</td>
<td>CAPITOL</td>
<td>CBS SGC 80184</td>
<td></td>
</tr>
<tr>
<td>MIRIAN HERNANDEZ</td>
<td>MIRIAN HERNANDEZ</td>
<td>CBS SGC 80185</td>
<td></td>
</tr>
<tr>
<td>DANIEL ROMO</td>
<td>QUERO AMANECER CON ALGUIEN</td>
<td>CBS SGC 80186</td>
<td></td>
</tr>
<tr>
<td>FRANCO DE VITA</td>
<td>AL NORTE DEL SUR</td>
<td>CBS SGC 80187</td>
<td></td>
</tr>
<tr>
<td>SUZI GONZALES</td>
<td>ZAPATA</td>
<td>CBS SGC 80188</td>
<td></td>
</tr>
<tr>
<td>MIGUEL HERNANDEZ</td>
<td>DISCOTE</td>
<td>CBS SGC 80189</td>
<td></td>
</tr>
<tr>
<td>JOSE JOSE</td>
<td>EXITOS</td>
<td>CBS SGC 80190</td>
<td></td>
</tr>
<tr>
<td>LUIS ANTONIO RODRIGUEZ</td>
<td>EXPRESION</td>
<td>CBS SGC 80191</td>
<td></td>
</tr>
<tr>
<td>ANA GABRIEL</td>
<td>MAMBO</td>
<td>CBS SGC 80192</td>
<td></td>
</tr>
<tr>
<td>EMANUEL QUISIPI</td>
<td>CBS SGC 80193</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALVARO TORRES</td>
<td>BUENA VIDA</td>
<td>CBS SGC 80194</td>
<td></td>
</tr>
<tr>
<td>QUE PASA MAMO</td>
<td>YO QUIERO</td>
<td>CBS SGC 80195</td>
<td></td>
</tr>
<tr>
<td>MARVIN</td>
<td>VIVA</td>
<td>CBS SGC 80196</td>
<td></td>
</tr>
<tr>
<td>BEATRIZ ADRIANA</td>
<td>MIS AMIGOS</td>
<td>CBS SGC 80197</td>
<td></td>
</tr>
<tr>
<td>JOY JACOS</td>
<td>NIGHT GOLD</td>
<td>CBS SGC 80198</td>
<td></td>
</tr>
<tr>
<td>JOE ARROYO</td>
<td>JUAVE</td>
<td>CBS SGC 80199</td>
<td></td>
</tr>
<tr>
<td>THE COCO BAND</td>
<td>YO JAMBO</td>
<td>CBS SGC 80200</td>
<td></td>
</tr>
<tr>
<td>JUAN MANUEL LEBRON</td>
<td>EL PRIMO</td>
<td>CBS SGC 80201</td>
<td></td>
</tr>
<tr>
<td>BOBBY VALENTIN</td>
<td>A LA SALSA</td>
<td>CBS SGC 80202</td>
<td></td>
</tr>
<tr>
<td>WILLIE VARGAS</td>
<td>SONERO</td>
<td>CBS SGC 80203</td>
<td></td>
</tr>
<tr>
<td>WILLIE CHIRINO</td>
<td>ACUARIA</td>
<td>CBS SGC 80204</td>
<td></td>
</tr>
<tr>
<td>VITI RUIZ</td>
<td>YO AMO YO TRABADO</td>
<td>CBS SGC 80205</td>
<td></td>
</tr>
<tr>
<td>GILBERTO SANTAREM</td>
<td>SALSA EN MOVIMIENTO</td>
<td>CBS SGC 80206</td>
<td></td>
</tr>
<tr>
<td>REYNALDO LEVIT</td>
<td>YO SEREAM</td>
<td>CBS SGC 80207</td>
<td></td>
</tr>
<tr>
<td>TITO NIEVES</td>
<td>YO QUIERO CANCER</td>
<td>CBS SGC 80208</td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>MAMBO</td>
<td>CBS SGC 80209</td>
<td></td>
</tr>
<tr>
<td>JOSE ALBERTO</td>
<td>MIS AMIGOS</td>
<td>CBS SGC 80210</td>
<td></td>
</tr>
<tr>
<td>DAVID PABON</td>
<td>BARCO</td>
<td>CBS SGC 80211</td>
<td></td>
</tr>
<tr>
<td>HANSER SOL</td>
<td>CBS SGC 80212</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OSCAR DE LA FUENTE</td>
<td>LA PEREMERICA</td>
<td>CBS SGC 80213</td>
<td></td>
</tr>
<tr>
<td>BRONCO</td>
<td>DON'T TOUCH</td>
<td>CBS SGC 80214</td>
<td></td>
</tr>
<tr>
<td>GRUPO MAZZ</td>
<td>NO TE OLVIDARE</td>
<td>CBS SGC 80215</td>
<td></td>
</tr>
<tr>
<td>LOS YONICOS</td>
<td>CBS SGC 80216</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VICENTE FERNANDEZ</td>
<td>POR TU MALDITO AMOR</td>
<td>CBS SGC 80217</td>
<td></td>
</tr>
<tr>
<td>LOS TIGRES DEL NORTE</td>
<td>MAÑANA ESEMOS SORTEO</td>
<td>CBS SGC 80218</td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>EL SONIDO NORTENO DE LA</td>
<td>CBS SGC 80219</td>
<td></td>
</tr>
<tr>
<td>DAVID LE CARZA</td>
<td>EL QUE MAS TE HA</td>
<td>CBS SGC 80220</td>
<td></td>
</tr>
<tr>
<td>SELENA Y LOS DIONIS</td>
<td>SELENA</td>
<td>CBS SGC 80221</td>
<td></td>
</tr>
<tr>
<td>LOS TEMERARIOS</td>
<td>CONTENEB</td>
<td>CBS SGC 80222</td>
<td></td>
</tr>
<tr>
<td>THE MAFIA</td>
<td>CBS SGC 80223</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CAMINHERES</td>
<td>NO CANTAN MAL</td>
<td>CBS SGC 80224</td>
<td></td>
</tr>
<tr>
<td>RAMON AYALA</td>
<td>TRISTES</td>
<td>CBS SGC 80225</td>
<td></td>
</tr>
<tr>
<td>LAURA CANALES</td>
<td>CBS SGC 80226</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRUPO LA SOMBRA</td>
<td>CBS SGC 80227</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRUPO LA INCRAZ</td>
<td>CBS SGC 80228</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELENA Y LOS DIONIS</td>
<td>CBS SGC 80229</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUAN CAMACHO</td>
<td>CBS SGC 80230</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELENA Y LOS DIONIS</td>
<td>CBS SGC 80231</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUAN CAMACHO</td>
<td>CBS SGC 80232</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELENA Y LOS DIONIS</td>
<td>CBS SGC 80233</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUAN CAMACHO</td>
<td>CBS SGC 80234</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELENA Y LOS DIONIS</td>
<td>CBS SGC 80235</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUAN CAMACHO</td>
<td>CBS SGC 80236</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Latin Notes

by Carlos Agudelo

Betty Pino, the popular ex-PD of WCMQ-FM (FM92) Miami, is off the air for a few months. According to a spokesperson for Raúl Alarcón Sr., chairman of the Spanish Broadcasting System, Pino’s contract with SBS has a no-compete clause that is keeping her off the air for the six months after her tenure at the station ended March 31.

Although her voice cannot be heard, Pino can still campaign, which is what she has been rumored to be doing at WXNU (Radio Ritmo) Miami. (Station officials could not be reached for confirmation.) Ritmo, which recently increased its power to 100,000 watts, is now part of a network with KLVE Los Angeles; the overall programming responsibility falls on Adrian Lopez.

Back at WCMQ-FM, Pino’s midday shift has been filled since April 23 by Gilda Mireles, formerly of WJIT New York. FM92’s new program director is Rogelio Alfonso, a veteran DJ at the station.

Meanwhile, the station is on the air with Apulaco 82, a personality currently working at the station and created by Pino five years ago. It was Pino’s cliche with the audience and artists that Apulaco became one of Miami’s most important events. The show, which will take place May 16 at the 16,000-seat Miami Arena, will be a test of the station’s post-Pino popularity.

Miami WILL HOST two other important Latin music events. The homage to Lola Flores, one of Spain’s paramount artists, will take place May 11 at the James L. Knight Center. The night will be hosted by Julio Iglesias and will include performances by Rocío Jurado, Jose Luis Rodriguez, Celia Cruz, Lolita, and Flores’ family. All are featured in the upcoming “Lola Flores: Homenaje” from CBS, each singing a duet with the artist. Other invited artists include Emmanuel, Chayanne, Raphael, and possibly Roberto Carlos. The album is expected to be released by the end of May.

Also Coming Up is the No Nuestro Latin music awards, May 24 at the James L. Knight Center. The ceremony will be broadcast live in the U.S. and in most Latin American countries, with an estimated potential audience of 300 million. The ceremony will be preceded by May 23 by the first Billboard Latin Music Conference.

For information call 305-448-2011.

No-compete clause quiets Betty Pino ... for now

Back on the New York radio scene, Jimmie Jiménez leaves his post as WKDM’s VP/GM and PD April 27. According to Jiménez, he got an offer he could not refuse to be GM at KCOR San Antonio, the flagship station of the Tichenor Group. He starts there May 7. There is no replacement for Jiménez yet, but WKDM has named a new music director, Raúl López Bastidas, who has been a DJ at the station.

One of the top radio hits in Puerto Rico is the song “Me Acuerdo,” from “Misión: La Cima,” the second album by rap artist Vico C. Rap is getting hot on the island, thanks in part to the work of the year-old label Prime Records. According to Jorge Quevedo, Prime’s producer and part-owner, the music is being heavily promoted at radio and showcased on TV. Rap variations in the album include rap reggae, rap salsa, rap ballad, and just plain rap. Vico C will participate in a U.S. tour to create awareness and to benefit victims of AIDS in the Latin and black communities.

Latin Music Conference!

For more information call Angela Rodriguez (305) 448-2011.

Announcing The 1990 Billboard Latin Music Conference!

<table>
<thead>
<tr>
<th>Date:</th>
<th>COMING UP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday, May 23, 1990</td>
<td></td>
</tr>
<tr>
<td>Time:</td>
<td>9 am - 5 pm</td>
</tr>
<tr>
<td>Place:</td>
<td>The Hyatt, Downtown Miami</td>
</tr>
</tbody>
</table>

Featuring panels on:

- RETAIL • RADIO • PIRACY • COPYRIGHT • MUSIC VIDEO • TELEVISION

Activities include:

- 8 pm, BILLBOARD COCKTAIL RECEPTION @ The Hyatt Hotel!
- 10:30 pm, SPECIAL SHOWCASE @ The Cameo Theater, Miami Beach

Cost of conference: $125 May be paid in check, money order or cash.
Mail check or money order to: Melissa Subach, Billboard Magazine, 1353 Broadway, 39th floor, NY, 10036. For any questions, call Angela Rodriguez (305) 448-2011.

For over-nighters: Special Latin Hotel rate - $79.
For reservations call (305) 368-1234. (Must say that you are attending the Billboard Latin Music Conference.)

*Precedes Premio Lo Nuestro A La Musica Latina
COLUMBIA, Md.—Earth Day, April 22, was marked with concerts, rallies, and special events worldwide. In this small portion of the globe, the effort and musical celebration were highlighted in the Performance For the Planet concert at Merriweather Post Pavilion here, an event that proved extremely cooperative.

