In Louisiana, House OKs Labeling Bill

BY BILL HOLLAND

WASHINGTON, D.C.—A mandatory record-labeling bill was approved 95-5 by the Louisiana House May 14, less than one week after the Recording Industry Assn. of America unveiled its uniform parental guidance sticker.

The legislation, on the back burner since its March 14 introduction, now goes to the Senate for a vote later this month.

The rapid-fire action in Baton Rouge, La., comes on the heels of the industry’s May 9 announcement of a voluntary uniform sticker, caused officials from the RIAA and the National Assn. of Recording Merchandisers to hedge on lobbyist here and in Louisiana to quickly formulate an effective plan to defeat the bill when (Continued on page 97)

Blockbuster Looks Beyond Retail
CEO Foresees Vertical Growth

BY DON JEFFREY

FORT LAUDERDALE, Fla.—Blockbuster Entertainment Corp. may acquire companies outside the home video retail sphere this year—a switch from the company’s strategy of buying its franchisees and smaller video chains.

“We intend to make acquisitions,” said H. Wayne Huizenga, Blockbust-er’s chairman and chief executive, in an interview May 15 after the company’s annual shareholders’ meeting here. “We’ll do some vertical and we’ll do some horizontal acquisitions.”

Huizenga’s remarks have fueled speculation among analysts that Blockbuster, the largest home video chain in the U.S., could follow the steps of Belgian-based Super C.N.A. and buy video distributors or even a small supplier of home video.

“We have a good stock to make acquisitions,” Huizenga added, indicating that the company would offer its stock rather than cash to buy other firms.

Industry sources say vertical integration gives a home-entertainment company more control over its product, lowers its overhead, and boosts overall profit margins. A company besides Super C.N.A. that has followed this strategy is LIVE Entertainment, which owns a home video supplier, a wholesaler of music and video, and music retail chains.

Meanwhile, Blockbuster intends to continue its rapid pace of new store openings this year. Steven Bernard, chief financial officer, said the company’s store expansion would be financed fully by internal cash flow. Last year, 65% of store growth was paid for by cash generated from operations.

Bennard said the company will open 160 new stores this year and that

(Continued on page 96)

Suncoast Rises To Sell-Thru Challenge

BY ED CHRISTMAN

NEW YORK—Despite only marginal profits thus far, The Musicland Group is continuing to roll out its pioneering sell-through-only Suncoast Motion Picture Co., with at least 50 new stores planned for 1990.

So far, 28 of the planned outlets have opened this year, bringing the total store count to 105. The company could have as many as 180+ Suncoast units by the end of the year.

Minneapolis-based Musicland, which opened its first Suncoast outlet in late 1986, and the 454-unit Trans World Music Corp. in Albany, N.Y., are the only chains committed to sell-through-only stores. The latter chain, after experimenting with the concept last year, will open at least 50 of its Saturday Matinee stores this year

Fallen On Hard Times, Easy Moves Toward Soft AC

BY SEAN ROSS

NEW YORK—Although some easy listening syndicators maintain that their much-maligned format will make a comeback, most are launching, or have already launched, projects in other formats—usually the soft AC so that many easy listening stations have emigrated to the last two years.

Chicago-based Bonneville Broadcasting System, the company most noticeably hit by format changes, is launching a syndicated soft AC format based on the one used by its owned and operated

(Continued on page 98)

FOLLOWS PAGE 56.

Michael Jackson, Madonna Are Tops
In ‘Decade’ Poll

PAGE 56

Disney, GoodTimes
Plan ‘Peter Pan’ Vids

PAGE 5

New Kids’ Longform
Tied To Album Release

PAGE 100

No. 1 IN BILLBOARD

HOT 100 SINGLES

Vogue

Madonna

(IRE)

Top Pop Albums

I Don’t Want What I Haven’t Got

Sinead O’Connor

(UK)

Hot Black Singles

Hold On

EN Vogue

(Atlantic)

Top Black Albums

Please Hammer Don’t Hurt ‘Em

N.E. & Hammer

(Def Jam)

Hot Country Singles

Walking Away

Clint Black

(Reba)

Top Country Albums

Killing Time

Clint Black

(Pick)

Top Video Sales

Honey, I Shrink the Kids

Clint Black

(Reba)

Top Video Hits

Look Who’s Talking

Stryker

(Atlantic)

Snap

“THE POWER”

The real #1 Dance smash from SNAP

From World Power, the forthcoming debut Arista album by SNAP.
MADONNA SINGS BREATHLESS. MADONNA SINGS SONDHEIM. MADONNA SINGS HERSELF.

THE MOVIE EVENT OF THE YEAR NOW COMES TO LIFE ON AN ALBUM OF ASTONISHING VIRTUOSITY. A MULTI-PLATINUM STAR BREATHES NEW EXCITEMENT INTO AN ENTIRE GENRE AND PROVES, ONCE AGAIN, THERE IS NOTHING UNDER THE SUN SHE CANNOT CALL HER OWN.

MUSIC FROM AND INSPIRED BY THE FILM DICK TRACY

Produced by Madonna and Patrick Leonard • Featuring the Smash Hit "VOGUE" • Available Now on Sire/Warner Bros. Cassettes, Compact Discs and Records • Management: Freddy DeMann/DeMann Entertainment

Sire
ROCK THAT STANDS THE TEST OF TIME
ON ATLANTIC, ATCO AND ASSOCIATED RECORDS, CASSETTES AND COMPACT DISCS
IVE Extends Its MCA Distribution Pact

BY PAUL SWEETING

NEW YORK—International Video Entertainment, a division of LIVE Video Entertainment Inc., has extended for two years its distribution agreement with MCA Distributing Corp., effective June 1.

Under the terms of the agreement, MCA will continue to provide distribution, shipping, and account collection services for all releases from IVE and its children's label, Family Home Entertainment.

In a change from the original agreement between the companies, however, MCA's sales staff will no longer represent IVE product, which will now be handled exclusively by IVE's own sales force. Under the original agreement, IVE's product was co-represented by MCA's sales staff and IVE.

The original three-year agreement had expired Feb. 28 and was temporarily extended while the companies negotiated the new deal.

"Our product has changed a lot since we entered into agreement with MCA," a LIVE spokesperson says of the shift in sales responsibilities. "We just feel our product now speaks for itself and doesn't need anybody else's calling card." She cites such expected blockbusters as "Teenage Mutant Ninja Turtles," "Teen Wolf II," starring Arnold Schwarzenegger, and "Air America," with Mel Gibson.

The agreement of the new arrangement came as something of a surprise to the industry after months of speculation that IVE would terminate its relationship with MCA as part of its broader strategy to develop its own proprietary distribution capability. MCA most recently lost the Ministry of Sound, and clearly indicated the company was considering terminating the MCA agreement.

The proposed acquisition by LIVE of Vestron Inc. was also thought to be part of that strategy, with IVE assisting in the planning and distribution of the O. L. S. Mele.

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**BMG Int'l Confab Marks Revenue Growth**

BY DAVE DMARTINO

SCOTTSDALE, Ariz.—Sustained growth in gross revenues, repertoire, and distribution volume during the fiscal year ending June 30 highlighted discussion at BMG International's first international managing directors meeting, held May 6-10 at the Regency Resort here.

The five-day meet, dubbed “Worldbeat '90,” brought together executives from more than 30 BMG companies and featured music presentations from BMG's U.S., U.K., and international repertoire, live performances from BMG artists, presentations from the company's publishing, video, and classics divisions, and several regional meetings and seminars.

Most notable for BMG International are the company's gross revenues of $11.1 billion for the 1989-90 fiscal year, for the first time exceeding the billion mark and up from $863 million during the 1988-89 period. Net revenues were $864 million for 1989-90, up from the previous year's $713 million.

Also of special note was BMG International's increase in market share from 11% to 12.1%—a growth that, according to BMG International president and CEO Rudi Gassner, stems from the company's large increase in owned repertoire over a three-year period, from $360 million in 1986-87 to $596 million in 1989-90. “That's the strength of BMG, in my opinion,” said Gassner, “that we are very strong with owned repertoire, local repertoire around the world.”

Overall audio revenue, including distributed and licensed revenue, rose from $868 million to more than $1 billion for the same period.

BMG International's profit trend continued its steady rise in the 1989-90 business year as well, with $342 million in pre-tax profit, up from the previous year's $3.36 billion, up from the previous year's $74.3 million and 1987-88's $56 million figure.

Especially of interest was BMG International's projection of the world-wide music market through 1995—which predicted a total sale of 2.2 billion units in 1995 and a configuration shift in which CDs would represent 71% of all units sold, cassettes 29%.

(Continued on page 95)

**Nimbus, A&M End Distrib Ties**

NEW YORK—Nimbus Records, an independent classical label, is setting up its own distribution and marketing facilities after failing to reach a new distribution agreement with A&M.

The three-year A&M/Nimbus distribution pact, which marked A&M's entry into the classical arena, terminates this month. As of May 19, new Nimbus titles will be distributed under the direction of label headquarters here.

A&M will have a six-month self-off window through PolyGram Group Distribution on catalog product already in its possession.

Key to the separation, according to Antony Smith, brought over from Nimbus headquarters in the U.K., is to shape the label's new distribution profile, was the desire to revive and buttress marketing efforts. This could not be done under economic terms on which both parties could agree. But Lee Smith, who runs A&M's classical and jazz division, confirms that a money gap spliced renewal efforts.

(Continued on page 95)

**Marx Donates Song Royalties To Aid 'Children Of The Night'**

LOS ANGELES—EMI rocker Richard Marx, whose single “Children Of The Night” chronicles the broken lives of L.A.'s adolescent street population, has donated $50,000 in royalties to the charity that inspired the current hit song. Marx presented the check—the second of three donations to the Children Of The Night organization—in a ceremony May 10 at the site of a planned children's shelter.

In addition, Sal Licata, president/CEO of EMI, donated $50,000 to the organization on behalf of EMI Music Worldwide. Marx has now donated $100,000 in publishing royalties from “Children Of The Night,” which is No. 24 this week on the Hot 100.

“Whatever attracted me to the material itself was that I had a normal, great childhood,” Marx says. “A lot of people don't know that there are 12-year-old prostitutes. The only way that a problem can be solved is for awareness to be heightened.”

Executives at EMI share Marx's concern. The label recently funded the production of a documentary on Children Of The Night, which features testimony by runaways, and appearances by Marx, Dustin Nuyen of the TV show “21 Jump Street,” and other rockers. The Children Of The Night organization was founded in 1981 to protect and counsel physically and sexually abused children, many of whom are runaways who become victims of prostitution and child pornography. The organization provides placement in drug programs, job preparation and placement, temporary shelter and food, and other services.

**Warren, Warner/Chappell Are ASCAP Champs**

**Pop Awards Also Peg 'Straight Up' As Song Of Year**

BY DEBORAH RUSSELL

LOS ANGELES—Songwriter Diane Warren, “Straight Up” (song of the year), and Warner/Chappell Music (BMI) publisher were the major winners at the seventh annual ASCAP Pop Awards Dinner, May 16 at the Regent Beverly Wilshire Hotel here.

In addition, Dick Clark received the society's American Classic Award, presented by Lionel Richie and ASCAP president Morton Gould. The award recognizes Clark's contribution in bringing songs and new talent to generations of music lovers during his four-decade broadcast career. A video montage composed of “American Bandstand” footage featured performances by many of the artists who attended the awards ceremony.

Warren was named songwriter of the year for writing the greatest number of award-winning songs during the 1989 ASCAP survey year, which ended Sept. 30. Warren's songs were “If I Could Turn Back Time,” recorded by Cher, and “I Don't Wanna Live Without Your Love” and “Look Away,” both recorded by Chicago.

Picking up the song-of-the-year award for “Straight Up” was songwriter Elliot Wolff and publishers Virgin Music Inc. & Elliot Wolff Music.

Warren/Chappell Music Inc. was cited as publisher of the year for the (Continued on page 96)

**EXECUTIVE TURNTABLE**

RECORD COMPANIES. Atlantic Records in New York promotes Melvyn R. Lewinter to chief financial officer/senior VP. He was senior VP for the label.

Tommy LiPuma is named senior VP of A&R for Elektra Entertainment in New York. He was VP of A&R, progressive, at Warner Bros.

RCA Records in Los Angeles promotes Antonelli to VP of sales. He was director of West Coast marketing at Arista.

Connie Johnson is promoted to senior national director of R&B promotion at Arista in New York. She was district manager of R&B promotion, mid-Atlantic region, for the label.

A&M Records in Los Angeles announces two appointments. Chuck Guerinot is named VP of artist development; he was director of artist development for the label.

LEWINTER LPUMA ANTONELLI JOHNSON

GUERINOT GALES GULLO BLEEMER

MCA Records in Los Angeles makes the following appointments: Michael Mix, regional marketing director, East Coast; Steve Rubin, regional marketing director, Southeast; and Hank Wolfe, regional marketing director, West Coast.

They were, respectively, regional marketing specialist; regional marketing specialist; and sales representative, CRD.

RCA Records in New York makes the following promotions: Beth Schilinger, director of business and legal affairs; Eric Levine, director of business and legal affairs; Karen Meyer, associate director of album and singles scheduling; Hope Murnane, associate director of advertising, merchandising, and packaging materials; Carol Chrevne, manager of production scheduling; Chris Battani, manager of single scheduling; and Catherine Loiacono, manager of advertising, merchandising, and packaging materials. They were, respectively, associate director of business and legal affairs; director of business and legal affairs; manager of album and singles scheduling; manager of advertising, merchandising, and packaging materials; advertising traffic manager; administrator of album and singles scheduling; and manager of advertising, merchandising, and packaging materials.

DISTRIBUTION. CEMA Distribution in Los Angeles makes the following appointments: Rand Bleiwas, VP, marketing and strategic planning; and Eli Okum, VP, special markets. They were, respectively, executive VP of Nelson Entertainment, and director of business affairs, CBS special products.

**VIDEO PEOPLE.** see page 67.
WHEN IT COMES TO

CAUSING A COMMOTION,

HE'S BUILT QUITE

A REPUTATION.

ANDREW RIDGELEY

"SON OF ALBERT"

THE SOLO DEBUT ALBUM

FEATURING THE FIRST SINGLE,

SHAKE

AN MTV™ EXCLUSIVE!

ON COLUMBIA.
Radio Urged To Fight Censorship
Issue Addressed At R&R Confab Panel

LOS ANGELES—A call to arms for radio stations to play a more active role in the ongoing fight against censorship was issued by an industry panel at a radio convention here May 12.

"We have to directly attack and intimidate the people who are trying to intimidate us," Pollack Media Group chairman/CEO Jeff Pollack told radio station executives at the discussion.

Pollack's comments were part of a presentation called "The First Amendment & You: Obscenity/Indecency," the second panel discussion at this year's Radio & Records convention, held at the Century Plaza here May 9-13 (see separate story, page 12).

Calling for more activism from radio, Pollack noted that record labeling and music censorship, the panel was noteworthy for dealing with specifics of the issue rather than broad-based generalities—which has typically been a failing of recent panel discussions dwelling on the topic.

A repeated point in the discussion was the far-reaching effect of letter-writing campaigns by the so-called "religious Right" to politicians and business people.

Artist manager Danny Goldberg noted that although both the American Civil Liberties Union and the ACLU had sued record labels on behalf of artists who felt that their work had been improperly censored, the panel's message was "We're not going to have the same kind of campaign, but we're going to have to do a lot of writing to our legislators and to corporate leaders, to help them understand how important this is to us as creators and to the public." (Continued on page 98)

Joint U.S.-Soviet Album Set For Summer Release

NEW YORK—"Music Speaks Louder Than Words," the first major U.S. pop album featuring collaborations by U.S. and Soviet songwriters, is set for release by CBS/Epic Records July 3, nearly two years after a historic "songwriters summit" was staged in the Soviet Union.

The album will feature performances by Animation, Atlantic Starr, the Cover Girls, Earth, Wind & Fire, Emmanuel, Roberta Flack, Cyndi Lauper, Phil Ochs, and Phoebe Snow, among others.

The release will coincide with U.S.-Soviet summit talks in Washington, D.C., and the second Goodwill Games in Washington, which is expected to showcase some of the album's songs in opening ceremonies.

