Here It Is In Black & White: The RIAA Warning Sticker

**BY BILL HOLLAND**

WASHINGTON—A new uniform parental guidance sticker developed by the Recording Industry Assn. of America will be on some new releases in stores next month, according to RIAA president Jay Berman.

At a press conference here May 9 unveiling the sticker, Berman said the uniform sticker is due in six to eight weeks and had been developed to “better assist consumers—especially parents—in identifying material that contains explicit lyrics.” Berman also termed the development of the sticker by the RIAA as the action “of responsible corporate citizens.”

Berman added that “virtually all” the RIAA member labels had agreed to abide by the new standardized sticker. However, he added that a list of the member labels that will comply will not be available until “the next week or so.”

The standardized, black-and-white sticker logo will in all cases be placed (Continued on page 81)

No Happy Returns For Vid Dists

4th-Quarter Titles Still Clog Pipeline

**BY PAUL SWEETING and KEN TERRY**

NEW YORK—With large, unreturnable quantities of certain fourth-quarter titles still crowding video distributors’ warehouses, wholesalers are putting increasing pressure on manufacturers to alter their approaches to the sell-through business.

An informal survey of distributors indicates that serious inventory problems persist in some areas of the country on several fourth-quarter titles, such as Warner Home Video’s “Batman” and Walt Disney Home Video’s “Who Framed Roger Rabbit” and “Bambi.” Distributors also express concern that similar problems could eventually develop on some of the major first-quarter sell-through releases, including Paramount Home Video’s “Indiana Jones And The Lost Crusade” and Disney’s “Honey, I Shrink The Kids.”

“There’s millions of dollars worth of ‘Bambi’ out there,” one distributor says. “Overall, the returns would be 40%-50% if Disney would take it.” And John Thrasher, product manager for West Sacramento, Calif.-based Tower Records Video, says he has heard “there are whole warehouses full of ‘Bambi’ and ‘Roger Rabbit.’”

Warner’s “Batman” is also regarded as a problem by many wholesale.

(Continued on page 91)

New Releases Now Feel Vinyl Squeeze

**BY ED CHRISTIAN**

NEW YORK—Vinyl continues its journey into oblivion as three of the six majors report the configuration is unavailable on more than half of their new pop/rock releases. That is in marked contrast to the last Christmas season, when a new release without vinyl availability was considered the exception, rather than the rule (Billboard, Nov. 18).

A Billboard survey shows that CEMA and CBS each issue vinyl on about 40% of their new titles, and that less than 50% of new releases from PolyGram Group Distribution have LP versions, according to executives at those companies. But BMG still maintains vinyl on almost all of its new pop/rock releases, while WEA’s level is at about 85%, company officials say. MCA declines to comment, but one-stop estimates vinyl is available on about 80% of its current pop releases.

(Continued on page 88)

Smaller Markets Take Big Liking To Dance Format

**BY SEAN ROSS**

NEW YORK—You might not think of Vineland, N.J., as a dance radio hotbed. Or Allentown, Pa. Or Baton Rouge, La. But those markets all have dance-oriented radio stations. So do Salt Lake City, Hartford, Conn., Waukegan, Ill., Colorado Springs, Colo., and Oklahoma City, which has two.

Five years after the revival of dance music as a radio format in Miami, Los Angeles, New York, and other large markets, top 40/dance stations are gradually popping up in smaller cities.

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"Better Man"

JOANNE GARDNER
Producer
"There's A Tear In My Beer"

JAY DEE MANESS
Steel Guitar

STEVE DUNCAN
Drums

MARK O'CONNOR
Fiddle

BMI 50th ANNIVERSARY
New British Invasion Has A Dance Beat

BY THOM DUFFY

NEW YORK—With dance/pop acts leading the charge, the British music scene has attained another peak of influence on the American pop market, U.S. label executives say. The success in the past year of such acts as Soul, whose sophomore album for Virgin Records is due May 22, and Arista’s Lisa Stansfield, whose debut disk, “Affection,” is No. 12 on the Billboard Top Pop Albums chart, shows how U.K. artists are again shaping American tastes and traditions by upping the competition on the pop market.

Why are British dance- and soul-oriented acts finding a niche in U.S. radio without a lot of pop but at black music stations?

As it stands now, [those acts] are definitely working for our particular format,” says Gregg Diggins, music director of urban WKYS Washington, D.C. “A lot of pop stations have begun to play more urban and R&B music, and black stations see more crossover” between formats.

“It’s a cyclical business,” says Tony Anderson, VP of R&B promotion for Arista, which has seen black and pop radio embrace Stansfield.

The R&B marketplace has always been into great rhythms, great vocals, and strong songs. Those have been the ingredients in [British hits] in the last couple of years than in some time. There seems to be a resurgence of soul coming from England.

On the other hand, “It’s the United Kingdom proving ground,” says Richard Sweet, director of A&R at Arista, who has worked on Stansfield’s successful U.S. breakthrough. Sweet credits the “highly entrepreneurial label” the band to “pushing the major club scene” as factors in the stateside success of the latest U.K. U.S. release.

“It’s quite exciting what we see coming out of England at the moment,” says Dave Novick, VP of Atlantic’s U.K. division. “I think the label’s recent development of such acts as the Chimes, Roachford, the Parados, and others. For example, Columbia recently put a pop radio push for the next Chimes single, a dance cover of the U2 song “I Still Haven’t Found What I’m Looking For.”

Every time I go to the U.K., it’s adventure and exciting,” says Michael Barakamp, VP of A&R at EMI, who has signed Soul II Soul vocalist Carlpriton for the U.S. “There’s a real acceptability to newness.”

The British music scene, of course, has influenced the larger U.S. pop market throughout the history of rock’n’roll—often by taking sounds from America’s musical fringe and molding them for the masses.

(Continued on page 88)

CONTENTS

VOLUME 102 NO 20 MAY 19, 1990

MUSIC

Album & Single Reviews 76 Inside Track 92

Black 23 International 71

Boxscore 35 Jazz/Blue Notes 55

Canada 73 Latin Notes 56

Chart Beat 8 Lifelines 75

Classical/Keeping Score 56 Market Action 77

Clip List 51 Music Video 50

Commentary 11 Power Playlists 20

Country 38 Pro Audio 49

Dance Trax 29 Radio 12

Executive Turntable 6 Retail 42

Gospel Lectern 52 Retail Track 44

Grass Route 46 Ross’ Rhythm Section 25

Hot 100 Singles Spotlight 48 Talent 32

In The Spirit 49 Update 75

HOME VIDEO

Box Office 67 Videocassette Rentals 62

Coming Soon 70 Videocassette Sales 64

Health And Fitness 69 Top Videodisks 64

Kid Video 68 Video Reviews 68

Store Monitor 64

MUSIC CHARTS

Top Albums

Black 26

Contemporary Christian 52

Country 39

Gospel 53

Hits Of The World 74

Latin 56

Modern Rock Tracks 19

New Age 47

Pop 84

Rock Tracks 18

World Music 47

CLASSIFIED/REAL ESTATE

Page 57

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VSDA Wins Legislative Battle With Nintendo

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Senate passed a bill May 1 that preserves video retailers’ rights to rent computer cartridge software games such as Nintendo’s. The Senate supported a bill that video game dealers said was based on Nintendo of America, Inc. “It may have passed through the Senate, but it still has to go through the subcom- mittees and committees in the House, and the entire House itself. So we expect to continue fighting for our position on this issue,” said Sen. Richard Lugar, R-Ind., who de- clined to call the Senate vote a major disappointment. “Obviously we could tell long before this happened where everyone was coming down on the issue in the Senate, and we were prepared for that vote,” he said. “But we don’t think this issue is over with by a long shot.”

Charles Ruttenberg, legal counsel to the VSDA, says, “As long as the Nintendo amendment holds, we’re happy, and that’s a position we’re going to take all along the line. Nintendo shouldn’t be covered by the bill.”

Ruttenberg adds that VSDA members are still being encouraged to contact their individual representatives as the bill continues its course through the House.

Glut Of Video Trade Shows Sparks Industry Debate

BY EARL PAIGE

LOS ANGELES—A glut of 12 regional home video trade events in May and June is once again fueling debate over what some claim is an overabundance of shows. Nintendo consumer copying and piracy are not an issue that and the company actually seeks greater control over rentals. This year, Nintendo put forward an amendment that would prevent any new Nintendo game from being rented or copied for one year. Key senators, however, indicated that reversing the practice of rental would be difficult and voted down the amendment (Billboard, March 3).

“We haven’t given up our fight on this issue,” said Richard Linder, chairman of VSDA, of the upcoming vote on the Nintendo amendment. “But we’re happy, and that’s a position we’re going to take all along the line. Nintendo shouldn’t be covered by the bill.”

VSDA Research Director Greg Kiefenbein said the company has been working with Nintendo and the industry to narrow down the number of shows. “We’re working with Nintendo to narrow down the number of shows,” he said. “But it’s still a difficult process.”

Ruttenberg said that VSDA members are still being encouraged to contact their individual representatives as the bill continues its course through the House.

Bilboard Debuts World Music Album Chart

NEW YORK—Billboard introduces its World Music chart in this issue and features the top 15 selling albums in this growing genre. The new chart will run bimonthly in the Retail section in tandem with the 25-position New Age chart under the heading Top Adult Contemporary Airplay charts (see page 47). Eric Lougenhar of Billboard’s chart department will manage the new chart.

Other changes this week are as follows:

• The Hot Adult Contemporary chart moved out of the Radio section and into the back of the book, placing it closer to the Hot 100 Singles chart and the Adult Contemporary Airplay charts (see page 83).

• The Power Playlists covering black, top 40/dance, and top 40/contemporary markets moved to the Radio section. This puts all of Billboard’s Power Playlists in one easy-to-read spread (see pages 20-21).

• PD Of The Week continues to run in the Radio section (see page 19).
Tom Waits Wins ‘Sound-Alike’ Suit
Frito-Lay, Ad Agency Must Chip In $2.5 Mil

LOS ANGELES—A jury awarded singer Tom Waits nearly $2.5 million in his vice-incarnation case against snack-food giant Frito-Lay Inc. and its Dallas-based ad agency, Tracy-Locke Inc., which had used a gravel-voiced sound-alike in a radio jingle for a new spicy corn chip.

"I'm gratified," the musician said after the verdict was read. "This sends a message to those people who might have thought it was me, and to Tracy-Locke."

The singer said that the large award—his attorneys had asked for a minimum of $1.5 million—made him feel like he had gone from being "a fly on their forehead [to] a bee in their ear."

Waits had sued in U.S. District Court here in 1988, charging that Frito-Lay and its ad firm stole his voice and put words of endorsement in his mouth. They used the sound-alike in an ad for Salsa Rio Doritos that was broadcast on more than 600 radio stations.

The jury agreed, finding Frito-Lay and Tracy-Locke guilty of misappropriating Waits' voice and image.

They ordered the corn chip company and the ad firm to pay $500,000 and $1 million respectively, the largest damages ever awarded in an impersonation case, lawyers said. In addition, Waits, known for his storytelling style, was awarded $100,000 as compensation for what he would have been paid to do the ads, $200,000 for personal suffering, $75,000 for harm to his reputation, and $100,000 under the Lanham Act, which bans false advertising.

"I thought it was extremely generous," Frito-Lay's attorney, Anthony Liebig, told reporters, adding that he "expected" there would be an appeal.

The ruling came as a surprise to Waits' attorney, said, "I think the verdict is a reflection of how [the jury] felt about what was done and how it was done."

During the four-week trial, King argued that the jingle was patterned after Waits' song "Step Right Up," and that Tracy-Locke hired a local singer, Steven Carter, who did a Waits impersonation as part of his band's stage act, even though the agency knew it might bring a lawsuit.

Waits, who has had a policy for the last 10 years of not doing commercial work, was "shocked" and "angry" when he first heard the jingle while being interviewed at a Los Angeles radio station, believing that his fans would think he had "sold out.

Many in the advertising and entertainment industries were monitoring the trial (Continued on page 2).

Sony Readies DAT Software Bow
Classics-Only Tapes To Hi-Fi Stores

BY IS HORowitz

NEW YORK—Major-label DAT software is scheduled to hit the consumer market this summer under the marketing aegis of the Sony consumer electronics sales force. Although the product will come from Sony Classical, it will not be distributed by CBS Records, like other Sony Classical products.

Marty Homlish, president of the Sony Audio Component Systems Co., confirms that 10 DAT titles carrying the Sony Classical logo will comprise the first release, and that each cassette will likely be priced to retail at less than $20. Enhanced packaging will be employed, for both display and security.

The move confirms speculation that the introduction of consumer DAT hardware will not be stalled beyond midsummer, even if a proposed law mandating the inclusion of Serial Copy Management System chips in DAT recorders is not passed by that time. The chips, however, will be standard equipment on the units brought in by Sony’s affiliated Trabex.

Trade introduction of the Sony marketing plan will be disclosed at the Consumer Electronics Show in Chicago next month.

CBS Records will not be part of the DAT distribution team under the marketing plan now being devised. Homlish likens the rationale of software sales under the division’s sponsorship to a similar Sony involvement in software during the introduction of CD in 1983. At that time, however, record companies also marketed the new configuration.

At least for the time being, CBS Records has decided not to free any CBS pop recordings for conversion to DAT, according to sources. But classical repertoire, it is recalled, was also in the forefront of early CD marketing.

The division between the two sides of the company is reinforced by the fact that Sony Classical’s top exec- tives are based in Hamburg, West Germany, whereas CBS Records is headquartered in New York.

While the Sony sales force will concentrate its efforts in hi-fi stores carrying DAT hardware, it will also service record retailers seeking to enter the field. Homlish stresses that his priority is to support DAT hardware acceptance with software availability.

The software marketing plan could be implemented as early as July, although Homlish says that the intro- (Continued on page 89)
...and then there's Mariah Carey.

The debut album featuring
"Vision of Love"

on Columbia

Produced by Maroon Productions and arranged by Mariah Carey.
CBS To Build Arenas With Pace
Joint Venture Also To Produce Shows

BY MELINDA NEWMAN

NEW YORK—CBS Records’ new pact with The Pace Group to develop amphitheaters and produce touring shows is “a very beginning step for CBS in the retail business,” accord- ing to CBS Records president Tommy Mottola.

CBS and Houston-based Pace have entered into an as-yet-unnamed joint venture that will involve the operation of outdoor amphitheaters in the U.S. and abroad, as well as the pro- motion and production of touring events. A third part of the deal in- cludes the recording of events pro- duced by CBS and Pace and music video software.

The first facility under the new venture is Star Lake Amphitheater, a 22,000-capacity-plus facility that Pace had already begun developing before it signed the agreement with CBS. The venue, located in suburban Pittsburgh, is nearing completion and will open June 17 with a concert by Billy Joel. Pellow Columbia Records acts New Kids On The Block is also slated to play the venue. Mottola says there are at least two more amphitheaters in development.

Brian Becker, executive VP of The Pace Group, will act as managing di- rector of the new entity. His liaison at CBS is MYRON ROTH, CBS Records se- nior VP/GM, West Coast. The Pace Group also includes the Pace Con- ferences, Inc., Pace Amphi- theaters, (Continued on page 89)

Michael Douglas Enters Pub Business, Eyes Label Launch

BY CRAIG ROSEN

LOS ANGELES—Actor Michael Douglas’ independent production company Stonebridge Entertainment has entered the music business with the formation of the publishing fi rm Third Stone Music, and is negotiating the launch of an affiliated label, Third Stone Records.

Industry veteran Dick Rudolph has been named president of the new en- tity, which has entered a joint pub- lishing venture with Warner/Chappel Productions.

“They have a very full slate of movies and we are very excited about the opportunity to work together in placing music in all their projects,” says Warner/Chappel Music presi- dential/CEO Les Bider. “It’s a wonder- ful outlet for our product in their product.”

Rudolph, who is a principal partner in the new company with Stonebridge Entertainment CEO Rick Bieber and chairman Douglas, says the forma- tion of Third Stone will allow music “to be more of a contributing factor” in the company’s films, “rather than just another postproduction ele- ment.”

Third Stone, however, will not be focused solely on music. The publish- ing firm will also develop new talent. Initial signings to Third Stone Music include Miami-based hard rock group Third Stonebridge.

(Continued on page 99)

Living Colour Livid Over Fox ‘Living Color TV Show’

BY TRUDI MILLER

NEW YORK—Epic recording group Living Colour has filed suit against Twentieth Century-Fox Film Corp., its affiliated television broadcasting companies, and Ivo- ry Way Productions, charging that Fox violated trademark laws by tit- ing a TV show “In Living Color” and using a logo similar to that of the recording group.

The suit, filed May 4, claims that group leader Vernon Reid owns the U.S. Patent and Trademark Office registration of the name Living Colour.

The suit claims that the show’s producer, Ivory Way Productions, had repeatedly approached the group, seeking to use its theme song, “What’s Your Favorite Col- or,” as the theme song for the TV series and proposing that the song be involved in the show. The group rejected both proposals, ac- cording to the suit. Fox nonethe- less titled the show “In Living Col- or” and used as its logo a mimicking of the group’s distinctive graphic, the plaintiffs charge.

Fox has defended its use of the name, saying the group insisted that Fox stop using the name and logo but Fox re- fused. Fox eventually agreed to temporarily stop using the logo in some of its promotional materials. (Continued on page 99)

Rock Hall Site In Jeopardy?

Nearby Retail Competition At Issue

BY CARLO WOLFF

CLEVELAND—A dispute over the role of retail in the proposed Rock and Roll Hall of Fame and Museum here may result in the choice of an alternate site for the $48 million facil- ity though local officials claim such a move is unlikely.

New York members of the hall’s board of directors are investigating the possibility of relocating from behind the $400 million Tower City Center downtown. The New Yorkers are led by Cleveland Business, New York board member Benjamin Needell said that the Rec- ord Town was the reason the New Yorkers will look into other sites. But changing the hall’s location could jeopardize the complex financing package required to construct it.

Needell, a lawyer and member of the New York-based Rock and Roll Hall of Fame Foundation, could not

in the hall’s souvenir shop. Profits from the store would be used to de- fray part of the hall’s operating costs. Local officials say they are looking into working out a deal with Trans World so that the two retail fa- cilities could harmonize financing.

As one of Cleveland’s Clevelan- ders, my Cleveland Business, New York board member Benjamin Needell said that the Record Town was the reason the New Yorkers will look into other sites. But changing the hall’s location could jeopardize the complex financing package required to construct it.

Needell, a lawyer and member of the New York-based Rock and Roll Hall of Fame Foundation, could not

(Continued on page 99)

Madonna, Much In ‘Vogue,’ Ousts Sinead; Hammer Beats ‘Freak’; CEMA Acts Toward Madonna

BY PAUL GREIN

MADONNA this week pulls ahead of Whitney Hous- ton as the top female artist with the most No. 1 hits in pop history. Madonna achieves the feat as “Vogue” jumps to No. 1 on the Hot 100, dethroning Sinead O’Connor’s “Nothing Compares 2 U.”

“Vogue” shot to No. 1 in just six weeks, matching “Like A Virgin” and “Like A Prayer” as the fastest-rising hit of her career. “Vogue” is also No. 1 on the Hot Dance Music Club Play and 12-Inch Singles sales charts and vaults from No. 61 to No. 37 on the Hot Black Singles chart.

“Vogue” is featured in the forthcoming film “Dick Tracy,” in which Madonna teams with Warren Beatty. Four of Madonna’s eight No. 1 hits have come from fea- ture films. “Crazy For You” was featured in the movie “Dancing With The Stars” (1986), “Live To Tell” was included in “At Close Range” (1986), and “Who’s That Girl?” was the title song from Madon- na’s 1987 starring vehicle.

“Vogue”—like Billy Joel’s time-capulse hit “We Didn’t Start The Fire”—is a song of pop trivia. Our readers rose to the occasion (see We Get Letters item below), but we’ll add just one nugget: “Vogue” is Ma- donna’s first single to reach No. 1 that didn’t have a three-word title. We wonder if any supernatural War- ner execs wanted to have the song retitled “Vogue Vogue Vogue.”

M.C. HAMMER’S “U Can’t Touch This,” which bor- rows the melody of Rick James’ 1981 hit “Super Freak,” jumps to No. 15 on the Hot 100, one notch higher than “Super Freak” peaked.

“Super Freak” would probably have been a No. 1 hit in 1978 or 1983, but it was held back at pop radio (along with many other black music releases) because of a dis- co backlash that was then at its peak. (It took the block- busting success of Michael Jackson’s “Thriller” in 1983 to overcome that resistance.)

The iron, as Robert A. George of Annapolis, Md., points out in a thoughtful letter, is that while “Super Freak” was held back by a backlash to one black music phenomenon (“U Can’t Touch This”) is riding the wave of another (rap). Notes George: “What goes around comes around.”

FAST FACTS: CEMA has five albums in the top 10 on the Top Pop Albums chart, led by Sinead O’Connor’s “I Don’t Want What I Haven’t Got” on Ensign/Chrysa- lis. Record Town / Capitol, both on CEMA, see bat- tled at Nos. 2 and 3, respectively. Bonnie Raitt, also on Capitol, holds at No. 6, and the “Pretty Woman” sound- track, on EMI, jumps to No. 7. In addition, CEMA-dis- tributed SBK Records has three albums in the top 30.


Lou Reed/John Cale’s “Songs For Drella” vaults from No. 181 to No. 112 in its second week on the pop albums chart. It is the first album collaboration since 1966 between the founding members of the seminal Vel- vet Underground.

Rossette lands its fourth top 10 hit in 14 months as “It Must Have Been Love” leaps to No. 9. That matches the number of top 10 hits that fellow Swedish act Abba landed in its entire career.

Columbia/Epic take a remake of “This Old Heart Of Mine,” featuring Ronald Isley, jumps to No. 11 on the Hot 100, higher than the Isley Brothers’ original version, which peaked at No. 12 in 1966. The success of this song pushes Stewart’s current album—we’ll call it “Storyteller Jr.”—into the top 20 on the pop albums chart.

Glenn Medeiros’ “She Ain’t Worth It” blasts onto the Hot 100 at No. 50, one notch higher than Tommy Page’s “I’ll Be Your Everything” debuted in February. Of course, both acts had a big boost: Medeiros’ record fea- tures Bobby Brown; Page’s was nurtured by New Kids On The Block.

ZZ Top enters the Hot 100 at No. 86 with “Double- back,” the theme from “Back To The Future Part III.” It’s unusual for a band with serious rock credentials to record a theme for a mainstream Hollywood movie. The more pop-oriented Huey Lewis & The News hit No. 1 in 1985 with “The Power Of Love” from the original “Back To The Future.”

WE GET LETTERS: Anthony Halaris of Athens, Greece, notes that “Vogue” is the third No. 1 hit in less than a year to mention ‘80s icon James Dean. It follows Michael Damian’s “Rock On” and Billy Joel’s “We Didn’t Start The Fire”... Rich Appel of CBS-TV in New York adds that three actresses are mentioned in both ‘80s and Kim Carnes’ 1981 smash, “Bette Davis Eyes.” They are Davis, Greta Garbo, and Jean Harlow.

Adrian Hammond of Bay City, Mich., and Marc Weis- beldt of Willowdale, Ontario, note that “Vogue” is the latest in a long line of top 30 hits that bear the same names as major magazines. It follows “People” (Barbra Streisand), “Time” (Alan Parsons Project), “Playboy” (John Lennon’s “Woman”), “Rolling Stone” (Pink Floyd), “Seventeen” (Winger), “Confidential” (Sonny Knight), and “Star” (Steele’s Wheel).
THE DEBUT ALBUM BY MICHELLE

THE GIRL'S GONE GOLD!

FEATURING THE SMASH SINGLES
"NO MORE LIES" AND "MICETY"

Produced by D.C. for HIGH P.W.I.T.E. PRODUCTIONS.
Co-Produced by SHERA (S.A. DIVISION/ONE-R.M. PRODUCTIONS)
Executive Producer: thru (w/e) Wilson
Representative: JERRY LELLER

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THE CLASSIC STORY OF GOOD & EVIL IS NOW THE MUSICAL EVENT OF THE YEAR.

HIGHLIGHTS FROM

JEKYLL & HYDE

LINDA EDER    COLM WILKINSON
Music by FRANK WILDHORN   Lyrics by LESLIE BRICUSSE

Contains the Hits:
SOMEONE LIKE YOU • A NEW LIFE • LOVE HAS COME OF AGE

RCA Victor on Compact Disc and DAAD Cassette (#60416)

The world premiere performances of JEKYLL & HYDE were made possible by AT&T.
Can you imagine a major hit motion picture release with no writer credit? Can you imagine a TV series or book with no writer credit? Is there anything more filthy than refusing to credit an author for his work?

Music writers, welcome to the music industry.

Songwriting legend Cynthia Weil recently informed me that a major record company gave her the news that she had told her her that it has a standing policy that no songwriter credits will be included on album cassettes—and on album cassettes it would list the writers only if a lyric reprint were involved.

First of all, there is plenty of space for all the producers, sidemen, graphics people, thank-you, fingersnap, and company executive credit.

For years now, the National Academy of Songwriters has been fighting against songwriter indifference to insist that there be a standing list of writers who have contributed to the major tunes of the day. The Academy has been successful in getting some of the larger record companies to credit their writers on LP record sleeves, and even a few big-name radio stations have agreed to mention writers on their playlists.

But so far the Academy has been unable to establish a law that would make it mandatory for all record companies to credit writers on LP sleeves. The Academy is currently working with ASCAP and BMI to try to establish such a law, and it is hoped that this will be done soon.

In the meantime, however, songwriters still do not get the credit they deserve for their contributions to music. And this is a shame, because without the work of songwriters, we would not have the music we enjoy today.

The National Academy of Songwriters is a group of professional songwriters who have banded together to fight for the recognition of songwriters and their contributions to music. The Academy is supported by a membership of songwriters who pay dues in order to support the organization's efforts.

The Academy has several important goals:

1. To educate the public about the role of songwriters in the music industry.
2. To promote the work of songwriters through the use of media such as radio, television, and the Internet.
3. To lobby for legislation that will protect the rights of songwriters.
4. To provide a forum for songwriters to network and exchange ideas.

The Academy is dedicated to the idea that songwriting is an important and valuable art form, and that songwriters deserve recognition for their contributions to music.

The Academy is headquartered in Nashville, Tennessee, and it has chapters throughout the United States. The Academy is a non-profit organization, and all proceeds from membership dues and donations go towards the organization's goals.

The Academy is run by a board of directors, who are elected by the membership. The board is responsible for making decisions about the direction of the organization and for overseeing its operations.

The Academy is open to anyone who is interested in songwriting, and it provides a valuable resource for songwriters of all levels.

So if you're a songwriter, consider joining the National Academy of Songwriters. It's a great way to support the work of songwriters and to get involved in the music industry.
ORDINARY JOES JOINING RADIO RANKS
Janitors, Butchers Stumble Into Stardom

BY CRAIG ROSEN

LOS ANGELES—In their 1969 hit, Sly & the Family Stone declared the love for “Everyday People.” Radio listeners apparently share that affection, because some of the more popular characters in radio drive time are not characters at all, but real people who have stumbled into the business.

“He came in to the studio to empty the trash and we asked him to do the weather”

Among their ranks are a janitor, a legal secretary, a lawyer, a cab driver, and a butcher/security guard. Some have been successful enough to give up their real jobs for broadcasting careers.

One of the latest civilians to become a hit on the radio is Michael Burton, a 25-year-old maintenance man whose 1980-81 Central Park job at Toluca Lake building in Burbank, Calif. housed in the building are L.A. radio stations KROQ and KXEZ.

One morning Burton was called into the KROQ offices to empty the trash he was doing. He went into the studio where KROQ morning team Kevin & Bean were on the air. “We were doing our show and were totally clueless. He came in to empty the trash and we asked him to do the weather,” says Gene “Bean” Baxter.

After the first stint, Baxter invited Burton back on a regular basis. “I like people who are real people, and I’m free to everything—how you are,” says Burton, who is known on the air as Michael The Maintenance Man. He was “in shock” when he was asked to do the weather on a regular basis. “I’m not a [good] speaker, but I said I’d do it,” he says.

PD Andy Schuon calls Burton an interesting addition to the morning show. “It’s a realer audience,” says Schuon, “he heard everything.” He says the hardest part is convincing people that he is really our maintenance man. He’s really our janitor. He polishes the place every morning.

When Burston started rapping his weather reports in April to a backing track of Tone Loc’s “Wild Thing,” things really took off. Soon KROQ set up an in-store autograph session with Burton at a Burbank Wharehouse store to reportedly sell up to 20 Depeche Mode-in-store, which drew an estimated 10,000-15,000 listeners and had to be broken up by the Los Angeles Police Department (Billboard, April 7).

The parody turned out to be no mere joke, as more than 250 listeners turned out to meet Michael The Maintenance Man and 200 autographed photos were given away. KROQ even got requests from Orange County listeners to hold a Michael The Maintenance Man party in their area.

Burton now has his own agent and publicist, and has dreams of cutting an album and making an appearance on “The Tonight Show.” Meanwhile, Baxter is just overwhelmed by his discovery’s success. “We’re just dying,” he says.

Burton is not the only personality with no on-air experience to break into radio on KROQ. The station’s nighttime personality, Jim “The Poorman” Trench, once an aspiring lawyer who had failed the bar exam three times, met the late KROQ PD Rick Carroll in a parking lot. The station paid the fired Carroll, impressed by Trench’s “Poorman” restaurant guides, invited him on the station to give his New York travel insights. Eventually, he was invited to a full-time air shift. Today, Trench is one of KROQ’s biggest personalities.

Unlike Trench, Bruce Wolf passed the bar exam. He was practicing law in Chicago full-time when he landed a side gig doing short spots reports on WLUP (The Loop) Chicago. Wolf, a one-time disc jock and a successful advertising copywriter in his broadcasting career at WXRT Chicago with weekly reports, but became a star at the Loop.

DANCE MAKES BIG IMPACT IN SMALL MARKETS

(Continued from page 1)

medium and small markets whose records pay an almost negligible rent. Smaller stations in smaller areas were not paying attention,” says LMR Records president Herb Moelis, whose roster features Stevie B and Jaya. Subsequently, he says, “new stations would come into the marketplaces that once experimented and played some of the dance music. Suddenly you had stations that were doing very well in some of the smaller marketplace.”

Moels says Jaya’s “If You Leave Me Now,” a record that went only top 50 on Billboard Hot 100 Singles chart, had sales in Oklahoma City, Little Rock, Ark., and parts of New England that were not tradition dance markets. And with the increasing ethnic diversity of the U.S., Moels says, “You’re going to see more than that. A year from now, you’ll see it happening in North Dakota and South Dakota and other places you wouldn’t associate with dance music.”

When WHXT (Hot 99.9) Allen, Texas, PD Jim Schaeffer turned part-time announcers into overnighters last year, he had already had some success in playing some black and dance music for a region that was not used to it at top 40 WPXR Davenport, Iowa. So although his current market is 97% Anglo, Schaeffer says, “All the research we did showed that an overwhelming majority of the population liked dance music.”

Among some of the unlikely small-market records played on WHXT in recent months: Tommy Tee’s “Time After Time,” K-Yze’s “Stomp,” Suave’s “Crying Over You,” and Yvonne’s “There’s A Party Going On,” which Schaeffer says was No. 1 research record for four consecutive weeks.

WBSS (Boss 97) Vineland, N.J., goes beyond that. It has been playing George Lamond’s current “Bad Of The Heart” since the first time it came out under the name Loose Touch. Other titles on the station include Shan’s “You Can’t Get Away,” Fascination’s “Remember,” Betina’s “Destiny,” and More’s “Materialistic Girl.” Although some of those independent records have trouble garnering airplay even at other dance outlets, PD Nick Giro said they record that typify the sound of the station.

Boss 97, which switched to top 40/dance in September 1985, has the advantage of some Hispanic listeners in the highly agricultural South Jersey area as well as coverage in Atlantic City and Camden, N.J., which have where black listeners. Girona says that Vineland’s status as “the Hispanic capital of New Jersey” made the format possible, but also cites a strong “white female 12-14 audience.”

Most of the markets surveyed have no ethnic weighting in Arbitron, either because the ratings service surveys them as condensed markets, or because the black and Hispanic populations are negligible. PDs at many of the stations surveyed for this article were unable to cite ethnic composition for either their stations or their markets, frequently because a consultant did not publish those figures.

Hartford, where WKSS (Kiss 95) recently returned to top 40/dance, is one of those markets whose ethnic composition is not even listed by Arbitron. While top 40 WTIC-FM has long leaned urban, the market has not previously been associated with records like “Remember” (No. 12 on WKSS this week) or “Counting The Days” by Joey Kid. The audience for those records, says PD Jefferson Ward, is “bilingual America. They love those songs. This market definitely supports music like that. All you have to do is go to a nightclub and see what’s there.”

Ward says he took WKSS back to top 40/dance last fall after an attempt at mainstream top 40 because “every time we played a mass appeal record, [format rival] WTIC-FM would shadow us, and didn’t allow us to carve a niche. After this went off for seven months, we decided that the way to get our own territory was to take it in a territory where WTIC-FM could not follow us.”

Some stations have switched to dance in unlikely markets because their PDs have seen the success of top 40/dance in larger, more ethnically diverse markets in their region. As far back as the early-80s, short-lived attempts to clone WXKS-FM (Kiss 108) Boston popped up in places like Bangor, Maine, and New London, Conn. And WBWM-FM (B96) Chicago’s success has spurred dance-lean- ing stations in nearby Waukegan and

WWWE, KLUC ORDERED BY FCC TO PAY ‘INDECENCY’ FINES

BY BILL HOLLAND

WASHINGTON, D.C.—On April 25, N/T WWVE Cleveland paid, under protest, the $8,000 fine levied by the FCC for allegedly indecent sexual comments that violated community norms, and that the commission’s guidelines were inconsistent.

The commission’s “notice of apparent liability” letter went out to the station on April 24, 1985, WWVE still will not admit guilt, but says it does not want to shoulder the cost of a protracted legal battle. In the KLUC case, the commission’s stipulated period of reconsideration had already passed.

Meanwhile, the National Assn. of Broadcasters’ executive committee has directed its legal staff to draft a broad statement of principles for broadcast responsibilities. The draft will be reviewed by the joint board at its meeting next month. The source says the statement of principles is a reaction to the fuzzy (but strictly enforced) FCC indecency guidelines.
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That's one of the findings in a recent analysis report of the radio industry. The report, released by an organization called the Radio Research Bureau, shows that the number of radio stations has dropped by 37% since 1980, when there were 15,000 radio stations in operation.

The report also notes that the number of radio stations has dropped in every region of the country, with the greatest decline occurring in the Midwest.

The report predicts that the industry will continue to shrink in the coming years, with the number of radio stations expected to drop by another 20% by 2025.

In terms of revenue, the report notes that the industry has seen a significant increase in revenue in recent years, with revenue up 15% since 1980. However, the report also notes that the growth in revenue has not been evenly distributed, with the largest stations seeing the greatest increases.

The report also notes that the industry is facing significant challenges, including the rise of online streaming services and the decline of traditional radio advertising.

Despite these challenges, the report notes that the radio industry remains a strong and vibrant industry, with a bright future ahead.
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SMALLER MARKETS LIKE DANCE
(Continued from page 12)

Kankakee, Ill.
WHXT PD Scheaffer admits to an influence from WTIQ (Q103) Philadelphiawhich he says helps to familiarize part of our market, and may make us a little more willing to add records here. Indeed, WTIQ’s influence can be seen in unlikely places throughout eastern Pennsylvania. There is another dance--leaning outlet in the region, WXQA (Hot 105.7) York, Pa. There are also cases of unusual records spreading from Q102 to mainstream top 40 stations in the region, most notably Rob Base’s “Joy & Pain,” which never became a national hit, but did get played throughout the region.

The growth of top 40/dance in smaller, and/or Anglo-dominated markets parallels, on a smaller scale, the major-market rise of “rhythmic top 40.” In large and medium markets between San Francisco and San Antonio, Texas, the existence of stations that go late, if at all, on non-dance product is the rule, rather than the exception. (Sacramento, Calif., for instance, has gone from one dance-leaning top 40 two months ago to three this year.)

Despite both the major-and small-er-market developments, there still remain considerable pockets of resistance to dance records. Joe Ianello, Atlantic’s senior director of national pop promotion, says he still has problems outside the California/Texas/New Orleans “fertile crescent.” You still hit the wall” on dance records, he says. “Unless you can really firmly establish records with a great sales and request base, it’s tough to get these records into the Midwest and upper Northwest.”

And while making a fast impact with dance in a smaller market is one thing, sustaining it may be another. Most of the Kiss 108 clones of the early ’80s died quickly. So has KQKV Wichita Falls, Texas, a top 40/dance station that was the format leader just 18 months ago. And KAAK Great Falls, Mont., which leaned toward dance under WRQX Washington, D.C., PD Lorrin Palahniuk in 1987, is now AC.

So does the novelty of the dance format wear off outside its traditional area? WHXT’s Scheaffer says it doesn’t. But after leveling off slightly in the second Arbitron book since WHTX adopted its current format, he is now playing some mainstream artists (i.e., Richard Marx or Michael Bolton) that he might previously have added later. And KQKV PD Jeff Christensen, now creative director at KJMJ Dallas, says that, in retrospect, he would have taken his station more mainstream—something its owner opposed at the time.

But Christensen says he would do the format again, and thinks it can work in other unlikely markets. So does KTFM San Antonio, Texas, PD Bob Perry, who, as an associate of consultant Don Kelly, helped place the format in two unlikely markets—Beaumont, Texas, and Baton Rouge, La. Perry, says he would be “willing to try this format just anywhere now. Baton Rouge is 35%-40% black, but the audience composition of KJHM is extremely white. There are obviously a lot of Angles who dig dance music.”

THINGS STATIONS Are giving Away In Honor of Mother’s Day

NEW YORK—Imagine having a jock from your favorite station cook and clean your house for you on Mother’s Day. That’s what happened in WNYH (Y107) Nashville’s Surrogate Mother contest. A winning listener got afternoon jock Gary Jeff Walker as his surrogate mother for the day.

And here’s how other radio stations remembered ma.m.a.:  
- Philadelphia listeners who missed Mother’s Day could call top 40 WEGX (Eagle 100) and ask the station to send late-night jock Danny Bonaduce to their mom’s home with flowers. Bonaduce, who was arrested in Daytona Beach, Fla., for drug possession in March, explained to the mothers that even though their children forgot them it could be worse—“You could have a kid like me.”
- WHTZ (Z100) New York tied with Gold Star Microwave for its Mother’s Day promotion. Listeners faxed in their favorite Mom recipes and if it was read on the air that listener won a microwave oven. As an on-air bit, Z100 also asked listeners to call in with new words to the standard song “M-O-T-H-E-R.” Last year, the station used “you’re listening to my son on Z100” drops from the Jocks’ mothers.
- Top 40/dance KHQT (Hot 97.7) San Jose’s Yo Mama Hot Mom Pamper Package promotion, winners received a haircut and manicure, lunch for two, flowers, a limo for the day, and a gift certiﬁcate to a babysitting service.
- Top 40 WAVA Washington, D.C.’s Mama Gram hotline (237-MAMA) took messages from listeners to their moms and later played them back on the air.
- AC KFMK Houston gave a winning mother a $37-$75 dollars in the dishes of a local drugstore while album WMMR Philadelphia and Haagen Dazs awarded a year’s worth of ice cream on Mother’s Day.
- Two ACs, WKIZ (Kiss 100) Philadelphia and WROR Boston, tied in with airlines to fly mom in, or fly you to see her. WROR used Paul Simon’s “Mother And Child Reunion” as the theme for the promotion.
- Country WKHK (K58) Rich mond, Va., hosted a major concert on Mother’s Day featuring Southern Pacific and Sweethearts Of The Rodeo. K58 jocks gave out car payments to the first 250 moms they saw.
- Madonna tickets were the big draw in San Diego Mother’s Day weekend, so top 40 KKLQ (Q101) simply turned its regular Madonna promotion into a “win Madonna tickets for your mother” promo that day.

IDEA MILLI VANILLI
Top 40 WFLL Tampa, Fla., listeners won Milli Vanilli tickets by singing their favorites by the group in a public place. A crowded beach, a bus stop at rush hour, and the middle of a mall were choice locations. The “performances” were used on the air to promote the concert.

The Hollywood Chamber of Commerce announced April 30 that singer Marvin Gaye would be given a star of the Walk of Fame. The announcement followed nearly seven months of campaigning from black radio stations across the country, including WDAS Philadelphia and WVAZ (V103) Chicago (Billboard, April 28). No date has been set for the ceremony.

WVAZ will also fly 10 listeners and several recording artists to West Germany for a series of military concerts June 4-8. Listeners entered to win by faxing in a photocopy of their passport or passport application. Acts scheduled for the tour include Jermaine Jackson, En Vogue, and Stacy Lattisaw. Each of the winners also receives the use of a Mercedes-Benz during the trip.

Classic rock WXFX Montgomery, Ala., hosted a “chicken beauty pageant.” WXFX jocks, clad in feathers, judged the best entries in the live, rubber, and stuffed categories. WXFX is giving away a rent-free apartment for a year, along with furniture and appliances. What’s different about this year’s contest? It’s being called the Stay Free Pad.

Top 40/dance WCKZ Charlotte, N.C., is giving away a lifetime membership to the Brat Packs that include Simpsons T-shirts and a cassette featuring the songs “I Want To Have Hair Like Bart Simpson” and “Bart Simpson Rap”... Top 40 WNCI is assembling the Columbus Book of Records and encouraging listeners to set local records in categories like most hamburgers eaten in two minutes and loudest mother-in-law. Listeners can win cash and prizes for participating.

In AC WCRZ Flint, Mich.’s, Cars, Beats, And Planes promotion, listeners can win a 1990 Chevy, a speedboat, and trailer, or a 10- day European vacation... Easy WJHB Boston donated 250 cases of oat bran cereal to a local homeless shelter... AC WKQX (Q101) Chicago morning sidekick “Danger Dan” Walker teamed up with Chicago Bears Jim Thornton and Ron Morris for a charity bowl-a-thon.

‘M’ Is For The Many Things Stations Are giving Away In Honor of Mother’s Day

Koch Shots. Former New York mayor Ed Koch, who now does a daily report on N-Y WNEW New York, took to the streets to promote the show. Koch, in taxi, is pictured with WNEW morning men Bob Fitzsimmons, left, and Al Rosenberg.

Promotions & Marketing
by Phyllis Stark

WINTER 1990 ARBITRONS

KSD Meets GKB. Classic rock station KSD St. Louis celebrates May Day With Mikhail with a live morning show broadcast from Moscow. Morning men J.C. Corcoran, left, and Joe “Mama” Mason are pictured in front of St. Basil’s Cathedral.

FOR THE RECORD
In the Winter Arbitron ratings for Memphis, religious KFTH should have been shown with a 1.3 share 12-plus.
Also, the phone number for Garrett Enterprises (The Too Large Crew) is 818-349-9100.

Looking for the Hot AC chart? ... see page 83

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Prizes includes a round trip ticket. Winners will receive one airline ticket with a maximum value of $1000 from Trans World Airlines. Only one ticket issued per winner. Eligibility: Sweepstakes open to anyone age 18 or older excluding employees and their families of Sheridan Broadcasting Networks and its Affiliates. Any participating agencies and contest sponsors and their families are not eligible. Void where prohibited and restricted by law. Each winner consents to the use without compensation of his/her name and address for promotion and advertising purposes in connection with contest and may be required to complete a release in connection therewith. Winning entrants are responsible for all taxes on the value of the prizes and receipt of prizes. Winning entrants and their families sign an affidavit of eligibility and release for promotion and advertising purposes. Winning entrants and their families will be mailed separately. Entries must be received by June 28, 1990.

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outlier, not just a shill for the local teams.