One of the needs of Earth Day is simplicity in living. During the April 21 show at the Merriweather Post Pavilion, a small crowd that was borrowed by Maryland Sound International of Baltimore.

Keeping the setup simple was the way to handle more than 200 hours of performances by 12 acts, from Ziggy Marley & the Melody Makers to Michelle Shocked to KS-R1. The console setup was kept the same for each act, including Marley, Bruce Hornsby, and 10,000 Maniacs, which was expected.

Onstage, performers shared equipment that was provided by stage manager Mike Sinclair of Creative Services, New York. Yamaha PM8000 and Yamaha 1516 boards, with a total of 48 inputs, were used in the setup. The board and 700 amp provided 30,000 watts of power.

“There are basically two ways to do a show like this: you can have two complete setups and two complete stages ready to roll, or you can have people share equipment. We could have had multiple channels and made more complicated and keeping it simple seemed to be the best way to go,” says house engineer Randy Siegmies.

The Merriweather Post Pavilion, originally designed for the Boston Symphony Orchestra, is a different venue for a rock show. Its open-air design features roof-covered seats and a lawn. “The view of the roof from the lawn on a sunny day is a great view,” says house engineer Randy Siegmies, who is part of the eight-person MSL crew.

The Merriweather Post Pavilion was coordinated by Bud Killen, who has worked with his producer, has worked with Mike Fossenkemper. Denise Lopez and producers David and Howard Fossenkemper, as well as on tracks for A&M. Lenny De Rose produced the Roche, who produced the Steely Dan Sessions, the Tropicals, and the Roche.

Dundee and hand recorded and mixed his first album for a total record label on the Edson (a division of National Video Center). Engineer by Gary Van der Hooft, the project was released on Chisum Records.

“Not to be outdone, the Bee Gees’ John Travolta and Paul McCartney also included in the mix,” says house engineer Randy Siegmies. “It’s a very loud kind of sound. I’ve never heard a good-sounding loud show here—it’s rare where they’ll have this kind of audio.”

Unlike its design, the pavilion’s staff proved extremely cooperative. The concert was scheduled to start before its scheduled season launch to accommodate the sellout concert and the staff worked closely with the concert promoter. “The event was coordinated in a relatively short time of period, time was a consideration,” according to producer Tim O’Connor.

The concert, coordinated by Concerts For The Environment in conjunction with the Earth Day 1990 organization, was marked by a sense of calm throughout. Although the event was not technically trouble-free, problems were handled with efficiency.

“It’s almost so calm it’s a little scary,” said O’Connor during a break in the show. “When you’re talking about Earth Day, it’s a scary ego, I believe, and all those things into perspective. Where we’re standing, we’re on Mother Earth. So if you take a step forward as an ego statement, you’re walking on Mother Earth.”

The event was coordinated in approximately five weeks, according to O’Connor. An advance crew of 30 staff was transferred to the venue, and there were approximately 500-600 crew members, including venue employees and volunteers, working the day of the event.

The show drew more than 15,000 attendees, and was coordinated to create a special interest in an Earth Day rally in Washington, D.C., the following day. The MSL crew also included Ronnie Shimon, Mark McGee, Robert Nelson, George Schwartz, Jim Risign, John McEwan, Issac Young, and Shani Mettox. The company is also on the road with David Bowie, Tears For Fears, Crosby Still & Nash, D’Eegee Music’s Young, Anne Murray, and Chicago.

Other performances at the Earth Day event were Grahamriff, Billy Bragg, Jungle Brothers, Crack The Sky, In- digo Girls, Fabulous Thunderbirds, and Peter Buck.

For more information, contact Rubin produced with engineer Dave Bianco. Kyle B. Bess assisted. Virginia’s Star-Bean was in Studio A mixing tracks with producers Randy Cantor and Jon Gass. Gass engineered, assisted by Donnell Sullivan.

NASHVILLE
BROWN BANNER

PRO AUDIO

Performance For the Planet A Technical Success

BILBOARD MAY 5, 1990

PRO AUDIO

Performance For the Planet A Technical Success

NASHVILLE ENTERTAINMENT executive Buddy Killen committed production to $30,000 to renovate and expand his Soundshop Recording in Nashville.

Former owner and current president of the CBS-owned Tree Publishing, Killen also owns the Stockyard Restaurant and Bell Pen Loure, Meadowgreen Music, and numerous real estate and investment properties. These ventures, along with Soundshop, fall under the Buddy Killen Enterprises umbrella.

Killen, as producer, has worked with artists such as Ronnie McDow- ell, Tim Ryanna, and Tanya Mace.

Soundshop’s expansion is slated to begin in mid-June, turning the studio, which now uses MCI consoles and Studer tape machines, into a 32-track digital facility.

Studio A will be closed during the main expansion process (approximate six weeks), while Studio B will operate on a full production basis.

The recently introduced Trident Vector console could also be a part of the expansion, one of the first commercially available in Nashville.

A digital multitrack recorder has not been chosen yet, according to GM Pat Mckain.

The makeover will also include a main stage looking designed to accommodate up to 30 musicians, along with two large and two small isolation booths, along with a dedicated machine.

Redesigned acoustics in Studio A and its control room will be handled by studio designer John Scoy.

Recent activities include CBS artist Vern Gossin mixing new songs for his next album. Bob Montgomery is designing the new album.

Ronnie McDowell worked on vocal overdubs for a Curb single with Killen, producing and studio manager Mike Bradley as the band. Draper & Strandlund worked on a Warner Bros., development project with producer Al Perkins. Bob Tassi engi- neered.

Vince Gill, Highway 101, and Shelby Lynn, among others, donated time and vocals for a project promot- ing Earth Day. Jim Ed Norman pro- duced with Tassi as the desk.

NEW YORK

ecO EQUIPMENT: Neve provided Mitsubishi 32-channel and 2-channel recorders for “The Earth Day Special,” which aired on ABC April 22. John Armas mixed the two-hour special show, which featured Bette Midler, Kevin Costner, Barbra Streisand, and Robin Williams. Armas, who also works with Streisand, says he intends to use the Mitsubishi X-6 Pro track recorder on the next Streisand recording project, and a multichannel on fu- ture projects. Neve is the exclusive U.S. distributor for Mitsubishi. Contact: Neve: 202-744-8200.

PIONEER’S BLOND AMBITION: Pioneer Electronics, Pioneer LDC, and Pioneer Electronic (Europe) will co-sponsor Madonna’s 1990 Blond Ambition World Tour in North America and Europe. As part of the agreement, LDCA will distribute a laserdisc with concert footage for a late 1990 release. A percentage of tour ticket proceeds will be donated to the charity organization Cities In Schools, and Pioneer plans to back that contribution with educational projects, including interactive laserdisc hard- ware and educational software. Contact Pioneer: 213-935-6177.

DASHING THE U.K.: Air Studios, London, has purchased Sony PCM-3318 4-track and PCM-3322A 24-track digital recorders. Opened in 1986, the studio is spending its last year at its Oxford Circus location. At the end of 1990 the facility will relocate to a new recording complex at Lyndhurst Hall in Hampstead. Contact Sony U.K.: 020-345-0364.

TOK DEMOS: TDK makes its Sound Master (SM) Type II audioscassettes available in 19, 29, 39, and 60-minute lengths to meet varying pro needs. New 3-track audio cassettes feature high coercivity (660 Oersteds), and remainance of 1,700 Gauss. Its sensitivity is 4.2 decibels at 3.15 kilobars, 0.3 dB at 10 kHz, and 0.5 dB at 16 kHz) and bias noise is 9.5 dB. Contact: 212-827-3149.

BLANK SERVICES: Blank Productions, Stamford, Conn., added two Macintosh IIc computers to handle CD production mastering and music production. Sound Tools digital software and DAT editing and duplication are offered with three Panasonic SV-350 DAT machines and a Tascam T-2600 multicyclette data duplicator.
FOR SALE

Ted Rasta Shirt

Dealers only call for sizing available. For prices, Dealers Talent:

1-800-334 TRAX

FOR SALE

Circle the heading in.

Largest selection of Reggae merchandise in stock - leather African pendant rasta caps - imported rasta roots - red, green shoes/deck - much more! Call or write for catalog color.

(212) 598-9100

Michelle Dorothy Sales, Inc.
864 Broadway, New York, NY 10003

DEALERS ONLY

CD'S AVAILABLE

Along with 1,000’s of cassette and LP titles. Dealers only. Write for our free catalog.

Record-Wide Distributors, Inc.
P.O. Box 810
Fenton, MI 48430

(314) 343-7100

**USED MOVIES**

Bought & Sold

All quantities, Ratings & Formats

A Specializing in Store

Openings & Buys

VIDEO DISTRIBUTORS, INC.
521 ME Rd., Ambler, PA 19002

800-407-3399

FAX 215 638 0770

While other people are raising their prices, we are slashing ours. Major label LP’s, Cassette’s, Tapes, and our catalog. All with Factory Direct Prices. Your choice of the most extensive listings available.

For free catalog call (609) 890 6000

FAX: (690) 890-0247 or write

Scepto Music, Inc.
Post Office Box 6
Trenton, NJ 08691-0020

CUTOUTS!!!

Best selection of major and only label LP’s, Cass. & CD’s stock & blank. Dealers only write for catalog or call.

Alpha Music Corp.
375 S. Robertson Blvd
Olvera City CA 90023

(213) 838 9600

(213) 838 9626 (FAX)

TRAX! TRAX! TRAX!

1900’S MUSIC CRAZE

Largest U.S. Karaoke Distributor

26,000 songs tracking with lyric sheets on cassette & CD!

HI TECH SINGALONG MACHINES

FACTORY DIRECT PRICES

Wholesale only!

TRAX DISTRIBUTORS

P.O. Box 11237, A-10

Trenton, NJ 08625

FAX: (609) 781 9879

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174

Outside NY State - toll free-800/223-7524

FAX: 212/536-3531

212/536-5236

Your Name
Company
Address
City-State-Zip

To charge the cost of your classified advertising,

American Express
Diners Club
Visa
Master Charge

Credit Card #
Exp. Date
Your Signature

HELP WANTED

BUYER

CASSETTES/CS/S/VIDEOS

Growing specialized one-stop seeks expert, bright, quick, and hands-on buyer. Career pos’t requires knowledge of all majors, ability to open new sources, sell co-op adv’t, and have hands-on computer savvy. Salary commen. with exp. Send resume with earnings hist. to:

P. Jacobs
136205 St. Clairshaw Blvd.
Gardena, CA 90249

AMERICAN GRAMAPHONE RECORDS a rapidly growing independent record label has a unique opportunity for two EXPERIENCED SALES REPRESENTATIVES.

We require a multi-faceted individual who understands and represents the record business and who has at least five years experience in the record industry.

Resumes will be accepted confidentially at:

American Gramaphone Records
Attn: Personnel Dept.
9130 Monroe Bridge Road
Omaha, NE 68152

NO PHONE CALLS PLEASE!