The project was conceived three years ago by Finnish musician Antero Paivalainen, events coordinator Robyn Whitney, and songwriter Alan "Roy" Scott, the co-founders of the Music Speaks Louder Than Words organization. They sought to bring together songwriters from the two nations as both an act of good will and to establish a new business relationship between the U.S. and the Soviet Union. The album is expected to be released on both counts; it will be the first U.S. release to share royalties with Soviet writers and the Soviet copy. (Continued on page 98)

House Bill Aimed At Easing Entertainer-Visa Crunch

NEW YORK—A bill under consideration by a U.S. congressional committee could ease the visa crunch caused by recent revisions of the Immigration and Naturalization Service codes.

Conceived by Democrat Bruce Morrison's H.R. 4300 bill, known as the Family Unity and Employment Opportunities Act, contains provisions that would establish special visa categories for entertainers, provide statutory standards for entertainers' entry into the U.S., and streamline visa application requirements.

Sammy Davis Jr. Dies At 64 Entertainer Had 19 Chart Singles

NEW YORK—The considerable show business career of Sammy Davis Jr., who died May 16 at his home in Beverly Hills, Calif., extended to more than 15 years, earning singles over two decades. Davis was 64 years old and had fought a long battle against throat cancer.

Active until recently as one of the great song-and-dance men who could trace their origins to vaudeville, Da- vis' vocal talents were sometimes obscured by the general excellence of his other skills. He was, for instance, a grand mimic, who did uncanny impersonations of such vocal stars as Johnny Mathis and Tony Bennett.

But, as comic Billy Crystal has shown in his own affectation imitations of Davis' distinctive persona, Davis' vocal style was readily identifiable, ranking high among sophisti- cated pop stylists.

Davis' show business career began when, as a child, he became a member of the Will Mastin Trio, which included his father and uncle. His career took off in 1934 with his Decca Records version of "Hey There" from the Broadway musical "The Pyjama Game." Although it was thought to have been an original-Columbia's rendition on Columbia that hit No. 1 on the Billboard singles chart. (Davis' version peaked at No. 16). (Continued on page 91)

Women Have A Lock On Top Singles Spots; New Kids 'Step' Into Top 30; Idol Ignites

FEMALE ARTISTS and female-led groups lock up the top five spots on the Hot 100 for the first time in more than 20 years. Because only one of the top five, late heart throb Huey Lewis, didn't make the list, however, this week marks the first time that there have been a clean sweep of the top five since June 1979, when Anita Ward, Donna Summer, Sister Sledge, and Rickie Lee Jones ruled the roost—Summer with two hits.

Another hot female is making noise on this week's Hot 100. Songwriter Diane Warren wrote or co-wrote both the old and new chart hits by Taylor Dayne and Michael McDonald, and McDonald has a fifth song on the survey: Exposé's "Your Baby Never Looked Good In Blue."

The hottest pop phenomena of 1989 are off to a fast start with their first release of 1990, New Kids On The Block blast onto the Hot 100 at No. 27 with "Step By Step," the first single from their upcoming album of the same name. The song ties M.C. Hammer's "U Can't Touch This" as the highest-debuting single of the year.

The group, who had last year's top-selling album, "Hangin' Tough," which has sold more than 8 million copies. Also, they scored more top 10 singles (six) in a calendar year than any artist since Michael Jackson in 1983.

Maurice Starr, who wrote and produced the new New Kids hit, will soon find himself with two songs in the top 10. Starr also did the honors on Perfect Gentlemen's "Oh La La (I Can't Get Over You)," which jumps to No. 11 this week.

FAST FACTS: This week marks the first time in nearly three years that two rap albums have appeared in the top 10 on the pop albums chart simultaneously. M.C. Hammer's "Please Hammer Don't Hurt 'Em" holds at No. 10 for the third week, while Public Enemy's "Fear Of A Black Planet" inches up to No. 10. The last two rap albums in the top 10 were in October 1987, when L.L. Cool J and the Fat Boys scored.

Bill Joel's "Charmed Life" leaps from No. 46 to No. 19 in its second week. It is Idol's second studio album in a row to reach the top 20 in just two weeks. The album's first single, "Love Of A Lifetime" (from the upcoming Andrew "Dice" Clay movie "Ford Fairlane"), jumps to No. 47 on the Hot 100.

Clay's supporting cast, the controversial comedic current album, "The Day The Laughter Died," jumps to No. 48 after the week's most-dubious appearance on NBC-TV's "Saturday Night Live." The row began when cast member Nora Dunn and scheduled musical guest Sinead O'Connor pulled out of the show in protest of his misogynist humor (Billboard, May 19). In the short term, at least, the pullout—and the publicity it generated—probably helped Clay more than it hurt him.

Clint Black's "Killin' Time" dips to No. 33 on the pop albums chart after reaching No. 31 last week. That's higher than Randy Travis has climbed with either of his last two albums. "Old 8 X 10" peaked at No. 35 in 1986; "No Holdin' Back" hit No. 33 last year.

Paula Abdul's "Shut Up And Dance" is the top new entry on the pop album chart at No. 2. Abdul's blockbuster debut album logged 64 weeks in the top 10, and spawned five top five singles.

Two long-suspected albums faller after reaching lower-than-expected first week. Fleetwood Mac's "Behind The Mask" dips from No. 18 to No. 21 and Suzanne Vega's "Days Of Open Hand" dips from No. 16 to No. 34. Mac reached the top 10 with its last five studio albums; Vega climbed to No. 11 with her previous release, "Soli- tude Standing."

WE GET LETTERS: Robert A. George of Annapolis, Md., notes that Rick James has written top 10 hits for three different acts, but has yet to land a top 10 hit of his own. James has a songwriting credit on M.C. Hammer's "U Can't Touch This"—also known as "So On Super Freak"—which jumps to No. 9. In 1986, James wrote two top 10 hits: Eddie Murphy's "Party All The Time" and the Mary Jane Girls' "In My House."

Tony Cardone of Camden, N.J., notes that the last two singles to top the Hot 100 (Sinead O'Connor's "Nuthin' Compares 2 U" and Madonna's "Vogue")—reached No. 1 just six weeks. It's the first time that back-to- back No. 1 hits have rung the bell in six weeks or less since November 1975, when K.C. & The Sunshine Band's "That's The Way (I Like It)" unseated Elton John's "Island Girl."

Jeff Cameron of Billboard's New York office notes that the top five on the Hot 100 is being overrun by Wilsons. At No. 2 are Ann and Nancy Wilson of Heart; at No. 4, Carrie and Wendy Wilson of Wilson Phillips; and at No. 36, showing for her top three hit for a row with the B-52's, Cindy Wilson.

Several readers point out that Sinead O'Connor's "Nothing Compares 2 U" is available as a 12" single. Damon Hooks of Music Mart in Concord, N.C., writes: "I have been selling the 45 as fast as I can get it in. Please tell the vinyl killers they'll need to find other evidence that vinyl is not still in demand."
Artist development with GIANT Results

"I'll See You In My Dreams"

"After MTV started playing it, we saw immediate sales. I see GIANT things ahead for this band!" WHEREHOUSE RECORDS

"Great word-of-mouth and in-store play have translated into GIANT sales!" SHOW INDUSTRIES

"A perfect record—It tests Top 5 adult female during the day and still gets Top 10 requests at night!" JIM FOX, Q102/CINCINNATI

"KKKKK [highest rating]! A must!" KERRANG!

Almost a year ago, A&M released the debut album by GIANT. The Top 15 AOR success of the first two tracks, "I'm A Believer" and "Innocent Days" and heavy rotation at MTV brought GIANT to millions of households. With "I'll See You In My Dreams," GIANT scores a Top 10 AOR hit and proves that CHR success is no dream.

Now on MT

The new single from the album

LAST OF THE RUNAWAYS

Produced by Terry Thomas Management: Bud Prager/ESP Management

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THE KENTUCKY HEADHUNTERS

PICKIN' ON NASHVILLE

GOLD

OVER 600,000 UNITS SOLD!

- THE ACADEMY OF COUNTRY MUSIC TOP NEW VOCAL GROUP OF THE YEAR
- ON TOUR THROUGHOUT THE SUMMER WITH HANK WILLIAMS JR.
- THE FASTEST GOLD DEBUT ALBUM BY A GROUP IN THE HISTORY OF COUNTRY MUSIC
- ANNOUNCING THE NEW SINGLE, "OH LONESOME ME" IN STORE MAY 22

Management: MITCHELL FOX  Booking: ENTERTAINMENT ARTISTS, INC.
The recent U.S. Supreme Court decision on the "Rear Window" ruling has significant implications for the music industry.

**By ALAN L. SHULMAN**

The decision in the recent U.S. Supreme Court case involving the "Rear Window" film (Stewart v. Abend) will have a significant and substantial impact on the music industry. The ruling concerns the renewal of the copyright term under the 1976 Copyright Act, which permits continued use of derivative works after the expiration of the original copyright grants under which they were made.

The Supreme Court applied that decision, held that, although the grant of renewal copyright belonged to the author or, if she is still alive, if not, it passes on to his or her heirs or assigns.

The "Rear Window" decision has the same legal impact on film music copyrights (other than those created under "work-for-hire" agreements) that it has on the films themselves. Movie producers are back where they were when the Miller vs. Daniels case. They must take new synchronization licenses from a late author's family, rather than lawsuits, as if they were to "lapse" synchronization licenses.

Film producers will be interested in using "outside songs" (i.e., those not owned by an author or his or her assigns), rather than the record companies as they were before the Rear Window decision. In fact, licenses for new post-1978 "outside songs" and songs now in their renewal term will carry the benefit of the derivative works exception and can continue to be used in films even after grants are terminated. Licenses can also be reinforced by confirming grants from owners or their statutory successors when necessary.

Mechanical licenses have never been a problem with regard to the lapse of mechanical rights, and no special statutory licenses for phonorecord issuers were established by the author's publisher during the song's original term and by a new owner after the original term expired. Theoretically, film companies that paid the mechanical royalties during the renewal term. If, however, the original license was at or below the statutory rate, new owners might require new licenses with higher royalty rates for the renewal period. But record companies could always continue distributing the recordings by obtaining new compulsory licenses instead of voluntary licenses.

In any case, copyright owners are in the business of making deals, rather than not making them. It is a matter of dollars and many of these deals are not particularly clear or even dealing with these rights, which are usually nonexclusive.

It is important to add that questions of lapsing rights and grant termination apply only to U.S. rights. Rights in foreign territories are unaffected and their retention will influence the bargaining for renewal rights.

**LETTERS TO THE EDITOR**

Billboard is the magazine of the music industry, meaning a lot of people depend on its accuracy. Lately, the Billboard Hot 100 Singles chart has been inaccurate in listing singles available in the marketplace. For example, Sinead O'Connor's "Nothing Compared 2 U" is listed as cassette-singles-only, but it is the same song, 1990 release, that was released in 1988.

The Billboard Top Pop Albums chart has also been inaccurate at times. Sinead O'Connor's "The Tiger's Story" was not accurately listed in the Complete Anthology: 1964-1990," for instance, never had an asterisk during its chart run. If the set was available in 1964, it should be listed there where to purchase it.

Sinead O'Connor's new album does have a listing for the number of records it has sold, but it is not clear how many LPs have been sold out only for the past three weeks. Billboard tracks more than 1,000 titles on its annual Top 100 albums charts. We strive for 100% accuracy, but day-to-day changes on the availability of vinyl configurations are generated by our research team. Thank you for your corrections.

**NOT A MODEL**

This is an open letter to make DJs everywhere. I am sick of hearing your fat jokes about Ann Wilson every time you play a song by Heart. Ann Wilson has a beautiful voice and shouldn't be continuously subjected to your cheap shots just because she doesn't look like a model.

Contrary to what you seem to think (as sit safely behind your audio-only consoles), it is not the obligation of every woman in the eye to have a perfect body. Enough already!

Joan Manns
Encino, Calif.

WHERE'S CUFF RICHARD?

I find it almost incomprehensible that, in America, you can't find a Cuff Richard record.

Contrary to what you seem to think (as sit safely behind your audio-only consoles), it is not the obligation of every woman in the eye to have a perfect body. Enough already!

Joan Manns
Encino, Calif.

**STUDIOS WILL NEED NEW SYNCH LICENSES**

**REAR WINDOW RULING MIGHT AFFECT MUSIC**


**RENEWAL-TERM RIGHTS ARE A SEPARATE ISSUE**
IN THIS SECTION
Vox: Database Marketing Catches Crook
PD Of The Week: Harry Valentine, KFRC
Nets: Unistar Loses Taste For Randy?
Expanded Power Playlists Section

CAUSES PUT REAL-WORLD SPIN ON R&R
Easy Moves, Country Demos Also Spark Meet

By Craig Rosen and Dave Dimartino

Los Angeles—Continuing the trend that began during the recent conventions focused on real-world issues, this year’s Radio & Records convention, held here May 9-13, dealt as much with saving the environment and fighting the threat of censorship (see story, page 8) as it did with programming issues.

So just as February’s Gavin attendees received cause-oriented handouts at registration, attendees here received a “Save The Earth Kit” inside their bags. The kit included two environmental books, a recommended reading list, a “Save The Earth Work Place Audit,” a “music to save the earth” song list, and an ECO Info Guide.

And if that didn’t catch their attention, a convention-closing Save The Earth Night concert featuring Don Henley and a partial Eagles reunion surely did. As an introduction to the concert, Pollack Media Group chairman CEO Jeff Pollack and actress Kirstie Alley pleaded for going to radio stations to relay environmental awareness to radio listeners. And during a break in his set, Henley asked attendees to join him in his effort to save Massachusetts’ Walden Woods from development.

Then again, in keeping with the week’s theme, that R&R conventions developed in the ’70s—along with radio conventions in general—there was the Saturday morning panel where Jacob executive VP/chief operating officer Randy Michaels demonstrated “getting in your competition’s face” by bringing a woman up to the panel and ripping her blouse off in front of his subordinate, WQLZ (Power Pig 50) Tamp. Fla., PD Marc Chase, leaving her bare-chested.

By the panel’s end, when the discussion had turned to how top 40 stations can capture upper-demographic females, one attendee said certainly not by performing such stunts. Another, however, noted that “they did it more than an hour ago and we’re still talking about it.”

“PROTECT YOURSELF”
That panel focused primarily on WFLZ’s attack on rival WQRB (95.9) KHVY (920 Dallas) station manager Randy Kurbick, who pro- grated Q105 during WFLZ’s initial onslaught, warned PDs, “If you think it can’t happen, it can happen.” “If you think it can, you can protect yourself.”

Kerbick (KHVY) (920 Los Angeles) PD Jeff Wyatt said that Rick Dees, morning man at rival KIIS, was initially a “natural” target for attacks, but as Power came into its own, the attacks tapered off. “You get to the level when you begin to hurt your self when you overplay it,” Wyatt said.

Niche top 40 formats were also discussed, as well as the lack of alternatives in some markets. National TV PD Guy Zapoleon said he was dis- interested to see three stations in one market lean dance. “With 12/24 females, that’s what’s hot now, but it’s changing a lot with records like Alannah Myles, Sinead O’Connor, and Wet Willy. [Variety is] what made top 40 go.”

The panel also featured an ex- change between Michaels and every- one else on the list of use of comedians as air talents.

Attendees got a ‘music to save the earth’ song list

which Michaels advocates. When DuBois spoke, the then-replacement for Paul Rodriguez at KKBH Los Angeles, said it does not work, Mi- chael counted, “Your music didn’t work either in that incarnation.”

At the densely packed AC panel, conversation centered on the recent glut of easy-to-soft AC converts (Billboard, Feb. 24). Mark Biviano, GM of recently switched WQAL (104), felt that many stations stressed the appropriateness of an “environmental fit” regarding a contin- ually aging demographic. “People who are used to being males in the audience,” he said, “are they suddenly going to want to hear the Hollygong Strings doing ‘Nor- wegian Wood’?”

Many attendees at the Saturday morning adult alternative format room—dubbed “Has The Novelty worn Off?”—called it one of the conference’s best, and, like many panels, said that the “novelty” factor was not precisely the major issue—and instead stressed the for- mat’s long-term growth prospects.

