New Target For Censors: Library Vid Collections

New York—Libraries across the nation are fighting increasing pressure from conservative groups to restrict access to their video collections, an apparent out-purging of concerns previously visited on video retailers.

Although library books have long been targeted by various groups, libraries have only recently come under fire for video.

"It seems that the public is just becoming aware that these collections exist," says Dawn Work, chairwoman of the Iowa Intellectual Freedom Committee of the American Library Assn. "There's still some public that libraries are just for books and magazines rather than ideas."

Although audio products have (Continued on page 98)

Indie Deals Take Majors To Street

CBS Confirms 50% Stake In Important

This story was prepared by Bruce Haring and Ken Terry in New York and Chris Morris in L.A.

New York—The expected wave of major-label-backed, independently distributed record companies is being viewed in the indie community with a mixture of caution and optimism.

In the next six months, at least four majors will seek to tap the street savvy of the indies by creating or purchasing an interest in labels that will channel extensive lines of major-financed product through independent distribution. Leading the way into this brave new world is CBS Records, which this week confirmed its purchase of 50% of New York-based Important Record Distributors and its Relativity/Combat-In-Effect labels. This marks the first major-label purchase of an independent distributor since the '60s (see story, page 12).

Among the other significant new major/indie deals expected in the coming months are the birth of an Irving Azoff-led indie label affiliated with his new Giant Records, an indie label branch of Lou Macal's new EMI-owned company, Zoo Entertainment, and the startup of Virgin-backed Cardiac Records.

More such deals may be in the works, according to distributor and label sources, with PolyGram possibly shuffling product into its newly acquired Island Trading Co., the umbrella for its independently distributed 4th & B way, Antilles, Mango, and Great Jones labels.

Besides Island, the other pioneer in hacking indie labels is Warner Bros., which purchased a half-interest in New York street label Tommy Boy Records several years ago. Recently, Warner Bros. bought the (Continued on page 12)

Black Radio Goes Deep On Album Cuts

■ BY SEAN ROSS

and JANINE MCDAMS

New York—Quick: Name the radio format that goes three to six cuts deep into hit albums right away. The format whose stations try to outfox their competitors by coming up with the next cut. The format whose stations pick cuts based on listener feedback, not label priorities.

Twenty years ago, the answer might have been album rock. Today, it is clearly the black/urban format.

While black radio has always been active on new music, including album cuts, there are numerous recent examples of album tracks that were as widely played as the singles that labels were promoting. Some, like Babyface's "Whip Appeal" and Quincy Jones' "The Secret Garden," received heavy airplay months before they became singles. Others, like the Gap Band's "Wednesday Lover" and Lisa Stansfield's "Affection," have yet to become singles.

Black radio album airplay has gone not only to superstar acts like Janet Jackson, but also to new or developing acts like Stansfield, After 7, Troop, and Babyface. The latter attained a major act last year both because of his crossover successes and because urban radio played virtually every cut on the "Tender Lover" album.

Album airplay has survived the in (Continued on page 98)
CONGRATULATIONS,

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- Winner of Best Album and Best Song at the New York Music Awards
- Three hit singles: "Heartbeat," "(You're My One And Only) True Love" and the Top 3 gold smash "Two To Make It Right"

- See Seduction on tour throughout the summer with Milli Vanilli and Young M.C.

Spinning gold with no end in sight.

Ames Bankruptcy Hurts Handelman  
Racker Pinched By Account's $5 Squeeze 

BY ED CHRISTMAN 

NEW YORK—The Handelman Co., due to a bankruptcy filing by a key client Ames Department Stores and higher-than-expected merchandise returns, will experience a sharp decline in earnings for the quarter ended April 28. That pronounce- 

ment was made by analysts after the Troy, Mich.-based company is 

suited preliminary year-end numbers. As a Minneapolis-based wholesale 

enterprises, which also ranks product 

for Ames, is expected to have a soft- 

er landing from the discounter's parent than will Handelman, ana- 

lysts add.  

Home Vid Distribs Upbeat,  
But Warily Of Small Margins 

BY JIM McCULLAUGH 

INDIAN WELLS, Calif.—Al- 

though U.S. video distributors 

are coming off a record year 

in sales, they are being squeezed 

as never before by thin margins. 

That was the way Walter Wise- 

man, president of Major Video 

Concepts, summed up what he 

saw in current wholesale retail-

ners' mood at the seventh 

annual National Assn. of Video 

Distributors confab, held May 1-4 

at the Grand Champions Resort 

here. 

At a press conference May 2— 

the only day of the meeting offi- 

cially open to the media—Wise- 

man, also president of NAVD, de- 

clared that 1989 was the best year 

in U.S. video distribution history. 

NAVD member sales were up over 

1988, although profit before tax was only 2.7%. "Video distribu- 

tors are not getting rich at the 

retailer's expense," stated Wise- 

man. 

Wisenam said studio policies of offering distributors rebates for 

reaching certain "sales goals" or 

individual titles are "a helpful way 

of shoring up the poor margin 

situation." 

Wisenam confirmed the current rental plateau by noting that A 

titles are holding their own but that, 

(Continued on page 99) 

EMI, SBK Share In Success Of Hit Flicks  
'Pretty Woman,' 'Turtles' Soundtracks Soar 

BY THOM DUFFY 

NEW YORK—As the movies "Pretty Woman" and "Teenage Mutant Ninja Turtles" overrule all competition at the nation's theaters, EMI and SBK Records are enjoying soaring sales and 

airplay for their soundtracks from the hit flicks. The multiformat mix of EMI's "Pretty Woman" soundtrack has sent that disk to No. 11 in six weeks on the Billboard's No. 1 Album chart while the house- and rap-fired soundtrack of "Teenage Mutant Ninja Tur- 

les" reaches No. 21 on the album chart this week, one month after its release. Both disks have reached ap- 

proximately 1 million in sales, accord- 

ing to label executives. 

Soundtrack albums need hit movi- 

es to sell well, and it is difficult to foresee whether or not a film will suc- 

ceed at the box office. Nevertheless, as with recent singles-oriented soundtrack smashes such as "Dirty Danc- 

ing," "Cocktail," and "Batman," label execs say they were well prepared to capitalize on the successes of both movies with distinct marketing ap- 

proaches. 

The "Teenage Mutant Ninja Tur- 

tles" album, for example, was mar- 

keted extensively at retail, including such nonmusic outlets as Walden- 

books and Toys R Us, before the ra- 
dio acceptance of its first single, Hi Tek's "Ninja Turtles." Says SBK VP of marketing Ken Baumstein, 

"It's also been a great way to ex- 

pose some of our more recent artists," Armo Andina, senior VP of the SBK Records Group, noting that sound- 

track cuts from Hi Tek 3, Partners In 

Kryme, and Spunkadelic will set up 

later albums from those acts. Of the "Pretty Woman" album, EMI VP of marketing Jim Jacobs says, "We felt we had an enormous opportunity demographically, with the diversity of that album and the soundtrack—from the Red Hot Chili Pe- 

ppers in the alternative field, to David Bowie and Robert Palmer's credibili- 

ty with a traditional rock base." The Natalie Cole track "Wild Women Do" was a major dance club hit, notes Jacobs, while Hi Tek's, coming off a double-platinum album, recorded the soundtrack song "It Must Have Been Love," which has reached top 20 on 

the Hot 100 Singles chart. 

"We made five videos out of the box," says Cawley, "for the tracks from Bowie, Cole, Roxette, the Chili Peppers, and the Go West track "King Of Wuishful Thinking" which goes to radio this week. "Cosmochet, 

Films, the producer of "Pretty Won- 

man," shared the cost of the videos with EMI. 

"We also were fortunate that the music really did fit into the film," says Cawley, who believes that the success of the movie allowed viewers to connect emotionally with the mu-

(Continued on page 12)
PolyGram Holds Annual Meeting In Holland

89 Stats Given; Moss, Blackwell, Levy Named To Board

BY ADAM WHITE

AMSTERDAM—Approximately 615 million CH's and 1 billion cassettes were sold by the recording industry worldwide last year, according to PolyGram president David Fine. He said average CD hardware penetration in the major territories, excluding Japan, was 25% and cited an estimate of 70% penetration by the year 2000.

Speaking at PolyGram's annual general meeting here May 1, Fine reiterated that CDV—"or laserdisc, as it is now known"—has considerable potential, and said that digital tape would boost sales of the cassette configuration.

The bulk of the meeting—a first for PolyGram, because of its stock issue last fall—was taken up with Fine and other senior executives recapping the company's 1989 financial results (Billboard, March 17). He said its U.S. operations accounted for 15% of total worldwide revenues of $2.1 billion, which would translate to approximately $320 million. PolyGram reports financial results in Dutch guilders, these figures take the exchange rate as 1.91 guilders to the dollar.

The 1989 numbers include six months of Island label and music publishing revenues, and a 13-month contribution from the Wink Music Group. PolyGram's A&M acquisition, completed in January, will show in 1990 financials. The stockholders' meeting also saw the elevation of (Continued on page 86)
PERFECT GENTLEMEN are primed for success with their debut release, “RATED PG,” featuring OOH LA LA (I CAN'T GET OVER YOU), ONE MORE CHANCE and MOVE ME GROOVE ME. OOH LA LA (I CAN'T GET OVER YOU), their first sensational single is already blowing cut at retail, urban radio and at Top 40! Watch the excitement turn to hysteria as PERFECT GENTLEMEN start the second leg of their national tour with NEW KIDS ON THE BLOCK. This summer will be hot!
LOS ANGELES—Joel's latest album, "Storm Front," topped the 5 million sales mark last month. It is Joel's sixth album to be certified for U.S. sales of 5 million copies or more by the Recording Industry Assn. of America.

Joel hit platinum in 1978 with "The Stranger," which has topped the Billboard 200 list for seven weeks, and "Greatest Hits Vol. 1 & 2," which is certified platinum.

APRIL'S high breakouts were on "Halleys Comet," Sinead O'Connor's single "Nothing Compares 2 U," which was certified gold and platinum simultaneously on April 20, and M.C. Hammer's album "Please Hammer Don't Hurt Em," which was certified at both levels on April 27.

Technotonics debut album, "Reach For The Platinum," was certified platinum in April and also yielded its second gold single, "Get Up! (Before The Sun Gets You)."

Two other hot newcomers—Lisa Stansfield and Biz Markie—each landed a platinum album and a gold album. Stansfield scored with her first album, "Nothing Compares 2 U," which was certified gold and platinum simultaneously on April 20, and M.C. Hammer's album "Please Hammer Don't Hurt Em," which was certified at both levels on April 27.

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Ralph King exits Enigma
To Start His Own Label

By Chris Morris

LOS ANGELES—Ralph King, GM of Enigma Records since March 1989, has left the company to start his own independent production company and label imprint.

The unnamed operation is independently financed, but will be distributed through Enigma/CEMA.

King will maintain his own offices, at 11600 Sunset Blvd. in Los Angeles. He is expected to leave the company at the end of the year.

"We're really going to see what we can do in the next few months," King said.

McGhee Plea Bargain Set
Manager to Get 3-Year Probation

By Bruce Haring

NEW YORK—A North Carolina judge is expected to accept Doc McGhee's guilty plea on charges of conspiracy to distribute marijuana and to impose a three-year probation, ending the high-powered manager's fourteen-year battle with the law.

McGhee, whose McGhee Entertainment controls the careers of Bon Jovi, Steal Rain, and the Front, entered a guilty plea April 26 in U.S. District Court in western Louisiana to charges of conspiracy to distribute marijuana in North Carolina in 1989. He previously pleaded guilty there in 1987 to actual distribution of marijuana.

By agreeing to the new plea bargain, related drug charges against McGhee were dropped in Louisiana in return for his plea.

As a condition of his guilty plea, McGhee will be required to stage anti-drug concerts in Western Louisiana.

The guilty plea entered in Louisiana stems from a June 1988 indictment against the 187 defendants involved in a multi-million dollar drug conspiracy. The drug ring had ties to a Panamanian stronghold (Continued on page 101)

Gill, BBD Make Additions To New Edition Hits;
Sinead Still Incomparable; Vega Album Vaults

NEW EDITION hasn't released a new album in almost two years, but the group's five members are staking up this week's Top Pop Albums chart.

Johnny Gill, who replaced Bobby Brown in the group in 1989, vaults from No. 100 to No. 27 in his second week on the chart for the eponymous Motown debut album. And Bell & DeVoe—composed of New Edition members Ricky Bell, Michael Bivens, and Ronald DeVoe—jumps to No. 10 with its debut album, "Poison.

The first singles from both albums are also flying up the Hot 100. Their "Poison" title track jumps from No. 18 to No. 10 and Gill's "Rub You The Right Way" blasts onto the chart at No. 49. Gill's hit was written and produced by Jimmy Jam & Terry Lewis, who did the honors on the latest New Edition album, "Heartbreak.

Gill first hit the Top Black Albums chart in 1983 with an eponymous album on Cotillion Records. He re-released the album in 1985 as "Poison," which also charted on Cotillion Records.

The new edition of New Edition, Ralph Tresvant, is currently wearing up his own MCA solo album. All of these side projects—especially the street-oriented hip-hop of Bell & DeVoe—are likely to benefit New Edition, whose next album is expected next spring.

They are apt to broaden the group's image and appeal, shifting it from the teen category to the pop/R&B mainstream.

By Paul Grein

FAST FACTS: Sinead O'Connor's "Nothing Compares 2 U" holds at No. 1 on the Hot 100 for the fourth straight week. It's the first time that an artist's first charted single has logged four or more weeks at No. 1 since Joan Jett & the Blackhearts' "I Love Rock 'N Roll" was No. 1 for seven weeks in 1982.

O'Connor's smash album, "I Don't Want What I Haven't Got," holds at No. 1 on the pop albums chart for the fourth straight week.

Lisa Stansfield lands her first top 10 album as "Affection" jumps to No. 9 on the pop albums chart. The 23-year-old singer has thus surpassed the No. 1 peak reached by the Blackhearts with "I Love Rock 'N Roll," and "I Can't Help Myself (Sugar Plum Baby)" debut album in 1982.

Both artists are British soul exports who have received broad pop/black/dance exposure and lavish critical acclaim. Stansfield, who performed her first album, "All Around The World," on Arista Records' recent 15th anniversary TV special, is the early betting favorite to win the Grammy award for best new artist.

Wilson Phillips lands its first top 10 hit as "Hold On" soars from No. 12 to No. 6 on the Hot 100. The trio consists of Carnie and Wendy Wilson, daughters of Beach Boys founder Brian Wilson, and Chynna Phillips, daughter of John and Michelle Phillips, founding members of the Mamas & the Papas.

The Beach Boys landed their first top 10 hit, "Surfin' U.S.A." in May 1963, the Mamas & the Papas scored their first in 1966 with "California Dreamin."

The debut album by Dunn Yankees, the new group fronted by Ted Nugent, jumps to No. 35 in its seventh week on the pop albums chart. It's the highest new act to debut since "Scream Dream" a decade ago.

Clint Black's "Killin' Time" celebrates a full year on the Top Country Albums chart by holding at No. 1 for the 13th week. The album, which swept the recent Academy of Country Music Awards, also surges from No. 89 to No. 48 on the pop albums chart—the highest position it has reached to date. The only setback for Black is that fellow newcomer Travis Tritt leapfrogs over him to take the No. 1 spot on this week's Hot Country Singles & Tracks chart.

Suzanne Vega's "Days Of Open Hand" leaps from No. 115 to No. 33 in its second week on the pop albums chart. It's Vega's first album since "Sultitude Standin"—boosted by the pop smash "Luka"—reached No. 11 in August 1987.

Andrew Ridgeley begins his quest to prove that he wasn't just along for the ride in Wham! as "Shake" enters the Hot 100 at No. 86.

WE GET LETTERS: Eric Fader of Peekskill, N.Y., notes that Young M.C.'s "Bust A Move" set a Hot 100 record by remaining on the chart for 25 weeks after it peaked at No. 8 in October. Fader observes that long-running chart hits are almost invariably slow-building, sleeper hits. "Bust," however, owed its longevity to sales that just wouldn't quit.

Reach For The Platinum. While reiterating material for their upcoming studio album at Audible Sound in Los Angeles, Atlantic Records group Ratt receives platinum awards for its current album, "Reach For The Sky." All three of Ratt's albums also went platinum. Shown from left are Paul Cooper, senior VP/West Coast GM, Atlantic; Bobby Blitzer, Ratt, Tony Mandich, West Coast senior director/artist relations and TV, Atlantic; Juan Cricouer, Warren De Martin, Stephen Peary, and Robin Crosby, Ratt, and Mark Schuman, senior VP/GM, Atlantic.
Celebrate 25 years of Van Morrison magic with an all-new, live home video.

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Management: NIGEL THOMAS

ECLIPSE. Available on Polydor compact discs and chrome cassettes.
**Covering The News: It’s As Easy As A-B-C**

By Ken Schlager

It was a typical a.m. at the HQ.

I gulped down my OJ, checked the T.O, popped in a CD, switched on my CRT, and was ready for action.

The phone rang. It was a source at PolyGram. "We’ve finally got the OK on a name for our new distributing company: PGD! With a "P" like that, we can really take on WEA, CBS, CEMA, MCA, and B&G!"

Any word on a CEO?

"Yeah, some video distribution guy from Commtron. Maybe he got tired of competing with BVT, VPD, S&S, and ETD."

I checked my calendar for the day’s key events. The RIAA had a meeting in D.C. on NAT. NARM had a press conference with the PMRC and the FTA. The VSDA was making a survey about the state of the MPAA. And ASCAP, and SESAC were making a joint announcement about the AMOA with the RIAA.

Just back from the home video exhibit, I was still thinking about the AVA convention.

Letter to the Editor

I seem to recall a packaging solution that finesse the longbox/jewel box controversy. Several years ago, MMG CDs came in a long package. Once the shrink-wrap was removed, the box would actually open itself flat in half, giving a gatefold album-like cover for the CD.

The package was the length and size to avoid piracy, as the long box does. It is somewhat narrower, so retailers can actually keep more in a bin and believe it can reach out of recyclable material. Certainly it’s a far less expensive packaging.

It would appear to make good sense both economically and ecologically.

Bored Hank Bockwoldt
Suffern, N.Y.

**Letters to the Editor**

**Packing Solution**

In a recent article concerning song lyrics (Billboard, April 7), songwriters are referred to as "artists." But, in some cases, isn’t the word "artist" used a bit too freely? What has happened to the notion that songwriting is both an art and a craft? Is the use of four-letter words really artful? Would a song not have enduring value with creative phrasing? Isn’t there more a creative way of expressing the idea?

The use of the A&R arena to address lyrics concerns is a positive step. However, it’s the songwriter, the industry’s lifeblood, who should work a little harder at addressing the issue.

Dr. Stephen Marcone
Music Department
William Paterson College
Wayne, N.J.

**Defining “Art”**

In a recent article concerning song lyrics (Billboard, April 7), songwriters are referred to as "artists." But, in some cases, isn’t the word “artist” used a bit too freely? What has happened to the notion that songwriting is both an art and a craft? Is the use of four-letter words really artful? Would a song not have enduring value with creative phrasing? Isn’t there more a creative way of expressing the idea?

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Dr. Stephen Marcone
Music Department
William Paterson College
Wayne, N.J.

**Savvy Retailers**

In response to Abby Rubman’s letter (Billboard, April 21) regarding the problem of finding the single “Real Love” by TLC, don’t blame Atlantic Records.

I’ve had the vinyl and cassette single in the racks since it hit Billboard’s Hot 100 chart, and my distributors are the same as everyone else’s.

Many retailers are not making available all chart titles, as was once a common practice, and the blame lies with them, not with the label. If you had ventured into Suffolk County, Long Island, you would have found what you wanted. And if all retailers stocked chart entries—even only a single piece of each title—they would maximize their full sales potential.

Jim Laumen
Record Connection
Lake Parkoriokima, N.Y.

**One Society, Not Two**

In all the rest of the world, save Brazil, there is no country except the U.S. with two performing rights societies. If ever there was a reason for having two societies, it no longer exists.

ASCAP is supervised by a federal court, and its rates and allocations are subject to approval after a due process procedure. That procedure enables all to know in advance of proposed changes, gives parties an opportunity to express their views, and results in a decision that a court must approve.

The writers, the publishers, and the general public, including broadcasters, are fully protected under this existing arrangement against any abuse of power. Any merger of ASCAP and BMI would be subject to approval by the court under the antitrust laws.

Such a merger would make a great deal of difference for writers, publishers, and distributors. Double money is paid for basic operations. For example, both ASCAP and BMI must log stations. Recently, they’ve been playing it real smart. Both ASCAP and BMI send bills to the same people. Both have been given seminars by and press departments that say much the same things. Both have lobbyists in Washington that say the same things. Publishers must have two music publishing firms when all they need is one.

Canada also had two societies to match ASCAP and BMI, but that ended. The Canadians combined their societies in steps, starting with joint logging.

The U.S. societies could be merged as easily as those in Canada were. It requires planning and a recognition that there may be reductions in personnel, early retirement, and shake-ups.

A compassionate merger plan would ease the situation. In the meantime, the societies must seek the united front they need to face the writers and the publishers. Those groups should end the duplication, expense, and confusion of having two societies when one would do. Having a single society would add millions of dollars to the annual funds distributed to writers and publishers.

David Grossberg
New York
rest of Tommy Boy, but it left the label independently distributed, while continuing to distribute selected Tommy Boy acts. WB has also given itself permission to sign its own artists through the indie imprint (Billboard, Feb. 3).

The point is: The number of reasons behind the major-label push into in-die distribution.

Besides the obvious attempt to tap into a market that maintains close ties to the grass roots of retail, radio, club DJs, and the press, majors also view it as an expensive way to market their baby bands.

"The [major label] machine is not built to go into smaller, more attention-getting forms," says Cathy Jacobson, president of Cardiac Records. "It's not an efficient machine, [the majors] can't get well.

She notes that the founding of her Virgin-backed label "takes on a whole genre of music that Virgin hasn't until now addressed."

Jacobson, who headed 4th & Bway in the days when it was known as Epic/Sony, observed that it takes a lot more money to break an act through major distribution than it does to break an act through in-die work. As an indie, she says, "you can spend your money a lot more wisely, because you can spend it [on the act's] wardrobe and traveling, instead of spending it all up front and waiting for it to happen."

Maglia, president of Zoo Entertainment, also sees an indie advantage on certain types of projects. "They're closer to the street and pay more attention to small accounts."

Maglia, the former president of Island Records, touts indie distributors as more "serious about putting anything that has an ethnic or black or rap, where you can get in and really penetrate the market one level before the major distributors do."

Azzof, president of the brand-new first album by a new band that retains sales of 60,000 units may be a welcomed success if it moves through the indies, but a comparative flop if it is distributed by a major.

William Heim, chairman of Enigma Records, touts the attractiveness of indie distribution by noting, "Indies are less likely to order box long and tonnage. Indies are selling one-smovies to mom-and-pops, and that's where the bands of tomorrow are going to come from."

TAPPING INTO THE UNDERGROUND

Heim, too, believes that the majors' interest in indie distribution "is a fascination—they don't know how it operates. . . . It's this mysterious unexplored niche, not touched by independent record stores and college radio."

Heim adds that expectations of the indie's ability to deliver should be tempered by realism: "If the majors think they're going to sell billion dollars through the indies, they're going to be disappointed."

He points out that Enigma's Restless imprint, which is distributed independently, "has never been given the chance to sell an album, and it has sold 25,000 copies."

A STRONGER FORCE

Although Monacarock acknowledges the possibility of an adverse effect on smaller labels, he says, "You have to look at it as making the indies stronger. Many of the majors are still at Landmark and had a label like Silver Wave, if we all of a sudden became a stronger force, then Landmark would sell their Silver Wave product to stores."

Monaco adds that if small labels are pushed out, "you might see indie distributors opening to offset that."

Regarding the possibility of majors reclaiming acts as soon as indies beat them up, "you'll be foolish to think that's not going to happen," Monacarock says. "Why sell through an indie that would use your own buyers when you have your own branches? But some will be willing to forgive profit in lieu of breaking the band as a cost of doing business."

Reacting to fears that product will be quickly pulled back by the majors, a Virgin source says that Cardiac Records will keep any album if a 12-inch single takes off. "You don't use independent distribution unless you have a major if you found in the market, but if you're going to sell lots of indies and they are going to drop down the promotional hierarchy line, most of the majors will print with you."

"That's the danger, and we're very aware of it," he says.

CBS Confirms Important Deal

Will Buy 50% Of Indie Distributors

By BRUCE HARING

NEW YORK—CBS Records has confirmed a deal in which it will stake in Important Records Distributors and its Relativity, Combat, and In-Effect labels. It is believed to be the first time a major label will have bought a piece of an independent distributor since the '60s.

The deal, rumored to be in the works for the last month (Billboard, April 7), was announced on May 2. No purchase price was given. Important will not be absorbed by CBS, according to Bob Altshuler, VP corporate communications.

"It's a very good marriage," Altshuler says. "They have things going for them that we don't, and we have things going for us that they don't. But we're not looking to merge their organization into ours."

In a company official statement, Tommy Mottola, president of the CBS Records division, praised the "marketing and distribution of alternative music. Mottola says the acquisition was made because there are "specialized areas in which we needed more strength."

"Now, working with IRD, we can combine their specialized knowledge with our marketing clout," says Mottola. "It's really been a collaboration between the companies."

Mottola's plans include releasing the company's artists through both CBS and IRD. Mottola was available for additional
detail.

Barry Kobrin, owner of IRD, says, "artists from his three labels will continue to be exclusively distributed by IRD in the U.S. CBS will have first licensing rights outside the U.S. Kobrin adds that he is willing to see an act move to some other major.

Johnny Phillips, VP of Select-O-Hits, says, "We're happy that they're doing it."

"If they start to run things like a major, it won't help. They have to give their people free will to work," Phillips says in answer to A&R and others, it's probably useless."

Phillips sees the move toward indies as an indication of major artist development. "Some of the acts that do well indie-wise may be able to stay around a little longer," he adds. "Majors have a place to sell hits. But everyone you usually get are people developed by a smaller indie or a major indie or indie production company."

Keith Wood, president of Carole Records, admitted his feel-ings about the majors' moves. "The downside is the indie finds it difficult to compete with marketing budgets on what are essentially artist development programs. The majors don't have to turn a profit until album No. 2, but spend on album No. 1. Indy music is even more vulnerable than small indies that are pushed down the promotional priority list, but that's the way it is."

"It's the old rule we've been fighting, and we're very aware of it," he says.

Fred Rich has resigned as president of Canada's largest record retailer, A&A Records & Tapes... see page 82
NEW YORK—There are a lot of markets where top 40 PDs and promotion directors seem to have answered the age-old question of “lots of money to one winner” vs. “some money to a lot of winners” by giving a lot of money to a lot of winners. A look at some of the spring book’s hottest top 40 races finds a lot of stations where the big Thursday-cum-build give-aways are now being supported by a lot of smaller cash giveaways—“smaller” now meaning at least 100-150 $4 times daily. You will also see a lot of the following around the country: Madonna concert trips; Janet Jackson concert trips; “America’s Funniest Home Videos”—henceforth “APFV”—tie-ins (see Promotions, page 20); and novel variations on the direct-mail serial-number promotion. While it may be a function of the markets we looked at, there doesn’t seem to be a lot more cash than cars this time, although the Gambett stations’ weekly Porsche giveaway still stands out.

Last year, a spring “Ratings Battles” article would have found a lot of markets with two or three top 40 tast in each separate niche. With Rock-40-mania having cooled, it is still possible to find stations in tangi- bly different musical positions within a market, but those positions are a lot less pronounced. The “mainstream” top 40 station in a lot of the following markets differs from the top 10- dance/ outreach by only a handful of “acid test” records—Ie., Wilson Phil- lips, “Black Velvet,” Heart, etc. Here are capsule summaries of the 17 top 40 battles. Parenthetical numbers following a station’s call letters are its face-to-face Arbitron 12-plus number.

BUFFALO, N.Y.: WKEZ vs. WNAJ

The WKEZ (9.1-8.2) vs. WNAJ (5.1-6.6) battle is a study in promotional contrasts. WKEZ’s Best Mix Cash & Carry Sweepstakes centered around a hand-dealt contest piece and was cross-promoted on TV. PRizes include cash ranging from $1,000 to $10,000 and two Nissan 240 SXs. Majic 102 is giving away $102 at a truck and concentrating on street promotions, although it will do some outdoor ads toward the end of the book. Although the Power Pigism here is relatively muted, it is still believed that Jaccor is working with WMJQ. Like WFLZ Tampa, Majic is promoting a “$1 million giveaway”—a dollar a year for a million years. It is also referring to its nightly “battle of the hits” fea- ture as the New Music Beat-Off. Musically, WKEZ and WNAJ have moved closer recently. WKEZ was already pop/dance. WNAJ had, until recently, played a few more rock tracks, but those are gone now. Also worth noting here is the success of urban WBLK (4.7-7.6) even before it launched the country man Jim Snow- den back to town.

CHARLOTTE, N.C.: WCCZ vs. WZZQ

Aside from the Kiss Cash Man, whose street hits are worth $102, and a major billboard/bus side reading “Most Music, Kiss 102.” WCCZ (8.6-9.2) vs. WZZQ (8.3-9.0) is a battle between two Kiss stations that have been relying primarily on street promotions. Shands is not leaning nearly as far to- ward the musical center as he was last year. Kiss is ready to take this more pop oriented with its contest with $104 and $1,004 prizes as well as a trip to Cancun, Mexico. How has KNJN been dealing with this, and with album KLLO’s Corvette giveaway? With a Corvette an hour, of the Hot Wheels variety.

DETROIT: WHYT, WDFX, WKQI

Format leader WHYT (Power 96), 6.0-6.5, is something of an anomaly these days. In a mod, official-con- scious world, PD Rick Gillette tends to staff all his discjockeys with former R&B and soul staff and play both Smooth Jazz and Bell & Div DeVoe. This spring, WHYT is doing Beat The Bomb with $90,000 in cash and leading any station with $5,000 of “AFHV” contest.