An Equal Opportunity Employer

TV & VIDEO jobs, local/nationwide beginners, professionals, executive personnel, lighting staff, broadcasters, cameramen, technicians, stage hands, actors and actresses. 1 (516) 379-7290

PUBLIC RELATIONS

Media Relations Pro Entertainment

Team up with one of the country’s "10 hottest audio labels"! We are an experienced AE who has strong media contacts and excellent writing skills for our entertainment group (music & dance). Send your resume and cover letter, in confidence to:

Raymond Bolliste
Cohn & Wolfe
225 Park Avenue South
New York, NY 10003. **No Telephone calls please! An Equal Opportunity Employer

SALES

MIDWEST REGIONAL SALES REPRESENTATIVE International Video Entertainment, Inc. seeks an experienced Sales Repre sentative to provide comprehensive coverage of the Midwestern Region. You must have a minimum of three years sales experience; entertainment sales a plus. Salary history must be submitted for consideration. Please send resume & salary history in confidence to:

INTERNATIONAL VIDEO ENTERTAINMENT P.O. Box 10124, Van Nuys, CA 914-0214

Equal Opportunity Employer

FACTORY DIRECT COMPACT DISC DISPLAyers ACOUSTIC CASSETTE DISPLAyers LASER DISC DISPLAyers VIDEO CASSETTE DISPLAyers Complete Service Business System for entertainment software. Architectural Merchandising Floor Plans at no one or obligation.

1-800-433-3543

Ask for Charlie Romano

COMPUTERS

INSTAFIND

RECORD SHOPS: IF YOU HAVE ACCESS TO AN IBM COMPATIBLE PERSONAL COMPUTER CALL US FOR A FREE DEMO-FLOPPY OF INSTAFIND. THE NEW-AGE INFORMATION SYSTEM FOR RECORD SHOPS WHERE YOU CAN FIND THE SPECIFIC DEALS AND STAND ON TOP OF ALL PRODUCTS OUT IN FLORIDA AND FROM OCEANS CALL

(305) 442-2122 FAX (305) 442-3313

(800) 825-7920

Ask one tough question before you computerize.

Simply put: What’s your payback? That’s a question we’ve helped dozens of music and video retailers and wholesallers answer—accurately and profitably.

Inventory control, POS, Video rental...

We’ve got it for you. For stores, single stores and single stops. And with our decade of experience behind us, we’re the experts in the music business. Call or write today.

YSL

Phone (504) 449-0338

Fax (504) 840-9723

Complete Family of Software Solutions for Record Stores from Single Stores to Chains Your One Stop Record Store Software and Computer Hardware Company

MUSICAL RE-RECORDS EUROPE

1962 E. Willett Drive

Southfield, MI 48075

Robertson Music, Inc.

8240 75th Ave.

New York, NY 11103

(212) 788-4896

1-800-605-9047

(212) 785-7549

Fax (212) 785-7549

RecordTrak

The proven computerized inventory control system for record stores.

Trak Systems

19 West Main Road

Winston, CT 06598

203 285 3404

call for more information

800-942-3008

TALENT

WANT A NO. 1 HIT?

CALL MARC

(407) 381-9982

An Independent Producer

TAPES

PROFESSIONAL RECORDING SUPPLIES BLANK AUDIO & VIDEO CASSETTES

Looking for the best at the lowest prices? WE CAN HELP!

• Customized Blank Audio & Video Cassettes
• Non-App & Slap Split Ribs
• Cassettes (labs) • Ampex Mastering Tape
• Stereo Tape C-70’s • J&L BASF & Magneti c Media bulk audio cassette tapes.

Our 25 years of expertise in the recording in dustry speaks for itself. Give us an opportunity to speak to you. Don’t Delay—Call Today For More Information.

ANDOL AUDIO PROD., INC.

201-18 West 86th St., New York, N.Y. 10025

Call Toll Free 800/701-8197 Fax 170/427-9272

CALL 800-701-8197 FOR MORE INFORMATION
The definitive lists of the top singles and albums, year by year, covering the entire history of Billboard’s record charts. Based on the authoritative statistical research of the music industry’s foremost trade publication.

The NUMBER ONE series: Chronological listings of every record that reached the top position on a particular chart. Lists Billboard issue date, title, artist and label.

The TOP TEN series: Annual listings of every record that reached number 10 or higher on a particular chart. Lists title, artist and label. Titles are listed alphabetically within each #1 records are indicated.

The TOP RECORDS OF THE YEAR series: The annual charts of the top records of the year in rank order, as published in Billboard’s year-end special issues. Lists title, artist and label. Individual yearly lists may also be purchased separately.

Please send me the following:

POP SINGLES
J A. Number One Pop Singles, 1941-1988
J A 2 Top Ten Pop Singles, 1947-1988
J A 3 Top Pop Singles of the Year, 1946-1988

POP ALBUMS
J A. Top Pop Albums, 1947-1988
J A 2 Top Ten Pop Albums, 1949-1988
J A 3 Top Pop Albums of the Year, 1956-1988

Also available: BLACK, COUNTRY, ADULT CONTEMPORARY, CLASSICAL & JAZZ chart research packages.

For more info contact: Mark Marone
Billboard Chart Research, 1515 Broadway, New York, N.Y. 10036
(212) 536-5051

Check or money order is enclosed in the amount of: $_____

Sorry, no COD or billing.

Name __________________________
Company _______________________
Address _________________________
City ____________________________
State ____________________________
Zip ______________________________

Real Estate to the Stars

ija dence! product.

GORGEOUS 1/2 ACRE LOT
in prestigious Bell Carini.
Definitely for those seeing privacy. Wonderful
house and tennis facilities offer the
community, or plenty of room to build your own! This
is a MUST-SEE for the individual looking to
build their own dream house.
$79,000.00
CALL: 818-375-0434

NASHVILLE CHALET

PERFECT for Music lovers, executives,
songwriters, artists and those who want to
work on Music New hot years for a place in
the Nashville TOWN.

HOLLYWOOD BLVD. NEW STUDIO COMPLEX
Space for lease for Sound/Video/Post Production
250 SF - 7500 SF

HOLLYWOOD BLVD. SUPER STORE FOR LEASE
For Super recording/Video Store 7,500 SF

Contact: HOLLYWOOD METROCASE, INC.
(213) 444-7937

WE’VE BEEN FANS OF YOURS FOR YEARS

And we’ve got the chart data to prove it!

Each week we rank what’s selling in the stores and playing on the radio. If it’s not on our charts, it’s not a hit.

We’ve got 30+ years of chart history to apply to you or your product.

Presenting a marketing strategy to a hot new client? Or just doing something special for someone?

Pick a theme, any theme—we'll supply you with a list of songs (and when they charted) to match practically anything you can dream up!

Call Mark Marone, Wed.-Fri. (212) 536-5051
Billboard Chart Research
1515 Broadway,
New York, N.Y. 10036

DO YOU HAVE A FAMOUS PROPERTY YOU WOULD LIKE TO SELL? CALL BILLBOARD TO PLACE YOUR AD.

Cassette Duplication

Copyright 1990, Billboard. All rights reserved.
Holland Means Business In Industry Push

AMSTERDAM—In a bid to halt the market share slide of domestic Dutch pop repertoire, which has fallen from 26% in 1980 to only 12% last year, a campaign banded “Holland: That Meets More” is running nationwide, with a compilation CD featuring 16 leading local acts a key element of the program.

The campaign is co-organized (with the Comon Foundation) by Stichting Collectieve Promotie, whose managing director, Jan Gaasterland, says, “This downward trend must be halted. We must build a better image for local repertoire.”

Reasons given by Gaasterland for the slump in national sales include a decline in ratings of national broadcasters—now dominated by Anglo-American repertoire—so limiting promotional opportunities; a cutback in the number of new acts signed by record companies because of increased investment costs; and a generally apathetic attitude by consumers to local pop.

Gaasterland says that while the arrival of CDs aided pop sales in the rest of the world, lack of pressing capacity in Holland made it difficult to get national talent on to the format. He says, “Things have improved a little, but in 1989 local pop still had a CD market share of only 11%.”

The compilation CD is available at just 5 guilders ($2.60) for anyone buying local repertoire on CD, vinyl, or tape, to value of a $14.75.

Almost all Dutchers are supporting the campaign by displaying posters, and there is backup advertising in newspapers and television. Veronica TV has networked a 14-minute special featuring only Dutch acts. This was the frame-work of the campaign but also a celebration of 25 years of the Dutch Top 40.

The sales campaigns are planned, says Gaasterland. The 19th edition of the Dutch Sunday Record Event (Oct. 23) is definitely set, as is a three-month classical music campaign starting at the end of October. Gaasterland says, “The campaign is a promotion to sell pop music to the 12-19 age group is planned.”

Lawmakers Eye ‘Revenue Royalty’ In Italy

ROME—Composers, producers, and artists in Italy will benefit if proposed new government legislation aimed at combating home-taping.

Politicians are pushing to move a bill which will stipulate that a percentage of the retail price on audio and video tapes will be directed to the copyright society SIAE.

Mario Fabiani, legal advisor, says, “We are taking a step into line with the rest of Europe... we’re not talking about a levy. A levy is a tax that normally goes to the state. We define this as a royalty revenue, which will be divided between composers, producers, and artists.”

He will not predict when any new legislation might come into effect but he estimates that 10-15% of the sales of the Italian parliamentary process make it difficult to do so.

But he does have hopes of real progress before year’s end. He is unsure about likely percentages but, when pressed, talks of 10% on audio and 5% on blank video software.

The Italian Parliament is also mulling the idea of directing a percentage of the retail price on all audio-visual hardware, plus vinyl and CD sales to the society for distribution. Insider estimates project a figure of 5% on all product except VCRs, which will be 10%.

However, Fabiani is not convinced that this proposal will ever go through.

There are also government moves toward laws that will impose stiffer penalties on television and radio broadcasters that feature footage that don’t pay artist royalties. Offenders were previously subject to a fine but may soon face an additional penalty of confiscation of all tapes and records found on their premises.

It is Fabiani’s view that local stations are the main culprits in the radio sector. And media magnate Silvio Berlusconi’s Stroh Stiftung, for instance, is running a “largest offender” in the television market, according to SIAE. He owns three private network channels, but Fabiani alleges: “State company Rai-TV pay roughly 4.5% of their annual advertising and licensing revenue to the network-ward artist royalties, while Berlusconi pays only 1%.”

SIAE and individual artists have had a long-running battle with Berlusconi over this issue. Now it has been placed before Rome’s Constitutional Court, where Berlusconi is challenging the constitutional legitimacy of SIAE. He is claiming that the society holds an unfair oligopoly position as the only body to act as intermediary on behalf of composers and publishers.

German Pubs Fear Growing Piracy Threat

HAMBURG, West Germany—The German Music Publishers Assn. (DMV) is concerned about the increasing amount of pirate product in circulation.

Dr. Buddke, president of the DMV’s legal affairs committee, observed that some distributors of the illicit material claim that it has been licensed in Europe. He also mentions the allegations linking SUISA, the Swiss rights organization, with illegal CDs (Billboard, Feb. 3 and 17) which he personally does not believe.

Buddke exhorts all record companies to avoid pirating actions when an illicit product is discovered. The DMV legal affairs committee wants rental is permissible. DMV attorney Heinz Stroh cites a CBS Records action in the Frankfurt regional court to prevent CD rental of some product the company is distributing.

“The peculiarity of this case,” says Stroh, “is that CBS had the distribution rights from the record manufacturer except the rights for renting.”

The Frankfurt court concluded from this that the rights for renting cannot lapse, continue to exist, and cannot be prohibited. Stroh further states that interpretation of the law applies is heavily disputed.”

“Eventually only the Federal Supreme Court can decide and this could take years.”

German Pubs Fear Growing Piracy Threat

We’re prepared to fight piracy.”

The committee also discussed CD rental and its recent initiating a situation that has existed since the rejection by the Constitutional Court of the PolyGram appeal against an earlier decision by the Federal Supreme Court that CD rental is permissible.

DMV attorney Heinz Stroh cites a CBS Records action in the Frankfurt regional court to prevent CD rental of some product the company is distributing.