Similarly, several label executives on the panel acknowledged the ef- fects of the Monday morning record sales. “We’re starting to sell the fringe things,” noted Warner Bros. Harold Chids. Added consul- tant Ken Siegel, Fe. N.M., consul- tant John Sebastian: “Every radio sta- tion that has been operating in this format has been successful.”

At Friday afternoon’s urban panel, WINS New York VP/House consultant Frankie Crocker chided PDs who back off rap and other records because they are “too black.” By playing all the names and get back to R&B,” Crocker said. He also slammed urban air personalities. “They all sound the same. The djs do have 20 rec- cords and have the same tired-ass delivery,” he said.

Wondering what Baltimore PD Bob Sampson complained about labels treating urban outlets unfairly. “As far as I’m concerned, you don’t want re- turnes and payments to groups that want to negotiate settlements, demand for new stations, withdraw threats to file, and withdraw counter-

proposals for new channel alloc- ations.

The commission said it would stand by its earlier decision to eliminate the time limitations on competitors to use the transmitter site of the incumbent and to continue to address the negoti- ating commitments made between citizen groups and renewal appli- cants. It added that it would closely monitor broadcaster agreements with such groups.

Only one proposal, a motion to merge the legal review board with the other FCC general counsel, met re- sistance from commissioners, who felt that the board, and its adminis- trative judges, should continue to serve in its present function.

National Assn. of Broadcasters president Eddie Fritts complimented the FCC for reaffirming previous re- forms of abuses and “extending the reform to other areas regarding peti- tions to deny new station applica- tions. Likewise, we applaud the commis- sion for abandoning the idea of awarding new station licenses by lot- try.”

FCC: ALL FEELONIES CONSIDERED

Responding to congressional criticism that its 1986 rewrite of its Char- acter Policy Statement was so nar- rowly focused that a convicted felon could become or remain a licensee, as long as the felon did not lie to the commission, the FCC broadened the range of its policy governing requi- site character qualifications.

The policy will now give consider- ation to applicants by licensees, or permis- sions to exceed beyond “microre- presentation or fullfahl material omission bearing on any matter within the ju- risdiction of the commission.” The re- leased report says the policy “will be to consider all felony convic- tions, not just misconduct that would disqualify an applicant, but rather any desires to have a license with the FCC.” The commis- sion also said it will consider miscon- ducers in certain circumstances.

Moreover, the commission said that “a propensity to comply with the law generally is relevant to the FCC’s public-interest analysis” and added that “an applicant’s willingness to vi- olate other laws and, in particular, to those relating to anti-felony has bearing on his likelihood to confirm with FCC rules and policies.”

Two days before the announce- (Continued on page 19)
WE'VE GOT KNEBWORTH '90 EXCLUSIVELY ON WESTWOOD ONE

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This Hour's WAXX Lucky Number: 1984; WJAS Cracks Down On No-Smoking Rule

ABC Radio Networks has restructured its seven radio networks into five, for sales and marketing purposes. The new networks will be known as Prime, Platinum, Galaxy, Genesis, and Excel. The move follows similar restructurings by CBS and Westwood One earlier this year.

NATIONALWIDE COMMUNICATIONS has upped KWSW San Jose, Calif., GGM Howard Silver to station manager, replacing Dave Samp (Billboard, May 19). Also, WKDL Wilmington, Del., GM Bert Grimm is new GM of Nashville’s WPOC Baltimore; WKDL PD Chuck Holloway adds station manager duties. WNCI Columbus, Ohio, GM Dan Morris has assumed former WPOC GM Dave Fuelihill’s group manager duties.

IRIS HIRSCH has been upped from GSM to GM at classical WQTS Detroit. She replaces local radio veteran Lorraine Golden, who left to become part-owner of Chairmen of Music Technologies International.

JOHNSON PUBLISHING, owners of WPIC/WLNR Chicago and WLOU Louisville, Ky., is the No. 2 company on this year’s Black Enterprise Magazine list of top 150 black-owned and/or operated television, radio, and cable companies. Johnson’s assets are listed at $241.3 million, well ahead of the No. 5 Gordy Company ($100 million) and No. 10 Dick Griffey Productions ($50.2 million), but well behind No. 1 company TLC Beatrice at $1.5 billion.

BREAKAGE CHANGES: WCBS New York VP/GM Ed Kiernan, after 17 years with the company, has joined Americanism as a specialist in top 25 markets. Also, veteran brokers Roy Rowan and Howard Stassen will depart Blackburn and Stassen for summer. Neil Rockiff will oversee Blackburn’s West Coast operations.

AS PREDICTED, FOC commissioner Andrew Barrett has breezed through confirmation hearings and been granted a full five-year term (Billboard, May 12).

SO NOW WE KNOW that database marketing is truly the wave of the fu- ture: Country WAXX Eau Claire, Wis., new police call in a legal assault re- cently when he apprehended no ID, save a WAXX Country Card. Dave Faulkner, who was called to the scene where the stash was pay- roll checks at several banks, refused to give his real identity or any infor- mation about himself after he was re- stured. Ballard was under his real name, and WAXX had enough information in its database for the police to track him down. WAXX FM is downplayed the incident in the local media, lest listeners think the same thing could happen to them.

In America’s Strangest Home Audio News: Adult standards WJAS Pittsburgh man Sam Nicoter now has three to four years with the station, after he allegedly told management that he would not conform to a policy of no smoking in the studio, even in accordance with a city anti-smoking ordinance, the only place to smoke at WJAS was in the jock lounge. When Nicoter was asked not to smoke in the studio, GM Chris Ackerman says he chose to leave instead. WJAS is currently looking for a new morning person.

WFBJ Indianapolis morning jock Tom Griswold and p.m. driver Chuck McGee were suspended, for two days and one day respectively, after run- ning a Nazi chant outside the offices of state senator candidate John Price on East Main St. (May 8). Price has been complaining to the FCC about the WFBQ’s morning show for six years; Griswold & McGee led a crowd of 130 people to about “Sieg Heil” during a live remote, which PD Michael Hughes says was “inappropriate.”

Price, who lost the election, blames the station for allowing them to make a joke he had requested for check under the FCC’s “personal at- tacks” rule. WFBQ won’t provide him with one. He has threatened to go to the FCC, but at press time, Hughes said the station had not heard from the commission.

FIRST TRENDS OF SPRING

A month after its debut win in the winter Arbitron ratings, oldies WCKB is still New York’s No. 1 station, ac- cording to the first spring Arbitrend. WCBS-FM was almost level, going 5.1-0. It is followed by N/W TNNS and AC WLTW (both 4.8-4.7), urban WRRS (4.5-4.5), top 40 WMET (4.7- 4.6), urban WBLS (5.0-5.0) and top-10 format WQHT (both 4.9-4.9), N/T WOR and easy WPAT-FM (both 4.0-4.1).

WBO’s slide comes at a time when New Yorkers are already beginning to talk about its morning show changes. But PD Steve Kingston notes that, extrapolated, WBOO would actually drop to a 1.5 in Arbitrend. It would be tied with WCBS-FM for first in the market, and that the bad monthly figure is actually a result of Arbitrend’s spring rate card. WBOO had a 5.1 in mornings to WINS’s 8.1, WXRW’s 6.2 and WOR’s 5.5.

In Los Angeles, ABC KOST holds on to its No. 1 position, as KIS-KM (6.6-6.1), while KIS-KM (6.0) holds the top 40 lead, 6.1-6.1. After them are KFWR (5.6- 5.5), KABC (4.4-4.3), KLOS (3.5-3.5), Panco’s Radio KOLZ (3.4-3.3), KTBW (3.3- 3.4), adult alternative KTWY, and N/ 

T KNON (both 3.0-3.2), Modern KROQ holds on to its winter surge at 3.2. On the down side, ABC KHJ (4.0) at a 19, despite KKBTK’s 1.3-1.8 increase. KACE is down 1.2-1.0.

In Chicago, things are relatively steady. For the top five stations: N/T WGN (8.3-8.4), urban WGGI-FM (7.2-7.1), black/AC WMSE (5.5-5.0), N/T WBBM (4.1- 4.5), and top 40/dance WBDM (4.4-4.0). The big news is classic rock WCKG (9.4-1.1), which slips past al- phase 100-GF (‘94). Debacle 4.0. WMXJ edges up 3.5-3.6, tying it for the AC lead, depending on how you count WZXT (5.9-6.0).

Francisco and returning to New York “for personal reasons.” No replace- ment has been named—GM Harvey Beckley declines to comment until further notice—but consultant Lee Michaels is now working with the station.

K100’s slide is down WAVA, Washington, D.C., PD Matt Farber exits to be director of planning and special proj- ects at Arista Records. His replacement has been named — after sev- eral years as a Satellite Music Network black/oldies Heart & Soul specialist, WAVA is switching to Unistar/CTH Headline News.

Director of marketing David Houseman is upped to station man- ager at oldies combo KMET/KOLA San Bernardino, Calif., replacing Al Broadbent (Billboard, May 19). P. B. C. leaves the community to work with Clear Channel’s Los Angeles station.

Ackerman says his new AM station will be on the air in a year.

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Greece
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- MYSTERIOUS POLYPHONY

Sudan
- A SONG OF THE NILE

Senegal
- A MINSTREL OF SENEGAL

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Stations Have Can-Do Attitude About Coke Promo

NEW YORK—Two hundred stations nationwide are teaming with Coca-Cola this month for MagicCans, the soft drink company’s major summer promotion. The specially designed cans look, feel, and chill like real sodas, according to Coca-Cola spokesman Bob Bertini, but are actually filled with water and a plastic device containing a prize notification that pops up when the can is opened.

Coke is randomly placing MagicCans everywhere you can buy cans or cups of the soft drink: grocery stores, vending machines, etc. But stations that tie in with Coke receive a number of guaranteed winning MagicCans as well as customized display merchandise.

Prizes include $1-$500 cash, American Airlines tickets, trips to Walt Disney World, videos, Coke merchandise, movie tickets, and tour jackets from promotion spokesmen New Grey.

(Continued on page 9)

Although few media people stuck around to hear it, KROK’s (945) Magic (61) San Francisco’s KFRC’s format structure stayed relatively constant when it changed from top 40 to adult standards in 1986. Designed by Walter Sabo, then KROK’s consultant, KFRC was similar to KRTH-FM Los Angeles: a very tight playlist, a few heavily repeated selling propositions, and lots of format-specific structure. It was, in ways, a top 40/big band hybrid.

In the winter, KFRC was fifth in the Bay Area. Up 3.6/4.2 12 plus, it was one of several adult standard successes, with WOXY Milwaukee (6.6/9.3), KMPC Los Angeles (2.1/3.1), and WPEN Philadelphia (5.2/6.0) among the others.

KFRC is probably still the tightest adult standards station in America; if you grew up in the rock era, you’ll probably still recognize most of the music. What has changed since 1986 is that Magic 61, like other adult standards stations, has moved its music past the big-band era. Instead, it centers on 70’s MOR, with some 80’s spillover.

“It’s easy for somebody who grew up in the rock era to say that there is either our music or our parent’s music,” says Harry Valentine, “but you look at the early roots of our format—people like Tommy Dorsey and Glenn Miller—that was the music that our listeners’ parents didn’t like. They would rather have listened to Wayne King or Paul Whiteman or early Bing Crosby. There are generations even within the 50’s music; we’ve tried to hug the younger end of it. Obviously, we can’t be rock and roll. But there’s no big economic future in having a lot of listeners over 70.”


Valentine spent years in Columbus, Ohio, radio, rising through the ranks at WCOL, eventually becoming OM for that station and top 40 sister WXGT (92X). Valentine oversaw WCOL’s move from AC to adult standards, first as a Music Of Your Life affiliate, then doing a homogenized version of the format, before joining crosstown WNCI.

Caught this month for MagicCans, the soft drink company’s major summer promotion. The specially designed cans look, feel, and chill like real sodas, according to Coca-Cola spokesman Bob Bertini, but are actually filled with water and a plastic device containing a prize notification that pops up when the can is opened.

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(Continued on page 9)

Harry Valentine
KFRC San Francisco

One of the things that became evident the first time I did the format is that you can’t play Kate Smith and Barry Manilow. We don’t want to appeal to such a wide audience that each end can’t appreciate the full spectrum of the format. A lot of syndicators in this format deal in title tonnage, the more songs the better. Well, there is an optimal number of songs.”

So while many adult standards stations depend on a few very loyal listeners, Valentine says, “I don’t believe in counting on ridiculous TSL. If you don’t have enough boredom, we’re just going to be in trouble sooner or later. I’m proud of the 36-quarter-hours a week we have, and I’ll put that up against any AC, but I focus a lot more on cume, and ours is half a million people.”

Valentine thinks he got some help in the winter from crosstown KABL, which, after 30 years in easy listening, went soft AC. (“For people whose music preferences do not include rock artists, whether a Police song is soft doesn’t seem to matter.”) And although KFRC was up during the fall also, he says the station was one of several music outlets helped by the post-earthquake normalization of listening patterns this winter.

KFRC also launched its spring TV and billboards during the last month of the winter book. It has a new TV spot with footage of Tony Bennett (the station’s spokesman), Johnny Mathis, and Nate “King” Cole, as well as billboards with Bennett and Frank Sinatra.

Promotionally, just as Sabo had KFRC centered around constant tie-in to Hawaii, KFRC’s ongoing contest has been a series of luxury-cruise giveaways, with Alaska and Bermuda being the most recent destinations. The station’s Silver Platter Club has 80,000 members—15%-20% of KFRC’s cume compared with the 5% that most frequent-listener clubs draw.

That KFRC still promotes heavily says much about RKO’s perseverance. When Valentine joined KFRC in 1987, RKO’s three-decade license-renewal battle with the FCC was just about to wind down. Three years later, RKO’s other stations are gone, as are Sabo, president Jerry Lyman, and researcher Terry Danner, whom Valentine also credits for the station’s success. But he says little else has changed.

“I’ve been very fortunate to work for this company. When I came here, I asked [then GM] Pat McNally about the sole and he said it was business as usual, and it has continued to be that way. We’ve seen stances that had no idea they were going to be sold come and go while we were still under the for-sale sign.”

Sean Ross

BILBOARD MAY 26, 1990
### Album Rock Tracks

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<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>SONG</th>
<th>NEW</th>
<th>LABEL &amp; NUMBER / DISTRIBUTING LABEL</th>
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<td>1</td>
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<td>CRADLE OF LOVE</td>
<td>NEW</td>
<td>A&amp;M LP CUT 49059</td>
<td>CRADLE OF LOVE</td>
<td>ALANIS MORISSETTE</td>
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<td>TEXAS TWISTER</td>
<td>NEW</td>
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<td>STEPHANIE MERCER</td>
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<td>NEW</td>
<td>MEMORY LP CUT 3004</td>
<td>BABY, IT'S BAI</td>
<td>LINDA RONSTADT</td>
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<td>101 BEAT- UP</td>
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<td>IRON MAIDEN</td>
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<td>NEW</td>
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<td>NOW YOU'RE GONE</td>
<td>NEW</td>
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<td>DON'T STOP BELIEVING</td>
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<td>JOURNEY</td>
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<td>FASTER PUSSYCAT</td>
<td>NEW</td>
<td>SUNDAY LP CUT 5009</td>
<td>FASTER PUSSYCAT</td>
<td>THE CRAMPS</td>
</tr>
</tbody>
</table>

**No. 1**

- Doubleback
- **No. 1**
- Before You Accuse Me
- Never Do That
- Jealous Again
- Love Is Dangerous
- Love To See You
- Fire
- Need You
- Oh, Would You Like That
- The Pretenders
- The Black Crowes
- FLEETWOOD MAC
- Midnight Oil
- The London Quireboys
- Michael Penn
- Del Amitri
- Whitesnake
- Alannah Myles
- Electric Boys
- SLEAZE BEZ
- AEROSMITH
- ROBERT PLANT
- BAD ENGLISH
- L.A. GUNS
- FLEETWOOD MAC
- MOTLEY CRUE
- BAXON ROUGE
- THE JEFF HEALEY BAND
- ERIC CLAPTON
- ERIC CLAPTON
- ERIC CLAPTON
- LITA FORD
- THE CHURCH
- KINGS OF THE SUN
- DON HENLEY
- WORLD PARTY
- BILLY JOEL
- THE MISSION U.K.
- RUSH
- FASTER PUSSYCAT
- DAVID BAERWALD
- LOU GRAMM
- THE FRONT
- THE SMITHEREENS
- JOE SATRIANI
- SINEAD O'CONNOR
- SLAUGHTER
- Y&T

### Billboard Radio

#### Radio

**Week Ending May 26, 1990**

- R&R Confab Has Real-World Spin
- Washington Roundup

#### Album Rock Tracks

*Continued from page 12*

- **No. 1**
- Before You Accuse Me
- Never Do That
- Jealous Again
- Love Is Dangerous
- Love To See You
- Fire
- Need You
- Oh, Would You Like That
- The Pretenders
- The Black Crowes
- FLEETWOOD MAC
- Midnight Oil
- The London Quireboys
- Michael Penn
- Del Amitri
- Whitesnake
- Alannah Myles
- Electric Boys
- SLEAZE BEZ
- AEROSMITH
- ROBERT PLANT
- BAD ENGLISH
- L.A. GUNS
- FLEETWOOD MAC
- MOTLEY CRUE
- BAXON ROUGE
- THE JEFF HEALEY BAND
- ERIC CLAPTON
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- LITA FORD
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- THE FRONT
- THE SMITHEREENS
- JOE SATRIANI
- SINEAD O'CONNOR
- SLAUGHTER
- Y&T

**Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.**

**WEEK ENDING MAY 26, 1990**

**Radio**

**WASHINGTON ROUNDUP**

(Continued from page 12)

- The FCC ordered an AM licensee, Williamsburg County Broadcasting, to show cause why its license for WKSP Kingstree, S.C., should not be revoked for failing to provide full disclosure of a felony drug conviction of a principal, Gregory Goop, and said it raised character qualification questions under its policy.