Today, however, Wolf has all but lost his outlier status. In 1987, he gave up his law practice and took a job doing sports for WFLD-TV. He continues doing reports, twice daily, for the Loop.

The veteran of the "everyday people" radio personalities is WPLJ New York wheatearner Howard "The Cab Driver" Henkin, who has been on WPLJ for more than a decade. Howard, who was a loyal PLJ listener back in his cab-driving days, recalls a rainy day 14 years ago. "I was driving during a monsoon and the DJ, like a guy at any other radio station without windows, came on and said it was sunny and mild outside. I had a customer in the cab complaining. She listened to the weather on the radio and had gotten all wet in the rain."

Howard was so annoyed that he stopped the cab and called the station. After hearing the cabbie's complaint, a station representative said that if Howard could do a better job than the National Weather Service, he should go up to the station's studio and do it.

Howard accepted the invitation. For five years, Howard continued to work as a cab driver and deliver the weather reports in his heavy Brooklyn accent. He says he would park his cab in front of the station, lift the hood, and stick a note on the window, which read "broke down, went to look for help."

Although Howard no longer drives a cab, he still delivers the weather on PLJ, and now also serves as the station's director of community affairs. Howard says he is popular because the people can relate to him. "Other states are missing the boat by not having an average person on the staff along with the slick, well schooled disk jockeys," he says.

Thomas Clark won his way onto the airwaves. During the summer of 1997, Clark was working as a super market butcher and a security guard at a Toyota dealership. After some encouragement from friends, Clark decided to enter an open audition for a traffic reporter for WAPW (Power 99) Atlanta. The only problem was that the audition was on the day his bowling league met. Just before Clark was about to give up and head to the bowling alley, his number was called.

After a second audition, Clark got word that he won the job. "Right in the middle of cutting meat, Power 99 called and said I got the job," Clark recalls. "It was like, 'Wow, drop a ton of bricks on me.'"

For an on-air moniker, Clark chose Major Tom, which he borrowed from David Bowie's "Space Oddity." For the first three months the schedule was hectic. Clark did morning traffic from 6 a.m., cut meat from 10 a.m. to 2 p.m., went back to the station for the 3:46 p.m. reports, and finally finished at the market with a 6:10 p.m. shift.

Eventually Clark's duties at the station increased. He became sports director and put down the butcher's knife. "It was a pleasure not to be sawing away at prime rib at 8 a.m. when it's 33 degrees. It's not prime rib anymore, it's prime time," he says.

Washington, D.C., legal secretary Debra Thomas is another listener who won her way onto the airwaves. After being chosen as a winner in the WKYS Washington, D.C., "pay my rent" contest, she called the station to claim her prize. PD/ morning man Donnie Simpson liked what he heard and invited Thomas down to the studio.

"I didn't expect to be on the air," Thomas recalls. Yet she soon became a regular on the morning show. The stint lasted from the end of February through March. "Some people liked the idea that I was an everyday person," she says. "They related to me and the things I was saying."

Because the 6-10 a.m. morning gig on top of her 10 a.m.-6 p.m. real job became too much to handle, Thomas had to pack in her radio career, for now, but she is negotiating with Simpson to return to a part-time, possibly weekly, basis.

In the meantime, Thomas has enrolled in a radio workshop and has dreams of leaving her secretarial job for a permanent post on radio. "The fire has been lit," she says. "It's burning within me. I'm just too ready."

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**MODERN ROCK TRACKS**

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<td>24</td>
<td>15</td>
<td>9</td>
<td>LET IT ME</td>
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<td>25</td>
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<td>6</td>
<td>TWISTING</td>
<td>THEY MIGHT BE GIANTS</td>
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<td>28</td>
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<td>1</td>
<td>8</td>
<td>FLYING UNDER RADAR</td>
<td>JERRY HARRISON-CASUAL GODS</td>
<td>Jerry Harrison-Casual Gods</td>
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<td>29</td>
<td>27</td>
<td>2</td>
<td>2</td>
<td>CRUEL, CRAZY, BEAUTIFUL WORLD</td>
<td>JOHNNY Clegg/SAVUKA</td>
<td>Johnny Clegg/Savuka</td>
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<tr>
<td>30</td>
<td>20</td>
<td>16</td>
<td>18</td>
<td>CUTS YOU UP</td>
<td>PETER MURPHY</td>
<td>Peter Murphy</td>
</tr>
</tbody>
</table>

"This station has always had a good product, but it now has a goal that it may not have had before—the No. 1 music station in Chicago," says Dave Shakes, PD of top 40/dance WBWM-FM (B96). "Chicago hasn't had a monster CHR since WLW. From what I hear on the request lines and the buzz I feel on the streets, it's hungry to have one again.

What Chicago has had for the last several years is a number of top 40s, each with a separate niche, hovering in the market's No. 1. NRG, often trading the format lead with every book. B96, which went 4:0-4:15 in the Arbitration good for fifth place overall, hasn't broken ratings ground yet—its competitors, AC-leaning WKQX (Q101) and mainly R&B WYTW (Z96), have also had 4.4 shares in the last year—but it has been the top 40 leader for two books now. And it does have its distance itself from Q101 (3.1-3.0) and Z96 (3.3-3.2). A Bay area native, Shakes interned at KRRC San Francisco in 1980, making various stops throughout the West before joining WTC-FM.

Hartford, Conn., in 1987. Last December, he became B96's second-ever PD, replacing Buddy Scott.

When Shakes arrived at B96, Scott and then-consultant Jerry Clifton "had the station on... a correct musical path, but the music it self was out of balance. There were currents that weren't getting more than one play a day. There were gold titles that were coming up several times a day. There would be eight Madonna-type records in a row, then three rap records in a row."

After four years as a rock-leaning top 40, WBWM-FM became increasingly urban during the summer of 1986. Although it never officially changed format, B96 essentially fought with WBMX [now WBSE] to be the second urban format. Being churned gave WBWM-FM a new lease on life, but it never got close to WGGI-FM, the market's No. 1 contemporary station.

Now, Shakes says, WBWM-FM has "the Hispanic/white musical direction, as opposed to a black/white musical direction. The black listening audience is well-served here by WGGI, WWAZ, even [adult alternative] WNUA. This station is attacking ground that nobody else prev",

During the '80s, the Hispanic population in Chicago tripled. This next census is expected to show about 500,000 Hispanics—about 10% of the metro," Shakes says. And how tangibly different are their musical tastes from Chicago blacks? ""The jury is still out. 'Here And Now' is a smash for us. 'Make It Like It Was' is it.

"This is a recent example of B96 nights: Janet Jackson, 'Alright', 'Ale', 'Stop Me If I Fall In Love', Whistle, 'Always And Forever', Lisa Lisa & Cult Jam, 'Lost In Emotion'; Technotronic, 'Get Up (Before The Night Is Over)'; Ex-Beat, 'Come Go With Me'; Nocs, often trading the format lead with every book. B96, which went 4:0-4:15 in the Arbitration good for fifth place overall, hasn't broken ratings ground yet—its competitors, AC-leaning WKQX (Q101) and mainly R&B WYTW (Z96), have also had 4.4 shares in the last year—but it has been the top 40 leader for two books now. And it does have its distance itself from Q101 (3.1-3.0) and Z96 (3.3-3.2). A Bay area native, Shakes interned at KRRC San Francisco in 1980, making various stops throughout the West before joining WTC-FM. Hartford, Conn., in 1987. Last December, he became B96's second-ever PD, replacing Buddy Scott.

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"‘The music was out of balance.’"

"296 is going through a transition period," says Shakes. "Last week I heard 296 play everything from ‘Don’t Stop’ by Fleetwood Mac to ‘Wild Boys’ by Motley Crue and ‘Poison’ by Bell & Devoue. Their GM has in the local press that he believes the station has bottomed out."

About Q101, Shakes says, ‘“AC” WTMS beat them in 25-54 this winter. They’ve got to get Chicago as to be true to themselves. They’re a current-based AC, not a top 40. If they don’t remain true to how their audience uses them, they may face further upper-deco erosion.”

Shakes’ job now is to ‘increase loyalty to B96 so that we become a primary-use radio station for the entire audience. We already have one of the highest cume in Chicago, so it’s a SSL game. All the other stations lost their cume last winter, but only B96 increased its average quarter-hour.

Besides a lot of street appearances, B96 didn’t do outside promotion this winter and isn’t planning any in the spring. ‘We’re still firming up our new handle, the Killer Bee,” says Shakes. ‘Listeners are still learning how to give us the bee”—putting their finger to their lip and going ‘B-B-B.’” B96’s on-air contest this book is a variant of the Big Switch campaign, whereby listeners announce what station they want to sing.

(Continued on page 22)"
<table>
<thead>
<tr>
<th>City</th>
<th>DJ</th>
<th>Chart</th>
<th>Artist(s)</th>
<th>Song(s)</th>
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<td>96.3 FM</td>
<td>Madonna, Vocal, Nothing Compare 2 U</td>
<td>Vogue, Nothing Compare 2 U, Nothing Compare 2 U, Nothing Compare 2 U, Nothing Compare 2 U, Nothing Compare 2 U</td>
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<tr>
<td>Tampa</td>
<td>P.D.: Matt Farber</td>
<td>100.7 Kiss FM</td>
<td>Madonna, Vocal, Nothing Compare 2 U</td>
<td>Vogue, Nothing Compare 2 U, Nothing Compare 2 U, Nothing Compare 2 U, Nothing Compare 2 U, Nothing Compare 2 U</td>
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**POWER PLAYLISTS™**
CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

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**PLATINUM**

**Gold**

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**Billboard** FOR WEEK ENDING MAY 19, 1990
LOS ANGELES—In anticipation of Moviestar TV Network's change to E! Entertainment Television, Los Angeles Radio Today recently cut its ties with the cable outlet and changed its Moviestar Radio Network to the LBS Movie Radio Network.

The revamped network debuted in late March with "ScreenTest," a daily trivia game show hosted by "Entertainment Tonight" anchor Leesa Gibbons.

According to RTE president Geoff Beck, in September MRN will begin offering its first long-form feature, "StarLine," a 90-minute live call-in program hosted by Gibbons that adds to the ever-growing field of "Rockline"-type shows.

In addition, the existing Joanna Langfield's People Report will continue under MRN. Two Langfield-hosted short-form programs, "LBS Video Minute" and "LBS Movie Minute," which feature brief reviews of the latest video and theatrical releases, respectively, were set to debut in early May. "Movietime's Soundtrax" and "Movietime's Quiz" have also been dropped.

Rich is optimistic that movie-based "infotainment" will become a must on radio. "I think the stations that are going to stand out in the '90s are the ones that give the audience the information it wants in between the music," he says. "Every study I have ever seen has shown radio listeners to be heavy moviegoers. The whole concept of doing a movie show is to give stations a chance to position themselves as the movie station in their market."

Although RTE/LBS has lost the added exposure the "Movietime" name may have given its programming, Rich feels the addition of Gibbons to the revamped network will more than make up for it. "Gibbons," saysRich, "is one of the rising stars in the Hollywood reporting scene." He adds that "Entertainment Tonight" has a much larger audience than "Movietime" ever did.

Gibbons isn't the only "ET" anchor doing network radio. ABC has Jeanie Wolf under contract and John Tesh has done occasional fill-in work for James Paul Brown Entertainment.

BLACK MUSIC MONTH

New York-based MJJ Broadcast's multistation remote, set for the week of June 4-3:37 p.m., live from the New York's Apollo Theatre, is a first for the program. MJJ president Josh Feigenbaum says eight stations have signed on, including WBLW New York, KACE Los Angeles, WLAS Philadelphia, and WMJY Washington, D.C.

Feigenbaum, "It's attractive for us because it helps create an event. Doing it from the Apollo, one of the focal points and birthplaces of black music in America, is a way for us to focus on Black Music Month."

This also marks the first multistation remote targeted to urban stations. "The idea of doing multiple remote stations is still a unique idea and it hasn't been exploited to its fullest," he says.

In addition, MJJ will supplement its Black Music Month coverage with a live Luther Vandross-owned show from the Celebrity Theatre in Anaheim, Calif., on June 14.

Several other networks and programs have big plans for Black Music Month, including Sheridan Broadcasting Networks, Lee Bailey Broadcast Services, and ABC Radio Networks.

Sheridan's STRZ Entertainment Network will offer "Living Legends," a week-long special available on a barter basis during June hosted by Hal Jackson and Jack "The Ripper" Gibson.

Bailey has shortform and long-form specials on tap. "The American Radio Network's Black Music Moments," a series of 90-second vignettes hosted by Saudna Sharp, as well as the shortform "Williams & Brown Moments," is set to run throughout the month. A different installment will air twice each weekday. Bailey will also offer a more in-depth presentation of its two-hour docudrama "Marvin Gaye We Miss You." The special, which features interviews with Gaye, his brother Frankie, ex-wife Janis, and several Motown cohorts.

Atlanta-based American Media will offer a similar music-based shortform series hosted by WVEE (V100) Atlanta PD/morning man Mike Roberts as part of its "Summer Series." "Profiles In Black Music" will feature contemporary artists such as Bobby Brown and veterans like Sam & Dave.

In addition, American Media recently launched another shortform series, "Moments In Funk Literacy." The 13-week series of 90-second vignettes features celebrities such as Jackson, Anita Baker, and Walter Payton.

ABC will present "Profiles In Black Music: A Look Back." The 21-part series of one-minute music-vignette specials will salute influential musicians such as Ray Charles, James Brown, B. B. King, and Aretha Franklin.

AROUND THE INDUSTRY

Westfield One has landed the exclusive rights to David Bowie's "Sound + Vision" tour (Billboard, May 12). The package will include an Aug. 1-5 concert broadcast from England's Milton Keynes Bowl, a two-part interview program, a live-in-concert show, plus concert updates and tour information.

Wednesday we've had bus drivers confess to collecting fares by hand and pocketing the money. We had a couple of private pilots say they flew back from Indianapolis bombed and put a dent in the plane, and they have no idea how it got there. During the baseball lockout, we had a White Sox wife complain that her husband wasn't drinking all day because of the strike and confess to having an affair with another starter." SEAN ROSS

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PD OF THE WEEK

(Continued from page 19)

Perhaps the biggest surprise at B96 has been how morning team Ed Novak & John Bohnam have come into their own after nearly three years in the market. "We've all worked very hard on developing the strengths of the other two and we have no idea how it got there. During the baseball lockout, we had a White Sox wife complain that her husband was drinking all day because of the strike and confess to having an affair with another starter." SEAN ROSS

YESTERHITS®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Call Me, Blondie
2. Ride Like The Wind, Christopher Cross, WARNER BROS
3. I Left My Love, Supply, AMI-
4. Funky Town, Lippis Inc., CAPIT
5. Why, New Kids On The Block, Billy Preston & Syreeta, MOTOWN

6. Don't Fall In Love With A Dreamer, Kenny Rogers with Jan Carl, MCA/ARI
7. May Be Right, Billy Joel, COLUMBIA

Another Brick In The Wall, PINK FLOYD

10. Biggest Part Of Me, AMBROSIO, HIS BROS

R&B SINGLES—20 Years Ago

1. American Woman/No Sugar Tonight, QUO, MCA
2. ABC, Jackson 5, MCA
3. Vehicle, Ides Of March, WARNER BROS
4. Let It Be, BEETLES, APPAL
5. Cecilia, SIMON & GARFUNKEL
6. Spirit In The Sky, Norman Greenbaum, MCA
7. Everything Is Beautiful, Ray STEVENS, SATURN
8. Backs The Hands Of Time, TYRONE HENDERSON

9548

9. Around The Block Run Through The Jungle, CROSBY,BROoke AND THE FISH

TOP ALBUMS—10 Years Ago

1. Against The Wind, Bob Seger & The Silver Bullet Band, CAPIT
2. The Wall, PINK FLOYD, COLUMBIA
3. Houses Of The Holy, LED ZEPPELIN
4. Mud Love, Linda Ronstadt, ASHTR
5. Just One Night, Eric Clapton, ASHTR
6. Ween - White Light White Heat, WEEN
7. The Alchemist, Christopher CROSS, WARNER BROS

8. All Along The Watchtower, BOB MARLEY & THE WAILERS

TOP ALBUMS—20 Years Ago

1. Deja Vu, Crosby, Stills, Nash & Young, ATLANTIC
2. Bridge Over Troubled Water, SIMON & GARFUNKEL, SIRE
3. McCartney, Paul McCartney, APPLE
4. Junkie, BUMBLE AND THE BEES
5. Hendrix Band Of Gypsies, JIMI HENDRIX, BUDDY MILES & BILLY COX

6. Chicago, CHICAGO
7. Live, STEPPENWOLF, DWELL
8. It Ain't Easy, Three Dog Night
9. American Woman, Guess Who, RCA

10. Here Comes Bobby, BOBBY CULBERTSON, METROMUSIC

COUNTRY SINGLES—10 Years Ago

1. Gone Too Far, Eddie Rabbitt
2. The Way I Am, Merle HAGGARD, MCA
3. Starin' Over Again, Dolly Parton
4. Good Ole Boys Like Me, Don WILLIAMS, MCA
5. Morning Comes Too Early, Jim ED BROWN & Helen Cornelius, SHARI
6. Don't Fall In Love With A Dreamer, Kenny Rogers with Jan Carl, MCA/ARI

7. Temporarily Yours, John PRUFTT
8. His Heart/Silent Night (After The Fight), Ronnie MILSAP, MCA

9. Beneath Still Waters, EMILY ANN

10. It's Hard To Be Humble, Mac QUAYNE, DOTS

SOUL SINGLES—10 Years Ago

1. Let's Get Serious, Jermaine JACKSON, MOTOWN
2. Let Me Do What I Want, Isley BROTHERS, T NECK
3. Let Me Be The Clock, Smokey ROBINSON & THE TEMPTATIONS
4. Don't Push It, Don't Force It, Leon LEWIS, SHABBA RAI

5. Two Places At The Same Time, Ray PARKER, JR. & RayDIO, ARISTA
6. Somewhere Town, Lionel RICHIE, MOTOWN
7. Got To Be Enough, Con Funk Shun, A&M

8. Sweet Sensation, STEPHANIE MILLS, MOTOWN
9. Shining Star, MANHATTANS, COLEMAN

BILBOARD MAY 19, 1990

22
Looks Can Be Deceiving: In recent weeks, competition has been fierce in the top 10 of the singles chart, with almost every record maintaining a bullet. This week, the chart loosens up, and future No. 1 seems easier to predict. Additionally, there was some unusual movement, such as one record losing points (but holding its rank). Another record gets pushed out of the top 10 by records making tremendous point gains, even though it picked up major stations and sizable radio points. “Always And Forever” by Whistle (Select) gets lodged out of the top 10, despite gaining considerable radio points. Three major stations added it: WEVE Atlanta, KJLH Los Angeles, and WEAS Savannah, Ga. It is on 77 stations and has achieved strong playlist positions in many markets. Representative station activity includes WGCJ Chicago (11-5); WFXC Raleigh, N.C. (15-8); and WAMO Pittsburgh (21-16).

“Rub You the Right Way” by Johnny Gill (Motown) squeezes into No. 1, barely staying ahead of “Hold On” by En Vogue (Atlantic). Forty-six out of its 94 stations list “Rub You” at No. 1. Motown gives Gill his first No. 1 single as a solo artist, and continues the pattern of success for New Edition spinoff projects.

Leaping from No. 5-2, “Hold On” by En Vogue (Atlantic) makes incredible gains in both radio and retail points. It has reports from 96 out of the 99 reporting stations, gaining two this week: KCOH Houston and KDAY Los Angeles. It has No. 1 reports from 12 stations, including WNJR Newark, N.J.; WRKS New York; WAMO Pittsburgh; WXYX Baltimore; and WBLS Mobile, Ala. WCXJ Richmond, Va., and WLBZ Greenville, S.C., both hold it at No. 1 for a second week. With 82 stations showing upward movement, many of them making power moves, such as 24-6 at WEAS Savannah, it should be easy for En Vogue to hold on for just one more week.

“Alright” by Janet Jackson (A&M) moves effortlessly 7-3. Radio has developed easily throughout the life of this single as it moves up in rank 63, with 81 of its 86 reporters showing upward movement. On the other hand, its rank at retail (9-7) trails the quick pace at radio. This is most likely due to the switch from BMG Distribution to P.G.D.

True Blue: “The Blues” by Tony Toni Toné (Wing) continues its dramatic climb up the chart. It has radio reports from 96 stations, of which 87 show upward movement. It has top five reports from 13 stations and top 10 from 35 others.

Two Snaps Up: “The Power” by Snap (Arista) is this week’s Hot Shot Debut and is No. 11 on the Hot Rap Singles chart. Also performing well on the chart is the version recorded by Power Jam featuring Chill Rob G on a New York indie label, Wild Pitch Records. In its fifth week on the chart, it is bulletted at No. 9. While the tracks are essentially the same, Chill Rob G recorded new lyrics for the tune that German-based Snap recorded, after Snap used generous portions of “Let The Words Flow” that he recorded last year. Got that? (See story in the Dance section, Billboard, May 12.)

Driving

The hit single by

Everything but the Girl

“A tremendous song. Very strong adult record that fits into black radio. All day parts.”
—Ray Boyd/PD, WBLZ

“Smooth adult groove that fits well within the musical flow of KISS, New York.”
—Vinnie Brown/PD, WRKS

“Excellent texture that flows. ‘Driving’ is a great song to increase your time spent listening.”
—Mike Archie/MD, WHUR

“I think that this song has a real smooth sound that’s a Quiet Storm must, although it’s fit for all day parts. Strong crossover appeal!”
—Ron Atkins/PD, KJQ

“‘Driving’ is a very ‘straight’ record—a multi-format smash!”
—Jimmy Smith/PD, WGCI

“Excellent flavor for any format. Mass appeal hit for urban radio.”
—Barbara Prieto/Ass’t PD, WKYS

from the album

The Language of Life

Produced by Tommy Lipuma

HOT BLACK SINGLES ACTION

Radio Most Added

<table>
<thead>
<tr>
<th>Platinum/Gold</th>
<th>Silver</th>
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<td>7</td>
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<td>YOU CAN’T DENY IT</td>
<td>LISA STANFIELD MOTOWN</td>
<td>4</td>
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<td>CAN YOU GIVE ME WHAT I...</td>
<td>MELISSA MORGAN CAPITOL</td>
<td>8</td>
<td>6</td>
<td>13</td>
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<td>FOR THE LOVE OF YOU</td>
<td>EARTH, WIND &amp; FIRE COLUMBIA</td>
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<td>5</td>
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<td>UNTIL YOU COME BACK TO ME</td>
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<td>3</td>
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<td>DO IT (ONE MORE TIME)</td>
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<td>STACY AND KIMIKO SCA</td>
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<td>STARPOINT ELETRA</td>
<td>6</td>
<td>3</td>
<td>13</td>
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<tr>
<td>(IT’S THE) SAME OLD LOVE</td>
<td>SMOKY ROBINSON MOTOWN</td>
<td>4</td>
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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.
**TOP BLACK ALBUMS**

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

**No. 1**

1. **M.C. HAMMER & CAPTIAL (92675) (9.98) (CD)**
   - Title: "PUMP UP THE JAM - THE ALBUM"

2. **BELL BIV DEOYE (92879) (9.98) (CD)**
   - Title: "POISON"

3. **PUBLIC ENEMY (92953) (9.98) (CD)**
   - Title: "FEAR OF A BLACK PLANET"

4. **A TRIBE CALLED QUEST (92953) (9.98) (CD)**
   - Title: "PEOPLE'S INSTINCTIVES TRAVELS & THE PATHS OF RHYTHM"

5. **PATTI AUSTIN (93039) (9.98) (CD)**
   - Title: "LOVE IS GONNA GETCHA"

6. **MELODY "BLUE" BAND (93039) (9.98) (CD)**
   - Title: "MIDNIGHT RUN"

7. **BOBBY BASE (93053) (9.98) (CD)**
   - Title: "THE INCREIBLE BASE"

8. **BY ALL MEANS (93053) (9.98) (CD)**
   - Title: "BEYOND A DREAM"

9. **ALISON WILLIAMS (93053) (9.98) (CD)**
   - Title: "THE DOGS"

10. **LENNY WILLIAMS (93053) (9.98) (CD)**
    - Title: "LAVIN' IN WAIT"

11. **WILLY DEE (93053) (9.98) (CD)**
    - Title: "CONTROVERSY"

12. **THE JAMAICA BOYS (93053) (9.98) (CD)**
    - Title: "J. BOYS"

13. **CURTIS MAYFIELD (93053) (9.98) (CD)**
    - Title: "TAKE IT TO THE STREETS"

14. **LONNIE LISTON SMITH (93053) (9.98) (CD)**
    - Title: "LOVE GODDESS"

15. **STACY LATTISAW (93053) (9.98) (CD)**
    - Title: "WHAT YOU NEED"

16. **BOBBY "BLUE" BAND (93053) (9.98) (CD)**
    - Title: "MIDNIGHT RUN"

17. **ROB BASE & PROPE (93053) (9.98) (CD)**
    - Title: "THE INCREIBLE BASE"

18. **JOHNNY TAYLOR (93053) (9.98) (CD)**
    - Title: "CRAZY BOY"

19. **RING TUGER (93053) (9.98) (CD)**
    - Title: "PARADISE"

20. **CHILL ROB WALL (93053) (9.98) (CD)**
    - Title: "RIDE THE RHYME"

21. **NANCY WILSON (93053) (9.98) (CD)**
    - Title: "A LADY WITH A SONG"

22. **SYBL NEXT PLACE (93053) (9.98) (CD)**
    - Title: "SYBL"

    - Title: "A SHADE OF RED"

24. **RANDY CRAWFORD (93053) (9.98) (CD)**
    - Title: "RICH AND POOR"

25. **RON "C" YPA (93053) (9.98) (CD)**
    - Title: "C" YPA

26. **MAZING FREEKIE FRANK BERRY (93053) (9.98) (CD)**
    - Title: "SKINNY SOUL"

27. **PETER POISSER (93053) (9.98) (CD)**
    - Title: "PETERS POSSE"

28. **JEFF REDD (93053) (9.98) (CD)**
    - Title: "A QUIET STORM"

29. **THE DOGS (93053) (9.98) (CD)**
    - Title: "WE'VE IN THIS TOGETHER"

30. **INFORMATION (93053) (9.98) (CD)**
    - Title: "INFORMATION"

31. **PAULA ABU (93053) (9.98) (CD)**
    - Title: "FOREVER YOUR GIRL"

32. **M.C. SHY (93053) (9.98) (CD)**
    - Title: "DON'T SUE ME"

33. **DEAN MUSSEL (93053) (9.98) (CD)**
    - Title: "INCLUDIUG... DAVID PEASTON"

34. **DEF DASSOMS (93053) (9.98) (CD)**
    - Title: "2 THE BASS"

35. **BOB M.C. (93053) (9.98) (CD)**
    - Title: "STONE COLD RHINO"

36. **RODNEY O' JOE COOL (93053) (9.98) (CD)**
    - Title: "THREE THE HARDWAY"

37. **X-CLAN (93053) (9.98) (CD)**
    - Title: "TO THE EAST, BLACKWORMS"

38. **POOR RIGHTEOUS TEACHERS (93053) (9.98) (CD)**
    - Title: "HOLY INTELLECT"

39. **EARTH, WIND & FIRE (93053) (9.98) (CD)**
    - Title: "HERITAGE"

40. **FOOTHILLS (93053) (9.98) (CD)**
    - Title: "DON'T TAKE IT PERSONAL"

41. **MARVIN GAYE (93053) (9.98) (CD)**
    - Title: "PLAY IT AGAIN, SHAN"

42. **SOUL GROOVE (93053) (9.98) (CD)**
    - Title: "DEF BY TEMPTATIONS"

43. **KING STORM (93053) (9.98) (CD)**
    - Title: "TIME OUT OF MIND"

44. **GROVER WASHINGTON JR. (93053) (9.98) (CD)**
    - Title: "SWEET AND SADY"

45. **MARVIN SEASE (93053) (9.98) (CD)**
    - Title: "THE REAL MARVIN"

46. **LORD FINESE & D.J. MIKE SMOOTH (93053) (9.98) (CD)**
    - Title: "FUNNY TECHNICIAN"

47. **GRANDMOTHER SLICE & M.C. SHAN (93053) (9.98) (CD)**
    - Title: "IT'S A BIG DOODDY THING"

48. **D.J. MAGIC & THE ROYAL POSSE (93053) (9.98) (CD)**
    - Title: "GET IT RIGHT"

49. **OMAR "C" WALL (93053) (9.98) (CD)**
    - Title: "OUTCAST VOL. 1"

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

**Title**
- VOGUE
- DUB BE GOOD TO ME
- STREET TUFF
- THAT'S THE WAY OF THE WORLD
- PUMP THAT BODY
- U CAN'T TOUCH THIS
- ENJOY THE SILENCE
- GET A LIFE
- MENTORS
- MENTORS
- POISON
- SPIN THAT WHEEL
- COME INTO MY HOUSE
- I'M GONNA MISS YOU
- EVERY LITTLE WORD
- WILL YOU BE THERE
- WISONS
- FAME 90
- BAD DUB
- DONT DUMB
- BAD OF THE HEART
- HEAD LIKE BAD
- THIS IS DONT
- LET THERE BE MUSIC
- ITS ME
- COME AND PLAY ME
- EVERYTHING MIGHTY REAL
- COME AND PLAY ME
- C'MON AND DANCE WITH ME
- LET THERE BE MORE
- DON'T YOU LOVE ME
- TALK ABOUT ROCKIN'
- PICTURES OF YOU
- YOU MAKE ME FEEL
- MOONLIGHT ON WATER
- PROBABLY A ROBBERY
- FOOLS GOLD
- THE OMEN

**Artist**
- MADONNA
- BEATS INTERNATIONAL
- REBEL MC
- D-NOB
- M.C. HAMMER
- DEPECHE MODE
- MELLON MAN ACE
- THE CREW
- GEORGE LAMOND
- INNOVATION FEATURING GEE MORRIS
- FUN FUN
- KID CREOLE AND THE COCONUTS
- BOY TB
- D-Marie
- KIM MINTZER
- THE FAMILY STAND
- JUNGLIS BROTHERS
- PARIS BY AIR
- DESKEE
- 47RS
- THE CURE
- JIMMY SOMERVILLE
- LAGAR BRAGANZA
- RENEGADE SOUNDWAVE
- THE STONE ROSES
- MYSTERIOUS ART

### 12-INCH SINGLES SALES

**Title**
- VOGUE
- DUB BE GOOD TO ME
- STREET TUFF
- THAT'S THE WAY OF THE WORLD
- PUMP THAT BODY
- U CAN'T TOUCH THIS
- ENJOY THE SILENCE
- GET A LIFE
- MENTORS
- MENTORS
- POISON
- SPIN THAT WHEEL
- COME INTO MY HOUSE
- I'M GONNA MISS YOU
- EVERY LITTLE WORD
- WILL YOU BE THERE
- WISONS
- FAME 90
- BAD DUB
- DONT DUMB
- BAD OF THE HEART
- HEAD LIKE BAD
- THIS IS DONT
- LET THERE BE MUSIC
- ITS ME
- COME AND PLAY ME
- EVERYTHING MIGHTY REAL
- COME AND PLAY ME
- C'MON AND DANCE WITH ME
- LET THERE BE MORE
- DON'T YOU LOVE ME
- TALK ABOUT ROCKIN'
- PICTURES OF YOU
- YOU MAKE ME FEEL
- MOONLIGHT ON WATER
- PROBABLY A ROBBERY
- FOOLS GOLD
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**Artist**
- MADONNA
- BEATS INTERNATIONAL
- REBEL MC
- D-NOB
- M.C. HAMMER
- DEPECHE MODE
- MELLON MAN ACE
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- GEORGE LAMOND
- INNOVATION FEATURING GEE MORRIS
- FUN FUN
- KID CREOLE AND THE COCONUTS
- BOY TB
- D-Marie
- THE CURE
- JIMMY SOMERVILLE
- LAGAR BRAGANZA
- RENEGADE SOUNDWAVE
- THE STONE ROSES
- MYSTERIOUS ART

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**Notes:**
- Titles with the greatest sales or club play increase this week. Video clip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units. Records listed under Club Play are 12 inch unless indicated otherwise. ©Copyright 1990, BP Communications Inc. All rights reserved.
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LAZY'S WORK PAYS OFF WITH HIP-HOP CLUB HITS

Atlantic Aims To Tap Rapper's Crossover Potential

BY BILL BARENOBOIM

SAN FRANCISCO—Sometimes success does come overnight, as it did for Gene Douglas Finley, better known to his growing hip-hop fan base as Doug Lazy. Lazy had paid his dues as DJ and producer, but as an artist, his fame came with his first release.

This 24-year-old, Arkansas-born rapper started out as a DJ, selling tapes at the age of 13 and then going on to mix on three different Washington, D.C.-area radio stations at one time or another. Lazy first ventured into the recording industry as a producer and mixer for himself as well as for other hip-hop artists such as Steez (“Freak the Funk”).

Lazy was introduced to producer Vaughn Mason of Washington-based indie Grove Street Records with a demo of “Let It Roll.” Mason, who has himself been responsible for several club classics (“Bust tha Rock, Roll, Skate” and “Break For Love”) by Raze, instantly liked the track and signed Lazy. Soon after the domestic release of “Let It Roll” on Grove Street last summer, the track generated a significant London and New York club and dance buzz. The word spread, and soon Atlantic was winning the bidding war that resulted in a No. 1, 12-inch single on Billboard’s Club Play chart and a new self-produced debut album, “Doug Lazy Gettin' Crazzy.”

According to Joey Carvello, director of dance music at Atlantic, the strategy for Doug was “to break him as a great roots artist right out of the clubs” before going after “any kind of radio play.”

Lazy, whose roots are primarily in hip-hop music, was surprised by his own club success. Yet his collaboration with Mason resulted in dance elements complementing the popular hip-house sound. The combination seemed to work, as evidenced by the success of not only "Let It Roll" but also "Let It Roll-R" ("R" for Rhythm Pump), Lazy's second chart-topping club hit. "Rhythm Pump" is a hip-hop groove.
IT WAS SOME ENCHANTED EVENING.

There were winners. And then there were more winners. This year twenty of VH-1's featured artists won Grammys. We're proud of our artists, and proud to have played a role in their most recent successes. Congratulations to these talented, award-winning musicians. May we all continue our winning ways in the year ahead.
**Knopfler Unwinds With Notting Hillbillies**

**Strait's Ace Has Good Time On Low-Key Tour**

BY ROBIN WOOD

**LONDON—As** front man of Dire Straits, Mark Knopfler has played for as many as 60,000 fans in a night. As front man of the Notting Hillbillies—a country-fried, accessible venue—it's been for 60-thousand—but that's the total number of people who will have seen the band on its 41-date swing across the U.K. this spring.

The tour coincided with the release of the U.S. of the Notting Hillbillies', "Missing... Presumed Having A Good Time" on Warner Bros. Records.

The average audience for the sell-out April 16-22 (50 tour of rock halls and university campuses was 1,650, according to its organizers.

The smallest venue, accommodating 100 at a time, was the Hard Luck Club in Lockert, Scotland, where the promoter was a local doctor. News filtered back that the bingo machine was removed to make more space.

**FOR Knopfler, it has been an opportunity to get back to his roots: a stroll in the old, accessible venues, said to be born out of disaffection after Dire Straits' grueling 1985-86 "Brothers In Arms" world tour.

He is known to be unhappier than massive, impersonal stadiums, where fans see nothing more than tirescopy figures on a stage amid a sea of lights and dry ice. Here was a self-administered cure for stadium fever, he's saying.

Indeed, in 1986, a month after the "Brothers In Arms" tour closed, Knopfler was back with Steve Phil- lips, the drummer in Phoebe's Duo String Quartet, unwindimg by playing to regulars in a small pub in the city of Leeds.

Ed Bicknell is Knopfler's manager and now drummer for the Notting Hillbillies to skill he learned and practiced 22 years ago. He says the extensive "Brothers" tour in '85-'86 narrowed the line "between a spontaneously exciting show and a standard cabaret performance."

Four years later, Knopfler—the very antithesis of a cabaret performer—hit the road again. It produced some very English spring mornings, driving the Hillbillies' 12-seater tour bus (evidently the Iron Lung Knopfler still had time to ponder (Continued on page 72)

**Small Minn. Club Fit For Prince Benefit, Tour Debut**

BY JON BREAM

**GOLDEN VALLEY, Minn. —**The dress-up, mostly older-thан-30 crowd looked like the typical club goer at sweater/wooden spoon Prince Rupert's, which has a reputation for being a meat market for divorcees on the rebound.

Except the musical attraction on April 30 was the usual Rupert's fare. Prince was on stage, playing a $19.99 ticket benefit for the family of his former bodyguard, Big Chick Huntshiberry, who died last month of heart failure at age 45, leaving his children and wife without insurance benefits.

In 1987, Prince had presented his "Sign 'O The Times" tour with a $10 ticket, unannounced show at Rupert's. That time the announcement was announced and billed as the only U.S. performance of his European-bound Nude Tour, which starts June 2. The "mude" refers to a return to strippe- down rock 'n roll. Indeed, Prince and his new dancers had favored a rock rather than a funk feel during the 90-minute version of his greatest-hits show, heavy on tunes from "Purple Rain," "The Time," "1999" and "Let's Go Crazy."

The 650 clubgoers helped raise more than $30,000 for Huntshiberry's family. During the past nine years, Minneapolis residents have grown accustomed to their hometown hero provoking each of his major concert tours with an unannounced club gig. This time he followed it with a 60-minute arena show, playing the St. Paul Civic Center May 6 at $10 a ticket, in response to the 2,600 calls to his Paisley Park studio. If both shows were an indication, Euro- pean audiences will see Todd Rundgren of U.S. fans will have to wait for a new show, expected to hit the road in the fall after Prince's "Graffiti Bridge" movie, set for an August release.

**Seeger Resurfaces.** During Don Henley's recent show at the Palace in Auburn Hills, he was joined onstage by Detroit rocker Bob Seger, right, for a spirited run through "Old Time Rock & Roll." Seeger, who goes back into the studio this month with producer Don Was to record his first new album in four years, also joined Henley 10 days later at the Centrum in Worcester, Mass., at a benefit to save land near Walden Pond in Concord, Mass., from development. Also playing with Henley at the Centrum date were former Eagles Glenn Frey and Timothy B. Schmidt, Arlo Guthrie, Jimmy Buffett, Bonnie Raitt, and Don Johnson. (Photo: Ken Settle)

**Belew & Bowies' Rose: Elman Scores Again; Summer Tours Unfold; N.J. Lip-Sync Alert**

**By Thom Duffy**

ALTHOUGH HER young vocals contributed to the hit success of last year's single "Oh Daddy," by her father, Adrian Belew, the guitarist says his daughter, Audie, was otherwise engaged with teenage pursuits when he began work on his new Atlantic album, "Young Lions." "So we had to bring in this guy David Bowie," Belew deadpans.

In fact, Bowie's contribution as songwriter and co-vocalist on the track "Pretty Pink Rose" -convinces with Belew, recounting the circumstances that led to the tour invitation. Belew had backed Bowie before, on his 1976 concert tour and the 1979 "Lodge" album. But now, the guttarist emphasized, he did have his own career to consider.

Bowie agreed, and he offered the hit-bound "Pretty Pink Rose" for Belew's album, where the two share lead vocals. It is also the only current number Bowies showcases on his retrospective "Sound + Vision" tour.

Bowie also contributed impromptu lyrics to a harrowing Below guitar run for the track "The Gummer." The Bowie tour is a high-profile joust for Below, "Question Of You," the lone new piece in the program, was an eclectic and exciting showcase of Prince's versatility as he offered some gor- gome Shady-flavored guitar, a playful Charlie Champlinsque dance, a bluesy vamp, and a James Brown call.

The 650 clubgoers helped raise more than $30,000 for Huntshiberry's family. During the past nine years, Minneapolis residents have grown accustomed to their hometown hero provoking each of his major concert tours with an unannounced club gig. This time he followed it with a 60-minute arena show, playing the St. Paul Civic Center May 6 at $10 a ticket, in response to the 2,600 calls to his Paisley Park studio. If both shows were an indication, Euro- pean audiences will see Todd Rundgren...
WORLD TELEVISION BROADCAST: JULY 14

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1990

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Mark Knopfler
Paul McCartney
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MADONNA
TECHNOTRONIC
The Summit, Houston

THE CONTRIVED controversy of Madonna’s Blond Ambition tour, which made its national debut here May 4, undoubtedly will further split the two Material Girl camps.

Fans who buy into the former Boy Toy’s self-styled sense of self-determination—and given Madonna’s shrewd marketing instincts, “buy into” are the operative words here—have killed the tour satisfaction with her anodyne, determinedly erotic 18-song performance.

Others may have been turned off by Madonna’s continued insistence on turning pop music into sexual sensationalism. Paco i, Madonna is the consummate pop culture businesswoman. She knows how to use controversy to make a dollar. And, of course, she has timed the entire 12-city tour to promote her upcoming album, “Like a Virgin,” and her video Breathless Mahoney in the film “Dick Tracy.”

Examples of her controversy without a cause abounded in her 155-minute, thematically plotted performance. Whether she was mock-beating one of her nine back-up cake dancers—or obviously revealing in the role reversal—or simulating masturbation on a red velvet bed during a slowed-down Eastern-flavored version of “Like A Virgin,” Madonna was determined to make eyes balls pop . . . even if parents in the crowd were trying to hide their children’s eyes.

Changing costumes came as easily as changing musical identities for Madonna. Opening with “Express Yourself,” she pranced around in a dark, man’s suit, with appropriate holes at the breasts and crotch. Later, she donned another creation by French avant-garde designer Jean-Paul Gaultier, a frilly, Spanish-influenced outfit, for the encore “Holiday.”

Vince Paterson’s choreography was at times aggressive, at times graceful. When combined with minimalist, white lighting, Paterson’s ballet-style work at the end of Madonna’s four-song “religious” suite was—dare we say it?—breathtaking. It transcended whatever anti-religious message Madonna may have intended for the segment.

Madonna certainly pulled out all the stops with her Blond Ambition show, one that marries pop music with production values usually reserved for Andrew Lloyd Webber’s musicals, and suggestive displays usually seen only on adult cable channels. Taken as pure entertainment, it’s on a par with Webber’s “Starlight Express.” As an emotional, political, or social statement, it falls short.

Technotronic had the enviable but difficult task of opening for the Material Girl. The Belgian house band seemed a tad self-conscious and certainly sloppy in its rhythmically powerful—some might call it overdramized in its bass-heavy sound—30-minute set. Ye

Kid K’s soft phrasings were further dwarfed by the sound mix, and the choreography seemed more like rough sketches than fully developed displays.

TIM CARMAN

SINEAD O’CONNOR
MUSH HARRIS
Orpheum Theatre, Boston

SINEAD O’CONNOR has gone from a school for wayward girls to the top of the charts at a dizzying speed. Now the 23-year-old Irish superstar has embarked on a U.S. tour that seems destined to solidify her reputation here as a riveting performer, too.

The 75-minute performance was full of drama—but never melodramatic. She took the stage barefoot, wearing a long red gown and hood. Each time her remarkable voice rose another octave—or let out a new primal scream—the crowd cheered. When she removed her hood to reveal her familiar close-cropped hair, fans went wild.

The mood swung from stark folk ballads to jubilant dance numbers and back again. At times, O’Connor stood frozen, moving only her arms and fingers. At other moments, she danced joyfully, even adding an Irish jig to the beat-box rhythms of “I Am Stretched On Your Grave.” Other highlights included the politically charged “Black Boys On Mopeds”; a venomous “The Last Day Of Our Acquaintance”; a jangling “The Emperor’s New Clothes”; and, of course, the Prince-penned No. 1 smash “Nothing Compares 2 U,” from her double-platinum Ensign/Chrysalis album.