Chuck Beck’s WDFX (4.2-5.7) may play a mainstream pop record before WHYT, but has been fairly close musi- cally since emigrating from Rock 40 last fall. The Fox is giving away $100 Fugi Pocket cameras—OK, not equaling a major Money Music Monitor contest with an occasional concert trip on bonus days. It does some billboards and no contest.

Meanwhile, WKQI (4.2-4.4) sticks to its adult guns, using “no rap and no hard rock” liners. But PD Gary Berkowitz emphasizes that Q6 still plays Janie Child and Heart, and does not play the Beatles oldies that a big part of the audience is going into. WKQI is giving away $1,000 a day in its Daily Cash Payoff, with five $1,000 winners on Thursday.

HOUSTON: KBUR, KRAE, & KNJN

Newly returned PD Bill Richards has taken KBUR (6.5-7.7) a lot more mainstream, although in a mar- ket where all three top 40s had been being fighting over mainstream rock, KBUR’s still more pro-gressive than most other top 40s. Adam Cook, meanwhile, has moved KYKRAE (6.5-7.0) more dance on the as- sumption that Nationwide’s (KNJN) (2.6-2.7) will vacate the porcelain spot- ly. Station owners claim they may actually make it through the book with the current format, however.) KNJN, meanwhile, has begun adding some dance mainstream records (i.e., Basia, Wilson Phillips) during the day, al- though it still plays a large number of cutting-edge records—nightly modern rock: hour at 11 p.m.

Promotionally, KBUR is giving away a Porsche a week in a three- song-sweep-contest and using bill-boards to promote them. KBBF has just wrapped up a Jeep giveaway whereby listeners had to guess the six mystery passengers. Cook is also doing a “Kiss & Tell” contest with his host & guests (no, not that kind). WKQI has, however, started phasing out its Pro- vally 96 slogan and imaging around 88.1 FM as music. Artis.

Until now, the chief musical differ- ence between Z104 and WKQI is that the latter’s music seemed to be a lot better than mine. The PDs to go on new records: before Z104.

WQHT (4.0-4.0) has been stable for the past nine months, and is on a last year’s decision to be music and club oriented again. For the Spring, Hot 97 took 140 listeners to London for its Saturday Night Dance Party and also has a listener party coming up in June. WHQ is doing outdoor, but no TV book.

OMAHA, Neb.: KQKQ vs. KQXT

At press time, Drew Bentley’s market-leading KQKQ (9.0-9.4) (13.3-14.7) was formulat-ing something new to replace its $88 Every 98 Minutes contest, which repeatedly knocked out nice numbers and was a favorite at phone switching stations. KQKQ’s policy so far has been to avoid out-doing the competition, although it may do some outdoor book.

KXTT PD Brian DeGeus is a KXR Kansas City, Mo., alumnaus who does a lot of contests, with a few good themes. But the Cat’s Janet Jackson concert trip was the Full Metal Janet weekend, where the winner received tickets, a T-shirt, a bullet-proof vest, and a trip to Kansas City via Grey- hound (the winner drove instead). Al- though Def JamMusic Group, both KQKQ and KXTT are main- stream top 40s.

ORLANDO, Fla.: WMMN vs. WXXL

It’s the battle of the top 40s here. Brian Thomas’ WMMN (6.1-6.8), which had been doing some more rhythmic, and recurrent-drawn, Russ Morley’s new WXXL (XLO7) (5.4-5.9) goes on records faster, and will play an occasional Depeche Mode song that WXXL would not, but still plays Genesis and Journey oldies. XL- radio with a long history and is still ad- vertising heavily to blow off its old WHLL calls and image. It will also do a Name Game promotion about the time you read this. WXXL, which finally seemed to have buried its WBJW past, is doing direct-mail piece with total cash prizes of $700,000.

PHILADELPHIA: WQOZ vs. WEGW

WQOZ (5.3-5.9) programmer Mark Driscoll does not believe in TV, nor in “book promotions.” WQEG (Continued on page 17)
YOUR FIVE MINUTES ARE UP, Parts 1 & 2: There had been rumors that a.m. driver Man Moun-
tain would be leaving KYW (1060) Philadelphia, for several weeks, but nobody could have predicted that the replacement would be replaced by. Until WKXX finds a real morning man, a.m. driver is currently being handled by a listener named Dickie. The clock is ticking.

RIAA RIGBY

Waxing poetic, a future generation will be prone to cast a wistful eye toward The Rolling Stones, as the group is increasingly regarded as one of the greatest legacies of the mid-20th century. At the dawn of the new millennium, The Stones have not only continued to tour and record, but have also expanded their creative range, experimenting with electronic and experimental forms.

Now In Birmingham, It’s Beat The Clock; Easy Loses Memphis, Recent Texas Changes

by Sean Ross with Craig Rosen & Phyllis Stark

Daniels. Potential replacements should sound T&R to GM Jerry Ryan — Tyler Cox, last PD of full-service WBZ-FM (92.5) Boston. As the PD of WWRC Washington, D.C., replacing Ken Mellgren, and at KQZQ/KLQX Minneapolis this week: Greg Strassell, previously OM of AC/top 40 combo WROK/WZOK Rock- for-mation. Following a brief stint in afternoons at WPLJ New York, replace Denny Schaffer in that slot. And Alan Kabel returns to the market from KQKS Denver.

Calif., currently simulcasting its classic rock FM, will go to Satellite Music Network’s Z-Rock in the next few weeks. The new Z-Rock is WVCY Erie, Pa. Assist- ant PD/MD Mark Federal is offi- cially announced. Meanwhile, the current Z-Rock is WVQA (Hot 105.7) York, Pa., re- place Mark McKenzie, which means that Kip Taylor is now MD. Elsewhere: Following the close of top 40 WXXX Burlington, Vt., to the Matt lovers…GM Paul Goldman and OM Mark Eshberg are now overseeing WXXX, too.

PEOPLE: BIG DON BOCOMES DRIVEJOCK

First there was “flyjock” Tom Joyner; now there’s another “drivejock”: WAVA Washington, D.C., p.m. driver Big O’Brien is now doing afternoons at soft AC WQX (97.9) Baltimore. In addition to his WAVA duties, O’Brien previously did mornings in Baltimore at top 40 WBBS (B104). Elsewhere, KQLX Milwaukee is now offering four afternoons to evenings. E.J. Fox goes to mid-days. Ted Doug- las moves to nights.

Urban WKRS New York moves night jock Jeff Fox and part-tim- er Wendy Williams into mornings, as Fox is the new PD of AC top 40 DR. Williams had been auditioning in mornings on-and-off in recent weeks; Fox had done mornings at a similar station in Phila- delphia. They replace Mike Love, who is now doing evenings at Kiss. Top 40 WBBQ (Q105) Tampa fills the first of its on-air openings with Alicia Kaye, who joins for p.m. drive from a similar position at WHNB (Oldies 105.5) and WJRR (96.5) Houston … MD Antoinette Russell adds AFD stripes at urb- an AC WORAM/WTYI Norfolk, Va.

Managing editor Deidra White is named assistant MD/executive producer at WBLS New York. Her replacement as MD is Geor- geen Herbert-Myers, who was ND at adult standards/oldies com- bo WTHA/WTBY Norfolk, Va. WHYT Detroit overnight Sunny Joe Harris is back on the air. WHYT says the Drug Enforce- ment Agency has dropped its case against Harris, who was arrested on drug charges last month.

Tom Ryder is out of mornings at N/T KGW Portland, Ore., who’s replaced by p.m. driver Bill Gallant and evening host Debbyジョリエ at KGW (102). Ryder now hosts an afternoon show. Ryder can be reached through the Troutman- Dyson Agency.

At top 40 KPLZ Seattle, Randy Lundquist joins for afternoons from AC rival KMG, replacing Erin Funk, who leaves on a two- year sabbatical from radio. For- mer KLXS Los Angeles PD Tom Yates is looking to get back into programming in the West or Southwest, that is relatively a smaller, high-quality-of-life mar- ket. Call 213-827-7719.

Former WPLV Philadelphia middayer Steve O’Brien, dis- placed by Don Cannon several weeks ago, is now doing mornings at oldies KFWM Tucson, Ariz.

Karen Peterson joins AC WNSC (Mix 105) New York as program- ming assistant from Manhattan Cable Television. Meanwhile, WKMJ Chicago night jock Dick Bi ondi celebrated his 30th anni- versary at Chicago’s KKB, with a tagline that calls taking from call-co-work- ers and playing only songs from 1960. Meanwhile, WAXY Miami’s Rick Shaw will celebrate his 30th year in the market with a sock hop featuring Peter Noon on May 18. Look for WQYK Tampa morn- ing man Don Stevens in the audi- ence on an upcoming “Geraldo” episode scheduled to air sometime during the month of May. (T.J. Stevens is part of a QA&Q discussion with people who claim to have had extraterrestrial contact. — Former WQZ Sarasota, Fla., PD Tom Evans has completed his migration to Seattle, where he is establishing an indepen- dent/consulting/promotions firm. Ev- ans can be reached at 206-546-0290 or at 758 N. 161st Place, Seattle, Wash. 98133.

EVENTS: CRICKET ROASTED

WBLS New York p.m. driver Frank Crocker will be the tar- get of a special TJ. Martell Founda- tion roast/ luncheon to be held June 2. New York City-area radio sta- tioners is looking for nominees for the 1990 Marconi Radio Awards. For more info, call Robert Marking, 202-429-5422.

NEWSLINE...

BARRETT HIGH-FIVED: FCC Commissioner Andrew C. Barrett, confirmed last fall to fill an expired term, has been nominated by the Bush admin- istration for a full five-year term, which would begin this July. The confirmation process this time, according to Capitol Hill insiders, will be procedural and fast.

DAVE MILNER has resigned as VP/radio of Great American Broadcasting and has relocated to Portland, Ore., as GM of KAOS. Mr. Milner’s home state’s GM, Clint Sly, becomes the GM of the newly acquired KPBZ Denver.

JOHNNY ANDREWS, VP/GM of WWL New Orleans, adds GM duties for affiliated MLMG, replacing Don DeLafouseway, who is now GSM of WWL-TV.

DAVID KELLEY has been named to the newly created station management position at album KSHE St. Louis. He was GM there.

PAUL DURIN PAUK UP: After four years as GM of WQKI (Q96) Detroit, GM Betty Pazderink has resigned for “a new sound broadcast venture.” No replacement has been named.

JAY CHILDRES, GM at WQQR Nashville, has left radio and joined the Spectr Group. Owner Sam Howard is handling those duties.

TONY KLEIN, VP/GM of WPIC/WYPM Youngstown, Ohio, has been named VP/chief operating officer for the parent Regional Broadcast Group.

STATION SALES: KQKY San Diego from Robert Silberman and Carl Bra- zell’s Commercial Communications to Silberman and Carl Hirsch’s LBI Holdings for $20 million. KHFI Austin, Texas, from Encore Commer- cations to Don Keyedak for $4.8 million. KQFX Austin and WTRG Raleigh, N.C., from Capitol Broadcasting to Joyner Communications for approximately $9 million.
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WRITER: MICHAEL MASSER
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CHARLES GROSS, "TURNER AND HOOCH"
JAMES HORNER, "HONEY, I SHRUNK THE KIDS"
MAURICE JARRE (ASCAP), "DEAD POETS SOCIETY"
RANDY NEWMAN, "PARENTHOOD"
MARC SHAIMAN, "WHEN HARRY MET SALLY"
(ADAPTATION SCORE)

MOST PERFORMED SONGS:
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BIRTHDAY SUIT ("SING")
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PUBLISHERS:
RHETRHYME MUSIC / TSP MUSIC, INC.

PARTYMAN (BATMAN)
WRITER: PRINCE
PUBLISHERS:
CONTROVERSY MUSIC / WB MUSIC CORP.

SURRENDER TO ME (TEQUILA SUNRISE)
WRITER:
RICHARD MARX
PUBLISHERS:
CHI-BOY MUSIC / UA MUSIC, INC.

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JOHN ADDISON, "MURDER, SHE WROTE"
JUDY HART ANGELO, "CHEERS"
DAVID BELL, "MURDER, SHE WROTE"
JOHN BETTIS, "EMPTY NEST"
LARRY CARLTON, "WHO'S THE BOSS?"
DAN FOLIART, "ROSEANNE"
RICHARD MARKOWITZ, "MURDER, SHE WROTE"
HOWARD PEARL, "ROSEANNE"
GARY PORTNOY, "CHEERS"
CRAIG SAFAN, "CHEERS"
J.D. SOUTHER, "ANYTHING BUT LOVE"
GEORGE TIPTON, "THE GOLDEN GIRLS"
GEORGE TIPTON, "EMPTY NEST"

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SPRING TOP 40 BATTLES: MONEY, MADONNA, HOME VIDEO

(Continued from page 13)
a bumper-sticker promotion now as well as a billboard showing with one of its slogans, "What the hell, here's another hit." WEXG (5.54) is doing a daily $1,000 money song and $1,000 every hour on Thursday. PD Todd Fisher has also added Eagle 106's first-ever jingles and has restored some of the zany promotions that WEXG was once known for (ie, an Earth Day prize package with million deodorant and clapper diapers). WEXG is tight-listed and very mainstream. WIQQ is much faster on records. Dance-leaning Q102 will play the right top song occasionally, but also plays "Do You Wanna Funk?" by Syl-vester as an older.

PHOENIX: KOFM, KFXR, KZZP
You have your choice of dance-leaning top 40s in the market: The urban-leaning dance station, KOFM (95.9, 3.1-6.3), the more Hispanic-leaning dance station KFXR (Power 92, 5.7-6.6), and "pop/dance" KZZP (6.4-9.2). This race has always been heated before the scenes. Now you can hear it on the air in a KFXR detector promo that accuses YO-PD Jay Stevens of really liking Bon Jovi and that calls Power 92 the "only real pop music station."

YB5 is doing a birthday game that began with $1,000 a day and three $5 prizes. For phase two, it has added concert trips. It also has a heavy year-round billboard showing for new morning man Bruce Kelly.

KXFR is doing Powermaxx with cash prizes up to $2,000 as well as concert trips. It also has a Cinco De Mayo concert scheduled with Linear, Mi- chelle, Whistle, and Digital Underground, among others.

If you talk to people at Nationwide about the winter book of KZZP's dis- content, they will tell you that most of the on-air problems are fixed on the air already, and the real question is how long it will take people to no- tice, and to forgive KZZP for chang- ing morning shows. KZZP's Life- styles Of The Rich & Famous promo- tion sent daily winners to Hawaii for six weeks, then dispensed $500,000 in cash in $1,000-an-hour chunks.

SALT LAKE CITY: KSLN, KCPX, KZTH
While Gary Waldron's KSLN (8.8- 7.5) and Jerry Leausteau's KCPX (4.9- 5.8) have been fighting over the adults for a while, KCPX has so re- imaged this book that market observers say the station is somewhat to the right of the already conservative KSLN now, especially on rock or dance crossovers. Lou Simon's KZTH (2.3-2.1), meanwhile, has re- turned to its modern rock/dance mix after a brief flirtation with mainstream rock product.

For the fourth year, KSLN's spring contest is a window sticker promotion with $1,000 prizes and 10-12 winners a week. KCPX is giving out concert tickets throughout May in its Pick Your Superstar, Pick Your Trip game. To plug its more adult image, KCPX is also running a Look Who's Listening TV and billboard campaign with local celebrities. KZEHT is doing a $10,000 sticker promotion, its first such campaign ever, along with TV and bus cards.

It is noteworthy that SLC is a mar- ket with a modern rock (KJQN) and two hard-rock FM's (KESP and KBER). There is, however, one less top 40, following a brief attempt at the format by KLCY.

SAN ANTONIO, TEXAS: KTFM, KITY, KSQG
As was the case in Houston, all three of San Antonio's top 40s have experi- enced personnel flux this book. Format leader KTFM (7.4-9.9) has switched MDs and right jocks. KITY (6.5-8.1) has moved night jock Rick The Stick to mornings. KSQG (4.8- 4.0) has brought Lee Cruise back to the market as MD.

KTFM is promoting its "29-in-a- row" position by giving away $900-$1,000 five to six times a day at the end of a 29-in-a-row sweeps. KITY (which images around 52 minutes of music each hour) is doing a money contest with prizes in $85, $500, and $1,000 increments three to five times a day. Both are doing concert trips. KTFM has been on TV for nine months and has some billboards. KITY began its first TV ever in mid February.

While KITY and KTFM lean dance and, locals say, often match record-for-record, KSQG is to the musical left of, say, Kiss 108, with its top 40/ rock/mix. That includes Ma- duchy in the 3.2 slot and his Kiss 108's "Try To Find Me" (in middays), and New Order: Q6 is doing billboards this spring, but no TV aside from MTV. Its concert-trip promotion in- cludes Tapes For Fears in Paris and Phil Collins in England.

SEATTLE: KUBE vs. KLZL
There is a pretty fierce direct-mail battle here between KKLZ (9.1-8.9) and KUBE (6.0-6.4). KUBL is repeating a key tag mailer it did in the fall that will go to 750,000 homes this time. Lucky numbers will be worth $500-$1,000 a day and $10,000 on Thursdays. KUBE, meanwhile, has reworked its longterm rear window sticker into a piece that goes to 700,000 homes for $1,000 a day and $10,000 on Thursdays. KUBE is also doing a count-the-songs contest for $100 every seven days and is also doing an "AFVY"-in-the-airway. KPLZ is doing a separate bus campaign around its morning show.

Although this is, again, a market with two fairly similar mainstream top 40s, the big musical change has been position. For years, KUBE was the conservative top 40 and KPLZ was to its left. Now, KUBE is a little faster on records than KPLZ, especially at night. KUBE images around 10 in a row vs. KPLZ's 30-minute sweeps each hour.

Tampa, Fla.: WDZ vs. WRQB
WFLL (11.6-10.1) is still doing its own top 40 complement of good promo- tions for the spring - high-school-type fund-raisers that are still bringing in $100 or so a day, or telling lis- teners that station staffers are keeping their complement of Sam Kinison tickets for themselves, but that listeners can meet them at the concert, etc. But it has just launched a Direct TV campaign, the first traditional broadcast contest in the Power Pig's history.

WRQB (9.6-9.5) has, of course, been in its jockless mode, outside Cleveland Wheeler's morning show, for much of this spring book, al- though at press time the station was in the process of restaffing. So far, Q105's promotional efforts have also been street-oriented. It did a few 10- second spots when Wheeler returned to the air, and also has a showing of billboards with its new slogan, "A Better Mix of Music."

TOLLAND, OHIO: WKYS vs. WRQN
WRQN PD John O'Rourke's last words before leaving for the WRQB promotion director job were: "It's more of a battle now than it's been for the last year." rival WKYS (Kiss 92.5) switched calls from WMHE on Valentine's Day, launched its new identity with a major promotional campaign, and scored a stunning win- ter-book comeback, going 7.5-10.0 while WRQN fell 10.5-7.9.

Promotionally, the more adult-leaning Kiss does daily-money songs with multiple $100 prizes and $1,000 Thursdays. WRQN is doing four or five promotion spring, including a sticker patrol, a Show Us Your IQ contest, and a Beat-The-Bot-type contest. Musically, WKYS leans more adult than WRQN.
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7. **I WILL SEE YOU IN MY DREAMS**
8. **THE HEART OF THE MATTER**
9. **STRANGER THAN PARADISE**

RADIO

NEW YORK—"You can spend a lot of money having a commercial produced or you can have your listeners do it for nothing," says KUBE Seattle promotion director Darryl Rogers. He is talking about what has become the hottest, most cost efficient promotion of the year. With the success of ABCTV's "America's Funniest Home Videos," radio stations across the country are asking listeners to make their own station commercials.

Most of the stations that have done the promotion so far have followed a similar pattern. They solicit 20-second spots and then add their own 5-second open and close. Tapes submitted by listeners range from what Rogers calls "Flimhouse quality" to amateur, first-day-of-the-year-video-offerings. But promotion directors say they do not discriminate against the more primitive attempts. "We're not looking for a high-priced Hollywood monstrosity," says Bob Tonkin of KQLZ (Pirate Radio) Los Angeles.

"Reviewing the submissions can be mind-numbing, according to promotion directors like Geralyn Rogers, WRWD Raleigh, N.C., received more than 400 tapes. But that is the only apparent downside to this promotion. In fact, it is one of the least expensive promotions stations can do. With the exception of prize money, which includes a grand prize of $5,000 or $10,000 in most cases, the competition costs nothing with trade-outs for advertising."

WRDU promotion director Ron O'Brien turned the promotion into a sales tool by making clients "the official video-camera rental store" or naming JVC "the official camcorder." Even nonvideo clients were included when Taco Bell became the "official entry-blank pickup point." O'Brien says "those people who had to pay major bucks to be a part of this." "Major bucks" translates into $1,000 an envelope for each sponsor. All of the stations actually aired the winning entries, some just once and others in fairly heavy rotation on network television. Both WPLJ New York and WHYT Detroit spent a grand-prize video during "America's Funniest Home Videos." Some stations picked the winners in creative ways as well. WHYT's winner was picked on a local talk show during a special report on home video.

DEAD POETS IDEA MILL

During KQRR San Francisco's Rock 'N' Read promotion last month, the station took out half-page ads in the San Francisco Chronicle identifying Paul McCartney song of the day. Every time the song was played (Continued on next page)

FOR WEEK ENDING MAY 12, 1990

MODERN ROCK TRACKS

**NEW**

1. **THE EMPEROR'S NEW CLOTHES**
2. **HAPPY TIMES**
3. **HERE'S WHERE THE STORY ENDS**
4. **POLICY OF TRUTH**
5. **EVERYTHING I KNOW**
6. **ENJOY THE SILENCE**
7. **JUST LIKE HEAVEN**
8. **CUTS YOU UP**
9. **CRADLE OF LOVE**

**Promotions & Marketing**

by Phyllis Stark

NEW YORK—"You can spend a lot of money having a commercial produced or you can have your listeners do it for nothing," says KUBE Seattle promotion director Darryl Rogers. He is talking about what has become the hottest, most cost efficient promotion of the year. With the success of ABCTV’s “America’s Funniest Home Videos,” radio stations across the country are asking listeners to make their own station commercials.

Most of the stations that have done the promotion so far have followed a similar pattern. They solicit 20-second spots and then add their own 5-second open and close. Tapes submitted by listeners range from what Rogers calls “Flimhouse quality” to amateur, first-day-of-the-year-video-offerings. But promotion directors say they do not discriminate against the more primitive attempts. “We’re not looking for a high-priced Hollywood monstrosity,” says Bob Tonkin of KQLZ (Pirate Radio) Los Angeles.

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LOS ANGELES—Westwood One Radio Networks has Madonna. The exclusive U.S. and Canadian radio broadcast rights package to the Blond Ambition world tour will include a live concert broadcast from

by Craig Rosen

Europe in July, with an encore broadcast scheduled for Labor Day weekend.

The package also includes Madonna's only national radio interview, which will air as a two-hour special in July. In addition, WW1's ambitious "Blond" programming will feature concert updates, highlights, and special events that air on regular WW1 programs throughout the summer. If there is a Madonna pay-per-view special, WW1 has the rights to simulcast the event. WW1's Music Marketing Division will also be involved with Madonna, handling radio station promotions tied in to the tour.

Landing the Madonna tour is a coup for WW1, since ABC scored the rights to the last megastour, '89's Rolling Stones "Steel Wheels Tour." And with WW1's special "Knebworth" programming going to classic and album rock outlets, and Madonna aimed at top 40 stations—usually unfriendly to syndicated concerts—WW1 has all the bases covered.

"I don't think we will have any difficulty at all having the Madonna live concert cleared at top 40," says WW1 Chairman/CEO Norman Pattiz, who flew to Japan to close the deal.

Pattiz adds that WW1's broadcast will give most fans their only dose of Madonna live, since the tour is scheduled for only 12 U.S. cities.

WW1 is also negotiating for the season's other big concert event, David Bowie's "Sound + Vision" tour.

Drake-Chenault Adds Two

Months after Braker Radio Networks bit the dust, rival commercial-free format satellite supplier Drake-Chenault/Jones Satellite Services continues to expand. Drake-Chenault, which already offers three formats, Great American Country, AC, and the soft AC Prime Demo, now has plans to roll out two additional formats.

On Aug. 1, D-C will begin offering an easy listening format targeted at the 35-54 market. On Sept. 15, The Drake Format, an oldies-based service based on company namesake Bill Drakes legendary '60s top 40 format, will debut.

"We have said all along that sooner or later we would have six formats up," says VP T.J. Lambert. "In the first or second quarter of 1991 we will add the sixth format. Right now we have no idea what it will be."

SHOLIN TO PREMIERE

Premiere Radio Networks president Steve Lehman has made good on his promise to pick up WW1's "Countdown USA" (Billboard, April 29). Now, under the Premiere umbrella, the show will be known as "Dave Sholin's Inside Top 40."

The name and the syndicator are not the only changes, says Premiere executive VP Tim Kelly. The national spot load will be cut from six to four minutes and stop sets will be trimmed from four to three. It will also switch from the Radio & Records chart to the Gavin Report, where Sholin serves as top 40 editor.

Aside from counting down the hits, the show will also include several inside-type features, such as a joke of the week.

MARKETING AND PROMOTIONS (Continued from preceding page)

listeners could qualify to win McCartney tickets. Each ad also featured editorial columns in which KQQR air staffers shared their Beatles and McCartney memories.

KQQR also tied in with Touchstone Home Video to give away copies of "Dead Poets Society." Listeners qualified by answering a "name the dead poet" trivia question. KQQR is currently in the midst of a $50,000 new-home-down-payment giveaway, a tie-in with a mortgage company and the Century 21 real-estate agency.

In what it calls an "audio direct-mail piece," adult alternative KNUE Seattle mailed out 3,400 "free sample" cassette airchecks to 200,000 homes in targeted ZIP codes. Adult alternative WBOS Boston celebrated Arbor Day April 28 by giving away 10,000 trees as part of its environmental awareness program, banned KIDS Dig In. KITS San Francisco celebrated the day with a tree-planting promotion.

AC CBKJ London, Ontario, recently gave away its first environmental company- and citizen-of-the-year awards. Area companies that have "taken action to reduce waste or promote the use of recycled goods and have influenced public attitudes" were eligible for the first award. The citizen honor went to someone "who has demonstrated personal initiative in environmental concerns [and] has taken or precipitated action that enhanced public awareness." The winners were announced just before Earth Day.

During KKSS Albuquerque, N.M.'s fund-raising "freeze on drugs and alcohol abuse," a hypnotherapist/magician "froze" morning-show hostess Roxi in 5,000 pounds of solid ice. The stunt was part of a fund-raising effort to fight drugs in the city.

KRBE Houston listeners can call in to win Sinead O'Connors cassettes, tickets, and a haircut from Command Performance when they hear the sound of a head being shaved. WDFX Detroit listeners won Tom Petty tickets by jumping up and down on a gas station service line and saying "Tom Petty" 99 times, causing the service bell to ring each time.

The tallies are rolling in from this year's March of Dimes Walkathon. In New York, WLWT and WQHT (Hot 97) helped net $2.5 million. In Philadelphia, WUSL and WIOQ helped raise more than $425,000. In Boston, WJIB, WILD, WSSH, and WZOU helped raise $200,000. When country KSJJ Redmond, Ore., needed to go silent for technical repairs last month, it asked listeners to keep track of the dead air. Everyone who called within 10 minutes and 39 seconds of the station's return received a prize just for listening. The listener with the best guess won a vacation.

WWKR New York will present a Comic Relief benefit called Headlines And Punchlines on Tuesday (6). The show will pit local TV news people against comedians who "interview" them... AC WNSR New York will sponsor the city's largest aerobics class at Central Park on May 19. WBLS New York jock Frankie Crocker broadcast live via satellite from London April 30-May 4 again this year. The broadcast was aired simultaneously on WBLS and London's top 40 Capitol Radio.

PRO-MOTIONS

Leah Hyman has been named promotion director of classical WCNW New York. She was formerly a producer at the station... Barbara Morrison has been upped from director to senior director of promotion/promotion at N/T WRKO Boston. Lou Bortone was named director of marketing and promotion at WINTER-NORMAN. He held the same position at crosstown WJIB for the past four years. Mike McDermott has been named assistant promotion director at WJIB. He previously worked for the Mayor's Special Events Office. Across town, Beth Goldstein has been named director of promotions at WSSH. She was director of sales promotions at WFTV-TV.

QUESTION

"WHERE IS THE CONSCIENCE OF THE WORLD?"

J.C. MARK

ON THE MARK

Waiting On The Rhythm Nation. WQOK (K97.5) Raleigh, N.C., staffers found time for a picture at their Janet Jackson preconcert party. Shown, from left, are Steve Lewis, MD Dr. John, Rhonda Beatty, Chris Connors, PD Cy Young, and Wax Master Torey.