- The issue came to light several months ago in the course of an ongoing proceeding for a new FM station in Kingstree. Williamsburg County morning led to extremely tight security Saturday night that left most of the suites nearly empty and most attendees in the lobby.

**BILLBOARD RADIO AN UNUSUAL CONCEPT IN TRADE JOURNALISM: VERIFIED FACTS**

- It ain't Nashville but it sure feels like home.

- The music business is my life. But I don't spend all my time in a recording studio. Although, when I'm in on an extended gig it sure feels that way. That's why I choose The Un-Hotel. Oakwood Corporate Apartments.

- Why spend 30 days or more in a cramped hotel room when at Oakwood I can live in a spacious, fully-furnished apartment with all the comforts of home? At the Un-Hotel I can unwind with a dip in the pool, a soak in the spa, a work-out on the tennis courts or in the fitness center. And if I feel like having scrambled eggs at 4:00 in the morning...I just hit the kitchen, whip out the skillet and go to town.

- Twice the space and comfort for half the cost of hotels! That's music to my ears. At Oakwood. The Un-Hotel. In major cities from coast-to-coast.

**Oakwood Corporate Apartments The Un-Hotel**

For reservations or more information on more than 60 locations nationwide, call (800) 421-6654.
PROMOTIONS AND MARKETING (Continued from page 18)

Kids On The Block. Some radio Magi-
Cans also contain "wild cards"; for
those winners, the station supplies the
prize.

Top 40/dance WQHT (Hot 97) New-
York's wild-card prizes include a tour
of the station, dinner with a rock star,
swimming with a rock star's racquet,
a Hot 97 "gold card" giving the bearer ac-
cess to all station events, an appearance
data dance-oriented video, an appear-
ance on the morning show, and a heli-
copter ride with traffic reporter At-
tiude Lou.

The typical MagiCan promotion is
something like album WKLS Atlan-
ta's MagiCan Six Pack of six songs in
a row, six times a day. When the six-
pack ends, listeners can call in, which
the jock on duty opens on the air.
In addition to giving away Magi-
Cans, the station, top 40 WBST (B104)
Baltimore is going out on the street
to give away the cans. Listeners must
do a crazy stunt to win a can—
for example, pretending a mop top on
their head, convincing a store clerk to
do the same, and then singing a duet
of a Milli Vanilli song.

This sort of promotion gets around
what B104 promotion director John
Pavlos sees as the one downside of
can promotions—that it is a very un-
usual promotion and tough to do on the
to air. "You really have to rely on the
theater-of-the-mind aspect for this," Pavlos
says.

Despite this, B104 is treating Magi-
Cans as a major promotion. "We have
$100,000 in cash and prizes to give away," says Pavlos, "and yet it's completely self-liquidating. Some sta-
tions are burying it and treating it like a sales promotion, but we're
giving it all out with it." Domino's Pizza is tied in with the MagiCan promotion in Baltimore so B104's wild-card prizes include being a Domino's pizza party as well as 30 trips to Cancun.

Top 40 KPRW (Power 106) Los
Angeles faces with Power Max II, its
cash computer machine, for the Ma-
Cans promotion. Listeners who hear
a song and are the designated caller
can either take a chance to play Power
Max II for a chance to win a $5,000
MagiCan. Coke is promoting the cans with a series of radio and TV ads featuring the
New Kids on the Block singing the Maurice Starr-penned song "There's Magic In The Real Thing." An early indicator of the hit's chart success was a win in Baltimore where the song made WBBS's top eight at eight
countdown.

IDEA MILL: FREEMARK PROMOTIONS
Classic rock WGKX Baltimore
marked the Freemark horse race this
year with the Preakness 1900 Lunch-
time Extravaganza. The event fea-
tured the Freemark Piglet Stakes during which pigs, goats, and ducks, dressed in silks, raced around a foun-
tain. The extravaganza also featured the world's largest game of musical chairs. Country rival WCAC co-
sponsored the Official Freemark Pig
Bake-Off. Morning man Ron Mattz
hosted the contest, which asked 10
secentists to compete to have their creation chosen as the "official Freemark pig.

Fifty-thousand rubber ducks par-
ticipated in top 40 KIIS Los Angeles' Great Southern California Duck Race on May 19. For a $5 donation to the Childrens Hospital of Los Angeles, listeners could "adopt" a duck and
launch it from the Santa Monica Pier. The first ducks to reach the shore won their "parents' prizes," including rental cars from Ugly Duckling.

AC WNSR New York raised more
than $8,000 for the homeless fund-
raiser "Come Relief '90" by auction-
ing off a concert package on the
morning show. The package, which
included a pair of tickets to the come-
ye concert, passes to the con-
cert party, and limousine service,
went to a listener who bid $4,010. The
station matched the amount... Al-
bum krkQ Sacramento gave away two "summer concert passes" that
included a pair of tickets to every major summer concert.

After the Childrens Wish Foun-
dation of Ottawa was robbed of $4,000
worth of office equipment, top 40
CFOG (Energy 1290) held a ra-
dition for the charity and raised
$11,000 plus a $5,000 computer donat-
ed by Epson... Jazz WQCD
CD101.3 New York sponsored a
two-day benefit concert for Special
Olympics in Africa May 23-24 at Cas-
scie Hall featuring Take 6, Stevie
Wilder, Frankford Marsala, Phoebe
Snow, and James Taylor.

Broadcast Promotion & Marketing Executives Radio Committee chair
Lou Bortone has announced the fol-
lowing new members of the Radio
Committee: Jan Cramartie, KFMB
Los Angeles; Maureen Durkin
KDKA Pittsburgh; Doug Harris,
KLQQ Houston; Jan Maclehey,
KJRI/KLTA Seattle; Dan Seeman,
WLOL Minneapolis; Pam Sollvag,
London Broadcasting; and Karen
Tsio, Los Angeles.

PRO-MOTIONS
Rhetta Williams has been named promotion director of oldies KKXL
Denver. She was formerly promotion coordinator at KDVR-TV. Williams
replaces Rhonda Shealy, who be-
comes promotion director at KMGV
TV... Susan Schipper is promotion
director at discs/AC combo WNNJ-
AM-FM Newton, NJ. She was VP at
Banner Design, a local sign company.

Country Cares. Responding to a
request from a listener, country WNNC
Burlington, N.C., music director Je-
ff Fan, left, called on some Nashville
friends to make a special tape for a sick
child who was about to undergo
surgery. Fan presented the tape, which
contained songs and messages from
such artists as Loretta Lynn, Johnny
Cash, and George Strait, to Matthew
Morris, right, in the hospital.
Caballero Spanish Media Launching 'Radio MTV'

LOS ANGELES—Radio apparently wants more MTV. Following Mixology One’s deal to put "MTV News" on the radio, Caballero Spanish Media, Inc. has inked a deal with MTV. Music Television is using the Spanish-language program "Radio MTV." The two-hour weekly show, hosted by Panamanian VJ/model Monica Stagg, is a spinoff of the Spanish-language television show "MTV Internacional." Barbara Corcoran, executive producer of both the television and radio show, says that Spanish TV and radio cater primarily to adults. With "Radio MTV," she hopes to reach the younger demo, just as "MTV Internacional" has via TV.

"With 'MTV Internacional' we have become the authority on programming music for young Hispanic in the U.S.," Corcoran says. "We have done more work on it than anybody else has and it is a likely assumption that we will be able to be successful with it on radio.

Caballero Spanish Media VP/national sales manager Manny Ballesito says the company is seeking affiliations in the top 25 Spanish-language markets. "This is the kind of music appealing to younger Hispanics and it's the [program] tied in with the expertise of MTV," he says.

UNISTAR TRIMS UNEUP Unistar quietly plans to drop at least two shows from its lineup: "Romancin The Oldies" and "Radio Kandy." The final show of the five-hour weekly "Romancin The Oldies," hosted by Jeff Robins, will be broadcast during the week of June 17. The show has been running on a weekly basis since January 1987. "Radio Kandy," the weekly music/comedy show with actor/comedian John Candy, will run for the final time during the week of July 29. "Kandy" debuted in January 1989 with much hoopla. Both of the shows were developed and featured on the Transstar Radio Network before its merger with United Stations created the new entity, Unistar.

by Craig Rosen

"Radio Kandy" producer Doug Thompson says the cancellation is due to the actor’s busy schedule, not a lack of affiliates. "Last year John only had one movie scheduled," he says. "Now he has the rest of the year blocked out mid-1991." Candy is also busy on his syndicated Saturday-morning animated show, "Camp Candy." Thompson also defends reports from a rival network that Candy is shopping the show to other program suppliers, insisting instead that the actor is taking a sabbatical from radio. Thompson, however, did not rule out future radio projects for Candy in a few years.

According to one source, the ABC-slated "Romancin" is being dropped to make room for Unistar's recent country additions, "The Stories Behind The Songs" and "Country Gold Saturday Night." Unistar also recently picked up "Rick Dees Weekly Top 40.”

GONE FISHIN Long Island, N.Y.-based Images Communications Arts Corp. is set to launch "Bassin' With The Pros," a shortform feature on fishing available on a barrier basis. The program, sponsored by Outboard Marine Corp., is set to kick off July 30. It will be available in two formats—a two-minute daily weekday version, or a 10-minute weekend version.

Steve Price, a senior writer for Bassmaster magazine and a national syndicated columnist, will host the show, which Images president Robert Braverman is optimistic will have 100 affiliates lined up for its debut.

Braverman says Images will target medium and large markets, such as Atlanta, Minneapolis-St. Paul, and Denver, where bass fishing is popular. For more information, call 516-593-2990.

Images also co-produces and distributes old-time series such as "Detective Theatre" and shortform programming including "Sportspage USA."

AROUND THE INDUSTRY National Black Network senior VP/operations Jack Bryant has been named president of the network, replacing George Edwards. He has been with the network for more than 11 years, joining as an AE in 1979. CNN music analyst and ABC Radio Network rock reporter Mark Scheerer has been named New York correspondent for the World Rock News Network, which now counts 16 international correspondents among its staff...

Radio National Network of the Australian Broadcasting Corp. is now broadcasting "The Jack Benny Show." The deal to put the historic Benny broadcasts on the Aussie airwaves was handled by the Beverly Hills, Calif.-based Charles Michelson & Sons... Former WBBM Chicago PD Vic Bremer is the new VP/broadcasting for Minnesota Public Radio.

WWY's Mutual Broadcast System has inked five-year agreement with the USF&G Sugar Bowl Committee to provide live coverage of the annual New Year's Day football game from the New Orleans Louisiana Superdome throughout the world. WWY’s "Road To The National Championship" package includes live coverage of 30 college football games, including eight bowl games.


May 25-28, Casey’s Top 40 Dance Hits Of The ’80s, WWJ, four hours.

May 24-26, 50th Classics, Unistar, 90 minutes.

May 25-27, Reba McEntire, The Stories Behind The Songs, Unistar, one hour.


May 25-28, The Diana Ross & The Supremes Story, Unistar, four hours.

May 26-28, Super Hits On The Radio, Radio One, three hours.

May 26, Beach Boys, Solid Gold Saturday Night, Unistar, five hours.

May 26, Ronnie Milsap, Country Gold Saturday Night Live, Unistar, five hours.

May 27, 7th Anniversary Special/Randy Jackson/Melba Moore, RadioScoppe, Bailey Broadcast Services, one hour.

May 28-30, Dr. Demento Welcomes Summer, Dr. Demento, WWL, two hours.

May 28-30, Angela Winbush, Start Me Up, MJ Broadcasting, one hour.

May 28-30, Farm Aid, Superstar Concert Series, WWY, 90 minutes.

May 28-30, A. Whitney Brown, Comedy Hour, MJ, one hour.


May 28-30, Crosby, Stills, Nash & Young (acoustic), Live Show, WTE, two hours.

J.C. MARK ON THE MARK

"WHERE IS THE CONSCIENCE OF THE WORLD?"

FM JAPAN 81.3 FM
**Baltimore**

1. Frey, ‘Losing My Religion’
2. Lin-Manuel Miranda, ‘I Write the Songs’
3. Snow, ‘Woot Woot’
4. Cobhams Asuquo, ‘Power’
5. Ryan Shupe, ‘I’m Not the Only One’
6. Al Green, ‘Let’s Stay Together’
7. Whitney Houston, ‘I Will Always Love You’
8. Dr. Dre feat. Eminem, ‘Forgot About Dre’
9. Dr. Dre feat. Mary J. Blige, ‘Still D.R.E.’
10. The Black Eyed Peas, ‘Here Come the Black Eyed Peas’

**Cleveland**

1. Michael Bolton, ‘Love Is A Wonderful Thing’
2. Mariah Carey, ‘All I Want For Christmas Is You’
3. Shania Twain, ‘You’re Still The One’
5. Garth Brooks, ‘The Dance’
7. George Strait, ‘The Chair’
8. Kenny Chesney, ‘She Think I’m Special’
9. Alan Jackson, ‘Chasin’ Fire’

**Chicago**

1. Whitney Houston, ‘I Will Always Love You’
2. Garth Brooks, ‘The Dance’
3. Faith Hill, ‘There You’ll Be’
4. Shania Twain, ‘You’re Still The One’
5. George Strait, ‘The Chair’
6. Alan Jackson, ‘Chasin’ Fire’
8. Kenny Chesney, ‘She Think I’m Special’
9. George Strait, ‘The Chair’

**Los Angeles**

1. Whitney Houston, ‘I Will Always Love You’
2. Garth Brooks, ‘The Dance’
3. Faith Hill, ‘There You’ll Be’
4. Shania Twain, ‘You’re Still The One’
5. George Strait, ‘The Chair’
6. Alan Jackson, ‘Chasin’ Fire’
8. Kenny Chesney, ‘She Think I’m Special’
9. George Strait, ‘The Chair’

**Miami**

1. Eminem, ‘Lose Yourself’
2. Dr. Dre feat. Mary J. Blige, ‘Still D.R.E.’
3. 2Pac, ‘California Love’
4. Snoop Dogg, ‘Still D.R.E.’
5. Ice Cube, ‘Insane In The Brain’
6. N.W.A, ‘Straight Outta Compton’
7. Ice Cube, ‘Gangsta’s Paradise’
8. Public Enemy, ‘Fight The Power’
10. N.W.A, ‘Appetite For Destruction’

**San Diego**

1. Michael Bolton, ‘Love Is A Wonderful Thing’
2. Garth Brooks, ‘The Dance’
3. Faith Hill, ‘There You’ll Be’
4. Shania Twain, ‘You’re Still The One’
5. George Strait, ‘The Chair’
6. Alan Jackson, ‘Chasin’ Fire’
8. Kenny Chesney, ‘She Think I’m Special’
9. George Strait, ‘The Chair’