“We are prepared to fight piracy.”

The committee also discussed CD rental, and its recent initiating a situation that has existed since the rejection by the Constitutional Court of the PolyGram appeal against an earlier decision by the Federal Supreme Court that CD rental is permissible. DMV attorney Heinz Stroh cites a CBS Records action in the Frankfurt regional court to prevent CD rental of some product the company is distributing.

“We are prepared to fight piracy.”

The committee also discussed CD rental, and its recent initiating a situation that has existed since the rejection by the Constitutional Court of the PolyGram appeal against an earlier decision by the Federal Supreme Court that CD rental is permissible.

EMI Italy Enters 12-Inch Mix Wars

MILAN—Italy’s EMI record company has introduced radical price changes in a bid to beat off imported competition to the 12-inch mix singles sector.

In a move described as a “surprise” by Ricordi, the country’s leading retail chain, Robert Cittero, EMI Italy managing director, confirms the introduction of price-competitive formats for both the 7-inch and 12-inch mix single formats.

Previously the 7-inch cost the dealer 2.50 lire (about $1.85 at an exchange rate of 1,230 lire to the U.S. dollar) and the 12-inch 5,900 (around $4.55). But by raising the price of the units fourfold and lowering the mix price the two are now available at 3,300 (just less than $2.70).

Says Cittero, “It may or may not work. In six months, I may have a nightmare on my hands, but we are determined to have our own production and pressing plant and we’ll increase the volume in the mix market. We want to introduce a large percentage of imports.”

International pop is most popular in the mix market. Cittero does not expect any great changes in that market and admits that if 1 million pieces were sold it would all be EMI product. “But that figure would include 700,000 imports.

I want to sell a million that were produced here in Italy.”

Initially, EMI will not be informing the public of any price restructuring and he does not think retailers will either. He says, “My first aim is to be competitive and give more profit to the retailer. I don’t care about the sell-off price at this moment. But my second step may be to declare a recommended retail price on the cover of the mix.”

Norberto Ferrucini, product manager for the 25-store Ricordi chain, says, “EMI’s move will certainly contribute to killing off the 7-inch single. But it’s no great worry to us because we’re great sellers of singles or mixes.” He claims a Ricordi commitment to national product but admits to importing some mix versions. “Our involvement is marginal. If the national retail gives videos, say, 8%, our share would be 2%,” he says.

EMI is also claiming an all-time record gross in 1989 of some $89.6 million. Of this, the national sales share was 21%, says Cittero, which would have been lowered without the introduction of a “robotized” warehouse system last fall. Costs $800,000, it increased national delivery potential from 12,000 to 16,000 units a day.

“We don’t create the market but have to respond to its needs. We have to answer those needs as quickly as possible.”

Retail orders are now fulfilled in 2 days and software, to the copyright offices 30,000 albums and 20,000 music cassettes on a daily basis. And was the New Housewell Mainframe DPS, 400 (costing $800,000). Citerio claims EMI is the only full-cycle company in Italy.

“EMI is firmly against what he describes as a “current trend” of splitting companies into divisions. National competitors PolyGram and CBS have already done just that, but Cittero feels it is a wrong move. “It just doesn’t work.”

Promotional ads, yes, but separate divisions, never.”

To our Readers

Effective May 6, the London di-

EMI’s move will certainly contribute to killing off the 7-inch single. But it’s no great worry to us because we’re great sellers of singles or mixes.”

I want to sell a million that were produced here in Italy.”

Initially, EMI will not be inform-
U.K. Firm Projects 8% Rise In Video Sales Across Europe, Japan, U.S.

LONDON—The total market for blank videocassettes in the U.S., Europe, and Japan will show an 8% volume growth this year compared with 1988, with consumers spending nearly $6 billion, according to London-based research company BIS Mackintosh. The firm projects sales of nearly 1 billion videocassetes this year, increasing by a further 8% to just under 1.5 billion by 1993. The company’s research shows European consumers buying, on average, five blank tapes annually for each VCR in use, compared to six in Japan and almost four in the U.S.

Italian Lighting Co. Opens U.S. Branch

MILAN, Italy—Discotheque lighting equipment manufacturer Clay Paky has opened up a U.S. branch, Clay Paky Inc., in Orlando, Fla., reflecting the upturn in business in North America. The Italian company’s owner, Giulio Savoldi, says the branch will be responsible, under chief executive Luciano Salvati, for distribution and servicing of Clay Paky products throughout the U.S. The new branch is at Suite II, 5525 Commerce Drive, Orlando, Fla. 32809.

Renowned Helsinki Studio Is Finn-ished

HELSEIKI—Takomostudio, regarded as Finland’s best-known and most versatile television production company, has been bought by owner company Sampo. Fazer Musiki, owner of the studio, has sold the recording equipment to Finnovx Studios, which will install it in a newly built studio wing.

CMA Readies Country Promo For U.K.

LONDON—Rodney Crowell & Rosanne Cash, George Strait, Clint Black, and K.d. lang & The Reclines are taking part in the Route 90 country music campaign in the U.K., in May, organized by Martin Satterthwaite, the Country Music Assn.’s European director, in conjunction with major U.K. record companies. As well as concert appearances, the artists are filming two network TV shows, “Town & Country” and “New West.” There is no specific retail drive for the campaign this year, but CBS, EMI, MCA, RCA, Phonogram, and WEA are sticking relevant product and using the Route 90 logo in their marketing plans.

Howard Carpendale Leaves EMI Electra

COLOGNE, West Germany—After 23 years with EMI Electra, South African-born singer Howard Carpendale is leaving the company. In an eve-of-departure statement, he said EMI had made a “big contribution” to his successful career. Nonetheless, Carpendale felt it was “time now to look for a new partnership.” Polydor, BMG, and WEA are thought to be interested in signing Carpendale.

3 Dutch Acts On New Music Seminar Slate

AMSTERDAM—Three Dutch acts—Tony Scott, De Dijk, and Sjako—will take part in the New Music Seminar in New York July 14-18, with financial support from the Dutch culture and economic affairs ministers. Heading the lineup, the event will be SPN, the Dutch pop music foundation, which will distribute 2,500 compilation CDs featuring leading Dutch pop rock acts, with events staged under the “Holland Rocks” banner. This is the third year Holland has had representation at NMS; the 1989 team included Fatal Flowers and Urban Dance Squad.

U.K. PRS Ups Classical Performance Fees

LONDON—The Performing Right Society has set a new scale of charges for performance of copyright works at classical music concerts and recitals. Till now, tariff provides for royalties at major venues to be paid as a fixed rate percentage of box-office receipts (2% in the first year, rising to 3.25% in the third) or as a scale of percentage charges per concert reflecting the relative importance of the copyright music played. These variable rates range from 2% in the first year to 6.75% to 5% in the third year. The fees apply to halls with a seating capacity of 500 or more and with at least 10 classical events per year and to smaller halls with at least 50 such events. Of the other halls, all other halls will be based on seating capacity (roughly 250 per 100 seats).

French Station To Launch Russian Service

PARIS—French commercial radio station Europe 1 is planning to launch Europa Plus Moscow before the end of this year. It will be a Russian-language service, both AM and FM. This follows news that France’s Radio Nostalgie and the Soviet state radio organization, Gosteleradio, will debut Radio Nostalgie Moscow in September, a 24-hour program playing mainly French repertoire.

Milli Vanilli Earns Diamond Album Roxette, New Kids Top March CRIAs

OTTAWA—The retail power of Top 40 radio persists. The March certification count by the U.S. The label has also found some of Canada’s brightest new talent in recent years, including the Soul Searchers (now signed to Warner Bros. in the U.S.); Scott Merritt (now on I.R.S.), Art Bergmann, Chalk Circle, and others.

The HEAVY-DUTY lobbying to shift the Junos to Vancouver, British Columbia, next year will not be enough to sway radio by recent, unflattering remarks by Bruce Allen about Alannah Myles at a British Columbia music industry gathering. Allen, outspoken enough to remain excluded from short-listing for diplomatic postings, has reportedly told some powers-that-be in central Canada and, one executive says, under-mined Vancouver's bid for the Junos in the process.

HALIFAX, NOVA SCOTIA, is getting a new FM station. Businessman Peter A. MacKinnon has made a new station, yet-unnamed easy listening station at 96.5 on the dial. The station should be easy to listen to a market that lost it when CFDR changed its format in 1987. It will be at least 50% instrumental, at 100,000 watts, and on the air within a year.

TEN PEOPLE HAVE been arrested after some $50,000 worth of compact discs were stolen from several Toronto record stores. CDs worth $30,000 were found at several second-hand stores and the police investigation. No trial date has been set.

HEARINGS BEGAN last week into the battle for a Toronto FM license. Dance, country, and eclectic music bids are in the hopper from an array of experienced broadcasters and a few new names. Look for full report next week.

GOOD REVIEWS have come in for the SkyTent, the 82-million-plus acoustic modification to the SkyDome in Toronto. Music reviewers have spent nearly as much time scrutinizing the sound as they did the performers in recent shows there, and the facility is earning favorable, if not spectacular, marks. Madonna plays her only Canadian date there in May.

THE JUNO MUSIC AWARD broadcast March 18 drew a respectable 1,856,000 viewers, according to the A.C. Nielsen Co. Ltd. That is an improvement of nearly 20% from last year’s audience. At least, it may have been even better. The 1990 ratings were conducted on the more reliable people meters, while the 1989 ratings were based on diary. The ratings were considered to be slightly generous to high-profile shows.

TALK CONTINUES on the possible formation of a national association of independent distributors. The coming weeks should see some action.

EVER WONDER whatever happened to Corky Laing of the leg-of-mutton band Ten Years After? He has just been upped to VP of A&R at PolyGram Inc. Canada. And the label has scored two top 40 commercially strong releases in coming weeks, from Sue Medley (with members of John Cougar Mellencamp’s band bandbox) and a The-Who-sounding “band” with the memorable name of Botassou.

SHEILA HAMILTON is the new executive director of the Canadian Country Music Assn. Formerly assistant executive director, she replaces four-year director Jack Peery.

CELINE DION, whose “Union” album now is out in Canada and will be released worldwide within months, has plans for a tour starting in Montreal in October.

NET SALES OFRecorded music product fell by 4% in the first two months of 1990, according to February statistics released by the Canadian Recording Industry Assn. Vinyl suffered a decline of 84%. CD sales were down 13%, and cassettes were down 5%.

A&M RECORDS OF CANADA Ltd. is claiming its biggest March and first-quarter ever, and is offering an (Continued on page 70)
Urbaniak Waxes Political On His New Sonet Album

WARSAW, Poland—Michal Urbaniak has recorded probably the most political jazz album ever by a Polish musician. And, as a sign of the new times, he has personally presented a copy to Polish Prime Minister Tadeusz Mazowiecki.

Urbaniak, a jazz composer, violinist, and saxophonist who has lived in New York since 1973, wrote the music in the “Songs For Poland” album about 10 years ago to commemorate a period when his homeland was under martial law.

The songs in the Sonet album reflect the grim tension of that period in Poland’s turbulent history. “Simple Solution” was inspired by a speech by Solidarity leader Lech Walesa, whose words can be heard during the song—along with a sentence from Polish-born Pope John Paul II. “Zomoc,” inspired by the Zomo antiriot police, is aggressive in mood with police sirens blaring in the background. The title of another song, “The Party Is Over,” was taken from a headline about the Communist Party’s decline in Poland.