O’Connor appears to be taking fame in stride. She even refused to have anyone on stage help with her guitars. Each time she needed a different guitar she’d walk off stage to get one. It was only the second night of the tour, so there were a few glitches, but nothing could dampen the intensity of this performance.

Opener Hugh Harris played some beautifully arranged songs, especially “Rhythm Of Life,” from his Capitol debut. But the British performer has yet to learn the art of establishing a rapport with his audience.

GREG REIDMAN

LISA STANSFIELD
Town & Country Club, London

LISA STANSFIELD’s five London shows on her first U.K. tour were divided between a seated venue and a dance hall, a sign of this young singer’s transformation from dance music star to pop artist as she debut album gets

(Continued on page 36)

African artists are proving to be in the vanguard of the burgeoning world music genre ... see page 23
## Top Concert Grosses

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue</th>
<th>District</th>
<th>Date</th>
<th>Gross Total</th>
<th>Capacity</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Willie Nelson, John Mellencamp, Neil Young, and 64 Other Acts</td>
<td>Houston Astrodome</td>
<td>Houston, Texas</td>
<td>April 7</td>
<td>$1,295,990</td>
<td>50,000</td>
<td>sellout</td>
<td>Farm Aid</td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Rosemont Horizon</td>
<td>Rosemont, IL</td>
<td>April 23-24</td>
<td>$778,854</td>
<td>12,500</td>
<td>sellout</td>
<td>Jann Prods.</td>
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<tr>
<td>Eric Clapton</td>
<td>Civic Auditorium</td>
<td>Rochester, MN</td>
<td>April 17</td>
<td>$495,500</td>
<td>7,750</td>
<td>sellout</td>
<td>Dikets Pros.</td>
</tr>
<tr>
<td>David Bowie</td>
<td>Miami Arena</td>
<td>Miami, FL</td>
<td>April 27</td>
<td>$338,383</td>
<td>13,000</td>
<td>19,842</td>
<td>Fanta pros.</td>
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<tr>
<td>Eric Clapton</td>
<td>Civic Auditorium</td>
<td>Cleveland, OH</td>
<td>April 19</td>
<td>$312,229</td>
<td>15,000</td>
<td>sellout</td>
<td>Dikets Pros.</td>
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<tr>
<td>David Bowie</td>
<td>The Omni</td>
<td>Atlanta, GA</td>
<td>April 25</td>
<td>$364,366</td>
<td>13,000</td>
<td>13,338</td>
<td>Metropolitan Entertain.</td>
</tr>
<tr>
<td>Cher</td>
<td>Meadowlands Arena</td>
<td>East Rutherford, NJ</td>
<td>May 9</td>
<td>$373,785</td>
<td>9,000</td>
<td>sellout</td>
<td>Bravos Bar</td>
</tr>
<tr>
<td>Rush</td>
<td>The Omni</td>
<td>Atlanta, GA</td>
<td>May 1</td>
<td>$221,766</td>
<td>12,100</td>
<td>sellout</td>
<td>Dikets Pros.</td>
</tr>
<tr>
<td>Steve Lawrence &amp; Eydie Gorme</td>
<td>Valley Forge Music Fair</td>
<td>West Chester, PA</td>
<td>May 6-7</td>
<td>$223,124</td>
<td>14,500</td>
<td>sellout</td>
<td>Music Fair Pros.</td>
</tr>
<tr>
<td>Mill Valley Music Hall</td>
<td>Baltimore Arena</td>
<td>Baltimore, MD</td>
<td>April 27</td>
<td>$194,705</td>
<td>11,000</td>
<td>sellout</td>
<td>Music from Pros.</td>
</tr>
<tr>
<td>Meco Featuring Frankie Beverly &amp; Peppermint Belle</td>
<td>Fox Theatre St. Louis</td>
<td>St. Louis, MO</td>
<td>April 19-20</td>
<td>$191,390</td>
<td>11,500</td>
<td>sellout</td>
<td>Fox Concerts Shreveport A.H. Enterprises</td>
</tr>
<tr>
<td>Donna Ross</td>
<td>Chicago Theater</td>
<td>Chicago, IL</td>
<td>April 27</td>
<td>$215,815</td>
<td>11,000</td>
<td>sellout</td>
<td>Dikets Pros.</td>
</tr>
<tr>
<td>High Gritty East Band &amp; David Bowie</td>
<td>Olympic Saddledome</td>
<td>Calgary, Alberta</td>
<td>May 1</td>
<td>$243,228</td>
<td>10,000</td>
<td>sellout</td>
<td>Gold &amp; Goo Pros.</td>
</tr>
<tr>
<td>The Judds</td>
<td>Salt Palace</td>
<td>Salt Lake City, UT</td>
<td>April 28</td>
<td>$172,324</td>
<td>10,000</td>
<td>sellout</td>
<td>Pro Tours</td>
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<tr>
<td>Pointer Sisters</td>
<td>Coliseum</td>
<td>Charlotte, NC</td>
<td>May 9</td>
<td>$176,996</td>
<td>8,500</td>
<td>sellout</td>
<td>North American Tours</td>
</tr>
<tr>
<td>Prince</td>
<td>St. Paul Civic Center</td>
<td>St. Paul, MN</td>
<td>May 6</td>
<td>$142,100</td>
<td>10,000</td>
<td>sellout</td>
<td>Dikets Pros.</td>
</tr>
<tr>
<td>Don Henley</td>
<td>Royal Oak Music Theatre</td>
<td>Royal Oak, MI</td>
<td>April 19</td>
<td>$195,929</td>
<td>9,000</td>
<td>sellout</td>
<td>Dikets Pros.</td>
</tr>
<tr>
<td>Rush</td>
<td>Rochester Community War Memorial</td>
<td>Rochester, NY</td>
<td>April 28</td>
<td>$196,807</td>
<td>12,100</td>
<td>sellout</td>
<td>Meetropolis Entertainment</td>
</tr>
<tr>
<td>Rush</td>
<td>Charlotte Coliseum</td>
<td>Charlotte, NC</td>
<td>May 2</td>
<td>$155,786</td>
<td>11,000</td>
<td>sellout</td>
<td>Dikets Pros.</td>
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<tr>
<td>Mill Valley Music Hall</td>
<td>Miami Arena</td>
<td>Miami, FL</td>
<td>May 4</td>
<td>$152,748</td>
<td>10,000</td>
<td>sellout</td>
<td>Fanta pros.</td>
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<tr>
<td>Alabamian Court Black &amp; Lonnie Morgan</td>
<td>Watson Coliseum</td>
<td>Monroe, GA</td>
<td>April 26</td>
<td>$142,256</td>
<td>9,000</td>
<td>sellout</td>
<td>Ruth Fowl Pros.</td>
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</table>

**Boxscore**

- **TOP CONCERT GROSSES**
- **VENUE**
- **DISTRICT**
- **DATE**
- **GROSS TOTAL**
- **CAPACITY**
- **ATTENDANCE**
- **PROMOTER**

---

**Photo:** Norman Parkinson  New York City 1990

---

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global recognition.

There were moments here when she had difficulty remembering textbook on-stage techniques, but they were easily outweighed by her practical charm and casual self-assurance. Stansfield may not have played any gigs but she used to be a presenter on a kids’ TV show before she started putting her love of 70s American disco/soul into practice.

Her set drew fully from her Aria debut disk, “Affection,” the first of a trilogy of “People Hold On,” last year’s U.K. hit with Coldcut (who joined her on stage for some Phillie scratchy ‘mix’, Billie Holiday’s “Good Morning Heartache,” which she sang without frills, almost abandoning the beat altogether, and People’s Choice’s “Do It Any Way You Wanna” for an encore.

Her voice was even better than her recordings. It ranged from full-throated depths to tinny screeches, but always was under control. There was never any danger of historicism, or passion, for that matter, despite the constant lyrical references to love, sincerity, and compassion. When she held back, apart from an anonymous and some unnecessary stage backdrops, seemed to be a physical inhibition that made her movements stiff and gawky. If she could only learn to dance half as well as she sings. HUGH FIELDER

TONY WILLIAMS began to study composition seriously almost a decade ago. In recent years, the jazz drummer’s work has hit a consistently high level. His writing has a sly sense of melody, often with a twist of R&B in live performance by young sidemen.

Touring with a band in support of his new Blue Note release, “Na- tive Heart,” the trombone is taking a straightforward jazz approach but branching off with his own Latin, rock, and funk accents.

TONY WILLIAMS

SAM KINSON

SAM KINSON FILLED two-thirds of the first artist showcase on tour with the character March 31, providing a twisted catharsis for 2,000 people, a third of them women. The date, wedge between a two-month tour, featured Kinison in pi- gion-ette garb, vamping on scatology and misanthropy. Kinison trades in vivacity but beguiles with timing, carefully honed honesty, and a versatile voice.

He began his hour by appearing on stage leading two women on leashes. Olivia and Sabrina showed lots of cheek and thigh, while Kinison said, “Every guy— guy’s dream, huh? Two of ’em on a leash.”

With sexually explicit cracks, he slammed his wife and video cohort Jessica Hahn, and accused comic Andrew Dice Clay of intellectual theft. (Another case of the pot calling the kettle black when the pot ex-prayer bitched Rose- anne Barr for excess poutage.)

He swore he’s done with coke and alcohol and spun a funny tale of his encounter with porn star Seka. But he sprayed his hostility so indiscriminately, his targets at- tained unwilled nobility. He also brought in the house when he telephoned a woman, screaming at her for sleeping with the brother of an audience member who had told Kinison of her infidelity.

Like his “anatomically correct” blasts at homosexuals, the “phone call from hell” that ended his show was done in the name of family en- tertainment—at least his skewed version of it. For the demagogic entertainer did indeed unite the crowd, making everyone in this venerable downtown venue part of a hellish, if temporarily happy, family.

CARLO WOLFF

RONIN TOLLESON

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3. Billy Joel, Storm Front
4. Elton John, Live In Australia
5. Bob Dylan, Are You Experi- enced?

Print in the following:
1. New Kids On The Block, Han- neford
2. The Little Mermaid, Soundtrack
3. Billy Joel, Storm Front
4. Elton John, Live In Australia
5. Bob Dylan, Are You Experi- enced?

Zomba Enterprises and BMG Music, which distributes the label in the U.K., is a division of MCA Music, a division of MCA Music, a division of Universal Music Group, which publicly traded company. For example, Zomba Enterprises is owned by BMG Music, which distributes the label in the U.K.

The words are music: Mark Miller, the outstanding MCA Music writer, is involved in what may be a first for a TV series, although Andrew Lloyd Webber, who wrote the music for the Block, Han- neford is not involved in the production. Both parties have confirmed that the show will air on ABC in the fall.

Print on the following:
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4. Elton John, Live In Australia
5. Bob Dylan, Are You Experi- enced?

Print on the following:
1. New Kids On The Block, Han- neford
2. The Little Mermaid, Soundtrack
3. Billy Joel, Storm Front
4. Elton John, Live In Australia
5. Bob Dylan, Are You Experi- enced?
THE HALVALINAS, HONEST

Getting signed to Elektra Entertainment was "kind of a back-door thing," says Tim Scott McConnell, lead singer of the Halvalinas. "Labels were coming down and I was saying if anybody wants us as we are, that's great. If somebody wants something else, they should find something else," says McConnell, former member of the Rockats, whose stance stems from prior forays with major labels. "I'd done, like, 10 years of deals. They hadn't gotten me anywhere." McConnell, longtime friend and former Rockat bassist Dennis "Smutty" Smith, and drummer Charlie "Chano" Quintana, formerly of the Cruzados and Plugz, named the band after those ornery boars that roam the Arizona and Texas wilds.

The Halvalinas want to create direct, gritty music, says McConnell, who's had plenty of experience with the more manicured variety. He sang on "Sweat," a slick dance-club hit of the early '80s. He also released a solo album under the name Tim Scott on Geffen that looked Western, felt like Ralph Lauren, and stilled. No more hype, vows McConnell. Going from informal jams to L.A. club dates, the Halvalinas were signed to Elektra and put together with producer Don Gehman. "We heard the R.E.M. stuff, the John Cougar stuff, and it seemed like he could get a rock'n'roll sound out of acoustic instruments, like you used to hear on old Robert Johnson records," says McConnell.

Bursted with homilies, bristling with guitar, bass, drums, mandolin, and occasional flute, "The Halvalinas" is lean, mean, and populist.

"The guys I listen to, the ones I really love, are Bob Marley and Hank Williams," McConnell says. "They sing about something that's part of their lives. They write about it the way they talk and they bring in grooves from around their area." What I like about music is the directness, from the person expressing himself to the person digesting what's being expressed," he says. "The more stuff you cut out in between, the better you get through."

LARRY FLICK

Talent

ARTIST DEVELOPMENTS

BLUE AERONEPLANES ALOFT

Since the recent release of their Ensign/Chrysalis Records album, "Swagger," Blue Aeroplanes have been flying high on praise from the press for their U.S. debut. But frontman Gerard Langley still tries to keep his feet on the ground.

"Although it's lovely to hear nice things about your music," he says "you can't take [them] that seriously. It is only rock'n'roll, you know." Basically, Blue Aeroplanes are a little more than a rock'n'roll band. Included in the lineup of the six-piece, Bristol, U.K.-based outfit is a performance/dance artist, Wojtek Dmochowski, who fills the stage with physical interpretations of Langley's lyrics. And Langley himself skirts along outside of typical rock warbling, spewing snatches of poetry over '60s-flavored, guitar-driven tunes like a stage actor.

"This is a band that needs to be able to spread out on a significant stage," says Jill Maxon, manager of national alternative promotion at Chrysalis Records. "We don't want to put them out on a small-club tour because it simply wouldn't do them any justice. We're hoping to put them on a major-venue tour as an opening act."

Although still in negotiation at press time, Blue Aeroplanes are looking at a summer run on the road with Arista recording act the Church. On the radio side, the first emphasis track, "Jacket Hangs," garnered respectable airplay at both modern and album rock Chrysalis plans to build on this buzz by issuing a commercial 12-inch version of "Axl Stones," which will include several remixes of the track aimed at rock radio and dance clubs alike.

Says Maxon: "We see that it's possible for this band to create a following much in the same way as the Stone Roses have in that they appeal to dance-oriented DJs without alienating their [rock'n'roll] core."

LARRY FLICK

MAPING REACTION

That petrol emotion's latest album, "Chemicrazy" on Virgin Records, proved that tumult can breed creativity. Although the band lost its driving force when guitarist Sean O'Neill left the group, the new album is packed with musical ideas and adventures.

"The basis for Chemicrazy began with the last record [End Of The Millennium Psychic Blues]," says drummer Ciaran McLaughlin, who has emerged as the band's most prolific songwriter. "Sean said he was leaving and we went through a bad period and were talking about breaking up."

Down to a foursome, McLaughlin, vocalist Steve Mack, guitarists Reamann O'Gorman, and Damian O'Neill, That Petrol Emotion brought in John Marchini on bass and toured the U.S. "If that had been a poor tour, we would have broken up," he says. "But it was great. We felt like a new band."

With a renewed vigor, the group started to think about its next album, tapping Scott Litt, producer of R.E.M.'s "Green." Instead of cluttering the album with numerous guitar lines, Litt decided to "let the songs breathe a bit," McLaughlin says. That Petrol Emotion emerged out of the Undertones, a group in the vanguard of Northern Ireland's punk scene of the late '70s, debuting with the 1986 disk "Manic Pop Thrill." That album veered between British-Invasion style pop and the abrasive no-wave sound of such bands as early Pukyke Image Ltd. With Petrol's second album, "Babble," the latter direction was in ascen. The third album saw funk and soul added to the mix.

"Chemicrazy is a natural progression," McLaughlin says. "It retains elements from earlier albums but brings in new sounds. In the '70s, artists were pressured into taking a step forward on each record. Unfortunately, now it's regarded as a weakness."

ED CHRISTMAN

TALENT

The Spotlight Is On Reggae At Jamaican Jam

KINGSTON, Jamaica—Reggae artists, producers, record company executives, and radio personnel gathered April 18 at the Jamaica Pegasus Hotel here, as Billboard announced its second Reggae Spotlight, scheduled for the June 9 issue. Sen. Donna Scott-Bhoro- singh, the Jamaican minister for culture, addressed the gathering on the impact of reggae, and Gene Smith, Billboard's associate publisher/director of marketing and sales, spoke of the growth of reggae in the U.S. The event was high-lighted as well by performances produced by Sandosa Productions. (Photos: Michael Conally)

Billboard's Gene Smith, left, chats with recording artist Rits Marley, widow of reggae legend Scib Marley.

Enjoying the festivities, from left, are producer Gussie Clarke; Maureen Sheridan, Billboard's correspondent in Jamaica, Billboard's Gene Smith; and Tash of Virgin recording group the Word.

Four of Jamaica's top drummers talk shop. Shown, from left, are Tony Williams, drummer for Jimmy Cliff; Desi Jones, drummer in the group Sko; Cleveland "Clevie" Brownie, of bass and drum duo Steely & Clevie; and Sidney Dunbar, of Sly & Robbie.

Elektra recording artist Shinehead performs at the reggae showcase.

Talking at the reggae event are Wyckle "Stevie" Johnson and Cleveland "Clevie" Brownie—one of the hottest producer teams in Jamaica, as well as performers in the bass and drum duo Steely & Clevie.

Socializing at the gathering, from left, are Stephen "Cat" Coore of PolyGram recording group Third World; Donna Coore, Cat's wife; singer Cindy Breakspeare Tavares Finson; and Billboard's Gene Smith.

Island/Mango recording artist Marcia Griffiths, left, relaxes with Pow Wow recording artist Papa San, center, and Copeland Forbes, Groffins' manager.

ED CHRISTMAN
Black & Budies. Enjoying the opening party for the new RCA Records/BMG building on Music Row (from right) Michael Dorn, chairman and president of Bertei enterprises, GO Galante, senior VP/GM, RCA Records/Nashville; RCA's hottest new act, Clint Black; and Bob Buzak, president, RCA Records. Located at 9 Music Circle North, the new offices also house Arista Records and BMG Music. (Photo: Alan L. Mayor)

A Final Look At The ACM Awards Show Honorees' Speeches Colored The TinselTown Event

ACM AFTERSHOCKS: Congratulations to the Academy of Country Music for its fast-moving, smooth-running, and entertaining awards show (Billboard, May 5). The beautiful Parthenon Theatre in Hollywood was the perfect setting for the show that honored the cream of the country crop. Some of the highlights:

Clint Black-Though the veteran was almost not accepted by second award, but came back strong when winning his third "Hat" trophy by saying, "Well, I got some good news. I remembered a few names. I want to thank my Mom and Dad"

George Strait didn't run out of people to thank while clenching his coveted entertainer-of-the-year award, saying, "I want to thank my bus drivers-if it wasn't for them, I wouldn't be here today."

Naomi Judd, who usually be seen in outfits that look as though they were made out of material stolen from upholstery shops in Tijuana, Mexico, looked absolutely beautiful in the two stunning outfits she wore on stage...David Mann, dubbed "Hollywood" by WSIX/Nashville mad-capper, Kenny House, looked at home on the Hollywood stage with the trophy saluting his station as the top country radio station...Alabama showed its class one more time by enthusiastically applauding the members of Restless Heart as they bounded to the stage to accept the top-vocal-group award, an upset victory over Alabama, Highway 101, Shenandoah, and the Stasters...A comment carrying similar class came from Tim Wiperman, head of the Nashville Warner-Chappell publishing office. Praising the classic Don Henry/Jon Vezer song of the year, "Where've You Been," Wiperman noted, "It's one of the few times I don't mind losing." Vezer can be forgiven for shedding some tears during his acceptance speech. The touching hospital scene described in the song actually happened with Vezer's grandmother and grandfather—and he was there when it happened. The night provided him with a double victory as wife Kathy Mattes toasted home the trophy for top female vocalist.

An unusual specter was Larry Gatlin singing "Don't Let Your Babies Grow Up To Be Cowboys" and "The Most Beautiful Girl." It's the first time, Blacky Drew has seen Gatlin sing a song by any other writer except himself and Francis Scott Key. Richard Young of the Kentucky Headhunters, top vocal group, gave the audience a lesson in how to speak Kentuckyce. By the time he could get through yelling "Fire!”, the damn thing would be out. Although he didn't repeat as entertainer of the year, Hank Williams Jr. won an award equally as satisfying to him—video of the year—for the Hank Jr./Hank Williams Sr. duet, "There's A Tear In My Eye."

by Gerry Wood

reported happily over the ratings. The awards show came in first in three out of four half-hour periods, gaining a healthy 14.4 rating and 24 share...Congratulations to Gene Weed, Al Schwartz, Dick Clark, Bill Boyd, Ron Robinson,)&; WEA's Donalson, and Allan Boyd, and all the others who made this event shine.

THE BROTHERHOOD BOYS: Tom T. Hall and a group of his literary colleagues—Alex Haley, Miller Williams, Jim Whitehead, John Egeron, Robert Herring, Will Campbell, Tom Connelly, and Randy Greene—performed on Oxford, Miss., abroad Hall's show for a series of readings. The group, dubbing itself "the Brotherhood," read from a wide range of topics at the benefit for the American Civil Liberties Union. Meanwhile, Middle Tennessee State University's Murfreesboro announced it will establish a $25,000 Chair of Excellence in Creative Writing to honor songwriter/author Hall.

PEOPLE PERSON: George Strait has been chosen by People magazine as one of the "50 Most Beautiful People In The World"...New officers of the Nashville Songwriters Assn. International are Roger Murrah, president; Wayland Holyfield, VP; Merle Kilgore, VP; Norro Wilson, VP; Keith Stegall, secretary; Jim Arnold, treasurer; and Richard Leight, sergeant at arms.

SIGNINGS: Ray Kennedy to Atlantic Records/Nashville...Don Sampson to Milene Music...Classical violinist Eugene Fodor to Chuck Morris Entertainment for personal management...Prairie Oyer's Russell deCarle to ASCAP... Skip Ewing to Buddy Lee Attractions.

CMA Board Gets Down To Business Expands Best Balloting, Ups Tix Price

NASHVILLE—For the first time since it instituted the award in 1985, the Country Music Assn. will let its entire membership vote on nominees for all categories of the annual CMA Awards show. The action was approved at the second quarterly meeting of the CMA board last week in Washington, D.C., April 18-19. The board opened the category to general nominations, a news release explains, because of the increase in the number of videos being made and in the number of outlets to show them.

The CMA's balloting process for all awards will begin in June. By board vote, "patron" ticket prices for the 1990 awards show and party will be raised from $200 to $220. That ticket entitles the buyer to preferential seating on the main floor of the Grand Ole Opry House, site of the live broadcast. Regular show and party tickets will jump from $100 to $125 each. And show-only, nonreserved tickets will remain at $50 each.

To encourage ad agencies to use country music in their advertising, the CMA will continue to make periodic presentations to agencies, the board was told. The next such presentation will be held in June, May 23.

The CMA's literacy committee reported that nearly 20 country artists have taped radio public service announcements and that the announcements have been sent to more than 100 stations. Videotapes will be distribut ed to approximately 70 country music video outlets, according to committee chair Don Schiltz. There will also be a literacy benefit at the International Country Music Fan Fair in June.

In other business, the board approved a ban on the use of second념 media achievement award and the continuance of the CMA's monitoring of and lobbying against record-stickering legislation.

The CMA will hold its third quarterly meeting in Colorado Springs, Colo., July 11-12.

EDWARD MORRIS

Mark Knopfler takes a break from Dire Straits to invent the country-blues band the Notting Hillbillies...see page 32

NEW ON THE CHARTS

Five lovely ladies and solid country music is what the public will see and hear when exposed to Wild Rose, one of Capitol Records' newest signings...

A group of outstanding singers and musicians, the group, the careful thought put together in 1986 by member Wanda Vick. Vick says of the group, "I truly believe that women as musicians have a different sensitivity and a different sound. We really work well together, and we enjoy each other's company. There is magic between the girls and the music, and you don't get that with just any combination of players."

Although an all-female country band is somewhat unusual, just listening to the music of Wild Rose is proof enough that this was no publicity trick. Once the initial hoopla is past, Wild Rose is expected to stand as a top-notch country group.

The group's debut album, "Breaking New Ground," bows this week on Billboard's Top Country Albums chart at No. 59 with a bullet. The first single, the title track from the album project, reached the No. 15 position on Billboard's Hot Country Singles & Tracks chart.

The women are booked by Buddy Lee Attractions, Suite 300, 38 Music Square E., Nashville, Tenn. 37203, 615-244-4536. They are managed by Sharon Eaves, 825 19th Ave. So., Nashville, Tenn. 37203, 615-320-0741.

DEBBIE HOLLEY

BILBOARD MAY 19, 1990

38
Compiled from a national sample of retail store and one-stop sales reports.

**NO. 1**

- **39** 36 36 ALABAMA MCA 6587-7 (9.98) (CD) SOUTHERN STAR
- **40** 36 46 HIGHWAY 101 WARNER BROS. 25392 (9.98) (CD) PAINT THE TOWN
- **41** 42 40 ALABAMA MCA 64-1 (8.98) (CD) GREATEST HITS
- **42** 40 41 EARL THOMAS CONLEY MCA 20432 (8.98) (CD) GREATEST HITS VOLUME II
- **43** 45 46 THE JUDDS MCA 64-1 (8.98) (CD) RIVER OF TIME
- **44** 57 53 GEORGE STRAIT MCA 5554 (8.98) (CD) GEORGE STRAIT'S GREATEST HITS
- **45** 38 39 RANDY TRAVIS WARNER BROS. 25432 (8.98) (CD) STORMS OF LIFE
- **46** 44 51 SOUTHERN PACIFIC WARNER BROS. 25095 (8.98) (CD) COUNTY LINE
- **47** 46 50 JANN BOWMAN WARNER BROS. 10746 (8.98) (CD) TELL ME WHY
- **48** 56 43 RICKY VAN SHETON MCA 14002 (8.98) (CD) WILD EYES DREAM
- **49** 47 44 THE CHARLIE DANIELS BAND MCA 18195 (8.98) (CD) A DECade OF HITS
- **50** 74 70 ROYDEN CROWELL MCA 44976 (8.98) (CD) DIAMONDS & DIRT
- **51** 50 47 KENNY ROGERS MCA 6239 (8.98) (CD) SOMETHING INSIDE SO STRONG
- **52** 48 49 GEORGE STRAIT MCA 42035 (8.98) (CD) GREATEST HITS, VOL. 2
- **53** 61 57 REBA MCENTIRE MCA 6239 (8.98) (CD) SWEET SIXTEEN
- **54** 58 — 2 THE FORESTER SISTERS WARNER BROS. 26141 (8.98) (CD) COME HOLD ME
- **55** 53 56 VINCE GILL MCA 42321 (8.98) (CD) WHEN I CALL YOUR NAME
- **56** 52 61 EXILE WARNER BROS. 10630 (8.98) (CD) STILL STANDING
- **57** 54 54 SWEETHEARTS OF THE RODEO COLUMBIA 45373 (8.98) (CD) BUFFALO ZONE
- **58** 51 52 MARSHA THORNTON MCA 42219 (8.98) (CD) MARSHA THORNTON

**NEW**

- **59** 1 WILD ROSE COLUMBIA 92685 (8.98) (CD) BREAKING NEW GROUND
- **60** 55 62 NITTY GRITTY DIRT BAND MCA 12021 (8.98) (CD) WILL THE CIRCLE BE UNBROKEN, VOL. 2
- **61** — 7 TANYA TUCKER COLUMBIA 90121 (8.98) (CD) TENNESSEE WOMAN
- **62** 62 71 KENTUCKY THUNDER WARNER BROS. 45088 (8.98) (CD) KENTUCKY THUNDER
- **63** 73 69 VERN GOSDIN COLUMBIA 46092 (8.98) (CD) CHISELED IN STONE
- **64** 49 45 K.T. OSLIN MCA 6309 (8.98) (CD) THIS WOMAN
- **65** 60 — 2 EDDIE RABBITT WARNER BROS. 93822 (8.98) (CD) JERSEY BOY

**NEW**

- **66** 1 DAVID LYNCH MERCURY 8356 (8.98) (CD) WOOD, WIND AND STONE
- **67** 71 65 LOREN BOONE WARNER BROS. 10522 (8.98) (CD) DOWN THAT RIVER ROAD
- **68** 69 55 HANK WILLIAMS, JR. WARNER BROS. 20584 (8.98) (CD) GREATEST HITS, VOLUME I
- **69** 65 72 MARTY STUART MCA 42219 (8.98) (CD) HILLBILLY ROCK
- **70** 59 66 BILLY JOE ROYAL ATC 9104 (8.98) (CD) TELL IT LIKE IT IS
- **71** 66 64 WILLIE NELSON MCA 45061 (8.98) (CD) A HORSE CALLED MUSIC
- **72** 64 58 K.D. LANG WARNER BROS. 25392 (8.98) (CD) SHADOWLAND
- **73** — 100 BILLY JOE ROYAL ATC 9104 (8.98) (CD) THE ROYAL TREATMENT
- **74** 84 67 K.T. OSLIN MCA 45061 (8.98) (CD) RO'S LADIES
- **75** 72 — TIM MENSCH COLUMBIA 95088 (8.98) (CD) STONE BY STONE

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

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Street date May 15, 1990

Call your MCA representatives now for special incentive offers!

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**MCA RECORDS NASHVILLE**

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Prayerful Promotion. Members of the Warner Bros. Records group Billy Hill show WB Records VP of promotion Bob Saponi who’s in charge. Pictured, from left, are Martin Parker, Bob DiPiero, John Scott Schmit, Ima Withers (administrator of Merit Music), Danna Robbins, Reno Kling, and, on his knees, Saponi. (Photo: Bonnie Rasmussen)

Mary Chapin Carpenter Is Building A Big Following

By JIM BESSMAN

NEW YORK—Mary Chapin Carpenter’s recent ACM Awards win as best new female artist is the tangibility payoff yet from the admitted gamble CBS Records/Nashville took when signing the acclaimed, D.C.-based contemporary country songstress.

“We started the project, everybody was in love with her music but felt it was a high risk for the format,” says Roy Wuschn, CBS/Nashville’s senior VP/GM, referring specifically to Carpenter’s affecting, autobiographical albums.

“At MCA, Nanci Griffith was another folk-style artist making wonderful albums, but with no breakthrough success at country radio,” Wuschn continues. “We were afraid that we were facing a brick wall. That would be difficult to jump over.”

“Hometown Girl,” Carpenter’s acoustic-oriented, ballad-heavy 1987 Columbia album debut, was recorded prior to her signing with the label and was basically a homemade tape meant to be sold at gigs rather than played on the radio. Nothing from that effort charted.

But last year’s follow-up, “State Of The Heart,” was a more varied band album that has so far yielded three hits: “How Do,” “Never Had It So Good,” and “Quittin’ Time.”

“In hindsight, I think it was good to come out with ‘How Do’ first,” continues Wuschn. “Chapin has very poignant lyrics about real heartbreak, which can be risky. ‘How Do’ is more of a fun type of song, which worked better as an introduction.”

(Continued on next page)

COUNTRY SINGLES A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PUBLISHER/PERFORMANCE RIGHTS/SHEET MUSIC</th>
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</thead>
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<tr>
<td>39 ANT NOWOBODY'S BUSINESS (MCA, ASCAP, HL)</td>
<td>WINDSOME/ASCAP/Robin Lee/HIP/</td>
</tr>
<tr>
<td>40 ARTHUR ALFRED (ASCAP)</td>
<td>WINDSOME/ASCAP/Robin Lee/HIP/</td>
</tr>
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<td>41 BLACK ON THE OUTSIDE OF THE FRIENDSHIP EYES (ASCAP)</td>
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<td>45 DON'T TAKE IT BACK (ASCAP)</td>
<td>WINDSOME/ASCAP/Robin Lee/HIP/</td>
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<td>46 DOWNTOWN DRESSING (ASCAP)</td>
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<tr>
<td>47 ELVIS PRESLEY'S 4TH OF JULY PREVIEW (ASCAP)</td>
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<td>49 I'M NOT YOUR KIND OF GIRL (ASCAP)</td>
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<td>66 TILL WE MEET AGAIN (ASCAP)</td>
<td>WINDSOME/ASCAP/Robin Lee/HIP/</td>
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COUNTRY MUSIC Russell, ASCAP)

“State Of The Heart,” was a more varied band album that has so far yielded three hits: “How Do,” “Never Had It So Good,” and “Quittin’ Time.”

“In hindsight, I think it was good to come out with ‘How Do’ first,” continues Wuschn. “Chapin has very poignant lyrics about real heartbreak, which can be risky. ‘How Do’ is more of a fun type of song, which worked better as an introduction.”

(Continued on next page)
Gamble on Mary Chapin Carpenter Pays Off Nicely for CBS/Nashville

(Continued from preceding page)

Furthuring her own cause, Carpenter has unflinchingly performed all the prominent "cli-ches of the business," adds Wunsch, speaking of copious in-store and grand-opening appearances. She has also capitalized heavily on her top-shelf live show by touring extensively.

'But she will see the first time at the Birchmere, her home club,' Wunsch says, 'where she has a strong fan base. We needed to find a way to translate such a positive audience reaction to radio, and the only way to do that was to get her out before the public as fast as we could.'

Meanwhile, Carpenter was also developing into an eloquent country music spokeswoman, deriding the "F word"—"form," or to a lesser degree, "folk"—at college radio's CMJ Convention in New York, the NACA Convention of college bookers in Chicago, and the Country Radio Seminar.

'I try to get people more interested in country music without hitting them over the head,' says Carpenter. 'So many people come up and say how they aren't country fans but they like my record. This indicates that they don't really listen to country music. They'd probably die for Foster & Lloyd or Rodney Crowell and so many others if they only knew they were there.'

To increase her own visibility among noncountry listeners, Carpenter, with label encouragement, recently hired Impress, a New York public relations firm specializing in rock acts. With VH-I having just added her new video for "This Shirt," she last week taped a hot spot for the first of the network's new flights of "This Is VH-I Country" programs.

Carpenter's next single, though, is "Something Of A Dream." Wunsch says that a fifth single from "State Of The Heart" is possible in late July or early August. But Carpenter has already written and begun recording her next album, again with herself and her guitarist, John Jennings, producing:

'It's hard for me to put into words why I think she's been so successful,' concludes Wunsch. 'I think she's speaking to women and for women better than anybody in years and in a more real way. There's real heartbreak there, she moves me and, I know, other listeners as well.'

FOR WEEK ENDING MAY 19, 1990

Billboard's HOT COUNTRY

<table>
<thead>
<tr>
<th>WEEK</th>
<th>CHART</th>
<th>TITLE</th>
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* * * Hot Shot Debut * * *

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Atlanta Music Retailer Stands Up For Rap
But Won't Sell 'X' Product Without Parental Consent

BY DEBBIE HOLLEY

NASHVILLE—Although Ray Forbes, founder of the 13-unit, Atlanta-based Third World Enter-
prises, refuses to sell controversial product to minors without parental consent, he says rap music's explicit lyrics should not be censored or sliced.

"Rap music garners the largest percentage of sales at Third World, which stocks only black music—new and old. "(Rap) is a way for these people to communicate," Forbes says. "The thoughts are not being pulled out of the air. They are a reflection of what these kids have heard or have been exposed to in their environment, and it shouldn't be suppressed. If there is a problem, why don't we go to the root and see why these kids are being subjected to these various ideas. The music is the symptom and not the cause."

"Why come out against these black kids?" Forbes asks. "N.W.A has a song called 'Dope Man.' If you go beyond the language, it's one hell of an anti-drug song. These kids have a lot of thought in these songs."

"(Rap) music is an art form; a freedom of speech. You can't tell an artist what to paint. And if you take away the privilege to create, they'll become stagnant, and then you have nothing. Look at Millie Jack-
son—she made a clean album, and nobody bought it.

The "clash of cultures" contributes to the stickering problem, Forbes says. "White puritan soci-
ety" rejects the ideas expressed in rap, which often are a reflection of black culture.

On the other hand, he says the

'Rap music is the symptom and not the cause'

music industry should "have enough respect for our community and our people not to sell X-rated lyrics to kids," Forbes says he is able to reconcile his anti-stickering position and still be a responsible merchant because he and his staff know their shoppers as individuals. So if someone's parents would disapprove of their child purchasing an album with explicit lyrics, Forbes says he refrains from selling that ti-
tle to the youth.

Third World opened its doors in 1976, and little by little it has gradu-
ated to its current size of 13 stores. The stores, which include 11 strip-
center locations and two freestand-
ing operations, range in size be-
tween 1,800 and 3,000 square feet, carrying between 2,500 and 5,000 ti-
tles. The chain sells $3.98- and $9.98-
list price titles for $7.49. WDs at the $12.98 and $19.99 price points are mostly sold for $12.98. In addition to music, novelty items, including jew-
elry, T-shirts, clocks, and sunglasses, make up approximately 35% of the Third World's business and occupy almost 40% of store space.

Forbes will spend the next two years fine-tuning Third World operations, including possibly consolid-
ing several existing stores into larger stores that would serve a larger trade area and installing point-of-sale technology. This year, Norcross, Ga.-based Young Sys-
tems Ltd., will install its inventory management system in half the chain's stores, with the rest follow-
ing in 1991.

The chain was nominated in the small-chain category for best retail-
er at the annual convention of the National Assn. of Recording Mer-
chandisers. "Personal service, selec-
tion, and quick access to requested product" provide the basis of the company's achievement, Forbes says. "We know black music.

In addition to black music, the chain stocks titles by artists who cross over into the genre. Recently, the chain has done well with Lisa Stansfield, Forbes notes.

Except for new 45s, all configura-
tions are available at Third World. Black music still supports vinyl, al-

(Continued on page 48)
CROWDED CALENDAR: Can anyone remember the last time two different major distributors held regional sales conferences during the same week? Me neither, but it happened this month. CEMA took its troika to Nashville April 29 May 4 for meetings at the Vanderbilt Plaza Hotel, while WEA gathered its field crew May 4 at the Scottsdale Sheraton in Scottsdale, Ariz. Maybe the overlap was some sort of cosmic coincidence that relates to the fact that Russ Bach spent so many years at WEA before he became CEMA's president last year.

YOU KNEW HE wouldn't be jobless for long. Word on both coasts has former A&M senior VP David Steffen returning to the BMG camp soon, either through a high-powered job at Arista or at the new BMG California start-up, Zoo Records. Neither eventuality could be confirmed at deadline.

EARTH DAY wasn't forgotten at Kemp Mill Records in Washington, D.C., where seeds for forget-me-nots and wildflowers were distributed to promote the Lightning Seeds, a budding MCA act. The packages of lurry seeds carried a "mini" of the cover art from the act's "Cloudcuckooland" album. The title (sale-priced for $5.99 on tape and $9.99 on CD) and the free flower seeds were touted in two area print ads.

NO LIE. The folks at Macey Lipman Marketing have come up with a David Letterman-esque way to promote "Any Kind Of Lie," the new RCA album by Marti Jones. In MLM's Any Kind Of Lie Contest, merchandisers are invited to conjure up any sort of music-business-related lie and phone it in through the marketing company's toll-free number (800-333-3HTS). The person who, in the judgment of MCM and RCA, comes up with the most entertaining lie, will win a trip to either New York or Los Angeles "for dinner with Marti Jones in July, and that's no lie," reports Barbara Firstman, Macey Lipman Marketing.

(Continued on page 46)
MAXELL ENCOURAGES YOU TO SPEND YOUR SUMMER LISTENING TO CRICKETS, TURTLES, MONKEES, YARDBIRDS AND TROGGS.

WE'RE PROUD TO SPONSOR DON KIRSHNER'S "35 YEARS OF ROCK 'N ROLL."

It's being called the biggest rock 'n roll radio program ever. It's thirty-five hours of the music, the groups and the personalities that have shaped rock for nearly the last four decades.

And as part of sponsoring this exciting program, Maxell is offering a memorabilia, trivia and fact-filled book entitled "On This Day In Rock 'n Roll" free with every purchase of specially marked six-packs of Maxell XL II audio tape. The book features a calendar dedicated to the history of rock 'n roll which notes memorable events in rock that occurred on that particular day. There will also be sixteen pages in the center of the book devoted to photographs.

So this summer, make sure to stock up on Maxell XL II tapes. Because with Meat Loaf, Hot Tuna, Humble Pie and Canned Heat on the menu, consumers are going to be awfully hungry.
ATLANTA RETAILER STANDS UP FOR RAP

Though Forbes says he often has trouble getting it. Meanwhile, the CD, traditionally weak in black music, gained in popularity last year and now accounts for 15% of the chain's estimated $2.5 million in total sales. "It's the younger kids who buy CDs," he says. "The 30-to-45-year-old black is still with his turntable. He still looks for vinyl, buys it, and feels comfortable with it. Whether it is nostalgic or whatever, they like LPs."

In general the music industry neglects the more mature black listeners, Forbes says. In addition to eliminating their preferred configuration of vinyl, the industry does not give any money or support to the black artists aimed at the 25-50-year-old markets, which results in a void in black music, Forbes says.

He says he believes that age group has abandoned the record stores, or purchases oldie and catalog titles, because there is so little product coming out geared to them.

Love songs and ballads sell, he says, "We [blacks] grew up on love music, which I call 'baby-making' music," he says. "Every time somebody like Keith Sweat and Anita Baker comes out, we sell tons."

Forbes also offers Whitney Houston's first album as an example of the kind of black music that moves big in the chain's stores. But he adds that when Houston was a "forced" crossover artist on the second album, he only sold 30,000 copies.

RETAIL TRACK

TUBE TALK: A story in a recent New York daily said Nielsen ratings show that viewership of all TV channels, including cable and indie stations, has declined significantly in the past three months, with the drop as steep as 15% in some markets. On the very next page, the tabloid carried a story about NBC's plans to run a live-action TV movie about the characters from "Archie" comics reaching their 30s. Wonder if the latter story explains the former.

One thing is certain. If Nielsen is proved correct (the networks are contesting these findings), television's loss could mean big wins for stores that sell home entertainment products. And, "Everything's Archie!"

CONVENTION UPDATE: National Record Mart will hold its annual meet July 22-25 at Seven Springs resort in Champion, Pa., about an hour outside of Pittsburgh, where NRM is headquartered. You'll recall that NRM's 1989 gathering won three of Retail Track's Convention Season Awards.
FOR WEEK ENDING MAY 19, 1990

TOP ADULT ALTERNATIVE ALBUMS

Compiled from a national sample of retail store sales reports.

NEW AGE ALBUMS

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WORLD MUSIC ALBUMS

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* Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol.

47
THE INDIE WORLD is still rocking from the news of CBS Records’ purchase of 50% of Important Records and its Relativity/Combat/In-Effect labels (Billboard, May 12).

But more big moves within the independent camp apparently are on the horizon, as the scene continues to explore links with major distribution.

Rough Trade is the latest name to emerge from the swirling waters of the rumor mill. Robin Hurley, CEO of the label’s U.S. operation, confirms that talks have been held regarding moving some of the Rough Trade U.K.’s best-selling artists to major distribution.

“It started at the New Music Seminar,” Hurley says, “when a couple of people there put out feelers to see if there was any way to get involved with us. But no way we would sell any portion of the company.”

Pointing to Rough Trade U.K.’s history, which includes such power-sellers as the Smiths, Easterhouse, Shellyann Opal, the Sundays, and the Woodentops, Hurley says that any proposed deal would seek to put such artists “under one roof in America, a licensing deal with the U.K. company.” Previously, the label’s acts have been licensed to majors in the U.S. on a case-by-case basis, & in the Smiths with Sire/Reprise and the Sundays with DGC.

The possibility of funneling Rough Trade’s more advanced U.S. acts through the same major distribution was termed “an intriguing possibility” by Hurley, “since we could stay working with those artists.”

But, Hurley hastens to add, “what we have to make sure is that we don’t shoot ourselves in the foot and jeopardize those acts” with independent distribution.