HOT HITS

IN TOKIO

Hot Hits in Tokio

Week of April 22, 1990

1. "Bitter Tears/Boo Hoo Baby" Pink Floyd
2. "Kiss You" Michael Buble
3. "The Day After You" The Best of Buble
4. "I Should Be So Lucky" ABBA
5. "[If You Are] Ready To Go" Jools Holland
6. "Kiss You" Taylor Dayn
7. "My Heart Will Go On" Celine Dion
8. "Me Against The World" Natalie Cole
9. "Cry Me a River" Stevie Wonder
10. "Baby One More Time" Britney Spears

FM JAPAN

81.3 FM

RADIO

BILBOYARD MAY 12, 1990

21
the week, inside show business, and the record industry. The show will evolve as time progresses. During Memorial Day weekend it will have an official launch and will become known simply as "Dave Sholin's Inside Out." Until now Premiere has gone the unhosted route with its "Plain-Rap Countdown," but now Lehman feels it's time to move into the other arena. "We did extensive research and found that two of the four leading countdowns are extremely vulnerable." "There is room for one more extremely well-done countdown by someone with strong capabilities and a company with strong capabilities," adds Kelly. According to Kelly, Premiere's "Plain-Rap" was inspired by his own personal dissatisfaction with syndicated countdowns. The new version of Sholin's show will also try to be more appealing to programmers by attempting to give the show a real "local feel." AROUND THE INDUSTRY W1I has signed on French cos- metic company Lancome as the first sponsor for its Soviet programming. Beginning June 1, Lancome will sponsor the biweekly countdown show "USA Top 20" and the monthly musical tribute "America On Record," the two W1I shows airing in the Soviet Union. Meanwhile Satellite Music Network has secured a six-month exclu- sive sponsorship deal of its "Lunchtime From America." The program, which runs twice daily in Shanghai, China, will be sponsored by Philip Morris Asia Inc. The program, which features a variety of music culled from SMN's 24-hour U.S. formats, debuted in Shanghai in November 1988. New York-based MJJ Broadcasting is set to enter the multistation-re- mote arena. During the week of June 4, MJJ will produce "A Tribute To Black Music Month" live from New York's famed Apollo Theatre. The program will feature many big-name celebrities. The event, offered on a barter basis, is completely sponsored by Bacardi Tropical Fruit Mixers and will originate live from the Apollo from 3 to 7 p.m. MTV director of talent/artists' relations Steve Leeds takes issue with Word Rock News Network head Jonathan Ashby's claim that the new network will offer better service than the radio version of "MTV News," which features "spotty-faced kids that have a job retelling gossip" (Billboard, May 5). "We would be glad to correct our coverage," says Leeds. "Kurt Loder has a decade-plus experience at MTV, he's not a spotty- faced kid, nor does he retell gossip." Troubled baseball figure Pete Rose is scheduled to guest on Olympia Radio Networks "Costas Coast To Coast." The show, hosted by veteran broadcaster Bob Costas, will originate live from satellite from the Waterfront, the Cincinnati restaurant owned by Rose. "Costas" is heard on more than 200 stations.

**ARBITRION RATINGS (Continued from page 16)**

**SYNDICATION NETWORKS AND PRODUCTS**
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Chart Position</th>
<th>Artist/Title</th>
</tr>
</thead>
</table>
| Z100    | New York | 1 | Aerosmith, "Dive"
| WZOU 94.3 | Boston | 2 | Phil Collins, "Don't Stop"
| KISS FM 102.7 | Los Angeles | 3 | Digital Underground, "Reach"
| WPLJ 94.5 | Philadelphia | 4 | Jane Child, "Richard"
| Q105 | Tampa | 5 | Michael Bolton, "The Night"
| KISS FM 1080 | Hartford | 6 | Brenda Sprague, "Her"
| Q107 | Milwaukee | 7 | Michael Bolton, "Dancing"
| 95.3 FM | Detroit | 8 | Michael Bolton, "Love"
| KBXK 93 | San Antonio | 9 | Michael Bolton, "The Night"
| WPLJ 94.5 | Philadelphia | 10 | Michael Bolton, "Love"

This chart lists the current playlists of the nation's largest and most influential Top 40 radio stations.
B104

P.D. - Steve Pern

COLUMBUS

Michael Bolton, “How Can I Be Lonely” (Atlantic)

Miami

P.D. - Frank Amadou

Simone O’Connor, “Nothing Compares 2 U” (4.5)

WNCI 97.9

P.D. - Dave Robbins

Clayton: Nothing Compares 2 U

Cleveland

P.D. - Cat Thomas

robbie Callahan: Nothing Compares 2 U

Cincinnati

P.D. - Dave Allen

robbie Callahan: Nothing Compares 2 U

WQIW 99

P.D. - Mike Bertik

Michael Bolton, “How Can I Be Lonely” (Atlantic)

Minneapolis

P.D. - Greg Swendsen

Michael Bolton, “How Can I Be Lonely” (Atlantic)

St. Louis

P.D. - Lyndon Abel

Michael Bolton, “How Can I Be Lonely” (Atlantic)

Cleveland

P.D. - Lyndon Abel

Michael Bolton, “How Can I Be Lonely” (Atlantic)

San Diego

P.D. - Larry West

Michael Bolton, “How Can I Be Lonely” (Atlantic)

KUBE 93

P.D. - Tom Heyler

Michael Bolton, “How Can I Be Lonely” (Atlantic)

WKTI

P.D. - Tom Heyler

Michael Bolton, “How Can I Be Lonely” (Atlantic)

KROQ Los Angeles

P.D. - Byrd Baumeister

Michael Bolton, “How Can I Be Lonely” (Atlantic)

Q 1065

P.D. - Byrd Baumeister

Michael Bolton, “How Can I Be Lonely” (Atlantic)

Baltimore

P.D. - Steve Pern

Michael Bolton, “How Can I Be Lonely” (Atlantic)

Columbus

P.D. - Steve Pern

Michael Bolton, “How Can I Be Lonely” (Atlantic)

AFTER A DECADE at such traditional album rockers as KAZY Denver and KZEP and KISS San Antonio, Texas, 25-year-old Andy Schuon came to Infinity’s KROQ Los Angeles last October when both morale and ratings were down at America’s best-known modern rock outlet.

When GM Trip Reeb, for whom Schuon had worked at KAZY, brought him aboard, KROQ was still reeling from the death of format pioneer Rick Carroll. And KROQ’s longtime rebel image had been stolen by new competitor KZLQ (Pirate Radio). But in the recently released winter Arbitron, KROQ was up 2-5-3-2, marking its first three share since fall 1988.

Schuon was in the business of the Cure and Depeche Mode, but when he came to KROQ, he did not know the names of their songs.

“It was like listening to a country station. At KAZY it was more than A Feeling into the new one from Robert Plant into ‘Layla.’ It was easy. Then I came here, I turned on Without Us and it was like Red Hot Chili Peppers into Depeche Mode. I didn’t know what any of the songs were.”

But Schuon knew his priorities. With the strength of Reeb and Lewis Largent, a part-time promoter to MD, he proceeded to tighten the library, increase the rotation of his strongest gold, add 40-minute music sweeps, and install callout re-read.

“It was tough to listen to KROQ for the last couple of years,” Schuon says. “Everybody knew time spent listening was way down and people were complaining that [KROQ] was like a white dance station. KROQ was so left of center and it didn’t need to be. As long as we were the most alternative station in the market, we would win.”


Schuon dropped the longtime “ROQ of the ‘90s” slogan, choosing to simply use KROQ as “a calling statement in itself.” He also made air staff changes. KROQ veterans Dusty Strait and Freddy Sneakskin were out, but Jed “The Fish” Gould, Jim “The Poorman” Trenton, Richard Blade, and Swedish Egil Aalvik stayed. “The ones that I felt had the attitude or good sound,” he says. “With (without) the aptitude to adapt to a new way of business went on their merry way.”

Former MTV personality and KEDG Los Angeles air talent Mark Goodman joined, as did onetime KROQ jock Katie Manor. But the biggest change involved the morning show. “Almost every person at KROQ had done mornings at one time,” he says. Now KROQ needed a show that could compete with Rick Dees of KIIS or Mark & Brian of KLOS.

“Most established guys are making a lot of money,” Schuon says. “They’re kings of their market and it’s hard to get anyone motivated to come out to L.A. and fight and start all over again. We needed some guys who were ready to hit the ground running up immediately.”

On a tip from WEXG (Eagle 106) Philadelphia PD Todd Fisher, Schuon learned that KXXX (X100) San Francisco MD Gene Baxter was fired from that format. KZP Phoenix night jock Kevin Ryder, had done a test overnight shift on X100. Baxter overhunted a tape, by the week-end Kevin & Bean were doing an audition. “It was their first short together. They were playing top 40 music in the middle of the night. It was obvious they had great chemistry,” he says. The duo debuted on New Year’s Day.

It is hard not to compare Kevin & Bean to L.A.’s other rock morning duo. Even Schuon admits that “they do sound a little bit like Mark & Brian. They have similar vocal characteristics. One guy sounds kind of Southern and the other a little more cosmopolitan.

Some industry people thought we had given them Mark & Brian cassettes and said, ‘Sound like them.’ But they had never even heard Mark & Brian before they came to L.A.”

Schuon cites one major difference between the two morning shows. “Mark & Brian play music between their bits,” he says. “We play bits between the music.”

Last fall, KROQ became one of the few incumbent stations to successfully attack a challenger on the air. “There’s always a time to do almost anything,” Schuon says. “It was our time to stop taking shit from Pirate.”

The first assault was a promo saying, “KROQ is the station that breaks the rules, Pirate is the one that says they do.” Subsequent attacks had a Shannon imitator telling his production director to speed up and edit “Love Shack” as “Personal Jesus,” two records the stations shared. Another spot, similar to one that WFLZ Tampa, Fla., ran, had “Shannon” setting off a lie detector by claiming KQLZ played the “biggest variety,” then “variety.”

Only a subsequent admission that Pirate "plays Bon Jovi" failed to save the detector. “We hit a nerve and it was fun to see [Shannon] react,” Schuon says. “That was just a phase of KROQ that was necessary. It got our good pumping.”

Now KROQ is closer to Pirate’s 3.6, and KLOS 3.8. As Schuon says, “It makes it a lot easier to do battle when we’re all on the same ground.”

CRAG ROSEN
WINANS MAKE TRIUMPHANT ‘RETURN’
First Single Fuses Rap With Gospel

BY GERRIE E. SUMMERS

NEW YORK—There must have been a few eyebrows raised when, after the Winans were introduced on the March 14 Soul Train Music Awards, yound Teddy Riley emerged stage side them and began rapping. Rap has been successfully meshed with many genres—rock, pop, house, jazz, and rap. But gospel?

“It’s Time,” the Winans’ debut single from “Return,” their latest album on Qwest, is produced by Guy’s Riley. “We knew everybody was going to say, ‘Hey, what’s going on?’” says Michael Winans, whose brothers Marvin, Carvin, and Ronald complete the popular quartet. “We’re good with trying to start something,” adds Michael Winans. “We’re the pion-

ears.”

The Winans have been taking chances since their career began as singing youngsters in Detroit. Although they were restricted to singing gospel, they were exposed to sec-

ular music at school and were allowed to watch such artists on television. Even then, the group combined the message of gospel with the sound of contemporary music, which was not readily accepted by the church.

From day one, we were not like the norm—not every daily traditional gospel group,” recalls Michael. “We started out with our own material and sounded like four young guys from Detroit, as opposed to the hymns and spiritual standards.

They weren’t our songs, they were someone else’s, which are nice to sing if you want to, but our Bible tells us singing unto the Lord a new song. So we weren’t out of order in writing new songs because they were in the Word.

We received a lot of resistance in the church world for the simple fact that [people thought], ‘Well, that’s too jazz. We understood the conflict,’” Michael continues, “but we felt as though it was time for the church to grow.

When the brothers began recording in 1988—two albums, “Long Time Coming” and “Tomorrow,” were on the Light’s label—they found that despite their contemporary sound, they were restricted to the gospel market.

Manager Barry Hankerson and producer Quincy Jones were pivotal in bringing the Winans to a new audience. In 1986 the Winans released their Qwest Records debut, “Let My People Go,” which won a Grammy in the gospel category, as did the follow-up album, “Decisions.”

The Winans have garnered a total of four Grammys so far. With the help of Riley, who produced three tracks on the album, “Return” should reach a new market—youth.

“We’ve always been firm believers that there shouldn’t be a limit because it’s labeled gospel. If anything, it should be mainstream music because we bring a message of hope, peace, deliverance of salvation, and things that are positive,” says Michael.

In addition to the Winans and Riley, Michael Powell of Anita Baker fame had a hand in the production. There are also guest appearances by Steve Wonder and Kenny G. Production began in June, shortly after Marvin and Michael finished touring with their gospel musical “Don’t Get God Started.”

Oscar Fields, VP of black music sales at Warner Bros., which distributes Qwest, says the Nashville-based gospel division is working “Return” in conjunction with gospel independent Sparrow Records to get sales and exposure in the gospel market. Warner’s black music division will be working the Winans album like any urban album. “We have what looks like a hit single for us and we’re not going to treat the album any different.”

(Continued on page 31)
### Billboard Top Black Albums

For Week Ending May 12, 1990

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tr>
<td><strong>1</strong></td>
<td>Billboard Sound of '90 (CD)</td>
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<tr>
<td><strong>2</strong></td>
<td>3TH STREET BLUES (CD)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>200 LOST &amp; Found (CD)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>ONLY 1 (CD)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>BUTTERFLY EFFECT (CD)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>SALT-N-PEPA (CD)</td>
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<td><strong>7</strong></td>
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<td><strong>8</strong></td>
<td>SALT-N-PEPA (CD)</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>SALT-N-PEPA (CD)</td>
</tr>
</tbody>
</table>

**NEW**

- **1** D.J. MAGIC MIKE & THE ROYAL POSSE (CD)
- **2** D.J. MAGIC MIKE & THE ROYAL POSSE (CD)
- **3** D.J. MAGIC MIKE & THE ROYAL POSSE (CD)

**Top Black Albums**

- **1** Callaway Solar I 23530 (CD)
- **2** Nappy Roots 23531 (CD)
- **3** Nappy Roots 23532 (CD)
- **4** Nappy Roots 23533 (CD)
- **5** Nappy Roots 23534 (CD)

**RIAA Certification**

- **Gold**
- **Platinum**
- **Multi-Platinum**

**Stay on Top**

| **1** | Billboard Sound of '90 (CD) |
| **2** | 3TH STREET BLUES (CD) |
| **3** | 200 LOST & Found (CD) |
| **4** | ONLY 1 (CD) |
| **5** | BUTTERFLY EFFECT (CD) |

**Black and Billboards**

- **1** SALT-N-PEPA (CD)
- **2** SALT-N-PEPA (CD)
- **3** SALT-N-PEPA (CD)
- **4** SALT-N-PEPA (CD)
- **5** SALT-N-PEPA (CD)

**SALES OF ALBUMS**

- **Gold**
- **Platinum**
- **Multi-Platinum**

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SIDeways With A Bullet: The top of the black singles chart is log-jammed this week. Take a look at the top five positions compared with the top 40 sales and airplay charts. It is very unusual for all three charts to rank exactly in the same order. Records positioned from 1-4 hold in place and only "Rub You The Right Way" by Johnny Gill (Motown) earns a bullet. "Poison" by Bell Biv DeVoe (MCA) shows minimal losses in both radio and retail polls, but it is still strong enough by block "Show Me" by Howard Hewett (Elektra) from moving into No. 1. "Show Me" trails "Poison" by only a handful of points at radio, however retail lags quite a bit behind. "Show Me" has performed well, earning No. 1 reports from 13 stations, including WNJR Newark, N.J; WDAS Philadelphia; WPEG Charlotte, N.C; WJLB Detroit; and KACE Los Angeles. Even though it does not earn sufficient points to warrant a bullet, 30 of its 93 stations continue to move the single up on their playlists. Fifty-four list it top five. Reporting it this week are WRB B Fort Lauderdale and WRRX St. Petersburg, Fla., which adds it at No. 7. "All Over You" by Freddie Jackson (Orpheus) is just shy of earning a bullet, even though radio point gains are still quite strong, with 62 of its 94 reporters moving it up. It is No. 1 at seven stations, including WB SK Norfolk; WSAS Savannah, Ga.; WGOK Mobile, Ala.; and WLOU Louisville, Ky. Fifty-nine stations list it in their top five.

WHERE DO WE GO FROM HERE: Resting at No. 3, Johnny Gill's "Rub You The Right Way" (Motown) makes a really good showing at radio. It gains two new reporters: WDAS Philadelphia and WHQT Miami, which adds it at No. 1. It has gained No. 1 report from 17 stations, including WAMO Pittsburgh; WOXY Cleveland; WVEE Atlanta; WHUR Washington, D.C.; KRNB Memphis; and KJLH Los Angeles. Of its 96 reporters, 75 show upward movement and 62 list it in their top five.

Pull up to the Bumper: "Hold On" by En Vogue (Atlantic) continues its meteoric climb up the chart (also see the Hot 100). According to Sylvia Rhone, Atlantic senior VP/GM, the single is expected to achieve top status very soon and album sales are similarly spectacular. Only 20 of the 94 radio reporters list it below top 10; 40 list it top 10 and 30 list it top five. It is No. 1 at WCBD Richmond, Va.; WJMJ Greensboro, N.C.; WFXP Fayetteville, N.C.; and WMAW Greenville, S.C.

WHistle While You Work: "Always And Forever" by Whistle (Seal-ant) breaks into the top 10, making evenly divided gains between radio and retail polls. It has reports from 76 stations, therefore, where it is being given a chance, it is doing exceptionally well. It has top 10 reports from 22 stations, including six that list it top five. It is No. 2 at three stations: WRB Norfolk; WDAO Dayton, Ohio; and KATZ St. Louis. Similarly, strong reports come from WUSL Philadelphia (9-7); WKYS Washington, D.C. (12-9); WFXP Macon, Ga. (9-4); WTMP Tampa, Fla. (12-4); KD K Dallas (9-8); and KACE Los Angeles (12-9). Wyatt Cheeks, director of national radio promotion, commented that initially resistance to the single was due to the popularity of the original version, which was recorded by Heatwave on Epic Records. That certified gold single peaked at No. 2 in 1977.

HOT BLACK SINGLES ACTION

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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
Strong City Label Still Going Strong

BY JANINE MCDADS

NEW YORK—In the competitive world of rap music, small Bronx, N.Y.-based indie Strong City Records has proved its staying power. Now in its fourth year, Strong City has trimmed its roster and retains a custom-label arrangement with MCA.

The label is owned by partners Rocky Bucano and Jazzy Jay. Bucano made a name for himself in New York's newb-jerk hip-pop/rap clubs in the '70s as a major DJ and later a concert promoter. Jazzy Jay was part of Afrika Bambasata's Zulu Nation rap posse in the late '70s, performing with the Soulsonic Force ("Planet Rock") and the Jazzy Five. The two met in 1985, and they've maintained a distribution deal with the now-defunct UNI label, a division of MCA, in 1987.

Success came early with the release of the ingenuity, Gifted And Black" by Don Barron, which was a huge reggae rap hit on the East Coast, and the Philadelphia rapper Busy Bee's first album, "Runnin' Thangs." Strong City artists that have recently been earning attention were jack swing/rap quartet NuSounds, whose "Body Sia" single from the debut, "Mackin'," made some noise locally, and female rapper Ice Cream Tee, whose debut single, "Let's Work," reached the top 20 on Billboard's black singles chart.

When UNI, a boutique label that housed modern rock, country, rap, and metal bands, was discontinued early in 1989, MCA picked up the distribution for many of UNI's acts, including those on Strong City. Though the label's roster at one time included 10 acts (Ultimate Force, Grand Wizard Theodore, Deee Elle, Raeeem, De Du, Master of Ceremony, NuSounds, Don Barron, Ice Cream Tee, and Busy Bee), and plans for 1990 originally included the release of four album projects, Bucano says that more recently he has decided that Strong City should concentrate on its two strongest artists, Busy Bee and Ice Cream Tee.

"Rap music is just like any other kind of music or other business. There is to be some concentration," says A.D. Washington, senior VP of marketing for MCA. "That's what Rockey did. He narrowed his focus, where he decided that it would be good for him to get two acts moving and build his label that way, instead of coming out and try to break four and five acts at one time.

"We wanted to start with our own strong artists, and then come into it with the acts we have and MCA's commitment.

In addition to Strong City projects, both Bucano and Jay have their own production companies. Through Jazzy Jay Productions, Jay has produced projects by a number of other artists, including Ultramagnetic M.C.s, Lamik Sabaz, and an all-star rap record, "Hip-Hop Against Apartheid," to benefit the African National Congress.

Bucano's newly established production company, 3rd Rail Productions, has signed four new acts: white rapper Tony D., signed to Island Records; Popular Demand, an R&B singing group; female singer Kathy Kenni; and a rap group called Oppie goes Hip-Hop. Like many independent record executives, Bucano plans to branch into film. His 3rd Rail Pictures is currently in negotiation to have a script, called "Pieces Of A Dream" produced. Bucano describes the storyline as "a black movement picture about Martin Luther King and Malcolm X coming back to see if the civil rights movement has progressed since they left."
Rapper Maestro Fresh-Wes Teaches Canadian A&R Execs A Lesson

BY KIRK LaPOINTE

OTTAWA—Only a year ago, no Canadian A&R execs would have thought twice about sending Wes Williams a rejection letter. Today, there is not one who would not want him, nor one that is not hoping to find someone like him.

Williams, aka rapper Maestro Fresh-Wes, has changed the Canadian music scene like no other artist in the past year. He has proved that homegrown rap is feasible, not just musically but financially. If labels deny that they would like to find a Canadian rapper to sign, don‘t believe them.

Wes’ “Symphony In Effect” album, first released in the U.S. on the L.A. label last year, (the first-ever U.S. release by a Canadian rap artist), then picked up late in 1989 and promoted well by the independent Attic label in Canada, is now well past platinum on home turf.

Even more significant, the first single, “Let Your Backbone Slide,” went to No. 1 in Canada, only one of a handful of rap songs ever to do so. It went gold, earned him a Juno nomination, and cracked the top 20 on the Billboard rap chart.

“The Canadian music industry is five or six years behind the times, all the time, and it’s really conservative,” says Toronto-born Williams, who began rapping locally in 1979. “I guess I’m just showing that it can be done, but everyone on the scene knew that a long time ago.”

When he tried to land a Canadian deal not too long ago, he was told that Canadian labels were not looking for rap, much less distinctive rap. If they were looking for anyone, it was a Bobby Brown or a Jazzy Jeff—something already proven,” Williams says.

“The only difference, musically speaking, between Canada and the U.S. is the population,” he says. “It’s harder here to make ends meet, but there’s really no difference in the tastes.”

In the past year, Tone Loc, D.J. Jazzy Jeff & the Fresh Prince, Bobby Brown, De La Soul, Public Enemy, Young M.C., and others have been commercially accepted in Canada, even though they have received little airplay until very recently from top 40 radio and none whatsoever from all but a handful of FM outlets.

Wes’ success has bolstered the fortunes of the veteran Attic label, which now is Canada’s hottest independent. Its second rap signing, John James, appears equally promising.

If Wes is not quite a message rapper, his mere success qualifies him as a political symbol for the fledgling Canadian rap scene. “I hope to be able to help out others—give some advice on how to break in,” says Williams. “But I do have to watch out for myself, too.”

To that end, he will have songs on two soundtrack records, ”’Prom Night III” and “Coup De Ville,” and should have another record ready by early 1991. Touring his stage image is black(ish), will take him throughout North America, he hopes. Wes has a May 15 date planned for New York’s Apollo Theatre.

“Canada’s secure,” he says. “Now I’ve got to get my music out there.”

WINANS MAKE ‘RETURN’
(Continued from page 2)

ently than we would treat a Quincy Jones or a Maze album,” says Fields.

The Winans are currently on a promotional tour, which has helped break the single at urban radio across the country. “We also have a strong video that is being played in very good rotation on BET, which is helping us a great deal,” says Warner Bros. VP of black music sales Ray Harris.

The division is also planning extensive consumer print and national radio campaigns tied in to retail. In June the Winans will be a major part of Warner Bros.’ June Is Black Music Month promotion with radio and record clubs. Ads will be geared toward the general urban market because the label is not sure how young buyers will be. “Even though in most of his productions Teddy has been able to capture the youth market, because of what the Winans personify in music, it may not be as easy,” says Fields. “But this is the first time they’ve had a record that has done this well at urban radio.”

The single is also doing well in the dance clubs, says Harris, “and that’s where the kids are going. That is telling us we’ve got a real record that goes beyond normal demographics for the Winans buyer.”

In addition to the national tour with sister-in-law Vickie Winans as opening act, and anticipated dates with the Clark Sisters and siblings BeBe & CeCe Winans, the Winans appear on the next Ladysmith Black Mambazo single, “Leaning On The Everlasting Arm,” and have produced an album by their parents, Mom & Pop Winans, on Sparrow Records. Once they have completed their U.S. tour dates, the Winans will embark on an international tour.

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1790 BROADWAY NYC, NY 10019
Music, Video, Film, Art, Fashion Leaders
Band Together In Multimedia AIDS Effort

by Bill Coleman

film and video directors. “Red Hot & Blue” will also include the work of artists who use the AIDS crisis as their subject.

Blake says, “Our goal is to be innovative and entertaining, but most importantly to educate about AIDS—reaching those young adults [and even their parents] who are at risk from the virus and very difficult to reach through popular culture.”

“Red Hot & Blue” will be released on longform video by BMG Video after the initial screenings, and Chrysalis Records will release a double album of the performances this fall. All profits from the TV special, video, and album sales will go directly to AIDS-related charities worldwide.

Steve Lillywhite will handle the musical production of the slated 20 tracks. Here’s a rundown of the performers, along with the Porter tune they have chosen: Aztec Camera (“I Love You ‘Cause I Love You”), David Byrne (“Don’t Fence Me In”); Neneh Cherry (“I’ve Got You Under My Skin”); Encarna (“Too Hard Hot”); Fine Young Cannibals (“Love For Sale”); Deborah Harry & Iggy Pop (“Well Did You Evah!”); Billy Idol (“Took Me Out”); The Jungle Brothers; Mory Kante (“Begin The Beguine”); K.d. Lang (“I Am In Love”); Annie Lennox ("Every Time We Say Goodbye"); Kirsty MacColl & The Pogues (“Misia Otis Regretta”); Les Negreses Vertes (“I Love Paris”); the Neville Brothers (“In The Still Of The Night”); Sinéad O’Connor (“You Do Something To Me”); Jimmy Somerville (“From This Moment On”); The Thompson Twins (“Who Wants To Be A Millionaire?”); U2; Tom Waits; and Jody Watley (“After You”).

Top fashion designers Rafat Ozbek and Jean-Paul Gautier will also design all the merchandise for “Red Hot & Blue.” Promotional materials and video directors include Percy Adlon, Jonathan Demme, Robert Frank, Stephen Frears, Derek Jarman, Jim Jarmusch, Diane Keaton, Ed Lachman, Robert Longo, Adelle Lutz & Sandy McLeod, Steve McLean, and John Maybury. Visually, the works of Sue Cole, David Wojnarowicz, Barbara Kruger, Jenny Holzer, Gary Panter, Gran Fury, and the late Kenny Haring will be featured.

According to the press release, most of the monies raised in each country will remain in that territory to benefit local AIDS organizations and more radical, grass-roots groups.

For further information concerning the project, contact Beryl Kilmartin at Chrysalis U.S. (714-408-2355) or Frances Pennington at Chrysalis U.S. (212-708-8556).

All people with AIDS are innocent.

HOT DANCE BREAKOUTS

CLUB PLAY
1. YOU DO MY THING SAKAMOTO
2. YAMMY MIO GRACE JONES CAPITOL
3. DON’T LOVE YOU 49ERS & U
4. STRIKE TO THE BODY DE WARZAU
5. GIRLS NITE OUT TYLER COLLINS MCA

12 INCH SINGLE BREAKOUTS
1. RESCUE ME RAJANA PAIGE SLEEPING BAG
2. BOUNCE BACK ALISHA MCA
3. LET ME CATHY FOLLOW MY HEART
4. HUBERT KAH COLUMBIA
5. I LOVE YOU MAX MCA
6. MENTORSA/WELCOME TO MY GROOVE MELLOW MAN ACE CAPITOL

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

Words & Music: Lawmaker's DAR Letter
Julee Cruises Up Twin Peaks
Hank & Headhunters Howl in Memphis
Atco's Electric Boys Bolt Onto Chart

Plant Grows Into Seasoned Soloist
Ex-Zep Man Has Gained Music-Biz Smarts

BY MELINDA NEWMAN

NEW YORK—Robert Plant is ready to go. He has been in the U.S. for days promoting "Manic Nirvana" and the plane back to England is waiting. But first, "I met a beautiful black masseuse and yoga teacher in the Caribbean," he says, "who just must see for a minute or two before I leave here.

But before his date with delight, it's one last interview about radio, records, retail, and—inevitably—Led Zeppelin.

For someone who says he learned nothing about the music business until 1981, and only then, by force, "because I was on my own," Plant seems amazingly savvy about the industry.

"I know these articles turn out to be only about four columns deep, but I would like to get some of this humor in without it just being condensed," he says, slyly adding, "I did buy an ad in Billboard this week.

Even though he has learned to play the game, he still does it with a charming nod and a wink to the audience. "Because of the way the industry now bleats and because of the way some artists actually become media sluts, you know, you have to do a little bit without giving it all away," he says.

But that veil drops a little with Plant's fifth solo album, "Manic Nirvana." Though his voice has undeniably changed since the Led Zeppelin days, Plant shows off some of those vintage vocal pyrotechnics on the new EMI/Atlantic release that were not evident on some of his other solo projects, proving that his voice is still a worthy powerful tool.

"People have said, 'Plant used to do this, he doesn't do it anymore, he's a nice guy, but maybe he can't do it.' So I can do it. But more than 'I can do it' is the point that you can only do it when it's right. And God forbid that subtlety should become an important factor. We're dealing with here, because you know it don't... and it never will be. But 'Hurtling Kind' is like 'Communication Breakdown'—it's like those kind of thunderous, powerful things except it's got heavy breathing in the middle.

So I just let it loose in the studio and 'everybody's going, 'I say, that's jolly good, really, what a great performance.' And I'm like, 'Plant, that was every day, you know. The best things are like 'Immigrant Song,' where you use the high register and it becomes something from 'South Pacific.'"

Plant took a break from making "Nirvana" to record "Party," a track for "The Last Temptation Of Elvis." The benefit album of Presley movie tunes, released only in the U.K., intrigued Plant because "the idea of doing something like that" was the middle of making my own recording was "very appealing." And besides, I wanted to be alongside Puxbox and Jesus & Mary Chain and Bruce Springsteen.

Album rock radio has gobbled up "Manic Nirvana," going at least four tracks deep and enchanting "Hurtling Kind" at the top of the album rock tracks chart for six weeks. However, it has not made much noise on top 40 radio, a fact made all the more confusing by the number of Plant imitators who have found a niche there.

"I'm not the top ten hit one bit. But I thought the stuff that is the cloned music is still using plenty of sugar or plenty of that accessible Plant. I know I don't need to compromise. I don't think there's any point in even considering it," he says.

"I mean, the Sea Of Love was a huge hit for me with the Honeysdrippers, but it was like, 'What? Do I have to do that to get that [top 40 radio] play? I don't want to.'"