**Tampa**

1. Eminem, ‘Lose Yourself’
2. Dr. Dre feat. Mary J. Blige, ‘Still D.R.E.’
3. 2Pac, ‘California Love’
4. Snoop Dogg, ‘Still D.R.E.’
5. Ice Cube, ‘Insane In The Brain’
6. N.W.A, ‘Straight Outta Compton’
7. Ice Cube, ‘Gangsta’s Paradise’
8. Public Enemy, ‘Fight The Power’
10. N.W.A, ‘Appetite For Destruction’

**Memphis**

1. John Lee Hooker, ‘Ya Ya’
2. Ray Charles, ‘What’d I Say’
3. Otis Redding, ‘Sittin’ On The Dock Of The Bay’
5. Aretha Franklin, ‘Respect’
6. Muddy Waters, ‘Hoochie Coochie Man’
7. BB King, ‘The Thrill Is Gone’
8. B.B. King, ‘Three O’Clock Blues’
9. Otis Redding, ‘These Arms Of Mine’
10. Solomon Burke, ‘Cry To Me’

**New Orleans**

1. Marie Laveau, ‘Ain’t Gonna Miss Nobody’
2. Louis Armstrong, ‘What A Wonderful World’
3. Fats Domino, ‘Blueberry Hill’
4. Dr. John, ‘Right Place, Wrong Time’
5. Allen Toussaint, ‘Southern Woman’
6. Paul Simon, ‘Graceland’
8. Etta James, ‘At Last’
9. B.B. King, ‘ Riders On The Storm’

**Minneapolis**

1. Prince, ‘When Doves Cry’
2. The Artist Formerly Known As Prince, ‘Nothing Compares 2 U’
3. Paul McCartney, ‘Live And Let Die’
4. Bruce Springsteen, ‘Born To Run’
5. David Bowie, ‘Starman’
7. Stevie Wonder, ‘Superstition’
8. Neil Young, ‘Only Love Can Break Your Heart’
9. The Isley Brothers, ‘Shout’
10. Martha Reeves & The Vandellas, ‘Dancing In The Street’

**Columbus**

1. Michael Bolton, ‘Love Is A Wonderful Thing’
2. Garth Brooks, ‘The Dance’
3. Faith Hill, ‘There You’ll Be’
4. Shania Twain, ‘You’re Still The One’
5. George Strait, ‘The Chair’
6. Alan Jackson, ‘Chasin’ Fire’
8. Kenny Chesney, ‘She Think I’m Special’
9. George Strait, ‘The Chair’

**St. Louis**

1. Michael Bolton, ‘Love Is A Wonderful Thing’
2. Garth Brooks, ‘The Dance’
3. Faith Hill, ‘There You’ll Be’
4. Shania Twain, ‘You’re Still The One’
5. George Strait, ‘The Chair’
6. Alan Jackson, ‘Chasin’ Fire’
8. Kenny Chesney, ‘She Think I’m Special’
9. George Strait, ‘The Chair’

**New York**

1. Michael Bolton, ‘Love Is A Wonderful Thing’
2. Garth Brooks, ‘The Dance’
3. Faith Hill, ‘There You’ll Be’
4. Shania Twain, ‘You’re Still The One’
5. George Strait, ‘The Chair’
6. Alan Jackson, ‘Chasin’ Fire’
8. Kenny Chesney, ‘She Think I’m Special’
9. George Strait, ‘The Chair’

**San Francisco**

1. Michael Bolton, ‘Love Is A Wonderful Thing’
2. Garth Brooks, ‘The Dance’
3. Faith Hill, ‘There You’ll Be’
4. Shania Twain, ‘You’re Still The One’
5. George Strait, ‘The Chair’
6. Alan Jackson, ‘Chasin’ Fire’
8. Kenny Chesney, ‘She Think I’m Special’
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**Los Angeles**

1. Michael Bolton, ‘Love Is A Wonderful Thing’
2. Garth Brooks, ‘The Dance’
3. Faith Hill, ‘There You’ll Be’
4. Shania Twain, ‘You’re Still The One’
5. George Strait, ‘The Chair’
6. Alan Jackson, ‘Chasin’ Fire’
8. Kenny Chesney, ‘She Think I’m Special’
9. George Strait, ‘The Chair’
**TOP BLACK ALBUMS**

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

**FOR WEEK ENDING MAY 26, 1990**

**TOP BLACK SINGLES**

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

Also available: thematic and customized artist research. Call (212) 536-5051
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Produced By Chuck D, Hank & Keith Shocklee & Eric "Vietnam" Sadler
Co-Produced By Ice Cube & Sir Jinx

Look For Ice Cube On Tour With Public Enemy - All Summer

The New Album & 12" Available Now
**ARTIST DEVELOPMENTS**

---

**MERCY FOR MILARA**

Apollo Theatre Records, hoping to build an image as "the performer's label," could not have found a more fitting talent to unveil as its first artist than 19-year-old Milara, whose musical style is rooted in the performing tradition of the Apollo Theatre.

Milara's debut single, a cover of Marvin Gaye's '71 Motown classic, "Mercy Mercy Me (The Ecology)"—with its timeless message, reggae rhythms, and jazz-flavored instrumental work by saxophonist Najee and electric violinist Noel Pointer—is also an example of the label's newly-distributed label's first release.

On her self-titled album, due for release this month, Milara proves herself equally adept at singing contemporary R&B, pop, gospel, and quiet-storm tunes.

"She's uniquely versatile," says Donald "Dee" Bowden, producer of Milara's album and other acts soon to be released on the label. "She's powerful in directions where a lot of artists can't go."

The songstress from Hollis, N.Y., who is bringing some soul back into vogue, shows a fondness for an ad-libbed, instrument-like, jazz vocal style on her album. "It's not so much that I'm doing something new that has never been done before," says Milara, who left Sarah Vaughan, Nancy Wilson, and Phyllis Hyman among her favorite vocalists.

Milara first came to the attention of Apollo's record producers during the summer of 1988, when she won the Amateur Night At The Apollo talent contest. Although she lost during a later appearance, her performances impressed the tough Apollo audiences enough to convince Milara that she should pursue a singing career. In 1989, she came to Apollo Theatre Records through Bowden, who signed her to the label after the two reached an agreement on a master recording and production deal after being impressed by a studio audition.

In February, Milara got her professional debut as a performer, taping an appearance on the nationally syndicated "It's Showtime At The Apollo" television program. (Continued on next page)

---

**SNICK'S**

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**Smoky Risks Another Way Motown Disk**

**by Janine McAdams**

Attend the Young Black Programmers' Eighth Annual Award of Excellence Scholarship Fund Banquet, May 5 at the Doubletree Hotel in Dallas, according to Lynn Haze, the organization's president, "It is a special award of recognition presented to A&M's Boo Frazier and Bobby O'Jay of WDJA/WHKK Memphis. While WBPC has tried to build an image as the performer's label, it was discovered that some of the world's top singing contemporary R&B, pop, gospel, and quiet-storm tunes. "She's uniquely versatile," says Donald "Dee" Bowden, producer of Milara's album and other acts soon to be released on the label. "She's powerful in directions where a lot of artists can't go."

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**Prince Gives Twin Cities A Heartly Encore**

**FOLLOWS EXCLUSIVE BENEFIT WITH ARENA CONCERT**

Prince has always been an artist of the people, and on his recent tour he's made a point of connecting with the audience in a way that few other artists can. His concerts are known for their high energy and passionate performances, and he always goes above and beyond to make sure his fans feel included.

This time around, Prince decided to take things a step further by announcing an exclusive benefit concert at an arena in the Twin Cities. The event was a huge success, drawing fans from all over the area. Prince himself took the stage and performed an encore that left the audience in awe.

In addition to the concert, Prince also used the occasion to announce a new album release, which was eagerly anticipated by fans. The album was released to critical acclaim and has been a huge commercial success, propelling Prince even further into the limelight.

Overall, Prince's Twin Cities benefit concert was a testament to his artistry and his dedication to his fans. It was a night that will be remembered for years to come, and it served as a reminder of why Prince is one of the greatest musicians of our time.
I WANT IT NOW
(875 589-1)

The first sizzling single
From the forthcoming CAMEO album

REAL MEN... WEAR BLACK
(846 247-1/2/4)
Produced by Larry Blackmon

Commercially available June 26th
**Billboard Hot Black Singles Sales & Airplay**

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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>HOLD ON</td>
<td>EN VOGUE</td>
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<tr>
<td>RUB YOU THE RIGHT WAY</td>
<td>JOHNNY Gill</td>
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<tr>
<td>BLONDE</td>
<td>JANEL JACKSON</td>
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<tr>
<td>GET A LIFE</td>
<td>JOHNNY Gill</td>
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<td>BRIDGES</td>
<td>KELLY RAYE</td>
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<td>WHY DON'T I CALL YOU</td>
<td>THE BLUES</td>
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<td>IT'S TIME</td>
<td>THE WANNAS</td>
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<td>DON'T WANNA FALL IN LOVE</td>
<td>MICHAEL COOPER</td>
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**Black Singles A-Z**

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**Black Singles A-Z**

As a songwriter, he has shown the world the measure of his soul with the stirring smash ballad "Here and Now." Now, Terry Steele writes a new musical chapter with the release of his remarkable debut single "If I Told You Once." Produced and arranged by Ollie Brown for Brown Sugar Productions from the forthcoming SBK Records album "King of Hearts." Terry Steele.

Precious Metal.

---

**For Weekend Ending May 26, 1990**

**Billboard**
NEW JACK GOSPEL. "It's Time" by the Winans (Qwest) jumps into the top 10 with a 128 move, matching the best performance of siblings BeBe & CeCe Winans' single, "Lost Without You" (Capitol) back in April 1989. It is hard to refrain from comparing the two acts, since both have found a formula that spreads the good news message to the masses via popular black radio. The Winans have been assisted on this single by Teddy Riley, whose vocal and studio work clearly have added to the accessibility of this project for secular radio. Ninety-one stations report the single, including WMKJ Norfolk, Va., which is new this week. Sixty-nine stations show upward playlist movement. It is No. 1 at WQMG Greensboro, N.C. Eighteen stations list it top five, including WDKX Rochester, N.Y. (8-2); WQOK Nashville (6-4); WMSG Charleston, S.C. (6-4); WVUE Atlanta (4-3); KMQJ Houston (15-1); KDKO Denver (7-4); and KDIA San Francisco (13-4).

LET ME COUNT THE WAYS. "U Can't Touch This" by M.C. Hammer (Capitol) drives 149, with reports from 82 stations, including new activity at KHRS Kansas City, Mo. There are stations on the panel that are coasting on an adult audience or that simply refuse to play rap. It will be interesting to see if the stations that are out on this record might reconsider based on the sales and pop success of this record. "Touch This" is No. 1 at WJMI Jackson, Miss.; KDAY Los Angeles; and KSOL San Francisco. It is top five at 13 stations and top ten at 21 others. The distribution of points between radio and retail are very much like a real radio record.

HOT BLACK SINGLES ACTION
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</tbody>
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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.
Vibrant Dance-Club Scene Flourishes in Manchester

Bill Coleman is on vacation. This week’s Dance Trax column was written by Wendy Blatt.

Contrary to conventional wisdom, trends don’t always spring from the basement of the biggest cities in their respective countries. For confirmation of such an instance in the U.S., one need only look to Chicago’s innovation in avant-garde elements of house music. In the U.K., Manchester currently leads the way with a vibrant club scene based on groundbreaking music and the prevalence of mild hallucinogens.

For all the hype currently attending the scene, clubs and crowds in blue-collar “Madchester” are as unpretentious as any that have ever existed. A young crowd (primarily under 25) dressed almost exclusively in jeans and t-shirts, cares little for posh decor or sophisticated lighting: Music drives this scene, and they’re always ready to dance to the newest. Manchester has a sort of traditional cultural/musical rivalry with London, perhaps analogous to San Francisco’s and Los Angeles’ generally good-natured cultural feuds. While the scene has been going on for quite a few years, it’s only recently that the city has come together to check it out. A recent issue of U.K. publication The Face featured a section comparing and contrasting the Manchester music scene with that of London. MTV and Rolling Stone were both present at the Happy Mondays/808 State homecoming concert, where an SRO audience danced nonstop for close to three hours.

Manchester is an energetic, youthful scene, a mere two and a half hours north of London by train. There are dozens of clubs within the city proper and dozens more in surrounding cities and towns (Birmingham and Leeds are both within an hour’s drive). The local audience is thoroughly engulfed in dance music and supportive of a wide range of local artists, many of whom are breaking nationally and internationally with music geared toward the dance floor.

From such dance-oriented rock staples as Joy Division, the Fall, and New Order to the new wave of dance acts led by the Happy Mondays, 808 State, and Insane Carpets, there seems to be no limit to the array of talent Manchester continues to produce. Dance music is popular enough for a major DJ to be able to draw more of a crowd than a lot of hands. Before the raves were stopped by police last year, northern England played host to warehouse and outdoor parties with as many as 40,000 attendees.

By far the best-known club in town is the Hacienda, which on any given weekend the lines might stretch up to a quarter mile down the road. DJs Graham Park and Mike Pickering preside over what may well be the most energetic dance floor anywhere. The building, a converted dry- port shipping facility, gets a lot of mileage out of minimal lighting and fog usage. Hacienda has great air circ.

(Continued on page 79)

Somerville Peppers His Music With Politics

■ BY LARRY FLICK

NEW YORK—With the release of his debut solo album, “Red My Lips,” London/PolyGram recording artist Jimmy Somerville marks a milestone not only in his career, but in his personal life as well.

In addition to striking out on his own musically, the former lead vocalist for Bronski Beat and the Communards has announced plans to leave his native England to move to San Francisco. He says the release of “Red My Lips” was a catalyst to this decision.

“This album is important to me in that it feels like a success to me. Best and most imaginative, something new,” he says. “But it also caps off a complete period of my life. Now I want to try something new. I want to experience living in a gay ghetto. We don’t have anything like that in England. I want to see how that kind of environment is working, and I want to incorporate that kind of lifestyle into my songwriting.”

Although his label is in the middle of an extensive promotion push behind “Red My Lips” and its first stateside single, a cover of the Sylvestor disco classic “You Make Me Feel (Mighty Real),” Somerville says he has little intention of jumping into the media hype machine himself in support of the project. “The music industry is so mercenary, and I find it quite difficult to participate in the mechanical manufacturing of pop stars here in America,” he says. “Making some of the initial rounds and talking to people is fine, but I’d much rather spend my time promoting the band and the fans who actually buy the records.”

When Somerville does agree to discuss his music, he inevitably leads to an exploration of politics. He views the two as inseparable. “In many cultures, music is inspired by politics,” he says. “And much of what I write is inspired by what is happening in the world.” But in America, music is a multinational industry. Almost everything is packaged the same way you package corn flakes or soap detergent. It’s very depressing at times."

Even his decision to record “You Make Me Feel (Mighty Real)” was fueled by politics. According to the singer, the track was originally released during a period of time when the gay community was successful in creating positive visibility. “And then AIDS created a political backlash. I wanted to bring this song forward as a means of picking up these pieces of history and contributing to bringing out a positive image of gay men.”

The track is actually one in a series of tunes Somerville has released from the ‘70s disco era. Two others, “Don’t Leave Me This Way” and “Never Can Say Goodbye,” were more moderate hits covered by the Communards. The singer says he is trying to reclaim what originally belonged to the gay community.

“During the ‘70s, we had all of these gay men expressing their emotions through music, and then using women vocalists as a front,” he says. “We can now front these songs ourselves. It’s an important thing to do. The problem is that so few people are ready to jeopardize record sales in order to be the honest and true people they really are.”

Clearly, Somerville has no fear of such a risk. In keeping with his policy against extensive self-promotion, he has mixed proposals for a full-scale concert or promotion tour. The singer’s primary public appearances of late have been benefit concerts to support ACT-UP. Beyond that, he plans to concentrate on his move to America and write new material.

In the meantime, PolyGram will continue support to generate state-side action for the album, which has already tallied impressive sales in the U.K. and throughout Europe. The label has yet to decide on a second U.S. single, although the front-running prospect appears to be the title track, an anthem dedicated to ACT-UP founder Larry Kramer.