Several distributors have voiced concern that the new indie-major alliances will pull hot product from their system just when sales start to build for a record.

Any arrangements, Hurley says, “are still quite a long way away. We talked to two or three people, and it’s certainly one of our priorities, but nothing has happened.” Meanwhile, Seattle’s Sub Pop continues to talk with majors about a possible distribution deal. The label has discovered such hometown talent as Mudhoney and Tad.

“We’re very enthusiastic about any possible [major affiliation] situation,” says Hurley, “not to mention the possibility of funnelling acts through the label.” Hurley says that he and the company have already met with Columbia Records in that regard (Billboard, May 12).

SEEDS AND SPROUTS: Fans of the late, lamented Misfits will be glad to hear of the arrival of Kryst The Conqueror’s “Deliver Us From Evil,” an EP featuring contributions from Misfits Jerry Only (Mo) Doyle and the Murp. Skid Row’s Dave “Snake” Sabo also shows his chops in some guitar. More info from 201-764-3700... Industry veteran Martin Kasen, president of Peter Pan Industries for 27 years, has started the new Kasen International label, a New Jersey-based company whose first releases include the new age “You Are My Future” by New Age/ethnic singer/bassist Jay Leonhart. More info at 201-377-4682... Cyprus has launched a new album from comic/singer/bassist Jay Leonhart. More info at 201-377-4682...
N ew York — The effect of fluctuations in record labels, including the merger of existing labels and the formation of new ones, is being felt at the Mark IV Audio Company based in Sunnyvale, Calif. "That does kind of stifle the creative aspect of the whole thing," says Dan Negri, president of the company.

According to Negri, the merger of labels is having a direct impact on the company's sales. "The problems of putting together huge bases like A&M and PolyGram, and then having to give up control, have slowed release schedules," he says.

Negri says that the company is now focusing on the release of albums by classic rock bands. "We've lifted the lid on the market for live albums," he says. "We're seeing a lot of interest in live performances by classic rock bands."
Black & White Comes Thru 1st Year With Flying Colors

by Melinda Newman

NO ONE’S TOO surprised that Liz Heller, formerly at MCA, has resurfaced at Irving Azoff’s Giant Records. Although the powers that be haven’t determined her exact title yet, her duties include video promotion. She can be reached at 238-288-5570.

VAI COM and Time Warner are continuing negotiations for a possible merger between Viacom’s “Hal” and Time Warner’s The Comedy Channel. Also being tested in the real world, along with “Hal,” falls under Viacom’s MTV Networks banner. A Viacom representative admits only that negotiations are being discussed. Another source adds that “every day new ideas are discussed, including setting up a separate company to run the two comedy channels.” And a source at MTV Networks says, “We’re evaluating this as a possible product of the divisions; however, if it were to be, management for VH-1 would remain under MTV Networks, and its focus on video music will continue.”

Elektra Records is the latest to decide to close-caption all its music videos. The first two encoded for the hearing impaired and colorblind were Lionel Richie’s “When Is Something Wrong With My Baby” and Motley Crue’s “Don’t Go Away Mad, Just Go Away.” For those you still debating the worth of such a move, video producers: Remember. It costs less than $400 to close-caption a video.

REMEMBER THE FIRST TIME? BET is gearing up for its first tour sponsorship—backing M.C. Hammer’s upcoming 60-city tour starting June 14. The media sponsorship will include developing an on-air promotion campaign around the tour that will include news reports, as well as possible trip giveaways. In return for its commitment, BET will get its name on the concert tickets for a big national agency.

The channel kicked off its affiliation with Hammer by airing the world premiere and exclusive showing of his new longform video, “Here Comes Hammer,” on May 11. It is also producing a live concert that will emanate from the Black Radio Exclusive conference in New Orleans that features Hammer. Also on the May 31 bill are five new acts that Hammer is grooming for success. “Video Soul’s” Donnie Simpson and sponsored by Coca-Cola: AI the 8 p.m. The audience will consist mainly of people attending the concert, BET is running a promotion with WYLD to give away tickets to a few lucky listeners.

While we’re on the subject, BET is preparing to tape a new edition of “Inside Studio A,” its dance party show. This episode of the quarter-hour program features Atlantic acts En Vogue and Troop. It is also sponsored by Coca-Cola.

GUE BALS AND UNTIMELY DEATHS: These are some of the topics for VH-1’s new “Encyclopedia Of Video” program, which begins airing on nights, 5-7 p.m. (Monday). Each program will show videos that fit into a category, such as animation or weather. We’re definitely tuning in Thursday (15), when we see the 100 Greatest Namestalgia songs, such as the Police’s “ Roxanne” and Buddy Holly’s “Peggy Sue”—and cue balls—clips from artists with little or no hair. Among those falling into this unfortunate category are Phil Collins, Elton John, Midnight Oil, Adrian Belew, and Sineda O’Connor.

WANTED, DEAD OR ALIVE: Imagine Flashframe Films director Marius Penczner’s redemption when he discovered he was being tracked by the FBI. But it turns out that the Mephisto-based Flashframe Films, which boasts Michael Jordan’s “Lonely Town” and ZZ Top’s “TV Dinners” was the target of the G-Men because they wanted a copy of his 1981 cult film “I Was A Zombie For The FBI.” It seems the organization needed it for its archives of all movies about the FBI. Who says these guys have no sense of humor? Flashframe is now soliciting distributors to release the flick in video. (It was previously available through Continental Home Video.) In the meantime, Penczner is finishing his second homage to the suits: “The G-Men Vs. Zombie, Inc.”

ARMCHAIR PROGRAMMER: “Rock music is about putting women in passive positions on MTV —and that’s not cool,” says David Johnson of Techno- lics’ Daytime: This Beat Takes The Red Light (SBK) for its great dancing. It’s kind of hard to imagine making a concept clip out of this one. The Winans’ “It’s Time” (Warner Bros.) is also amazing because it can make a concert clip rise above the ordinary; not to mention the amazing vocals. Precious’ “Let It Go” (Big Beat) for her attitude, if not her wardrobe.

Shape Inc., a maker of DAT cassettes and packages for audio and videotapes, is restructuring... see page 49

TheEye by Jim Bessman

NEW YORK—After a year of banging on record company doors, Black & White Television is finally breaking through. The black music video and commercial production opportunities for black and minority cre-

ative/prodution talent, has just completed its first video for a rock- oriented, nonblack artist in Was (Not Was) ’ Papa Was A Rollin’ Stone.”

“There’s a racism that says, ‘You’re black, so you have to direct black acts,’ ” says reps Sherri Simpson, “But white directors can direct anything. We’re trying to get people to see that talent across-the-board should be colorblind.”

That effort began in earnest in September 1988 when director Par- Bong, LCD and producer Joel Hin- man (respectively, the “Black” and the “White” in the company name) joined forces.

Barclay’s background, like most other B&W staffers, was in adver- tising, where he won Clio Awards and did commercials for his work with such clients as Procter & Gamble and IBM.

Also executive producer of Joel Bong, LCD and producer of Earth Eutropisms, Hinman has been involved in production of fea- tures, documentaries, commercials, industrials, and music videos for the likes of Kurtis Blow, Freddie Jack- son, Carly Simon, and Billy Idol.

“Not only were we a black or- ented company, but we were a small company,” says Barclay.

“So we had two strikes against us in getting consideration from the limited number of people who control [music video].”

An article published a year ago about a perceived lack of available black directing talent by label reps hit a nerve with the then fledgling company.

“We’d been calling these guys and they didn’t know us!” says Hinman. “So we responded with a letter to ‘The Eye’ which was printed in its entirety, which raised a number of points and put us on the map.”

No one probably asks why MTV looks the way it does. Well, most [label video reps] usually work with a limited number of di- rectors, who then do all the work for a band or an established artist and then do more of the same thing over and over. But Black & White is interested in working with a director who can compete on a merit basis with anybody else and we get re- membered and considered, but it took us a year to get over that hump.”

Barclay & B&W’s most prolific director, accounting for half of the company’s work load, include E.L. Cool J’s “Jingling Baby” and “Big Ole Butt”; Oran ‘Juice’ Jones’ “Pipe Dreams”; Kid ‘N Play’s “2 Hype”; Lisa Lisa & Cult Jam’s “Kiss Your Tears Away”; Surface’s “Can We Spend Some Time?”, and Kwame’s “Sweet Thing.”

“I try desperately to disguise my blackness,” says Barclay. The song itself has style, the performance has style, but I’m hidden away. Each of my videos looks like it could have been done by some- one else.”

B&W’s other resident director is Kim Watson, who has scored with Gil Scott-Heron’s “Taste Of Love”, B.B., “Put Your Money Where Your Mouth Is” and “Lonely Town”, and Roxanne Shante’s “Live On Stage.” Most recently, he completed the company’s first international video, Jeff Redd’s “Love High,” shot in Port Antonio, Jamaica.

“I try to do something techni- cally different with each video,” says Watson, who came to B&W with extensive experience as an as- sistant director.

I used a layered visual effect on ‘Lonely Town’, which Fox TV called up and asked about for their show ‘Pump It Up.’” Usually, I would use a paper- ripping dissolve effect, as well as an anamorphic lens, which is usu- ally used in features to give a sur- real, out-of-focus quality to the beau- ty of the surroundings. I wanted to capture the Jamaican aesthetics and people, but without disting- uishing from Jeff Redd.

Black & White’s other directors are Malcolm-Jamal Warner (the Voice), who came to B&W and “Black Rock” and Ron’s “You Can’t Do Me None”), Mustapha Khan (Timmy Gorringe’s “Rock Me”, “When Is Something Wrong With My Baby”), and Marjorie Clarke, the company’s executive producer.

Using Johnson as an example, Barclay notes that while it took Simpson seven months to land Johnson through his manager in New York, Bong took only two weeks to get his sec- ond clip (Johnson, who is develop- ing a feature film, is starring in HBO’s “Savages The Family).”

“This proves the tremendous need for this type of company,” says Barclay. “It’s naive to look far at all to find black and mi- nority directors and production talent who have been working for years in the business, but are all being asked to provide an umbrella for them.”

Adds Hinman, “Our success is an indication that the need exists. But these days, the people who own the record- ing companies are waiting for a shot, there’s a gigantic number of ridiculously unfocused cameramen, gaffers, grips — you name it. Another di- mension of our company is that we’re a resource for this talent— Black & White has over 50% minority representation.”

Barclay notes that after “underwriting” its money-losing initial $250,000, Black & White is now getting “grown-up budgets” for grown-up videos” like the Was (Not Was) clip, which he says costs more than $100,000.

He hopes that with the company’s video production efforts not full-on-the ground, the recording commercial work will be forthcoming this year.

But Watson notes that in the mu- sic video field, much work remains to be done.

Often, when a record company is looking for a video, it’s a synonomous with a white di- rector,” he says.

“The Eye’s ‘Live On Stage’ is a rap performance clip that is much closer to the excitement associated with rock clips. The reality of our business is that black people are much more exposed to whites be- cause their images are the ones we constantly encountered. I have white friends who are good directors and capable of doing any black act; I do because they’re sen- sitive to black music and know what they’re doing. I want the same opportunity to widen my scope and dispel the myth that black directors can’t shoot other directors.

Adds Simpson, “I can’t wait ‘til we can do a heavy duty rock video.”

David Johnson works with Sonic Youth.”

MUSIC VIDEO
**TOP CONTEMPORARY CHRISTIAN ALBUMS™**

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<td>Benson/Benson</td>
<td>SONGS FROM THE HEART</td>
</tr>
<tr>
<td>19</td>
<td>5/19/90</td>
<td>NEWB</td>
<td>Benson/Benson</td>
<td>CARRY ON</td>
</tr>
<tr>
<td>20</td>
<td>5/19/90</td>
<td>SANDI PATTY</td>
<td>Word/Word</td>
<td>SANDI PATTY AND THE FRIENDSHIP COMPANY</td>
</tr>
<tr>
<td>21</td>
<td>5/19/90</td>
<td>AMY GRANT</td>
<td>Word/Word</td>
<td>LEAD ME ON</td>
</tr>
<tr>
<td>22</td>
<td>5/19/90</td>
<td>MICHAEL CARD</td>
<td>Sparrow/Sparrow</td>
<td>SLEEP SOUND IN JESUS</td>
</tr>
<tr>
<td>23</td>
<td>5/19/90</td>
<td>BEBE &amp; CECE WINANS</td>
<td>Sparrow/Sparrow</td>
<td>HEAVEN</td>
</tr>
<tr>
<td>24</td>
<td>5/19/90</td>
<td>MARGARET BECKER</td>
<td>Sparrow/Sparrow</td>
<td>IMMIGRANT'S DAUGHTER</td>
</tr>
<tr>
<td>25</td>
<td>5/19/90</td>
<td>UNDERCOVER</td>
<td>Word/Word</td>
<td>BALANCE OF POWER</td>
</tr>
<tr>
<td>26</td>
<td>5/19/90</td>
<td>FIRST CALL</td>
<td>Sparrow/Sparrow</td>
<td>GOD IS GOOD</td>
</tr>
<tr>
<td>27</td>
<td>5/19/90</td>
<td>RAY BOLTZ</td>
<td>Daybreak/Spectra</td>
<td>THANK YOU</td>
</tr>
<tr>
<td>28</td>
<td>5/19/90</td>
<td>NEWB</td>
<td>Benson/Benson</td>
<td>FROM A SERVANT'S HEART</td>
</tr>
<tr>
<td>29</td>
<td>5/19/90</td>
<td>DEBBY BOONE</td>
<td>Word/Word</td>
<td>FRIENDS FOR LIFE</td>
</tr>
<tr>
<td>30</td>
<td>5/19/90</td>
<td>IDOL CURE</td>
<td>Frontline/Word</td>
<td>2ND AVENUE</td>
</tr>
<tr>
<td>31</td>
<td>5/19/90</td>
<td>RICH MULLINS</td>
<td>Word/Word</td>
<td>WINDS OF HEAVEN, STUFF OF EARTH</td>
</tr>
<tr>
<td>32</td>
<td>5/19/90</td>
<td>BRUCE CARROLL</td>
<td>Word/Word</td>
<td>THE GREAT EXCHANGE</td>
</tr>
<tr>
<td>33</td>
<td>5/19/90</td>
<td>JULIE MILLER</td>
<td>Word/Word</td>
<td>MEET JULIE MILLER</td>
</tr>
<tr>
<td>34</td>
<td>5/19/90</td>
<td>KENNY MARKS</td>
<td>Word/Word</td>
<td>NEVER PICTURE PERFECT</td>
</tr>
<tr>
<td>35</td>
<td>5/19/90</td>
<td>VARIOUS ARTISTS</td>
<td>Benson/Benson</td>
<td>NEVER PICTURE PERFECT</td>
</tr>
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<td>36</td>
<td>5/19/90</td>
<td>NEWB</td>
<td>Benson/Benson</td>
<td>THE BROTHERS IN ARMCHAIR</td>
</tr>
<tr>
<td>37</td>
<td>5/19/90</td>
<td>JOHN TALBOT</td>
<td>Sparrow/Word</td>
<td>THE HOLIDAY PLACE</td>
</tr>
<tr>
<td>38</td>
<td>5/19/90</td>
<td>TAKE 6</td>
<td>Reunion/Word</td>
<td>TAKE 6</td>
</tr>
</tbody>
</table>

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In the Spirit

by Lisa Collins

The Winans singing hip-hop? Not so long ago, the very concept would have been unimaginable. But, in the ever-changing gospel music world, that's one of the attractions of the latest Winans release, "Return," on Qwest Records (Billboard, May 12). And while the Winans are, perhaps, the best-known name in gospel music, with six successful releases and four Grammys to their credit, they've never had a gold record.

But if the reception to "It's Time," the first single from "Return," is any indication, that could change as well. The driving bass line and funky rhythms of "It's Time" are propelling it up the R&B charts—but not without a measure of controversy along the way.

Actually, the Winans—twins Marvin and Carvin, Michael, and Ronald—are no strangers to controversy. They have been on the cutting edge of gospel since their debut release in 1983, "Long Time Coming." In 1987, they made major inroads into mainstream music with "Decisions," which featured Anita Baker on the crossover hit "Ain't No Need To Worry."

"Return," features contributions from Stevie Wonder and Kenny G, but it is the involvement of ace producer Teddy Riley on several tracks that has sparked the most controversy.

"We picked Teddy because he's probably the best at hip-hop right now," Carvin says. "We wanted to capture his sound, along with the lyrics we're known for." Lynn Briggs, music director at KJLH Los Angeles, a top urban contemporary station, says the station has gotten a lot of positive feedback.

Some gospel programmers report more of the same. "Everybody here is jazzed about it," says Sammy Enoch, program director at WPZZ Indianapolis. "I get requests for it not only from young people. The other day I got one from a lady in her 50s."

Still, their progressive rhythms have not endeared the Winans to all listeners. Theresa Hairston, publisher of the Score, the official newsletter of the Gospel Music Workshop, says, "The album will get some airplay on gospel radio, but I don't believe gospel traditionalists are ready for it. The combination of secular rhythms, rap, and Teddy Riley pushes it too far to the right of mainstream gospel." "We're trying to be pretty wise at what we do," Carvin says.

The Winans' hip-hop sound sparks praise, controversy...
DUPLICATION OUTLOOK BRIGHTENS

(Continued from page 69)

Michael Thomas, CEO of Shape Inc., a supplier of CDs (unloaded cassette shells), agrees that there has been a temporary seasonal slowdown in business. "I don't think there's a decline this year compared to last," he says. "The difficulty in this is that... even though you may see a decline seasonally it doesn't mean there's a decline on an overall basis over what you ship.

"There have been no blockbuster major releases by Michael Jackson or similar well-known artists, and the music industry has not been able to... generate millions of units of sales. We've been told that will happen in the June or July time frame."

The analog cassette is expected to remain the format of choice for many consumers, particularly as the LP continues its disappearing act and the CD remains higher priced. DAT poses little threat for most duplicators, and those involved in the business of DAT duplication are patiently awaiting a market.

Approximately two years ago a handful of duplicators geared up for DAT duplication, including Sony's DADC plant in Terre Haute, Ind., Lorcan Cassettes and Audio Product in Warren, Pa., and Custom Duplication in Inglewood, Calif. The plants report little to no demand for consumer DAT products.

DADC will duplicate the DAT product for Sony Classical releases, but it is small-volume duplication runs for the professional market that make up the majority of the demand these facilities have seen. Lorcan has also been doing some work for radio syndication.

DADC duplication capacity, which is all real time, far exceeds demand. DADC is set up to produce approximately 25,000 units per month, according to Jim Frische, president of DADC, while Custom and Lorcan say they can handle monthly volume of 15,000 and 20,000, respectively.

Announcements by Sony and Technics, which plan to introduce consumer DAT decks this summer, had no effect upon DAT software demand at the duplication level. The plants have been running at much lower capacity, sometimes less than 1% of total capability.

"Even though the capability is there, there's still the marketing side that has to come into bear," says Frische. "There's still quite a few things to transpire before it's a market."

The DAT market depends on the interaction between software and hardware, according to Bob Hively, president of Custom Duplication, a distributor of audio- and video-cassettes.

"Something has to stimulate the market to grow and develop before it's going to become a thing of great substance for the independent duplicator," he says.

"It appears that everybody is still waiting for hardware introductions to occur, especially the smaller labels that got into it at first," says Danny Imel, manager of technical services with Lorcan. "We have the impression that the (consumer hardware) manufacturers have cried wolf several times in the past and this time [software suppliers] are going to wait to be sure there is hardware on the market before they do anything. We look to the last six months of this year to be very active."
Jazzfest Celebrates 'The Language Of New Orleans'

NEW ORLEANS—For the 21st consecutive year, The New Orleans Jazz and Heritage Festival proved that New Orleans’ various roots musics interlace like defining elements in a large crafted mosaic. Add to that buihwork delectable edibles, arts exhibitions, and armies of pleasure seekers who sign on for this gala, open-air, daylong, two-weekend celebration. Even when inclement weather threatened to slow down the proceedings (as it did on the opening day this year), few fairgoers could possibly go home disappointed. Such were the bounties within reach.

By now the Jazzfest, held April 27-29 and May 4-6, is good at this sort of thing—staging a first-class, indigenous culture-wear party that celebrates not only the Crescent City, but all its myriad riches but also itself. The fest provides a forum for great players who are not yet full-fledged industry stars. Their audiences, who are herded ingeniously, by their inclusion on the schedule. Of course, big-name entertainers continue to spice up the programming and to attract a fair number of people to the grounds. But the lesser-knowns, the regional favorites who receive scant exposure beyond Louisiana’s borders, provide the flavor, the soul of the event.

The first weekend’s attendance (a count modestly bolstered by the presence of moi, who began suffering sensory overload after just two hours and four mufkuffeldas), totaled fewer people than the festival’s front office expected. High winds and instantanous rains on the first Friday reduced the crowd to about 15,000, roughly half the number that kicked off the fest last year. Over the next two days, however, with considerably clearer skies, better than 100,000 fairgoers turned.

One might expect trouble with those kinds of numbers. The standard concern involving gatherings of that size is crowd control. But even given the high temperatures (93 degrees on one of the days), and the great quantities of beer that were consumed (Miller Brewing Co. was one of the festival’s chief sponsors), nary an ugly incident of rowdiness or drunkenness was reported. (One theory has it that people sweat so much offsetting the heat, and expend so much energy doing a jambalaya two-step, that it is actually hard to get chemically altered by an evaporative substance like alcohol. I prefer to subscribe to the Good Neighbor Theory of Large Group Behavior, wherein on the start of New Orleans’ famed second-line beat everyone adopts charitable personality characteristics worthy of a boogyin’ Mister Rogers.)

Much of the credit for the festival’s sense of attitudinal enlightenment must go to producer Quint Davis. As the event’s original organizer, he has been responsible for its mood and, ultimately, its growth and popularity. He has had help in that regard from George Wein and Festival Productions Inc., whose considerable resources and clout actuate the event. (The fest has finished in the black the last 13 years.) Wein has always been respectful of musicians (he’s one himself), managing during his career to honor the music and make money. His imprint, and that of organizer Davis, is felt throughout.

On stage, that imprint is heard through jazz (with all its stylistic diversity), blues, gospel, zydeco, R&B, country, Cajun, African pop, Mardi Gras Indian chants, and every kind of related music that ever passed through New Orleans. The mix is mind-boggling, not so much because the individual categories enjoy thematic continuity in one setting, but because one can hear roots and influences and developmental strains and interconnectedness that too often get overlooked by music industry pundits obsessed with marketing strategies. Clearly, this stuff all fits together. As cliché as it sounds, the music programmed at the Jazzfest is all of a piece.

THOUGH LINDA RONSTADT or Little Feat or the Radiators attracted huge crowds, my purposes were better served by the heritage-side fantasies than by the hit makers. Among them were Boozoo Chavis, a popular accordion player known to music lovers on the South Louisiana/East Texas circuit. (Apparently, Boozoo has a fear of flying and has difficulty venturing to gigs beyond bus-travel range.) Chavis and his longtime group, the Maison Joffre, have recently released The Bronze Mauritron label and a soon-to-be-released retrospective on Rounder), offered rousing good cheer and an insurance policy that exemplified the infectiousness of zydeco dance music.

Or Dan Del Santo, a pop/rock artist described in the festival’s program book as a world-beat innovator. What a surprise he turned out to be. Performing at the Congo Square, a space designated for “cultural and spiritual rejuvenation” (as the banner above the stage told us), Del Santo tore into an incantatory set, featuring syncopated vocal sets atop an undulating, James Brown-inspired groove, all spiked with punky brass embellishments. Coupled with the beat, the effect was downright spooky. Some major label ought to sign this guy.

Or Mahlathi & the Mahotella Queens of South Africa, a pop group whose current Polydor release, ‘Paris Soweto,’ only begins to capture the exuberance of their live show. They are leading exponents of the mbqangana style of African music, and they obviously take pride in their spirited, ceremonial presentation. They know how to tame (and charm) their audience.

Or Snooks Eaglin, the reigning king of blues guitarists in New Orleans, who plays everything from ragtime to top 40 hits. Eaglin’s full-bodied technique (documented on Black Top Records) marries lead and accompanying parts simultaneous, and he convinced many in the audience that he had help from a second guitarist surreptitiously stashed behind the stage curtain. He boasted that he was going to “knock the socks off y’r shoes, y’all.” That explained the hordes of barefooted followers.

Or the Mighty Imperials Gospel Singers, who shaked, shimmered, and shouted that God and music provide balms for the bandage. They sang “I’d Trade A Lifetime For Just One Day In Paradise,” and I’m certain that many of the believers who squeezed into the Rhodes Gospel tent felt that they were already there.

IN RECENT YEARS, the culture surrounding New Orleans has emerged as a distinctly American style, forged from varied though hardly disparate global influences. Two sets of brothers—the Nevilles and the Marsalis—have emerged as First Families and have been given much of the credit for throwing the spotlight on their hometown. They have achieved national and international recognition for their musics and other regional dialects.

However, the Jazzfest, too, deserves a fair bit of credit, not just for raising high the New Orleans banner, but for ensuring the future development of the culture. The Jazz and Heritage Foundation (which actually covers the costs of the annual event) uses festival profits to fund local artists, to operate a jazz school, and to underwrite most of the expenses for nonprofit radio station WWOZ-FM, which is dedicated to the same kinds of music heard at the fest. Quint Davis and the Foundation have adopted a nurturing role in sustaining the area’s music.

For better than two decades, they have honored their own, bringing together the people and players whose lives and work comprise the spirit and history of that rich city. The Jazzfest itself is now inexorably tied to New Orleans culture, so much so that it has become the very thing it celebrates. A bumper sticker affixed to the back of a foraging wanderer may have said it best. It declared that “Music is the language of New Orleans.” It’s a point that few of the Jazzfest’s faithful could possibly forget.
ONE UPON A TIME in the late ’50s and early ’60s, a type of Colombian music called cumbia—a tropical genre from the Caribbean coast—began to make its way up to the north of the continent via musicians and record labels. It ended up in Mexico, where it was reshaped by such local artists as Mike Lauren, Linda Vera, and Sonia Rivas. Cover versions of Colombian standards like “La Polera Colorá,” “El Pescador,” and “Navidad Negra” became staples of Mexico’s dance music. Once established in the capital, the cumba continued northward, all the way to Monterrey, on the Mexican-American border. From there it spread southwest as far as Tijuana, becoming the favorite dance music genre of the predominantly Mexican immigrant population.

Today, what is known as cumbia is a far cry from the original genre brought from Colombia more than 30 years ago. In fact, according to Aniceto Molina, one of Colombia’s best known musicians and one of the pioneers of cumbia in Mexico, “Everything tropical is called cumbia and faster rhythms are called chacarera.” Very frequently, the cumbia is mixed with other genres, such as norteño, corrido, and ranchera. To complete the picture, norteño is the byproduct of yet another foreign influence, the European polka, brought by migrant farming workers in the mid-19th century. Common to the norteño, the cumbia, and the polka is the accordion, which in its different forms, is integral to the genres of bands called con- tanza. There are hundreds of them from Corpus Christi, Texas, to Tijuana, and as far north as Chicago and San Francisco.

It is on this mixture of musical genres that the music of the Southwest, one of the most dynamic segments of the Latin recording industry, thrives. At 54, Molina, who immigrated to Mexico in 1974 and has lived in San Antonio, Texas, since 1984, is the leader of La Luz Roja De San Marcos, a cumbia band signed to Joey Records. This independent company specializes in bringing to the Mexican community in the Southwest the music of regional groups like Aventuro, Los Rallos Del Norte, Los Jilgueros Del Arroyo, Los Panchos, and Los Aguilares. Other artists on its roster include Nick Villarreal, Joey Vera, and accordionist “Flaco” Jiménez, to name a few. In fact, the company claims to have dozens of groups and soloists in its stable.

“A lot of people don’t understand how big the cumbia music scene is,” says promotion director Ray Zamora, because “we are a modest, low-key company.” Like many other indies catering to the Mexican market, Joey manages most of the artists it has signed, organizing and promoting concerts and dances, and negotiating promotional contracts for them. “It’s getting to be a business of two things,” says Molina. “One is the product and the group, and the group usually ends with the short term of the stick,” says Joey Lopez Sr., founder and chairman of the company. Lopez says the company now has 700 albums in its catalog and produces some 200 releases per year. “There is a lot of competition out there,” he says. “It is a dog-eat-dog world, with not much room for middlemen.”

Today, the company, which started in 1980, has its own record- and cassette-manufacturing plant, prints its own jacket covers and posters, and has two recording studios equipped with 24-track consoles.

Classical Keen Review

by Is Horowitz

PHASE TWO: De Harold Fein’s way with a joke. The marketing and chief executive of Sony Classical says that the new CBS label received its biggest month ever in April. Still, with a reported initial tally of more than 100 copies of Vladimir Horowitz’s “The Last Recording” already flying through the pipelines, and other sets in the label’s debut release creating marketplace stir, Fein can hardly be pardoned his chuckle.

The Sony Classical exec says retailer promotional activities will continue at a brisk pace in phase two of the launch year, and that the ex-CBS Masterworks label will benefit further from additions to its marketing staff. Dedicated Sony Classical account reps will soon be named in Washington, D.C., Philadelphia, and Chicago, to expand a web that now covers New York, Los Angeles, and San Francisco.

Incentive contests will reward CBS Records sales staffs for extra effort in retail displays and sales. And in addition, Sony Classical is initiating a college rep department to work college radio and artist tours, a plan largely neglected in recent years.

Fein feels that steps taken so far have already served to impress the new Sony Classical label name in buyers’ minds. But he admits that more needs to be done and that devices such as T-shirts and posters will continue to play a part in the marketing plan.

Even as the company pushes its new label identity, there are no plans to dump the traditional CBS Masterworks logo for catalog product, and the latter tag will identify much of the company’s classical product for years to come. In some cases, however, reissues of catalog material in new conceptual packages will take on the Sony Classical identity. Examples will include older Isaac Stern recordings reissued in special commemorative sets marking the violinist’s 70th birthday later this year. Some Pierre Boulez catalog material will join new recordings by the conductor in a 20th century music series under the new imprint, as well as historical titles from further, to be coordinated with events commemorating the 40th anniversary of the Festival.

On the video side, Sony Classical will enter the laserdisk market in July with four Herbert von Karajan videos and their Ray Perlman recording of Tchaikovsky’s 1812 Overture. The Karajan material includes a New Year’s
ONCE upon a time there was a guy who thought that music was important and that rock n' roll songs ought to say something different in their lyrics. So he wrote a few hundred of these items, trying to get this point across to the people in the U.S.A.

Twenty-five years later, most of the people in his own country had never heard any of this music (it had been systematically "removed" from the mainstream of American broadcasting and made mysteriously absent from many important retail outlets), but he kept on doing it anyway because he believed that one day things would get better.
By DREW WHEELER

In the "Porn Wars waged by the Parents Music Resource Center and like-minded legislators, Frank Zappa has shown uncommon valor. His September 1985 appearance before the Senate Commerce, Technology and Transportation Committee categorically challenged the authority, reasoning and goals of the PMRC. Less than a year later, Zappa gave further testimony, this time before the state legislature of his birthplace, Maryland. His activism on anti-rock issues is tireless, and dominates his interviews both in print and over the airwaves.

Peculiarly, Zappa albums have never been included on a PMRC hit list of morally impure music. Even more peculiar because a random sampling of Zappa material proves its obvious sticker-ability: His 1965 excoriation of the Watts riots, "Trouble Comin' Everyday," deserves a "V" for violence; 1974's pusher-bashing "Cosmik Debris" would surely receive a "D" for drugs; and his 1981 song "Suicide Chump," which holds teen suicide up to a cynical light, well, you get the picture...

Billboard: Have you yet turned up—along with W.A.S.P. and everyone else—on any list of people offended by your music?

Zappa: I heard that there is a book that has been published by one of these evangelist guys. They had some kind of a list in there and it actually has Dweezil in there too, but that's the only instance that I know about. I've never been on the list.

Billboard: Do you think the general public's perceptions of record labeling are different today from what they were in 1985?

Zappa: I think the average guy in the street never liked it to begin with; it's only the screaming mimis that thought that it was a good idea. And as far as I can tell, these extremists are still getting away with their stuff—except that now it's not just talk, it's legislation. It could've been stopped, then if the executives in the record companies and the RIAA would've done the right thing.

Billboard: Why do you think a country that has a First Amendment is so often hostile to free speech?

Zappa: Basically because the literacy rate has gone down over the last couple of decades to a frightening level and I think that plays a major role in it. The level of education. And also the fact that after the Vietnam War uprisings, the subject of Civics was systematically removed from the U.S. schools. So you have a whole generation of people who don't even know what their rights are or what those rights mean.

Billboard: What do you think has to happen to defeat these proposed pieces of legislation?

Zappa: Well, three things. One: The people have to realize that it is that dangerous first step to taking the rest of your rights away, and I would give as an example, the recent Supreme Court cases that have attacked the Fourth, Fifth and Sixth Amendment. Pretty soon we're going to have a blank sheet of paper as far as your rights go.

The other thing that needs to be done is the voting record of your local representative has to be checked. You should scrutinize your guy in this district at every level—state, local and federal—and see how he's voting on this stuff, and if he's on the wrong side of the issue, get him outta there.

And, obviously, there have to be some test cases that go to the Supreme Court. And if we find out that the Supreme Court, stacked by the Reagan Administration, is still hell-bent on taking our rights away, then I guess there's only one thing to do—take a lesson from the people in Eastern Europe. I mean, if you can get the Communists out of there, certainly we can get the Republicans out here.

A dozen years ago, a "downbeat" magazine interviewer asked Zappa if he would ever go on a State Department-sponsored tour of the Soviet Union, to which Zappa replied: "If I go to the Soviet Union, it won't be for a long time, I'll tell you. I'm not a Communist enthusiast." As one who believes that a government's worth is directly proportional to the civil liberties it affords its citizens, Zappa has often created in his music sonic scenarios of political and artistic repression. His Kafka-inspired 1967 depiction of "Camp Reagan" can only be called premonitory, and he later cast himself as the Central Scrutinizer, the Big Brother-esque narrator of "Joe's Garage"—a story whose prescient premise is of a government turned hostile toward music.

In keeping with the who-would've-believed-it-back-then nature of Eastern Bloc progress, Frank Zappa has recently traveled to both the Soviet Union and Czechoslovakia under the aegis of the Financial News Network. Zappa first appeared on and then guest-hosted FNN's "Focus" program, and his views on Soviet-American business opportunity led the broadcaster to send him as a liaison with budding Soviet entrepreneurs.

Billboard: Why is the democratization of Eastern Europe a big issue to you?

Zappa: I've always thought that democracy was a good idea. I've always thought that if you're going to have a political system, that's the one that's the most in phase with how people actually think and how they like to live their lives if government would leave them alone. And so I think that it's something that's worth supporting.

(continued in PAGES F2-10)
Frank Zappa's entrance into the music business was not accompanied by the same celestial beacon of inspiration as when Salvador Dali melted his first clock or when Victor Frankenstein dug up his first cadaver. Rather, Frank Zappa's introduction to the music biz came first as a drummer and then guitarist in a series of high school, bar- and pickup-bands. (In fact, his dismal tenure with a combo called Joe Perrino & the Mellotones brought his musical career to a disgraced eight-month halt.) One turning point for the temporary college student and greeting card artist named Frank Zappa came when he met Paul Buff, the owner of a small recording studio in Cucamonga, Calif.

"He came in, to the best of my recollection, with some jazz that he had written, and I guess he had a jazz band or two that he wanted to produce or record," recalls Buff, adding, "I can't remember if I ever charged Frank any money or if he even had any, but we kind of worked together and recorded some jazz things. He went up to Hollywood regularly and tried to sell 'em. And nobody was interested, basically."

Zappa credits Buff with setting out to "change the direction of American Popular Music." Buff remembers his earliest innovations humbly: "Because of having no money and having bad acoustics in the studio, I think myself and Frank and some other people in the studio did pioneer some of the close-miking techniques—where we didn't dare put a microphone more than a foot away from an instrument or you heard the room too much. Everything was close-miked and we did definitely pioneer some multitrack recording techniques and overdubbing." Now a Nashville-based manufacturer of photo-flash equipment, Buff is the inventor of the first 5- and 10-track recorders, the first commercial noise gate and other pro audio innovations.

During the JFA years, Zappa and Buff recorded a series of R&B, surf and novelty songs released on such labels as Original Sound, Donna and, as Zappa recalls, "a cheesoid label called Vigil." (One Vigil 45 was "Hey Neida," a hilarious take on Paul & Paula's "Hey Paula.")

An R&B singer with whom Zappa co-wrote the Penguin's "Memories Of El Monte," Ray Collins, asked Zappa to join a group called the Soul Giants. Zappa ultimately became leader of the band, which featured bassist Roy Estrada and drummer Jimmy Carl Black. In 1964 they were officially named the Mothers.

Exposure at L.A. hot spots like the Whisky-a-Go-Go brought Zappa and the Mothers a recording deal with MGM Records—and the compulsory appended "Of Invention" to their name. Their producer and A&R man was the late Tom Wilson, the rock visionary who also produced the Velvet Underground and presided over the electrification of Bob Dylan.

Zappa's wide-ranging projects were often tied together by a distinctly Zappa-ified graphic identity—artwork that was as unfettered and unique in the music it accompanied. No one was more responsible for this than Cal Schenkel, a Philadelphia artist who met Zappa in 1967 when, according to the Schenkel, "The art department was in Frank's apartment." Schenkel became what was marginally known as the "NT&B—Nifty, Tough & Bitchen—Art Department," designing album sleeves, advertisements or whatever was needed, using collage, assemblage, cartooning, sculpture, photography, and film. He moved in 1967 to Los Angeles and into a vacated dentist's office (which explains the pervasive dental motif of the "Uncle Meat" jacket). Schenkel's art created what he calls a "visual counterpoint to what Frank was doing."

"I think some of the work that I was able to do with Frank was kind of an opening to do Dadaist—is that the right word?—kinds of things," says Schenkel. "There really wasn't anything like that happening until then—to play with real art concepts."

Frank Zappa's first interest in pop music was aroused by the great R&B artists of the '50s—from Howlin' Wolf and Muddy Waters to the Spaniels and the Paragons. Of Elvis Presley, Zappa told the Los Angeles Times Magazine, "I thought, Who is this white guy trying to make all this fake black music here? I was one of the few people at that time who knew that 'Hound Dog' was originally recorded by Willie Mae Thornton on the Peacock label."

Simultaneously with his love of black music, the teenaged Zappa fell in love with the music of Edgard Varèse, Igor Stravinsky and Anton Webern. His symphonic recordings include such projects as "Lumpy Gravy," "200 Motels," two albums with the London Symphony Orchestra and "The Perfect Stranger," with noted conductor Pierre Boulez.

[CUCAMONGA SCIENCE & BEYOND, MOTHERS OF INVENTION, CUCAMONGA SCIENCE, & BEYOND]

(MOTHERS OF INVENTION, CUCAMONGA SCIENCE & BEYOND)
Although well known as a solo artist, Frank Zappa has been working with a partner for years. Gail Zappa (née Sloatman) was employed as a secretary at LA’s Whisky-a-Go-Go in 1966 when she met Zappa on his return from a depresssing MGM Records promo tour. It would have been easy to see what Frank saw in the blonde, mod-attired part-time model, but what did Gail see in Frank?

“I thought that probably was one of the goofiest creatures I’d ever seen,” Gail recalls, “but he was compelling. He had a compelling glare. He had major magnetic charm, I would say.”

Some time later, Frank and Gail were together. Soon after they met, they packed up and moved East when the Mothers were booked into an extended run at the Garrick Theater in Greenwich Village. New York proved to be no fun City for the Zappas were “desperately poor,” remembers Gail, “It was dreadful, we were living in a horrible hotel, shar

ing it with very large cockroaches. I remember, in the dead of winter, the milk cartons on the window ledge outside—no refrigerator of course. I think I lived off grapefruits and peanut butter.

“And coffee—we made coffee from the bathtub because the water that came into the bathtub was so hot you could really scorch yourself. You did not need to boil it. It was frightening. Instant coffee. Milk on the window ledge. Grapefruits from Gristede’s. And peanut butter.

In New York, Gail gave birth to a daughter, Moon Unit. After moving back to Southern California for good, the Zappa family was further supplemented with the arrivals of sons Dweezil and Ahmet, and daughter, Jesse. In response to those still incredulous at his children’s names, Frank Zappa correctly insists that their last name is the name most likely to get them in trouble.

The state of the Zappa household? “Oh, it’s very lively, I would say,” says Gail, “Lots of traffic, lots of projects, lots of music of all different kinds. Everybody’s got music going. The house has its own levels and there’s always teenagers around. You can walk from one part of the house to the other and you can hear anything from well, whatever Frank is doing to whatever Dweezil happens to be listening to—which is a lot less scary than what Ahmet listens to.”

The Zappa children are often joined by friends to work on the various projects involving music, writing, cooking and other pursuits. Dweezil is developing his original musical inclinations, says Gail, “really weren’t made correctly the first time around. He’s redone ‘Mask’ and ‘The Last Temptation Of Christ...’” (Gail adds with an amusingly moralistic pride, “Personally, I feel his versions are much superior.”)