So while he admits to being a little frustrated by the lack of pop acceptance, he says, "I don't know what happens, really, as long as I can get out and play and continue my voyage into the deep and meaningless. Which is exactly what he is doing.

"Plant embarked on a world tour May 1 in the Hague, the Netherlands, which will hit the U.S. in midsummer. He is touring with the same quartet and equipment, "Manic Nirvana" minus the drums, but with an electric lead guitarist and the band's singer, Groom, is going on as the rhythm guitarist and keyboardist. (And album co-producer Phil Johnstone, drummer Chris Black.

(Continued on page 42)"

A Songwriter's Singer: Kris McKay Bows; BCL & Aida: Rickie & Lyle; Eric & Elvis

MAY 12, 1990

by Thom Duffy

New Jersey's Giants Stadium June 1-2, the Los Angeles Coliseum June 29-30, and San Francisco's Candlestick Park July 13-14. Hitoshi is sponsoring the free, each entry including 1,200 people, the first ten tickets, 5,000 props, and 450-foot-high replica of the Great Sphinx. BCL's Michael Cheadle handed out the movie to fans for his somewhat less noble tours with the Rolling Stones and David Bowie.

In one of the summer's more notable double bills, Rickie Lee Jones and Lyle Lovett will share shed dates beginning with Canadian Park in Atlanta May 30... "I'm doing all the Love Rule..." and frequent flier mileage. Lenny Kravitz will jet from a May 24 date in London to open for David Bowie in Los Angeles May 25 before playing Tokyo May 28. Moving violations: Depeche Mode opens its World Tour May 28 in Pensacola, Fla., with early Floridians in Orlando May 30, Miami May 31, and Tampa June 2. The Blue Note in New York will host a series of showcases for Windham Hill acts, including Henry Butler May 7, the June Island String Quartet May 14, Billy Childs May 21, and Denny Zeitlin May 28... Tanita Tikaram's spring tour has been postponed until the fall. Performances by Cher at the James L. Knight Center in Miami April 11 and 12 set box-office records at the venue, with two packed houses totaling 10,024 people and a $352,637 ticket gross... Turn it up: According to their label and promoter Eric Steenstra, Atco's "Z'Nuff on April 28 became the first national act to play the annual rock fest at Gallaudet Univ., the liberal arts school for the deaf in Washington, D.C.

ELVIS AND SLOWHAND: That album-rock extravaganza, the International Rock Awards, will be presented in a live broadcast from New York June 6 on ABC-TV, with performers including David Bowie (again), Eric Clapton (again), Melissa Etheridge, and Sam Kinison. Up for "Elvis" statuettes for artist of the year: Aerosmith, Bonnie Raitt, the B-52's, Fine Young Cannibals, and the Rolling Stones. Newcomer nominees: Alannah Myles, Bad English, Lenny Kravitz, Skid Row, and Stone Roses. Winners are chosen by tally of music biz voters. Last year, Clapton presented the "living legend" award to Paul Keith Richards, acknowledging that "unlike me, he never sold himself down the river, he never did any beer commercials." This year, Clapton himself will get the "living legend" nod. Somehow, it figures.
Tree's Hot and Getting Hotter

Four in the Top Ten & More Coming—

**Waxman Issues Reply To DAT Anti-Copy Bill Critics**

**BY IRV LICHTMAN**

**THE REPLY.** Rep. Henry Waxman, D-Calif., has responded to publishers who have criticized his sponsorship of a DAT bill that mandates a special anti-copy chip on digital audiotape recorders. The chip is designed to prevent a first-generation music tape made on the DAT machine to be copied further. Among Rep. Waxman's foes on the issue is Leon Brettler, executive VP of Shapiro-Bernstein & Co., whose letter to Rep. Waxman was quoted in Words & Music March 24. Brettler wrote that the DAT bill, without provision for a blank tape or hardware fee, was more destructive to copyright owners than no bill at all.

In his lengthy reply dated April 26, Rep. Waxman, saying he is "greatly disturbed by deliberate attempts by some to distort my views," notes that "if this bill were to be the final word on copyright protection, I would not sponsor or support it. By no stretch of the imagination is this any sort of encompassing solution to the problems of home taping. On the contrary, it is only one small step in the fight to bring protection to copyright holders."

Rep. Waxman tells detractors of the DAT bill that, before introducing it, he told representatives of the Songwriters Guild of America that he shared "their concern that, by only covering sequential taping, this legislation would generate a 'hostile' right to first generation taping." Thus, he explains, the bill explicitly states that it creates no new right to tape.

"I am committed to working for not only full protection of your rights on taping—including first-generation taping—but for passage of a fair royalty system that gives you the compensation you deserve. I hope we will look back on 1990 as the year you finally began to get your rights back."

**The Pride & The Passion.** The music publishing community needn't be overly concerned about loss of A&R (or professional) talent to record labels, says publishing veteran Billy Meshel, president of All-Nations Music, responding to a Words & Music view that the lure of big money from new major label startups could drain talent from the music publishing community. The observation here followed Virgin Music's Richard Griffiths' departure to join CBS Records on the West Coast (April 21).

**DEALS: Island Music** has made global publishing deals with Kevin Kinney, lead singer with Drivin' N' Cryin', who has a solo Island Records album, "Mac-Dougal Blues," and rap artist Rough, due for an album release on Island this summer, and Velvet Hammer, a female quintet from Houston that is yet to be signed to a label. With the Island music publishing firm in the PolyGram Records fold, as a result of the purchase of Island by PolyGram last fall, Island is basically handling exploitation of the PolyGram/Island publishing interests, with copyrights by both firms appearing on at least 22 albums on Billboard's top 200 albums. Next Plateau Music has renewed its subpublishing agreement with Intersong for the world, excluding North America, Germany, Benelux, the U.K., Ireland, and Japan. Also, the firm has entered into a subpublishing agreement with the Two Pipers for the Benelux territory.

**PRINT ON PRINT:** The following are the current best-selling fellows at CPP/Belwin Inc.: 1. Happy Anniversary, Charlie Brown 2. Clint Black, Killin' Time 3. Melissa Etheridge, Brave And Crazy 4. B-52s, Cosmic Thing 5. Gloria Estefan, Cuts Both Ways
PERFORMED LIVE
BERLIN
21 JULY, 1990

Live Worldwide In
RADIO VISION

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maling to 4,500 stores talks about it. We're also discounting the record to get stock out there.

While Wagner notes that Cruise's music is "integral to the mood" of Lynch's oft-debatable drama, Cruise wants to distance herself a bit from the admiringly "psychotic and repressed character" of her album. Recalling her first association with Badalamenti in the country musical "Boys In The Love Country Band," she says she may perform next in the Houston Opera version of "Carmen."

PRIVATE WATERS

August Darnell is not one to compromise—which is probably why his band Kid Creole & the Coconuts has always been too far out front of the pop pack. Uncharacteristically, though, Darnell went along with his new record label when it came time to release the group's new Columbia Records debut album, "Private Waters: In The Great Divide."

"It was really finished last May," says Darnell. "Then Prince sent me a song he'd promised me when I met him in France three years ago, and CBS liked it so much they delayed the album."

The song, "The Sex Of It," produced by David Z of Fine Young Cannibals, is the first single and video. But the "Lambada" craze caused further delay, when Columbia requested an English-language version of that track for the album as well.

Creole's cover of the Brazilian dance hit ironically underscores the fact that the Latin hit by big band has long enjoyed greater foreign acceptance than domestic.

"America is being forced to accept cross-culturation," Darnell notes, predicting that with the emergence of world beat, Kid Creole's time is fast approaching.

Meanwhile, singing "Lambada" is Cory Daye, the star vocalist of Kid Creole & the Coconuts' legendary predecessor, Dr. Buzzard's Original Savannah Band. And, to complete the circle, that band's manager was none other than Kid Creole's new record company's president, Tom Motoola. JIM BESSMAN

TALENT IN ACTION

HANK WILLIAMS JR.
THE KENTUCKY HEADLINERS
Mid South Coliseum, Memphis

IT'S HARD TO imagine a more receptive crowd than the one that greeted Hank Williams Jr. at this April 13 show. From the hour he sauntered onto the stage and opened with "Man To Man," from his new Warner Bros. album, "Lonewolf," the crowd never sat down. The overall mood was that of a big, noisy party. At times it was hard to tell who was belting out the songs harder, Williams or the audience.

The party spirit was also evident in the quality of sound and lights. Lighting and slide projector cues were lackluster and the mix was uneven, but that didn't seem to mar the overall spirit of the night.

After an energetic set of favorites like "Dixie On My Mind" and "There's A Tear In My Beer," Williams settled into a solo set with pia-no and acoustic guitar, respectively. It was during this time that he turned in some of his most immediate performances. Highlights were versions of Patsy Walker's "Ain't Misbehavin'," Jerry Lee Lewis' "Whole Lotta Shakin' Goin' On," and Williams' own "A Country Boy Can Survive" and "Wommie, I Never Had." PolyGram warm-up act the Kentuck Headliners—who are opening for Williams' tour through the fall and were named top new vocal group by the Academy of Country Music April 25—in a crowd-pleasing set that rivaled Hank's. From solid originals like "Some Folks Like To Steal" and "Dumas Walker" to the

NEW ON THE CHARTS

The Swedish rock quartet Electric Boys bolts onto the album Rock Tracks chart with "All Lips N' Hips," the first single from its debut disk, "Punk-O-Metal Carpet Ride." The group—which comprises lead vocalist Conny Bloom, bassist Andy Christell, guitarist Franco Santunione and drummer Nicias Sigevall—signed with PolyGram last year and is currently touring the homeland and the U.K.

The birth of the Electric Boys took place in 1988 when founding members Bloom and Christell signed with PolyGram in Sweden. The pair released "Lips" there, and the immediate success of the single prompted them to hold auditions for additional musicians. Soon after, the group began writing songs for "Punk," and the self-produced project became a coveted British import.

Ato A&R executive Derek Oliver says he flew to England to sign the act for release here after PolyGram's option to do so ran out. "We knew there was great potential there, and we did everything possible to pick up the band for North America," he says. Oliver admits that some additional work had to be done on "Punk" to ready it for a stateside release. "What we decided to do was to clean up the album and keep the best tracks. We brought in Bob Rock, who's an incredible producer, and cut five new songs with him."

Electric Boys will finish its European tour next month and plans to play in U.S. clubs starting this summer. "In a way, we're at an advantage," continues Oliver, noting the band's extensive live experience in the U.K. "It's not as if it's a new act that we would have careful-ly about when we put them out on the road." JIM RICHLAND

KEEPING THE FAITH
Faith No More should be glad its re-cord company has not taken it by the

name seriously. Although "The Real Thing," the San Francisco band's second album for Slash, was released in June, it took MTV some time and a Grammy nomination to finally (Continued on page 12)

RICK CLARK

STEVE LACY QUINTET
Middle East Cafe, Massachusetts

It has become too easy to take composer/saxist Steve Lacy for granted of late; each year it's another great album and another tour stint for the Paris-based band leader. But as Lacy and company proved here, their music still rates as one of the most uproarious in all of jazz. Credit a formidable band empathy, honed throughout two decades of work, that makes their communication precise yet negotiable. Couple that with a yen for surprise, which seldom allows them to go 10 paces without throwing the ordinary out the window, and you have an ensemble of gamblers.

In fact, that's how the Cambridge show began. For 30 minutes, bassist J.J. Avens and his soprano-peecking boog went on an extended rumination, chirping and droning through free improvisation and structured tunes alike. When the full band—Lacy, Avens, drummer John Betch, vocalist/insturumentalist Irene Aebi, and alto saxist Steve Potts—came on to perform pieces from its latest RCA disk, "Anthem," the music swelled further. Lacy's themes, which are often offbeat and drastically altered in elements, are arranged to be pliable—crescendo and secretive one second, rolling the next. And unlike many bands that bow to extended passages, the Lacy Quintet's free forays seldom diffused the energy already established.

Control was what it was all about, especially for Potts, a con- (Continued on page 45)

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BILBOARD MAY 12, 1990
Mix-A-Lot, Cray, Soundgarden Top NAMA Awards

LOS ANGELES—Nastymix’s Sir Mix-A-Lot, A&M’s Soundgarden, Mercury’s Robert Cray, and the Seattle-based indie acts Ranch Romance and Rumors Of The Big Wave were among the big winners at the third annual Northwest Music Awards.

The regional awards, bestowed in 60 separate categories by some 1,300 voters, including members of the Northwest Area Music Assn. and 300 nonmember professionals, were announced at the Moore Theatre in Seattle April 9.

**Rumors Of The Big Wave racked up the most awards**

The world beat group Rumors Of The Big Wave was the biggest vote-getter, racking up awards for song of the year and single of the year ("Free South Africa"), songwriter of the year (Charlie Murphy), tape of the year ("Secret Language"), and best album design.

Ranch Romance, an all-girl contemporary country act, received nods for group of the year, folk record of the year, and the People’s Choice Award for its album “Western Dream.”

Best-selling rapper Sir Mix-A-Lot scored honors as artist of the year, best rap act, and for best video ("Beepers").

Bluesman Cray, a perennial NAMA award winner, walked off with trophies for best blues act, best male vocalist, and best electric guitarist.

Soundgarden, the first band to be recruited by a major label from the ranks of neo-metal indie Sub Pop, received honors for rock record of the year (A&M’s "Louder Than Love") and as best rock act and best metal act. Sub Pop’s Nirvana, Soundgarden’s onetime label mate, was cited as best new band.

Portland, Ore.’s Mel Brown Sextet picked up awards for jazz record of the year ("Cordon Bleu") and as best jazz act.

The April 9 ceremony also saw the induction of new members in the Northwest Music Hall of Fame, who are selected by a panel of historians, critics, and music professionals. The 1990 Hall of Famers were Heart, Paul Revere & the Raiders, the Ventures, Larry Coryell, the Frantics, and the Dynamics.

The undersigned acted as financial advisor to MCA INC. in this transaction.

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Still Within The Sound Of My Voice written by Jimmy Webb, recorded by Linda Ronstadt
Benson & Hedges Sponsors Dates

NEW YORK—Benson & Hedges has expanded its blues festival sponsorship with events planned this summer in five cities: Los Angeles June 4-10; Atlanta and Dallas June 10-17; and New York and Chicago on dates to be announced.

The cigarette firm will donate money to the homeless.

nounced. For the third consecutive year, the cigarette company will donate a portion of proceeds from headlining shows to local homeless organizations. Since 1985, the company reports it has donated $240,000 to homeless charities by giving $1 from every ticket sold at the headlining concerts.

B.B. King, Stevie Ray Vaughan, Joe Cocker, Dr. John, and Irma Thomas will share the bill at the headlining concerts in Los Angeles, Atlanta, and Dallas. (King, who was forced to cancel appearances at the New Orleans Jazz & Heritage festival April 27-29 due to a diabetic attack, will resume his schedule of appearances May 19 and will play the Benson & Hedges Bluefest dates, according to his management.)

Cited by the Blues Foundation with a “Keeping The Blues Alive” award in 1989, Benson & Hedges Blues will again combine ticketed events by national blues headliners and influential blues pioneers with small venue performances, films, workshops, and symposiums designed to examine the blues influences in each host city. Events in each of the five festival markets this year will highlight the contributions of women to the development of the blues.

For further information: In Los Angeles, call 213-396-2797; in Atlanta, 404-622-7358; in Dallas, 800-999-2553.

Blues Fest To Hit 5 Cities

ARTIST DEVELOPMENTS (Continued from page 38)

send the album over the 100,000-unit sales mark this past winter. “We just haven’t given up,” says Jo Levardi, director of alternative marketing at parent label Warner Bros. “We keep slogging away.”

The band already has a solid alternative base from college radio play of “We Care A Lot,” the catchy, deadpan-rapped single which narrates, in its indie debut, which was rereleased with 1987’s “Introduce Yourself.” With “The Real Thing,” Slash/Reprise decided to move the street-buzz credibility of the metal market to broaden that base, hiring an independent marketing firm, since the label itself was4.

However, some of the band’s previous fans resisted the perceived change in direction, which included the replacement of black vocalist Church Mosley with former metal singer Mike Patton. In Europe especially, where the band was on the cover of several music magazines in 1996, there was initial resistance to the changed lineup. “It was like starting over,” keyboardist Roddy Bottum says. “We had to prove ourselves again.”

Bottum insists that the band actually has not changed much. “I don’t think our music has really changed, it’s just a different singer. It’s the kind of sound we’ve always been doing, it’s just more emphasized on this one. It’s not so much a metal thing as a new market. Soundgarden and Voidov [with whom the band toured North America] are doing the same kind of thing as we are: A heavy sound, but different.” -EVELYN MCDONELL

PLANT GROWS (Continued from page 35)

well, guitarist Doug Boyle, and bassist Charlie Jones. And the seasonal vet has taught the youngsters a thing or two, mainly “that musicality is only half of the game.” He says, “If you can get one inch in, something more than just the technical, then you’ve got it all, babe.”

Despite his love of playing live, Plant has said repeatedly that he has no desire to replicate the days of mud sharks and mayhem, not even for the reputed $90 million offered him for a Led Zeppelin reunion.

“If I needed money I’d make records myself that were aimed at the top of the [pop] charts … but I don’t need to do anything for any other reason than I just want to do it. There’s not enough money in the world that can buy compromise.”

So for now what Plant wants to do is look ahead and grow with his current playmates. “We’ve developed something that’s gone beyond being just ‘I’m working with Robert Plant and he sells a lot of records’ or anything like that. It’s more like ‘We’re Robert Plant’ … We just use my voice, it’s a trademark which really doesn’t add up to much if you use it in just plain commercial terms because if I sang the Koran or ‘A Thousand And One Nights’—a bold and artistic move it may be—but it wouldn’t take more than two of them before I’d be moving suitcases at the Parker Meridian Hotel.”
Billy Joel

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Talent in Action
(Continued from page 38)

JIM MacNIE

Terumasa Hino
Sweet Basil, New York

Terumasa Hino came, he saw, he drizzled. "Today was rain—I hope I won't rain again," Hino said, introducing "Rain Again," from his new Blue Note disk, "Bluestruck." But in his first U.S. appearance in almost 10 years, the Japanese trumpeter and his band played a soggy and flaccid hour of music. Hino and his group were unfocused and tentative throughout their first set on the opening night of a weeklong engagement at Sweet Basil. During the opening number, "Romancero Gitano," also the lead tune on "Bluestruck," there was an awkward moment after John Hart's guitar solo when the number almost came to a halt. No one seemed to know who should play on, until Onaje Allan Gumbs began a piano solo. Hino seemed shy and unsure throughout the performance, and even let guitarist Hart cop more solo time. In readings of Woody Shaw's "Sweet Love Of Mine" and his own "Romancero Gitano," "Rain Again," and "Bluestruck," Hino showed none of the confident brassiness that helped make the album "Bluestruck" an enjoyable, if uninspiring, disk. Hino, a fusion star in Japan, was too quick to use fusion clichés to fill out his shapeless solos. He played few sustained or flowing lines and rarely swung. All told, a watery performance.

The rhythm section appeared on Hino's album, so unfamiliarity could not be the reason for the stiff performance. Drummer Victor Lewis, at least, was a revelation. He was fascinating to watch as well as to hear as he toyed lovingly with his drum kit, making the drums almost a melodic instrument. But even when Lewis was at his best (which was very good), the band was merely adequate.

STEVEN LICHTMAN

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LAZARD FRÈRES & CO.

April 23, 1990
Some IEC experts believe that the variety of different machines from existing units is due to the lack of a standard. The IEC has been working on a standard since 1986, but recent developments indicate that it may not be fully realized.

A draft of the proposed standard was reportedly well received by the committee, and it is expected to be put forward to the central IEC office for approval. That process, which could take up to six months, would result in final approval. The SMPTE tape recorder, a widely used standard from the Society of Motion Picture and Television Engineers, is a digital code used to synchronize tape recorders to motion picture or video cameras. The SMPTE format is recorded onto one track of a tape recorder while the program is recorded on the other tracks. This allows audio to be recorded on one or more tape recorders, edited, and combined with the picture while fully maintaining synchronization.

Standardization, which would allow DAT recorders with timecode to interface with one another as well as with other pieces of gear, is seen as an absolute necessity by many manufacturers and end users alike.

"What we're looking for is a compatible field," says a source very familiar with the standard. "What we need is a standard that is sufficient to fulfill the project needs of the professionals using that product, and to assure the public that whenever a tape is played, it will be a standard tape." The IEC has been working on this issue for many years, as other digital standards are already in place. The IEC is expected to announce the final standard in the near future.

Other manufacturers, like Panasonic, Sony, and Tascam, are waiting on the final standard to be made before introducing their own timecode-capable units. Tascam, which introduced its own SMPTE timecode DAT system approximately 18 months ago, has been selling the $9,000 units with some success. Tascam is prepared to modify existing units to be compatible with the IEC standard, says VP Mark Cohen. Tascam, which introduced its own SMPTE timecode DAT system approximately 18 months ago, has been selling the $9,000 units with some success. Tascam is prepared to modify existing units to be compatible with the IEC standard, says VP Mark Cohen.

In 1988, Postex submitted its four-head timecode DAT design to the Audio Engineering Society. The company hopes that the new technology will be recognized as a standard and that it will be adopted by manufacturers of DAT equipment. The organization then forwarded the proposals to the IEC, which has been chosen by industry members as the leading standards organization for this format.

Toward the end of 1988 and into 1989, a joint committee of the IEC worked with the proposals, combining technical elements from both as well as those of other manufacturers on the committee. A draft, which essentially called for storing timecode data in the sub-sub-sub-sub-sub-sub area of DAT, was presented to the full IEC committee in February 1989. Members of the national committees of the IEC from all over the world reviewed the proposal, and approved it by a vote of 24 to 1. The standard will be added to the DAT specification in the fall of 1989.

After further modifications of the proposal, a new draft was drawn up and presented last month. This standard will allow units to accommodate SMPTE, AES/EBU, and finally, SMPTE timecode.

Manufacturers agree that the availability of timecode-capable DAT will open up the growing audio-tape DAT market and broadcast markets dramatically.

"We're very anxious to see what this new timecode format will bring," says Burt Kohler, chief engineer with Howard Schwartz Recording, a New York-based studio that specializes in postproduction and jingle work. "We've been really waiting for the industry to settle on a standard, and when they do we'll have a lot more flexibility in the future.

For postproduction, DAT with timecode could be a powerful, relatively inexpensive tool, adds Newman. "It's almost equal, in some cases better, than a center-track 2. However, some makers say that they don't know if it's going to replace anything, but it's going to be another tool in the tool kit.

At Clinton Recording, New York, a Postex D-20 DAT with timecode is among the equipment in use. "All of our clients prefer this system," says Roger Deller, the studio's chief maintenance engineer. "We get ours off the shelf so we could have it first, and it's been working pretty well."

According to Cohen, the D-20s have been selling very well, although some distributors have not released sales figures. "As more people discover all the features the D-20 has, they'll find the performance it has, their sales have been increasing every month."

Manufacturers report that their customers are constantly asking for DAT with timecode. "They want it, they need it, and they deserve to have it," says Chris Foreman, marketing manager with Panasonic RAMSA. "But problems still remain. Unlike the conventional machines, which are two-head machines and share a lot of technology with the coming consumer machines, timecode machines are four-head design and a lot more sophisticated."

Although longitudinal timecode was introduced on Sony's PCM 2000 DAT recorder, and there were problems with synchronization on longitudinal tracks, the proposed IEC standard is based on helical scan four-head design and involves recording timecode data within the subcode area of DAT. It converts timecode into a time code of day and allows full synchronization.

"We feel confident that the standard will be ratified," says Clayton Bloch, marketing manager for Sony Pro Audio. "The standard does work."

Keeping DAT subcodes open to future automation development is an important factor in the evolution of the standard, according to Bill Mohrboh, marketing manager with Tascam.

"The idea is not to run rampant but to use subcodes for a specific function," says Mohrboh.

L.A. Writer/Producer Jay's Midsaw Unfinished Since Martika's 'Gold' Disk

This is part of an occasional series on the personalities and places that make the pro audio industry dynamic.

By Susan Nuniata

NEW YORK—"I guess I'm a frustrated A&R person," says producer Michael Jay. For this young songwriter/producer, the job does not stop at making a record but involves working with and developing the artist. And, of course, having a good time.

"I like to have fun in the studio," he says. "Every time I walk up in the studio, my sessions are like having a party, and I think that shows up on the record, especially on Martika's album. It sounds like a lot of fun went into making a record, then you can have fun listening to it. That's a big element that goes into what makes a hit."

Ever since Jay worked on Martika's "Gold" album, and co-wrote its hit single "Toy Soldiers," his phone has been ringing incessant.

Jay recently completed an album with his latest discovery, Anna Marie, due out on RCA next month. He also produced several songs for Peter Allen's album on RCA, slated for summer release. Seiko Matsuada's duet with New Kid Donny Walberg, "The Right Combination," was produced by Jay, and he is now at work on projects with Brenda K. Starr for Epic, and an English band, Kiss Like This, due out on Chrysalis in July.

Although Jay and Martika are not working together on her next album—they separated for artistic differences, he says—he wrote four songs for that project as well.

Jay's career began in 1986, when he got his first industry job with Curtis Mayfield's Custom Records label. He later moved to Handshake Records, a CBS affiliate label, and in 1985, signed a publishing deal with Paramount's Famous Music.

He met Martika at a taping of "Kids Incorporated" four years ago and, a year later, cut some demos with her and began shopping a record deal. After a six-month bid for a label, she was signed to Columbia Records.

Her first single, "More Than You Know," was followed by "Toy Soldiers," the song that established her as an artist and was Columbia's best-selling single of the summer of 1989. Jay co-wrote those singles and seven additional songs on the album.

Working with an artist is an integral part of Jay's production style. "I like to listen to the artist's ideas a lot," he says. "I've been working with a couple of artists who aren't used to that, which is strange. They just want me to go in and cut the tracks, and they'll just come in on the day I want to do vocals, sing it, and leave."

"I like to get the artist's ideas. It is the artist's record after all. It's a record that they have to live with, and I want them to be happy with it." Part of pleasing the artist includes pleasing the engineer. Jay has what he considers his "home base" studio, Trax Recording in Los Angeles, where he does most of his tracking. He prefers mixing at Larrabee Sound and also likes recording at Ground Control, Santa Monica, and Lion Share Recording.

11x11cm

Producer/writer Michael Jay, left, worked with Melissa Manchester at Trax Recording recently. Manchester was there recording a duet with Peter Allen titled "Making Every Moment Count," for his upcoming RCA/BMG album release.

(Continued on page 48)
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AUDIO TRACK

(Continued from preceding page)

OTHER CITIES

JOE HARDY WAS IN Ardent, Memphis, to mix the new Steve Earle album for MCA. He also produced and engineered the project using Sound Emporium's (Nashville) Neve console and Necam 96 automation (32-track digital).

Studio A at Transmedia, Lithia Springs, Ga., had metal group Blue Max in working on its first album. Michael G. Miller engineered and mixed. Producer/engineer David Norman worked on two tracks for female rapper Lady B and six songs for funk/rock artist Derek. Norman was at the board on both.

PDS-Universal Studios in Kansas City, Mo., had DeBora Jones, Kevin Griffin, Derrick Peters, NU Prism, the Asiac Shubazz Posse (A.S.P.), and The Truth Organization (T.T.O.) tracking for their respective album projects. D.P. produced and engineered for Griffin, Jones, A.S.P. and T.T.O. Will Shaw produced and engineered NU Prism, with D.P. assisting.

Studio D Recording in Sausalito, Calif., had Clarence Clemons and his band, the Red Bank Rockers, working on new material with Dana Chappelle engineering and Watts Vereecke assisting. Also, Tell Me worked on its second album for Imagine Records. Johnny Thompson and Kinkaid Miller produced, with Karl Derler at the controls. Vereecke assisted.

All material for the audio track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

PRO FILE

(Continued from page 16)

To fulfill his A&R aspirations, Jay has launched a production company. Anna Marie was his first project, and Jay saw her signed to MCA. "I'm able to control this album and future albums a little more [from an A&R standpoint] than I would if she wasn't signed to my company," he says.

As head of a production company, Jay's job is to find talent, assemble albums, and, as the company expands, find additional producers to take on some of the projects.

"Eventually I'm hoping that this production company can blossom into a label," he says. "It's not an easy thing to want, but if I keep going the way I'm going, that's where I'm headed. More than producing and writing, I've always really wanted to be the record executive, the guy that puts everything together and makes it happen."

Long-term goals notwithstanding, Jay is happy with the role he serves. "As a producer, what I bring to a project for a label is that they don't really need to have an A&R person heavily watching over a project with me. Maybe some labels aren't going to be comfortable with that yet, and that's fine—I get along great with a lot of A&R people—but eventually what I hope labels will find is that they can leave me alone with a project and I can do both jobs."

(Continued from preceding page)
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**Place:** The Hyatt, Downtown Miami

**Featuring panels on:**  
- RETAIL • RADIO • PIRACY • COPYRIGHT • MUSIC VIDEO • TELEVISION

**Activities include:**  
- **8 pm,** BILLBOARD COCKTAIL RECEPTION @ The Hyatt Hotel!  
- **10:30pm,** 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 Subatch, Billboard Magazine, 1315 Broadway, 39th floor, NY, NY 10036. **For any questions,** call Angela Rodriguez, (305) 448-2011.