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BILLBOARD MAY 26, 1990 33
Minnesota Music Awards Marked By Minimal Glitz

BY DON HEILMAN

ST. PAUL, Minn.—At 2 1/2 hours, the 10th annual Minnesota Music Awards program ran just over half the length of last year’s gala, but that wasn’t the only way in which this year’s show was stripped down. Thanks to a low celebrity quotient and controversy over the program’s presentation, the watchwords for the evening were modesty and understatement.

Heather Manso, sales manager of the St. Paul Radisson Hotel, the awards went smoothly despite a rift between the Minnesota Music Academy, which had run the awards in recent years, and the newly formed Minnesota Music Network, a group composed mostly of area music business owners. The controversy centered around the academy’s debt accumulation from past awards programs—something that was partially assumed by the local weekly newspaper City Pages in exchange for control of the awards—and the network’s decision to charge bands that wanted to participate in their showcase concerts. Both entities wound up coordinating their own seminars and showcases.

The awards proved to toning down the glitz, since few of the arena’s best-known musical figures were in attendance. Price, having played in a recent showcase, or you hit it so hard that you die. We were lucky. We bounced back.

This "winding up" occurred during the years of solo projects and soul-searching. Without their leader, the others in the band had figured they could not go on as a unit. But in 1985, Payne, Barrere, drummer Richie (Continued on page 77)

A Chill Wind Follows Lyrics-Sticker Move: Marvelous Mattea; Digital ‘Pet Sounds’

WITH THE ADOPTION of a voluntary, uniform, "explicit lyrics" sticker May 9 by the Recording Industry Assn. of America, the major record companies can now assure lyrics watchdogs they are "responsible corporate citizens," providing consumer information on songs recorded by "legitimate" acts.

Unfortunately, the same companies may no longer be able to assure their own artists of unfiltered access to the retail marketplace—unless acts toe the line to avoid "explicit" lyrics.

The fact repeatedly glossed over by lyrics-sticker proponents is that such labels have been, and may continue to be, used by some retailers as reason to not display and/or stock product. No, it’s not censorship. It just has the same result in the marketplace:

Artists in the studio even now can’t help but feel the chilling effect of the voluntary labeling move. Sure, they supposedly still enjoy creative freedom. But if they edge into the area of language some may consider objectionable (like artists as mainstream as John Lennon, the Pretenders, and the Who have done in the past), as one A&R exec told Billboard, "I would ... inform the artist what the [retailing] ramifications of certain lyrics might be."

Ultimately, the recording industry has had its hand forced on the labeling front. Facing pending legislation in 16 states and fears of possible federal action—and unwilling to take a long, costly, and risky trip through the political process—the major labels opted to defuse the issue. With its voluntary action, the recording industry has won the battle against mandatory labeling bills. It doesn’t seem as concerned with losing the war for creative freedom.

FROM THE HEART: The opportunity to do more headlining dates has come in just the past few months, Kathy Mattea told her audience at her recent Bottom Line stop in New York. Many, many more ought to follow. Mattea’s performance, showcasing her latest Mercury/PolyGram disk, "Willow In The Wind," and previewing songs from an album in the works, was exceptional. Enlisting her set with personable, between-song patter, this recent winner of the ACM’s top female vocalist award showed a sure sense of humor, strength, and even faith to singing sentient material. It was the kind of show that makes Mattea’s rise to the heights of country stardom seem inevitable. And can pop crossover be far behind? The set included the ACM song of the year, "Where’ve You Been," co-written by Mattea’s husband, Jon Vezner, and Don Henry, and a song Mattea described as a fitting per-

EMI Music’s Child. Hit-making songwriter Desmond Child, right, meets with EMI Music Publishing chairman and CEO Charles Koppelman, left, and VP Martin Bandler, center, after renewing his worldwide publishing agreement with EMI. Child, who has two songs he co-wrote currently on the Hot 100 with Aerosmith’s "What It Takes" and Michael Bolton’s "How Can We Be Lovers," has a string of chart-climbers to his credit, including Cher’s "We All Sleep Alone" as well as Bon Jovi’s "Living On A Prayer" and "You Give Love A Bad Name," which both reached No. 1.

by Thom Duffy

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Rock Songs Often Project Mixed Signals On Social Ills

BY IRV LICHTMANT

TEACHING "HATE & FEAR": Social commentary by the pop songwriters of the past was usually confined to wry or witty notions of romantic love, poking fun at politicians, the upper classes, or cataloging the cultural tastes of the day. There was recognition of a generally reassuring and lightweight, of economic disaster—the Depression era's "I've Got Five Dollars" by Rodgers & Hart and "Let's Have Another Cup Of Coffee" by Irving Berlin came to mind. Then there were moral boosters for GIs or the folks back home during World War II. But there was some serious stuff, too, such as Jay Gorney and E.Y. Harburg's "Can You Spare A Dime?", also born of the Depression, and Alan Lewis and Earl Robinson's paean to racial and religious harmony, as among: "The House I Live In," performed in an Oscar-winning short-subject film by Frank Capra in 1945. Perhaps the latter song suffers in retrospect from overblown sentimentality. Yet its purpose, as war raged throughout the world, was to call attention to ourselves and suggest better possibilities. A year earlier, Harburg and Harold Arlen wrote "The Eagle & Me," a freedom song in the context of the Civil War-era musical "Bloomer Girl" that has universal application. And, of course, Rodgers & Hammerstein offered "You've Got To Be Tough (To Hate & Fear)" for "South Pacific" in 1949.

Indeed, rock songs also have a history of protest, and now, no longer restrained by cultural norms, the genre can call attention to societal ills—from homelessness to child abuse—with abundant poetic outrage. Yet when issues of race, religion, or sexual preference are themes, as exemplified by the likes of Guns N' Roses and Public Enemy, why is the air so often polluted and devoid of better possibilities?

DEALS: CBS Songs, reports VP Cherie Fosnow, has made an administration deal with Lennon Music featuring songs of John Lennon and Yoko Ono. The catalog includes such titles as "Imagine," "Mind Games," "Jealous Guy," "Instant Karma," and "Woman." At CBS-owned Tree International, CEO Donna Hilley says songs by the company are being handled by Randy Travis, B.B. King, Alannah Myles, and the Neville Brothers...G. Love & He heard on Chrysalis Records, has signed a worldwide deal with Famous Music, reports Bob Fend, president. He is currently in the studio working on his debut album, "Baited." co-written by Young M.C. The June release is preceded by a 12-inch single, "Dance Baby." A writer for many others, G. Love E previously recorded for Delirious Vinyl...Warner/Chappell Music Canada, active in deal-making of late, continues to build its base with the signing of dance/rap producers Peter & Anthony Davis and songwriter/producers Wain Rutledge and Anthony Vanderburgh. The David Lynch co-writers and producers of Canadian platinum album "Maestro Freshies" via their First Offense Productions, Rutledge and Vanderburgh, in a studio in the heart of Kensington market in Toronto, are separately handling several acts.

NO SMALL SUCCESS: "Small, self-financed publishing companies even in this era's climactic and lavishly sustained themselves if involved with talented songwriter-producers, form, and artists," says Glenn Friedman of Santa Monica, Calif.: The Music Umbrella, which, to make Friedman's point clearer, is just celebrating its 10th birthday. The firm's publishing units, Sweet Glenn and Sweet Karol, can back up Friedman's claim with recent chart success by Dionne Warwick & the Spinners (Arista), an upcoming release by Rahiem LaBiance (Capitol), and a recurring love theme on the soap "Santa Barbara." Also, the company manages Jimmy Scott, writer of "You're Not Alone," a hit by Chicago; Anthony Tovar, who is Janet Jackson's choreographer; and a new act, Soirée, featuring Brenda Sutton. The Umbrella also represents Largo Music.

THE SON OF... Words & Music received a warm response to writer-credits piece May 5 from William Hammerstein, the son of Oscar Hammerstein 2nd. But Hammerstein had wondered about personal perspective on getting it straight. "More than once I have been asked if I was related to Roger Hammerstein."

AMONG NEW MUSIC PRINT follows from Music Sales Corp., an important matching works, "Depeche Mode—Violator" ($123.50) and "Lisa Stansfield—Affection" ($143.50). Also out from the New York-based company is one of its "photo biographies," a page offering $7.50 for a special pullout poster. List is $7.50.


New Orleans Jazz Fest Draws Record Crowd

329,000 Attend 6-Day Salute To City's Musical Heritage

BY JEFF HANNUSCH

NEW ORLEANS—The second weekend of the 1990 Jazz & Heritage Festival was characterized by fine weather, tasty regional dishes, record-breaking crowds, and, as always, plenty of great music. The 21st annual edition featured all previous attendance records, attracting 329,000 people to the six days at the Heritage Fair—

For many, the high point was provided by pianist Champion Jack Dupree

located on the infeld of the Fair Grounds Race Track—and 14 evening concerts. A new single-day attendance mark of 70,000 was set on the festival's final day, Sunday, May 6. In addition, seven concerts were sold out.

As one would expect, the final weekend of the festival provided more musical highlights than you could shake a stick at. Artists drawing large crowds May 4 included Bo Diddley, Mason Ruffner, and Percy Sledge, whose understated set was simply brilliant. Local acts dominated the afternoon, however, as Al Johnson, D.L. Menard, Tommy Ridgley, Bobby Marchan, and the Faye Brothers all excelled.

The following afternoon saw a dramatic increase in attendance with the participation of a number of national acts, including the Fabulous Thunderbirds, Ashford & Simpson, Daniel Lanois, Buckwheat Zydeco, and Marcia Ball, who drew the largest crowds to their stages. Musical high points were provided by Charles Brown, who sounded great with the Fred Hemp band, and the Reggie Hall Review, which featured Jesse Hill, Mr. Google Eyes, and Oliver Morgan.

Sunday's over-lapping schedule provided a dilemma for many festi-valgoers, who often wished they could be in two or three places at once. At one point, three New Orleans Grammy winners—Harry Connick Jr., Dr. John, and Aaron Neville—were performing at the same time on different stages. Naturally, one each attracted a throng of listeners.

However, for many the high point of the afternoon—and, indeed, of the festival—was provided by New Orleans-born pianist Champion Jack Dupree, who was home for the first time in 36 years. Now residing in Germany, the 80-year-old Dupree's distinctive blues piano and humorous songs re-called an earlier era of New Orleans music.

On a financial note, the estimated 25,000 visitors the festival attracts to the city had a dramatic effect on the weak New Orleans economy. Most of the city's hotels were filled to capacity both weekends with music fans hungry for the sounds of New Orleans and Louisiana. Tower Records in the city's French Quarter reported record dates at the cash register, and most clubs featuring live local music were jammed well beyond capacity.
Michael Jackson, Madonna Are Tops In ‘Decade’ Poll

NEW YORK—Michael Jackson and Madonna were the big winners in Billboard's Music Of The '80s poll.

Jackson topped four categories in the poll, which asked Billboard readers to pick for their favorite artists and recordings from the last 10 years. Jackson was voted black artist of the decade and his "Billie Jean" won as best black single. In addition, Jackson's mega-selling "Thriller" won in both the pop and black album categories.

Madonna followed closely behind, winning in three categories, including pop and dance artist of the decade. Her No. 1 club hit, "Into The Groove," was voted best dance single.

Readers were asked to fill out a ballot in the Dec. 23, 1989, edition of Billboard, choosing their favorites in the pop, black, country, adult contemporary, dance, jazz, gospel, and classical categories. To be eligible, all albums, singles, and artists must have charted in their respective categories. No album honors were given in the AC and dance fields, and singles were not eligible in jazz, gospel, and classical.

Perennial chart favorites Alabama, Willie Nelson, and Randy Travis were all winners in the country field. Alabama was named artist of the decade, while Nelson's rendition of "Always On My Mind" took the singles honor, and Travis' "Always & Forever" was top album.

In the adult contemporary single category, Dionne Warwick, Elton John, Stevie Wonder, and Gladys Knight were acknowledged for their Grammy-winning hit, "That's What Friends Are For," which was organized to raise money for AIDS research.

Although absent from chart competition during the last two years, Billboard readers remembered Lionel Richie's platinum-selling mid-'80s efforts and voted him adult contemporary artist of the decade.

Arista recording artist Kenny G and A&M's Amy Grant dominated the jazz and gospel categories, respectively, both receiving honors as artist of the decade. Grant's "Age To Age" was voted gospel album of the decade; Kenny G's "Silhouette" took the jazz honor.

In the classical arena, Luciano Pavarotti was cited as best artist, and Vladimir Horowitz's "Horowitz In Moscow" was voted best album.

Larry Flick
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ARTIST OF THE DECADE

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RCA Records

(Continued from page 36)

COUNTRY Artist Of The Decade
1. Alabama
2. Randy Travis
3. Kenny Rogers
4. The Judds
5. Dolly Parton

CLASSICAL Artist Of The Decade
1. Luciano Pavarotti
2. Vladimir Horowitz
3. Wynton Marsalis
4. Placido Domingo
5. Kiri Te Kanawa

Album Of The Decade
1. "Always And Forever," Randy Travis
2. "Greatest Hits," Kenny Rogers
5. "80s Ladies," K.T. Oslin

Single Of The Decade
2. "Forever & Ever, Amen," Randy Travis
3. "Islands In The Stream," Kenny Rogers & Dolly Parton
5. "Lady," Kenny Rogers

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NEW ON THE CHARTS

With a roster that includes Guns N' Roses and several other acts that boast a similar street-level image, Geffen Records could easily face problems breaking another long-haired, tattooed, hard rock band.

However, R&B-oriented rockers Little Caesar, whose self-titled debut album is forthcoming on Geffen's sister label DGC, have turned the trick by doing what comes naturally. The group's full-length cover of Aretha Franklin's 1967 classic "Chain O'Fools" entered the Album Rock Tracks chart at No. 37 last week.

In addition to 10 loud yet soulful originals, the album also includes a cover of the Temptations' 1968 hit "I Wish It Would Rain." "They're doing rock'n'roll that has a precedent in R&B-based music," explains DGC marketing chief Robert Smith. "That, combined with that typical [hard rock] sound, is very catchy." He adds, "The self-conscious positioning of bands that record companies go through because of similarities between bands is a real stretch. Little Caesar look and act as if they might be another long-haired, tough rock'n'roll band. Their music separates them.

The L.A.-based quintet, assembled in 1987 and signed a year later by Mio Yukovik and John Kalodner of Geffen's A&R staff, benefited from some early exposure via a four-song EP, "Name Your Poison," released last year on the indie Metal Blade label.

"Little Caesar" received an early send-off from the label, in the form of a CD featuring a pop-up graphic of the band's cigar-chewing mascots.

Smith says the CD package was mailed to all radio formats. "We knew right away it was a cross-format record," he adds. "You always worry about breaking a band with a cover, but they breathe such new life into this cover song, it would have as much integrity at hard rock radio as it would at top 40." - CHRISS MORRIS

LANE

His band was almost too good for its own good—you had to concentrate on it just how sharp it really was—and the lighting engineer seemed intent on showing off his master's degree in polyrhythms. The result was a strangely angry song about South Africa that was much less equivocal live than it is on the current Atlantic album, "...But Seriously." The plain, conversational lyrics made a powerful impact of their own before Collins' percussive instincts took over, driving the song to a furious climax.

Suddenly, everything loosened up "In The Air," a restless thrash of pent-up energy and "You Can't Hurry Love" and "Two Hearts" merged into one joyous audience sing-along. Theilities, blustering "Sussudio" had to be seen to be believed.

The basis of Collins' appeal re- mains his cheery, straightforward style—he still managed to hoodwink the audience into believing he was not much different than they.

But songs like "Baba Yaga" to the homeless, "Another Day In Paradise," and his sublime anti-war rock, "The Way It Is," added an extra dimension to Collins' character. He introduced both songs without earnestness, asking the audience to provide him some money for homeless charities into the buckets by the exits. Most people did, and Collins can take the credit for the way he asked.

Hugh Fielder

KISS

Faster Pussycat Slays Starplex Amphitheater, Dallas

Veteran theatrical rockers Kiss capitalized on a respectable, if far less sold-out, Starplex crowd May 5 with stage presence and punchy power-rock chord on the second night of the band's summer tour.