“It was very interesting,” says Moon Zappa of her home life. “I’m sure Dweezil probably told you that all of our friends wanted to come over here because we were allowed

FREAK OUT (MOI) Verve 2/66
ABSOLUTELY FREE (MOI) Verve 4/67
WE'RE ONLY IN IT FOR THE MONEY (MOI) Verve 9/68
LUMPY GRAYFY (FZ) Verve 12/67
CRUSIN’ WITH RUBIN AND THE JETS (MIO) Bizarre/ Verve 11/68
MOTHERMANA (MOI) Bizarre/ Verve 4/69
UNCLE MEAT (MOI) Bizarre/Reprise 3/70
HOT RATS (FZ) Bizarre/Reprise 9/70
BURNT WEENY SANDWICH (MOI) Bizarre/Reprise 2/70
WEASELS RIPPED MY FLESH (MOI) Bizarre/Reprise 9/70
CHUNGAS’ REVENGE (FZ) Bizarre/Reprise 10/70
FILLMORE EAST, JUNE 1971 (MOI) Bizarre/ Reprise 8/71
200 MOTELS (FZ) United Artists 10/71
JUST ANOTHER BAND FROM L.A. (MOI) Bizarre/Reprise 3/72
WAKA/JAWAKA (FZ) Bizarre/Reprise 7/72
THE GRAND WAZOO (FZ) Bizarre/Reprise 11/72
OVER-NITE SENSATIONAL (MOI) Reprise 9/73
ANNIE ROSE (FZ) Reprise 3/74
ROXY AND ELSEWHERE (FZ/M) Discreeit 9/74
ONE SIZE FITS ALL (FZ/M) Discreeit 6/75
BONGO FURY (FZ/Beethoven) Discreeit 10/75
ZOOT ALLURES (FZ) Warner Bros. 10/76
ZAPPA IN NEW YORK (FZ) Discreeit 3/78
STUDIO TAN (FZ) Discreeit 9/78

SLEEP DIRT (FZ) Discreet 1/79
SHEIK YERBOUTI (FZ) Zappa 3/79
ORCHESTRAL FAVORITES (FZ) Discreeit 5/79
JOE’S GARAGE ACT I (FZ) Zappa 9/79
JOE’S GARAGE ACTS II & III (FZ) Zappa 11/79
TINSELTOWN REBELLION (FZ) Barking Pumpkin 5/81
SHUT UP ‘N PLAY YER GUITAR (FZ) Barking Pumpkin 5/81
SHUT UP ‘N PLAY YER GUITAR SOME MORE (FZ) Barking Pumpkin 5/81
RETURN OF THE SON OF SHUT UP ‘N PLAY YER GUITAR (FZ) Barking Pumpkin 5/81
YOU ARE WHAT YOU IS (FZ) Barking Pumpkin 9/81
SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH (FZ) Barking Pumpkin 5/82
THE MAN FROM UTOPIA (FZ) Barking Pumpkin 3/83
BABY SNAKES SOUNDTRACK PICTURE DISC (FZ) Barking Pumpkin 3/83
LONDON SYMPHONY ORCHESTRA VOL. I (FZ) Barking Pumpkin 1/83
BOULZE CONDUCTS ZAPPA, THE PERFECT STRANGER (Boulez/FZ) Angel 8/84
THEM OR US (FZ) Barking Pumpkin 10/84
AKI-TE-KYU (FZ) Frank Zappa, M. Proeners, MOI - Mothers of Invention

AFRANK ZAPPA DISCOGRAPHY

THINGS-FISH (FZ) Barking Pumpkin 11/84
FRANK ZAPPA'S GUITAR Barking Pumpkin 11/84
THE OLD MASTERS, BOX II (FZ/ MOI) Barking Pumpkin 4/88
FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION (FZ) Barking Pumpkin 11/85
DOES HUMAN BELONG IN MUSIC? (FZ) EMI (European) 1/86
THE OLD MASTERS, BOX II (FZ) Barking Pumpkin 11/86
JAZZ FROM HELL (FZ) Barking Pumpkin 11/86
JOE’S GARAGE, ACTS I, II & III (FZ) Barking Pumpkin 6/87
LONDON SYMPHONY ORCHESTRA VOL. II (FZ) Barking Pumpkin 9/87
THE OLD MASTERS, BOX III (FZ/MOI) Barking Pumpkin 12/87

THings-you CAN’T DO THAT ON STAGE ANYMORE SAMPLER (FZ) Barking Pumpkin 4/84
FRANK ZAPPA: GUITAR (FZ) Barking Pumpkin 4/88
YOU CAN’T DO THAT ON STAGE ANYMORE VOL. I (FZ) Rykodisc 5/86
YOU CAN’T DO THAT ON STAGE ANYMORE VOL. II (FZ) Rykodisc 10/88
YOU CAN’T DO THAT ON STAGE ANYMORE VOL. III (FZ) Rykodisc 11/89

DREW WHEELER

I THINK FRANK HAS PROBABLY THE MOST BRILLIANT MIND OF ANYBODY RIGHT NOW. I THINK IT’S LIKE SOMETHING THAT I WILL ALWAYS BE VERY, VERY, VERY, RESPONSIBLE TO... I JUST HAVE TO RESPECT HIS ABILITY IN EVERY POLITICAL WAY TO RESPECT HIS ABILITY TO GET HIS MUSIC OUT THERE IN A WAY THAT PEOPLE CAN UNDERSTAND.

DREW Wheeler

Frank Zappa is a musical genius, a man who has spent his life creating music that is both entertaining and thought-provoking. His albums are a reflection of his unique musical style and his unflinching commitment to freedom of expression.

The album "Frank Zappa, Live at the Grande" is a testament to his musical talent and his ability to connect with his audience. The live performance captures the energy and intensity of Zappa's live shows and showcases his ability to engage with his audience.

Zappa is a true artist who is committed to his craft and his fans. His music continues to inspire and influence musicians and fans around the world, and his legacy is a testament to his talent and dedication.

The album "Frank Zappa, Live at the Grande" is a must-listen for any fan of Zappa's music and a valuable addition to any music collection. It is a reminder of Zappa's musical genius and his timeless legacy.
Thanks Frank, for making home video the bastion of creative freedom it was meant to be. We have always been, and will always be proud to work with you. Congratulations! from your friends at MPI home video.
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FRANK ZAPPA

(Continued from page F2-3)

Billboard: And you met with Czechoslovakian president Vaclav Havel. What did he say?
Zappa: He said that he likes my records, especially the one that I did with Capt. Beefheart.
Billboard: Your records were never distributed in these countries.
Zappa: No, they’ve always been illegal. Also, the people that purchased them, or acquired them, or even possessed transcripts of the lyrics were beaten by the secret police. On one of the occasions, when we were doing kind of a question-and-answer thing in a club in Prague, there were two guys who said that they had been grabbed by the secret police and before they were beaten, the guy said, “We are now going to beat the Zappa music out of you.” And nobody in the audience seemed too surprised about it, because apparently it has happened to a lot of people.

And then there was another statement that was made in Czech by one of the guys in the audience at that same time and I heard it translated. And what it said was that when the secret police would arrest you, they would question you and the two biggest enemies of the state at that time—which apparently was the ‘70s—were Jimmy Carter and Frank Zappa. And I’m going, “What the fuck am I hearing here?”

And then NPR ran a little thing in the middle of the week—an interview with an East German guy who talked about how if you owned one of my records in East Germany your phone got tapped and they followed you around. So, let’s ask ourselves this question: Is it just a menace to those kinds of systems, then why in the fuck aren’t they playing my records on the air in the Land Of The Free and The Home Of The Brave? Could it be that there’s not much difference between one authoritarian regime and another?

Billboard: I thought we were supposed to be “kinder and gentler.”
Zappa: I think we’re just more prudent and number.

Billboard: How do you feel about the Bush administration’s reaction to what’s going on in Eastern Europe?
Zappa: It’s totally unacceptable. I think that in the face of such major world events, to have a guy sitting there saying, “Well, we must be prudent,” and just making those mincing little motions with his hands and pursing his lips and kind of looking glum when the Berlin Wall comes down. All it shows me is they’ve got no forward thinking, they got no real foreign policy, and this is something that shouldn’t be in a country that has such a superiority complex. A superiority complex is OK if you really are superior and you can back it up with something, but I haven’t seen any evidence that the big talk coming out of Washington is backed up by anything. Certainly not by logic.

Billboard: Does your interest in Eastern Europe have anything to do with musical or business projects?
Zappa: Well, when I first went there it didn’t, but I think it’s turned into something that could probably be worthwhile. For one thing, I’ve made a record contract, I have made arrangements to have five titles distributed legally in Czechoslovakia for the first time. And the company that’s doing it also has the right to distribute them in Hungary, Poland and East Germany. So, what remains of a secret police in each of those states is really gonna get a snootful.

Billboard: Would you write any special material for them?
Zappa: Well, I think that some of the older albums are just as appropriate today—for here and for there—as they were when they were released. “Joe’s Garage” is a good example of that.

(Continued on page F2-12)
FREAK OUT  HOT RATS  UNCLE MEAT  CRUISING WITH RUBEN & THE JETS
WE'RE ONLY IN IT FOR THE MONEY/LUMPY GRAVY  JAZZ FROM HELL
APOTROPHE/OVERNITE SENSATION  WEASELS RIPPED MY FLESH

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WHIP IT OUT!

L.S.O. VOL 2
GUITAR
YOU CAN'T DO THAT ON STAGE ANYMORE - SAMPLER/VOL. 1/VOL. 2
BROADWAY THE HARD WAY
BONGO FURY
CHUNG'S REVENGE
L.S.O. VOL. 3
HELLENKI TAPES/VOL. 3
JOOSE GARAGE VOLS 1, 2, 3
MIGHT MEETS THE MOTHERS OF PREVENTION
THING FISH  TINSLE-TOWN REBELLION
YOU ARE WHAT YOU IS  ZOOT ALLURES
FILLMORE EAST '71  THEM OR US  GRAND WAZOO
BABY SNAKES  ONE SIZE FITS ALL
ABSOLUTELY FREE  JUST ANOTHER BAND FROM L.A.
SHUT UP AND PLAY YER GUITAR

WAKA JAWAKA
When the idea for Rykodisc was conceived on a café napkin in MDEM in 1983, Frank Zappa was central to the CD-oriented label’s goals. “He was high among the list of appropriate artists for early CD release—and one of my first ideas,” recalls Don Rose, president of the Salem, Mass.-based manufacturer.

“He was a pioneer in digital recording. He had purchased one of the first Sony multitrack digital recording machines, and was one of the first popular artists to commit to digital. “And he was well-known as an innovator—both musically and technologically. The initial CD consumer tended to be a more cutting-edge consumer, and we felt Frank’s work would be appealing to that market.”

But there was one other unique attribute which made Zappa so attractive to the fledgling company. Continues Rose, “We knew he had regained the rights to his entire body of recorded work, and therefore controlled his catalog personally—which is rare. So it made perfect sense for us to go after such a forward-thinking artist who controlled his own material and was already digital-friendly.”

Eventually, of course, Rykodisc and Zappa would commence one of the most ambitious and honored catalog “re-release” programs undertaken in the CD era. Indeed, the company’s Zappa titles (also including the best-selling “Peaches en Regalia” CD-3 single) paved the way for its similar acquisition and re-release of the David Bowie CD catalog, as well as new material from the Jimi Hendrix estate. But it would take Rose numerous phone calls and letters to first get Zappa’s attention.

“I hadn’t even heard of them before,” says Zappa. “Then here’s this guy named Don Rose who knew something about my catalog and was interested, and it was like one cottage industry talking to another!”

It was also perfect timing. When Rose finally met with Zappa early in 1985, the major labels were doing little to promote the CD format. Explains Rose, “Mass merchandisers were suspicious of a third format, and manufacturing capacity was overloaded worldwide. Artists who were perceived by the majors as fringe artists—like Frank—weren’t represented on CD. He had a distribution deal with Capitol for his Barking Pumpkin label, but was unable to get CD manufacturing there. So there we were, seeing him as a premier acquisition target.”

After spending an afternoon listening to digitally remixed excerpts at Zappa’s studio, ironing out the Rykodisc deal proved relatively easy. Most of the material had already been transferred from analog to digital, though it had to be re-sequenced and transferred for CD.

“This was all done in real time, by me in a chair operating the equipment,” says Zappa. “All the assembling and editing I did myself.”

Still, in the fall of 1986, the first batch of Zappa CDs were released: “Apostrophe!,” “Overnight Sensation,” “We’re Only In It For The Money,” “Lumpy Gravy,” “The Grand Wazo,” “Thing-Fish,” “Shut Up & Play Yer Guitar,” “London Symphony Orchestra,” “Them Or Us,” and Frank Zappa Meets The Mothers Of Prevention.”

“It was probably the biggest back-catalog issue by a single artist on CD at the time,” says Rose. “Frank insisted that they come out simultaneously for greater impact. We went along with him only to find out he was right.”

Rykodisc made clear, though, that the Zappa titles were not to be confused with “reissues.” Instead, the term “re-release” was promoted, to indicate that they were more than just CD versions of well-known vinyl albums, or reissues, in the traditional sense.

And truly, the Rykodisc Zappa titles were much more than reissues. Existing extra tracks were added when deemed appropriate, while the original artwork was reconfigured for CD instead of just being shrunken. Most important, though, was Rykodisc’s marketing commitment. As Rose notes, the first re-releases were promoted with the same intensity which record companies typically bring to new artists.

“Our interest in Frank sprung from our being such fans,” he says. “Besides being an important artist who needed CD exposure, he’s one of the true icons of popular culture. He may have a reputation of being weird, but looking at his career from an historical perspective, he’s no stranger to his time than Mozart was to his. And his prescience of vision has kept him continuously at the forefront, not only technically and artistically, but in terms of major issues like voter registration, lyrics and labeling, and relations with Eastern Europe.”

Now, in celebrating Zappa’s 25th anniversary in music, Rykodisc is releasing the next eight Zappa re-release titles: “Zoot Allures,” “Just Another Band From L.A.,” “You Are What You Is,” “Tinseltown Rebellion,” and “Live At The Fillmore East.” Cal Schenkel, the artist most identified with Zappa album covers, has designed a special commemorative logo tying-in with the new releases and back-catalog, and extensive promotional activities center around a “Mothers Day” radio special targeted at rock radio.

“There’s print advertising, country support, catalog giveaways, and aggressive pricing on the whole catalog,” says director of marketing John Hammond. “We’ve also made a Zappa ‘hits’ disk for radio, including classics like ‘Cosmic Debris,’ ‘Dinah-Moe Humm,’ and ‘Peaches en Regalia.’ We’re taking it to album radio and saying, ‘Remember these? They went a long way in creating your format!’ But we’re finding a lot of support for Frank at rock and album radio, classic rock, and alternative as well.”

Zappa, meanwhile, is busy reading “Zappa In New York” for re-release.

“I’m putting back what was left out, like ‘Punky’s Whip,’” he says. “When you’re dealing with vinyl and 18-20 minutes a side, you sequence to accommodate that side length. But with a 74-minute CD, you can give a much better illusion of live concert material. So I’m going back and restructuring it.”

Reflecting on his 25-year career, Zappa notes that he entered the music business “when technology was just being created.” His earliest recordings were on 4-track equipment; later, he would lead the way in 8-track, 12-track, and 16-track analog recordings in the same way that he would someday lead the digital recording process.

“This is what I’ve been waiting for since the day I got into the record business,” he says, referring now to his CD re-releases. “The chance to present whatever quality of material I do to the consumer in its most listenable format.”

Zappa hopes to have his entire back-catalog re-released on CD by the end of the year.

“This opportunity to deal with a vast catalog in a high quality manner gave us a forum to display our ability,” concludes Rose. “It surely helped attract other artists to our label, especially Bowie and the Hendrix estate.”

As for Frank Zappa, “He’s an American original,” Rose says. “We’re pleased to be a small part of his career.”

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**F2-12.**

A Billboard Advertising Supplement

**BILLBOARD** MAY 19, 1990
Throughout his 1988 “Broadway The Hard Way” tour, Zappa provided voter registration materials at every venue, and thus added 11,000 new voters to the rolls. Some of those 11,000 were infants when he first wrote on an album sleeve: “Don’t Forget To Register To Vote.” And on that tour—featuring songs about Jimmy Swaggart, Jesse Jackson, the Iran-Contra affair and Surgeon General Koop—the band at times struck up a Ray Charles-ish version of “America The Beautiful,” ending with a sweet Zappa guitar solo over bluesy choruses of “Sea to shining sea . . .” Scratch a staunch First Amendment champion and you may find a patriot.

Billboard: Why do you think our government has never approached you to do voter-registration public service announcements?

Zappa: Because in some of the places where we tried to do voter registration, the city governments tried to keep me from doing it, because there are certain places where they don’t want to change the voter-registration mix. They like things just the way they are, and they’re afraid that if you have some new voters put into the equation, that some of the people that are trying to hang onto their jobs might lose ’em.

So, in Philadelphia for example, they refused to give us the forms. We had to smuggle in forms from someplace else in order to have voter registration when we played in Philly. There were two different officials. One guy said, “Well, these forms cost money.” And the other one said, “We already have enough voters.”

After countless cut-and-paste biographies, in 1989 Frank Zappa published a sort-of autobiography, “The Real Frank Zappa Book,” now available in paperback. Although including several entertaining chapters of biographical and musical anecdotes, much of the book was devoted to a wide range of issues, from record labeling to Star Wars to parenting to the reform of the Internal Revenue Service in a chapter Zappa entitled “Practical Conservatism.”

“The Real Frank Zappa Book” was edited by Ann Patty, VP and publisher of Poseidon Press, am imprint of Simon & Schuster. “I think of Frank as truly an extraordinarily intelligent man with really far-ranging interests,” says Patty. “If you’re gonna do a biography of a rock star, you probably can’t get one more interesting than this one . . . He gave me a quote once—which I had on my bulletin board for about two years: ‘My job is extrapolating everything to its most absurd extreme.’ And that, to me, is Frank. It’s a good mission in life.”

Billboard: Have you gotten any surprising reactions to the book?

Zappa: Well, when I was in Czechoslovakia, at the same time those kids were talking about how the secret police used to beat ’em, a guy stands up in the middle of the crowd holding a copy of my book and introduces himself as Zdenek Pecka. He works for the U.S. information agency—he’s attached to the U.S. Embassy in Prague. He’s standing there with the book in his hand, saying, “I think that the most important work you have done is the work against the PMRC. And I tried to give a lecture to these people about your Porn Wars, and they did not understand it. They like your music very much here but they are not that familiar with your politics, and I think that your chapter on practical conservatism is some of the most cleverest stuff I’ve ever read.” And I looked at this guy and I said, “I didn’t get much sleep last night but I know I’m in the Twilight Zone now.”
When it comes to home video, has the American marketplace seen a bit left with no alternative? Frank Zappa, who's built his career creating alternative entertainment, has the answer. Zappa's lifelong interest in visual storytelling has grown from his earliest high school dabblings in film to cinematic projects with Capt. Beefheart and the Mothers to his full-fledged theatrical movies "200 Motels" and "Baby Snakes."

Zappa's first commercially available video cassette was "Does Humor Belong in Music?" primarily a movie of a 1984 New York concert. The company designated to release the tape, Baby Snakes Video Software, decided that the video's content warranted a warning sticker. Needless to say, trying to interest Frank Zappa in a warning sticker is rather like giving a temperature lecture to Charles Bukowski. Into the breach stepped Chicago-based MPI Home Video.

"I felt the same way he did about video programs," says MPI chief Waleed Ali. "For obvious political reasons, the whole idea of sticking original home video product was something that baffled me the wrong way. We just happened to agree on that and the result was that the license was purchased by us and we put it out." All urged Zappa to explain the point to the market instead of releasing it on MPI. In the first six months of 1987, MPI offered a radically different way to create the "video objects" that became the initial Honker Home Video releases. "It's a fact that the first time an artist developed his own label in home video—unless you want to start calling Jane Fonda's workouts a label," says Ali. "What was interesting about Frank's idea for a video label was that he shared it with—was the idea of real-time exploiting home video for everything that it stood for, which was the last bastion of the ability to deliver truth and points of view. If you look at his programming or listen to the lyrics, you know he's always an element of that in everything that he does."

Waleed Ali saw Zappa's alternative vision as complementary to the other titles on his label—"a sort of the last bastion of a network that has a following," Ali explains. "And the network delivers news, it delivers history, it delivers classical music programming... We deliver the kind of programming that the Honker label, the kind of network that a lot of people would like to tune into. If you look at our catalog you're going to see everything from the biography of Joe Louis to Frank Zappa's Honker Home Video to 'A Hard Day's Night' or 'Help' to an expose on the Iran-Contra affair."

The Honker Home Video titles currently available include zappa's music-animation/what-have-you creations, "Honker Home Video: Uncle Meat" ("Does Humor Belong In Music?" predates Honker, but is also available through MPI.) Honker has also unearthed and restored videos of his historical interest to the Zappa fan. One such cassette is "The True Story Of 200 Motels," a documentary of the trouble-plagued project featuring the Mothers, the Royal Philharmonic Orchestra and an unhinged director threatened to sabotage the whole movie. The long-awaited Zappa feature film "Uncle Meat" has finally been completed and released through Honker. (Although its "soundtrack" was released 20 years before, fans consider it worth the wait, says Ali.) Mr. Bickford's spotlight Bruce Bickford's wild, nightmarish, Gumby's acid-flashback clay-and-carton animation. Zappa currently plans to release a video documentary of his recent trips to the Soviet Union and Czechoslovakia.

"Frank's material is catalog/everygreen programming," says Ali of Honker's marketability. "Almost everything he included into this label was programming that would sell well years after its initial release. For example, 'Baby Snakes' still sells well now. It sells consistently. You're not going to achieve the same levels of success financially as say, 'Rain Man' and some of these other tent-pole films that didn't make enough money on the big screen," says Zappa. "And the pressure's been put on the retailers to stock, basically, films. Which is a mistake, because there's plenty of quality stuff that's available on video that's worth watching that's not just a movie..."

Zappa also feels that home video may become narrower still, due to the actions of a label-happy minority. "Well, Tipper and the girls started squalling about rock videos in '85," he notes, "but by '86 they were running a campaign to have a rating system for all video, not just rock video."

"We're locked by them into the belief that the video rating system would be similar to the MPAA ratings already found on videocassette boxes. "The basic question that has to be asked at all times is: Is the programming what we demand? Are we really going to need this kind of protection? And who's qualified to make the judgement as to which category the object falls into? That's just giving up too much of your personal choice and your personal freedom as far as I'm concerned. I like the idea of deciding for myself what's what."

Waleed Ali concludes, "The unfortunate thing is that you have people in our industry who are actually not even sitting in an eye to these subtle movements that are going on to encroach freedom of expression in home video. You've got another thing you're local at the level that there's a real attempt in my opinion—to limit the kind of programming that should be allowed to go into the home video marketplace... Freedom of expression is something that's not, or should not automatically be taken for granted. Freedom of expression is something that you always have to maintain a vigil over. I agree with Frank."

Drew Wheeler

Zappa took his dual grounding in classical R&B and "silly music" and mutated it into a rococo fantasy of jumbled genres, unconventional harmonies, jazzy instrumental accompaniment, unexpected percussion figures and a broad palette of 注射器音色, sounds, rhythms and procedures. The results of an unusual network obsolete elements, scrambles, re-orders and re-processes them with an anarchic glue that's instantly recognizable as Zappa. Zappa has also been quoted as saying that the BBC was the only one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential styles of rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong." (How hard did Zappa work to perfect this recombination approach to "King Kong"? First, he says it was mainly one of the most influential forces in rock and jazz, brought to full flower on his 1968 instrumental "King Kong."

CUCAMONDA (tour from p. 2) -"I always believed that there would be a medium called 'home video' even before there was a video. I think that it's a mistake to assume that everybody in the U.S. who watches television, likes what they watch. There's a substantial portion of the American public that watches broadcast TV and wishes they were getting a little bit more bang for their buck—or a little bit more content. That's why there's a market for home video, as an alternative to the brainwashing that comes out of the box."

Over a quarter century after the inception of home video, a number of popular bands have featured video clips on their albums and singles. Grabbing the attention of music fans was popular but not a reflection of the band's expected sound, particularly when it was a departure from their sound. However, some bands decided to incorporate video elements into their music, resulting in memorable videos that have become iconic. The "news" rock bands that have been the biggest video hits include The Police, U2, Pink Floyd, and Queen. The Police's video for "Every Breath You Take" and U2's video for "Where the Streets Have No Name" are some of the most iconic videos in the history of home video. Other popular bands such as Fleetwood Mac, Genesis, and Aerosmith have also featured videos in their albums, which have contributed to their popularity and appeal. The use of video in albums has become a significant aspect of the music industry, with many bands considering it as an essential tool to engage with their audience.
In 1966, an impressionable 9 year old heard ‘It Can’t Happen Here’, by the Mothers of Invention, receive a resounding miss from the panel of judges on B.B.C’s Juke Box Jury. Twenty two years later, he booked the forty four date European leg of the ‘Broadway The Hardway’ tour seen by some 315,000 paying customers... the impressionable 9 year old got in for free. Thanks Frank!

John Jackson.

BROADWAY THE HARDWAY 1988

4/9 Bourges, France 4/25 Copenhagen, Denmark 4/26 Lund, Sweden 5/11 Zurich, Switzerland
4/10 Gent, Belgium 4/27 Oslo, Norway 5/13 Bilbao, Spain
4/12 Berlin, W. Germany 4/29 Helsinki, Finland 5/14 Madrid, Spain
4/13 Offenbach, W. Germany 5/1 Stockhholm, Sweden 5/15 Seville, Spain
4/14 Cologne, W. Germany 5/3 Rotterdam, Holland 5/17 Barcelona, Spain
4/16 Brighton, England 5/4 Rotterdam, Holland 5/18 Montpellier, France
4/18 Wembley, England 5/5 Dortmund, W. Germany 5/19 Grenoble, France
4/19 Wembley, England 5/6 Hamburg, W. Germany 5/20 Paris, France
4/20 Birmingham, England 5/6 Vienna, Austria 5/23 Strasbourg, France
4/22 Wuerzburg, W. Germany 5/8 Munich, W. Germany 5/24 Stuttgart, W. Germany
4/10 Gent, Belgium 5/13 Bilbao, Spain
4/12 Berlin, W. Germany 5/14 Madrid, Spain
4/13 Offenbach, W. Germany 5/15 Seville, Spain
4/14 Cologne, W. Germany 5/17 Barcelona, Spain
4/16 Brighton, England 5/18 Montpellier, France
4/18 Wembley, England 5/19 Grenoble, France
4/19 Wembley, England 5/20 Paris, France
4/20 Birmingham, England 5/23 Strasbourg, France
4/22 Wuerzburg, W. Germany 5/24 Stuttgart, W. Germany
4/24 Bremen, W. Germany 5/25 Mannheim, W. Germany
5/26 Fuerth, W. Germany
5/28 Linz, Austria
5/29 Graz, Austria
5/31 Udine, Italy
6/1 Padova, Italy
6/2 Milano, Italy
6/3 Torino, Italy
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BILLBOARD MAY 19, 1990 (Continued on page 60)
1. London may have the most populated A&R community in the world. Is this a guarantee that hot bands will draw wildly competitive and even uneconomic deals? Many A&R DIRECTORS OF MAJOR LABELS: It’s not a guarantee although it does happen. Some recently-signed bands have been getting unrealistic deals. The U.K. is probably the most expensive place in the world to sign an act, although the cost of breaking them in the U.S. is even bigger.

Part of the skill of an A&R department is to build up a relationship with the artist and make them feel there is no competition. We have signed bands wherever we’ve been outbid but the artist has still signed to us because they feel we are the right company for them.

JONA COX, A&R, GQ DISCS: It’s not disproportionate for the number of acts that are signed and the success rate of those acts.

I think there are superfluous people in the A&R departments of major labels and this means managers can drive a hard bargain. Bands on big labels need the turnover in order to sustain their staffing levels, so they’ll throw money at bands to sign them.

The fear of missing out makes the competition more intense. If a band has a good singer or writer, some labels will sign the band just to get the one good element they want. And you can be quite mercurial about it.

PETER ROBINSON, DIRECTOR OF A&R, CHRYSALIS: London must have the most populated A&R community worldwide, when you consider the number of major and independent labels, production companies and publisher scouts. It’s probably 150-200 people, at a conservative estimate.

The result of that concentration, and the centralized nature of the U.K. business, does mean bidding wars. There are a lot of restive A&R people looking for hot or even lukewarm bands, urged on by their label bosses. You only need a hint of something promising to make bands hotly contested by everyone, and they’re really mercurial about it.

Deals by U.K. majors are mostly done on the basis of world sales—upwards of 750,000 units per album—which their American counterparts don’t have to consider, because they can break even in their home market. British-based labels must look at the international picture.

STEVEN HOWARD, MD, JIVE: Obviously with so many A&R people chasing the one act, this tends to wind up the pressure. In Jive’s experience, we’ve tended to develop acts which haven’t always been chased by other labels. Hence, the money is spent on developing the act as opposed to chasing it.

Sometimes, we do also compete for artists, as we did with the Stone Roses—although it was us and just one other company looking at them.

2. Some of these deals may be attractive from the artists’ standpoint, but what about their longterm interests? Are bands and management able to cope with more intense pressure than ever?

GATFIELD: I’m not sure the pressure is more intense. It’s about the same. The expense of recording, touring and making videos is increasing and a record company can be 500,000 pounds in the hole before the act releases an album.

Take a new and unknown signing like Thunder (a hard-rock act). We signed them for 220,000 pounds advance.

The cost of recording the album was just under 100,000 pounds. We paid them 70,000 pounds living expenses for a year which is split five ways and isn’t exactly a fortune. And the rest we have spent on equipping them for touring because they are the kind of band that promotes itself best on the road.

Obviously a record company has to put a time value and a money value on its investment when a band doesn’t break through after a couple of albums. If a band has signed a realistic deal the record company is more likely to go with another album, but if the deal is too costly they may decide to cut their losses.

There are also examples of bands building up a fan base over two or three albums and being dropped by the label, signing elsewhere, taking their fans with them and then breaking through, like Simple Minds.

I feel I’ve achieved something with an act if they receive a royalty check, which means they’ve paid off their advance.

COX: Because our roster is a small one, we will work our artists on a longterm basis. It’s no worry as long as the band has songwriting ability. Fashions can change but the demand for good songs remains constant.

NICK GATFIELD, DIRECTOR OF A&R, CHRYSALIS: If everyone is doing their job, the record company can shield the band who simply have to get on with playing, writing and promotion.

ROBINSON: It’s very rare for artists’ representatives to take a longterm view in making deals. There must be many bands who were hotly contested, but who depend on his next hit single to further his career.

3. Most U.K. labels want their major signings to succeed in the U.S. What are the frustrations of dealing with the demands of the American market?

GATFIELD: Bands have to break the U.S. for the record company and the band to make any money. And exceptions like Frankie Goes To Hollywood only go to prove the rule.

The main frustration is the cost of breaking the band in the U.S., particularly the cost of independent promotion. It’s a phenomenal amount of money to cover radio, and independent promotion people have a stranglehold over American radio so if you don’t play the game they can stop you being heard.

Breaking a rock-based act is also an expensive business. You’ve got to spend a year touring non-stop to have a real chance and unless you’re headlining reasonably big shows, there’s no money coming back.

COX: Obviously you want an act to be globally successful. But our brief is simply to sign the best in a particular field.

We don’t think about U.S. potential at the start. We’re tending to sign bands that sound distinctively British.

The frustrations? We’re just beginning to find out. We had a No.1 U.K. hit with Steely Dan’s international (“Do It Good To Me”) and the Americans wanted to take the intro rap out! “Trust us, we know the market,” they say.

We’ve also had trouble with the Beautiful South—another No.1 band with “Song For Whoever.” The American record company that was sticking pictures of women in chains on their heavy metal releases wouldn’t handle the cover of a woman with a pistol in her mouth.

ROBINSON: The potential upside in the U.S. of course, but the frustra-
tion all British-based labels face with their acts is the segmented nature of American radio. There, the artist must fit a format, and you get comments like “not rocky enough” for AOR, or “too pop” for CHR and so on. The easiest to deal with are black-urban and post-modern formats, where British acts fit comfortably. But I doubt there’s an American label which, from a U.K. perspective, delivers a sufficiently good betting average in breaking British talent.

One of the obvious problems is that the U.K. label is one step re-
(Continued on page U-16)
U.K.90: A Sharper Image

By M. RICHARD ASHER

The United Kingdom and the United States. Two markets joined or should be separated—by a common musical language. Dick Asher is more qualified than most Americans to address the differences and similarities: he was managing director of CBS Records U.K. in the 1970s, prior to his tenure as president of CBS Records International. Later, of course, he became deputy president of the CBS Records Group and president of PolyGram U.S.

When, in 1961, I made my first music business trip to England on behalf of the very hot U.S. publishing duo of Al Nevins and Don Kirshner, I heard the A&R head of one British major plead with Nevins to send one of their writing teams—such as Goffin/King or Sedaka/Greenfield—to the U.K. to work with British artists.

"It was the A&R chief's view that there were talented artists in Britain but that the country lacked writing talent, which explained its lack of international record success. That the United States was the source of musical creativity was generally accepted by the doyens of the British music business, who were struggling to prolong the licensing of American product and to prevent the entry of subsidiaries of U.S. record companies into the U.K. marketplace.

And then came the Beatles, totally dominating the U.S. and worldwide music scene and quickly followed by a host of other British artists. The world of music has never been the same since, although many in the U.S. record industry cling to the belief that the relationship was unchanged and that in matters regarding music, the U.S. remained the fountain of virtually all wisdom and creativity.

In fact, the relationship was unalterably changed. The British record companies and artists, reflecting their newly-acquired international strength, soon acquired all the sophisticated characteristics of their U.S. brethren—including product managers, chart manipulation, free goods, 50-page contracts, and a host of wheeling-and-dealing managers, lawyers, and accountants.

Now we have reached the point where the people in the British music business are a mirror image of the faults they attribute to those in the U.S. music business and vice versa. I've related all this history because it gives some insight on how we arrived where we are.

We each consider ourselves experts on the other's marketplace with little justification other than an airplane voyage and a passport stamp.

We each consider our own current pop music qualitatively superior and more sophisticated, although there's little objective evidence to support either country's claims—and most of the rest of the world considers our music interchangeable to the point where they merge "Anglo-American" music without national distinction despite what, to each of our ears, are significant differences.

We each accuse the other of being parochial, yet we are both guilty of that sin vis-a-vis the rest of the world.

We each have reached the point where litigation and legal gamesmanship play an important role in many matters and frequently disrupt more constructive areas of our business. But each of us sees this fault clearly in the other and only dimly in ourselves.

We each believe success can be bought in the other's market, whereas success in our own requires creativity and hard work.

In the last 20 years, we have both spent inordinate resources and effort—and seen the public heap the greatest amount of adulation and success—upon music which most frequently involves three chords and four musical instruments.

(Continued on page U-10)

A Transatlantic Mirror Image

The Market Leader

PolyGram Records has been market leader in the U.K. consistently since 1986, with WEA, CBS and EMI toughing it out for the runner-up position (for a full competitive breakdown, see page U-12).

PolyGram's strength, reflected in its album market share of 16.1% last year, is attributable to a three-company strategy (Phonogram, Polydor, London) and classical music clout. Island and A&M should add at least a couple more percentage points to its share.

PolyGram's success, some would say, also lies with the man at the top: American-born Maurice Oberstein, 62, who headed arch rival CBS U.K. from 1975 until he retired from the company on June 30, 1986. The next day, he started work as chairman of PolyGram U.K.

This year marks Obie's quarter-century in the British music business; he arrived in April 1965 to set up CBS as an independent operation. Obviously the man is an Anglomaniac.

In a recent interview, he suggested Americans don't produce more world-class talent because they are "idle." He added: "They've already lost their car and electronics industries, and America's lost them to become anything other than a service industry. They've become followers, not leaders, so you don't see acts developing."

WHY MADCHESTER?

A Look at the North of England's Talent Hotbed

By DEREK BRANDWOOD

To those with a casual awareness of U.K. music industry trends, the stir created by Manchester may be the latest example of the "flavor of the month" mentality. To those who know the city well, the stir is clearly the result of years of hard work by dedicated people who prefer to be leaders, not followers.

That lead has been taken by the city's youth, who decided not to wait for a trend to happen and then jump on the bandwagon, but to market their own brand of music and fashion.

Bands such as the Stone Roses (Silvertone), Happy Mondays (Factory), 808 State (ZTT), Inspiral Carpets (Cow-/Mute), and Candy Fip (Debut) have not only taken the national charts by storm. They've also been responsible for a whole new fashion trend, with "Joe Bloggs" hooded tops, 25 inch bleached-out denim flares, and Kicker's becoming essential "clobber" to be seen in. Last summer, it's said that local groups were selling more big and baggy T-shirts than the national average.

There are more students than in any other European city—over 75,000—and most live in the inner city or close to it. Every weekend, these figures are swollen by out-of-town visitors—coachbuses from London, Paris, Brussels, Amsterdam and elsewhere—who sample the nightlife, shop at Afflecks' Palace, and hunt for rare grooves at indie record stores such as Eastern Bloc, Spin Inn and Expansion.

The city now has five radio stations, including the first of the incremental inner city outlets, Sunset Radio. This has a black music format by day, and ethnic music by night. KFM, the ex-pirate station, has a music policy of non-chart quality pop, rock, and dance music. Both these stations give day and night airtime to local bands, as do the other three outlets: Piccadilly, Key 103 and GMR.

But Manchester nightlife is where the real talent groundswell is coming from. Clubs like The Hacienda, The International, The Boardwalk, and The Venue lead the way with live acts, while scores of city bars and nightclubs cater for various dance markets. Cult DJ Richard Searling regularly packs a cool 500 into the ballroom at Parkers Hotel by playing rare American soul, and Mike Pickering was the prime mover in bringing in Italian house and acid house, and would play his "Nude Nights" at The Hacienda a year before the rest of the U.K. caught on.

(Continued on page U-16)

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(Continued on page U-16)
GROWING TALENT!
BRITAIN IN AMERICA
Gold & Platinum 1985-89

This is a five-year overview of U.S. gold and platinum albums by U.K. acts, as certified by the Recording Industry Assn. of America (RIAA). Gold signifies U.S. sales of 500,000 albums; platinum is 1 million albums; multi-platinum is by multiples of 1 million.

This survey features only albums released on or after Jan. 1, 1985. Previously-released titles which went gold or platinum between 1985-89 are excluded.

The definition here of U.K. acts is flexible, and errs on the side of inclusion. U2 come from Ireland, but their route to success was clearly through Island Records U.K. Similarly, Chris de Burgh and Sinead O'Connor, also Irish, advanced through the efforts of the U.K. divisions of A&M and Chrysalis respectively.

And millions of Australians may protest Kylie Minogue's inclusion, but she was A&M'ed through that quintessentially British trio of entrepreneurs, Stock/Aitken/Waterman.

A number of top bands combine British and American members, including Whitesnake, Fleetwood Mac and Foreigner. They're attributed to the U.K. for this survey. And, yes, Terence Trent D'Arby is American and Asia is Polish, but both were signed and developed through CBS Records U.K., so they're listed here. You get the picture.

The number in parentheses after an artist's name indicates the number of albums which reached that sales level. The number after an artist's multi-platinum certification indicates the particular album's sales peak through the end of 1989.

A&M
Gold
BREATHE
CHRIS DE BURGH
POLICE
SIMPLE MINDS
STING (2)

Platinum
POLICE
STING (2)

Multi-platinum
STING 2P

ARISTA
Gold
ANDERSON BRUFORD WAKEMAN HOWE
GTR
THOMPSON TWINS

ATLANTIC/ATCO
Gold
BAD COMPANY (2)
PHIL COLLINS
ESCAPE CLUB
THE FIRM
FOREIGNER (2)
GENESIS
JULIAN LENNON
MIKE & THE MECHANICS
ROBERT PLANT
PETE TOWNSHEND
YES

Platinum
BAD COMPANY
PHIL COLLINS
FOREIGNER (2)

BRITAIN'S BRIGHTEST

The U.K. artist with the most gold albums* certified by the Recording Industry Assn. of America (RIAA) in 1985-89:

ELTON JOHN
"Ice On Fire" (Getfenn), certified 6/85
"Live In Australia" (MCA), certified 1/88

"Reg Strikes Back" (MCA), certified 3/88
"Greatest Hits Vol. III" (Getfenn), certified 2/89
“Sleeping With The Past” (MCA), certifie 1/89

Def Leppard

BRITAIN'S BEST

The top-selling albums* in the U.S. by British acts from 1985-89, as certified by the RIAA. The numbers in parentheses indicate the multi-platinum certification.

PHIL COLLINS
"Faith" ......... 7 million
"No Jacket Required" .... 6 million

DEF LEPPARD
"Brothers In Arms" .... 5 million
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MUSIC VIDEO SELL-THROUGH: Competing In a Growing (But Crowded) Market

By CHRIS WHITE

Young Britons have seen the future, and it's in sell-through music video. Thanks to a generation of video age consumers, this product is developing from its niche as the fourth music software format—and may soon become the third, as the vinyl LP continues to lose its share of the total U.K. prerecorded music market.

The British Phonographic Industry (BPI) reports that 6.2 million units of music video were shipped to the trade in 1989, worth approximately $57 million at wholesale prices. That represents a 44% increase over the previous year's shipment figure of 4.3 million units, and a 33% surge in value. Manufacturer figures for the top-selling titles point to the growth of the market. Kylie Minogue's "Kylie—The Videos" has sold more than 500,000 units for PWL Video, and the follow-up has exceeded 300,000 pieces.

PWL stablemate Jason Donovan's video package has also passed the 300,000 mark, while Virgin Vision claims sales of 150,000-plus for Phil Collins' "Singles Collection" in less than six months. EMI's Picture Music International has sold more than 175,000 units of Cliff Richard's "Private Collection." At the lower end of the market, suppliers can expect average sales of between 15,000 and 40,000 unit sales per title, and are looking for further growth as more music video specialist outlets open in the U.K.

Retailers' commitment to music video is, indeed, growing. Woolworths, the High Street chain which is Britain's leading merchandiser of prerecorded music, carries the product in all 780 outlets. Another High Street retailer, the John Menzies stationery/bookseller chain of 175 stores, estimates that 16% of its prerecorded music revenues come from sell-through music video—a percentage point higher than its sales of vinyl albums.

The specialist HMV chain (74 outlets) emphasizes music video alongside other sell-through video, and the combination generates close to 19% of prerecorded software sales. At another leading specialist, Our Price, music video is in most of its 280 stores, and delivers 10% of total software revenues. At a typical independent chain, nine-store Music Junction, music video accounts for 30% of sales.

"Music dealers are still one of the most important outlets for music video," says Virgin Vision music video manager Matt Voss, "although they accounted for only around 10% of the total sell-through video market. It's important for music video to be seen in the same environment as audio carriers if the public is going to accept it as the fourth format.

"We still find one of the biggest problems in promoting music video is getting the artist to support the release the same as they would the audio equivalent, which is quite ridiculous when some long-form video budgets are bigger than the album budgets."

Vicky Blood, marketing manager at BMG, confirms the change in attitude: "As the marketplace has become more sophisticated, companies have had to move away from the traditional live show or video clip formats to something that is much more conceptual.

"The major problem is that the marketplace has become overcrowded so quickly, which means less opportunities for point-of-sale. Everybody is fighting for shelf space and retailers are much more selective in what they stock."

Blood adds: "It is difficult for music video to get the same level of airplay (Continued on page U-10)
THE LABEL WITH VISION

A BERTELSMANN MUSIC GROUP COMPANY
MUSIC VIDEO
(Continued from page U-8)

tistic involvement as the audio side, however. The artists
don't get interested until after the album is finished, and
then quite often other commitments like touring get in the
way." P

Peter Smith, managing director of Channel 5 Video Distri-
bution, says simultaneous video and audio releases work in-
creasingly well for the company. "The Mission video, Waves
Upon The Sound," came in the chart at number two the
same week as the album equivalent. We ride on the back of
the record company launch." Channel 5 is 50% owned by
PolyGram.

Smith adds that in terms of pricing, video products with a
running time of more than one hour can usually retail for
around $19-21. "This price norm seems to be accepted
whereas two years ago it was a one-off situation. Music
video is increasing its share of the total video market because
mainstream video companies have released all their feature
film 'A' titles and are now onto the 'B' movies, and a rock
act's fan base is generally greater than that for a 'B'movie." Martin Haxby, managing director of Picture Music Inter-
national, says: "Three or four years ago, we had to wait until
the artist had delivered his third or fourth album before put-
ting out a self-through video. The market is more sophisti-
cated now and the fans more discerning. They want concep-
tual videos rather than straightforward clips or live perfor-
mannaces."

"It makes sense to release a video where possible at the
time of an album release or when the act is touring. If it is
released in isolation, then its sales potential is halved at
least. It is also important to work with the record company,
and cross advertising which carries the magic words
'also available on video.'"

Haxby adds: "The growth of music video means compa-

TOP MUSIC VIDEO TITLES

The leading sell-through titles in 1989, as compiled by
Gallup for the British Phonographic Industry (BPI), Music
Week and the BBC.

1. JASON DONOVAN, "Jason The Videos" (PWL)
2. BRETTHAL AND HUM "(CIC)
3. PHIL COLLINS, " Singles Collection" (Virgin)
4. KYLIE MINOGUE, " Kylie The Video 2" (PWL)
5. KYLIE MINOGUE, " Kylie The Videos" (PWL)
6. ERASURE, "The Innocents" (Virgin)
7. BRUCE SPRINGSTEEN, "Video Anthology 1978-
88" (CBS Music Video)
8. WET WET WET, "In The Park Live" (PolyGram Music
Video/Channel 5)
9. PINK FLOYD, "The Wall" (PolyGram Music Video-
/Channel 5)
10. PINK FLOYD, "Delicate Sound Of Thunder" (Picture
Music International)

TOP MUSIC VIDEO LABELS

The leading labels by 1989 market share, based on
sales research by Gallup for Music Week.

POLYGRAM MUSIC VIDEO/CHANNEL 5—18.2%
VIRGIN—13.6%
PICTURE MUSIC INTERNATIONAL—13.3%
VIDEO COLLECTION—11%
PWL—10.4%

TOP MUSIC VIDEO DISTRIBUTORS

The leading distributors by 1989 market share, based on
sales research by Gallup for Music Week.