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**For reservations call (305) 358-1234. (Must say that you are attending the Billboard Latin Music Conference.)**

**THE DEMISE OF WJIT NEW YORK leaves a hole in the Big Apple's Latin radio scene. Not only was it the oldest Spanish-language radio station in the city but it had become an important forum of discussion for the many problems that affect the Latino population. It is now a hard rock station. Sad as it is, however, it is symptomatic of new developments in Spanish-language radio, namely more aggressive competition for the ears of Spanish-speaking listeners, especially those who follow Latin music. This nationwide trend is producing a realignment of stations, which are forming networks aiming at having a foothold in the country's major markets. The outcome, for the recording industry, is more standardized music formats, which could lead in the next few months to the consolidation of a badly needed field of hit radio stations in Spanish. In fact, right now, radio stations seem to be scrambling for niches, formats, or some type of formula to make them feel safer with respect to an audience whose demographic profile and characteristics keeps changing constantly. For small, independent stations, it may be OK to remain loyal to their formats. Their audiences may not shrink so much. But for the biggies, they have to compete head to head with Anglo radio outlets that have the young Latin generation cornered. In other words, they not only have to program for immigrants but also for second-generation Hispanic-Americans. And the only way to get to them is through contemporary Latin-tinged music, with quality and musical standards that are a far cry from what we used to hear five years ago. In New York, one AM is gone but there are at least two more FM's coming. Once they arrive, Spanish-language airwaves are going to be hotter than ever.
Rockefeller Fund Backs Vid Group
Nonprofit Distrb To Work Obscure Titles

■ BY PAUL SWEETING

NEW YORK—The Rockefeller Foundation has made an $850,000 grant to a newly organized, nonprofit corporation created to facilitate the distribution on videocassette of documentaries, independently produced feature films, and cultural programming.

The new corporation, dubbed National Video Resources Inc., will operate temporarily under the auspices of the Rockefeller Foundation while an independent board of directors is assembled. The board is expected to be in place by the end of the year, at which point NVR will become a separate, stand-alone entity.

Gretchen Dykstra, formerly director of communications for the New York City Charter Revision Commission, has been named executive director of the project.

At a news conference here April 27, Peter Goldmark, president of the Rockefeller Foundation, said the foundation was concerned that a variety of worthy films and video programs are going unnoticed by potentially receptive audiences because they do not fit within the parameters of the mainstream video distribution system.

"Why is ' Eyes On The Prize ' not generally available on cassette?" he asked, referring to the award-winning PBS series on the history of the civil rights movement. "The answer to that question is the reason we've decided to make this grant."

He described the $850,000 grant as "initial seed money," adding that "nobody knows at this point how much [money] this will take."

How, exactly, that money will be disbursed also remains uncertain. Funding priorities and guidelines for independent producers are expected to be developed by the summer.

NVR itself will not be involved in distributing cassettes, according to Dykstra. "We will be exploring mechanisms by which producers can access distributors," she said. "We will help them devise self-marketing plans and collect information."

Other plans include acting as "a catalyst" for the use of video in classrooms, looking for ways to link producers with nonprofit distributors and compiling a database on retail outlets that carry various categories of nonmainstream programming.

NVR also plans to train librarians on putting together a video collection that represents the variety of programming available, Dykstra said. In that effort, NVR will assimilating information collected by the MacArthur Foundation's 2-year-old initiative to promote the use of video by libraries.

"The MacArthur initiative in libraries is very important," Dykstra said. "They are assessing the impact of that project now and will be sharing some of that information with us. We hope we can build partnerships with the MacArthur Foundation."

Another of NVR's main areas of operation, according to Dykstra, will be audience identification and development. "While we won't be distributing product ourselves, we may very well get involved in packaging collectors of related titles," she said. "We hope to be able to work through membership organizations to target programming at particular audiences."

She cited by way of example packaging a series of environmental documentaries in association with the Sierra Club or a similar organization to "bridge the gap" between producers and a receptive audience.

NVR represents the culmination of a few months of work by a task force established by the Rockefeller Foundation in 1989 and headed by independent film and television producer Peter Broderick. The task force, composed of video industry professionals, independent film and video makers, university film curators, and others, issued its final report to the Foundation in October.

Phoenix Vid Web Raises $880 Million For Expansion

■ BY BRUCE HARING

NEW YORK—The Movie Superstore of Phoenix has raised $25.6 million in a public offering, and plans to use part of the capital for expansion of its video-only concept into a broader line of entertainment.

Additionally, the chain may begin offering its first franchises within the next four months.

The 2-year-old firm's action, which closed Feb. 28, offered 1.5 million units at $2 per unit to raise net proceeds of about $25.6 million. The money is targeted at retiring debt and future expansion.

The company has moved quickly in the wake of its public offering. Initial acquisitions include nine stores from the Colorado-based Giant Video chain and three Phoenix video superstores that were formerly part of the National Video chain, according to Michael Clifton, chief financial officer of the company.

A letter of agreement has already been signed with Giant, Clifton says, the purchase price pending completion of an audit. The Phoenix stores were purchased for approximately $2.46 million, a portion of which will be paid in restricted common stock at $3 per share.

The Colorado agreement also stipulates that The Movie Superstore will pursue four additional stores in Colorado through acquisition and development.

Giant and The Movie Superstore have also agreed to jointly pursue four stores on top of that, bringing the Colorado total to 17 and The Movie Superstore's total affiliations to 36 stores.

All stores in Colorado will retain the Giant Video name, according to Michael's brother Patrick Clifton, the company CEO. Names on any additional stores purchased or built have not yet been determined.

"The Movie Superstore cannot be federally registered because it's generic," he says. "We need a name that can be registered not only for protection, but for franchising purposes."

Michael Clifton says The Movie Superstore is not daunted by the perception that video retailing's boom days are over.

"The video industry will never see the growth of the early '80s," Clifton says, "but there will be consolidation and you will also see growth in the secondary markets. That's where we will be primarily focused."

The firm has targeted 60 sites in Colorado, New Mexico, Utah, and Arizona for its future stores, Michael Clifton says.

The Movie Superstore's aim is to eventually become the type of full-service entertainment center that Hastings Books, Music & Video has become in the Southwest.

"The smaller marquets are being ignored by the majority of the bigger players," Michael Clifton says. "Hastings has done a real good job of going..." (Continued on page 57)
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*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.*

**Newspapers:**

- **Home Movie:**
  - **Home Video:**
    - **Newline News:**
      - Smiley When You Say That: VSDA Refutes Nintendo VP's Remarks
      - EPM Seminar Notables and Quotables
      - Water Bearer Unleashes Pasolini Vids
      - Fries Home Video Sells Itself Less...
      - RCA/Columbia Sets Sell-Thru Arm for U.K.
PHOENIX VIDEO WEB
(Continued from page 55)

ing into those markets with a total entertainment store. We seem to think there’s a big opportunity there.”

Citing the cheaper costs of space per square foot in small markets, Michael Clifton says the lack of entertainment choices is the key to successful market penetration. “A Clovis, New Mexico, may have a first-run movie theater, but that’s about it,” he says. “They want the same type of choices in the small towns as in the large.”

The full entertainment concept will be tested in the smaller markets rather than in the pricey Phoenix market, adds Michael Clifton.

The Movie Superstore was created two years ago, when Michael and Patrick Clifton’s attempt to purchase Blockbuster Entertainment franchises fell apart.

Using Patrick’s background in real estate and Michael’s expertise as a CPA and in computers, the pair decided to embark on their own venture. The chain has since grown to six stores in Phoenix, with projected gross revenues of $2,123,652 based on a projected 11 stores by the end of March 1990.

The public offering was made to lessen the company’s highly leveraged position, which Michael Clifton says was at 86% debt to equity before the sale. “We thought we could sleep better at night with better cash flow,” he says. “The downside is that the cost is tremendous; whether you do a $20 million offering or a $1 million offering, the costs of money are quite high and you need a war chest to get through it. But we did ours, and it lends a lot of legitimacy when we go to some of the bigger brokerage houses to raise additional funds.”

Michael Clifton says expansion of The Movie Superstore’s horizons will begin within the next six months, and will include experiments with product besides video. “We’ve been talking with the Liebermans and picking their brains a little bit, and also talking with Video Channels in regard to laserdiscs,” Clifton says. “We haven’t really come to a conclusion on exactly what we’re going to do, whether to have it racked or do it ourselves.”

He says full-line stores would offer a selection of magazines, but would probably not delve into books.

The video rental-to-sale ratio at The Movie Superstore is currently about 80-20 in favor of rentals, Michael Clifton says. “We are devoting more space in our stores and in our ad and marketing budget to sell-through,” he adds. “About 30% of that budget will be geared toward the sell-through side. Part of it is educating the public that they don’t have to go to Wal-Mart.”

The master expansion plan for The Movie Superstore calls for “maybe 42 stores by the end of next year, including the Giant acquisition and the stores here.” But Michael Clifton does not rule out the possibility of adding more.

“There are a lot of chains between four and 15 stores that have run out of money and don’t want the hassle of a public offering,” he says. “Plus, it’s hard to get money, especially for a video retailer. There are people out there who want to be part of a bigger organization.”
Vid Industry
Follows Music's
Lead On EDI

LOS ANGELES—The video industry is enjoying synergistic benefits in electronic data interchange, thanks to advances made by the music industry.

That was pointed out here during the National Assn. of Recording Merchandisers/Video Software Dealers Assn.'s Operations Conference at the Radisson Plaza Hotel, April 19-20.

The conference covered such areas of operations as computer-to-computer trading, shipping and handling orders, and labeling product.

Characterized as the hi-tech summit of the prerecorded home entertainment industry, the conference brings together three committees—NARM/VSDA Operations Committee, the VSDA Manufacturer Operations Committee, and the Recording Industry Assn. of America Operations & Systems Committee.

Rather than reinventing the wheel and forming their own operations committee, the VSDA, by merging with the older NARM group, has leapfrogged the learning curve, said Jim Nermyr, co-chair of the joint NARM/VSDA operations arm and VP of information systems and treasurer at The Musicland Group in Minneapolis. “What has taken years for audio has taken just months in video,” Nermyr said.

In fact, operation improvements in the many areas covered by the conference are so rapid that Nermyr apologized for not providing updated handouts at the meeting.

Nermyr represented both chairs of the NARM/VSDA joint group due to the absence of co-chair Bob Schneider, executive VP of Amarillo, Texas-based Western Merchandisers.

Both the video and audio industry are gearing up to handle product shipments and electronic invoices that use all 12 numbers of the Universal Product Code. Previously, since all product codes in the music and video industry began with the digit 0, many retail computers ignored the first number. But because the Uniform Code Council is running out of numbers, products issued by new companies will begin with the digit 7.

Meanwhile, larger established companies, each of which has already issued enough product to require more than one manufacturer’s identification code, will continue to retain 0 as the lead digit for product already issued. But when they apply for new manufacturer’s codes, they likely will be assigned to the 7 series.

“We’ve had to change all the manufacturer numbers in the communication standards to incorporate a six-digit number rather than the previously used five-digit number,” Nermyr said.

One of the more urgent needs, Nermyr said, is leveraging for the video industry what the music industry has already done with the Voluntary Interindustry Communication standard—based on the format for exchanging information, developed by the American National Standards Institute. “We have to find out how (Continued on page 80)
MCA Kid Video Teaches Words Through Music

LOS ANGELES—MCA Home Video’s “Rock & Read,” a children’s video that looks like Peter Max meets Club MTV, teaches vocabulary with the help of updated nursery songs sung by the likes of De La Soul and ex-Bangles Susanna Hoffs and Vicki Peterson.

In “Rock & Read,” Hoffs is heard singing “Twinkle, Twinkle Little Star,” De La Soul performs a gentle rap version of “I’m A Little Teapot,” Michael Bartimanto does “The Alphabet Song,” Vicki Peterson and Bobby Donati offer a rocking version of “Row, Row, Row Your Boat” that could even hit pop radio, and Tom Kelly interprets “The Eensy Weensy Spider.”

The tape, aimed at children aged 2-7, bowed April 19 at a suggested retail price of $14.95. “Rock & Read” was written, directed, and co-produced by Susanna Hoffs’ mother—Tamar Simon Hoffs, the director of the feature film “The Allnighter” as well as of numerous music videos (including two for the Bangles), Patricia Hodges and Elizabeth Daley co-produced.

Tamar Hoffs’ lively 28-minute debut in the world of kid video stars children from her own family, as well as the offspring of her friends. Each song is heard, the kids mock-play scaled-down musical instruments on a colorful stage, frolicking against a giddy, wildly imaginative background concocted by animator Bill Konersman (“Sign O’ The Times”) and theatrical designer Michael Devine (“Story Theatre”). With the use of computer animation, the kids romp in their otherworldly playground. At one point, they even skateboard in space above the earth.

Each song focuses on certain “key words” that are contained in the lyrics. These words are shown numerous times on the screen, and the objects they represent are also displayed in imaginative ways. Near the end of the tune, viewers are asked to sing the key words during a single segment. Then, the song’s complete lyrics are shown on the screen as a child recites them. Tying it all together is host Pauly Shore, a comedian who recently signed to the “Parenthood” TV series and who comes across in this video like a cool, slightly addled surfer (“Hey, little dudes”).

“Words and literacy have always been a part of everything I do,” says Tamar Hoffs, who has three children and three grandchildren, and has spent a lot of time singing along with them and telling them stories. “The media takes over children’s minds from an early age—the TV is always on in the background. I thought I could influence them [in a positive way]. How could I keep literacy and love of words and books alive in my own family?”

Order Cut-Off Date: JUNE 12
Street Date: JUNE 28

The story of the greatest evil ever known to man...
His ex-wife.

Order Cut-Off Date: JUNE 12
Street Date: JUNE 28

Bar-code changes, EDI programs studied... see page 71
LOS ANGELES—A new video label, Chateau Video, is hoping to tap into the growing art market with a monthly video magazine devoted to the visual arts. “ART The VideoMonthly,” available through subscription and through retail outlets, will cover national arts news such as blockbuster exhibitions, new galleries, art auctions, and other major events. It will also include interviews with famous artists and renowned collectors (such as celebrities with formidable art collections).

“Art is on the minds of a lot of people these days, and these videos will keep you in tune with what’s happening,” says Robert Heller, who co-founded Los Angeles-based Chateau Video and is a veteran of marketing and business affairs. Some topics to be covered in the first release of “ART” are the contemporary art market in Japan, Russia, and the Robert Mapplethorpe controversy, rumors surrounding the huge price tag on Van Gogh’s Irises, a look at architectural models for the new Getty Museum, and Cristo’s Tokyo/Los Angeles environmental art “umbrella” project.

In addition, plans call for each month’s issue to have a Video To The Editor segment that will include video lettering submitted by viewers. Another aspect planned for the magazine is to have a different guest artist design the cover of each month’s video.

“The art world is at its most explosive stage at this time,” says Heller. “The auction houses in New York are looking for a billion-dollar auction season, which is incredible.” More and more people are following art these days, because of record-breaking eight-figure sales of classic paintings and because of controversies such as surrounding Mapplethorpe’s explicit photography. “Art is getting at the front of social and economic issues,” adds Heller.

“...In a tool to capture doctors, lawyers, business people—anyone with an interest in learning...where’s going on in the world of art?”

ED1 IN SPOTLIGHT (Continued from page 58)

we adopt that standard,” Nermay said. “It’s a good thing that we can say that standards are that will be appropriate in audio, too, because it doesn’t make sense to have two standards, since the information is not any more compatible.

In summarizing stides made in video, Nermay said standard forms “were only introduced” six months ago and yet compliance by several of the 13 labels tracked is already rapid: Buena Vista, CBS/Fox/Priess, Friess, HBO, INA, RCA, Media, MGM/UA, Orion, Paramount, RCA/Columbia, Vestron, and Warners.

Although the music industry led the way in setting standards, it has been a bit slower in implementing them, he added.

Assistance in preparing this story was provided by Ed Christman in New York.

“ART The VideoMonthly” is tentatively set to debut this fall, according to Heller. The video magazine will be marketed through direct-mail catalogs, mailing lists, art fairs, and retail outlets, and to consumer magazines, video stores, bookstores, and gift stores. It will also be sold to museums and universities.

The monthly magazine will be available on an annual subscription basis for about $340. Subscribers will receive at least 12 tapes plus written matter. They will also be able to buy the tapes individually, probably at a price of $20 each.

Production will be handled by the Reeves Entertainment Group, which is owned by Thames International. The host and editor in chief of the tape will be Henry Hopkins, who is currently director of the Frederick R. Weisman Art Foundation and was previously the director of the San Francisco Museum of Modern Art and the Fort Worth Museum. “ART The VideoMonthly” will be the first release for Chateau Video. The other co-owners of the company are Eliane Gans and Dan Bockman.
**U.K.’s Video Box Chain Has Big Expansion Plans**

**LONDON**—Video Box, which claims to be the U.K.’s largest video rental merchant, is aiming at the face of the video box chain over the next two years by heavy investment in various types of new outlets.

Until now, Video Box has operated as a store-within-a-store in convenience- and department-store chains. The new plans involve opening 75 giant Video Box stores, each containing concessionary space designed for other business — eg, tobacconists, liquor sellers, news agents, and confectioners; 75 stand-alone Video Box stores; and 75 self-contained units within other stores. Video Box plans to open 13 of the latter by June of this year and 45 of each of the three categories by June 1991.

The company will also increase its outlets with convenience stores from 330 to 500 over the next one month. This means the possibility of operating in untapped areas, such as large industrial-company premises. The first venture in this new sector was a Video Box operation that started business in January in the London office of Shell.

The first stand-alone location opened in March in Birmingham, and the first offering concessionary space to other business will open this month in Plymouth. All the new operations will feature the new corporate identity in-store branding, and external signage, and will include a sizable self-selection section.

Video Box’s chief executive, Brian Smillie, states that now is a time of “significant opportunity” for video rental.

“Market penetration of the video rental habit is not in decline,” says Smillie, “and therefore it is the responsibility of both the retailer and distributor to promote and develop video rental convenience to the customer.”
Barker Raises Hell Again With Media Film ‘Nightbreed’

VIDEO FROM THE DARK SIDE: Clive Barker, the prolific novelist with a penchant for horror-tinted “fabulous fiction,” who has taken to dusting off some of his own works, is at it again. He recently lensed ‘Nightbreed,’ a high-profile title arriving on dealer shelves in early August from Media HomeEntertainment.

The 36-year-old, English-born Barker, who’s earning increasing praise in literary circles, gathered quite a film/video following several years ago for his first directorial effort, ‘Hellraiser,’ still a cult classic. In fact, he says, “People come up to me at book signings with Pinhead tattooed on their arm. That’s commitment.” And no less a goremeister than Stephen King has declared: “I have seen the future of horror, and its name is Clive Barker.”

Based on his story “Cabal,” this new cinematic effort, he says, combines two classic horror styles. “What I wanted to do,” he says, “was confront the late-20th-century horror villain with another older, more interesting tradition, the semimythological, shape-changing creature which in this film has dozens of manifestations. In a delicious, hallucinogenic way the movie is able to do that. I intended for a delirium where you moved at incredible speed and viewers would have a good time with it. There are some pretty weird sights on view. My favorite review was the one that called an Indian Jones odyssey on acid.”

The story, itself involves an underground city called Midian, the last refuge of great tribes of human-hating monsters interested in preserving their sanctuary. The film’s central character and his maniacal psychologist (played by director David Cronenberg, of ‘Scanners’ and ‘Dead Ringers’ fame) are drawn to the site for a bloody, apocalyptic confrontation.

“My interests as a novelist and film maker now is someone who likes imaginative work of one kind or another,” he continues. “I like taking reality for a ride and delivering the reader or viewer to a place they didn’t think they were going to...starting off in reality and then twisting it into some new configuration.”

(Continued on next page)
One of the highlights of this film, he says, which should spill over well into home video, is its huge assemblage of visually innovative creatures. "I wanted to make a movie that celebrates the monsters," he says. "It's on their side from word one. They're comical, sexy, and strange. Yes, they eat people and blood will flow. But the forces of opposition will make even blood flow. You end up preferring the monsters over the human beings. And we wanted to make sure the creatures didn't look like creatures people had seen before. They walk the line between repulsive and fascinating.

Barker says he will continue balancing writing and directing and "will probably do two more books before I direct another movie, although I'm involved in executive-producing other pictures." His current book, "The Great And Secret Show," which enjoyed a lengthy stay on the New York Times bestseller list in February, has been optioned to A&M Films. Some of Barker's other works, including "In The Flesh" and "The Last Illusion," are also due for the screen, as is "Hellraiser III." Media says it expects to break the title with a major marketing and promotional campaign. Retailers, for example, who order six copies of the film will receive a free "Nightbreed" satin jacket valued at $50. Media will also offer "A Human's Guide To The Nightbreed" brochure. Barker, like King, says he also appreciates the strong video afterlife horror movies enjoy. "I know people who have seen 'Hellraiser' dozens of dozens of times," he says. "I got one letter from a San Francisco fan who says his favorite activity in the world is inviting unsuspecting people over and showing them 'Hellraiser.'"

LIGHT OF THE MOON: Charles Band, Full Moon Entertainment chairman and CEO, who was the godfather of such cult classics as "Re-Animator," "Troll," "Ghoulies," and "Transfers," says his brand of sci-fi and horror/fantasy genre is also alive and well. After having run Empire Entertainment for several years, he hooked up with Paramount Home Video for an exclusive distribution deal that recently saw PHV move about 25,000 copies of "Puppetsmaker." Two other current films being primed for home video distribution through PHV are "Shadowzone" and "Meridian--Kiss Of The Beast," which Band characterizes as a "weird, erotic spin on the 'Beauty And The Beast' concept."

Inking a new PHV distribution deal calling for another six films, Band says he's just finishing directing "Crash And Burn," a sci-fi thriller with 90 foot robots. "I'm trying to concentrate more on science fiction and fantasy," he says, "than straight-on horror. There's been so much horror, it's gotten diluted. There's no question that there's a certain appeal for the escapism of sci-fi and fantasy horror, as long as you do something that is a little different and is well made... but the days are gone when you can pick up movies and release a whole mass of genre films and hope for any success."
Charisma To Emphasize Videos
Label Looks To Virgin For Style Tips

by Jim BeSSman

NEW YORK—Being so closely related to such a video-friendly company as Virgin Records, its new sister label,Charisma will play its direct relation emphasis on the medium as a key promotional tool.

Charisma will also benefit directly from Virgin's production expertise—at least in the beginning. Assisting coordinator of video services Elizabeth Itherman, with art director Sami Hof, her superior, is Virgin co-managing director Jeff Ayeroff and director of video operations Lydia Sarno.

"We're independent of Virgin, but Jeff will have a role in shaping our videos," says Velazquez, who joined Charisma's New York headquarters following two and a half years as Ayeroff's assistant in Los Angeles.

Charisma, as a young company and especially Ayeroff's reputation for noticeably "on the edge" video clips, Velazquez expects Charisma's output to eventually follow suit.

"We don't want to be exactly like Virgin, but to create our own look that's like everything else out there," she says.

The label's first clip, Brent Bourgeois' "Dare To Fall in Love," was directed in Paris by Eric Hergan, who previously filmed videos for the Inno

ence Mission.

"It's extremely stylized, which is how I always think of Virgin videos," says Velazquez. "It's also sophisticated, edgy, and subtle, with dark, mys-

terious women who aren't just spreading their butt cheeks like Virgin videos you see that aren't subtle at all."

Charisma has also finished a video for Maxi Priest's "Close To You," shot in Los Angeles by Geoffrey Barath (Don Henley, Cowboy Junkies, John Hiatt).

"It's a really sexy song with a sensual beat," says Velazquez. "The video has the same pace, with incredibly beautiful color tones, and a lush, ex-

treme mood."

Look and style aren't only con-

cerns for Charisma's video produc-
tion team.

"It's so important to have a video with the right look for the right out-

put," says Rhonda Herlich, Charis-

ma's national director, AC Video promo-

tion, who previously handled adult contemporary radio promotion for RCA.

"You don't work a video channel like you work a radio station, because [the video channel personnel] don't care about the sound. They want a look, and if your video fits their look you'll get paid."

Herlich specifically points to VH-1 as a video channel that "doesn't look at the Hot 100 chart," but is willing to play a good video if it fits a certain format, whether it is No. 1 or not. But she stresses that her video promo-
tional targets extend beyond VH-1 to all national and local video outlets, much as her adult contemporary radio pro-
gress and involvement in recording records over to other radio formats.

Meanwhile, both Velazquez and Herlich feel that Charisma's small size allows valuable input from everybody. Velazquez adds that new di-

recting talent will be sought for alter-

native artists and lower budget vid-

eas, though Charisma is "fairly considerate" cost went into the "British style," because "we wanted to make an impact on our first video, so we got a top director."

Other videos have been completed for Charisma artists in England. "Virgin Music Video" has filmed "Days" and three other tracks from her album, while Something Happens has done a video for its first single, "Hello, Hello, Hello (Petrol),"

A Rosy Picture. Joanna Gardener, producer for Acme Pictures, confers with director Peter Cooper and John Jorgensen of the Desert Rose Band during the shooting of the MCA act's "In Another Lifetime" clip. The video was directed by Bill Pope.

THE EYE

by Melinda Neumann

rockamerica has plugged Caprice Carmona from the West Coast as its new head of programming. Carmona, most recently at Enigma Records, started with the video pool April 30.

ATLANTIC's Lisa Dulebhn has been promoted to manager of video promotion for the label. Dulebhn, who recently moved to the West Coast, oversees the day-to-day video production activities for the company. She will continue to be involved in all aspects of pre-production, planning, logistical coordination, editing, and interfacing with production companies. Dulebhn joined Atlantic in May 1986 as a video producer.

YAKETY YAK: Continuing the movement started with Earth Day, a new music video based on the 1998 Lieber & Shuler classic is being prepared by producer Cheo Jones for a June shot. To be used as the center-piece of the Take It Back Foundation's recycling campaign, the video will feature a blend of animation, special effects, actress appearances by Quincy Jones (Joe's father), Paula Abdul, Kenny Loggins, Randy New-
man, Alice Cooper, B.B. King, and Bugs Bunny. Di-

rectors Tim Newman and Michael Patterson and re-
cord producer Stewart Levine (Simply Red) will head up the production team. The site for June 9-10 shoot is the A&M Studios.

B E R K E Y B R E A K: Video Music Inc. of Norristown, Pa., has inked a deal with West Berlin's Studio K-7 to distribute alternative video test. The first two videos for release are "Kings Of Independence" and "Best Of Berlin Independence Days '88." The 35-min-
ute "Kings" tape was recorded live during 1987's Kings Of Independence Festival in Berlin. It features Nick Cave & The Bad Seeds, Crime & The City Solu-
tion, and the Swans. The second tape offers clips from such alternative acts as Mudhoney, Life In A Blend-
er, Pig, the Overlords, the Killer Bees, the Buzz-

cocks, Blind Idiot God, and the Young Gods. Suggested retail for each tape is $24.98. Interested parties can call Eve Seaman of VMI at 212-272-7777.

ADVANCE YOUR BUNNY EARS: We alerted you a few weeks ago that Playboy Entertainment Group was reviving the first national show that highlights uncensored videos. A few more details have since been revealed. The show, which premiered May 3, has repeat airings on May 5, Monday (7), and Wednesday (9). Unedited clips deemed steamy enough for "Play-

boy's Hot Rocks": "Bee Gees" "Bodyguard," Quincy Jones' "Secret Garden," Alice Cooper's "Poi-

son," Tim Karr's "Rubbin' Me The Right Way," Bar-

rugy White's "I Wanna Do It Good To You," Cheap Trick's "Up The Creek," 2 Live Crew's "Me So Horny," and Georgia Satellites "Shake That Thing."

IT'S NOT TOO LATE to enter Sony American Film Institute's Sixth Annual Visions Of U.S. video contest. For the video music category, applicants may use an original score or a previously published work, with permission of, course, and, submit their materials on 1/4, 8 mm or 35 mm videocassettes. Entries must not be more than 20 minutes long. The grand prize winner, selected by the Who's Joe Eber, is a giveaway, enjoy-able clip... For alternative outlets, turn to Dramarama's "Wonderama" (Chameleon). It's a cross between those black & white Cherry 7-U imports and Off Care's "Drive" clip ... For Dane's "I'll Be Your Shelter" (Arista) features some nice photography and starts with a rare toned-down performance by Dane that, of course, doesn't last ... Ryuichi Sakamoto of-
ers his version of the Robert Palmer girl—kimono clad, no less—in his video clip "You Do Me." Though radio has not embraced it, why not help break Tom Kimmel by playing his striking black-and-white clip "A Small Song" (PolyGram). It's worth it just for the baby in the guitar case scene.

L O C A L L O O K: MTV has "Unplugged," VH-1 has "New Visions," but for seven years now, The Jon Hammond Show has been capturing artists and music-
s in live settings. Produced in New York, the show airs here on Manhattan Cable, and, according to host and producer Hammond, is also seen on Boston Cable, three stations in California, and several outlets in Russia and Japan. The half-hour program premi-

es for and about musicians and its guests have ranged from the late Jake Pastorius to guitarist Les Paul to Japan's Chisato.<ref>http://www.billboard.com</ref> for the acoustic piano. If you have artists that you think would be appropriate for the show, call Ham-

mond at 212-340-9007.
NEW VIDEoclIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer, director, and production house. Please send information to Billboard, New Video Clips, 9100 Wilshire Blvd., Suite 700, Beverly Hills, Calif. 90210.