“Irregularities” is an obvious variant of the name of President Jaruzelski, who imposed martial law on the nation. It is in the style of the musical polka, which is familiar from many parts of the world, and has been recorded by Urbaniak in five different language versions aimed at markets in Spain, the U.K., France, West Germany, and Switzerland.

The final cut, “Immigrant’s Song,” is dedicated to the late Nelson Mandela.

Comments Urbaniak: “When Herbie Hancock works on something new, you will not forget to wash with it, and George Benson does the same. I go to Poland.”

Arming Bullish On Laserdisc

VIENNA, Austria—Wolfgang Arming, president of PolyGram in Austria, predicted a healthy future for the laserdisc format with a PolyGram repertoire of 200 titles, mostly music videos.

PolyGram was very satisfied with the growth of this market section, he says. “We have achieved more than we ever dreamed of. We’ve sold over 40,000 CDs, with the 5-inch and 12-inch versions proving the favorites. Most popular in terms of music video have been rock videos by Dire Straits and Horowitz recitals.” (PolyGram is phasing out the use of the term CDV). “See new story, this issue.”

MAPLE BRIEFS

(Continued from page 71)

array of incentives and specialized marketing to continue the momentum.

T HE MUSIC INDUSTRY ASSN. of Canada is to hold a one-day consumer show May 5 at the Automotive building at Exhibition Place in Toronto. Nearly a dozen work-shops will be held, including a session on percussion featuring Kenny Aarons (John Cafferty and the Beaver Brown Band), and Eric Wrenn (Living Colour), and Larrie Londo (Journey, Glenn Frey), among others.

DANIEL LANOIS and such other contemporary artists as Violent Femmes and Peter Case will be featured this year’s March Festival, June 22-24 in Barrie, Ontario, north of Toronto. Also coming are three artists who were on hand for the 1961 festival’s opening: Sylvia Tyson, the reformed Travellers, and Ed McCurdy.
Shy England
Misspent Youth
PRODUCERS: Tony Waters

Debut by U.K. headbangers has all of the ingredients necessary to break through into the American mainstream. Despite producer Baker's occasionally too-slick approach, tracks like "Give It All You Got" and "Burnin' Up" maintain a credible edge, thanks mainly to lead guitarist Steve Harris' dexterous playing.

Chris Thomas
Cry Of The Prophets
PRODUCERS: Bruce Bransgort & Chris Thomas

Aptly named, tracks like "Here Today" and "Last Night," and potential vocals all point to a big album rock future. As for fellow Normans, punt rock flourishes are somewhat out of their league.

Billy Idol
Chained Life
PRODUCERS: Keith Forsey

A long time idle, Idol returns sounding stronger and as charmingly snarly as always. His style hasn't changed much during his protracted absence, despite the departure of Steve Stevens. But the band has matured, this time with Andy Taylor (who played with Great White) and the harmonica of Robert Cray—formerly of Third Playboys.

Dave Alvin, and Al Kooper nestled against oldies by the Jive Bombers, Shirley & Lee, Nancy Brown, Esther Phillips, Earl Boete, and the Chips (the immortal "Bobby Biscuit"). Good fun even if you haven't seen the flick.

Tina Arena
Misspent Youth
PRODUCERS: Lew Tabackin, Allen Farnham

Saxophonist Joe Lovano. Covers of tunes by Coltrane, Shorter, and Corea alternate with blues and modern rock cuts, with a hypnotic effect. "I'm Gonna Make It" and "All Nite Long".

David Johansen
"Hairspray"

An acoustic pianist, Randles and his two-piece band play sparse, melodic, end-of-the-evening sound. Sophisticated—but never sleek. Also a highlight is "The Claue of 36 Names," all to go. As with his previous fare, the louder, the better. Crank it and enjoy.

The Declines
Indeed

A couple years in the making, this is the first; the group's self-produced debut. Harvey and his cronies fit well into their sound. A definite highlight.

Bacon
Kraftwerk

PRODUCERS: David Heupel, Mark Hackenberg
MCA Master Series 5357

An acoustic pianist, Randles and his two-piece band play sparse, melodic, end-of-the-evening sound. Sophisticated—but never sleek. Also a highlight is "The Claue of 36 Names," all to go. As with his previous fare, the louder, the better. Crank it and enjoy.

DOMINO THEORY

A hip hop/jazz/blues/rock band from Cleveland, Los Gamos Barbas, Domino Theory

Quartet's charismatic vocal presence is sorely underestimated on this chart-contended, swingin' heavy-bop album. When the furor of the drum machine is toned down, as on "Spanish Lullaby," the band's group effort is given some room to stretch out, they shine brightly. Unfortunately, such moments are few and far between.

DANCE

Adamski
Love And Direct
PRODUCER: Adamski
MCA 6432
Billsbar.

British techno/keyboardist wins by far the best of a footstep and chiptune composer and co-owner Baby Ford with this well-crafted collection of house and no-R & G Trends. Kicks off with a whole new release, regeneration of parent band, which the reviewer highly recommends because of their music, sales, and image.

All albums commercially available in the U.S. on Warner Bros. 50000 (Bill), 9104 (Janet), 9107 (Deborah), 9109 (Atlantic), 9110 (Warner Bros.), 9112 (Island), 9113 (Motown), 9114 (Warner Bros.) 9116 (Motown) and 9117 (Motown).
modern english

the new album "pillow lips" (TVT-2810)
featuring the hits
"beautiful people," and a new
street date: may 21 preorder
available on cd, cassette and vinyl.
"life's rich tapestry,"
recording of "i met you with you,"
now direct from TVT Records

TVT Records, 59 West 19th Street, NY, NY 10011 (212) 929-0570 Fax 929-3245
©1990 TVT Records
FEAST OF HITS IS SET TO ARRIVE IN STORES NEXT MONTH

(Continued from page 1)

project once again teams Idol with producer Keith Forsey and includes a spirited remake of The Doors' "L.A. Woman." After he's still recovering from a motorcycle accident earlier this year, Idol has not changed his plans to work on his next order with Jim Morrison. The first single from the new album, "Cradle Of Love," also will appear on the worldwide tour with the Andrew Dice Clay summer vehicle, "The Adventures Of Ford Fairlane."

The White Brothers: a New Soundtrack is Madonna's newest release, "I'm Breathless." Similar to Prince's "Batman" project, the May 22 Warner Bros./Sire release contains songs not only included in, but inspired by, the summer flick "Batman." Madonna, who plays Breathless Mahoney, girlfriend of Warren Beatty's Dick Tracy, stars in her U.S. "Blond Ambition" tour, sponsored by Pioneer, in Houston, May 4 (see story, page 43).

Souls II Soul, the band that spawned dozens of imitators with its platinum debut, comes back to life with its sophomore release on Virgin. The first single, "Get A Life," also will be available on a 5-inch CD with three mixes, Soul II Soul begins its first major U.S. tour in June.

"The Blues" is the first single from "Revival," Tony! Tony! Tone!'s followup to its platinum debut, "Gentle Thing." The album, sponsored by MCA, is due out May 8, has a retro-soul tone, and songwriter/guitarist Dwayne Wiggins refers not to gospel roots but a "revival of the old style, the old funk."

Other major May black releases include Midnight Star's "Work It Out" from Solar/Epic; Melii'sa Morgan's "The Lady In Me," a concept album, sponsored by Jody Mays and Black Mamba's "Two Worlds, One Heart," produced by groove legend, George Shahla, as well as George Clinton and Marvin Winans, on Warner Bros.

Two of last year's hottest artists, Paula Abdul and Milli Vanilli, are filling the gap between new studio albums with remix releases. Abdul's "Shower Up And Dance," in stores May 8 from Virgin, includes a medley mix of her hits. Milli Vanilli's "The Remix Album," in stores May 22, is sponsored by the Arista duo never before released in the U.S. as well as remixes of their hits.

Following these packages, come "Best Of" collections from several artists. The broken-up Bangles are going solo, with "Best Of" Columbia, which is releasing a greatest hits collection May 8. Both Van Morrison and Joe Cocker have retrospective releases due in May. Cocker's live collection, on Capitol, will be followed by a tour, and, unlike Morrison's PolyGram release, it will be available on vinyl. Country stalwarts Glen Campbell, Conway Twitty, and Roger Whittaker all have "Best Of" packages, with hits hitting the bins as well.

Although country releases have been strong for several months, no May release is an especially stellar month with new projects from past platinum performers Alan Jackson and George Strait. Many other radio and retail favorites are coming back with new releases as well. Patty Loveless' "On Down The Line," on MCA, appears in stores May 15. One week later comes the new Shena Shannon release, "Extra Mile," on CBS.

A slew of artists whose last group projecions have sold platinum or gold are making their solo mark in May.

Iron Maiden lead singer Bruce Dickinson makes his solo mark May 8 with "Tattooed Millionaire" from Columbia. Though the word is that the metal group is still intact, Dickinson will also embark on a solo U.S. tour in July with guitarist Janick Gers. Andrew Ridgeley, the other guy in Wham, has faith that he'll make an impact with "Son Of Ticket," in stores May 22 on Columbia. The first single, a guitar-driven pop/rock track, says "My Guitar Gentle Weeps." Mark Knopfler appears on "I Think I Love You Too Much," which he penned. The band will tour as a headliner this summer, as well as appearing with Ronnie Hutt on several dates.

Album rockers will also get a new Pretenders album on May 22 from Sire/WARNER Bros. However, with their blessing, a major U.S. tour in June.

Toni Toni Tone: the revival.

April 25, 1990

FBI SEIZES MORE THAN 76,000 ALLEGED PIRATED CD'S

(Continued from page 8)

The U.S. Optical Disc plant, formerly Shape Optimedia, was purchased in September by Europe Optical Disc, a plant based in the Netherlands.

According to Roy Bruwer, president of U.S. Optical Disc, the plant has been closed for two years with T.H.I.S. at the time. At the firm, the firm had provided documentation, at the request of U.S. Optical Disc, that stated the material met with all legal requirements. "On the next order [which was seized] I had no suspicion that the person wasn't OK," says Bruwer.

According to Steven J. D'Onofrio, senior VP for the RIAA, pirated and bootleg CDs, virtually nonexistent in 1988, have increased dramatically in the last year.

In 1988, law enforcement officials in the U.S. seized 38,766 pirated CDs, compared to 15 units in 1988. In the first three months of 1990, more than 100,000 apparently pirated disks have been seized.

Demand for CDs has resulted in the growth in pirated material, says D'Onofrio. "People have switched formats," he notes. "The demand is in the CD format. There was a jump from vinyl to CD; there was not very much cassette bootlegging out there. To some extent, the bootleggers have a much greater profit line on CD; the prices are substantially higher than vinyl. [Pirates] usually charge $20-$30 per disk, sometimes higher."

D'Onofrio also says a significant amount of alleged pirated product seized this year was destined for sale in Japan. Differences in copyright laws between the two countries complicate matters, but, as D'Onofrio states in an RIAA release, "If the recording is manufactured in the U.S., without authorization of the owner, it is illegal, regardless of where the compact disks are distributed, both the manufacture of the product and sale in the U.S. are illegal."

Most replication facilities have been cooperating with the RIAA and the FBI in their investigations, says D'Onofrio.

 Nimbus Records Inc., a CD replicator in Charlottesville, Va., participated in an extensive two-month investigation late last year that resulted in the seizure of more than 5,000 alleged illicit CDs and the indictment of Robert L. Waddell of Virginia, Kan., on charges of criminal copyright infringement and trafficking in counterfeit labels.