The stage setting—a duct-work motif framing an enormous sphinx—opened with a tightly set lighting structures to create an effective cove effect. With laser lighting shooting from the sphinx's mouth and a minimum of flashpots and fireworks, Kiss delivered an energetic show that concentrated on the yowling vocals and acrobatic antics of founding members Paul Stanley and Gene Simmons. The advertised two-hour set was cut short by a late start, but songs spanning the band's entire career, from "Lick It Up" to "Forever," from the new Mercury/ PolyGram album "Hot In The Shade" gave the audience its due. Stanley and Simmons are the show. They chug in their embroidered leather and spangled costumes, so their energy is more studied now than earlier in their career. But they still retain a fine sense of rock theatrics. And, of course, even without the makeup of years past, they are recognizable figures.

Faster Pussycat, performing in the middle of this triple bill, featured a couple of standout characters and a pretty fair sense of staging as well. Playing tracks (Continued on page 45)

MINNESOTA MUSIC AWARDS (Continued from page 3)

hastily scheduled concert at the St. Paul Civic Center the night before, declined to attend. The Replacements were recording in Los Angeles. And Terry Lewis was busy at Flyte Tyme studios mixing the upcoming table top album for Jimmy Jam and accepted the duo's award for producer of the year.

Typical of the evening's scaled-down nature was the presentation of the artist-of-the-year award to local acoustic folk veteran Ann Reed. Some of the 42 other award winners included world beat band Ipso Facto, named group of the year; Oliver Leiber, composer of the Paula Abdul hits "Forever Your Girl," "Opposites Attract," and "The Way That You Love Me," chosen as songwriter of the year; the Replacements' "I'll Be You" as song of the year; and rock band Boz Scaggs' "Lowdown" for the gala's "From The Lady To The Grave" for album of the year.

Awards for the evening were provided by Reed, Ipso Facto, local gospel quintet the Belfreys, Reprise metal act Powermad, local blues stalwarts Hopemakers, Tonic/Tone country rockers the Jayhawks, and local funk-jazz group Dr. Mambo's Combo.

David "Z" Rivkin was inducted into the Minnesota Music Hall of Fame for his producing, engineering, and arranging work with such acts as Prince, Fine Young Canaillls, Joby Watley, and the Jets.

The Connie Hechter award, given to a deserving nonmusician and named after the man who coordinated the first Minnesota Music Awards show, was presented to Steve Wiese, co-founder of Creation Studios and engineer on such albums as Janet Jackson's "Control" and Paula Abdul's "Forever Your Girl."
I am sending out a message, like a ship out on the sea—in distress, but only you can send a lifeline out to me.

Still Within The Sound Of My Voice written by Jimmy Webb, recorded by Linda Ronstadt

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ded to or replaced by CD jukeboxes within the next five years.

Janet Jackson Records En Español. The
side of Jackson's upcoming single release, "Come Back To Me," will be its Spanish version, "Vuelve A Mi," translated by K.C. Porter and recorded by Janet in Los Angeles. Studio sources say the singer has practically no accent when she sings in Spanish. The song was definitely Jackson's, according to an A&M representative. We expect to have the story on the genesis of the project from the singer's own lips soon.

Taurumagia, a Flamenco Show inspired by bullfighting, will be presented in New York's Carnegie Hall June 1 by Casa de España, Fundación España 92, and then to Los Angeles. Fans will be able to see a guitarist called the "Spanish wizard," also a representative of the song "Taurumagia," yet another master-compiled compilation albums of past hits on the Globo label sold surprisingly well.

Talent in Action

(Continued from page 4)

From its top 50 Elektra album, "Wake Me When It's Over," the band played a tight set of music that leans toward the melodic end of the hard-rock genre. This is an ace set by a band.

Owen Slaughter was a slightly better-than-average Def Leppard clones. The Arista quartet yielded in thin instrumental sound that was amplified to the point of pain.

Trip Shakespeare

Clube Lingering, Hollywood, Calif.

The bard himself, he reviewed rock bands, might have found this Minneapolis quartet to be "something rich and strange." A full house of fans and industry gurus certainly discovered a rare talent at Trip Shakespeare's L.A. debut May 2.

After two astonishingly original indie releases, Trip Shakespeare has moved into the major leagues with its first A&M album, "Across The Universe." But as cryptically different and energetic as that album is, it barely suggests how exhilarating and kinetic the band's live performances are.

The Trippers' music hinges on robust, close, harmony vocals, aurally reproduced on stage by guitarist Matt Wilson, guitar/keyboardist Dan Wilson, and bassist John Manos. Bolstering their interplay is diminutive drummer Elaine Harris, who performs standing up, her bass drum mounted on a stand. Her dense, intricate
definitions of stars honoring Lena Florence, considered one of Spain's most respected artists of all time. The affair was conceived and arranged by CBS Records VP of A&R Tomás Muñoz as part of the launching of Flore's posthumous album, titled "Homenaje ("Homage"). The disk includes her own songs—"Ay Alvarino" is a sort of Gypsy rapt—a poem by Federico Garcia Lorca, and duets with Julio Iglesias, Rocío Jurado, José Luis Perales, Cruz Ferias, and the Flores family, including Lena's daughter Lolita, herself a well-known international performer. Besides the aforementioned artists, Rafael Español, and Chayanne were also present. The show, branded "Juventud Por Primera Vez" ("Together For The First Time"), will be broadcast via Univision in July. Those who performed with Flores on the current album also appeared in the sold-out show, held at the James L. Knight Convention Center in Miami.

Mexican Singer/Composer Juan Gabriel has renewed his contract with BMG. The agreement calls for seven albums in a 13-year period. Thus, the company has had much luck with the artist—considered by many as Mexico's highest-rated composer and one of the top billings acts—has not released an album in years. BMG is also very close to striking a deal with Spanish singer Camilo Sesto, who went into retirement more than a decade ago after a very successful career as a pop-ballad performer. As recently as last year, a couple of Spanish compilation albums of past hits on the Globo label sold surprisingly well.

Diamond Time. A company that programs
Philadelphia CD jukeboxes, will be placing compilations of Latin music hits in selected markets starting in July. Initially, the CDs, which hold up to 15 singles each, will be updated every six months. Pioneer anticipates that there will be 3,000 of its machines operating in the U.S. by the end of 1990. The number will increase to 7,000 in 1991 and to 25,000 within the next five years. Among other royalties, the company pays the record companies .12 cents per title, per disk, for each operating machine. According to Diamond Time, there are now some 300,000 jukeboxes in the U.S. using 7-inch vinyl records. About 75% of these will be converted

William.

Billboard may 26, 1990

For weekend ending May 26, 1990

Billboard Tracks

Hot Latin Tracks

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<td>JOSE LUIS YAMIN</td>
<td>Y AMAMOS TANTO</td>
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Gold Rush. A CBS Records "Goldmine" party in Nashville salutes four of the label's gilted acts. Pictured, left to right, are Roy Wunsch, senior VP, CBS Records/Nashville; Rick Van Santon; Vern Gosdin; Charlie Daniels (who also received a platinum honor for his "Devil Went Down To Georgia" single); and Rodney Crowell. (Photo: Alan L. Mayor)

Russian Reader Treasures His Billboard Back In The U.S., Dirt Band Readies Album, Tour

FROM RUSSIA, WITH LOVE: Just when the music business scene was getting to be a jumble of stickering skirmishes, configuration battles, and record-company radio wars, along comes a letter to Nashville Scene from a music fan from the heart of Russia—and suddenly we realize how much we have to be thankful for. Here are quotes from the letter that was painstakingly hand-written in English: "I am Yury Chistyakov. I'm from the Soviet Union. And excuse me please for very bad English but I hope that you can understand my letter. Today, for the first time in my life I took in hand the Billboard magazine, although much heard about it. [The first thing to strike me was the high quality of the graphics. In our country we have never seen anything like it. I should like to express a hope that sometime in the U.S.S.R. [there will be a Soviet Billboard] that will take the latest news of the musical life of the planet. The first steps on this way [would be] to propose a Soviet-American "World Of Music" issue. Lately the Komsomolskaya Pravda published an article about this question, but no one can give concrete information—about what may be common between us. Billboard is necessary for us. We are tired of picking up only grains of information about foreign groups. We unite in the informal fan club of Pink Floyd, the Beatles, Deep Purple. We expect the appearance of their new albums [here] to take years. There is a deficiency of information. And now with surprise we notice that all of us esteem and our press praises Bon Jovi—and the group is in the 18th position on your Top Pop Albums chart. And we don't hear generally these performers like Richard Marx and Tom Petty. If we would have a possibility to subscribe to your magazine, then I would give the last money for it. Unfortunately, this possibility appears not quickly. The cultural progress of society is directly connected with the economic situation in the state. And about that situation I don't want to tell. Therefore I can be content with what I have, and I have issue 31 of Billboard, and I'm satisfied. I wish you success in your work, Yury Chistyakov."

The most touching letter ever received by Nashville Scene. Thanks, Yury, for your idea about a Billboard Soviet-American World Of Music issue. That's a wonderful idea, and one that could happen sooner than expected if people are willing to make a serious change in place in your country. Thanks for your kind comments about Billboard. Those who gather the information and those responsible for Billboard's graphics will be pleased to know that their work is praised and coveted by a music fan in the Soviet Union. And thanks for taking the "business" out of "music." We need that from time to time. Knowing that there are people like you out there for us to someday discover the made of the coming "global village" less overwhelming and have much better luck in getting the music and news that you desire, and good fortune in your life.

Down To Earth: The Nitty Gritty Dirt Band is preparing for a major summer tour of the U.S., Canada, Europe, and Japan. June 26 has been set as the release date for the Dirt Band's new album, "The Rest Of The Dream." The MCA album features songs written by the group as well as some from such writers as Bruce Springsteen, Ron Davies, and John Hiatt. Produced by Al Tuffy and Fred Mollnow, the release marks the 23rd album in the group's 24-year career...Garth Brooks has been recording his second album with Allen Reynolds producing. It's due for August release...JANIS IAN will headline two shows at the Bottom Line in New York, June 29. The shows, "A Tribute To The Bluebird Cafe," will also feature Ashley Cleveland, Kevin Welch, and Gary Nicholson. All four performers frequently appear at Nashville's famed Bluebird Cafe, one of the most successful launching pads for songwriters and singers in the entire country. Janis, along with Minnie Pearl, was honorary co-chairperson of AIDSwalk, a recent pledge walk that raised money for hospices and care centers for AIDS patients...TOWNS VAN ZANDT is on tour with the Cowboy Junkies throughout the U.S. and Canada. He has just completed work on an anthology for Tomato Records, due for summer release...BUDDY MONDLOCK has been writing with Ian, Brooks, and Chuck Cannon. Mondlock and Brooks co-wrote "Every Now And Then"--the title cut of the new Randy Van Warmer album. A Cannon update: Since his recent appearance in Nashville Scene, a talented writer and performer, has had four of his songs put on hold with major artists. Stay tuned...

SIGNINGS: McBride & the Ride to MCA Records, the Ken Stills Co. for management, and Triad Artists for bookings...Hank Thompson to World Class Talent for career representation...Becky Hobbs to Curb Records.

Jackson To Artists: Support Social Causes Rev. Speaks To Music Biz Folk, Politicians In Nashville

BY EDWARD MORRIS

NASHVILLE—Speaking to a group of political, music business, and academic figures here May 13, the Rev. Jesse Jackson pleaded for musical artists to involve themselves in a crusade for social justice. "Artists, I appeal to you," Jackson said. "You have some very new and think new things with a value higher than conventional politics."

In Nashville last week, Jackson graduated the class of Fisk Univ., Jackson was earlier the guest of honor at a reception hosted by singer/songwriter Ronnie Hill, who had met the Rainbow Coalition chief at the recent Farm Aid IV concert. Hill was formerly a background singer for the Allman Brothers Band, J.J. Cale, and Conway Twitty, and has had songs recorded by Billy Joe Royal, Gail Davies, and Robin Lee.

Hill says she is trying to interest members of the fundamentally conservative country music business in the social and environmental concerns Jackson embraces.

Among the more than 50 guests attending the reception were Steve Popovitch, A&R rep-at-large for MCA Records and former head of Mercury/PolyGram's Nashville office; Dandalo, music director of WRKZ Harrisburg, Pa.; John Seigenthaler, USA Today editorial director and publisher of the Tennesseean; Dr. Henry Fonder, president of Fisk Univ.; Randall "Tex" Cobb, actor and former boxer; Pam Lewis, co-manager of country singer Garth Brooks; John J. Hooker, former Tennessee gubernatorial candidate and adviser to Jackson in his 1988 presidential campaign; and David Thomas and Mark Kibble of Take Two. Jackson told the crowd that the link between blacks and country music was longstanding. He noted that he had listened faithfully to such Grand Ole Opry stars as Grandpa Jones, Roy Acuff, Minnie Pearl, and Red Foley when he was growing up in Greenville, S.C. "The most traumatic experience I had," those days, he said, "was hearing that Red Foley had had a heart attack. Our No. 1 song was 'Peace In The Valley,'" a 1951 hit for Foley.

Asserting that music transcends political approaches to social problems, Jackson cited the importance of Frank Sinatra, Sammy Davis Jr. and Dean Martin performing in the South during the Civil Rights era. Said Jackson, "They gave us a heart and their presence of what America should look like...They must be no isolation and polarization in the body of music."

TNN's Paul Corbin Tapped As New ICMA Confab Keynoter

NASHVILLE—Additional speakers have been confirmed for the International Country Music Business Assn.'s 20th annual meeting and seminar here, June 1-4. The event will be held at the Hermitage Hotel, although several sessions will be held throughout the city. Paul Corbin, director of programming for The Nashville Network, will replace Tennessee Senator Albert Gore as keynote speaker.

Said to speak on "Trends For The '90s" are Jimmy Bowen, president of Capitol Records/Nashville, and Joe Galante, senior VP and GM of RCA Records (speaking on recording industry trends); T. Wilson Sparks, executive director of Georgia National Fair, and Agritourism (fairs); Sonny Anderson, director of talent booking for Disneyland, Disney World, and Tokyo Disneyland (amusement parks); David Smith, Allied Speciality Insurance (insurance); Al Antee, president of the International Assn. of Auditorium Managers (buildings); and Bernard Thomas, founder of Thomas Carnivals (carnivals).

Additional information on the meeting and seminar is available from Dean Unkefer, ICMA's executive director, at 615-321-5130.

Roger And Out. As Nashville Capitol Records president Jimmy Bowen watches, Roger Whittaker blow out the candles on his customized birthday cake at Capitol's Nashville office. He was in Nashville playing the Tennessee Performing Arts Center as part of a tour supporting his Capitol/Nashville album "I'll Fall In Love Tonight." (Photo: Scott Gwinn)
Tawn Twitty and the Statler Brothers will perform at the free concert at 8:30 p.m., July 4, at Gypsy Hill Park, which caps the celebration.

Other events will include tours of the Statler Brothers' headquarters (July 2-3), a community vespers service (July 4), a bluegrass concerts at Tapped in Owensboro, and special morning and evening music programs (July 4).

HighTone Highlights Its Array Of Talent

SHOUTING TIMES: Nashville's HighTone Records has released a 14-song anthology to showcase the old and new voices on its country roster.

HighTone Records' current roster includes artists such as Kenny Chesney, Dolly Parton, and Meat Loaf. The anthology, titled "HighTone Anthology," features 14 of the label's most popular songs, including Chesney's "I'm With You," Dolly Parton's "Jolene," and Meat Loaf's "Bat Out of Hell." The anthology is available now on CD.
### Billboard Top Country Albums for May 26, 1990

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<td>PICKIN' ON NASHVILLE</td>
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* 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 product.*
HISTORY IS MADE AGAIN

LORRIE MORGAN

The first debut album by a female artist to go gold since our own K.T. Oslin's history-making first album 80's Ladies.