DAVID BAERWALD
All For You
Bedtime Stories/A&M
Steve Antin/Dick Mensa
Casting

BOO YAA TRIBE
Red
New Funky Nation
&M/Viva
Janet Jackson

MARK COLLIE
Looks Ain’t Everything
Hands County Line/ RCA
Mark Ball/Stone Three
Jim Gable

COMPANY OF WOLVES
The Distance
Cream Of Wheat/Mercury
Stevie Wells
Romina Power

DEATH ANGEL
Seemingly Endless Time
And It/Getter
Louise Plattman/Pictures
Matt Mautner

RICHARD ELIOT
When A Man Loves A Woman
Take To The Stage/Intima
Morgan Lawley/Dreamline
Thorleif Metz

EVERY MOTHER’S NIGHTMARE
When The Walls Come Down
Evil Mother/Intima/Mercury
Gay Wagner; Lyn Healy/VIVID
Marc Bienstock

CLEVE FRANCIS
Love Light
Love Light/Two Paths
Was Main/Yellowstone Films
D.J. Schwepker

M.C. HAMMER
You Can’t Touch This
Paparazzi Hammer/Don’t Hurt ’Em Capito
John Oetlen/Two Paths

JANET JACKSON
Black Cat
Janet Jackson/La Rhonda Nation/ I.B.A.
Ann’s Touch/Mercury
Wayne Ioann

STANLEY JORDAN
What’s Going On
Compassion/Your Vaults
M. W. Wells/Universal Music Pictures
Joe Gable

SAM KINISON
Under My Thumb
Leader Of The Blew/ Warner Bros.
Marty Cohan/ Cinox Pictures
Marty Cohan

THE LONDON QUIREBOYS
I Don’t Love You Anymore
A Bit Of What You Fancy/ Capitol
Waneit/4/WDD
Andy Macaran

TOM PETTY
You’ve Got A Love
MCA

ROLLING STONES
Terrifying
Columbia

LINDA RONSTADT/AARON NEVILLE
When Something Is Wrong With My Baby
It’s Where I Mourn/ MCA
Drew Carolan

SALTY DOG
Fools Fool
Joe’s White/Intima/ VIVID
Tom Ackerman

SILK TYMES LEATHER
The Woman In Me
Ya Ya’s Place/Tuff Hits
Drew Bracken; Lyn Healy/VIVID
Drew Carolan

THE SUNDAYS
Here’s Where The Story Ends
 read/Intima

Y2
Tower With The Power
Sons Of The Father/Columbia

Mixed Emotions. Columbia act Love/Hate completes shooting its video for “Blackout In The Red Room.” At the shoot, from left, are Ron Oberman and Tom Gibson, Columbia, Jon E. Love, Joey Gold, Skid, and Jizzy Pearl of Love/Hate; executive producer Lyn Healy; band manager Tom Consoni; director Drew Carolan; and producer Joe Charbanic.
Carlene Carter's "I Fell In Love" video, the title track from her upcoming Reprise album, features an incredible backup band. Levon Helm plays mandolin, Howie Epstein's on bass, and Albert Lee plays guitar. They are joined by key players like keyboardist Kencovered, drummer Ed Greene, accordion player Phil Paupariano, and upright bassist John Cambotti. Jerry Garcia directed the color performance clip. Thomas Calabrese produced for Planet Pictures.

The video was shot, and shot the new Buckwheat Zydeco video, "Hey Good Lookin." Could be talking about special guest Dwight Yoakam? Matthew Pomerans produced the Island Records clip for Mark Freedman Productions Inc. Tony Toni Toné has "The Blues" in a video, cut from Kimmel's Po-lydrob album "Circle Back Home."

DGC rockin Little Caesar turned in a power-pumped, sweat-drenched performance at the Park Plaza He- tel to re! "Chain Of Poofs," a clip from the band's upcoming major-lab debent. Tamra Davis directed with O Pictures producer Anita Wetterstedt.}

The [ Nashville labels] didn't have the budgets because they didn't have the outlets, but their's been a dramatic change. There's a real under- standing on the part of the fan that the executors of the quality that we need. They aren't spending $300,000-$400,000 per clip, but they don't need to.

In addition to making better videos, the Nashville community has embraced the show as an outlet for artists that have not been widely accepted by traditional country radio, such as K.d. lang, Lyle Lovett, and Foghat.}

"We're highlighting artists that are being somewhat rejected by country radio and top radio, and the labels don't have anywhere to go with these really talented artists," says Falcon. "There really isn't a place to expose them, so they're thrilled about a new outlet" (Billboard, Jan. 20). Occasionally clips originally screened for "This Is VH-1 Country" find their way into regular rotation, as has been the case with video by Mary Chapin Carpenter. The channel was already airing clips by Lovett, lang, and Yoakam before the show started.

The focus of "This Is VH-1 Country" remains unchanged: to make country appealing to an audience that traditionally shied away from the genre. The program is geared toward "the pop mainstream audience," says Falcon. "If you were going to ask them in a social conversation, I'd probably say they hate country music. We're trying to say that they're the boat on sounding country music. A lot of these artists are experimenting on a country music theme and expanding it so they'll like it even if they don't like [traditional] country music."
Best Unsung Band: The Gringo (Under) Dogs Vets Unleash Their Madness On Nashville Fans

TALENT WATCH GOES TO THE DOGS. You heard it here first: the hottest unsigned act in Nashville is the Gringo Dogs. The underground buzz on the band could turn into a buzz saw for any record label willing to take a chance on these multitalented musicians who are obviously having as much fun on stage as the audiences are having watching them. The Gringo Dogs combine the sounds of reggae, calypso, country, Latin, the Caribbean, Key West, Key Nashville, and a couple of unlisted planets. With the stage monikers of New Orleans, Banana Dadoo, Tito Mambo, Duane Lilac, and Sly Mongoose, this is definitely a band on the fun.

The lead lookies for the howling dogs are Chris Gantry (Ninja) and Rik Stuart (Banana). They share the vocals and most of the songwriting credits—and their chemistry explodes from the stage. Once upon a time there was a Nashville publishing company run by Bob Beckham named Combine Music and containing Chris (Gantry) and Kris (Kristofferson)—and Gantry was the better known songwriter, having penned Glen Campbell’s 1968 million-selling single “Dreams Of The Everyday Housewife.” He was the lead surge in the new wave of writers that would have an immense impact on the Nashville music industry. Gantry also recorded five quality albums, but never scored with major chart success. He later began spending more and more time in Key West, Fla., and the Conch Republic’s balmy creative atmosphere added still another level to his writing style.

Stuart, a former Mega Records artist, fled Nashville for the Caribbean in 1971, singing in rock and reggae bands and returning to Nashville last year. The remainder of the dog pack includes Scotty Saunders (Tito), who came to Nashville after stints in Florida and New Orleans; George Turner (Sly), a native of Panama who moved to Nashville, playing lead guitar on recordings and touring with such acts as Gantry, David Allan Coe, Steve Earle, Joan Baez, and Kristofferson; and Russ May (Duane), who studied ethnic/Latino drums and percussion and performed with salsa and calypso groups in the Indianapolis area before moving to Nashville.

The Gringo Dogs are in action at Douglas Corner, colorfully clad in everything from banana’s red shirt to Ninja’s turban, and the audience is reeling to the lyrics of “Fish Murder.” The chorus says, “I’m guilty of fish murder/ Lop them heads off, scrape them scales/ Flip them guts in an old tin pail/ Fish murder.” Banana Dadoo-O—of playboy hair, pirate eyes, and a grin that would give nightmares to the mothers of young girls—is belting out the vocals, switching topics to “I play with a fat girl who’s down from Bayoune/She got a sister who looks like Sly Stubby/ They love my brown body an’ the big bamboo/ I feel like potato mash between them two.” Fish murder.

The don’t-worry-be-crazy music continues with Banana’s confession: “Some of these songs are based on portrayals by actual actors.” Later, the singer solicits a sing-along effect from the audience. “I know the words to ‘Bill, The Lurking Bearded Carp.’” Ninja rips into a high-energy song about “Shorty’s,” a Key West café, prompting writer Mike Price to whisper from the audience, “He’s the right kind of crazy.” Tito on keyboards, Sly on guitar, and Gantry’s hallucinatory harmonies—“We’re reaching the edge of reality/ Their eyes are filled with poetry/ They can feel the pull of the moon/ They’re tuned to every sob story/ They’re tuned to every sob story”—are all the music from the audience, “We’re tuned to every sob story/ They’re tuned to every sob story”

The fun of making great music molds the musicians together and creates a bond with the audience. Songs range from sexual and seductive (“Haitian Painter”) to street tragedy (“Lupin’s In A Family Way”) to logically avant-garde—a tribute to Mother Earth—“Why poison the rain or trash the sea? Who makes this mess, it’s you and me/ A good little planet, señor, is hard to find.”

A good little band, señor, is also hard to find—but the Gringo Dogs are it... and they deserve stardom.

GOODBYE TO A GIANT: The sad story is carried on page 1 in this edition of Billboard: Wesley Rose died in Nashville at age 72. His accomplishments were immense—from being the founding chairman of the Country Music Assn. to his role in leading Acuff-Rose Publishing to the top of the Nashville publishing world. The talents and careers this businessman boosted include such major artists as Cash and pop stars as Patti Page, Pee Wee King, the Everly Brothers, Felice and Boudleaux Bryant, Roy Orbison, Mickey Newbury, Don Gibson, John D. Loudermilk, Roy Acuff (who cofounded the company with Wesley’s dad, Fred Rose), and a skinny kid named Hank Williams. And, knowing what a competitor Wes Rose was, despite all of his accomplishments, he would want to be remembered as one hell of a table tennis whiz. He couldn’t play a guitar, he couldn’t compose a song, he couldn’t sing a note, but he did more for Nashville musicians, songwriters, and singers than anyone in country music history.

NEXT WEEK: Nashville Scene visits the Academy of Country Music Awards.
Jamboree In The Hills Eyes Its New Venue
Ohio Fest Will Feature Stellar Cast At Outdoor Site

NASHVILLE—Construction is still under way at the new Jambo-
ree In The Hills site near St. Clairsville, Ohio, but officials say the
location will be completed in time for the 14th annual edition of the
outdoor festival, July 20-22.

Expected to cost more than $1 million, the location is located 13
miles from Brush Run Park, where the Jamboree has been staged since its
inception.

For the first time, there will be
days of concerts instead of the usual two. Scheduled for Fri-
day night are Lionel Cartwright, Steve Wariner, Suzy Bogguss, the
Nitty Gritty Dirt Band, and Prairie Oyster.

Saturday's lineup includes Tom
T. Hall, Shenandoah, Skip Ewing,
 Patty Loveless, Jason D. Williams
and the 11/70 Band, Canyon, Ronnie
Milsap, Tanya Tucker, and the Oak
Ridge Boys.

Performing Sunday will be the
Forester Sisters, Billy "Crash"
Cradock, Garth Brooks, Tammy
Wyntte, the Desert Rose Band,
Ronnie McDowell, Holly Dunn,
and Randy Travis.

A spokeswoman for the Jambo-
ree says the event's sponsors will
turn off to let ticket-buyers bring in their own food and drinks, in-
cluding beer, to the new site. There will, she adds, be more con-
cessions stations than at the old loca-
(Co> 
V 
' 
(Continued on next page)
The Country Music Hall of Fame in Nashville, Tenn., has announced its 2015 class of inductees. The list includes singer-songwriter Taylor Swift, Nashville music producer Jack White and Warner Bros. Records Nashville division president and CEO Randy Owen.

According to the Country Music Foundation, the inductees will be honored May 12 during the Country Music Hall of Fame Medallion Ceremony. The event will take place at the Country Music Hall of Fame and Museum and will be broadcast live on CMT.

Swift, who has won six Grammys, is the youngest artist to be inducted into the Hall of Fame. Owen, who has been with Warner Bros. since 1972, was the first CEO of Warner Bros. Records Nashville. He is part of the family of Country Music Hall of Famers the Oak Ridge Boys, and both he and his wife, Sara Owen, are members of the Country Music Association’s Women’s Committee.

White, with such groups as the White Stripes and the Raconteurs, is the first producer to be inducted into the Hall of Fame.

Other recent inductees include songwriter Busbee and Dick Clark, the creator of American Bandstand and New Year’s Rockin’ Eve.

Swift, who is currently enrolled in college in Nashville, is the first woman to win the ACM’s female vocalist award three years in a row. Her latest album, 1989, was released last October and topped the Billboard 200 album chart.

Owen was recently named by Rolling Stone magazine as one of the 100 Greatest Country Artists of All Time. He is currently working on a project with his son, Randy Owen Jr.

White started his career with the White Stripes in the early 1990s and has since founded the Raconteurs, Consolers, the Dead Weather and the New York City band the Dead Weather.

This year’s medallion ceremony will also feature special performances by Keith Urban and the Oak Ridge Boys.

For more information, visit countrymusichall.org.

-- Ann Powers
### Billboard's Country Albums Chart

#### Top Country Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>RICKY VAN SHELTON</td>
<td>LOVING PROOF</td>
</tr>
<tr>
<td>40</td>
<td>EARL THOMAS CONLEY</td>
<td>GREATEST HITS VOLUME II</td>
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<td>ALABAMA</td>
<td>SOUTHERN STAR</td>
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<td>42</td>
<td>ALABAMA</td>
<td>GREATEST HITS (9.98)</td>
</tr>
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<td>43</td>
<td>KEITH WHITLEY</td>
<td>DON'T CLOSE YOUR EYES</td>
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<tr>
<td>44</td>
<td>SOUTHERN PACIFIC</td>
<td>COUNTY LINE</td>
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<tr>
<td>45</td>
<td>THE JUDDS</td>
<td>RIVER OF TIME</td>
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<td>46</td>
<td>JANN BROWNE</td>
<td>TELL ME WHY</td>
</tr>
<tr>
<td>47</td>
<td>THE CHARLIE DANIELS BAND</td>
<td>A DECADE OF HITS</td>
</tr>
<tr>
<td>48</td>
<td>GEORGE STRAIT</td>
<td>GREATEST HITS, VOL. 2</td>
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<tr>
<td>49</td>
<td>K.T. OSLIN</td>
<td>GREATEST HITS (9.98)</td>
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<tr>
<td>50</td>
<td>KENNY ROGERS</td>
<td>SOMEONE INSIDE SO STRONG</td>
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<tr>
<td>51</td>
<td>MARSHA THORNTON</td>
<td>MARSHA THORNTON</td>
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<td>WARREN</td>
<td>STILL STANDING</td>
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<tr>
<td>53</td>
<td>VANCE GILL</td>
<td>WHEN I CALL YOUR NAME</td>
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<td>54</td>
<td>SWEETHEARTS OF THE RODEO</td>
<td>BUFFALO ZONE</td>
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<td>55</td>
<td>NITTY GRITTY DIRT BAND</td>
<td>WILL THE CIRCLE BE UNBROKEN, VOL. II</td>
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<td>56</td>
<td>RICKY VAN SHELTON</td>
<td>WILD EYED DREAM</td>
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<td>GEORGE STRAIT'S GREATEST HITS</td>
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<td>58</td>
<td>THE FORESTERS</td>
<td>COME HOLD ME</td>
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<td>59</td>
<td>BILLY JOE ROYAL</td>
<td>TELL IT LIKE IT IS</td>
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<td>EDDIE RABBITT</td>
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<td>REBA MCENTIRE</td>
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<td>RICKY SKAGGS</td>
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<td>63</td>
<td>MAC MCAULLLEY</td>
<td>SIMPLE LIFE</td>
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<td>64</td>
<td>K.D. LANG</td>
<td>SHADOWLAND</td>
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<td>MARTY STUART</td>
<td>HILLBILLY ROCK</td>
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<td>66</td>
<td>WILLIE NELSON</td>
<td>A HORSE CALLED MUSIC</td>
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<td>67</td>
<td>TANYA TUCKER</td>
<td>TENNESSEE WOMAN</td>
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<td>68</td>
<td>JO-EL SONNIER</td>
<td>HAVE A LITTLE FAITH</td>
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<td>69</td>
<td>HANK WILLIAMS, JR.</td>
<td>GREATEST HITS, VOLUME I</td>
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<td>LARRY LOVETT</td>
<td>LARRY LOVETT AND HIS LARGE BAND</td>
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<td>71</td>
<td>DOWN THAT RIVER ROAD</td>
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<td>72</td>
<td>TIM MESSY</td>
<td>STONE BY STONE</td>
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<td>73</td>
<td>VERN GODDIN</td>
<td>CHISELED IN STONE</td>
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<td>74</td>
<td>RODNEY CROWELL</td>
<td>DIAMONDS &amp; DIRT</td>
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<td>75</td>
<td>WILLIE NELSON</td>
<td>STARDUST</td>
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#### Billboard's Country Tracks Chart

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<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>7</td>
<td>CLINT BLACK</td>
<td>KILLIN' TIME</td>
</tr>
<tr>
<td>8</td>
<td>THE KENTUCKY HEADHUNTERS</td>
<td>PICKIN' ON NASHVILLE</td>
</tr>
<tr>
<td>9</td>
<td>RICKY VAN SHELTON</td>
<td>RISS BII</td>
</tr>
<tr>
<td>10</td>
<td>WILLIE, Waylon, Johnny &amp; Kris</td>
<td>HIGHWAYMAN 2</td>
</tr>
<tr>
<td>11</td>
<td>ALAN JACKSON</td>
<td>HERE IN THE REAL WORLD</td>
</tr>
<tr>
<td>12</td>
<td>RANDY TRAVIS</td>
<td>NO HOLDING BACK</td>
</tr>
<tr>
<td>13</td>
<td>HANK WILLIAMS, JR.</td>
<td>LONE WOLF</td>
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<tr>
<td>14</td>
<td>LORRIE MORGAN</td>
<td>LEAVE THE LIGHT ON</td>
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<tr>
<td>15</td>
<td>KATHY MATTEA</td>
<td>WOOD ON THE WIND</td>
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<td>16</td>
<td>GARTH BROOKS</td>
<td>SIMPLE MAN</td>
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<tr>
<td>17</td>
<td>THE CHARLIE DANIELS BAND</td>
<td>EPIC 43128/CBS. (8.98)</td>
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<tr>
<td>18</td>
<td>DAN SEALS</td>
<td>ON ARRIVAL</td>
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<td>19</td>
<td>SAWYER BROWN</td>
<td>SOWNY LOVE</td>
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<td>20</td>
<td>PATTY LOVELESS</td>
<td>HONKY TONK ANGEL</td>
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<td>21</td>
<td>K.D. LANG &amp; THE RECLINES</td>
<td>ABSOLUTE TORCH AND TWANG</td>
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<tr>
<td>22</td>
<td>STEVE WARNER</td>
<td>LAREDO</td>
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<td>23</td>
<td>DOLLY PARTON</td>
<td>WHITE LIMPEDO</td>
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<td>24</td>
<td>KEITH WHITLEY</td>
<td>I WONDER DO YOU THINK OF ME</td>
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<tr>
<td>25</td>
<td>RANDY TRAVIS</td>
<td>ALWAYS &amp; FOREVER</td>
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<td>GEORGE STRAIT</td>
<td>BEYOND THE BLUE NEON</td>
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<td>RODNEY CROWELL</td>
<td>KEYS TO THE HIGHWAY</td>
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<td>REBA MCENTIRE</td>
<td>REBA LIVE</td>
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<td>SHANIA TWAIN</td>
<td>THE ROAD NOT TAKEN</td>
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<tr>
<td>30</td>
<td>VERN GODDIN</td>
<td>ALONE</td>
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<tr>
<td>31</td>
<td>HANK WILLIAMS, JR.</td>
<td>GREATEST HITS III</td>
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<tr>
<td>32</td>
<td>THE JUDDS</td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td>33</td>
<td>ROBIN LEE ATWOOD</td>
<td>BLACK VELVET</td>
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<td>34</td>
<td>MARVIN MARY</td>
<td>STATE OF THE HEART</td>
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<td>35</td>
<td>DWIGHT YOAKAM</td>
<td>JUST LOOKIN' A HIT</td>
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<td>36</td>
<td>PATSY CLINE</td>
<td>GREATEST HITS</td>
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<td>37</td>
<td>THE DESERT ROSE BAND</td>
<td>PAGES OF LIFE</td>
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<td>HIGHWAY 101</td>
<td>PAINT THE TOWN</td>
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<td>39</td>
<td>RANDY TRAVIS</td>
<td>OLD 8 X 10</td>
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<tr>
<td>40</td>
<td>RANDY TRAVIS</td>
<td>STORMS OF LIFE</td>
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</tbody>
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*Billboard's Country Charts are compiled from a national sample of retail stores and one-stop sales reports. All information is subject to change without notice.*
Rykod Sets Distrib, One-Stop Promo
Consumer Savings Is Ultimate Goal

BY JIM BESSMAN

NEW YORK—Rykodisc has instituted a catalog sales program for distributors and one-stop, which will be highlighting retail and consumer awareness of the program’s promoted product. With Ryko programs offered a “one in 10” deal, whereby one album, in the configuration of choice, is given away with each purchase of 10 pieces of the same title.

But Rykodisc is expressly advising these merchandisers of the program’s retail/consumer aspect. “Label management says it hopes that distributor/one-stop benefits will be passed along to dealers, who will then recognize the potential for increasing store traffic by ordering, appropriately discounting, and prominently placing the extensively advertised product.”

“Unfortunately, a lot of [sales] programs don’t end up in the consumers’ bands,” says Jim Bradt, Rykodisc’s national sales manager. “We can’t guarantee that distributors will pass on a 10% discount to their end accounts, but we’re making clear that it’s to their advantage.”

The new program, kicked off in March, involved the 13 world music titles in Grateful Dead drummer Mickey Hart’s The World series. April’s installment features Ryko’s celebration of the 25th anniversary of Frank Zappa as a recording artist by reissuesing eight more of his catalog titles. Bradt expects May’s program to focus on the solo albums released by Ryko from the band members of the Church. The latter program will serve as a tie-in with a tour by the Church, aimed at supporting the group’s current album on stock.

Wholesalers will be notified of each new sales program in the final week of the preceding month, though Bradt notes that the program, while regular, is not yet monthly. He adds that while it currently involves “free goods, a ‘set-invoice discount’ may be instituted in the future.

The goal of the programs is to highlight catalog titles that “aren’t necessarily neglected,” says Bradt, but can likely gain through increased promotion. “They either weren’t moving or weren’t getting proper attention when they came out,” he says.

For instance, to further push select World series titles, a special 18-disk CD flip-file rack was made available as a consumer premium. Packaged in the flip file were two CDs, a bonus sampler of World artists, and one of the following five albums from the 13-titile World series: 3 Mustaphas’ “It’s Our World,” Deintars’ “Songs Of Amber,” Gyuto Monks’ “Freedom Chants” (Continued on page 77)

NARM/VSDA Operations Meet Mulls Bar-Code Changes

BY EARL PAIGE

LOS ANGELES—The technical staffs at record labels, distributors, and retail chains are gearing up for a newly introduced product category number in a changeover that is viewed with some urgency even though only one label has thus far been affected.

The new bar-code prefix was one of a number of technical aspects reviewed at the NARM/VSDA Operations Conference, held here April 19-20 at the Radisson Plaza Hotel. The joint NARM/VSDA group was augmented by two committees that also met here: the VSDA Merchandisers Operations Committee and the Recording Industry Assn. of America Operations & Data Processing Committee.

The discussions focused on proposed changes to the 12-character Universal Product Code—comprised of a first digit, up to now a 0, which identifies the product category; followed by five digits assigned by the Uniform Code Council in Dayton, Ohio, which identify the manufacturer; five more digits assigned by the manufacturer itself, which act as a product code number; and a last single digit, which serves as a check number.

Because the UCC is running out of numbers, new companies in the music industry, and older companies applying for new manufacturer codes, may be assigned a prefix digit of 7, 6, or 0. Previously, only the 0 prefix was assigned to the music industry.

In the past, when 0 was uniformly the first character in all music industry bar codes, many computers at retail chains and manufacturers, when interfacing, ignored that number and read the remaining digits in the bar code.

What it all comes down to, according to Walter Burton, director of management information systems at BMG Distribution, one of the six major audio product firms, is that in 1980 the audio industry started using UPC codes and was assigned a series associated with the dry-good industry. “Now, after 10 years of use, the Uniform Code Council has told us we need to use all 12 positions of the product identification code,” he said.

Jim Nermyr, co-chair of the VSDA Operations Committee, and VP of information systems and treasurer at The Musicland Group in Minneapolis, added, “The first label that we’re aware of that was assigned the new prefix is Curb Records, distributed by CEMA. If anyone wants to order that label’s... (Continued on page 71)

CONVENTION CAPSULES

SYSTEMS SUMMIT: The National Assn of Recording Merchandisers/Video Software Dealers Assn. Operations Conference continually enlarges its scope of activity if not attendance. At the April 19-20 huddle held near the airport at Los Angeles, three committees met: the NARM/VSDA Operations Committee, the VSDA Merchandisers Operations Committee, and the Recording Industry Assn. of America Operations & Data Processing Committee. The attendance was estimated at 70, including first-time attenders, who often are not aware that the systems summit grew out of one NARM committee, which two years ago began inviting its video counterparts. Conference planners are now aiming for a once-a-year schedule rather than meeting every nine months, as they have done in the past. The event was last held in Chicago June 28-29 (Billboard, July 15).

SO LONG, JOANNA: Jim Nermyr, VP of information systems and treasurer of The Musicland Group and co-chair of the joint NARM/VSDA Operations Committee, paid special tribute to Joanna Baker, who has been the administrative liaison for all the operations gatherings. Baker is moving to other duties at the Marlton, N.J., VSDA/NARM headquarters, and staffer James Murphy is taking over the operations sorelle.

THE HAT, THAT HAT: Nermyr represented both chairs of the NARM/VSDA joint group due to the absence of co-chair Bob Schneider, executive VP of Western Merchandisers. Moreover, Nermyr gave the summary report for the VSDA Manufacturers Operations Committee, too, because of the early departure of Dave Goldstein, VSDA committee chair and VP of operations and administration at CBS/Fox Video.

VIDEO, VIDEO: Conference planners heaped more video specialty retail firms would participate with Lou Berg, VSDA president and operator of two Houston stores (Audio/Video Plus), making a special appeal in preconference mailings and then leading a round-table discussion here. Video attendees included Erol’s VP Stuart Kallman. Although unrelated to operations, a VSDA meeting was held opening night with board members of two Los Angeles-area chapters brought in to work with Rick Karpos, VSDA regional director, on... (Continued on page 74)
Six Easy Steps to Success

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2. We enter your CD order into our computers and tell you how many are in stock and provide you with the latest sale price.
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Meanwhile, Back At The Homestead, Who's In Charge?

BY BRUCE HARING

NO ONE HOME! Who's minding the Homestead Records home- stead? "Nothing," according to one source at the label. But that should change shortly.

Since the departure two months ago of distribution/assorted other duties director Craig Marks for an editorialship at CMJ and label manager Gerard Cosloy for a job at Mata- doc Records, Homestead has been seeking replacements. The search continues at press time.

"It's only in here temporarily," said Jeff Pachman of Homestead affiliate Giant Records, who has been running the store but candidly admitted he'd be happy to get out of the habit of minding the phones when Grass Route checked in for a status report.

"We're still accepting applications for label manager and also a radio/retail promotions person," Pachman says distribution duties at the Dutch East India branch of the company are now being handled by Ron Decker, a salesman. Terry Feller is handling production.

But activity has not completely ground to a halt at Homestead, Pachman says. While he's searching for new personnel continues, the label will have new records coming, including the eagerly awaited new release from Happy Flowers, "Laster Day I Was Bad."

Information on the job openings and/or Happy Flowers is available at 310-764-4000.

BIG DEALS FROM BIG CHEESE Long Island's Sweet Revenge does not have a label deal, but it does have commercial success.

The band is now back on the New York club circuit, basking in the rave reviews from its extensive TV exposure in a half-dozen major markets in the past month, all thanks to an appearance in a Roy Roger's Restaurants commercial teasing "Roy's big steak and cheese" sandwich.

In the memorable 30-second spot, Sweet Revenge kicks out high-voltage heavy metal for an audience of sober-sided advertising clients, blowing out a theme song for the sandwich. The results? As lead singer Jay Cee pantingly looks for a thought, up and down-faced corporate execs opine: "It needs more energy."

The commercial gig, which aired in New York, Philadelphia, Florida, California, Washington, D.C., and Connecticut, was all a matter of being in the right place at the right time, according to guitarist R.T. Blaurock, who's joined in Sweet Re- venue by bassist Jimi Hunt and drummer Tony Gallina.

"A casting agent needed a heavy metal band, so he called a guy I worked with at Sam Ash Music Stores," Blaurock says. "We went down and auditioned, and they liked us because of our personality and looks. We were just around then--- not leaping up against the wall, and we dressed up when everyone else wore jeans and T-shirts."

The 14-second song performed in the commercial (authoried by a Mr. Carlos, who is also mentioned briefly in the commercial) was lipsynced by the band. They will, how- ever, perform it in their live sets in and around New York. The song comes in two versions: $2.99 and $1.99, adjusted by Roy Rogers depend- ing on the market the airing.

Ironically, the 19-year-old Sweet Revenge was at a low point before getting the commercial, having lost a major deal because of management woes. "It's the weirdest business," Blaurock says. "We were back to the bottom, then bang!"

If a new label deal doesn't materialize, the band still has offers. Blaurock reports that a Sweet Re- venue appearance in a Volkswagen (Continued on page 77)
records from CEMA, they're going to have to identify the ? as the prefix. What happens if the 10 digits following Curb's ? are the same as, say, a CBS product, with a 0 prefix?"

Bob Schneider, executive VP of Amarillo, Texas-based Western Merchandisers, and co-chair of the NARM/VSDA Operations Committee, said, "At some point in time, we will have a problem. Maybe we will get away with it on Curb... but as they assign duplicate manufacturers' numbers [with the only difference being a ? prefix instead of a 0], then we'll have a problem. So our point is, our scanners are reading the prefix and suffix numbers, but the computer interface is dropping them."

Combo retailers are more prone to have problems than video-only or music-only merchants, Schneider says. "The audio manufacturer is probably just saying to himself, 'Well, what are the chances of duplication within the [music] industry,' but the [combo retailer] is dealing with audio, video, and computer software."

In other areas, MCA, which previously required hard copy, has said it is committed to several EDI programs, including accepting transmitted orders, and providing invoices electronically, Nernyr said. In addition, CEMA, which can accept orders through EDI, will be able to transmit electronic invoices, beginning in July.

At another juncture, the NARM/VSDA Operations Committee offered its appraisal on how well the record manufacturers were implementing the standard forms used in electronic data interchange suggested by it. The task of establishing the committee's standard recommended forms is proving "slow and arduous," Nernyr said. According to a chart provided by NARM's Operations Committee, only BMG has implemented the standard forms for packing slip, invoice, return authorization, and credit memo. The other majors are working toward it, with WEA apparently leading the way, as the distributor garnered a satisfactory rating.

The idea of maintaining scorecards that track and compare vendors is of such merit that the RIAA group will also introduce a scorecard as well, the conference was told by BMG's Burton.

Video has benefited by the groundwork done by the music industry, Nernyr said. "The audio side really broke the ground," he said. "As it turns out, our standard forms were a pretty good start for the video side. It doesn't have the same [standard] forms but video got a good running start" (see story, page 58).

Fred Rich has resigned as president of Canada's largest record retailer, A&A Records & Tapes... see page 82

There's a strong demand for a quality CD case that can store more than a couple of dozen discs. But there's also a barrier: Price. Now Case Logic has the key to unlock that barrier — our new PD-30. This 30 capacity CD cabinet has six slots for double CDs, is stackable, and has a latching door... all for about half the price of competing products. Hard to believe? Stop by our booth at the Summer CES and have a look for yourself. Case Logic has the key to your future.