Unlike cassette production, which can be accomplished relatively inexpensively, CD manufacturing takes a great deal of space and an enormous capital investment. For that reason, would-be pirates generally must deal with legitimate manufacturers for replication services.

"There are no really questionable plants in the states," says D'Onofrio. "You have some plants that are more careful in their transactions and some that are not. We have good cooperation with most of our plants here; we have a good working relationship with them."

RIAA and CRIA have stepped up their educational efforts to help make CD facilities aware of potential piracies. The organizations present seminars at plants that include a profile of the typical counterfeiter.

But CD plants in the U.S. have no agency to which they can turn for confirmation of orders. "I haven't found yet a definite answer on how to cover my back, how make sure everything I receive is all right," says Bruwer. "There are no procedures in place in the U.S., and that makes it difficult."

The RIAA investigates recordings for CD plants on a regular basis, says D'Onofrio.

Since December, CRIA has been acting as a clearinghouse for orders in Canada. "If there is any doubt of information, we try to clear that in formation and give [the plants] an opinion on the legitimacy of the order," says CRIA's Brian Robertson, who comprises the band now is a mystery. According to the label, back Chrisie Hynde are several other places including new producer Mitchell Froom on keyboards.

Though school's end is fast approaching, two college's next release may also have new releases in May. World Party, led by Karl Walinger, returns back to the ear with "Goodbye Jumbo," due out May 15 from Chrysalis. As well as the name implies, the title track is about killing elephants for ivory.

Canadian band The Pursuit Of Happiness, who hit a few nerves and funny boners with 1988's tune "I'm An Adult Now," returns with the Todd Rundgren-produced "Open Eyed," scheduled for May 29. The Chrysalis release's first single is "Two Girls In One."

May also sees the first releases from the new Cover Magenta label. First up is Brent Bourgeois, formerly of Bourgeois Tag, with his solo deb. The eponymously titled May 8 release includes a song to The Zombies' "Time Of The Season." It's followed by the debut album by singer/songwriter MacColl, called "Kite." MacColl has song tracks on the Rolling Stones, Robert Plant, Talking Heads and others, as well as the single "Tracey Ulman's" 1984 hit, "They Don't Know."

Assistance in preparing this story was provided by Lee Lambert, Deborah Russell, and Larry Flock.

TIME WARNER

(Continued from page 9)

(Continued from page 9)

lantic Recording Group, WEA International, WEA Corp., WEA Manufacturing, and a myriad of labels distributed by WEA International. First unit is Warner/Chappell Music.

Overall, Time Warner posted a $1.07 billion loss for the first quarter that ended March 31. Much of that loss was due to higher interest payments and depreciation and amortization charges resulting from the $1.14 billion merger. The company said that, excluding interest, taxes, depreciation and amortization charges, the operating income rose 16% to $520 million in the quarter.

Company revenues were $2.74 billion, 7.0% higher than last year's first quarter on a pro-forma basis.

Time Warner stock has been a weak performer this year, in large part because interest payments on its $1.16 billion debt have depressed earnings. Its shares recently fell to $82.75, closing at $82.50, or the price low of $82.25.

DON JEFFREY

NEW KIDS BOOST MCA

(Continued from page 9)

to $75.7 million.

Overall, MCA reports that quarter- ly net income rose 15.6% to $31.5 million on a 29.8% rise in revenues to $149.2 million.

The company's stock declined 25 cents a share on the day the results were reported, closing at $53 on the New York Stock Exchange.

MCA's quarterly results do not reflect its acquisition of Geffen Records for stock valued at about $45 million. The deal closed in April, after the quarter ended.

DON JEFFREY
HOT 100
SINGLES SPOTLIGHT

by Michael Ellis

NOTHING COMPARES TO "Nothing Compares 2 U" as Sinéad O'Connor's single (Chrysalis) is still gaining points in airplay and sales to rack up an enormous lead at No. 1. The single has gone platinum in just eight weeks, meaning 1 million units of the cassette single have been sold. All other platinum singles this year have sold fewer than 1 million units because each is available on 12-inch single, and those sales are counted 2-for-1. (For example, a title selling 250,000 12-inch singles and 500,000 cassette singles would qualify for platinum certification.) "I Wanna Be Rich" by Callaway (Solar) has enough points to be No. 1 in a more typical week, but stops at No. 2 because of "Nothing." Michael Bolton's "How Can We Be Lovers" (Columbia) is bulletted at No. 3 but Madonna's "Vogue" (Sire) is an unstoppable juggernaut at No. 4 and will surely succeed "Nothing" in the No. 1 spot, probably in two weeks. In this feverish activity, "Whip Appeal" by Babyface (Solar) is pushed down to No. 7, despite gaining almost enough points to bullet.

THIS HAS BEEN A good year so far for artists new to the Hot 100, with several hitting the top five on their first outings, including four of this week's top 10: O'Connor, Callaway, Jane Child, and Lisa Stansfield and recent singles by Tommy Page and Alannah Myles (both of which hit No. 1). More new artists headed for the top 10: Wilson Phillips, the new female trio, is at No. 12 with "Hold On" (SBK) and has 25 top five radio reports this week, including WRMY at B94 Indianapolis, 6-4 at WNCI Columbus, Ohio, and 5-3 at KISN Salt Lake City. "Sending All My Love" (Atlantic) by male trio Linear from FL Lauderdale, Fla., is at No. 14, with six stations reporting the title at No. 1 or No. 2; including WFTS-FM Hartford, Conn., and Power 102 El Paso, Texas. "Poison" by Bell Biv Devoe (MCA), at No. 18 nationally, is already No. 1 at KGGI Riverside, Calif., and No. 3 at KZOU in the trio's hometown of Boston. And another Boston trio, Perfect Gentlemen, is bulletted at No. 30 with "Ooh La La" (Columbia), jumping 13-7 at Power 92 Phoenix. It was last week's Power Pick/Airplay, and thus has a 50% chance of going top five.

AMONG THE EIGHT DEBUTS are three new artists. En Vogue, a female quartet from the San Francisco Bay area, debuts strongly at No. 61, helped by crossover sales, with their top 10 back single, "Hold On" (Atlantic). Young And Restless, two teenage rappers, enter at No. 84 with "B Girls" (Pandisc), which already went to No. 1 at Power 96 in their hometown of Miami. Jocelyn Kid from the Bronx, N.Y., debuts at No. 96 with "Counting The Days" (BMG Rights), which is already No. 5 at Hot 97 New York and moves 10-8 at Hot 97.7 San Jose, Calif.

SEVERAL RECORDS WITHOUT BULLETs are performing strongly in some markets. "Time After Time" by Tommy T (Jum City), at No. 49 nationally, is No. 1 at Power 97 Las Vegas, and has nine other top 10 radio reports. "Moonlight On Water" by Laura Branigan (Atlantic) stalls at No. 59 nationally but moves 8-4 at Z arbitrarily Oklahoma City. The "Bald Lad Of Jayne" by L.A. Guns (Vertigo) has 10 top 10 radio listings, including KROQ Radio Los Angeles (11-7) and WAAF Worcester, Mass. (15-10).

HOT 100 SINGLES ACTION
RADIO MOST ADDED

<table>
<thead>
<tr>
<th>PLATINUM/ GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE/SECONDARY ADDS</th>
<th>TOTAL ADDS</th>
<th>TOTAL ON CON</th>
</tr>
</thead>
<tbody>
<tr>
<td>BILL'S BARBER SHOP</td>
<td>12</td>
<td>20</td>
<td>98</td>
<td>130</td>
</tr>
<tr>
<td>CRADLE OF LOVE</td>
<td>3</td>
<td>8</td>
<td>48</td>
<td>59</td>
</tr>
<tr>
<td>LOVE IS</td>
<td>1</td>
<td>6</td>
<td>50</td>
<td>57</td>
</tr>
<tr>
<td>TURTLE POWER</td>
<td>5</td>
<td>11</td>
<td>40</td>
<td>56</td>
</tr>
<tr>
<td>PARTNERS IN KYMBLE</td>
<td>5</td>
<td>11</td>
<td>39</td>
<td>55</td>
</tr>
<tr>
<td>DO YOU REMEMBER?</td>
<td>7</td>
<td>9</td>
<td>26</td>
<td>42</td>
</tr>
<tr>
<td>CHILDREN OF THE NIGHT</td>
<td>2</td>
<td>9</td>
<td>29</td>
<td>40</td>
</tr>
<tr>
<td>READY OR NOT</td>
<td>2</td>
<td>9</td>
<td>26</td>
<td>37</td>
</tr>
<tr>
<td>SHAKE</td>
<td>3</td>
<td>3</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td>POISON</td>
<td>2</td>
<td>5</td>
<td>18</td>
<td>25</td>
</tr>
</tbody>
</table>

Radio Most Added is a weekly national compilation of the two records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically. Change figures are marked, or available by sending a self addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
Dave Dexter Jr. Dies
(Continued from page 8)

record labels operated by Wally Heider and Tom Grumgadia after he left Billboard in 1983.

During his career at Capitol, Dexter was one of the leading forces in the promotion of jazz records and served as head of A&R for Capitol during its formative years before becoming president of both Columbia and the newly created Blue Note Records, according to Les Baxter, Duke Ellington, Gordon MacRae, and Jay Mccann, the bandleader-pianist team known as Dexter's Kansas City. (It was in Kansas City that Dave worked on the Journal Post newspaper and was a consultant for Down Beat and Billboard.)

Former Capitol executives also credit Dexter with bringing Pink Martini to a Sinatra, Nat “King” Cole, and Stan Kenton to the label, although he never recorded any of them.

As head of international A&R for Capitol, Dexter was the conduit between EMI in London and the company in Hollywood, and, for all the Beatles records after their first single, “Please Please Me” backed with “Ask Me Why,” worked on their album in 1963.

While Dexter was looked upon as feisty and outspoken by some within Capitol, his place in music history is secure, and he is remembered by the people whose lives and careers he affected.

He launched me,” says singer Peggy Lee, recalling how she was signed to Capitol after recording two songs for Dexter. “He talked me into going over there. He really helped get my career going.”

Dexter was one of the first employees hired by Capitol, and he handled a number of assignments, including writing the monthly “Capitol News,” which was given away free at retail stores. He never missed words as a journalist, and some critical comments he wrote about Frank Sinatra in Down Beat later came around to undercut his standing at Capitol.

Recalls Mickie Dexter, his wife of 32 years, he had nothing good to say about Frank Sinatra which Sinatra didn’t like and never forgot. And when Dexter read the L.A. Times, he was deeply impressed. The L.A. Times, he read later in Sinatra’s Will, 37 grandchildren, and a brother.

Elois Tieg, a veteran writer of the pop and jazz music scene, is a former managing editor of Billboard and worked closely with Dave Dexter out of the magazine’s offices in Los Angeles.

L.A. Judge Orders 3 Firms To Squeal Kids’ 900 Lines

billboard.hot 100 sales & airplay™

A ranking of the top 40 singles and sales by artist, respectively, with each title’s composite position on the main Hot 100 Singles chart.