POLYGRAM—20.6%
VIRGIN—16.3%
EB—14.8%
CBS—11.1%
VIDEO COLLECTION INTERNATIONAL—11%

THE LANGUAGE OF SUCCESS

Want to talk Success? Then talk to an APRS member-studio.

Our members include over one hundred studios, in London and across the
UK, where the making of hits comes naturally. No studio is granted
membership of our 40-year-old association without showing its pro-
fessional approach, superior equipment, experience and up-to-the-minute
technical skills. You can use an APRS member-studio with confidence.

We invite A&R personnel, producers and everyone serious about the
business of making hits to send for a free copy of our 1990 "Guide to
Recording in the UK."

We speak your language ... and we talk success.

Please contact:
APRS, The Professional Recording Association.
168A High St., Rickmansworth, WD3 1AY England.
Tel: +44 943 772907 Fax: +44 943 773079.

Paul McCartney

nies must come up with more innovative ideas and market-
ing techniques. We’ve successfully launched a bi-monthly
series ‘Videomag,’ which has a visual magazine’s format
aimed at serious heavy metal market, and we have also
done advertising for the Pet Shop Boys and Alexander
O’Neil on Oracle, the TV news service, which has helped us
build our base.

Pickwick, the home leisure entertainment company, suc-
cessfully entered the music video market with releases from
Paul McCartney, Abba and Barry Manilow, among others.

"The McCartney video ‘Put It There’ was a coup for us,"
says Melvin Simpson, Pickwick group marketing manager.
Both Pickwick and PML were asked to submit detailed mar-
ket proposals and he went for ours.

"Our promotion included TV advertising, which is unusual
for a single artist package, press promotion and point-of-
sale. Similarly with the Manilow video, we worked closely
with top club bands and provided full-color leaflets.

There are risks, though, in that music video is more fash-
don-orientated than general video and artists may be ‘hot’
for only a limited period, which means that the supplier can
get his fingers burnt. Artist involvement with the video re-
lease is great as long as they treat it as a priority. McCartney
was fully involved with everything, even down to the sleeve
design.”

Entreprising U.K. video indie Wienerworld has made its
name in what it calls ‘niche marketing,’ including video EP’s
retailing at around $3.20. More recently, it has backed its
‘Decade Of Pop’ series with a television advertising cam-
areas of music videos are developing. Very rapidly, particu-
larly with heavy metal, country and jazz. At the same time,
indie retail interest in music video is also growing, although
around 80% of our titles go through the multiples.

‘If more record shops got into the video business, they
would do very well. We have employed a task force to take
our videos into the stores but a large percentage of them
just didn’t want to know. It’s an opportunity lost.’

A MIRROR IMAGE
(Continued from page U-4)

ments, while we each accuse each other of creative rigor mortis.

Today, we seem to have arrived at a state where only four
significant differences remain between the U.K. and U.S.
music industries:

1. The British marketplace moves more quickly to accept or
reject a new record. This seems primarily due to the pres-
ence of national radio, newspapers and television—which in-
fluence a much larger segment of the population at one
time than one dominant, nationwide radio station.

2. Virtually all record sales in the U.S. are on a sale-or-
return basis, which is not the case in Britain. This causes
profound differences in the strategy and tactics of market-
ning and selling records in the U.S., which the British fail to
appreciate. Americans do not have the reverse problem to the same extent, because the concept of pre-
dominance does not exist.

3. Britain is more influenced by European musical trends
than the U.S., which seems natural, and frequently seems to
accept a larger proportion of pop music and a smaller pro-
portion of rock and hardline R&B music.

4. Contemporary black music, country and jazz do not
sell as well in Britain, which also seems natural.

As we rush toward the 21st century, it is perhaps well to
consider where we’ve been, since history frequently seems
to repeat itself. In 1607, an Englishman in the employ of a
Dutch company sailed up a large river, which was soon to
bear his name. This was followed by a negotiation wherein
the Dutch acquired a large island for some beads and hatch-
ets worth about $24.

It was easy to go from that deal to the first artist contract.
The lawyers hardly had to change the clauses. And so a new
era in the music business opened in New York.

What followed is history ... or is it?
NUMBER ONE SELL THROUGH DISTRIBUTOR FOR THREE CONSECUTIVE YEARS

1987 1988 1989

AND NOW ON MUSIC VIDEO

with distribution throughout Europe

*Source Gallup
Pre-recorded Music Sales

Manufacturer shipments to the trade in 1989, compiled by the British Phonographic Industry from data supplied by member companies. Total unit shipments of albums increased by 1% over 1988, and by 12% in value at wholesale prices.

Cassettes 1989 1988
3.0m 80.9m £251.8m £224.6m

C.D.'s 1989 1988
41.7m 29.2m £230.7m £167.9m

L.P.'s 1989 1988
37.9m 50.2m £118.0m £144.1m

Singles 1989 1988
61.2m 60.1m £80.3m £75.5m

U.K. Market Share

Albums

<table>
<thead>
<tr>
<th>Year</th>
<th>PolyGram</th>
<th>EMI</th>
<th>BMG</th>
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<tr>
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<tr>
<td>1989</td>
<td>16.1</td>
<td>12.6</td>
<td>8.7</td>
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Singles

<table>
<thead>
<tr>
<th>Year</th>
<th>PolyGram</th>
<th>EMI</th>
<th>BMG</th>
</tr>
</thead>
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<tr>
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<tr>
<td>1989</td>
<td>14.0</td>
<td>12.6</td>
<td>7.7</td>
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</tbody>
</table>

Source: Gallup/BPI (courtesy Music Week)

Top Moneymakers

The leading U.K. artists by worldwide earning power, based on 1988 - 89 gross income as calculated by Forbes magazine.

- PINK FLOYD: $56m
- ROLLING STONES: $55m
- GEORGE MICHAEL: $47m
- U2: $39m
- THE WHO: $32m

Music Press

Most-read U.K. consumer music papers, based on 1989 Audit Bureau of Circulation results (1988 figures in parentheses). All are published weekly except Q (monthly) and Smash Hits (fortnightly)
DEBUT ALBUM FROM THE MOST EXCITING BAND OF THE NINETIES

Quireboys • a bit of what you fancy

AVAILABLE ON
ALBUM • CASSETTE • COMPACT DISC

featuring 7 o'clock • hey you • i don't love you anymore

PRODUCED BY JIM CREGAN & GEORGE TUTKO
EXECUTIVE PRODUCER & MIXED BY RON NEVISON
ENGINEERED BY GEORGE TUTKO
### Top Selling Acts

<table>
<thead>
<tr>
<th>Artist</th>
<th>Record</th>
<th>Genre</th>
<th>Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elton John</td>
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<td></td>
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<tr>
<td>Rod Stewart</td>
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<td></td>
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<tr>
<td>The Who</td>
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<tr>
<td>Rolling Stones</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>John Menzies</td>
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<td></td>
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<tr>
<td>John Stewart</td>
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</tbody>
</table>

### Retailers

<table>
<thead>
<tr>
<th>Music Retailer</th>
<th>Parent Company</th>
<th>U.K.</th>
<th>U.S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woolworths</td>
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<tr>
<td>WOOLWORTHS</td>
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<td></td>
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</tr>
<tr>
<td>ANDY'S RECORDS</td>
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</tr>
<tr>
<td>JOHN MENZIES</td>
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<td></td>
<td></td>
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<tr>
<td>ELTON JOHN</td>
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<tr>
<td>ROD STEWART</td>
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<td></td>
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<tr>
<td>THE WHO</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>ROLLING STONE</td>
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### Number of Outlets

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<tr>
<td>25</td>
<td>5,000</td>
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<tr>
<td>30</td>
<td>10,000</td>
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### Percentage of Turnover

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<tr>
<th>Music</th>
<th>Compact Discs</th>
<th>Cassette</th>
<th>Singles</th>
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<tr>
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<tr>
<td>20%</td>
<td>20%</td>
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<td>20%</td>
</tr>
<tr>
<td>5%</td>
<td>35%</td>
<td>30%</td>
<td>25%</td>
</tr>
</tbody>
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### Retail Price

<table>
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<tr>
<th>Record</th>
<th>Price</th>
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<tr>
<td>£3.50</td>
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<td>£4.99</td>
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<tr>
<td>£5.49</td>
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</table>

### Performance Income

<table>
<thead>
<tr>
<th>Country</th>
<th>U.K.</th>
<th>U.S.</th>
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<tbody>
<tr>
<td>Italy</td>
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<tr>
<td>Australia</td>
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<tr>
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<td>Germany</td>
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<td></td>
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<tr>
<td>Japan</td>
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</tbody>
</table>

### Additional Information

- U.K. market share: 16%
- Estimated U.K. market share: 14%
- Estimated U.K. market share: 12%
- Estimated U.K. market share: 10%
- Estimated U.K. market share: 8%
- Estimated U.K. market share: 6%
- Estimated U.K. market share: 4%

- Total sales in the U.K. for the year: £12.5bn
- Total sales in the U.S. for the year: £13.5bn
- Total sales in all countries: £26bn
IN 89 WE BROKE SILVER BULLET
IN 90 WATCH OUT FOR SENSI-MAXI JAZZ • KAREN WILLIAMSON
MOCCASOUL • STEPZ AND MORE
DISTRIBUTION OR LICENCING AVAILABLE WORLDWIDE EXCEPT UK & BENELUX

SECOND SINGLE NOW RELEASED IN THE UK
ALBUM TO FOLLOW SOON
DISTRIBUTION OR LICENCING AVAILABLE WORLDWIDE EXCEPT UK: FRANCE BENELUX

A TOUGH NEW LABEL
A TOUGH NEW ACT
FIRST ALBUM SOON TO BE RELEASED IN THE STATES
DISTRIBUTION OR LICENCING AVAILABLE FOR EUROPE
4. How does the professionalism and skill of artist managers in British compare with that of their U.S. counterparts?

GATFIELD: Too many U.K. acts don’t believe in professionalism. Managers often tend to be friends and inexperienced. People think managers should do it for love, which is why we get the managers we do. U.S. managers are definitely more professional and have a knowledge of the record business and radio.

I think record companies have a responsibility to educate young managers in the ways of business.

COX: I don’t deal with enough American managers to make a fair comparison, but the majority in the U.K. is variable. I’d rather work with a hands-on manager that is respected by the act. And acts that are total artists need good managers.

ROBINSON: Having a good manager on the ground in the U.S. is a big advantage for British talent. There probably is more professionalism in American management circles, but there is an increasing number of good U.K. managers.

Management here is far less involved with the promotion effort than in the U.S. British record companies look to managers for the promotion of acts, and often managers start their own TV and radio shows. But the majority in the U.K. is variable.

HOWARD: In the U.K., the average age of a band and their management is younger than that of their U.S. counterparts. With this lack of age comes a certain amount of inexperience and lack of knowledge of the American marketplace, but their energy and enthusiasm often compensates for this, and we take a very active role in helping them in the U.S.

But I should mention that it’s much easier for a young, British-based manager to get things going for his act in the U.K. than in the U.S. The “schoolboy” approach of winding up the press, the record companies, key DJs, staging a few gigs and working the indie sector cannot succeed in America.

Steve Daggar, manager of Spandau Ballet, can verify this. When I was involved with the band in their early days, that “schoolboy” approach did get things going for Spandau in the U.K. but when it came to the U.S., Steve tried the same strategy: telling the record company to shove it, putting up posters in New York, and so on. This simply didn’t work. In America, you have to play the game.

5. How interesting is the music being signed to independent U.K. labels today? How is this “farm system” holding up?

GATFIELD: The idea that the majors are looking to poach from the indies is not fair. Majors are looking to poach from majors.

Obviously you keep an eye on growing indie bands. But indie bands can be signed too soon into their career. It’s better for the major to get into bed with the indie and allow them to develop in their own way. The major label is best at picking up on a fan base and improving it.

COX: I’m certainly interested in it! Right now there are too many bands that are too conscious of the bands that the music press are raving over and just trying to follow them rather than doing things their own way.

But the better bands are delving back to Captain Beefheart or Sly Stone, taking songs and turning them into something else and doing something else with it. It’s something American bands tend not to do and it gives British bands a broad based style of music and a depth to their style. I also think it gives acts the exposure that indies can’t. Indies can’t compete in terms of marketing, which is why we deal with majors but so far we’ve always been able to keep control.

ROBINSON: There are a lot of acts still being signed to indie labels, but few of them are keen to sign with—or to be seen signing with—a major. They either want to stay independent, especially in the U.K., or they sign to a quasi-independent, like the Stone Roses at Silverton.

There’s obviously a lot of independent activity in and around London, a lot of good black and rap productions from the provinces as well as London. The small, “one-man band” system seems to be increasing and getting major deals, such as A Guy Called Gerald with CBS. But the indie-to-major route isn’t necessarily automatic, and some indie’s have proved they have sufficient clout to compete with the majors, anyway. Rough Trade was able to do a deal for Sundays’ album in the Top Five, for example.

GATFIELD: What comes through the indie sector can be divided into two areas: one is music which will always remain indie, the other uses the indie farm system to then move into the major market. Acts that have found the Stone Roses are fine examples of the latter category.

Besides the alternative rock sector, there is also a healthy breeding ground for independent dance product. This type of music is equally interesting from independent labels on both sides of the Atlantic. They’ve helped develop a real sense of pride in British black music, just as Lisa Stansfield’s success will do the cause of British dance music no harm at all.

HOWARD: The Stone Roses. They have the potential to be as big as U2. They’re exciting, original, challenging and unique. They are as good live as on record, and without question will be around for a lot longer than all their imitators.

WHY MADCHESTER?

(CONTINUED FROM PAGE 4)

The Hacienda and The Dry Bar, in Manchester’s rejuvenated Oldham Street area, are owned in a joint venture by three record company A&R people and the band New Order. Factory label head Tony Wilson has been a key figure in the area’s musical development over the years, and the small but talented team of individuals who run Factory has built an empire out of both the Hacienda and The Dry Bar.

A namecheck is also mandatory for producer Martin Hannett, who showed Joy Division how to make records and is now back with a bang producing Happy Mondays. He’s now working with another local band, The High, signed to London Records.

Lower profile but just as dedicated is Dave Haslam at Play Hard, who not only promotes locally but had the foresight to take the Manchester “sound” to clubs in Paris and Lyons. His discovery MC Buzz B (aka Sean Brathwaite) is on the verge of a major-label deal.

Another young Mancunian, from the city’s Moss Side, created excitement in the clubs with a track called “Voodoo Ray,” on his own Rham label. A Guy Called Gerald (as the musician is known) subsequently won a Music Week award for top independently distributed single, and a deal with CBS Records U.K.

Indie labels like Play Hard, Rham, Cut Deep, Scam, Playtime and Bop Cassettes give young talent a chance to develop, and are an essential part of the city’s creative mix.

One negative aspect of the scene is the prevalence of drugs. How much or how little involvement there is between these two cultures is hard to define, but equally hard to ignore. Many hope the problems can be tackled and solved before they permanently damage aspirations and careers.

On the plus side, the large clubs and the independent’s need for new talent and his partners have chosen Manchester as the place to expand their activities is welcomed. The first project will be the launch of a studio aimed at attracting international recording artists to the city.

Also positive is the worldwide impact of Lisa Stansfield and her co-writers/producers Ian Devaney and Andy Morf—also from the Greater Manchester area—who are traveling in the golden footsteps of Simply Red, New Order, and Swing Out Sister, among others. Promising in the export stakes, too, are the Stone Roses, with the commitment of Silverline Records’ worldwide distributor, BMG.

For the future, names like The Charlatans, Northside, The Paris Angels, Gone To Earth, Distant Cousins, Part E Unknown, World Of Twist, V-Force, What’s Noise, and Kimberly are currently setting the city’s indie scene alight.

Manchester-born Derek Brandwood has worked in the city (for CBS and RCA, among others) for most of his 20-plus years in the music industry. He is currently a director of 4 Play, the label offspring of the indie retail chain of the same name.

FIRST PAST THE POST

1st — TOP COMPANY — ALBUMS
1st — TOP COMPANY — SINGLES
1st — TOP RECORD DISTRIBUTION — ALBUMS
1st — TOP RECORD DISTRIBUTION — SINGLES
music to suit your every groove
INDIAN WELLS, Calif.—Independent home video wholesalers say they are confident that major studios will not dramatically step up efforts to sell directly to retailers over the next several years and that two-step distribution will continue to dominate the business.

That is the consensus of the new National Assn. of Video Distributors' board of directors, which held an informal press breakfast here May 3 during NAVD's seventh annual NAVD trade conference April 30-May 3. The board is represented by such distributors as Baker & Taylor, Video Trend, Major Video Concepts, MS Distributing, Waxworks/Videos, Best Video, and Video One Canada.

As a group, the 22-member NAVD wholesalers group said 1989 was its healthiest sales year in history, up nearly 7% from the previous year with net profit before taxes increasing by 17%. Yet, profits for 1989 were a dismal 2.7% (Billboard, May 12).

The profitability picture might have been worse in 1989, said Major Video's Walt Wiseman, had it not been for studio rehab programs. He says he expects to see a continuation of those programs.

According to Baker & Taylor's Jim Warburton, while "there will continue to be certain studios that continue to work directly with direct accounts," two-step distribution should remain healthy as long as distributors maintain "efficiency and service levels at a cost the studios can't." Warburton also said he questions the business decision of any studio that would want to deal directly with 25,000 or more accounts and the enormous record-keeping and drop-shippers required exposure that would entail (Billboard, May 5).

Based on conversations with the studios, he said, "two-step distribution over the next five years will be a major part of their distribution strategy.

He added, "We can see the retailer will have to get more creative in merchandising product. We have to create merchandising techniques like cross-merchandising. We're getting smarter in how we can help the retailer and we are looking at more ways to do that."

Added Wiseman, "The studios are creating programs to put the video stores back in [sell-through] competition with mass merchants. The studios want video stores to participate in sell-through and they represent a percentage of sell-through."

Increases in direct-to-sell-through is a distributor concern, since half or more of that product flows toward mass merchants. Distributors say, however, they intend to strengthen their own role as well as their retail account base in sell-through in 1990.

According to Vern Fross at Comtronn, "Distribution is still fine-tuning all around. The studios can't offer the services to the retailer we can. Our percentage of increase is a lot greater in sell-through. As long as we provide a good level of service, we're in a good position. Thus, we're putting systems in place, whether it's rack-jobbing services or educating the retailer about sell-through, the wave of the future."

Looking toward the remainder of the year—and how many direct to sell-through titles the industry may see—Major Video's Wiseman said, "The marketplace will determine what box-office movies become sell-through videos. It will depend on box-office receipts. This year looks like it could be bigger than last year. Everyone is saying they have a $100+ million film this year. We know of only three sell-through titles for sure so far. 'All Dogs Go To Heaven' from MGM/UA Home Video, 'Teenage Mutant Ninja Turtles' from IVE, and whatever the Disney classic will be."

Fross also said he expects to see one or more studios emulate last year's "The Wizard Of Oz" experience by releasing a classic collectible surrounded by cross-promotions and a heavy media campaign.

"The rise in big-volume video premium deals in the past year, including the Media Home Entertainment/R.J. Reynolds tie-in that resulted in the giveaway of 2.3 million units of "The History Of The Super Bowl" (attached to a carton of Winston cigarettes), as well as Family Home Entertainment and Burger King's spectacular current success with their four-cassette "Teenage Mutant Ninja Turtles" promotion, has resulted in the strong interest in video as a premium and promotional item.

As evidence of that interest, the各大 studios are now at major studio companies, whose booths were scattered throughout this gigantic show, sandwiched among manufacturers of hats, fine china, foods—everything living room furniture.

Those companies exhibiting encompassed four separate types of video manufacturer or representative. The major studios and large independent were one type, with booths including MGM/UA Home Video, Warner Home Video, IVE/FHE, and Media Home Entertainment/Video Treasures.

Barbara Watts, director of promotional sales and special accounts for MGM/UA, said that MGM/UA had seen many qualified buyers at the show and expected to add new clients to its already extensive list, including an ongoing movie sell-through program currently being offered by Seagram's

Warner Home Video's Phil Alexander, sales manager, specialist markets, explained his company's attendance as a way of "exploring new opportunities for premium sales for specific segments of our nontheatrical catalog."

IVE's marketing VP, Lauren Becker, was a star speaker at a seminar titled "The Promotional Use Of Video Cassette For Effective Marketing Action," where she discussed the FHE/Burger King "Teenage Mutant Ninja Turtles" promotion. Burger King sold more than 7 million copies of four "Turtles" cassettes in a single month at $3.49 each, according to Becker.

With more than 100 clients to date, Media Home Entertainment is working in association with Video Treasures, which last year sublicensed the Media catalog, seems to be the reigning king of the video-premium business. According to Daniel Rappoport, VP of marketing for Video Treasures, the two companies are aggressively pursuing premium clients, offering low-cost, high-quality programs that include inserted commercials, customized box art, and sleeve inserts. In lots of 50,000 units, a customized, 30-minute cassette costs the client $3.75, he says.

"The advantage of working with Media Video Treasures exists on two marketing levels for the client," Rappoport says. "First, the program can be used specifically for their promotional purposes, then after the run of the promotion, we can give added value by offering it through Handleman for sale through mass-merchant outlets. Handleman, the rack-jobbing giant, is the parent company of Video Treasures."

With Media Video Treasures, the smaller independent manufacturers at the show were also seeking to attract clients by capitalizing on their ability to change packaging, add commercials, or edit down longer programs to a more manageable length. Independents showing included Mastervision, SYV Home Video, Cabin Fever, Front Row Vid.

"We want to be able to hit the mass market," said Joe Korte, president of and a exhibitor at the show.

"We have about 100 small- to medium-size independent distributors who want to put video on their shelves," Korte said. "We are trying to meet their needs with programs we can sell to them."

"The major studios are now at major studio companies, whose booths were scattered throughout this gigantic show, sandwiched among manufacturers of hats, fine china, foods—everything living room furniture."
**TOP VIDEOCASSETTES RENTALS**

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Principal Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990-05-13</td>
<td><strong>NO. 1</strong></td>
<td>Tri-Star Pictures, Universal Home Video 70183</td>
<td>John Travolta, Kadee Strickland</td>
<td></td>
</tr>
<tr>
<td>1989-05-13</td>
<td>1</td>
<td>LOOK WHO'S TALKING</td>
<td>Touchstone Pictures, Universal Home Video 5947</td>
<td>Robin Williams</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>2</td>
<td>DEAD POETS SOCIETY</td>
<td>Touchstone Pictures, Universal Home Video 5847</td>
<td>Ed Harris, Anthony Hopkins</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>3</td>
<td>THE ABYS</td>
<td>CBS/Fox Video, Columbia/Universal Home Video 5847</td>
<td>Tom Hanks, Emma Thompson</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>5</td>
<td>BLACK RAIN</td>
<td>Paramount Pictures, Universal Home Video 32220</td>
<td>Kevin Costner, Amy Madigan, Tim Robbins</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>6</td>
<td>FIELD OF DREAMS</td>
<td>Universal City Studios, MCA/Universal Home Video 80884</td>
<td>Kevin Costner, Amy Madigan, James Caan, Robin Wright</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>7</td>
<td>HONEY, I SHRUNK THE KIDS</td>
<td>Walt Disney Home Video 909</td>
<td>Rick Moranis</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>8</td>
<td>AN INNOCENT MAN</td>
<td>Touchstone Pictures, Universal Home Video 910</td>
<td>Tom Selleck, Robert Mitchum</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>9</td>
<td>CASUALTIES OF WAR</td>
<td>MCA/Columbia Pictures Home Video 50183</td>
<td>Michael J. Fox, Sean Penn, Richard Dreyfuss</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>10</td>
<td>PARENTHOOD</td>
<td>Universal City Studios, MCA/Universal Home Video 80921</td>
<td>Steve Martin, Dianne Wiest</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>11</td>
<td>JOHNNY HANSOND</td>
<td>IVE 68902</td>
<td>Mickey Rourke, Elizabeth McGovern</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>13</td>
<td>TURNER &amp; HOOCH</td>
<td>Touchstone Pictures, Touchstone Home Video 911</td>
<td>Tom Hanks, Kurt Russell</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>14</td>
<td>SEX, LIES, AND VIDEO TAPE</td>
<td>Outlaw Productions, RCA/Columbia Home Video 90483-5</td>
<td>James Spader, Andie McDowell</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>15</td>
<td>NEXT OF KIN</td>
<td>Lorimar Film Entertainment, Warner Home Video 670</td>
<td>Patrick Swazey, Morgan Freeman</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>16</td>
<td>UNCLE BUCK</td>
<td>Universal City Studios, MCA/Universal Home Video 80891</td>
<td>John Candy</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>17</td>
<td>MERRY LITTLE CHRISTMAS</td>
<td>Paramount Pictures, Paramount Home Video 32248</td>
<td>Pauline Collins</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>18</td>
<td>THE PACKAGE</td>
<td>Orion Pictures, Orion Home Video 8747</td>
<td>Gene Hackman, Tommy Lee Jones</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>19</td>
<td>MILLENIUM</td>
<td>IVE 68908</td>
<td>Kris Kristofferson, Cheryl Ladd</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>20</td>
<td>DO THE RIGHT THING</td>
<td>Universal City Studios, MCA/Universal Home Video 80894</td>
<td>Danny Aiello, Ossie Davis</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>21</td>
<td>WHEN HARRY MET SALLY...</td>
<td>Columbia Pictures, Columbia/Universal Home Video 77332</td>
<td>Billy Crystal, Meg Ryan</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>24</td>
<td>A DRY WHITE SEASON</td>
<td>CBS/Fox Video 4786</td>
<td>Donald Sutherland, Martin Brand</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>25</td>
<td>SHOCKER</td>
<td>Universal City Studios, MCA/Universal Home Video 80931</td>
<td>Michael Murphy, Peter Berg</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>26</td>
<td>COOKIE</td>
<td>Lorimar Film Entertainment, Warner Home Video 660</td>
<td>Peter Falk, Emily Lloyd</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>28</td>
<td>STAYING TOGETHER</td>
<td>Hemdale Film Corp., HBO Video 0345</td>
<td>Tim Quill, Sean Astin</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>29</td>
<td>WEEKEND AT BERNIE'S</td>
<td>IVE 68904</td>
<td>Andrew McCarthy, Jonathan Silverman</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>30</td>
<td>SECOND SIGHT</td>
<td>Lorimar Film Entertainment, Warner Home Video 659</td>
<td>John Larroquette, Brionne Chin</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>31</td>
<td>LICENCE TO KILL</td>
<td>CBS/Fox Video 4755</td>
<td>Timothy Dalton</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>32</td>
<td>APARTMENT ZERO</td>
<td>Academy Entertainment 1205</td>
<td>Hart Bochner, Colin Firth</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>33</td>
<td>ERIK THE VIKING</td>
<td>Orion Pictures, Orion Home Video</td>
<td>Tim Robbins, John Cleese</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>34</td>
<td>ROAD HOUSE</td>
<td>MGM/UA Home Video 901703</td>
<td>Patrick Swayze, Ben Gazzara</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>35</td>
<td>K-9</td>
<td>Universal City Studios, MCA/Universal Home Video 80880</td>
<td>James Belushi</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>37</td>
<td>NEW YORK STORIES</td>
<td>Touchstone Pictures, Touchstone Home Video 952</td>
<td>Woody Allen, John Lithgow, Rosanna Arquette</td>
</tr>
<tr>
<td>1989-05-13</td>
<td>40</td>
<td>STEPFATHER 2: MAKE ROOM FOR DADDY</td>
<td>Millimeter Films, HBO Video 0371</td>
<td>Terry O’Quinn, Meg Foster</td>
</tr>
</tbody>
</table>

**A Bad Duplication Can Cause A Scary Situation**


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**HOME VIDEO**

The Real Deal On Video Fakes Investigators Reveal Pirates’ Tricks

LOS ANGELES—Home video pirate operations in some U.S. markets are getting so large that they have developed into wholesale operations, and use such sophisticated methods that detection of bogus videocassettes is increasingly difficult.

Those were the key revelations at a workshop during the recent National Assn. of Recording Merchandisers/Video Software Dealers Assn. Operations Conference here (Billboard, May 12). The session was led by Motion Picture Assn. of America piracy investigators Tom Shell and Ray Lindstrom. "In the last year or so we are finding that there are now major producers of bootleg tapes, duped tapes," Shell said. "And it is these operations now, because they are able to produce a sufficient quantity of a given title, that find it becomes feasible to go to a retailer and actually have printed [cassette] labels. They are getting more and more sophisticated as they become more able to manufacture larger quantities and find distribution networks for their products."

Shell said that the advent of color laser copiers has made legible-looking, gommed-paper labels easier and cheaper to produce, decreasing the odds that an untrained viewer would detect a bogus tape.

Estimating that video piracy is now a $1-billion-a-year business in the U.S., Shell said cassette labels are also being printed in Asia. "One of our subjects advised us that they had their labels made in the Far East." (Continued on page 67)
JOIN IN! HELP KIDS STAY OFF DRUGS!

Free Cassettes Direct To Retailers!

RENT THIS TAPE TO YOUR CUSTOMERS FOR FREE AND SHOW YOU CARE!

Cartoon All-Stars To The Rescue is an unprecedented anti-substance-abuse video event for kids and parents. This 30-minute adventure features an all-star cast of the world's most famous cartoon characters—appearing together to show why and how kids can stay off drugs!

To help get this important message out, free cassettes, standees and posters will arrive direct from Buena Vista Home Video starting in May!

As a vital part of the entertainment industry, we urge all video retailers to be a part of this important event!

Show parents and kids you care! Display your free P-O-P and rent Cartoon All-Stars To The Rescue for free!

Cartoon All-Stars To The Rescue! Sure to become an entertainment and educational classic!

An Academy of Television Arts & Sciences Presentation.
CAMPAIGN TRAIL: The VSDA has officially confirmed there will be nine candidates in the race for the board, including five at-large, for four open slots. Those four already officially nominated by VSDA’s own nominating committee, in an action that is still being criticized in some quarters, are Steve Rosenberg, head of three-store Premiere Video, Atlanta; incumbent director and two-term president Lou Berg, of Houston two-store Audio Video Plus; Joe Johnson, GM of 15-store Popping Video, Sioux Falls, S.D.; and Carl Bellini, president of 205-store Ezo’s in Springfield, Va. The five candidates running from outside include Dawn Weiner of Home Video Plus Music in Austin, Texas. Also meeting the qualifications for nomination are incumbent director and treasurer Dave Ballstadt, head of 10-store Adventures In Video, Minneapolis, and part-owner in a San Francisco store; Allan Caplan, another incumbent director and head of Appliance Video, an Omaha, Neb., 92-store franchise; and Kathy Meisenburg of Critic’s Choice in Tucson, Ariz.; and Peggy Lake from Country Home Video in Sanger, Calif. Robert Williams, who heads up 21-store Video Towne in Dayton, Ohio, a subsidiary of Super Club NV, the Belgian company that now controls almost 400 stores, also plans to make a bid this year but fell short of the requisite 20 nominating letters. While this year’s race features several interesting newcomers, such as Lake, Meisenburg and Bellini, VSDA handicappers believe things will ultimately boil down to a six-way race for the board. Such a prediction is based on the assumption that Berg is a shoo-in for re-election and that incumbents Ballstadt and Caplan will also prevail, despite running from the outside. That leaves only one other slot open and six other candidates. Meanwhile, the outside candidates of Ballstadt and Caplan have come in for a lot of talk because both incumbents were passed over by the nominating committee, which did tap incumbent Berg.

HOW’S BUSINESS? The high-profile chains here and there that are filing for Chapter 11 relief, or bankruptcy, and those others reportedly strained financially, are fueling a lot of negative discussion about business conditions. But don’t talk to John Maiorello about it. The eternally optimistic president of JD Store Equipment believes the trade media too often pounce on the down trends without offering the balance. “Four to five years ago there were 28,000-30,000 video stores and today there is still that much aggregate square footage because the sustaining stores have expanded by three times. The weak sisters will fall by the wayside, but this is a $10 billion business and still growing,” says Maiorello, who also doesn’t like to hear how Blockbuster Entertainment is closing up video stores in every direction. “Read the Kidder Peabody report on Blockbuster,” says Maiorello. “It says that if Blockbuster achieves its goals it will still have only a 5% share of the business.” But for every John Maiorello, there are those who are at least sounding a note of caution, like real estate developer Daniel A. Harrington, VP at Dolan Associates in Chicago. Harrington says he eagerly looks forward to the International Council of Shopping Centers show in Las Vegas this month to take a reading on how video stores are doing in strip centers like those Dolan operates.

(Continued on page 69)
VIDEO PREMIUMS
(Continued from page 61)

de, Feeling Fine, and newcomers Rotfield Video and DSL Communications Inc.

DSL Communications is a recently formed company that specializes in premiums and sponsorships, acting as an exclusive agent for ESPN. President Dan Lipson reported that DSL has just signed a deal with Black and Decker for a promotion featuring a new title, created expressly for B&D, called “Unbelievably Great Sports Plays,” hosted by Chris Berman. B&D has committed to 200,000 units of the title.

Lipson said DSL can create programs to meet a company’s specific needs, such as the title they co-produced with Coors on NASCAR racing (“Bill Elliot: Racing Into History”) and are currently promoting with coupon point-of-purchase displays in convenience and grocery stores across the Southeast. He said he was pleased with the leads DSL generated at the show, saying, “We’ve seen a lot of legitimate buyers from large corporations. I’m sure we’ve found some potential clients here.”

Rep companies made up the third type of video organization appearing at the show. Three companies—Redmond, Wash.-based Quality Home Video Library, Denver based William Bradborn Agency, and IVCC from Philadelphia—offered a diversity of special-interest programming, including hundreds of programs from a wide assortment of manufacturers.

IVCC’s Stan Nicotera offered titles from 27 manufacturers. “Our booth brings together many independents who couldn’t afford to come to this show, but who have good programming for specific premium buyers. We’ve allowed their programs to get the exposure they need,” he said. These rep firms offer similar programs to the larger independents; all will add commercials, rework packaging, and modify program lengths as necessary.

Coming at the premium business from another angle is the fourth group of video producers represented at the show, composed of production companies, rather than distributors, who contract with clients to create a specialty premium program for a specific product. Van Nuys, Calif.-based New Vision Promotions, Hartford, Conn.-based Media Drop-In Productions Inc., and Provo, Utah-based Corporate Video Marketing Inc. all design “product-related programs that feature your products in action,” according to Scott Elder, president of Corporate Video Marketing.

“We negotiated with General Mills to produce a tape called ‘Creative Cakes For Every Occasion’—a how-to cake-decorating program—to be offered on their ‘Super Mints’ cake mixes,” explained Elder. “We didn’t ask for any money up front from General Mills, just for a firm commitment to advertise the video as a self-liquidating item. They ran the coupon on 66 million boxes, and as of two weeks ago, we’ve sold over 35,500 copies of the tape.”

Productions such as the cake-decorating tape are offered exclusively to the sponsor for at least six-12 months before going into general distribution.

Sun of a Beach!
We’ve got 5 HOT Ideas for Summer Entertainment all at one cool, new low price. Just $9.98 each!

Comedy. Drama. Action. All-star casts.
From the sunny, funny shores of the French Riviera to the searing, violent landscape of the Deep South, from the cool kisses of a mobster’s moll to the overheated blundering of a confused crimefighter, the hottest summer action is right here, on Orion Home Video.

DOMINICK & EUGENE
Rated PG

MISSISSIPPI BURNING
Rated R

MARRIED TO THE MOB
Rated R

DIRTY ROTTEN SCOUNDRELS
Rated PG

Order Cut Off Date: JUNE 12th

Street Date: JUNE 28th

ORION
HOME VIDEO

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A BILLBOARD SPOTLIGHT

Every influential music video buyer will be reading our comprehensive update of music video marketing.

This category is red hot!

Your ad canc - Maximize the impact of your current releases - Position your label as a major player to your key retailers fastest growing new sales category. Spread the word to the whole world of Home Entertainment executives who are important to the short and long term success of your music video marketing plan.

ISSUE DATE: JUNE 23 • AD CLOSE: MAY 29

Your ad comes back in sales dollars!

For ad details call:
NEW YORK: Alex Kelly, 212-536-5223
LOS ANGELES: Anne Rehman, 213-859-5313

HOME VIDEO

BILLBOARD EXCLUSIVE

Bill Burton Takes NAVD Helm: Group Plans Future Meet, Strategies

Bill Burton, executive VP of WaxWorks/Video Works, became the new president of the National Assn. of Video Distributors during the group's seventh annual trade conference April 30-May 3 in Indian Wells, Calif. (Billboard, May 5, 12). He replaces Walt Wiseman of Major Video Concepts, who had the helm for two years. The seven-member NAVD board consists of Wiseman, David Bronstad of Best Video, Tony Dalessandro of MS Distributing Co., Dalton McArthur of Video One Canada, and new board members Burton, Jim Warburton, of Baker & Taylor, and Bob Tollini of Video Trend. After several years at the Hyatt Grand Champions, NAVD plans to hold its 1991 conference at the Saddlebrook Resort on the West Coast of Florida (not in Phoenix, as reported last week). Dates will again correspond to the first week in May.

During his keynote speech at the NAVD annual banquet, Burton said distribution's "future viability depends on how effectively we address the needs of the retailer. The retailer is no longer the pig farmer who sold his farm to get into the video business. But he must be made to realize his profits cannot come at our expense. Our suppliers must realize we can't buy everything and retailers must realize we must be profitable. It's essential, not just desirable, that manufacturers should be less interested in our size than in our ability."

Paramount Unveils $14.95 Catalog Promo

In other news from NAVD, Paramount Home Video reiterated its commitment to the $14.95 price point by announcing the upcoming release of 103 titles in the less-than-$15 category. Included are such highlights as the entire "Friday The 13th" series, "The Golden Child," and "Fatal Attraction." The releases will be grouped into five packages to be released on different days commencing in June. All will bear a sticker promoting their standard-play duplication. Some titles in the Great Movies, Great Price collection will carry $19.95 list prices. Double cassettes will list for $22.95.

Touchstone Meets The Frito Bandito

Touchstone Home Video and Frito-Lay Doritos Brand Tortilla Chips have joined forces to promote the June 27 release of "Gross Anatomy." Touchstone and Frito-Lay have devised a consumer sweepstakes featuring a grand prize a trip to the Disney/MGM Studios in Orlando, Fla. To enter the contest, consumers call 1-900-860-4FUN or mail in their entries. Beginning this month, callers have a chance to win instant prizes, including a Touchstone watch, baseball cap, tote bag, or tank top. Every caller also receives a pair of "Gross Anatomy" sunglasses. During the call, consumers will be alerted to the title's availability in June.

Beginning July 2, the title will benefit from Frito-Lay's Go Public summer sweepstakes promotion for Doritos. Throughout the eight-week campaign, radio spots in 23 major markets will promote the title's availability. There will be no commercial for Doritos on the "Gross Anatomy" cassettes.

Orion Expects To Hike Wholesale Prices

Orion Home Video expects to join Paramount, RCA/Columbia, MCA/Universal, and Warner with a wholesale price hike on major A titles. Suggested retail prices for selected Orion Home Video product will be pegged at $49.98. Orion, which has been cool of late at the box office, expects to get heated up this year. "Miami Blues," with the hot Alec Baldwin, is not only getting strong reviews but is generating box office dollars as well. In addition, Orion has high hopes for two summer theatrical releases: "RoboCop II," opening June 22, and "Cadillac Man," with Robin Williams, opening Friday (18).

Cowabunga Chart Action On 'Turtles,' Dudes

Don't look now, Walt Disney, but "Honey, I Shrunk The Kids" isn't being pressured by "Lethal Weapon 2" or "Indiana Jones And The Last Crusade," but a group of superheroes on the halfshell. While "Honey" retains the top spot on Billboard's Top Videocassettes Sales chart this week, "Teenage Mutant Ninja Turtles: Cowabunga Shredder!," the latest $14.95 animated feature distributed by IVE, is at No. 2, while three other animated Turtles IVE titles are in the top 10. One other is at No. 12. If the current $100-million-plus box-office sensation, which IVE will distribute as a self- through title in the fall, stays hot, IVE could have a whopping 50% of the top 10 video sales titles in the country in a week or so.

VSEDA Ships Video On In-Store Promotion

The Video Software Dealers Assn. has begun shipping a 15-minute video called "Promote Or Perish" to 4,000 retailers, distributors, and rackjobbers. Developed by the VSEDA Merchandising Committee, the video is designed to help retailers create successful in-store displays. It includes segments on store signage, merchandising to target audiences, cross-merchandising of A and B titles, and maximizing display space. The videos are being shipped free of charge to members, who can purchase additional copies for $6.25 each. Nonmembers can purchase copies for $12.20 each.
**VIDEO PIRACY**

(Continued from page 62)

East, where they could have them made very, very cheaply. That is what we are getting into."

Even relatively recent manufacturing advances designed to thwart pirates, such as silk-screening a manufacturer's label onto the cassette shell rather than using a gummed-paper label, are coming within the reach of bootleggers. Lindstrom told of an undercover investigation of a silk-screen store where an MPA A operative posed as a college student wanting to do a film production. "So they laid it all out in the open. They said, 'You come in, you give us $16, and we'll make you a silk screen.' " Lindstrom said.

However, there are still some technologically complicated processes that provide manufacturers with some protection, the investigators said, such as printing on the spine of a cassette or heat-stamping the cassette door. "That white jet ink on the spine is also an excellent tool, an absolutely excellent tool," Shei said. "The heat-stamp or laser mark on the gate or on the spine is absolutely an excellent tool. It is very difficult and time consuming for the pirate to go that."

All the same, the MPA A investigators showed a sample on which a heat-stamped, orange trademark had been cleverly simulated. "I said they never tried to duplicate the heat-stamp, and we get this the day after release," said Shei.

At several points, Shei and Lindstrom were beleaguered by questions, especially on how to attack piracy if bogus copies are so hard to detect. Both investigators agreed that one sure clue is when a rental title is available on or even before release date at $16.50.

With illegal product coming out so quickly, attendees vigorously quizzed Shei and Lindstrom for any indications that pirates are working with duplicators or distributors to obtain boxes, which can then be copied.

In one of his most guarded responses, Shei said, "The duplicator, the distributor? I think at this point we are getting into one of these investigations, we are getting into that very area, and it is a pending investigation. And we really don't want to talk about that. But, to answer your questions, yes, they are getting it from somebody, a legitimate place."

---

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- [ ] I understand my cost is $1.50 per copy (cover price $2.50)*
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**State:**

**Zip:**

**Your name:**

**Authorized signature:**

**Send completed order form to:**

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For more information, call American Film's Dealer Sales Department at 1-800-999-9988 (U.S. only) or 508-281-3110.
Ohio’s Video Towne Chain Gets Straight A’s
Gives Free Rentals To Kids Who Improve Grades

BY PAT HADLER

ARLINGTON, Ohio—Video Towne Entertainment Inc., the Dayton, Ohio-based subsidiary of Super Club Retail Entertainment, is offering free video rentals to school kids who show improvement in their grades or behavior.

Video Towne, acquired by Super Club North America in September 1989, now operates 18 locations in Ohio, Indiana, and West Virginia, thanks to the Belgian company’s recent acquisition of 40 Vestron stores.

The Excellence In Education program is similar to incentives offered primarily by fast-food chains, which recognize perfect attendance or straight A’s with discount coupons. But the standards are not as high or as difficult to attain with Video Towne’s treatment, according to VP and founder Jan Zosh-Williams. Students need only show improvement in areas in which they are weak.

"Some of those other incentives should be enough to help them get sick during the school year and miss a day," Zosh-Williams says. "And what about the child who needs to improve from a D to a C, or needs to work on their behavior in the classroom? Those kids don’t get recognized as much as a child who is failing.”