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CONVENTION CAPSULES
(Continued from page 71)

fostering more unity and looking toward more joint events.

ADD VIDEO LABELS: While the VSDA manufacturers group shows 13 labels on its scorecard (story, page 58), a list of all labels represented at the event included additionally Academy, Celebrity; Coliseum; Crown; Hanna-Barbera; Imperial; J2 Communications; Jeito Concepts; Lorimar; Magnum; MCEG/Virgin; Monroe; Nelson; New Star; Prism; Random House; Republic; Sony; Tylor; Turner; United Communications; Vid America; and Vidmark.

KEEP ON TRUCKIN': But beware that other modes of shipping may make a lot more sense, delegates were told by John Betz, who heads his own Denver consulting firm and is a noted author, lecturer, and educator in the transportation field. In a talk he said, “There’s a lot of air freight that never sees the inside of an airplane,” in terms of how shipping companies are diversifying. Also, accounts can specify shipments by arrival times of 9 a.m., noon, or by 4:30 p.m., and “pay accordingly for this deferred service.” With shipping costs trending up, Betz said, “Sometimes you have to pay the price for the kind of service you need. Stay with your shipper if they’re offering good service even if rates go up, but look around, too.”

RAD PAD: Operations teches loved the Radisson Plaza Hotel, especially the amenity of being your own chef—one dinner comes complete with an 8-inch square slab of oven-heated lava rock, placed very carefully on a plate, surrounded by raw slabs of meat and fish entrees with choice of three sauces. Delegates also raved about a golf course right outside the dinner garden, complete with lake water hazard and challenging enough for a par 3. Even local attendees were surprised that Radisson has such a plush facility secluded in the Manhattan Beach industrial complex near the L.A. airport.

DETOUR: The video attendees were pleased that once again the tour featured their product choice of either touring the Pioneer laserdisk plant or seeing how videodisks are merchandised in a Tower Records/Tower Video or Music Plus outlet. However, a schedule snafu with so many delegates bailing out early to catch planes back east found tour attendance light.

FOR THE RECORD
An article in the March 31 issue incorrectly identified the winner of the direct-mail award presented at the annual convention of the National Assn. of Recording Merchandisers. The winner should have been identified as Michigan Wherehouse Records, based in Lansing, Mich.
### CD ID

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### CD RELEASES

The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

#### POP/ROCK

<table>
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<tr>
<th>Artist</th>
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<tr>
<td>THE RANGLES</td>
<td>Greatest Hits</td>
<td>Columbia</td>
<td>CK-4625/NA</td>
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<tr>
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<tr>
<td>MARTY JONES</td>
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<tr>
<td>TOM KIMMEL</td>
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<tr>
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<td>Full Frontal Attack</td>
<td>Capitol</td>
<td>838679-2/NA</td>
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<tr>
<td>YNGWIE JAMMIN</td>
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<td>PolyGram</td>
<td>843902-2/NA</td>
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<tr>
<td>VAN MORRISON</td>
<td>The Best Of Van Morrison</td>
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#### SOUNDTACKS

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<tr>
<td>CHARYS</td>
<td>MOTION PICTURE SOUNDTRACK</td>
<td>RCA</td>
</tr>
</tbody>
</table>

To get your company's new releases listed, send release sheets or type the information in the above format at your earliest convenience. Please include suggested list price whenever possible. Send to New Products, Billboard, Suite 700, 9107 Wiles Blvd., Beverly Hills, Calif. 90210.
NARM Rewards Top American Music Awards, Grammy Displays

BY TRUDI MILLER

NEW YORK—The National Assn. of Recording Merchandisers has announced the winners of its third annual American Music Awards Display Contest and sixth annual Grammy Awards Display Contest. In the AMA contest, eight winners were chosen out of 722 entries. In the retail category, the first prize of $500 went to Diana Ray and Mykol Joyce of the Concord, Calif., store fielded by Tower Records, based in W. Sacramento, Calif. The second-prize winner, receiving $300, was Rod Cameron of Owensboro, Ky.-based Disc Jockey, who works in store #86 in Fayetteville, Ark. The third prize of $200 went to Steve Harman and Suzo Pinzolo of Tower Records at the Lincoln Center location in New York. The award for best overall company performance, based on level of participation and the company's support of the campaign through promotion and direction, went to Tower Records.

In the rackjobber category, the first prize of $500 went to Eurpac West in San Diego; the $200 second-prize to the Denver branch of the Handleman Co., based in Troy, Mich. The third prize of $100 was split between Handleman in Tampa, Fla., and the Chicago branch of Lieberman Enterprises, based in Minneapolis.

In the Grammy Awards contest, 22 winners were chosen out of 645 entries. The first-prize of $500 was awarded to Shelly Nuelle of Village Recordoland in Effingham, Ill.; the second prize of $300 went to Vaughn Coonher of Everybody's Records, Tapes & Video in Portland, Ore.; the third prize of $200 went to Deni Bright and Kim Baker of studio #46 in Louisville, Ky., of Pittsburgh-based National Record Mart. The fourth-prize winners, each receiving $100, were Bill Jay of Big Wheel #14 in Fremont, Ohio; Julie Daniels of Disc Jockey #22 in West Burlington, Iowa; Jonelle Jones in Annapolis, Md., store of Kemp Mill Records, based in Beltsville, Md.; Bobbi Richardson of National Record Mart #2 in Columbus, Ohio; John Sweazen of National Record Mart #8 in Pittsburgh; and Tower's Rey and Joyce, bringing their total winnings to $600. The award for best overall company performance went to Disc Jockey Records.

In the rackjobber category, the Handleman Co. almost swept the field. Handleman's operation in Brighton, Mich., won the first prize of $500, with three second prizes, each worth $300, going to Handleman outlets in Chicago, Seattle, and Tampa, Fla. The six third prizes of $100 each were split between Handleman and Lieberman Enterprises, with three going to Handleman facilities in Atlanta, Kansas City, Mo., and Little Rock, Ark., and the others going to Lieberman in Atlanta, Hawaii, and Kansas City. The award for best overall company performance went to Handleman.

In both contests, the entries were judged on several criteria: use of NARM merchandising materials in the display; prominence of the display in the store or department; creativity and originality; and effectiveness of the display. Additionally, the retail entries were judged on inclusion of the product on or near the display, and the rackjobber entries were judged on the level of participation of both representatives and accounts.

The Tower Records outlet in Concord, Calif., snapped up first prize in the American Music Awards display contest held by the National Assn. of Recording Merchandisers, top. In the Grammy Awards display contest, Village Recordoland in Village Square Mall, in Effingham, Ill., scored the top prize.

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GRASS

commercial is under consideration. More information on the band can be obtained at 718-847-5606.

FINAL VINYL AT THE GATOR: Premier blues label Alligator Records has issued its first non-LP reissue in Hafaf Nef's "Louisa's Last Legenda." Ken Morton, director of publicity, says the label intends to continue back on vinyl. "The reason we're doing it," he says, "is because our LP sales have dropped to 17% of our total, and it's dropping 2% every month."

"To reissue the entire series, the extra cost of packaging and releasing LPs just won't pay," Morton adds. "We'll still do vinyl because some releases still go strong on all three formats. But the fact is that people are buying fewer LPs."

BLASTING BACK: Blast First, which seemed to explode after last year's portion of the ways with Enigma distribution, is back on the scene.

The label is now selling direct to stores and distributors, reports Rayne Cucurco, label manager. Individuals who want back catalog items should contact the Peter Plate Group at 1-800-221-5758, or write to P.O. Box 2139, Brookline, Mass. (201-795-4785), which will be handling individual mail orders.

Soundpool, with Rich Bond, says the label will be starting a line of picture discs and will also offer a collectors' boxed set of singles. The label also has collected works including Black Big, Sonic Youth, Ramper, and Sun Ra. New Blast First releases are In Madrid, a compilation of Laminches and Red Krozz. More info is available at 212-941-9560.

SEEDS AND SPROUTS: Attic Records of Toronto has become the exclusive Canadian licensee for Malaco Records. In an agreement to the Malaco blues catalog (which includes Bobby Bland, Denise LaSalle, and Little Milton), Attic will distribute Malaco's product worldwide, except in Canada.

The company is based around an in-house master-quality tracking studio that opened in March. Initial plans are to release 15 dance singles targeted to radio, with an eye toward developing each single into an album project. More info at 604-685-3002.

RYKO SETS PROMO (Continued from page 7)


While there may not always be such similar consumer items involved in the Rykodisc sales programs, the label does intend to extensively promote with consumer ad campaigns.

"We're trying to give retailers a tangible reason to go shopping around, rather than just the names of the titles in," says Bratt. "With all the advertising, people will be going to the stores looking for them, and retailers will find that yes, yes they will sell. The demand and interest are out there."

GRASS

CBS Europe Prez Larsen Engineers Expansion

BY MIKE HENNESSY

LONDON—In Continental Europe, perhaps more than anywhere else, CBS Records is making diverse investments to stimulate the recording industry. The company, headed by executive vice president of CBS European Distribution, John Deter and chief of the British division, Alistair Dentry, is a major player in the European market. In Spain, it has a retail joint venture with a major publisher and book-
U.S. considers videotape levy to succor ailing feature film industry

LONDON—The booming video trade in the U.K. may be asked to help bail out the nation’s feature film production business, now considered to be at a 10-year low point and in urgent need of funding. The government is checking out new ideas to raise backing, including a contribution, perhaps via a rent tax, through tape levy, from the $1.4 billion-per-veal industry, which earns more than twice the amount brought in at the box office. Only 27 feature films were produced in Britain in 1988, compared with 50 the year before. The U.K. government provides the lowest subsidy to the film industry, some $2.5 million, compared with, for instance, the $81.5 million handout in France last year.

**JASRAC’s int’l Rights Facts Counted at 84**

JASRAC—the Japanese copyright society, now has contractual links with a total of 84 music copyright organizations in 59 countries, according to a new survey of its activities worldwide. The society signed its initial pact with ASCAP in the U.S. in 1961 and has regularly forged new deals since. In Asia, JASRAC has performance contracts with the Philippines, Hong Kong, India, and Sri Lanka, the last two being indirect and through U.K. societies.

**U.K. firm launches French video label**

LONDON—U.K.-based television producer/distributor Screen Ventures has launched a new French video label, Gravity, to market its portfolio of classic rock programming into the fast-growing French sell-through sector. First releases are in the Concert Special packages featuring Jimi Hendrix, Pia Bedding, and B.B. King. Distribution in France is by Virgin Video. P.J.

**Sony to bolster French CD, video plant**

PARIS—Sony, the Japanese electronics giant, is to make its 7-year-old French audio plant the group’s largest European factory by early 1991 via an investment of $20 million and a work force increased to 1,260 by the addition of 350 jobs. The plant makes CD players (to be increased from a monthly 70,000 units to 100,000), VCRs, and video cameras. Sony has also announced the opening of a fifth plant in France, by Bayonne, which will make electronic components for its other European plants.

**Fans Beckon Rolls into Back to Holland**

AMSTERDAM—In 1973, jazz tenor saxophonist Sonny Rollins played a highly rated concert here after a long absence from Holland. The event followed a poster campaign organized by his fans, who stuck “Sonny Come Back” stickers in major cities. Rollins then became a regular visitor, winning a recent Edison award for his Fantasy album “Dancing In The Dark.” But now fans are using the same ploy for “Captain Beefheart: Come Out and Play Together.” Beefheart’s last gig with the Magic Band in Holland was at the Paradiso in 1980.

**Hitachi makes ultrasimple VCR for elderly**

Tokyo—with domestic VCR penetration in Japan now nearly 80%, Hitachi is marketing a very simple VCR unit, the Personna VT-F340, targeted at the elderly. In addition to remote control and other buttons either too difficult or too small to use, the new model, listed at $295, has only three buttons: replay, record, and stop. It incorporates a device that automatically cleans the head each time a tape is inserted or taken out. The company plans to make 5,000 of these units per month.

**INTERNATIONAL**

Aussie Station 2MMM-FM Sweeps Nat’l Ratings

BY GLENN A. BAKER

SYDNEY, Australia—Sydney rock broadcaster 2MMM-FM’s claim that it is the nation’s most-listened-to station in the country has been reinforced by a clean sweep of the first McNair Anderson rating survey of 1990. The station’s 10th consecutive overall ratings win, with an 18.6% share in a 16-station market, saw its engineers rate No. 1 in every time slot. The second-rated station, 2UE (AM), came in eighth full percentage points behind. The results also saw the third defeat for four consecutive morning announcer John Laws (reputed to be the highest-paid radio personality in the world) by Triple M, which now appears to have the station’s unique breakfast announcer, soon to pursue a parallel talk-radio career in the U.K. Laws announced his final program by moving from 17% to 18.6%, with 2UE’s Alan Jones (13.9%) his nearest competitor.

The radio station’s control demographic and 47% of the 18-24 year olds is in a non-assaultable position, with a cumulative audience of almost 1 million in a city of 3.5 million. Its nearest FM rival is the softer rocking 2DAY-FM, the second most popular station with under-40s, which ranked fourth at 9.1% (up from 8.7%). After 10 wins, Triple M PD Charlie Fox dismisses suggestions that the station is under pressure to maintain its supremacy. He says, “We’ve got everything in place, particularly our music, where we take enormous time and spend more time on than any other radio station in Australia.”

From Sydney, where there was a lot of big guns fired at us. 2DAY gave away a house, land, car, and holiday. Some AM stations gave away huge amounts of money. But it all bounced off us.”

Triple M’s win comes at a time when record companies are unified in their criticism of commercial FM radio’s programming policy, notably with respect to its attitude toward teen-oriented music.

Michael Smellie, PolyGram Records managing director, said recently, “The radio situation is fundamentally wrong. I’ve never seen it.”

Fox is aware of the criticism, but not prepared to let it affect his programming policies. “Whenever and where in a record company tells me the station is sounding great, I get terribly worried and go and change it,” he quips. “Two years ago Triple M and 2DAY were both on 11%. We pulled away because of a talented team and a music policy that seems to cop so much flack in the KIIS. I’ve yet to be convinced we’re not doing the right thing.”

The top five stations in the first quarter Sydney are 2MMM-FM (18.6%), 2UE (10.6%), 2WS (10.2%), 2DAY-FM (9.1%), and 2UE (8.7%). The nearest commercial station is 2SM, which run Sydney airwaves in the ’70s; it is now at 11.3%.

**Finnish Radio Station Celebrates 5th Anniv.**

HELSINKI, Finland—Radio City, the most popular and successful independent local radio station in Finland, is celebrating its fifth anniversary with a series of special events. The network, which started with a loan of a mere $250,000, now grosses an annual $5 million. It is a round-the-clock broadcaster aiming at a basic rock format for teenagers and young adults. The station’s managing director is Christian Moustgaard. KARI HELLOPILTO

**Theodorakis Named to Greek Gov’t Post**

Zorba’ Composer Aims to Mingle Music & Politics

BY JOHN CARR

ATHENS, Greece—Leading Greek composer Mikis Theodorakis, whose “Zorba The Greek” put Greece on the international pop map a quarter century ago, has been made minister for cultural affairs by the country’s new conservative government.

The appointment suggests that Greece has signed an exclusive deal with international artistic policy, with Theodorakis himself off on a monthlong tour of European cities.

It also represents a remarkable turnaround for the 65-year-old composer, a sometime radical leftist who nurtured two generations of left-wing students and intellectuals on his political radicalism last year, citing disillusionment with communism, he joined Greece’s Conservative Party in the Parlia-

ment, and a year ago was re-
warded with the ministerial job.

He presented, early in March, his latest commercial work, a double al-
bum that revives the Zorba theme along symphonic lines. The piece is titled simply “Zorba.”

At the same time, Theodorakis announced the completion of an op-
era, “Medea,” based on the ancient Greek tragedy of the same name. He said he was passing through “one of the most creative periods” he ever had.

His European tour includes 22 concerts in eight countries. He plans political contacts with the emerging democracies of Eastern Europe in his governmental capac-
ity while he performs. “I don’t in-
tend giving up art for politics,” he says.

The concert tour, under the aegis of Amnesty International, includes performances by George Dalaras and Vasilis Diamantidis, Greece’s best-known singers of dom-
estic repertoire. East German mu-
icians make up Theodorakis’ or-
chestra, at least in the first concert will be recorded for a live album.

The only gap in the composer’s activity came during the dictator-
ship of 1967-74, which first jailed him and then allowed him to go into exile, while banning all performances of his music at home.

Theodorakis is the second major Greek artist to take a government post. In the socialist government of 1961-89, singer/actress Melina Mercouri was minister for culture, a job that gave her high international vis-

ibility.

Almost all of Greece’s record companies have ample catalogs of Theodorakis’ material, making him the most productive and commer-

centially successful composer here.

**FRENCH VOGUE LABEL**

(Continued from preceding page)

Exports of finished product from Vogue’s jazz back catalog produced a gross revenue of $4 million last year, the main import-
to France, Italy, and Holland. And boost-

ing the company’s jazz repertoire strength are the represented labels of the French Vogue label, which also has expanded its classical music resources, having signed in an agreement with the Soviet label Melodia to acquire a number of classical titles for France. Vogue already represents the French labels Supraphon, Opus, and Panton.

**CASSETTE DUTY**

(Continued from preceding page)

ignoring videotape as audiotope. Its inability to curb the evasion prompt-
ed an across-the-board levy.

Audiocassette manufacturers, however, can adjust the blank-tape duty against overall taxes, which causes not only accounting inconveniences but also the net price increase that has dismayed the industry.

“We have taken up our case with the tax department, the Finance Ministry, and the Ministry of Commerce, and the Ministry of Small Business. While there has been no assurance of the tax being abolished, we’re hopeful they will understand the problems of the industry.”
New SNEP Head Zelink Outlines French-Industry Goals

BY PHILIPPE CROCC

PARIS—Patrick Zelinka, president of Virgin, France, was unanimously elected president of the Syndicat National de l’Edition Graphique (SNEP) at the organization’s annual meeting here in succession to former EMAT-Patmaci branch chief executive Guy Delux, who has now left the music industry.

In a statement after his election, Zelink set out his priorities for the French record industry:
• To expand and enhance the reputation of French record producers.
• To secure a terrestrial television channel for an all-music program.
• To seek national legislation for industry protection against private DAT copying in accordance with the Berne Treaty.
• To conduct a further reduction in the value-added tax on records.
• To coordinate efforts to achieve greater international penetration of French record and music video productions.

Patrick Vecht, GM of SNEP, was elected VP along with Henri de Bodinat (CBS), Denis Boyer (PolyGram), Noel Castraing (EMI), Bernard Carbones (BMG Ariola), Rene Guittion (Carrere), and Christian Paternot (WEA).

In other news, the SNEP has announced gold, platinum, and diamond awards for the first quarter of the year, signaling albums selling respectively of 100,000, 300,000, and 1 million units. Figures for January-March 1990, down 2%, at a value of $29.1 million, down 36%.

According to the Japan Phonogram Record Assn., total CD, vinyl, and tape production in Japan for the first four months of this year totaled 37.2 million units, up 11% on the same period in 1989. Total value was down 2% to $230 million—equivalent to a 12% dip for the comparative figures between 1989 and the previous year.

French videodisc and video cassette figures in Japan in the first two months of this year show an upturn on 1989 in the case of disks at a value of $78.2 million (up 71%), and of 89% for tapes to 2.17 million units at a value of $62.4 million (up 25%).

February VCR manufacturing figures for Japan show production, total shipments, and retail sales all down—against the week to date the only statistic to rise. Total production was below rock bottom levels down 8.1% on February 1989. Exports totaled 1.77 million, down 6.3%, of which 856,000 went to the U.S. and 247,000 to European Community countries (down 15.8%), and 976,000 (up 20%) elsewhere with Singapore (up 82.1%) and Hong Kong (up 19.1%) among the leading customers.

For the first time, a significant number (257,000 units) went to Poland during February.

Welcome from

Welcome Back: Several ’80s pop acts are making recording and touring returns after considerable layoffs. Nick Lowe is back with the single “All Men Are Liars,” the first from his new album, “Party Of One,” which has been produced by Dave Edmunds... Cabaret Voltaire, a band that never quite managed to make the big time, is also on the comeback trail with the single “Keep On” for Parlophone, and is following it with its first tour in four years.

Big Country is back with the single “Save Me” on Mercury, a new track taken from a forthcoming greatest-hits... The group also has live dates lined up, its first since playing in the Soviet Union and other Eastern European countries two years ago... Billy Bragg releases a new album, “International...” on his own Records label and has live dates set for later this month.

NEW TALENT: Flowered Up have been heavily tipped for success, although to date much of its reputation has been built by word of mouth. The group’s London ICA gig looks like helping to spread the word even further... Revenge, a band led by New Order bassist Peter Hook, is releasing a single titled “Plastic Face” for the Factory label, produced by the band and mixed by Alan Meyerson, who worked on New Order’s “Technique” album.

BITES & PIECES: Former Smiths front man Morrissey has a new EMI single, “November Spawned a Monster,” which also features Canadian singer Mary Margaret O’Hara... Former Echo & the Bunnymen singer Ian McCulloch is releasing a new single on East West Records, a newly cut version titled “Candleland,” the title track of his debut solo album last year, produced by Gilly Norton and also featuring Cocteau Twins singer Liz Fraser... Level 42 has announced 11 consecutive nights at London’s prestigious Hammermith Odene venue... Adam Ant is also planning to go out on the road in the later in the year, but meanwhile he has a new MCA single, “Can’T Set Rules About Love.”

CD Fuels Dutch Music-Biz Treat

Boosts 89 Gross To Record Level

BY WILLEM HOOS

AMSTERDAM—The CD led the way to a gross of $451 million (at an exchange rate of 1.88 guilders to the dollar) to a gross of $75 million. The scale of the decline is emphasized by the 1980 value of $215 million. Credited cassettes last year slumped to 3.2 million (3.2 million) compared with 8.8 figures of the 1988 figure ($40 million). Singles sold last year totaled $34.6 million in value and 71 million in number, including CD singles. Comparables figures for 1988 were sales of $3.6 million and 9 million in total number.

Sales of 7-inch vinyl singles in 1989 were 3.7 million (3.7 million), compared with 6.9 million ($19.6 million) in the previous year. The 12-inch format lost ground from 1.4 million ($9 million) in 1988 to 860,000 ($5.6 million) last year. The sales of the 3-inch (3-inch) and 5-inch (5-inch) leaped from 700,000 ($8.5 million) in 1988 to 860,000 ($21.8 million) last year.

In market-share, CBS was first with 16.6% of the total gross, worth $28.6 million. Second was EMI with 14.5%, then BMG Ariola Bellexus (13.4%), Phonogram (13.7%), EMI Boventia (18.2%), and Polydor (11.8%).
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THE KEYNOTERS!

ROCK AROUND THE BLOC
Frank ZAPPA

WORLD RADIO: MIRROR IMAGE OF AMERICA OR AN ORIGINAL STATEMENT.
Al TELLER, Chairman MCA Music Entertainment Group.

NEW INVESTMENT OPPORTUNITIES IN EUROPEAN MEDIA
Steve CRANE, President EMMIS Broadcasting

RADIO EUROPE 2000
Colin WALTERS, Managing Director Laurel Benedict/Walters & Pollack

KEEPING YOUR MARKET SHARE ONCE YOU HAVE IT
Mike HAAS, Programme Director Antenne Bayern

THE SPEAKERS!

Confirmed speakers to date: Martin Brisac (Europe 2); Robert Dodds (Broadcast Innovations); Alec Kenny (Saatchi & Saatchi); Nigel Sandiford (PolyGram International); Steven Kok (Philips Consumer Goods); Bruno Lecluse (Metropolys Radio); Armen Oganesyan (Radio Moscow); Gillian Reynolds (Daily Telegraph); Chris Lycett (BBC Radio 1); Bruno Ployer (Radio Dimensione Suono); Helmut Fest (EMI Electrola); Richard Park (Capital Radio); Tony Wilson (Factory Communications), Bill Roedy (MTV Europe); Alan Edwards (Rogers & Cowan International); Stan Park (Independent Radio Sales); Rick Cummings (EMMIS Broadcasting), Sam Holdsworth (BPI Entertainment Division); John Briley (EMI Worldwide); Kate Mundle (Music Box); Tony Hollingsworth (Tribute Prod/Organiser 'Looking East'); Rachel Steele (QuestioneAir); Philippe Desindes (BMG Ariola France); Rebecca Battles (MTV International); Marialina Marcucci (Super Channel); Bernard Batzen (Programe); Philippe Mazieri (OUI FM); Al Munteanu (Tele 5); Harvey Goldsmith (Allied Entertainment Group); Kaz Fukatsu (Original Confidence); Holger Mueller (EMI Austria); Steve Knill (GMR); Jeff Pollack (Pollack Media Group); Martin Schmitz (StarSat); Toru Uehara (Hit Studio Int/Fuji TV); Jay Trachman (Cree/Yadio USA); Stuart Watson (MCA International); Machigie Bakker (Music & Media); Rick Garson (Entertainment Marketing Group); Steve Saltzman (Rock Over Londen); Peter Jackson (Capital Radio); Bo Berg (Radio Voice); Tim Blackmore (Unique Broadcasting Company); Rafael Revert (40 Principales Network); Herman Stumpert (RSH).

Contact the Main Office for full programme.

More to be announced...
Fred Rich Resigns As President Of A&A

BY K Rk LaPONTE
OTTAWA—After nearly a decade at the helm of what became Canada's largest record retailer, the exclusive Fred Rich has stepped down as president of A&A Records & Tapes and has been replaced by a newcomer to the music business, fashion retailer Garth Mitchell.

In an announcement that surprised even many senior staff members, Rich left the company offices nearly a decade after he left CBS as VP finance with businessman Dick Moody and former CBS Canada president Terry Lynd to acquire A&A for roughly $2 million.

In the time he ran the show, the 45-store chain swelled to 274 stores, making it the fourth-largest North American retailer—and far and away the tops in Canada. Rich bought out his two partners, and last year the chain was acquired by Consolidated Talcop Ltd. for nearly $31 million.

Mitchell, who in a brief interview said he has no immediate plans for executive changes but hinted the firm will look to expand its horizons, assumes control of a company that has sent out mixed signals about its direction in the last year.

Dieter Radecki was hired with great fanfare a year ago from Polygram Inc. Canada to become A&A president, only to leave four months later. And senior marketing VP Peter Parrish also left a few months ago. Moreover, A&A's incessant expansion has been borne by roughly the same number of senior managers as the much smaller chain had.

Adding to Mitchell's challenge is the spirited retailing effort in Canada these days by the HMV chain. Only a few weeks ago, the Discus chain (second-largest in Canada) was purchased and plans a major facelift and expansion.

Children's Group Label Is Formed In Canada

OTTAWA—A new company has entered the children's recording field, with offices in Canada and the U.S., experienced executives, and a handful of distribution and management deals that focus on the high end of the market.

The Children's Group Inc. will be based in Canada and headed by Glenn Sernyk, who managed Raff for 10 years. The company's senior VP will be entertainment lawyer Ed Glinert, while former pop manager Bob Hinkle (Patti Lupone, Harry Chapin, J. Geils Band) will run its American operations.

Distribution is also being sought by Glinert for the U.K., Japan, and Australia.

With distribution to music retailers by BMG in the U.S. and A&M in Canada, the Children's Group will also build a distribution system for educational and children's stores. It has already struck an arrangement with the Children's Book Stores Distribution, a Toronto-based North American distributor, and plans to distribute new product through the firm.

The aim is to establish a foothold for children's artists in specialty stores before national music store distribution takes place.

The first release to be marketed internationally will be the critically acclaimed Classical Kids series, created by Toronto's Susan Hammond, with the Juno-winning "Beethoven Lives Upstairs" and its predecessor, "Mr. Bach Comes To Call," shipping imminently to the U.S. The releases, which have both reached gold status in Canada, combine classical music and storytelling. Plans are in the works for a symphony tour for the work.

Due in mid-May in the U.S. is Red Grammer's "Teaching Peace" album. Also expected shortly are works from Kim & Jerry Brody, Jack Grunsky, and Sandra Beech.

"We expect to release perhaps a half-dozen artists in the first 12-18 months," says Hinkle. "And we expect one more series project in that time, too."

The company aims to "be the quality quotient," Hinkle says. "Parents are listening too hard to what their children are listening to. We can't afford to release weak material. We can promise that we're not going to do a schlock product."

Part and parcel of its work will be "selective" management of some of its roster. The company will not, however, act as agents for its acts. The Children's Group enters what is often a comparably weak area of the business, where high-quality work often goes overlooked and fast-food children's music gets emphasis.