SALES

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NOTHING COMPARABLE TO U</td>
</tr>
<tr>
<td>2</td>
<td>I WANNA BE RICH</td>
</tr>
<tr>
<td>3</td>
<td>I’M NOT HAVING IT</td>
</tr>
<tr>
<td>4</td>
<td>MELODY</td>
</tr>
<tr>
<td>5</td>
<td>DONT WANTIN FALL IN LOVE</td>
</tr>
</tbody>
</table>

AIRPLAY

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NOTHING COMPARABLE TO U</td>
</tr>
<tr>
<td>2</td>
<td>I WANNA BE RICH</td>
</tr>
<tr>
<td>3</td>
<td>I’M NOT HAVING IT</td>
</tr>
<tr>
<td>4</td>
<td>MELODY</td>
</tr>
<tr>
<td>5</td>
<td>DONT WANTIN FALL IN LOVE</td>
</tr>
</tbody>
</table>

Copyright 1983, Billboard Publications, Inc. Reproduction of any portion of this publication may be reproduced in any medium, except without the prior written permission of the publisher.

L.A. Judge Orders 3 Firms To Squeal Kids’ 900 Lines

Los Angeles—Attorneys for teen pop stars New Kids On The Block have won a series of legal claims that call for more than $1 million in damages from four firms allegedly operating unauthorized New Kids 900 telephone numeres.

On April 23 in U.S. District Court in Los Angeles, Judge Susan Wadiak tossed aside three of the firms from itning on the group’s trademarks.

The New Kids 900 orders, the Florida-based Investex Investment Exchange Inc. and Media Promotions Inc., as well as the Delaware-based Merry-Go-Round Enterprises, are part of the list of 900 lines, which are said to have been used by New Kids fans to claim their services are associated with the New Kids. (All lines read “New Kids” in the telephone book.)

Based on the public in general and New Kids fans in particular from people who claim their ser vices are associated with the New Kids, they think we have accomplished that.”

Craig Rosen
THE NEW ALBUM
CHARMED LIFE

FEATURING THE SINGLE
CRADLE OF LOVE
FROM THE 20TH CENTURY FOX MOVIE
FORD FAIRLANE
**Billboard TOP POP ALBUMS**

This page of the Billboard magazine features a list of top pop albums from May 5, 1990. The list includes various artists and their albums, with details such as the artist's name, album title, and record label. The page layout includes columns for artist, album title, label, and price information. The text is presented in a tabular format, making it easy to read and compare the albums. The list covers a range of genres and styles, reflecting the popular music landscape of the time.
CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. See information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL
April 21-27, Stereophonic High End Hi-Fi Show, Penta Hotel, New York. 212-681-5300.
May 5, Ninth Annual International Reggae Music Awards, Masquerade Entertainment Center, Atlanta. 312-427-0255 or 404-376-0211.
May 8-10, Showtech Trade Show "90-
May 9-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. 213-333-4310.
May 9-13, T.J. Martell Rock 'N Charity Week-end, various locations, Los Angeles. Howard Schostock, 818-893-7025.
May 18-19, Uncirculated '90: Second Annual Cleveland Music Showcase/Seminar, Powerhouse Mall, Cleveland. 216-467-0300.

MARKET ACTION
BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAUL WEBER RESEARCH, 1255 Ave. of the Americas
New York, N.Y. 10019, 212-730-2000

NARAS Winners. Standing tall after receiving awards from the New York chapter of NARAS at the chapter's annual A&R/Producers Awards luncheon are, from left: RCA Red Seal producer Jack Pfeiffer; independent producer Nile Rodgers; Atlantic Records producer Arif Mardin; and jazz big band writer/producer George T. Simon, who received the Russ Santek Award.

LIFELINES

BIRTHS
Boy, Alexander, 2 years, to John and Karen Titta, March 9 in Staten Island, N.Y. He is director of creative operations, music publishing, for PolyGram Records.
Girl, Hickie-Lee, to Axel and Sylvia Kroell, March 21 in New York. She is owner of European American Recording Inc. there, and producer of Grayson Hugh.
Boy, Ryan John, to Rick and Cathy Rogers, April 4 in Northern Westchester Hospital, Westchester, N.Y. He is a sales manager at TV Entertainment.
Boy, Harrison Simon, to Jo Beth and Jamison Roberts, April 6 in New York. He is an entertainment attorney with the New York law firm of Mayer, Kutz, Baker & Leibowitz. Roberts' father is Boy Rikfink, an owner and founder of the Spring and Posse labels and now a principal in Banner International Talent Agency. Jamison's brother is Randy Roberts, VP of PolyGram Records.
Girl, Leanna Miriam, to Robert Simonds and Karen Margolis, April 12 in Minneapolis. He is VP of sales and distribution for Sykodex.
Girl, Abigail Catherine, to Dave and Carrie Calin, April 18 in Eric, Pa. He is morning man at WNCL Columbus, Ohio.
Girl, Grace Isabella, to Nick Cecci and Mary Brown, April 18 in New York. He is label manager of Rough Trade. She is East coast A&R representative for Warner-Chappell Music.
Boy, Tyler, to Kevin ("T.K. Townshend") and Sherry, April 20 in Hampton Boys, N.Y. He is night-time DJ at WBLI in Patchogue, N.Y.
Boy, Luis Bishop, to Paco and Jay Dee Lopez, April 24 in Houston. He is night-time DJ at KKRR in Phoenix.

MARRIAGES
Christopher Connell to Jerri-Lea Mendonca, March 10 in Burbank, Calif. She is assistant to the chief operating officer at Motown Records.
Stanley Goman to Wendy Green, April 21 in Sacramento, Calif. He is senior VP of store operations at Tower Records/Tower Video. She is Tower's sales coordinator.
Andy Fugazi to Shawn Ireland, April 21 in Columbus, Ohio. She is news director at WNCI Columbus, Ohio.

DEATHS
Zora Popovich, 71, of amytrophic lateral sclerosis, April 12 in Nashville. Popovich was the mother of former PolyGram Records/Nashville chief Steve Popovich, who has established the Zora Popovich Memorial Fund to aid crippled children, abused women, and ALS research. Contributions may be sent to the Fund at P.O. Box 120127, Nashville, 37212.
Dave Dexter Jr., 74, of a heart attack, April 19 in Sherman Oaks, Calif. A Capitol Records A&R executive and producer for 30 years before retiring in 1974, Dexter has been credited with launching the careers of Peggy Lee, Sammy Davis Jr., and Nelle Lutcher, among others. An accomplished reporter, editor, and author, he wrote three books: "The Jazz Story, Playback," and "Jazz Cavalcade," and for years served as a correspondent and editor for Down Beat magazine and Billboard. Dexter is survived by his wife, Mickey; his children, Mike, David, and Janet; six grandchildren, and a brother. See story, page 6.
Mary Ann Saracino, 55, of cancer, April 21 in Norwalk, Conn. Saracino was a member of the Greenland School Board. She is survived by her father, Michael, and her sister, Andrea.
Tony J. Stiles, 42, after a brief illness, April 21 in Los Angeles. St. James was a veteran of radio for nearly 25 years and worked at such stations as KJLH and KJQO Los Angeles and KWIZ Orange County Calif. Most recently he was an evening personality for Unistar Radio Networks' AM Only format. He was also a voice-over talent who was heard on national commercials for Covers Extra Gold and Cherry Coke, as well as the "Transformers" cartoon series. He is survived by his wife, Anita and two children, Tom and Ray. See Vox Jox, page 14.
Dexter Gordon, 57, of kidney failure, April 25 in Philadelphia. Gordon, a Blue Note recording artist, was an outstanding tenor saxophonist and one of the prime shapers of bebop. See story, page 6.
Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW COMPANIES

Presipzig Music, formed by Bruce and Victoria Henderson, is a music publishing and production company offering original jingles, backing music, and film scoring, as well as pop, rock, and R&B production. 8083 Stout, Detroit, Mich. 48228; 313-581-1267.
Artist Developments International, formed by Marco Dydo, specializes in artist development and management, song and book publishing, merchandising, script development, and video production. Company has also opened a 32-track recording and development facility. P.O. Box 6386, Glendale, Calif. 91225-0386; 818-242-1513.
McCull & Associates, formed by Louis A. McCull, Anita Lee McCall, and Wilmer J. Leon III, is a full-service career development company, offering personal management and music business consultation. 9411 Penhurst Court, Gahsburgers, Md. 20879; 301-309-9179.
Direct Force Productions, formed by Ronald A. Amedei, specializes in producing R&B, jazz, gospel, rap, and dance music artists. First client is Jason Mallett Taylor. Demos are currently being accepted. P.O. Box 55, Roosevelt, N.Y. 11575; 212-713-6797.

UPDATE
refocused industry attention on the growing consolidation at all levels of the home video industry and its implications for the future of the independent-wholesaler/distributor.

"There's no question that Warner, Pathé, and MGM is getting to be a very big enterprise," says Walt Wise-

man, president of independent distributor Major Video Concepts. "If that deal goes through, when Time Warner holds a cocktail party at its [home] video conference, no question that their going direct [to retailers] is a fear at independent distribution." At the same time, distributors continue to grope for ways, mostly unsuccess-

fully, to reconfigure their business where market share is becoming an increasingly critical concern.

In recent months that fear has energized several mergers, involving five different wholesale companies, has col-

lapsed (Billboard, April 14). However, all that activity is involved in Major Video Concepts, Video Trend, VPD, Sight & Sound Distributing of St. Louis, and Portland, Ore., reprise Sight & Sound—are said to be "still in play." Industry observers say that by year's end another dozen distributors to change hands. One supplier executive predicts a net loss of as many as four major distribu-

tors in the next 12 months, down from the current 16 to 12.

As significant as Time Warner's in-

volvement in the Pathé/MGM deal is, it is the most spectacular example of a trend among suppliers that has been gathering steam in the last 18 months.

"Suddenly, the dynamics and eco-

nomics of going direct are becoming more favorable for those manufactur-

ers with large market shares. The home video distribution system was created 10 years ago, but it is rapidly becoming that much more ineffi-

cient," says another industry executive.

His supply-side forecast is analo-

gous to what took place in the record business recently. He was owned a share of the to the six or eight major companies that will have the bulk of the business, either through distribu-

tion arrangements or through acqui-

sitions," he says.

He foresees "Warner distributing Cannon, MGM, UA, and probably HBO, in addition to its own product. RCA/Columbia has TWE and other lines. Paramount is distributing Principal and another as yet undeclared. And LIVE, which already has IVE and FHE, is close to the vestron acqu-

sition."

That consolidation will continue, he adds, "because the smaller labels can't afford the overhead necessary to go out there in the marketplace. As the market share consolidates into these six or eight companies, then they have sufficient market share to stave off the threat of the large depart-

ment of the customers. EWA, CEMA, and CBS Distribution were all formed in the same period and in each case was sufficient to start going direct."}
GERMAN MARKET ROBUST
(Continued from page 6)

al industry concerns, however. “Be-
due to different copyright laws in
West German countries, direct imports
are expensive and that makes it an
alarming rate,” he says. “Our legis-
lators must obtain harmonization of
the copyright laws in Europe and the
legal sound carrier business is flour-
ishing and damaged the German re-
cord industry by over 44 million in
1988.”

Zumkeller also identifies problems in
the West German retail sector:
“More than 60% of sound cassettes
were made in chain stores, and inde-
pendent retailers are facing increas-
ingly harsh competition. An ominous
number have gone out of business, he
says.

“The BPW is starting an initiative to
support music dealers,” he says. “We
have a six-degree survey in our market
research for the benefit of the smaller
stores, and we will provide consultancy
services to improve trading and help to
finance staff training.”
lished in 1976, is the work of Dr. Frances L. Cress Welsing, described in Allen's cover letter as "one of the foremost and perhaps most controversial and talked about African [sic] health professional in America."

Without her knowledge, a number of the faculty of Howard University College of Medicine, was denied tenure in 1975. She subsequnetly charged that the school refused to grant her tenure because of her theories on race and racism.