Coupons are distributed at the discretion of each teacher in participating school systems. New releases included in the program, X- and R-rated videos are not. For families without a VCR, one will be provided for free by Video Towne for the bonus viewing.

In 1989, the first year for the program, the chain distributed 125,000 coupons in more than 30 school districts in Ohio and Indiana. "The response has been incredible," Zosh-Williams said. Customers redeemed 13,787 coupons, with a value of $50,874. In 1990, 250,000 coupons will be distributed, she adds.

“We haven’t had a school system turn us down yet," she says. "In fact, we have teachers calling us to receive more coupons.

Store clerks are trained to provide positive reinforcement when coupons are presented and to help the children feel even better about their accomplishment.


This program marks a first for Playboy in that it profiles two gorgeous Playmates—Karen Poster and Deborah Driggs. There is also a special bonus segment of the "Women Of Russia" pictorial that is featured in the February issue of the magazine.

Driggs, a leggy brunette, is a talented dancer and the perfect complement to the blond, country-girl Foster. Set against a variety of backdrops, the programs highlight both the playmates’ talents and their obvious physical appeal. There is also some great background music that makes this program appealing to both the eyes and the ears. Lovingly photographed, this one looks like a strong candidate to post some impressive sell-through numbers.

RICHARD T. RYAN

The Prisoner: The Arrival," MPI Home Video, 52 minutes, $29.95.

If you are looking for a niche to fill, this is one series that definitely deserves your attention. In the summer of 1965, Patrick McGoohan appeared as the title character in an unusual and thought-provoking series that quickly became a cult favorite.

In a beautiful, isolated hamlet called "The Village," our hero finds himself pitted against the unscrupulous Number 2. Questions abound: Who is the Prisoner? Who has abducted him? Why? With its Orwellian overtones, the series is as timely today as it was two decades ago.

Let your customers discover the joys of this series and see how many quickly become diehard fans. In addition to a book about it, the series has also spawned a number of fan clubs. Articulate, exciting, and well done, this is one series that definitely deserves a look.

THE Prism

Videowest’s southern staff, Michael Katchman joins the eastern.

Robert Baruc is named president of Academy Pictures. He had been president of Academy Entertainment and will remain an officer. Arlot C. Liseau is named VP marketing. He had been president of marketing.

Suzette Schafer joins Orion Home

FOR WEEK ENDING MAY 19, 1990

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Video's top retail sales for the week of May 19, 1990

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<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<tr>
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<td>9001914 1990 14.95</td>
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<td>TEEN MUTANT NINJA TURTLES: KILLER PIZZAS</td>
<td>Family Home Entertainment 27314 1989 14.95</td>
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<td>Bambi</td>
<td>Walt Disney Home Video 942 1984 26.99</td>
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<td>TEEN MUTANT NINJA TURTLES: HEROES...</td>
<td>Family Home Entertainment 23978 1988 14.95</td>
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<td>TEEN MUTANT NINJA TURTLES: HOT RODDING...</td>
<td>Family Home Entertainment 23980 1989 14.95</td>
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<td>CINDERELLA</td>
<td>Walt Disney Home Video 410 1950 25.99</td>
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<td>THE LITTLE MERMAID</td>
<td>Starmaker Ent. Inc. 2001 1978 9.91</td>
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<td>CHARLOTTE'S WEB</td>
<td>Hanna Barbera Prod. Inc./Paramount Home Video 6099 1973 14.95</td>
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<tr>
<td>DUMBO</td>
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<td>WINNIE THE POOH: NEW FOUND FRIENDS</td>
<td>Walt Disney Home Video 920 1989 12.99</td>
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<td>ambis Entertainment/MCA Universal Home Video 80536 1986 29.95</td>
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<td>DAPPY DUCK &amp; COMPANY</td>
<td>Turner Entertainment Co./MGM/UA Home Video M521768 1990 14.95</td>
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<tr>
<td>LADY AND THE TRAMP</td>
<td>Walt Disney Home Video 592 1955 29.95</td>
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<td>WINNIE THE POOH: THE GREAT HONEY POT ROBBERY</td>
<td>Walt Disney Home Video 903 1989 12.95</td>
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<td>MCTREASURE ISLAND</td>
<td>Shinnopan Home Video 2903 1995 9.95</td>
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<tr>
<td>DISNEY'S SINGING SONGS: HEIGH-HO</td>
<td>Walt Disney Home Video 531 1997 14.95</td>
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<td>BEEJELTUCE VOLUME I</td>
<td>Warner Home Video 11940 1989 14.95</td>
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<td>Troubadour Records Ltd./AKM Video VC16719 1988 99.95</td>
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<td>HERE COMES TEDDY</td>
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<tr>
<td>WINNIE THE POOH: THE WISHING BEAR</td>
<td>Walt Disney Home Video 747 1989 12.95</td>
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</tbody>
</table>

©TA 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. ©TA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 100,000 units or $2 million at suggested retail for nontheatrical titles. ©TA 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. ©TA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units or $2 million at suggested retail for nontheatrical titles.
“Blockbuster is still going gangbusters around Chicago,” says Harrington, “and West Coast/National Video is talking about 8-10 more stores, but Erol’s has not expanded. A lot depends on the location, but the general climate in retail can be a little frightening,” he says, citing a prominent women’s fashion chain, an auto parts chain, and a men’s clothing firm that have all gone out of business lately.

What has happened, as explained by principals in a couple of the recent video chain bankruptcies, is that the action was precipitated by “bad leases,” and Chapter 11 filing was the only way out. “What can kill you is not just the high rent you signed up for two-to-three years ago when the video business was expanding quickly but the triple net,” says Dawn Wiener, a former real estate professional. She explains the triple-net jargon as representing common area charges, or such things as cleaning, landscaping, and security, then taxes; and finally insurance. “Your lease is for three-to-five years and these costs are net to you, not being picked up in any portion by the developer, and it can kill you,” Wiener says.

Too Many Shows? There’s a buzz about all the trade shows blossoming in May and June. More than that, some all but overlap others. Exhibitors are circulating a memo from Lee Oser Jr., chairman/CEO of Hampton International Communications, that discusses the ramifications of so many shows so close together. Two of the events are those of the Video Software Dealers Assn., May 18-19 in Chicago and June 12-15 in Atlanta. These two shows are a result of a VSDA decision, which generated wide discussion, to take on certain regional shows formerly organized by VSDA chapters. Hampton, too, is expanding, already adding a show in Atlanta and now the one in Chicago June 18-20. Also in June in Commtron Corp.’s “Commtron 90” in Orlando, Fla. (June 15 at the Twin Tower Hotel & Convention Center) which the giant distributor is touting to attract 2,500 dealers and 60 exhibitors. Then there is the Consumer Electronics Show, the annual event in Chicago, June 25. One exhibitor who agrees his firm will probably keep its setup constantly in motion for the two months, but who wants to remain out of the controversy and unnamed, says, “We are exhibiting at all these events because the clients are out there. That’s where the dealers are. If the exhibitors are imaginative and put on good shows it will attract and serve the dealers. We will be there,” he says, acknowledging that the many shows will put a strain on staff.

Pizza Connection: Customers of 20/20 Video, the Los Angeles-area 20-store franchise chain, find a Domino’s Pizza coupon when they pop open the box of many rentals. The duet allows the customer to buy a large pizza for the price of a medium.

STORE MONITOR (Continued from page 6)

HOME VIDEO

ELEVEN OF THE HIPPEST, HOTTEST COMEDIES UNDER THE SUN!

It’s party time! Get ready for an awesome, outrageous and bodacious collection of summer movie madness. Each title just $19.98!

Scope out our CBS/FOX VIDEO Ray-Ban sunglasses giveaway.

It’s one hot promotion. We’ve put a scratch-off contest card in every package. Anyone can win! If the scratch-off card says “Ray-Ban” sunglasses, customers get a pair of Ray-Ban “Drifter” sunglasses by Bausch & Lomb, courtesy of CBS/FOX VIDEO. If it says “Summer Fun,” customers can get a free “Summer Fun” poster—just by sending in three “Summer Fun” scratch-off messages!

Order Date to Guarantee
Street Date: June 5
Street Date: June 28

$19.98 EACH
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NO PURCHASE NECESSARY. To receive a copy of the film titles, send a self-addressed stamped envelope to: MGM/FOX Sweepstakes, 70 Washington Street, Brooklyn, NY 11201. Sweepstakes ends June 28, 1990. Open to all residents of the United States, ages 18 years and over. Void in Puerto Rico. A $500 prize is available. A PO Box entry is available. Void in New York, Massachusetts, New Jersey, and Miami (FL only). CBS/FOX, a registered trademark of Columbia Pictures Industries, Inc.
**COMING SOON**

**A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PREBOX CUTOUT (STREET DATE)</th>
<th>BOX OFFICE IN MILLIONS (# OF SELLING)</th>
<th>P-O-P</th>
<th>P-AVAILABLE ABILITY</th>
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<tr>
<td>LOOK WHO'S TALKING</td>
<td>5/22/90 (6/6/90)</td>
<td>NA (NA)</td>
<td>Poster</td>
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<td>BATMAN</td>
<td>5/30/90 (6/21/90)</td>
<td>$5.4 (468)</td>
<td>Poster, Satellite, Adsheets</td>
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<td>10 THINGS I HATE ABOUT YOU</td>
<td>6/5/90</td>
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<td>11</td>
<td>6/11</td>
<td>LETHAL WEAPON 2</td>
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<td>15</td>
<td>6/15</td>
<td>WHO FRAMED ROGER RABBIT</td>
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<td>19</td>
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<td>GONE WITH THE WIND: THE FIFTIETH ANNIV. ED.</td>
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<td>23</td>
<td>6/23</td>
<td>WHEN HARRY MET SALLY</td>
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<td>27</td>
<td>6/27</td>
<td>TURNER &amp; HOOCH</td>
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<td>31</td>
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<td>THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION</td>
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<td>35</td>
<td>7/15</td>
<td>PARENTHOOD</td>
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<td>39</td>
<td>7/19</td>
<td>PINK CADILLAC</td>
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<td>43</td>
<td>7/23</td>
<td>DO THE RIGHT THING</td>
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<td>47</td>
<td>7/27</td>
<td>THE GOOD, THE BAD, &amp; THE UGLY</td>
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<td>51</td>
<td>8/10</td>
<td>THE PAJAMA GAME</td>
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<td>55</td>
<td>8/14</td>
<td>THE HUNGER</td>
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**LASER SCANS**

Pioneer LDC's laserdisk pressing plant in Carson, Calif., currently manufactures 600,000 discs/month. That figure should rise to 3 million/month by '93. "The pressing capacity is OK right now," says Wallace, "but if it continues to grow at this rate, there will be a pinch."

**THE HARDWARE UNIVERSE:** At the moment, there are seven firms marketing laserdisk players in the U.S.: Pioneer, Sony, Yamaha, Philips, Magnavox (Philips' sister company), Mitsubishi, and NEC (which started in January). Look for Panasonic, Quasar, Denon, and possibly others to announce laser players at CES.

**Voyager Co.** has two very special editions set for summer release. One is a widescreen edition from Criterion Collection of Martin Scorsese's "Taxi Driver," starring Robert De Niro and Jodie Foster. Both CLV and CAV editions will be offered, with the latter including a commentary by Scorsese and screenwriter Paul Schrader on audio track two. The CLV version of "Taxi Driver" will include a separate music and sound effects track with no dialogue. And the Criterion line will also release a 50th anniversary CAV edition of Alfred Hitchcock's classic "Rebec- ca." The disk will include a commentary on one track by author Leonard J. Leff ("Hitchcock And Selznick"), plus such supplementary material as the Mercury Thea- ter radio show of "Rebecca" with Orson Welles. Plus—calling all aspiring actresses—the Criterion version will include screen tests for the film with Vivien Leigh, Lo- retta Young, Joan Fontaine, and Anne Baxter (Fontaine was the fe- male lead). And coming in the fall from Criterion: special editions of "Dr. No," "Goldfinger," "From Russia With Love," "The Man from U.N.C.L.E.", "Raging Bull," "The Big Chill," and "Gone With The Wind."

The CMA is opening up nominations for music-vid-of-the-year ... see page 38

**TOP VIDEODISKS**

Compiled from a national sample of retail store sales reports.

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**THE IMAGE**

**by Chris McGowan**

**VIEW VIDEO** has entered into an exclusive laserdisk distribution pact with Image Entertainment, says VIEW president Bob Karvey. According to the deal, Image will release at least 40 VIEW titles on laserdisk in 1990 and '91. Among the desktops to be launched are "The Ladies Sing The Blues," "Bobby Short At The Cafe Carlyle," "Nancy Wilson At Carnegie Hall," "Paul Anka: Bullet: 7 Bal- lets," "Tango," "Christmas With Flicka," and "Kiri Te Kanawa At Christmas." Along with music-video and fine-art programming, VIEW also carries sports, health, parenting, and other special-interest product in its catalog.

Image's new HOME VIDEO. With all its heavy licensing activity of this year and last, it is no surprise that rapidly growing Image Entertainment has moved into the new kid's market. The firm's new 33,000-square-foot complex is located in Chatsworth, Calif., and includes pre- and post-production facilities. "We are now full-service in that when a 1-inch master comes in our front door, we can design, market, and package the actual disk ourselves," says Image president Marty Green- wald. "Our new location is great and there's strong interaction be- tween all the departments."

"We're kind of show-and-tell out here for dealers who are interest- ed in finding out more about laserdisk. We can help them set up a store, and show them how to market and display laserdisk, and how well they will sell in their area." As we can imagine, help to retailer retailers, Green- wald says, "We ask them if they do cross-promotion with the laser hardware people in their town. And do they show demos in the store on a big screen?"

Image was formerly located in a 17,000-square-foot facility in Hol- lwood. Its new address is 9333 Osos Ave., Chatsworth, Calif. 91311-6689. Phone: 818-607-9100.

**A PRESSING NEED:** Pioneer LDC will look to its sister compa- ny Pioneer Video Corp. (PVC) in Japan to pick up part of its laserdisk production needs. "We are now full-service in that when a 1-inch master comes in our front door, we can design, market, and package the actual disk ourselves," says Image president Marty Green- wald. "Our new location is great and there's strong interaction be- tween all the departments."

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**Coming Soon**

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<table>
<thead>
<tr>
<th>TITLE</th>
<th>MPAA RATING</th>
<th>STUDIO/LIST PRICE</th>
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<tr>
<td>LOOK WHO'S TALKING</td>
<td><strong>NO. 1</strong> Tri-Star Pictures Pioneer LDC, Inc., 70186</td>
<td>John Travolta, Arlette Ayele</td>
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<td>INDIANA JONES AND THE LAST CRUSADE</td>
<td>Paramount Pictures Pioneer LDC, Inc., 31390-95</td>
<td>Harrison Ford, Sean Connery</td>
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<td>BLACK RAIN</td>
<td>Paramount Pictures Pioneer LDC, Inc., 32200</td>
<td>Michael Douglas, Andy Garcia</td>
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<td>Universal City Studios Pioneer LDC, Inc., 40884</td>
<td>Kevin Costner, Andy Garcia</td>
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<td>Al Pacino, Ellen Barkin</td>
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<td>Mel Gibson, Danny Glover</td>
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<td>Amblin Entertainment Pioneer LDC, Inc., 942</td>
<td>Bob Hoskins, Christopher Loyd</td>
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<td>Silly Crystal, Meg Ryan</td>
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<td>Warner Bros. Inc. Warner Home Video 11877</td>
<td>Clint Eastwood, Bernadette Peters</td>
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<td>DO THE RIGHT THING</td>
<td>Universal City Studios Pioneer LDC, Inc., 40894</td>
<td>Danny Aiello, Ossie Davis</td>
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Soviet Fest To Honor Lennon
The Slain Beatle, That Is

BY VADIM YURCHENKOV

MOSCOW—A major international musical festival dedicated to the 50th anniversary of the birth of Beatle John Lennon is to be staged under the banner "Muz- zee 90," June 9, in the industrial region of Donetsk.

It is planned as a 20-hour non-stop rock concert, which should lead Soviet rock acts as well as a number of international artists, these yet to be confirmed.

Last year several music festivals in the Soviet Union were largely devoted to the Beatles and their music, one of the main events being at Dneproderzhinsk. There was also a series of concerts in Moscow, sponsored by the music publisher Melodia, and the biggest selling book/book/trading firm, which included a large percentage of Lennon-McCartney repertoire.

In a multimedia sense, the Beatle's influence lived on well up in the Soviet Union. Paul McCartney's "Back To The Unknown" album is still selling here. And a book about the composer by Germany's G. Schindler, incorporating original photographs by Kurt Hutton, who is the first-ever Russian-language Beatles book produced here, will be launched here this August with a hefty state publisher in partnership with the Leningrad-based Vesta cooperative venture and looks set to become a best-seller.

Other Soviet publishing houses are in line for new print ventures on the Beatles.

Private Studios Outdo Czech Mates
ORM Facility Thrives In Liberated Market

BY PETER BELOHLOVEK

PRAGUE, Czechoslovakia—The newly liberalized political and economic climate in Czechoslovakia, the vielder's "Velvet Revolution" being reflected in the Czech music business, particularly the recording studio sector.

Some studios were operating on a virtually privatized basis before November 17, 1989, but by the end of the year had reappeared and fiscal restrictions

Now, with independent enterprise favored officially and approved legally, more privately operated studios are appearing, especially in the pop and rock repertoire sections, and are gaining ground on their state-run equivalents, which are often overbooked and less flexible in their activities.

One of the longest established private studios is Organization Recording Music, with 10 years of experience behind it. It was founded by its present owners, Pavel Ruzicka and Petr Dvorak, two composers, arrangers, and musicians who write together under the pen names of P.R.

State-run studios are less flexible

and Paul Orn.

It began as a studio within a Prague apartment with minimal facilities but able to produce recordings of professional standard. Last year after ORM gained the legal status of a private company it moved to the basement of a newly built house near the center of the city.

Its layout is based on foreign examples provided by a young Czech architect specializing in studio design. Equipping the wood-finished facility has not been easy, given the difficulty in obtaining items while the Czech currency is still not convertible.

Startup costs for a studio like ORM are enormous by Czech standards. The co-owners are endeavoring to keep it fully booked, recording their own Petk and Paul Orn repertoire and movie and TV music, especially for children's series.

ORM works closely with the Zlin film studio, before World War II by Tomas Bata, founder of the eponymous international shoe manufacturing empire.

Where pop music is concerned, ORM has recorded five albums for the Czech Supraphon and Panton companies. Each averaged 100,000 units in sales, and one of them—"Talizman" by female singing duo Hana & Dana—went gold with 200,000 sales in Czechoslovakia and other Eastern European countries.

ORM also has been producing background music for the American Musical Equipment company, both Hana and Dvorak are currently writing and recording library material for Carling Music in London.

ORM also takes custom bookings, mostly productions for independent music companies. One of the latest is a collection of Russian rock band Zentour, and a current project is an album by Jaya, an Indian singer living here, with the Yan-Onda studio.

ORM plans to put out another rock act, David Koller & Lucie, for release by Supraphon.

Greenpeace Fights Pollution With 'Warriors' Proceeds

BY NIGEL HUNTER

LONDON—Greenpeace International says it expects to net "several million dollars" from worldwide sales of "Rainbow Warriors," the star-studded album released a year ago to benefit the environmental cause.

This estimate by Greenpeace spokeswoman Kate Karam excludes earnings in nonconvertible currencies in Eastern Europe and Latin America, however. She says, "Some of the Latin American money is frozen in banks there as part of anti-inflation campaigns by various governments."

"Rainbow Warriors," features tracks donated by U.S. Sting, INXS, Talking Heads, Eurythmics, Simple Minds, Dire Straits, R.E.M. and others. It was released by the Soviet state record company, Melodia, under the name "Breakthrough," and is said to have sold 3.15 million units there.

In North America, where the project was handled by Geffen, it has said its box sets, singles, and cassettes are being sold later this year in East Germany, Hungary, and Romania.

The project germinated in 1987, when Greenpeace decided to release a record in the Soviet Union to introduce its environmental-protection activities to Soviet listeners and to raise money for its activities within the U.S.S.R.

Greenpeace signed an agreement with Melodia in April 1988 to release a compilation of Western rock. The company undertook to issue 3 million double albums and 500,000 cassettes priced at 11 rubles (approximately $17) and 20 rubles ($32), respectively.

The record companies, music publishers, and artists involved in the project donated their royalties to Greenpeace.

Funds raised will be utilized by the International Foundation For The Survival And Development Of Humanity. In the U.S.S.R., the foundation will benefit by half the amount earned so far by Soviet artists in the project (approximately $6 million). This money will be used to fund an international conference to study the pollution of the Baltic Sea and bringing appropri-

Ireland's Ringsend Road Co Splits Into Studio & Label

BY KEN STEWART

DUBLIN, Ireland—The Ringsend Road Music Group here has been split into two separate companies following financial losses, disappointing record sales, and an admitted failure to achieve most of its corporate projections.

The group was launched in 1988 with the help of an investment of some $1.5 million by leading venture-the Development Capital Corp. (DCC).

The intention was to provide "an integrated range of services which was previously unavailable from a single source in Ireland."

This plan incorporated the largest-capacity recording studio in the country, a record label, a publishing company, artist management, and artist sponsorship services.

Founded by John Hanly and Andrew Boland, they decided to dissolve their business association—"amicably," they say—so Boland can run Ringsend Road studio and Hudson is to set up the Round Tower label and publishing company in nearby Grand Canal Street.

Boland says, "Things didn't work out for a lot of reasons. There was a basic conflict of interest. I was managing the studio and we would have suffered badly—probably irreparably."

And Hudson admits, "We got absolutely the wrong Kee project wrong. The studio was booked solid, but much of that was for my product. Andrew Boland couldn't book the studio because he was working on product for the Ringsend Road label."

"My artists thought I was using an inactive studio when we could have used a cheaper one—which obviously added up to a conflict of interest."

Hudson will work with the same roster of acts at Round Tower: Do- lores Keane, Mick Hanly, Tom Pa- cheko, Johnny Dunai, Arty McGlynn, Kieran Halpin, and John B. Spencer.

He says, "We've done a deal with Geffen for European record-

WEA Italy Stretches Out A New Arm
Aims To Reach Larger Share Of Classical Sector

BY DAVID STANSFIELD

MILAN, Italy—WEA Italy has set up a new marketing and promotional arm in a bid to boost its share of the national classical music market.

The move follows two major buyouts by the company: the purchase last year of the famous Mark Felt road record company, and the acquisition, through Warner/Chappell, of the Carisch publishing company.

In the operational plan of Marco Bigotti, WEA Italy managing director, to transfer the Telecud, Erato, and U.S. Nonesuch labels to CGD, and at the time of the Carisch deal the chairman of the label.

Fusato Borzaghi, former Carisch executive, is named classical manag-

Bolgari C. Send lead.

Says Bigotti: "They are classical merchants. They're not typical salesmen, but are treated as a sales force unit and paid on a commission basis. They are five specialists who will work exclusively on classical repertoire."

Bigotti, adding that the company cannot afford such labels as Deutsche Grammophon or HMF, says, "Those are the supermarkets of classical music. Anything you want, you can find it there. We're here for the niche—-the small shop. We can provide the individual service and help customers find the right titles. By bit by bit, it fills a gap in the market."

He says "substantial money" will be invested in the project, but not via major TV advertising campaigns.

"We identify a precise consumer market and spend on that specific segment." It is a difficult task.

Bigotti adds, "We know it's a difficult task. We have to find our potential buyers, then create an image to meet the needs and culture of the market."

"Nonesch is a special challenge," he continues. "We'll treat their re- cording units as if they were for organiza- tions. But it's a special type of music. We'll issue everything—but in limited quantities.

African musicians are making an impact... see page 23
whether his experiment in enjoying himself on tour worked.
The country-blues set of the Hillbillies that name comes from the west London district of Notting Hill, where Knopfler lives, is a combination of three things: covers, new material from Brendan Croker, Phillips, and Knopfler, and at least three Dire Straits songs. Ticket prices ran just less than $14. "About the same price as Paul McCartney's tour program," jokes Bicknell, a man who readily airs his dislike of current ticket price levels.
The main lesson learned on the road, says the band, was to abandon the idea of a seated, formal concert feel. The shows that worked best were those with roughly equal seating and standing space. Council hall stewards were brief not to prevent anybody from getting up and dancing. But not all venues were able to offer standing room.
Despite Knopfler's drawing power, anticipating demand for the Hillbillies was by no means easy, says Bicknell. As a result, he admits, the tour was paced to tread a tight financial path—the price of having fun.

Local promoters made little. A minimal merchandising advance was long since spent and the lighting and PA firms waived rental charges. "The tour wouldn't have happened otherwise," says Bicknell. The 11-person crew took a cut in wages. There was one equipment truck and four minibuses. There was no sponsorship money.

Knopfler, like everybody else, bought his own food when the daily catering budget of $400 ran out. Accommodations, when the band could not return home to London each night, were at what Bicknell describes as an "upper-end guest house or standard business-rate hotel." Everybody, he stressed, was treated equally.

None in the principal band drew a wage. The exceptions: the two contracted "session" men, Nashville-based pedal steel guitarist Paul Franklin and bassist Marcus Cliff of Croker's Five O'Clock Shadows. But, if Bicknell's calculations are right, the tour looked set to turn in a modest profit. "To be split," he says. "But don't ask me to put a figure on it just yet."

The Notting Hillbillies group was formed three years ago by guitarists Croker and Phillips, with Knopfler quickly shedding his original producer's hat for a more active role.

A Hillbillies album, released by Phonogram in the U.K., was two years in the making at Knopfler's home studio. "Missing... Presumed Having A Good Time" has sold more than 1.2 million copies worldwide since its release two months ago. At most, Bicknell thought the album might shift half a million over two years. And, according to Phillips, there is now a second in the offing, "with at least an album's worth rehearsed up," he says.

On May 19, after the British tour finishes, the Hillbillies cross the Atlantic to perform on television's "Saturday Night Live." With the album said to have topped 250,000 in the U.S., there is a general agreement among the band that they should pick up the ball and tour. But this goes against the spirit of the original plan.

That, says Bicknell, was to set aside five weeks for rehearsals, six weeks for touring, and then for everybody to go back to what they were doing before. Time and availability are always a problem.

Knopfler and Hillbillies keyboard player Guy Fletcher are recording in the U.S. in June, finishing an album with Chet Atkins. Knopfler then returns to the U.K. to rehearse for a summer charity show at Knabsworth and begin writing new Dire Straits material. July and August are penciled in for time with his family. The two other principals, Croker and Phillips, say they are on other projects and unlikely to be free.

As a major artist, Knopfler's rejection of the traditional stadium money-earners goes against what is happening elsewhere in Britain at this moment. The Rolling Stones' summer tour, for example, is set to attract massive audiences and equally massive sponsorship and merchandising advances. Prince is to play a record 16 stadium shows in June, and the teenage market is financed by what is termed the "Kylie & Jason" syndrome (Minogue & Donovan).

Sponsorship deals, with tours often carrying more than one sponsor, are the fastest growth area. Promoters are predicting a record year ahead.

It is an all-too-easy source of income that Knopfler had plenty of time to think about as he sought to overcome stadium fever and enjoy himself behind the wheel of a 12-seater tour bus.
Bogus Music Accessories Seized

Largest Canadian Raid Nets $10 Million

BY KIRK LAPONTE

OTTAWA—Counterfeit music accessories worth $16 million have been seized following a three-year investigation involving 150 police, private investigators, lawyers, and other legal authorities.

The seizure, ordered through some 60 warrants in Ontario and Quebec, is the largest such catch in Canadian history. Illegal T-shirts, buttons, posters, flags, pop jewelry, and patches worth $8.6 million were seized and destroyed.

If there is an upside to the seizure—a cooperative effort involving North America’s two largest merchandisers—it is that some $2 million worth of unauthorized shirts will be donated through an aid foundation to charities in Ethiopia.

Brockum and WinterlandConcessions shared information leading up to the seizures of some 60 bootleg operations in Ontario and Quebec over the last year. At a Toronto news conference May 2, company officials said they had formed a new lobby group, the Canadian Council of Canada, organized by Brockum, Winterland, and Backstage Pass, the Canadian licensee for Winterland. Its aim is to crack down on what is believed to be a flourishing network of illegal merchandisers in Canada and bring the problem into line with other music industries that have an edge in anti-piracy activities.

For years, the recording industry has conducted extensive anti-piracy operations, pushing for copyright reforms that now serve as effective weapons in their fight. Similarly, the home video business has been highly active in the field. (In one week in early May, it announced a successful conviction in British Columbia and a major seizure, the first ever, in the northern Ontario region of James Bay.)

The merchandising business nets roughly $410 million a year, but bootlegs amount to another $102 million, the industry estimates. Many tours now are deemed successful on the basis of their merchandising, and some artists have said that the difference between break-even and profit can be strong merchandising success on the road. "We don’t expect this to put an end to bootlegging,” says Bill Ballard, co-owner of Brockum and its allied Concert Productions International. Already, some of the companies targeted in the seizure have bounced back into business, even using Brockum labels to make merchandise look more authentic.

Ted Sassin, lawyer for the new council, says the seizures were made under a special court procedure known as the Anton Piller order. Essentially, merchandisers cannot be sued conventionally, but the court can decide to hold a search-and-seizure mission. The Federal Court of Canada ordered the action in this case.

Dureen Wicks, executive director of Global Ed Med Supplies, says the roughly 40,000 seized shirts are very much welcome. Within weeks, logos from the Cure, the Rolling Stones, Madonna, and even Anthrax, should adorn the backs of thousands of Ethiopians.

Kathy Spanberger

Vice President

PHILOSOPHY

"We think of ourselves as a team of music professionals... and we have players in 20 countries worldwide. Much of our success in developing the copyrights we represent comes from our international networking capability".

BACKGROUND

Recently celebrated 10 years with Peer Music... has developed an in-depth knowledge of all facets of the business, both on the domestic and international fronts... was Director of Peer’s Australian operations... currently VP of Peer's U.S. companies.

TRACK RECORD

Responsible for songs used in "La Bamba," "Girls 
"Born on the Fourth of July," and "Driving Miss Daisy."... signed publishing deals for such acts as Mike Howard and Peter Koppes of the Church and on chart-topping songs like "Forever Young" by Rod Stewart.

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<th>CANADA (Courtesy The Record) As of 5/14/90</th>
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<td>1</td>
<td>OUR WORLD CHARLIE☆ AND THE INNOCENTS</td>
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<td>ITHINK IN THE RIGHT WAY ANDRE HAZES</td>
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<td>CHERRY HEART OF THE BLACK PLANET</td>
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<td>NEW TO THE WORLD DAVID BOWIE</td>
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<td>WHITE NIGHTS NINA BLACK</td>
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<td>SUCH A NIGHT TINA TURNER</td>
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<td>TONYON THE SUN FROM THE HOUSE OF THE SUN</td>
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<td>DONT TREAD ON ME THE TRAVELING WAVES</td>
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<td>TAKE ME TO HEAVEN BLOODSUCKIN</td>
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<td>SHINE JOHN STONE</td>
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<td>11</td>
<td>THE DAY AFTER TOMORROW THE WOLVES</td>
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<td>12</td>
<td>SOFTLY LOVE THE TRAVELING WAVES</td>
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<td>13</td>
<td>FEVER A HEARTLESS FEVER</td>
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<td>14</td>
<td>NEW COLOR THE WONDER STUFF</td>
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<td>MANUNIVERSAL ALANNAH MYLES</td>
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<td>16</td>
<td>DANGEROUS ROXETTE</td>
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<td>17</td>
<td>MUSIC OF LOVE THE BLUES BROTHERS</td>
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<td>LOWLAND THE PURO</td>
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<td>JACQUI AMMAH CARLISLE</td>
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<td>HAVEN'T YOU HEARD OF LOVE ALANNAH MYLES</td>
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<th>SINGLES</th>
<th>WEST GERMANY (Courtesy Der Musikmarkt) As of 5/11/90</th>
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<td>1</td>
<td>MUSIC OF LOVE THE BLUES BROTHERS</td>
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<th>NETHERLANDS (Courtesy Het Stichtende Nederlandse Top 40) As of 5/14/90</th>
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<td>1</td>
<td>DEEP BLUE SONGS FOR A BLACK PLANET</td>
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LIFELINES

BIRTHS
Boy, Nicholas Carl, to Steve Berkowitz and Monique Van Dorp, April 10 in New York. He is director of marketing/development at Columbia Records.

Girl, Amber Michelle, to Skip and Debbie Cheatham, April 21 in Mobile, Ala. He is an afternoon drive personality at WFLX-FM.

Girl, Joy Marie, to Steve and Kay Shaw West, April 28 in Nashville. He is owner of Go West Presents...a concert promotion company. She is a publicist for recording artist George Strait.

Girl, Christina Mariano, to Manny and Lisa Bella, April 26 in New York. He is VP of black/urban promotion at Profile Records.

Boy, Christian Micheal, to Mike and Suzanne Chapman, May 1 in Easton, Conn. He is a writer, producer, and owner/president of Mike Chapman Publishing Inc. and Dreamland Records.

MARRIAGES
Tom Kiss to Susan Paytosh, May 4 in Bay Village, Ohio. He is VP/GM and owner of My Generation Compact Discs & Tapes in Westlake, Ohio.

Peter Hollsapp to Irene Markell, May 5 in Memphis. He is a singer/songwriter and recording artist, formerly guitarist with the DBs. She is the bassist in his new band.

Rococo Macri to Lina Catalano, May 12 in Westchester, N.Y. He is director of marketing and advertising for WQHT (Hot 97) in New York.

DEATHS
Darrell Orvis Glenn, 54, of cancer, April 9 in Fort Worth, Texas. Glenn was a country songwriter, musician, producer, and early '60s teen idol. He started his career at age 10 on a WACO radio show. At age 15, he toured with the Sons Of The Pioneers and recorded his first record, "I Won't Be Back Tonight," with Bob Wills and the Texas Playboys. At 18 he recorded the country hit "Crying In the Chapel," which was written by his father, Charles Artie Glenn. He toured with Bob Hope for a year and appeared on "The Grand Ole Opry" at least 50 times. In the early '90s, Glenn began writing songs for Elvis Presley, Billy Walker, Del Reeves, and others, and started a record label, Footprint Records. In the '70s, Glenn began recording and producing gospel music. He worked with Kenneth Copeland Ministries, producing the Grammy-nominated "In His Presence" and other Copeland albums, writing the Grammy-nominated "Only The Re-Adeemed," building a record label and recording studio, and acting as music director. In 1982 Glenn developed IRC, a company that deals with Christian outreach programs, including cartoon series and music productions. He continued to record albums of his own music throughout his career.

Glenn is survived by his wife, a daughter, two sons, his father, his mother, his stepmother, two brothers, and three grandchildren.

Thomas O'Dell Oates, 26, of spinal meningitis and a bone marrow hemorrhage, April 25 in Nashville. Oates was lead guitarist for the band Shackles & Spur and former backup engineer for Woodland Sound Studio. He was also the son of keyboardist/arranger/studio musician Ron Oates, who is known for his work with Vern Gosdin, Earl Thomas Conley, the Oak Ridge Boys, and Tammy Wynette. A memorial fund has been arranged through Sovran Bank and the American Federation of Musicians Local 257. Those interested in contributing donations may contact Vicki Willis at 615-244-9514.

Doris Magzin Kelley, after a long illness, May 1 in Nashville. Kelley was an administrative officer at Sun Entertainment Corp., Nashville, the parent company of Sun Records. She is survived by two cousins, a brother-in-law, several nieces and nephews, and an aunt.

Larry Martin, 44, of complications from pancreatitis, May 5 in Chicago.

MARKET ACTION

BILLY CHARTS THE TOP ENTERTAINMENT STOCKS

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HOBBY RECORDS TO BE DISTRIBUTED BY WEA

(Continued from page 6)

going with..." he would discuss few other details regarding the label's future operations in depth.

The company has announced that its first release, set for late July, will be the soundtrack album for the Steven Spielberg film production: "Achonimophob.

Paterno says Hollywood will issue its first pop releases by "late summer or early fall," and that the label expects to release "probably three or four" albums by the end of the year. He adds that the label has three groups signed, but that "they don't have any names yet." Asked what Hollywood might be considering in terms of a release schedule for 1991, its first full year of operation, Paterno says, "We have no goals. We just want to sign good quality artists.

Paterno expects the label to employ 60-65 people when fully staffed; and will incorporate A&R, marketing, and promotion staffs that will work in tandem with Elektra.

He would not offer any details about the label's newly hired executives, other than to say, "We've basically hired everybody. There are lots of rumors. Most of them are true." Among those rumored as headed to the label are Gary Arnold, who recently resigned as VP of buying at Trans World Music Corp. (Billboard, May 12). Arnold is said to be up for the sales VP slot at Hollywood. Brendan Romano, who has resigned as VP of pop promotion with PolyGram, is reportedly in line for a promotion VP title, while Hein van der Ree, ex-president of Phonogram in the U.K., is said to be the choice to run the new label's overseas operations in London.

Paterno says Hollywood will avail itself of the many opportunities provided by Disney's diverse interests in film, TV, theme parks, and other entertainment venues.

Following a lead established by Disney's nontraditional marketing of its big-selling soundtrack album for the animated feature "The Little Mermaid," Hollywood will also explore retail opportunities outside of conventional record business channels, according to Paterno.

"We hope not to do anything traditionally," he says. "The charge here is to come up with ways to do things differently.


May 22-23, Billboard Latin Music Awards, Miami, James L. Knight Convention Center, Bay Ht Regency Hotel, Miami, 305-448-2011.

May 24, Second Annual Latin Music Awards, presented by Univision and Billboard, James L. Knight Convention Center, Bay Ht Regency Hotel, Miami, 305-471-4061.


May 30, 21st Annual Dinner featuring the 1990 ARIA Recording Industry Awards.

For the Record

Lita Ford was omitted from the story on May's top releases (Billboard, May 5). The RCA artist, whose last album, "Lita," went platinum, will be represented by "Sultito," due in stores May 25.

FOR THE RECORD

UPDATE
**ALBUM REVIEWS**

**NEW AND NOTEWORTHY**

**THE CHIMES**
**PRODUCERS:** The Chimes, Jason B., Nellie Hooper

*Reader's Choice 46005*

Don't be fooled by the Jazzie B./Nellie Hooper co-production credit: U.K. trio's debut is anything but a reteat of Soul II Soul. Charismatic vocalist Francey Henry and cohorts Mike Peden and James Locke offer a delicious menu of traditionally styled tracks sung generously with club-savvy beats. Set has already spawned two No. 1 dance hits, “Lo, Also a Horse” and a while-a-groove-laden cover of U2’s “I Still Haven’t Found What I’m Looking For” should provide deserved pop crossover action.

**BLACK**

**S.CLAN**
**PRODUCERS:** Jason Luster, Lornell Cato, Frankie Foot, Jeddington

*46000*

Delvers by trade quartet strives to raise consciousness of black history and racism without resorting to the revivified old well-worn clichés. Their platinum counterparts Public Enemy lead rhythm Brother J infuses his lyrics with cool intellect and sensitivity. With the aid of insinuating funk and hip-hop musical bass, the message is delivered—albeit not to be followed by a slew of others. Many cuts should also garner heavy crossover play with a select fan base. Go as deep as you want; you can't lose here.

**TONY TONI TONE**
**The Beat**
**PRODUCERS:** Nellee Hoope, Patrice Bart

*46192*

Sterling sophomore outing by trio effortlessly blends vintage R&B, hip-hop, gospel, and other styles without ever giving up its consistently high level of quality. “The Blues” is already shading the upper regions of the Hot Black Sales chart and will no doubt be followed by a slew of others. Many cuts should also garner heavy crossover play. Keep it going, guys. Go as deep as you want; you can't lose here.

**JAZZ**

**S. GEORGE**
**PRODUCERS:** Various

*46047*

Recorded live last year, this informal gathering of California jazz notables seeks to recall its members’ roostier days of the ’40s and ’50s with quite an enjoyable, multifaceted, traditionally oriented listeners will be drawn to their bright take on “Star Eyes,” a jaunty version of the durable “Farmer’s Market,” a deliberate interpolation of “Embraceable You,” and the bluesy, soulful strains of “Cool Bruttin’.”

**COUNTRY**

**SHENANDOAH**
**SABALDERS**
**PRODUCERS:** Rick Hall, Robert Byrne

*46046*

With Marty Robb’s tears-assorted lead vocals riding point, this quintet submits a strong follow-up to its “The Road Not Taken” album. Best cuts: “Ghost In This House,” “Next To You,” “Next To Me,” “When You Were Mine.”

**BARBARA MANDRELL**
**Morning Sun**
**PRODUCERS:** Tim Oates

*91977*

Manfred is not back to pure country music here, but she’s striking the field. (Expectations: a jaunty version of “The Horse of Powder.”)

**SPOTLIGHT**

Predicted to hit top 10 on its initial release. A personal favorite, this album’s chart potential is high, and its entry onto pop charts is likely. 

**TONY TONI TONE**
**The Beat**
**PRODUCERS:** Nellee Hoope, Patrice Bart

*46192*

Sterling sophomore outing by trio effortlessly blends vintage R&B, hip-hop, gospel, and other styles without ever giving up its consistently high level of quality. “The Blues” is already shading the upper regions of the Hot Black Sales chart and will no doubt be followed by a slew of others. Many cuts should also garner heavy crossover play. Keep it going, guys. Go as deep as you want; you can't lose here.

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**COUNTRY**

**SHENANDOAH**
**SABALDERS**
**PRODUCERS:** Rick Hall, Robert Byrne

*46046*

With Marty Robb’s tears-assorted lead vocals riding point, this quintet submits a strong follow-up to its “The Road Not Taken” album. Best cuts: “Ghost In This House,” “Next To You,” “Next To Me,” “When You Were Mine.”

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**Morning Sun**
**PRODUCERS:** Tim Oates

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PRODOTTO D'ITALIA

DON'T YOU LOVE ME

AS EXPLOSIVE AS FERRARI
AS SENSUAL AS ARMANI
AS INTOXICATING AS VINO
AS BRILLIANT AS MICHELANGELO
AND, AS FIERY AS NERO

IF YOU WANT TO HEAR THE DANCE MUSIC OF THE '90S,
LISTEN TO THE 49ERS.
NEW MUSIC D'ITALIA, FROM THE LAND OF PASSION AND EMOTION
COMES AMERICA'S HOTTEST NEW DANCE SOUND,
THE OLD WORLD NEVER SOUNDED THIS NEW!

4TH & B'WAY • AN ISLAND RECORDS, INC. COMPANY
"YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT"

(PRCD 3349)

the new single by
ROBERT PLANT

from the album
MANIC NIRVANA
(91236)

Produced by Robert Plant & Phil Johnstone
Co-produced & engineered by Mark Stent

80
on the lower right-hand corner of the permanent packaging underneath the cellophane shrink-wrap. The sticker will be 1 inch by half an inch on cassettes and CD jewel boxes, and 1 1/2 inch by 1 inch on LPs and CD longboxes.

Mickey Granberg, former executive VP of the National Assn. of Recording Merchandisers, said NARM "enthusiastically welcomes" the new sticker. She added that the lack of a standardized label had been a "fundamental problem that contributed to the rash of bills introduced earlier this year in state legislatures that would have mandated warning labels on product."

Granberg also made it clear at the press conference that most of the state bills had either already been defeated or had received little support.

Berman was standing in for her successor, Pam Horovitz.

On April 5, 13 state legislators agreed, with encouragement from the Parents' Music Resource Center, to withhold legislation in light of the RIAA pledge to standards labeling. However, four other lawmakers with active bills in Delaware, Pennsylvania, Florida, and Missouri refused to take part and met with Berman separately to discuss the issue.