"We owe it to the audience to be more professional, more big-league business," says Hinkle.
**FOR WEEK ENDING MAY 12, 1990**

**TOP JAZZ ALBUMS**

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

| # | Artist | Title
|---|---|---
| 1. | **NO. 1** | **THE HARPER BROTHERS**
| 2. | **NO. 2** | **GARY BURTON**
| 3. | **NO. 3** | **TONY WILLIAMS**
| 4. | **NO. 4** | **STAN GETZ**
| 5. | **NO. 5** | **JOEY DEFRANCESCO**
| 6. | **NEW** | **JOHN SCOFIELD**
| 7. | **NEW** | **HARRY CONNICK, JR.**
| 8. | **NEW** | **SONNY ROLLINS**
| 9. | **NEW** | **JIMMY McGriff & HANK CRAWFORD**
| 10. | **NEW** | **MAYNARD FERGUSON**
| 11. | **NEW** | **JACK DEJOHNETTE**
| 12. | **NEW** | **BOBBY WATSON & HORIZON**
| 13. | **NEW** | **LEE RITEOUN**
| 14. | **NEW** | **MARLON JORDAN**

**TOP CONTEMPORARY JAZZ ALBUMS**

| # | Artist | Title
|---|---|---
| 1. | **NO. 1** | **BASIA**
| 2. | **NO. 2** | **DIANNE REEVES**
| 3. | **NO. 3** | **GEORGE HOWARD**
| 4. | **NO. 4** | **STANLEY JORDAN**
| 5. | **NO. 5** | **NAJEE**
| 6. | **NEW** | **PATTI AUSTIN**
| 7. | **NEW** | **CHICK COREA ELECTRIC BAND**
| 8. | **NEW** | **QUINCY JONES**
| 9. | **NEW** | **KENNY G**
| 10. | **NEW** | **SAM RINEY**
| 11. | **NEW** | **RIM PENSY**
| 12. | **NEW** | **FLIM & THE BB'S**
| 13. | **NEW** | **NANCY WILSON**
| 14. | **NEW** | **DON GRUSIN**
| 15. | **NEW** | **CHARLETT MOFFETT**
| 16. | **NEW** | **GROVER WASHINGTON, JR.**
| 17. | **NEW** | **RANDY CRAWFORD**
| 18. | **NEW** | **RANDY BRECCKER**
| 19. | **NEW** | **TONY GUERRERO**
| 20. | **NEW** | **MICHAEL COLINA**
| 21. | **NEW** | **HUGH MASEKELA**
| 22. | **NEW** | **LONNIE LISTON SMITH**
| 23. | **NEW** | **ZIL**
| 24. | **NEW** | **KIM WATERS**

**ANNOUNCING THE 1990 BILLBOARD LATIN MUSIC CONFERENCE!**

Date: Wednesday, May 23, 1990
Time: 9 am - 5 pm
Place: The Hyatt, Downtown Miami

**Activities include:**
- 8 pm, BILLBOARD COCKTAIL RECEPTION @ The Hyatt Hotel!
- 10:30pm, 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 Subatch, Billboard Magazine, 1315 Broadway, 39th floor, NY, NY 10036. For any questions, call Angela Rodriguez, (305)-448-2011.**
TOP CLASSICAL ALBUMS™

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TOP CROSSOVER ALBUMS™

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by Is Horowitz

STEELTOWN SOUNDINGS: Sony Classical launches a long-term contract with Lorin Maazel and the Pittsburgh Symphony Monday (7) with a recording of the Sibelius Symphony No. 2. Placed so far include a complete cycle of the Sibelius symphonies, as well as a number of the tone poems. The composer’s Symphony No. 5 will be recorded in September, shortly after the new orchestra season opens.

For the Pittsburgh, the alliance heralds a return to a major recording program. The orchestra’s studio activity in recent years has been limited largely to work with Telarc, which, incidentally, will continue uninterrupted.

As a matter of fact, the orchestra management says another yet unidentified “major” label is about ready to ink an agreement that will boost the Maazel/Pittsburgh recording commitment to the three companies to a minimum of 15 CDs over the next three years.

Speculation that the third label might be either Teldec or Denon, both of which are known to have the finishing touches recorded under the Sibelius seal, is largely discredited.

Telcís recording resume in the fall with Act 1 of Wagner’s “Die Walküre,” featuring Susan Duno, Klaus Konig, and Peter Meisen. Also scheduled is a recording of Rachmaninov’s Piano Concertos Nos. 2 & 3, with Horacio Gurtierrez as soloist, and a follow-up to what has become a Maazel specialty, Wagner without words, this arrangement by the conductor of the “Tannhauser” score.

Following its debut Pittsburgh recording, Sony moves its equipment south for a recording of two Philip Glass scores with the Atlanta Symphony. Robert Shaw will conduct the composer’s “Ibipua,” for orchestra and large chorus, and “The Canyon,” for orchestra alone.

Leonard Warren. VAIPresident Ernest Gilbert says the black-and-white cassettes will list at $19.95 to $24.95, depending on running time.

Gilbert says he is also considering the release on CD of selected portions of the radio material, some of which dates back as far as 1932. A number of the artists featured, such as Erizo Pinza, Richard Crooks, and Lawrence Tibbett, did not appear on the Firestone.

PASSING NOTES: Three-inch classical CDs may be a format whose time will never arrive, but special entries occasionally surface to confound the pundits. An example is a 1980 performance of Ravel’s “Bolero” by the Lamoureux Orchestra conducted by the composer. The 16-minute reading fits comfortably on the disk, which is said to have generated action as a $4.95 counterfeit item in a number of California stores. West Coast man-of-music William Mallock made the transfer from an original Polydor shellac pressing in his collection and issued the CD on his Pendulum label. Distribution is by Music and Arts Programs. The Ravel performance has also been available on a standard-size Philips CD, but in a different transfer.

Pittsburgh issues a Sibelius symphony on Sony Classical
RAND BLEIMEISTER MOVES FROM NELSON TO CEMA
(Continued from page 8)

ter's vacant position, according to
Nelson president Richard "Reg" Childs.
“We named Louise Alaimo VP of market-
ing a few months ago and
she'll be taking over Rand's market-
ing functions,” Childs said in Indian
Wells, Calif., where he was attending
the annual National Assn. of Video
Distributors conference (see story,
p. 9). Rand was also our chief liai-
sion with Orion, which I will now be
more closely involved in.”

Nelson's distribution deal with Ori-
on runs through mid-1991.

CEMA president Russ Bach says
he was not looking specifically to hire
an executive from the video industry,
but acknowledges the significance of
 Bleimeister's background.

"The people in video do some very
thorough and extensive marketing
and a lot of those techniques are
transferable to the record industry," 
Bach says. "In most cases, they prob-
ably do a more thorough job of mar-
keting than we do."

Bach notes that record companies
generally release more product than
do video suppliers, "so we have far
less time to plan our marketing strat-
egies, but I believe we need to do a
more thorough job of marketing."

Saying he has "always wanted to
get into the music business," Blei-
meister also acknowledges the signif-
icance of his move. "I think there is a
natural migration of executives be-
tween the two industries," he said
from Nashville, where he was attend-
ing CEMA's sales conference. "But
it's probably true that employment
prospects are stronger right now on
the record side than in video."

That development is in sharp con-
trast to the early part of the '80s,
when the nascent home video indus-
try relied heavily on the music indus-
try for executive talent. At the time,
the record industry was still recover-
ing from a downturn in the business
and many executives were attracted
to the expanding employment op-
portunities on the home video side.

The migration of video executives
into the music ranks is also signifi-
cant in terms of record companies' in-
creasing involvement in both media.
Unlike the other label complexes,
WEA- and CEMA-distributed labels
have no central operations for mar-
keting music video longform.

CBS, MCA, BMG, and PolyGram
all have separate music video di-
sions to market such product from
their various labels. Last year CEMA
announced the formation of Picture
Music America to handle longform
music videos, but plans were put on
hold when Ken Ross, another former
video executive who was named to
head PMA, left CEMA to return to
CIS. CEMA labels' music video prod-
uct is now handled by each individual
label.

That could change, however. "Mu-
sic video is the fastest growing cate-
gory of nontheatrical [video] pro-
gramming right now," Bleimeister
says. "I'm sure CEMA plans to be
part of that growth."

Bleimeister's appointment also
marks the first time CEMA has had a
VP charged with strategic planning,
according to Bach.

"I think strategic planning is some-
thing the record industry needs to
do more of," Bach says. "And I've al-
ways been impressed by Rand's more
scientific approach to the market."

Bach and Bleimeister previously
worked together during the forma-
Bleimeister was WHV's first director
of marketing while Bach was second
in command at WEA.

POLYGRAM HOLDS ANNUAL MEETING IN HOLLAND
(Continued from page 6)

A&M chairman Jerry Moss, Island
CEO Chris Blackwell, and PolyGram
executive VP Alain Levy to the Poly-
Gram management board, increasing
its number from five to seven. Board
member Richard Busch is retiring.

Fine added that 1990 would be a
year of consolidating acquisitions
and restructuring. "We do not ex-
pect the sort of sales growth evident
in 1989," he observed.

Jan Timmer, who chaired the
meeting in his capacity as chairman
of the PolyGram supervisory board,
decided to predict future dividends
in response to a stockholder's ques-
tion. He did say, however, that the
annual payout would be at least 25% of
the company's net profit.

At the meeting, a measure was
adopted that would allow PolyGram
management the flexibility to issue
more stock, or buy back stock al-
ready on the market, without calling
an extraordinary meeting of stock-
holders.

Company general counsel Richard
Constant explained that the notice
period for such a meeting (at least 15
days) would limit PolyGram's ability
to seize capital market opportuni-
ties as and when they occur. Another
scenario in which the right to issue
stock quickly would be desirable, he
said, was if a future acquisition re-
quired stock as well as cash for con-
summation. Such authorizations are
quite normal for Dutch companies,
Constant noted.

Who's making news in music publishing?
Read "Words & Music" every week in Billboard.
THE REVEREND SAYS, "FAN YOURSELF IT'S ABOUT TO GET HOT!"

THE REVIVAL IS HERE!

FEATURING "THE BLUES" AND A HOST OF OTHER GREEZY TRACKS!

PRODUCED BY TONY! TONI TONE!
EXECUTIVE PRODUCER: ED ECKSTINE
MANAGEMENT: CARLOS STANFIELD FOR CELOSINCORPORATED

ON WING COMPACT DISCS, CASSETTES AND LPs
## HOT 100 SINGLES ACTION

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| **AIRPLAY** |

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nies that had varying shares of the business were given the same weight. In the new system, we are better able to differentiate the relative sales impact of the industry's 100 largest accounts.

To establish the new weights, five of the nine major distributors have combined with Billboard to list their top 10 accounts. The distribution of points along with the percentage of business that each account achieves is as follows: 1989.

Along with reselling the weights, other key changes go into effect with this revision:

- **Jukebox suppliers** have been deleted from the Hot 100 Singles panel. Barger prefers to reflect the exposure that single releases from juke boxes, the magazine is considering a new category researched by the Association of Machine Operators of America, which will be based on plays at a national level.

- We have dropped 40 accounts from the singles panel and 31 accounts from the album panel, while adding 29 accounts to the former and 19 accounts to the latter. The drops include 11 individual stores from retailers; managers at these headquarters already provide us with a chartwise report. Three significant chains—Whitney Entertainment, Turtles Inc., and The Record Bar—have returned to the singles panel.

- In addition to the album panel, Turtles' plus many smaller "barometer" accounts. All of the charts that have been added are able to provide us with computer-generated ranked reports that are based on actual sales to consumers.

- The total number of accounts has decreased from 210-198 on the album panel and 184-180 on the singles panel. However, because of the weight increases, the total number of points available for each chart remains about the same, and bullet criteria are unaffected.

A major concern in making these changes was the impact of the lower collective sales of smaller and independent retailers. These stores traditionally are an important starting point for new and developing artists. While some old favorites are still in the foreground on this week's album chart, there are also several examples of developing artists, particularly black and rap artists, who have benefited from the revisions.

Among the new and developing artists with significant gains on the album chart are rock acts the London Quire Boys, who jumped from No. 156 to No. 142, and Lightning Seeds, reviewed for any necessary revisions. (See Hot 100 Singles Spotlight, page 90.)

Some country artists have also earned chart positions in the country albums chart, with some of those more active to be attributed to sales generated by the April 25 national telecast of the Academy of Country Music awards. And some older titles—like the two-chord New Kids On The Block tities—have picked up renewed steam from the revamps.

A similar revision in the Top Country Albums panel is also in the works. The black chart panels are also being reviewed in a pre-planned cycle, with the pop charts now that will detail exact unit counts on over-the-counter sales.

### Billboard. CROSSOVER RADIO AIRPLAY™

#### FOR WEEK ENDING MAY 12, 1990

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<td>12</td>
<td>Just Like Heaven</td>
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<td>Victory</td>
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<td>Ain't No Fun Like The Fun We Used To Have</td>
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<td>16</td>
<td>My Reality</td>
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<td>You Never Looked Good In Blue</td>
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<td>All About You</td>
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<td>2</td>
<td>All I Wanna Do Is Make Love To You</td>
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<td>3</td>
<td>What It Takes</td>
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<td>4</td>
<td>Without You</td>
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<td>5</td>
<td>Coming Of Age</td>
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<td>House Of Pain</td>
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B I L L B O A R D

NEW AND NOTEWORTHY

**ADRIAN BELEW**
Young Lions
**PRODUCER:** Adrian Belew
Windham Hill

Adrian Belew's sophomore effort (after his successful trio with Bob Storr and Harvey Lipton) contains a wealth of material. It features a 13-person ensemble including a 12-piece orchestra, and is a musical showcase for Belew's talents. The title track, "The City Is Mine," is a powerful and haunting piece that displays Belew's unique vision and creativity.

**HENRY BUTLER**
Olemiss Inspirration
**PRODUCER:** Butler Windham Hill

Henry Butler was a young pianist at the age of 19 when he recorded his debut album, "Olemiss Inspirration." The album features the talents of many blues and jazz musicians, including Sonny Stitt, Milt Jackson, and Joe Hendricks. The music is a blend of jazz, blues, and gospel, and is a tribute to the rich musical heritage of Mississippi.

**PAUL ABUDELL**
Shut Up And Dance
**PRODUCER:** Various
Virgin 93162

Paul Abdul's latest release, "Shut Up And Dance," is a departure from his previous dance-pop hits. This album features a mix of pop, R&B, and dance music. The lead single, "Runaway Love," is a catchy dance-pop song that has become a hit on the charts.

**DANCE**

**JACK DONOHUE**
Parallels Reality
**PRODUCER:** Jack Donohue & Pat Metheny
MCA 21213

Jack Donohue's latest album, "Parallels Reality," is a fusion of electronic and acoustic elements. The album features a mix of pop, rock, and world music, and is a testament to Donohue's musical versatility.

**JAZZ**

**BRENT BOUROUGHS**
The first half of Bourgeois Tagg's debut album, "The Music of the Spheres," is a collection of self-penned songs with a distinct folk-pop flavor. The second half, "Tagg's Castle," is a more experimental effort, with a focus on electronic music and world rhythms.

**THE FAMILY STAND**
**PRODUCERS:** Y. Jeff Smith & Peter Lord

The Family Stand's debut album, "The City Is Mine," is a powerful and haunting piece that displays Belew's unique vision and creativity.

**LOUIE LOUIE**
The Staion Is In
**PRODUCERS:** Les Perlic & Framar Blue

The title track, "The City Is Mine," is a powerful and haunting piece that displays Belew's unique vision and creativity.

**NEW AND NOTEWORTHY**

- Superpower Dreamland
- The Winning
- Windham Hill
- DGC
- PRODUCER: None
- U.F.O., "Men In Black"
- PRODUCER: Danny Seraphine
- "Looking For Love"
- PRODUCER: Brian Wilson
- "Fremont Street"
- PRODUCER: Tony Bongiovi
- "Runaway Love"
- PRODUCER: Active Basset
- "The City Is Mine"
- PRODUCER: Adrian Belew
- "Parallels Reality"
- PRODUCER: Jack Donohue & Pat Metheny
- "The Music of the Spheres"
- PRODUCER: Jack Donohue & Pat Metheny
- "Tagg's Castle"
- PRODUCER: Jack Donohue & Pat Metheny

**COUNTRY**

- GLEN CAMPBELL
- "Spanish Eyes"
- "Wichita Lineman"

Glen Campbell's most recent album, "The Man Who Never Died," is a collection of acoustic tracks that showcase Campbell's timeless voice and guitar skills. The album features covers of classic country songs, as well as new material that highlights Campbell's musical versatility.

**PRAIRIE OYSTER**

- Different Kind Of Fire
- Warner Bros.

Prairie Oyster's latest release, "Different Kind Of Fire," is a collection of blues and rock songs that showcase the band's distinctive sound. The album features a mix of blues, rock, and country influences, and is a testament to the band's musical talent.

**CLASSICAL**

- HANDEL, ARIA
- *Pulgari*

Handel's *Pulgari* is a captivating oratorio that features a mix of vocal and instrumental music. The work is a testament to Handel's mastery of the orchestra and his ability to create a cohesive musical narrative.

**NEW YEAR'S CONCERT**

- Vienna Philharmonic Orchestra
- *Weihnachtskonzert*

The Vienna Philharmonic Orchestra's New Year's Concert, "Weihnachtskonzert," is a festive program that features a mix of traditional and contemporary music. The concert is a highlight of the New Year's festivities in Vienna.

**STILLS:**

- "(I'm Not The) Scorpio Girl"
- "The City Is Mine"

Stills' latest release, "(I'm Not The) Scorpio Girl," is a collection of folk-pop tracks that showcase Stills' distinctive musical style. The album features a mix of acoustic and electric instruments, and is a testament to Stills' musical versatility.

**MOODY THOUGHTS:"

"(I'm Not The) Scorpio Girl"
"The City Is Mine"

The Moody Blues' latest release, "(I'm Not The) Scorpio Girl," is a collection of folk-pop tracks that showcase the band's distinctive musical style. The album features a mix of acoustic and electric instruments, and is a testament to the Moody Blues' musical versatility.

**SPOTLIGHT:**

- "(I'm Not The) Scorpio Girl"
- "The City Is Mine"

The Moody Blues' latest release, "(I'm Not The) Scorpio Girl," is a collection of folk-pop tracks that showcase the band's distinctive musical style. The album features a mix of acoustic and electric instruments, and is a testament to the Moody Blues' musical versatility.

**CLEANING UP:"*

"(I'm Not The) Scorpio Girl"
"The City Is Mine"

The Moody Blues' latest release, "(I'm Not The) Scorpio Girl," is a collection of folk-pop tracks that showcase the band's distinctive musical style. The album features a mix of acoustic and electric instruments, and is a testament to the Moody Blues' musical versatility.
**SINGlE**

**McDonald**

WILLIAMS: Joe Good, Good

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**GLENN MEDEOS FEATURING BOBBY BROWN**

WILLIAMS: Maurice White, Robert Brockins, Chaton Seay

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**TERRY PAGE**

**PUBLISHERS:** MCA, BMI

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**JAMES STANZLFACT**

WILLIAMS: Randy Hadley, John Paul White

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**TRICK ROSE**

**PUBLISHERS:** MCA

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**CRAWFORD**

**PUBLISHER:** MCA

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**FREDDIE FOXX**

**PUBLISHERS:** MCA

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**PRINCESS WOBI**

**PUBLISHERS:** MCA

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**DEF JAM**

**PUBLISHER:** MCA

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**COMPTON'S MOST WANTED**

**PUBLISHER:** MCA

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.

**KING PICKS**

**PUBLISHER:** MCA

**MARTIN:**

McDonald's brand of comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Wax. Sweet, soul-pop-sweetened complete with the artist's customary charm.
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<tr>
<th>ARTIST</th>
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<td>SINEAD O'CONNOR</td>
<td>I DON'T WANT THAT I'VE HAVEN'T GOT</td>
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<td>M.C. HAMMER &amp; CAPTAIN</td>
<td>PLEASE HAMMER DON'T HURT 'EM</td>
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<td>JANET JACKSON</td>
<td>JANET JACKSON'S RHYTHM NATION 1814</td>
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<td>BONNIE RAITT</td>
<td>SOUL PROVIDER</td>
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<td>PAULA ABDUL</td>
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<td>DEPECHE MODE</td>
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<td>TEENAGE MUTANT NINJA TURTLES</td>
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<td>BEHIND THE MASK</td>
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<td>ROB STEWART</td>
<td>DOWN TOWN TRAIN/SELECTIONS FROM STORYTELLER</td>
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<td>MIDNIGHT OIL</td>
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<td>STONE COLD RHYMIN'</td>
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<td>BLACK &amp; BLUE</td>
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<td>HEART OF STONE</td>
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<td>DAYS OF OPEN HAND</td>
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<td>ROXETTE</td>
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Nailed.

M.C.HAMMER

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Don’t Hurt ’Em.
Double Platinum
and Building.

Featuring the smash
single and video.
“U Can’t
Touch This”

Please Hammer
Don’t Hurt ’Em -
The Video in stores July.

Major U.S. Tour begins in June.

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Executive Producers: M.C. Hammer,
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Management: Bust N Productions,

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and Records.

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FOR WEEK ENDING MAY 19, 1990

BILLYARDS
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LASERDISK MARKET EMBRACING POP MUSIC TITLES
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ed to be below last year's record earnings of $1.28 a share, Handler
said without estimating what the annual number will be. Based on the bad news, Anschel lowered his estimate for Handler's earnings per
share for the second quarter to $1 to $1.15 a share, which would result in the company's first down year since 1981.

Other figures released by Handler note that, for the fourth quarter, video sales will probably increase approximately 20% over last year's level. The company's stock price will be slightly below the $85.1 million collected last year.

Handler officials were unavailable for comment.

Ames, which currently runs 690 stores, became the fourth largest U.S. discount chain with the $890 million acquisition of the Zayre unit in November 1988. In 1989, it closed 74 Zayre's stores and the company saw revenues increase to $318 out

LETTERS

A story in the April 26 issue on the sale of the Town & Country Division of Ames Department Stores incorrectly stat-
ed analyst Keith Benjamin's estimate on how much business rack-
ning film releases would generate. L. Michael Brown and
Rehman Enterprises generate through the discount store depart-
ment chain. The correct sales esti-
mate is $40 million. In addition, a statement by an anonymous source about whether Ames could work out its problems was incor-
rectly attributed to Benjmin.

**FOR THE RECORD**

New York—The Walt Disney Co. says strong home video sales of recent hit films drove second-quarter earnings from film distribution revenues to profits for significant increases.

For the period that ended March 31, Burbank, Calif.-based Disney re-
ports that filmed entertainment reve-
 nue jumped 38% over the same quar-
ter last year to $485.9 million, as oper-
ing income rose 40% to $37.8 million.

Although filmed entertainment also includes revenues and profits on feature films, a Disney statement says the big gains for the divi-
sion were led by home video sales of "Honey, I Shrunk The Kids," "Dead Poets Society," and "Turner And Hooch.

In addition, the company's state-
ment points out that "continued growth in international television and home video were also key factors" in Disney's quarterly results.

The consumer products division showed a 29% jump in revenues to $145.4 million, with profit revenues jumping to $39.2 million. This sec-
tion includes Walt Disney Records, the largest label in the U.S. for chil-
dren's music. The company points to the success of "The Little Mermaid" soundtrack as a big contributor to profit and revenue increases in the quarter.

Disney's new record label, tenta-
tively named Hollywood Records, has yet to release any product.

Disney's 2nd Quarter Strong

**Hit Titles On Home Vid Key To $$**

By DON JEFFREY

New York—The Walt Disney Co. says strong home video sales of recent hit films drove second-quarter earnings from film distribution revenues to profits for significant increases.

For the period that ended March 31, Burbank, Calif.-based Disney re-
ports that filmed entertainment reve-
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ter last year to $485.9 million, as oper-
ning income rose 40% to $37.8 million.

Although filmed entertainment also includes revenues and profits on feature films, a Disney statement says the big gains for the divi-
sion were led by home video sales of "Honey, I Shrunk The Kids," "Dead Poets Society," and "Turner And Hooch.

In addition, the company's state-
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The consumer products division showed a 29% jump in revenues to $145.4 million, with profit revenues jumping to $39.2 million. This sec-
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JAPAN REFORMS TRADE LAWS FOR FOREIGN PRODUCT (Continued from page 1)

Copyright Inaction Bemoaned
Foreign Protection At Issue

WASHINGTON, D.C.— The International Intellectual Property Alliance, which includes record companies, TV networks, and computer software trade groups, has expressed disappointment with the Bush администрация за незаконное копирование на территории носителей, которые не могут быть защищены в США и Японии.

The action of the United States Trade Representative Carla Hills leaves unchallenged the status of the 29 nations that could have been targeted under Section 301 of the Trade Act for inadequate protection or market access. This year, the administration has taken on against any of the foreign countries singled out last year as providing insufficient protection for U.S. copyright products.

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Here’s the complete list of April certifications.

MULTIPLATINUM ALBUMS

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<thead>
<tr>
<th>Artist</th>
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<th>Label</th>
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<tr>
<td>Bubba Streisand</td>
<td>“A Collection: Greatest Hits ’62-72”</td>
<td>Columbia</td>
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<tr>
<td>Kenny “G” Love</td>
<td>“Vets”</td>
<td>Capitol</td>
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GOLD ALBUMS

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<tr>
<td>Genesis</td>
<td>“A Trick Of The Tail”</td>
<td>Atco</td>
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SILBERBERG & KNUPP, was unavail- ing, but for the use of compensatory and punitive damages according to proof, as well as un- specified legal costs and any fur- ther relief deemed just and proper by the court.

Irvings Music Inc.’s attorney, Russell J. Frackman of the L.A. entertainment law firm Mitchell, Silberberg & Knupp, was unavail-

was hired to record copies of the class and content.

The suit seeks an order rescind- ing the synchronization licenses for use of the compositions, and for an injunction enjoining Leon- ard Hill Productions and its asso- ciates from using them in any way. In addition to the suit for com- pensatory and punitive damages according to proof, as well as un- specified legal costs and any fur- ther relief deemed just and proper by the court.

Irving Music Inc.’s attorney, Russell J. Frackman of the L.A. entertainment law firm Mitchell, Silberberg & Knupp, was unavail-

52’s second their gold album single row last month with “Roam.” It follows “Love Shack,” the first single from the quartet’s double-platinum album “Cosmic Thing.”

Genesis belatedly went gold with four albums released between 1977 and 1978, including their platinum album “Invisible Touch” from 1977.

Platinum singles

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Meanwhile, Brian Wilson, the creative genius behind the Beach Boys, was in litigation in a separate copyright lawsuit against G&M Records. Also in music, Mitchell, Silberberg & Knupp (Billboard, Sept. 30). The suit, filed in Los Angeles Superior Court in September 1989, charges the de-
fendants with fraud, breach of contract and other copyright infractions.

The suit also seeks the account- ing of royalties earned by some songs written or co-written by Wilson between 1962 and 1969 for the Beach Boys’ publishing company, Sea Oats. Murry Wilson, the 35-year-old father of John, at one time, sold the publishing company to Irving Music for $700,000 in 1969. It has been estimated that the total song catalog earns about $3 million a year and would be worth $30 million-$40 million in today’s market.

French, an attorney for the Beach Boys, told the court that the songs and copyrights were sold to Irving Music.

Members honored for compo-
sing the most-performed TV themes from the 1989 survey year were Judy Hart Angelo, Bill Conti, Michael Karp, John Leffler, and Gary Portnoy; those honored for composing the most-performed background scores were Ken Har- rison, David Kurtz, Dennis McCarthy, David Rose, and Mark Snow.

King exits Enigma

(Continued from page 8)

marketing budget. He anticipates that his company will release four or five albums this year. King believes that Enigma’s ar-
rangement with King’s new opera-
tion is similar to its existing pact with Mute Records.

"We’re making available a vehicle to get them in the marketplace, like a P&D deal,” Martone says.

Concerning this, King says that King’s departure will have on Enigma’s op-
erations, Martone says that he will now assume the responsibilities of GM, with sales, marketing, and pro-
motion reporting directly to him.

Martone would not say if a new GM would ultimately be appointed. "The book isn’t closed on the subset, but for the immediate future, that’s what it’s going to be,” he says.

McGee Plea bargain set

(Continued from page 8)

McGee was out of the country and unavailable for comment.

Assistance in preparing this story was provided by Liz Herbert at Lafay-
ette, La.

The Bar-code changes, EDI programs studied . . . see page 71

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101
Producer Sued Over Beach Boys Tunes

BY DEBORAH RUSSELL

LOS ANGELES—Irving Music has sued Leonard Hill Productions Inc., claiming that the film production company lied in order to obtain licensing rights to Beach Boys music for the recently telecast television movie, “The Story Of The Beach Boys: Summer Dreams.”

Irving Music owns copyrights to such Beach Boys classics as “In My Room,” “1-Get Around,” “God Only Knows,” “Fun, Fun, Fun,” “California Girls,” and “Surf’s Up,” all of which were featured in the unauthorized TV biopic broadcast April 29.

The suit, filed April 27 in Superior Court here, alleges that agents of Leonard Hill Productions misrepresented the content of the television production as a “teenage coming-of-age movie,” when it actually was an unauthorized biography of the California surf band.

In fact, the movie’s script was based on the unauthorized print biography “Heroes And Villains: The True Story Of The Beach Boys.”

According to court documents, agents of Irving Music would never have issued synchronization licenses to the music but for Leonard Hill Productions’ misrepresentations and material omissions regarding the content of the telefilm.

“[Agents of Leonard Hill Productions] knew that the script [compositions] for a motion picture based on ‘Heroes and Villains’ would not have been permitted,” Irving Music stated in the suit.

Leonard Hill Productions was unauthorized and it was widely known throughout the industry that the Beach Boys did not approve of the book,” the suit alleged.

“Therefore, [agents of Leonard Hill Productions] acted in a conscious and deliberate manner to conceal the true nature of [their] purpose to fraudulently induce [Irving Music] to issue synchronization licenses.”

Agents of Leonard Hill Productions did inform Irving Music that the film was titled “Summer Vacation” but represented the film as being about “kids on summer vacation who liked Beach Boys music,” according to court documents.

The suit further claims that Leonard Hill’s agents requested “coverage for Beach Boys original recordings” to use the Beach Boys music in background sequences, and that the only possible visual depiction of the music’s source would be of a radio from which the songs would emanate.

Yet in many cases, the actors who portrayed the Beach Boys were pictured performing the songs in the recording studio or in concert situations. Sound-alike musicians (Continued on page 102)
THE TRAGICALLY HIP
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- Platinum-plus in Canada
- Over 1000 Canadian live shows
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  1989 Canadian JUNO Awards

THE HIP ATTACK U.S.
- Extensive U.S. tour goes coast to coast
- "New Orleans is Sinking" captures AOR resulting in widespread top 5 phones
- Continued support from MTV on "New Orleans is Sinking"

"FEW YOUNG BANDS PLAY WITH SUCH BLACK-HEARTED FEVER"
-Musician

"THE TRAGICALLY HIP CHARGE UP THE OLD FORMS WITH DEEP-SEATED, HOMEY ECCENTRICITY. Wiry, catchy, down-to-earth guitar lines and a decisive beat... They sound sweaty, not trendy."
-New York Times

"IN GORDON DOWNIE, THE BAND HAS ARGUABLY THE BEST NEW ROCK SINGER FROM CANADA IN A LONG TIME."
- Billboard

The next track
"Blow at High Dough"

Produced by Joe Smith

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