A letter in her cover letter that the work of Welsing and writer Neely Fuller Jr., author of "The Other Victims Of White Supremacy", "should be seen as some of the inspiration for 'Fear Of A Black Planet'" and that it is "some of the strongest and most relevant writing done on racism, on the psychology of oppression, and other race issues."

One of Welsing's primary theories, stated in the pamphlet, says, "A fundamental genetic deficiency, an inherent inability to produce the skin pigments of melanin which are responsible for all coloration."

RACISM TRACT

spent three years affected by "Seeing the Scene.

After returning to the States, he produced his first album of rhythmically charged charices that helped cement his reputation.

During the '60s, his extended bouts of substance abuse kept him out of the studio for long periods of time. Jack Gelber's play "The Connection." He then signed with Blue Note and reinvented himself as a more mellow musician, performing in a style that his contemporaries called "Dexter Calling," "A Swinging Affair," and "Go!" Throughout the '70s and into the '80s, he continued to tour in Europe and in Paris and then in Copenhagen. He continued making records, on the Blue Note, Prestige, and Inner City labels. He enjoyed widespread popularity working in the company of fellow expatriates like Max Roach, Clarke, Arthur Taylor, and Johnny Griffin. Taylor always appreciated that Dexter was a perfect model for a jazz musician and a great musician. Griffin saw him as "a very positive person—someone who was always on stage, as if he had been acting since birth."

After a brief visit to New York in 1976, Gordon returned to the States. He was awarded a hero's welcome and a record deal with Columbia. His stature as one of jazz's towering contributors was assured. When he played the lead role of an American jazz musician living in exile in Paris in "Round Midnight," a role that mirrored his real-life story—his star began to shine beyond the world of jazz. Before his death he completed work on "Awakening," a film starring Robert DeNiro and Robin Williams and slated for release in the fall by Columbia Pictures.

In summing up Dexter Gordon's appeal, longtime friend Bruce Lundvall, president of Blue Note Records, said, "It was another day of [playing]." He played that way. He lived that way."

Also alive is his daughter, Maxine Gordon of New York, daughters Robin and Deirdre Gordon of Los Angeles, sons Mikoiftor of Swe den and Benjamin Gordon of Finland, and stepdaughter Woody Louise Armstrong Shaw of New York.

Chairman, Margaret Whiting, Elisabeth Welch, Sylvia Syms and Andrea Marcovicci.

GRIFFIN NIGHTS FOR MUSIC: Trans World Music Corporation has raised $17,000 grant to Sambungs Performing Arts Center and will cosponsor almost all special events in the upcoming season, including concerts by David Bowie, Phil Collins, the B-52's, Rickie Lee Jones, Tracy Chapman, Tears For Fears, Depeche Mode, and Steve Miller.

MONEY MATTERS: Track hears that financial woes may be dogging Video World, the 21-store Connecticut-based video retailer purchased last year by the Fairfield Group. A company-wide reorganization of the Fairfield Group and Fairfield Video Partners I (the limited partnership behind the Video World purchase in 1989), declined to comment on the video retailer’s financial status. The Fairfield Group is a home entertainment consultancy based in Darien, Conn.

GIANT STEPS: Track hears that PolyGram’s John Bracy has been tapped to head up the promotion department at Irving Azoff’s newly dubbed Giant label.

GREG PECK, a former executive at both Island and Elektra Records, will have a label called Bahia in a joint venture deal with RCA Records, according to RCA president Bill Ackerman. Peck himself is working with Manhattan Jenner, music supervisor of the "Dirty Dancing" soundtrack, has entered a similar joint venture with RCA. Both labels will be based at RCA's New York office.

GOING TO GONE! Wall To Wall Video, the British entertainment electronics and software subsidiary, is reported to be cutting a deal to sell its Palm Beach, Florida, subsidiary, reportedly on the block. A chain official says that rumor has been around for about a year and is without merit. But other sources say interested parties include a Canadian company, Fantasticland, the largest music chain in the country.

HOLD THE ANCHOVIES: Our vote for tastiest new promotional item goes to Capitol Records for its "Leaning Tower Pizza," a CD sampler packed in a miniature pizza box. Inside is a "complete menu" describing each of the "12 hot slices." The CD itself looks like a pizza with works. The bottom of the box even has grease stains!

THE TOUR THAT FELL TO EARTH! David Bowie’s "Sound + Vision" tour is off to a slow start in ticket sales. The BCL Group, promoter for the Rolling Stones tour, has taken on a similar role with Bowie, splitting the risk on some dates with local promoters. "It may get hot all of a sudden, but it looks like it will play to 60% capacity," says one source familiar with the concert scene. Says another source: "Bowie’s constituency is the same as the Stones, so people may be burnt out on the so-called dinosaur acts after the Stones and the Who."

PURPLE PREVIEW: Prince will stage a single U.S. club appearance Monday (30) at Rupert's in Minneapolis to preview his upcoming European dates, a stripped down retrospective dubbed the Nude Tour. The Minneapolis show's proceeds will help pay the medical expenses of Prince's former bodyguard, Chuck Huntberry, who died last month of heart failure. A U.S. tour by Prince is possible after the late summer release of his film "Graffiti Bridge" and accompanying soundtrack.
We're now called Rockville Records.

Asked how much Azoff spent for the name, Southwood Smith says, "It was a chunk of money, not a huge amount. It's a good amount of money, and it will definitely help us treat our artists the right. It's money that fell out of the sky into our laps."

Southwood Smith says Azoff originally wanted to call his new label Big, but his marketing people checked the reaction to the name and found out there were negative connotations.

Label owners for the indie Rockville (originally Giant) are Barry Tanenbaum and Jay Finkov.

Southwood Smith also acknowledges that Azoff will be starting the indie-distributed incubator line. "It will be a branch of Azoff's Giant; he will develop baby bands there. We tried to convince him that we're already set up to do that, but I think he had put this other project in the works. We're going to keep the relationship between our labels open. We will let them know what we're doing; maybe somewhere down the line we can work together."

Cliff Culter, GM/Western Region for Important, acknowledges that the distributor and Azoff are "actually in negotiations right now" regarding an indie-distributed grass-roots label, but he adds that "nothing can really be announced at this point."

Azoff could not be reached for comment at press time.

EXECUTIVE TURNTABLE

Records in New York. She was a video producer for the label.

SBK Records in New York appoints Deborah K. Dugan director of business affairs. She was associate director of legal affairs at Volunteer Lawyers for the Arts.

Dale Roadcap is promoted to VP of operations at Next Plateau Records in New York. He was product manager for the label.

Enigma Records in Los Angeles appoints Laura Annick managing director/international, and Sue Barbato director of national video promotion. They were, respectively, GM/international for the label, and GM/project director at Intima Records.

Howard Keasler is named director of A&R coordination for Tommy Boy Records in New York. He was GM of Sanctuary Recording.

Stan Williams is appointed A&R coordinator at Profile Records in New York. He is a veteran club DJ.

PUBLISHING. Philip Rowley is promoted to executive VP of EMI Music Worldwide in New York. He was senior VP and chief financial officer for the company.

DISTRIBUTION. BMG Distribution in New York promotes Yvonne Paoletti to national director of video sales. She was national video sales manager for the company.

PRO AUDIO. Scott Bartlett is promoted to VP of sales and marketing at Digital Audio Disc Corp. in Terre Haute, Indiana. He was director of sales and marketing for the company.

Electric Lady Studios in New York appoints Janice Rothman studio manager. She was manager of Right Track Studios.

• VIDEO PEOPLE, see page 42.
Senate Unit Skeds June 13 DAT Hearing

By BILL HOLLAND

WASHINGTON D.C.—The long-anticipated congressional hearing on the DAT bill, which would authorize the importation and sale of consumer DAT machines equipped with the Serial Copy Management System, has been scheduled by the Senate Communications Subcommittee for June 13.

A similar hearing on the House side may be slated for early summer.

The DAT bill would give govern- ment approval to an agreement between the record industry and the hardware manufacturers that was hammered out over the last three years of legal and lobbying warfare. That compromise is still strongly opposed by music publishers and songwriters, and it contains no royalty provision to compensate for financial losses.

The bill would outlaw only serial copying of digital tapes. The SCMS does not prevent taping from non-DAT sources.

Government relations officials at the Recording Industry Assn. of America and the Electronic Industry Assn.'s Consumer Electronics Group have been meeting with consumer electronics groups, including California, and Tennessee, as well as dozens of other lawmakers in both the House and Senate. EIA/CEG has been lobbying as well, although no manufacturers have yet been invited to make the congressional rounds.

The odd bedfellows of the RIAA and EIA/CEG are hoping to convince lawmakers, some of whom have tired of the long-term wrangling of the two groups, that the DAT compromise bill is a show of good faith and a "legislative breakthrough" toward settling the larger issue of home audio copying compensation. The gadfly publisher/songwriter groups maintain the compromise agreement is tantamount to giving away copyright protection of prerecorded music.

Regional government relations officials from RIAA and EIA/CEG say a House subcommittee hearing date is imminent. A spokes-

...
THE CACTUS: ROOTED IN GOLD!

"A MODERN DAY PRODUCTION OF THE CITY STREET.
YOU SAID I DIDN'T HAVE IT THAT I COULDN'T COMPETE
BUT THE SLEEPER DID SLEEP, SO THE SLEEPER SHOULDA WOKE UP...
'CAUSE A STRONG SONG TO YOU IS WHAT I SENT
'CAUSE I'M A PRODUCT OF THE ENVIRONMENT."**

3RD BASS

M.C. SERCH AND PRIME MINISTER PETE. NICE
DRIVEN BY THE INTEGRITY OF THE BEAT AND THE
HONESTY OF THEIR MESSAGE. "THE CACTUS ALBUM"
FEATURING THE NEW SINGLE BROOKLYN QUEENS,
PLUS THE GAS FACE, STEPPIN' TO THE A M AND
PRODUCT OF THE ENVIRONMENT. THE CACTUS
SEED CONTINUES TO THRIVE!

3RD BASS
ON DEF JAM=COLUMBIA.
During the decade of turmoil which was the 1960’s, they erased many of our existing notions of art and gave us a brand new world. Just as Warhol’s Pop art images turned the mirror around on the consumer artifacts of modern society, the Velvets held up their own musical mirror to what they saw happening around them every day. And, for that brief electrifying moment, Andy Warhol and the Velvet Underground were at the outer edge of experimental expression in America.

At Andy Warhol’s memorial service, Lou Reed and John Cale—the creative sparks in the early Velvet Underground—decided to reunite for an extraordinary new album: *Songs For Drella*.

By turns fierce, modest, brilliant, spare, hard-edged and eloquent, *Songs For Drella* (so named for Warhol’s nickname) is both a musical memoir and an elegy, a biographical “fiction” (in Reed’s words) that follows Warhol’s entire life.

In 15 songs, Andy Warhol now stands in front of us. Just as Warhol once gave the Velvet Underground a certain life, Reed and Cale are returning that most precious of favors. It’s a feat not only equal to the legacy of Andy Warhol, but, perhaps more importantly, deserving of the unflinching artistic spirit of Lou Reed and John Cale.

Near the end of the last song, “Hello It’s Me,” Lou Reed sings to Andy Warhol, “Your Diaries are not a worthy epitaph!” *Songs For Drella* is.

The album will be released April 24 and a limited-edition Compact Disc, with a special 15-page booklet and black velvet cover, will also be available. The home video of *Songs For Drella*, filmed at the Brooklyn Academy of Music, comes out on the same date.