Rep. Joseph Arna, R-Fla., now says he will withdraw his bill because of written assurances from the RIAA about the standardized labeling. Rep. V. George Carey, R-Del., on being told of the RIAA unveling, says he "had hoped for a bright-yellow-on-black colored label but had concluded "half a loaf of bread is better than none." Carey said he "will probably strike my bill next week because I can't get it passed now, anyway."

Rep. Ron Gamble, R-Pa., said after hearing the news that "in all probability we will let our bill die. In a year's time, if we are not satisfied, we'll be going back to the drawing boards."

Jean Dixon, R-Mo., who was the architect of the national sticker campaign, saw her own state bill die in committee recently, but has not said she will not reintroduce it. She was unavailable for comment.

At the press conference, Berman suggested that the industry sticker may not satisfy everyone" and said the RIAA would continue to fight against any legislation requiring government-mandated labeling.

Berman and Granberg were joined at the press conference by rap artist Diddy O from the group Streetasonic, a father of five who said that he favored voluntary labeling but added that it is "up to parents" to monitor what children listen to. He also said that "if a cassette can change a child's life, then something's wrong with the parent."

In response to questions, Berman continued to contend that the relatively quick action on the standardized sticker was an outgrowth of "talks with labels and retailers over the last year" and not a response to the threat of mandatory labeling by state lawmakers.

Berman said "each recording company, in consultation with its artists, will determine which of their recordings will display the label."

The RIAA also released the results of an independent national survey conducted last month by the ICR Survey Research Group.

The results showed that while seven out of 10 parents are concerned about the influence of some rock music lyrics on their children (and four out of 10 are "very concerned"), nearly that same percentage feel that people, rather than the media, are far more important in influencing the values of children.

Fifty two percent of the parents responded in favor of voluntary labeling, and an additional 22% thought no record labeling is needed at all. However, another 2% felt government should mandate parental warning labels on records.

Berman called the new standardized label a "refinement" of the labeling system instituted in 1985 as a result of discussions with the Parents' Music Resource Center.

The RIAA chief also said that he would be "continuing to talk to retailers" about working out methods by which parents could either listen to problematic records or read the lyrics in stores. "There's a problem with lyric sheets because sometimes the songs have different owners" other than the record labels, he noted.

ROCK HALL DISPUTE RESOLVES OVER RETAIL STORE

(Continued from page 8)

be reached for comment at press time, but Cleveland officials of the facility downplay the dispute.

"I think we have a good site and all other issues are still being reviewed," Mayor Michael R. White says. Larry R. Thompson, executive director of the hall, says the agreement may be resolved before New Yorkers come to Cleveland to check out other possibilities.

Robert R. Broadbent, chief fundraiser for the project and head of the Cleveland board, says a New York contingent plans to visit Cleveland this month. If the New Yorkers choose another site and their Cleveland counterparts disagree, their operating agreement provides for an arbitrator to negotiate the issue, he says.

Broadbent concedes that changing the site could jeopardize a timetable that calls for ground to be broken in mid-October. The reason is that some $18 million in tax-increment financing fed by the Tower City project is tied up in the hall, and it is unclear whether that money will follow the project if it is separated from Tower City.

The mayor told the Cleveland Plain Dealer he did not know whether building the project somewhere else would affect the agreement, and he has told his staff to look into the matter. The mayor added that he did not consider the dispute a "major glitch."

Broadbent says "there had been some discussion" between New York and Cleveland board members over the Record Town store last year, before Cleveland officials finally nailed down the $40 million necessary to convince their New York counterparts to keep the project in this northern Ohio city.

Broadbent notes Tower City had leases to sign and could not wait on the hall "to make up their minds" before signing Record Town to a 10-year lease.

He says more than 500 feet would separate the Record Town from the retail outlet in the hall and sees no reason the two facilities cannot coexist.

THE UPRISING

The International incident began with the smashing debut

Pump Up The Jam.

The calamity and mass hysteria produced:

- #1 Dance Single
- 1.2 million singles sold
- #2 Billboard Hot 100
- 550,000 Albums sold

The streets were buzzing throughout the fall and winter.

THE RIOTS

Then came the spring offensive with the following domination of the second single

Get Up.

- #1 Dance Single
- 700,000 singles sold
- #2 Billboard Hot 100
- Album sales approaching 2 million

With the crush of news and media things were clearly getting out of hand.

THE REVOLUTION

Now, the third single

This Beat Is Technotronic

is ready to take over the world. And, the revolution will have taken place on television as Technotronic performed live, Friday May 4th, worldwide, from Houston, Texas, on an MTV Special to celebrate the opening night of their tour with Madonna.
TOM WAITS WINS CASE AGAINST FRITO-LAY (Continued from page 6)

the outcome of Waits' suit because it will likely have a bearing on the increasingly common use of celebrity impersonators. Several entertainers have filed similar suits in recent years, but previously only Bette Midler had successfully obtained preliminary injunctions of their voices. Her $400,000 award from the Ford Motor Co. (Billboard, Nov. 11). That case is under appeal.

The Midler decision was also significant because they had to find that Waits' voice was both distinctive and widely known over a broad geographic area. Judge Liebgott had argued that the Midler decision should not apply because Waits' voice was not as well known or as distinctive as Midler's. Most of the jurors had never heard of Waits before the trial, and one even told reporters his first impression was that the singer looked like "a criminal."

In addition to recording at least 14 albums, Waits has appeared in such films as "Down By Law," "Ironweed," and "Rumble Fish." During the trial, a number of Waits songs from such albums as "Nighthawks At The Diner" and "Small Change" were played for the jury, as well as songs by other gravel-voiced bluesmen like Louis Armstrong, so that the jury could decide if Waits' voice and style were distinctive. Liebgott argued that the singer did not have "exclusivity" over his voice because it was modeled after Armstrong and had changed over the years.

The verdict will probably help other musicians who are considering going after "look-alikes." It will also provide additional guidance for others who are trying to protect their likenesses.

ACTOR DOUGLAS ENTERS MUSIC BIZ WITH PUB FIRM (Continued from page 8)

outcry Creyer and 19-year-old guitarist/drummer Sean Rickman. Third Stone Records will be a joint venture between A&R Records, which has a major label status, and the Beatles, who also own a Ralphi. Southern Records in the late '80s, who managed Jack Black, who produced older with Russell recorded and toured. Although Pond has made similar deals in recent years, Peak notes that the Southern purchase is the company's largest buyout of a music publisher since it acquired East Memphis Stax/Volt Records unit, in 1982. In a memo to A&R Records in Nashville, label and music publisher

Moss and Alpert retained ownership of their highly regarded music publishing interests, along with their fingerprints.

Freed says Rondor is expanding in several important ways. These moves are expected to boost the company's employee roster by at least 15%—at least now has a total workforce of 3,900, half of which works out of the U.S. headquarters, a 25-year-old association with Moss and Alpert, says the publishing company has entered into record production for the first time. "This knowledge of A & R," says Freed, "Jerry and Herb felt we were better off by keeping a distinction between the label and music publishing activities. Now, without the A&M part- nership, we're looking for ways to expand revenues."

The two groups are open to sale for interested labels, although Freed does not dismiss deals with A&M Records. Freed told me that "we are looking for the right fit. I'd like to get first crack at a major, but it isn't necessary. 'As a matter of fact, among completed masters, Freed notes, a project in the U.K. has been placed with Arist Records there. Freed says it is likely that Moss and Alpert will form a publishing company, completely separate from Rondor, within the PolyGram orbit.

In the U.S., with headquarters in Hollywood, Rondor has opened an office in Nashville, Rondor is readying its first New York office. Molly Kaye is already on board in the Big Apple as its chief. She will be overseeing Rondor's A&M offices but is expected to move into a separate publishing office at 111 West 37th St. in July. At least two more New York houses are rumored to be hired. Kaye is the daughter of Chuck Kaye, the once Almo Irving chief who now heads music publisher Windswept Pacific.

In Europe, where Rondor has wholly owned operations in London, and Weis, Germany, a new Amsterdam office has been established under the aegis of Yvonne Ellobas, a former head of Ariola promotion in that market. The European offices, plus another in Sydney, Australia, are the responsibility of VP international, of the company's Rondor setup in London. The company also maintains an office in Toronto.

Freed also notes that in the aftermath of the A&M sale the publishing company will be establishing its own management committee, and will be involved in royalty-accounting operations. Freed reports that 1989 was a record year in both revenues—more than $40 million—and a net publishing share he would not specify. He says the company will continue its philosophy of developing from within a staff of writers or writer/artists. "This process gives us the whole publishing pie rather than having us live with deals for which we get a 10% administration fee," says Freed.
FOR WEEK ENDING MAY 19, 1990

CROSSOVER RADIO AIRPLAY™

Title: Top 40/Dance

1. ALL I WANNA DO IS MAKE LOVE TO YOU - HEART
2. NOTHING COMPARES 2 U - SINEAD O'CONOR
3. I CAN'T TOUCH THIS - CHIC
4. ALRIGHT - JANET JACKSON
5. NOTHING COMPARES 2 U - SINEAD O'CONOR
6. U CAN'T TOUCH THIS - CHIC
7. I'M GONNA WIN THIS ONE AGAIN - DAVE RUDOLPH
8. I'M A PRAYER - AMERICAN DEPARTMENT
9. I'M GONNA WIN - DAVE RUDOLPH
10. THE POWER OF LOVE - ENIGMA

Title: Top 40/Rock

1. ALL I WANNA DO IS MAKE LOVE TO YOU - HEART
2. NOTHING COMPARES 2 U - SINEAD O'CONOR
3. I CAN'T TOUCH THIS - CHIC
4. ULTRA KISS - THE SMITHS
5. LITTLE LONDON ROCKS - THE SMITHS
6. I'M GONNA WIN THIS ONE AGAIN - DAVE RUDOLPH
7. I'M GONNA WIN - DAVE RUDOLPH
8. THE POWER OF LOVE - ENIGMA
9. I'M A PRAYER - AMERICAN DEPARTMENT
10. THE POWER OF LOVE - ENIGMA

Promoter Sues Stones Over Italian Dates

ROMA—After 25 years of rock super-stardom, the Rolling Stones still cannot escape controversy. This time they are at the center of a legal and political battle over the Italian leg of their European tour.

Rome-based promoter David Zard claims to have a long-arranged agreement to stage four concerts by the Stones in July. But now he may be losing out to Venice-based tour operator Fran Tomassi—and he is suing.

Says Zard: "We're suing the Stones through BPL of Toronto, Canada. We've done all the advance work on the tour, plus five months of re-"search. Fran Tomassi made them a crazy offer and now they've asked me to match it."

Zard insists he has both a verbal and a written agreement that the band has not, to date, fulfilled.

Tomassi refutes all claims made by Zard. He stresses that, while he does not have a formal agreement with the band, he has done an agreement and has de-"posited a guarantee by letter of cred-

it to go ahead with the deal. "Con-

tracts should be signed any day now," he says.

Tomassi confirms receipt of a letter from Zard stating: "He has tried to interfere with my attempts at getting venues. But the promoter who has the con-

tract gets the venue."

He refutes Zard's claim of a "ridiculous" financial offer. "We're all businessmen. I think we all know who we are dealing with. Meanwhile, some Italian politicians are trying to have the Stones banned from entering the country at all. In their lengthy efforts to introduce drug abuse legislation, some mem-

bers of the leading Christian Demo-

crat party and the Independent Left are claiming that the group encour-

ages drug use and should be prevent-

ed from performing. Songs such as "Sister Morphine" and "(I Can't Get No) Satisfaction" are cited as examples that urge Italy's youth to take up drug habits.

Conjunto Fest Set for Texas Luminaries Grace Expanded Event

SAN ANTONIO, Texas—The larg-

est celebration of conjunto music in the country unfolds Thursday (14) in the ninth annual Tejano Con-

junto Festival.

The festival, traditionally four days long, has grown to seven days and will feature more than two dozen of the top regional and international conjunto groups in the Southwest and northern Mex-

ico.

Among the pioneers and major figures of the genre, the headlining act of the fest will be Tony De La Rosa, Narciso Martinez (acknowledged as "the Father of Conjunto Music"), Ruben Naranjo y los Clásicos, and Roberto Pulido y los Clásicos.

Also on the bill is the 1990 Grammy nominee Emilio Navaira and his Rio band, as well as 1987 Grammy win-

ner Flaco Jimenez. Also, Oscar Hen-

andez & Tuff Band, Santiago Ji-

nez Jr., Valeria Longoria Sr. and Jr., and Ruben Velas.

Additional conjunto luminaries on the bill include Los Dos Gilbertos and the speed accesorized Esteban Jordan, known as the "Jimi Hendrix of the accordion."

The festival, taking place at Bo-

sendale Park and the Guadalupe Theater, is presented annually by the Guadalupe Cultural Arts Cen-

ter and is linked to pay tribute to the music and its pioneers. Organizers expect up to 45,000 people to attend.

Major sponsors of the festival in-clude the city of San Antonio, Bud-

weiser/Dining, the Texas Com-

mission on the Arts, the R.J. Reynolds Tobacco Co., and the San Antonio Light.
**No. 1**

1. Sinead O'Connor - 'I Don't Want What I Haven't Got'

2. M.C. Hammer - 'U Can't Touch This'

3. Heart - 'Barracuda'

4. Janet Jackson - 'What Have You Done For Me Lately'

5. Michael Bolton - 'How Am I Supposed To Live Without You'

6. Bon Jovi - 'Livin' On A Prayer'

7. Soundtrack from 'The Big Chill' - 'What A Feeling'

8. Paula Abdul - 'Forever Your Girl'

9. Bell Biv Devoe - 'Poison'

10. Depeche Mode - 'Enjoy The Silence'

11. Public Enemy - 'Fight The Power'

12. Lisa Stansfield - 'All Around of the World'

13. Aerosmith - ' Pump'

14. Don Henley & The Eagles - 'The End of the Innocence'

15. Soundtrack from 'Ghost' - 'Wishing on a Star'

16. Phil Collins - 'But Seriously'

17. Robert Plant - 'In the Mood'

18. Fleetwood Mac - 'Behind the Mask'

19. Sugar Ray - 'Stuck with You'

20. Rod Stewart & The Faces - 'Downtown Train/Selections from Storyteller'

21. Alannah Myles - 'Cosmic Thing'

22. Johnny Gill - 'More Than a Woman'

23. Babyface - 'Tender Lover'

24. Digital Underground - 'Sex Packets'

25. Oasis - 'Live Forever'

26. The B-52's - 'Rock Lobster'

27. Alanis Morissette - 'You Oughta Know'

28. Janet Jackson - 'Rhythm Nation 1814'

29. Milli Vanilli - 'Girl You Know It's True'

30. Linda Ronstadt & Fea' Neville - 'Crying in the Rain'

31. Elton John - 'It's Alright'

32. Midnight Oil - 'Blue Sky Mining'

33. Damn Yankees - 'Bad Reputation'

34. Milli Vanilli - 'Just a Girl'

35. Vanilla Ice - '-Fiend'

36. Quincy Jones - 'Back on the Block'

37. Taylor Dayne - 'Can't Fight Fate'

38. David Bowie - 'Changesbowie'

39. Billy Joel - 'Storm Front'

40. The Kentucky Headhunters - 'abilian Starr'

41. K.C. & the Sunshine Band - 'That's the Way (I Like It)'

42. Wynonna & Naomi Judd - 'Wild Child'

43. Michael Stipe - 'Out of Time'

44. Young MC - 'Real二战 No.'

45. Tupac Shakur - 'Me Against the World'

46. NEW! - 'I'll Be There'

47. Salt-N-Pepa - 'Push It (Remix)'

48. Faster Pussycat - 'Love Mein'

49. Carly Simon - 'You're So Vain'

50. Suzanne Vega - 'Tom's Diner'

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Albums with the greatest sales gain this week. (CD) Compact disc available. * Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. * Asterisk indicates catalog no. is for cassette album, vinyl unavailable.

Billboard MAY 19, 1990
BARRY WHITE: THE MAN IS BACK!
APPEARING COAST TO COAST.

MAY 25 St. Louis
26 Detroit
27 Columbus
30 Pittsburgh
JUNE 1/2 Chicago
3 Cleveland
6 Westbury NY
7 Valley Forge
9 Washington DC
10 Baltimore
14 Providence
15 New York
16 Hartford
17 Toronto
18 New York City
JULY 7 San Francisco
8 Los Angeles
AND MORE DATES THROUGHOUT THE SUMMER.

BARRY WHITE: THE MAESTRO OF SOUL.
THE MAN WHO REINVENTED THE LOVE SONG.
THE MAN WHOSE TRADEMARK LUSH BALLADS PRODUCED A WHOLE NEW GENERATION OF ROMANCE IN MUSIC.
THE MAN IS BACK. ON TOUR WITH THE LOVE UNLIMITED ORCHESTRA.

BARRY WHITE: THE MAN IS BACK! THE NEW ALBUM.
FEATURING "I WANNA DO IT GOOD TO YA" PRODUCED BY BARRY WHITE
MANAGEMENT: SHANKMAN DEBLASIO MELINA

WHEN YOU WANT IT DONE RIGHT, BARRY WHITE.
New That's CD Cassettes. The first cassettes formulated to record CDs. Into the red. That's where That's CD Cassettes take you. Beyond your deck's specs. Beyond anything you've ever heard before. Because they're the first cassettes made to capture red hot CD sound. And all in CD-perfect 74-, 90- and 100-minute lengths. It's the latest breakthrough from Taiyo Yuden Co., Ltd., creator of the world's first recordable compact disc and the first licensed Dolby* System. It's the greatest way to take digital performance with you, wherever you go.

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

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Now how could you record on anything else?
<table>
<thead>
<tr>
<th>WEEK</th>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
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<th>ARTIST</th>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
<td>110</td>
<td>104</td>
<td>96</td>
<td>18</td>
<td></td>
<td></td>
<td>THE STONE ROSES</td>
<td>SWEETFART (1 844 1 974 1 979) (CD)</td>
</tr>
<tr>
<td>111</td>
<td>124</td>
<td>151</td>
<td>3</td>
<td></td>
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Independent labels remain a vinyl stronghold, but distributors foresee erosion of that base as the year progresses (see story, this page). Other signs of the configuration's weakening hold on life continue to emerge. For the first time, two pop labels—Drugs and I.R.S.—say they are moving toward being no-vinyl companies, while Charisma, the new Virgin imprint, has not had the configuration for any of its first four releases.

Moreover, country music seems to be following in the footsteps of classical, as five of the 10 dominant labels in the genre say they are no longer pressing vinyl for front-line product. For the most part, classical music is available only on CD and cassette.

RCA country act Alabama appears to be the first superstar group to have a new album released only on CD and cassette. Despite that, pop/rock labels, in general, say they will continue to make vinyl available for superstellar releases.

While many see vinyl's death as inevitable, the configuration may be around for longer than anticipated, if only because it continues to sell in certain niches.

"The decline is much faster than anticipated but some genres still sell in vinyl," says Paul Smith, president of CBS Records Distribution. At CBS, 7% of jazz unit sales are of vinyl, while LPs account for 5% of black music sales. Moreover, alternative rock also moves vinyl, according to most executives.

While most major chains have eliminated vinyl from their repertoire, independent and their one-stop suppliers continue to support the configuration. But some label executives say they see one-stop's resolve on the issue weakening.

Label orders are divided on how long the configuration will live. CEMA president Russ Bach, for example, predicts that, sometime in 1991, vinyl will no longer be available on new album releases. But WEA head Henry Droz says, "I don't think you will see vinyl totally eliminated this year or next. I just see a continued decline but no demise."

Nor are label officials eager to catch the blame for vinyl's death, which they see as an emotional issue. "I don't want to be the guy who kills vinyl," says Arista's senior vice president and head of Canadian operations.

"Certainly, there are plenty of people not ordering it anymore. Sometime down the road, I see vinyl going away, but I don't see it there yet."

Jim Caparro, senior VP with PGM, agrees. "We are not prepared to target a date for the elimination of vinyl," he says. "No one wants to kill it. I don't see the light flickering and all of a sudden it goes away. It will continue gradually, but definitely, to go away."

In addition to its strength in cer-

tantain musical genres, Droz notes another reason why vinyl will continue to be available, at least for the next couple of years. A substantial num-

ber of key artists, like Paul Simon and Prince, release albums and at-

tract the infrequent music buyer who wants vinyl, he says.

Meanwhile, pop/rock vinyl sales continue to weaken. CBS' Smith re-

ports that vinyl accounts for 2% of to-

tal album sales. At CEMA, Sinead O'Conner's current album has sold 2% of its units in vinyl, while Bonnie Raitt's ratio stands at 4%, according to "It seems that most hit titles sell vinyl in the 2% - 4% range," he adds.

Vinyl sales now account for about 4%-6% of unit volume at RCA, ac-

cording to VP of sales Dave Wheeler, who sees vinyl's declining rather than disappearing overnight.

"Eventually, I see vinyl," he says. "When it gets down to 2%, we will not manufacture it. But for now, I am not in the position of giving up 4% or 5% of sales."

At Arista, Moran says that when vinyl falls below 1% of unit volume, the label would consider eliminating it entirely. "If you don't make vinyl, you don't sell it," she notes. "Some

BLACK: A survey of major-label music retailers assures record buyers that LPs on average account for 6%-10% of total unit sales, derived mainly from independent retail outlets.

Arista, Atlantic, MCA, Virgin, Poly-

gram, and Epic still make vinyl

NY—Vinyl, already elimi-
 Beatles and the Rolling Stones did it with American R&B in the ’60s. The Sex Pistols and the Clash did it with the New York-bred punk of the Ramones in the ’70s. British dance music producers and artists are repeating the same thing, drawing on American house music and hip-hop styles from the early ’80s.

The difference this time is that U.K. acts, tapping sounds from the black culture, have been embraced not only by U.S. pop listeners but also on the U.S. black and dance music charts as well, where such acts as Soul II Soul first found acclaim.

“I think black radio has always been good to new music,” says Shar- on Heyward, VP R&B promotion for Virgin Records. “I think people were just ready for something fresh.”


As dance-pop and house-inspired music became the rage in Britain over the past two or three years, it became impossible for U.S. labels to ignore, says Virgin Records A&R director Gemma Corfield. “The club scene over in London is much more vibrant than it is in New York or L.A.,” she adds. “Fashions [in music] spread very quickly there.”

The growth of U.K. dance/pop in recent years is seen by A&R execs in the U.S. as a fundamental shift on the U.K. talent front.

“the whole situation has changed,” says Sweert. “Where, in the past, we were getting these gui-tar-oriented acts from the U.K., from pub rock through the second [new] wave, it’s been completely turned on its ear. All of the records that are selling immediately have been launched out of the club.”

Howard Thompson, VP of A&R at Elektra, says that “rock bands in England are having over their fairly traditional-sounding songs for DJs and saying, ’Remix this.’”

One of Elektra’s U.K. signings, Happy Mondays, was not promoted initially as a dance-chant prospect, although the group’s current U.K. single, “Kung Fu,” is in the Soul II Soul school. But with the U.S. release of new mixes of the band’s track “Halle-lujah,” says Thompson, “they’re seeing a bit of that.”

The Stone Roses on Silverton/RCA have followed a similar path. Although the group is rooted in a more traditional rock style, its single “Fools Gold” debuts this week on the dance club-play chart.

A record, which has seen De- pence Moce and Erasure find accept- ance in the alternative, dance, and top-pop markets, will be working new records in a similar vein by U.K. acts My Bloody Valentine and Primal Scream, says VP A&R Joe McEven. “It’s an increased awareness of an affordable keyboard and drum-programming equipment in the U.K.,” Sweert says, “It’s technology that’s now dictating style. It’s opened up the possibilities of kids recording in bedrooms. It’s a real grass-roots, do-it-yourself mentality.”

Sweert points to the comparatively simple production approach of Stansfield’s “Affection,” an album he con-siders would probably not have been made in the same way by a U.S. label. “But in the last few months, the dance/hip-hop shift is complete. If you’re savvy enough, you see records like Lisa’s can be made—and have to be made.”

Barackman at EMI agrees. “In the U.K., you do find a bit more adventurousness and risk-taking in how records are made,” he says. “Compa- nies there might take a few more chances with up-and-coming artists and mixers because it’s more of a single-pack approach.”

At the same time, Barackman says that U.K. record makers do not cor-nor the market on innovative sounds. “As the U.S. has become a more rock-centric market, we’ve seen a few more metal bands have matched the ’80s rock track record of such acts as Def Lep- dor and Maiden.”

Yet there are exceptions to the domination of dance/pop on the U.K. front. The hard-rocking Quireboys, who hit the U.K., chart with their Parlophone album “A Bit Of What You Fancy,” have released their U.S. Capitol Records debut, “Rid- don Quireboys and scored on the album rock chart with the single “7 O’Clock.” A&M has achieved some success with a trio of Scottish rock signings: Del Amitri, Gun, and the Blue Nile. Acts such as Blue Aeroplane on Ensign/Chrysalis, the Sun- days on DGC, the Mission on U.K. Mercury/Polymat, Love & Rockets on Beggars Banquet/RCA, and the Jesus & Mary Chain on Warner Bros. will display the continuing strength of the British alternative music scene.

However it bubbles up, British pop is expected by U.S. talent execs to continue to add spark to the American market, offering creative hyb- rids of dance/pop, rock, rap, and more. “I think the U.K. scene is always looking for the next big thing,” says Gitt. “And you always look at the next biggest market and the creative juices that are coming out of there.”
### Cousin Seeks Control Of Brian Wilson's Affairs

LOS ANGELES—Stan Love, brother of the Beach Boys' Mike Love, has filed a petition seeking conservatorship of his cousin Brian Wilson, the group's principal songwriter and creative force, alleging that Wilson is "unable to properly provide for his personal needs.

The petition, in which Stan Love, Wilson's former bodyguard, seeks control of Wilson's personal and financial affairs, was filed May 2 in the Santa Monica County Superior Court in L.A. County.

The document charges that Wilson has been the subject of "extensive 'brainwashing'" by his former therapist, Dr. Eugene Landy; a statement by Love says the musician is "a virtual hostage" of Landy.

The controversial psychologist, who voluntarily surrendered his psychologist's license in 1989 following a 1988 complaint lodged by the California attorney general, has treated Wilson for his drug and alcohol abuse problems on and off since the mid-'70s and has exerted great influence on his musical and professional career during the last decade.

Wilson himself disputed Stan Love's claims when he showed up unexpectedly at a May 7 press conference where the filing was announced. The singer called the charges "outrageous."

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### BMG Music And Erato Settle Out Of Court

**Distributor Agrees To Pay An Undisclosed Sum**

**BY LARRY FLYCK**

NEW YORK—After a year of litigation, a tug-of-war over worldwide distribution rights between BMG Music and the Erato product has been settled out of court.

According to papers filed April 26 in New York federal court, BMG has agreed to pay the Paris-based company a lump sum, plus $30.3 million in royalties over a ten-year period, in exchange for the right to distribute Erato's product in the U.S. and Canada from February 1989-May 30, 1999.

A source close to BMG, which has had worldwide distribution rights for all Erato product since January 1990, says that the settlement is a mutually agreed upon resolution of contention over sales of BMG-distributed recordings.

Because the financial specifics of the settlement are confidential, confirmation of the royalty reduction could not be secured.

The settlement includes a clause prohibiting BMG and Erato from publicly discussing any of the components of the agreement.

The source at WEA also says that the settlement will have no impact on current and future WEA-distributed recordings.

BMG and Erato's legal battle began when BMG filed a lawsuit in New York federal court on Feb. 11, 1989, charging Erato with breach of contract.

(Continued from page 29)

### Pathé Deadline Extended

**MGM/UA Takeover Postponed**

NEW YORK—Pathé Communications Corp., continuing its worldwide search for financing for its proposed $1.25 billion acquisition of MGM/UA Communications Co., has been forced once again to extend the deal's closing date.

Craig Parsons, spokesman for Pathé, says the company has been granted a new extension on the MGM/UA buyout to June 7 from May 10.

The $30.8 million tender offer must be completed by June 28; if not, Pathé forfeits the guarantees it has paid to MGM/UA. By press time it had made $2 million in payments in escrow; the third is due Thursday (17).

Meanwhile, the company has reported some good news: a first-quarter net profit of $44.6 million, compared with $10.3 million in the same period last year. That impressive increase, however, is principally due to asset sales and nonrecurring financial gains.

Pathé took in $50 million from the sale of movie theaters in Europe and will book another $30 million gain from that sale later this fiscal year. The company says it will continue to operate the cinemas.

Without that deal, the Beverly Hills, Calif.-based film production company would have been in the red. Its operating loss expanded to $8.96 million in the quarter that ended March 31, from $4.9 million last year.

First-quarter revenues declined to $162.8 million from $191.7 million.

Pathé's operating profits and revenues fell because it released no new movies in the quarter. Motion picture distribution revenues dropped to $80.3 million, from $41.1 million in the same quarter last year.

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**Elektra artist Ernie Isley.**

**AND THEN THEY WROTE:** The stellar lineup of writer luncheon guests at BMG's initial presentation of its Mike Love-Johnny Mathis partnership—none other than Jackson himself—was a living testament to the performing rights group's 50 years of hit-making associations. Among those present May 8 at Regent Beverly Wilshire Hotel in Beverly Hills, Calif., were Little Richard, the team of Eddie Holland, Lamont Dozier, and Brian Holland, Lalo Shifrin, Gerry Goffin, Jeff Barry, Brian Wilson, Herbie Hancock, Bagby, Mark James, Otis Blackwell, and Richard & Robert Sherman.

**POLITICS AND PEGGY LEE:** Honoring a national treasure and pressing the flesh of congressmen and staffers about the upcoming DAT bill do not seem to be functions that would ordinarily mix well, but the member commerce committee and the anti-DAT bill people insist it is a go May 8 at the ASCAP Pied Piper Award dinner in Washington, D.C., honoring the venerated Lee. The dinner was part of a weeklong series of events celebrating the bicentennial of the U.S. Copyright and Patent Laws that also included a black-tie Third Century Genius Awards dinner May 9, also hosted by ASCAP, honoring Lenny Bernstein, Stephen Sondheim, and Steve Wonder. Lee was touching-salted by a stageful of prominent songwriters, but not before lawmakers and their staffs in attendance got a dose of anti-DAT bill talk from the member commerce committee lawmakers as part of the table setting of the tables, including National Music Publishers Assn. president Ed Murphy and Songwriters Guild of America president George David Weiss.

**PERSONS MOVES INLAND:** With 229 outlets in 20 cities on the East and West coasts, Personies is moving inland. The company has launched a number of stores in the Philadelphia area last week, kicked off May 9 at Tower Records in Philadelphia. Systems are installed in 12 Sam Goody stores in Pennsylvania and New Jersey, two Square Circle outlets, and two We Three Records stores. The company also has a system installed in Garland, Texas, as well as in cities in greater Boston, the New York metro area, and throughout California. In addition, the custom-cassette pioneer has entered a marketing partnership with Sony Corp. that will include a campaign of advertising and promotional vehicles, as well as exclusive use of Sony's UX-5 high-fidelity audiocassette in Personies cassette cases.

**DENON SPECIAL EDITION:** Denon is celebrating its 80th anniversary with three limited-edition components—CD player, preamp, and power amplifier—available for $9,000. Only 50 of the components will be available in the U.S., and the owner's name, along with the unit's serial number, will be engraved on each system. The units, a CDC-3500 RG CD player, PFA-2000 RG preamp, and PAO-3000 RG power amp, are due out this summer.

**HIGH ACHIEVERS:** B.B. King and Whitney Houston will receive special honors from the Songwriters Hall Of Fame at its 21st anniversary induction dinner May 30 at the New York Hilton Hotel. King is to receive the group's Lifetime Achievement Award, while Houston is to be presented with the 1990 Hitmaker Award. Other special awards go to Edgar Bronfman Jr., president and CEO of The Seagram Co. Ltd., while Charlie Koppelman and Martin Bandier of EMI Music Publishing will be honored with the Abe Olman Publisher Award. Songwriters Jerry Bock and Sheldon Harnick are to be the recipients of the Johnny Mercer Award. As previously announced, inductees as writers this year are Smokey Robinson, Michael Legrand, and the late Jim Croce.

**NEIL FURMAN'S Little Major Record Distributors** has acquired national distribution for the Long Island, N.Y.-based Esquire label. First product under the deal is a single, "I Don't Mind" by Sena, due this month along with an album called "Matter Of Pride." Esquire principals are Gerry Lauper, president Andy Janis, VP of A&R, and Jeanne Lauper, director of A&R.

**THE JUDGE:** Gene Smith, associate publisher at Billboard, has been invited to serve as judge for the 19th Tokyo Music Festival, set for June 1 at Nippon Budokan Hall in Tokyo. Competition from the U.S. will include Wilson Phillips and Bobby McFerrin.

**OLDE BUT GOODIE:** In an ironic coincidence, promo copies of Brian Wilson's eponymous 1988 Sire/Reprise solo album were returned May 7, the day the court battle over the Beach Boys' vocalist's conservatorship broke (see story, this page). A label source says that the company was left with the album out to AC outlets again in the wake of renewed interest in Wilson's life following the April 29 airing of the TV movie "The Story Of The Beach Boys: Surfer In Dreams," itself the center of a current court battle (Billboard, May 12).

**BUSINESS PLANS** are being drawn up for the first international foray by the Columbia House record/video clubs, according to Time Warner spokeswoman Marilyn Harris. Several territories for the launch are being considered. Harris says, that the project will get under way later this year. Time Warner co-chairman Steve Ross confirmed the international launch at a stockholders meeting May 8 in New York. Time Warner received a 50% interest in Columbia House as part of the sale of Columbia Pictures to Sony Corp. over the contracts of movie producers jon Peters and Peter Guber, who were lured to Sony-owned Columbia Pictures (Martin Scorsese, a Sony subsidiary, is said to be at odds with Columbia House) Uncertain at this time are the ties between Columbia House's international launch and CBS Records' new interests in Holland's de rigeur record club, CD Club and the West German mail order catalog Music & More (Billboard, May 12). CBS officials were not available for comment.

**LATE NEWS FLASHES:** Ensign/Chrysalis artist Sin- cen-D'O Connor passed up a scheduled May 12 appearance on NBC-TV's "Saturday Night Live" because of disagreements with the perceived anti-women comedy of George's Andrew "Dice" Clay, who was selected to host the episode. . . . Luther Campbell, leader of 2 Live Crew, has been temporarily enjoined in L.A. federal court from using the name Luke Skywalker until the suit brought against him by Lucasfilm, producer of the "Star Wars" film series, is settled.
NO HAPPY RETURNS FOR VID DISTRIBUTORS
(Continued from page 1)

ers, particularly on the mass mer-
chandise side. Handleman Corp., for
example, took back $25 million more in
returns in February alone, and this
is in the prior-year period, and one
analyst attributed much of that to
“Batman.”

If left unattended, some distribu-
tors say, problems of excess inven-
tory could cause wholesalers to cut
back on new releases, squeezing re-
turns, jeopardizing the market’s de-
velopment.

At the heart of the dispute is the
still emotional question of allocat-
ing the inventory risks associated with
the self-through sales. Distribu-
tors complain they are squeezed between retailers—whose enthusiasm for self-through pro-
ducts is directly related to their ability to
return unsold cassettes to distribu-
tors—and the manufacturers, who
typically place return caps on indi-
vidual titles that distributors regard as
too low.

For their part, the studios argue
they are already assuming a signifi-
cant risk by virtue of the huge pro-
duction and marketing dollars tied up
in blockbuster titles. They also down-
play inventory problems relating to video
and sound product.

At the National Assn. of Video Dis-
tributors convention in Indian Wells,
California, earlier this month, out-
going NAVD president Walt Wiseman
addressed one aspect of the dispute
when he called on manufacturers to
abandon the practice of tying return
allowances to achieving certain sales
goals or quotas (Billboard, May 12).

The NAVD is preparing a position
paper in which it is also expected to
call for abandonment of that practice.
The position paper will be issued
within a few weeks, says NAVD ex-
ecutive director Mark Engel.

Under such programs, which have
been used by most of the studios at
one time or another, distributors are
initially offered minimal return all-
OWances on a self-through title. That
allows them to be more aggressive in
picking up certain titles. Typically, to
about 20%, if the distributor hits a
manufacturer-imposed sales goal.

Other distributor incentives, such as
coupons and dollars, are also offered to
tied sales goals.

Wholesalers complain that in order
in this view, people be
a lot more conservative in ordering
on the sell-through titles because of
what happened on the fourth-
quarter, adding, “We have to
develop a different pace for sell-
through.”

Ulsamer also believes the dis-
traction caused by the studios’ approach
are already having an impact on sales
of new self-through product.

“This spring, you’ve seen people be
a lot more conservative in ordering
on the sell-through titles because of
what happened on the fourth quar-
ter,” he says. Although he doesn’t feel
that self-through titles, he says Bet
er & Taylor will have to con-
sider the overall return situation
in choosing new self-through vid-
et titles. “On the next title, I can’t afford
to take more and be saddled with
dead inventory, because it does
hurt my balance sheet.”

Similarly, Kirk Kirkpatrick, VP of
sales for Owensboro, Ky.-based Wax
Works/Video Works, notes that while

a kind of desperation—a character
is displayed by Elaine Zinns, presi-
dent of VSAD’s Chicago chapter
and associated with Orland Video, a
four-store chain in suburban Chicago.

However, he says he is attempting
to avoid “tragic” overlaps of
shows in single markets. He adds
that a “great show in Chicago, which has just signed
a five-year contract for its October
Atlantic City, N.J., show, loses mon-
ney on its new shows. “We lost money,
as expected, to the drop in the Atlanta
show, and don’t know if [it] will make
take money next year. We’re certainly
gonna be more conservative in the Chicago
show, and I think to launch a show, whether it’s ourselves or
VIDA, we’ve got to be prepared, as in
new businesses, to lose money early on.”

Making it clear he is not speaking
for VSAD, Allan Caplan, a VEDA di-
rector and head of Appraise Video in
Omaha, Neb., says the problem is too
many events put on by nonassocia-
tion organizations “that have jumped
on the trade-show bandwagon, but
which do not put something back into
our industry.”

Besides the two Chicago events,
others in May and June include a
VIDA regional show in Boston May 5;
the New York Home Video Show May
8-10; four of seven VEDA two-
day educational seminars in May 9-10,
in Newark, N.J., Wednesday-
Thursday (16-17), in Burbank,
Calif., June 13-14, and in Seattle
19-20; a Baker & Taylor dealer day in
Florida May 30; the Summer Con-
sumer Electronics Show in Chicago
June 25; another of VEDA’s series of
expos in Atlanta June 12-13; and a
Commtron Corp., one-day event in
Orlando, Fla., June 15.

GLUT OF VIDEO TRADE SHOWS SPARKS DEBATE
(Continued from page 5)

tion in trying to “establish a dialog
with VSDA” to explore how conflicting
show dates can be avoided.

VSAD has not issued an official re-
sponse to Hampton’s memo, but in-
siders say the statement represents

LIVING COLOUR
(Continued from page 8)

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GLUT OF VIDEO TRADE SHOWS SPARKS DEBATE
(Continued from page 5)

although it continues to use both
name and logo on the TV broad-
cast itself, the suit alleges.

Living Colour seeks an injec-
tion against Fox and Ivory Wave,
as well as an unspecified amount of
damages, charging that the public
is likely to be misled into thinking
that the TV show is associated with
the group.

Executives at Fox declined to
comment on the lawsuit.
TAKING OFF: Veteran publisher Ira Jaffe is on the brink of building a foundation for NEM, the music publishing entity he established last January with Kuni Marai, owner/chief of Japan's Aifa label. Soon to close is a buyout of writer Michael Masser's Prince Street firm and several publishing companies owned by ex-Michael Jackson manager Frank DiLeo under the umbrella of DMG Music Group. The Masser catalog includes such Masser co-authored hits as "Savin' All My Love For You," "Tonight I Celebrate My Love," and "If Ever You'Ve In My Arms Again." In recent years, DiLeo acquired the Wissbone and Larry Butler catalogs containing early rock'n'roll successes. Jaffe, president of NEM (Marai is chairman), is also working on several individual writer/artist signings.

NARAS' ongoing effort at the Industry Luncheon was attended by singer Clarence Clemon Williams, associate general counsel of NARAS; BMI's senior VP and general counsel Tony Toni Toné (who recently took the helm of BMI's A&R division); Diane Theriot, BMG's senior VP of A&R; and Atos Livert, BMG's senior VP of Latin in the U.K.

NARAS television committee member Mike Melvoin; NARAS awards supervisor Diane Theriot; Sire VP Howie Klein; Warner Bros. VP contemporary music Craig Kusich; DGC director of alternative music Mark Kates; Elektra director of alternative music and promotion Jon LeShay; and RCA A&R director John Axelrod.

The proposed category is part of NARAS' ongoing effort "to react to the fact, but to be involved in a trend as it is happening," says Greene.

laid Fisher's Big Wheel, the 100-store discount department store chain, which previously carried music and video software through leased departments run by Camelot Enterprises.

TAKING "AIM": The Island and A&M labels haven't merged, as the accompanying logo suggests, but their U.K. companies have created a joint sales/merchandising arm. Otherwise, Island and A&M maintain their independence in the U.K.

THE FINE ART OF SURFACING: Track hears that David Steffen, formerly senior VP of sales and distribution at BMG, will reassume his role as senior VP of marketing at BMG.

BUILDING THE SYSTEM: The Recording Industry Assn. of America's Immigration Reform and Control Act registration system has so far signed up about 100 backup singers and musicians toward a goal of 4,000, says Clemens Williams, associate general counsel for the organization. Earlier this year, the RIAA started a computerized central clearinghouse for employment eligibility information required by the U.S. Immigration and Naturalization Service. Previously, musicians filled out forms for each studio; now, they can present an RIAA-issued IRA card as proof of eligibility. The INS is pressuring employers to comply with the law, raising the specter of stiff fines, Williams says.

FORTY EIGHT HOURS OF INDECENCY! The CBS network program "48 Hours" is reportedly working on a show about the indecency issue as it relates to the radio and record industries alike. Two Miami stations, WZTA and WIOD, have already received calls from CBS. Both stations were fined by indecency for the FCC in October.

HE LOVES A PIANO, TOO: Stephanie Grappelli, the great jazz violinist, goes solo piano in a new CBS Records release for June called "My Other Love." The set, produced by Tom Frost and Bob Thiele, came to Sony Classical via a master deal with publisher Freddie Bienstock. Meanwhile, Thiele's son Bob Thiele Jr. is on a two-month U.S. tour playing keyboards and guitar with Thiele's new group.

(Continued on page 90)
"Lisa Stansfield is the soul mama for the nineties. Affection is a picture-perfect marriage between house beats and the torchy growl of late-night silky soul. Let others have their faceless Dreamgirls in hot-pink Lycra; Lisa Stansfield rocks the house — with class."
— ROLLING STONE

"Stansfield, a most appealing 23 year-old singer from England, handles all the soul-based styles, from Chaka Khan sass to Gladys Knight glide, with equal authority and ease. Lively, seductive and intelligent, this could be 1990's 'The Raw and the Cooked.'"
— ROBERT HILBURN
LOS ANGELES TIMES

"Her openhearted, almost sobbing delivery is a powerful composite of pop-soul influences. The sound that her collaborators have refined is a superb blend of 1970's influences seasoned with contemporary percussive touches."
— STEPHEN HOLDEN
NEW YORK TIMES

"it's the singing that truly makes this album so addictive, for Stansfield is the genuine article, a vocalist of such undeniable ability that she leaves every other English soul singer seeming an utter pretender."
— MUSICIAN

Affection, the critically acclaimed Platinum debut album from Lisa Stansfield. Includes the Platinum smash "All Around The World" and her fast-breaking new single "You Can't Deny It." Or tour beginning May 11th.
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The New Album

Available Now On Reprise Cassettes, Compact Discs and Records. Featuring The Single “Take It To Heart” Written by Michael McDonald and Diane Warren. Produced by Don Was and Michael McDonald.