INCLUDES THE HITS

TRAINWRECK OF EMOTION
DEAR ME
OUT OF YOUR SHOES
FIVE MINUTES
AND THE NEXT SINGLE
HE TALKS TO ME

Look for Lorrie Morgan on the current Alabama/Clint Black tour.
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**New**

- PUTTIN' THE DARK BACK INTO THE NIGHT                  | SAMMY BROWN | CAPITOL-CBS 730947  |
- DRIVE SOUTH                                             | THE FORESTERS WITH THE BELLAHOOK BROTHERS | MCA 730947  |
- TALK TO ME                                               | LORRIE MORGAN | MCA 730947  |
- THIS SIDE OF GOODBYE                                    | WAYLON, WILLIE, JONNY & KIRS | COLUMBIA 38  |
- OVERNIGHT SUCCESS                                       | GEORGE STRAIT | WARNER/CBS 53755  |

**Vinyl**

- I COULD ONLY SEE ME NOW                                | ALAN JACOBS | EDDIE RABBIT 44434  |
- THE UNDISPUTED ENTERTAINER OF THE YEAR!                | ACM / CMA | MCA RECORDS NASHVILLE |
- WALK THE ROAD                                           | WAYLON, WILLIE, JONNY & KIRS | COLUMBIA 38  |
- WALKING WATER                                           | RANDY TRAVIS | WARNER BROS. 1-12989  |
- THE UNDISPUTED ENTERTAINER OF THE YEAR!                | ACM / CMA | MCA RECORDS NASHVILLE |

Records moving up the chart with airplay gains 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.

"It's such a neat record, the fiddle has a catchy little hook," says Ryan. "With so many new records out there, I look for something to catch listeners' ears and this one fits the bill."

Other stations on it out of the box include WTDQ Charlotte, N.C., WSIX Nashville, KSON San Diego, KEKY Minneapolis/St. Paul, WFLS Fredericksburg, Va., and KSAN San Francisco.

A winner at WAXX: Mark Collie, whose debut album, "Hardin County Line" (MCA), just shipped, is starting to make inroads with his second single from the package, "Looks Aren't Everything." "He really has a winner this time around," says MD Tim Wilson, WAXX Eau Claire, Wis. "His first single ["Something With A Ring To It"] did pretty well for us, and this is a better song. I feel like it will go a lot farther. This is such strong material—it's going to establish him as a real good act."

"Looks Aren't Everything," which jumps onto the Hot Country Radio Breakouts chart at No. 7, is also seeing action at WZY Oklahoma City, WSIX Nashville, KEEN San Jose, Calif., WWYZ Hartford, Conn., KXXX Oklahoma City, KVNO Tulsa, Okla., WFLS Fredericksburg, KSAT San Antonio, Texas, and WDSY Pittsburgh. It's a new add this week at KWJX Portland, Ore., and WVBE Cincinnati.

Also looking like a winner, says Wilson, is Marsha Thornton's "The Grass Is Greener" (MCA). "I'm really excited about this one. Her last record ["A Bottle Of Wine And PatSY Cline"] was a major phone record up here, and this one is in a similar vein. I think she has a great future."

Thornton's single checks in at No. 5 on the Hot Country Radio Breakouts chart, with early play at WCSS Norfolk, Va., KASE Austin, Texas, KWDJ San Bernardino, Calif., KEEN San Jose, Calif., WCTK Providence, R.I., WWYZ Hartford, Conn., WDSY Pittsburgh, and KVNO Tulsa. It's new on the list at WSOC Charlotte, N.C.

" Incredible" is the word MD Bozzi Collins, KTWO Casper, Wyo., uses to describe Becky Hobbs' first solo single under the Carb banner, "A Little Hunk Of Heaven."

"It is so good," says Collins, "it's our No. 1 phone record already. I've always been a fan of hers, and this proves there's lots of other fans out there, too."

There is early play showing, too, at WWYZ Hartford, KEEN San Jose, KWJX Portland, KVNO Tulsa, and KEBC Oklahoma City.

Foster & Lloyd have their strongest single in more than a year with "Is It Love" (RCA), No. 43 on the Hot Country Singles & Tracks chart. It's showing good gains this week at both WYNK and WKNJ Baton Rouge, La., WPFS San Bernardino, WYRK Buffalo, N.Y., WYAL Philadelphia, WNOE New Orleans, WTXR Winston-Salem, N.C., KKKK Houston, KMPF Seattle, WMZ Louisville, Ky., and WWKA Orlando, Fla.

"This is possibly the best thing they've done," says PD Mark Lewis, WYNE Appleton, Wis. "It's a real ear-grabber."
Schuman, Jay
Cartaya, Marc Quinones,
Ventura, Calif., where the group was performing, are Richie
awards for top jazz group and
James
James
James are Jon Stoll, promoter, Fantasma Productions Inc., Maney Fernandez, GM,
James L. Knight Center; Cher, and Michael Weisbein, director of marketing,
James L. Knight Center.

Cher's New Record. Cher learns that her two sold-out performances at:
Miami's James L. Knight Center on April 11 and 12 set new gross ticket and
attendance records for the venue. The shows were attended by 10,004 people,
for total gross ticket sales of $352,037.50. Celebrating the good news, from left,
are Jon Stoll, promoter, Fantasma Productions Inc., Maney Fernandez, GM,
James L. Knight Center; Cher, and Michael Weisbein, director of marketing,
James L. Knight Center.

Playtime For Spyro Gyra. Spyro Gyra accepts the 1990 Playboy Music Poll
awards for top jazz group and jazz album of the year from Luann Lee, January
1987 Playmate of the Month. Shown backstage at the Ventura Theater in
Ventura, Calif., where the group was performing, are Richie Morales, Oscar
Cartaya, Marc Quinones, and Dave Samuels of Spyro Gyra; Lee, and Tom
Schuman, Jay Beckenstein, and Jay Azzolina of Spyro Gyra.

Rick Signs With BMG. BMG executives congratulate RCA recording artist Rick
Aizley, who has signed a worldwide publishing agreement with BMG Music
International, Astley, best known for his No. 1 single "Never Gonna Give You
Up" and platinum album "Whenever You Need Somebody," is currently writing
for his next album, due in the fall. Shown in BMG's London office, from left, are
Paul Curran, managing director of BMG Music Publishing UK; Taps Henderson,
Astley's manager; Astley; John Prestos, chairman, BMG Records U.K.; Tony
Graham; and Diana Graham, VP, BMG Music Publishing International Ltd.

The Voice Of Choice. Paul
McCartney accepts the first-ever
Voice for the Planet award from
environmental organization Friends of
the Earth, which McCartney promoted
during his world tour. Presenting the
award is Brazilian labor leader Antonio
Macedo, a friend of the late Chico
Mendes, former head of the National
Council of Rubber Tappers in Brazil.
McCartney recorded the song "How
Many People" in honor of Mendes
and included it on his "Flowers In The
Dirt" album. (Photo: Hilary Dick/
Friends of the Earth)

Bad English, Good Sales. Epic recording group Bad English receives platinum
albums for its self-titled debut and gold singles for the No. 1 hit "When I See
You Smile." Shown in the back row, from left, are Dave Glew, president, Epic
Records; Don Grierson, senior VP of A&R, Epic Records; John Waite and Deen
Castronovo, Bad English; Polly Anthony, senior VP of promotion, Epic Records;
and Ricky Phillips and Neal Schon, Bad English. In the front row, from left, are
Diarmuid Quinn, Epic director of product development; and Jonathan Cain, Bad
English.

Wild Child. Warner Bros. recording artist Jane Child, center, relaxes after
signing an exclusive worldwide publishing agreement with Warner/Chappell
Music. Congratulating Child are Michael Sandoval, left, VP creative, Warner/
Chappell Music, and Rick Shoemaker, senior VP creative, Warner/Chappell
Music.

-Helping Hands. Bob Kransnow, chairman of Elektra Entertainment, and his
wife, Sandy, take a tour of the T.J. Martell Laboratories for Leukemia, Cancer,
and AIDS Research at New York's Mount Sinai Hospital. Kransnow will receive
the T.J. Martell Foundation's 15th annual Humanitarian award June 6 at New
York's Avery Fisher Hall. Shown, from left, are Dr. George Bekesi, head of T.J.
Martell Laboratories; Aaron Levy, executive VP, Elektra; Dr. James Holland,
professor and chairman, Department of Neoplastic Diseases, Mount Sinai
Medical Center, and scientific adviser of the T.J. Martell Foundation; Sandy
Kransnow; Bob Kransnow; and Tony Martell, senior VP and GM, CBS Associated
Labels, and founder and president, T.J. Martell Foundation.
The '90s Have Started Out With a Bang for Power Rock as It Edges Closer to the Mainstream, and the Threat of Censorship Could Either Slow the Juggernaut or Help Kick Sales into Overdrive.

By ELIANNE HALBERSBERG

As metal enters a new decade, industry representatives agree that the genre remains as strong and vibrant as it has ever been. Hard rock bands have experienced tremendous chart success, touring packages continue to fill arenas, metal record sales are at an all-time high. The situation is not ideal, however, as the threat of censorship and the rise in warning stickers remain constant.

Bret Hartman, A&R manager for MCA, remarks, "Heavy metal is definitely under threat. If an artist mentions drugs or alcohol in a song, he is immediately placed in a category with one who mentions bestiality. Every album will have to be stickered as of this summer; retailers are threatening not to carry those records and it will be a moot point, because they won't be able to carry anything. By Christmas, all albums—rock, R&B, country—will have stickers. Retailers will have to break down."

Allen Rockefeller, singles & cassettes buyer for the Record Explosion chain in New York, comments, "The PMRC tried to do this in the past and it didn't stop anybody. The only way is to pass state laws against selling to minors. Censorship brings more attention to stickered items. When something is controversial, it sells. We're not worried; we'll continue to carry stickered product. This will just pass over; I really think so. Metal is a big thing now and there's no way to kill the industry."

"This feels like the 1950s," says Michael Schnapp, director of national metal marketing & promotions for Epic. "Where's Elvis shaking his hips? The PMRC is always going to mess with us. They're missing the big picture. They show themselves off as the idiots they are. They're uninformed and don't know what's going on. Metal is only getting stronger."

"The whole thing is frightening," states John Mazzacco, PolyGram's senior product manager. "Metallica has proven (Continued on page H-22)
From The Belly Of The Beast!

Puff on this. On Columbia.
THE METALLIC MAJORS: Despite Controversy, or Because of It, Metal Thrives Under the Big Top

By ELIANNE HALBERSBERG

Despite the threat of censorship, application of warning stickers, resistance from retailers, and controversy that just won't go away, the hard rock/heavy metal market is thriving, according to representatives from major record labels. Metal bands fight neck-and-neck with multi-platinum dance artists for domination of charts and airplay, while A&R departments continue to sign hard rock acts.

"Metal has been a strong seller since the late 1960s-early 1970s," says Kid Leo, VP artist development at Columbia. "It has undergone commercial acceptance, backlash and growth again, but has never been a weak form of music. Warrant is an example of a developing group that showed strength of volume of sales, given a chance on commercial radio. They've sold over two million albums. Britny Fox and Alice in Chains are other examples of bands who realize the value of songs. Metal bands today are doing a better job of writing verses imaging themselves."

Paul Burton, senior director of A&R for Chrysalis, remarks, "At this point, the word 'metal' is pointless. These are rock'n'roll bands. The market is open for commercial street acts, open in general to mainstream acts who aren't metal. Trouble Tribe and Child's Play are not metal. It's just a categorization. The bottom line is rock'n'roll. At the same time, the market is a bit flooded, and there are more blues-based acts. Records and production aren't as slick. People want live-type acts on record."

"It's stronger for a reason," says Jim Pitulski, manager of metal marketing for Columbia. "Like any other genre, it has to expand, so it's crossing bridges into other areas, while rap and alternative cross into metal. Fans come in as well."

(Continued on page H-30)
RISING INDEPENDENTS: Next Generation of Pathfinders Continue to Mine Rich Rock Soil

By BRUCE FARING

Hard rock and heavy metal independent labels. Seems a little weird to see that in print, considering all of the changes that have gone down in the scene over the last few years.

Major distribution deals and purchases have shrunk the number of pure rock indies over the last few years, as the major labels again seek innovation in the bottom of a wallet. But although the big fish have swallowed many of their tiny cousins, there still is a thriving pond for all to swim in, claim many of the key players on the scene.

"I think the current climate is very positive," says Jonas Nachsin, national marketing director of Roadrunner Records. "It may not appear that way because some of the majors are coming in and really trying to grab hold of the market. But in many ways the indies know how to work the product much better than the majors. We're bringing out acts beyond the typical indie sales, with Sepultura and Annihilator both over 100,000 units worldwide."

"It's more exciting than ever," echoes Keith Wood, president of Caroline Records. "We've been through a situation where there's speed metal, death metal, thrash metal, you-name-it metal. But the artistry involved, the calibre of musicianship has gotten so much higher, the songs are better, the presentation is better. Majors are more aggressive in terms of signing acts away from indies than they've ever been—but the soil will never be dry."

Indeed, the soil appears to be as rich as ever for independent labels willing to provide product for the seemingly insatiable world appetite for power guitar. In the last 10 years, the music community has seen the rise of such trend-setting hard rock and heavy metal labels as SST, Sub Pop, Rock Hotel, Grand Slamm, Metal Blade, Mechanic, Megaforce, and Important's Relativity and Combat, labels whose stars have (Continued on page H-26)
TWISTING YOUR KNOBS TILL YOU SCREAM

BEAU NASTY
THE BLONZ
ALICE COOPER
JOHNNY CRASH
DANGER DANGER
EUROPE
GOTHIC SLAM
KATMANDU
KILLER DWARFS
KREATOR
LIVING COLOUR
MELIAH RAGE
OZZY OSBOURNE
PRETTY MAIDS
RIOT
RIVERDOGS
SALVATION
SUICIDAL TENDENCIES
T24 VOLT
WHITE HEAT

Hard rock has always been strong. There will always be a market for it. It will be as popular 10 years from now, as it was 10 years ago."

WDVE Pittsburgh PD Gene Romano is talking about radio’s ongoing love affair with hard rock. Up to a few years ago, however, that relationship was on shaky ground. With the threat of classic rock stations stealing their valuable upper demographics, album rock outlets began shunning new hard rock and metal acts. Instead programmers chose to stick with tested favorites that wouldn’t alienate their 25-34 audience.

Then, in 1989, came rock 40. The new rock-oriented breed of top 40 forced album rock competitors to loosen up and start adding cuts by new hard rock acts or risk losing a good percentage of their audience.

While most rock 40 outlets, including the much publicized KQLZ (Pirate Radio), have only been moderately successful, their influence has helped pave the way for a more current-based, harder-rocking version of album rock.

“The advent of rock 40 did force a lot of album rock station’s hands,” says WEBN Cincinnati PD Tom Owens. The new breed of more current-based, harder-rocking album rock outlets include KBER Salt Lake City, KUFO Portland, Ore., and WXTB Tampa, Fla.

KNAC Los Angeles isn’t one of the new kids on the block. The Long Beach, Calif.-based station has been billing itself as “pure rock” since the mid ’80s. Its ratings have been nothing to scream about, due partially because of the station’s weak 3,000-watt Class A signal and competition from..."
HEAVY METAL AND LONGFORM VIDEO:
An Explosive Match Made in Headbanger Heaven

By DEBORAH RUSSELL

Heavy metal music is anything but subtle. How fitting, then, that the marriage between this explosive musical genre and the home video medium has erupted into the kind of sales powerhouse destined for a very long and healthy head-banging future.

It's a match made in hard-core heaven. Metal fans, notorious for their acquisitive nature and undying devotion, are starving—literally—for easy access to their favorite bands. Home video provides the ultimate avenue through which enterprising filmmakers and label executives can feed that hunger, turn a profit, and cross promote product that historically has been denied airplay in the commercial radio and video media.

Longform metal video is no longer just an "artist development" tool. It's a goldmine, and metal fans have embraced home video like no other fan in the music marketplace. "The heavy metal fan base is so strong; the cult following is an amazing thing," says Linda Ingrisano, Elektra Entertainment's national director of video promotion. And she should know. Metallica's Elektra longform "$19.98 Home Vid Cliff 'Em All," released in December 1987, continues to sell up to an average of 120 pieces daily, and has sold more than 222,000 units to date. The band's followup "2 Of One," released in June 1989, sells about 100 pieces a day, racking up more than 90,000 units total. The fact that the band rarely received any commercial exposure until very recently makes their success in home video even more dramatic.

Elektra's other longform video success stories come from crossover acts Motley Crue and Dokken, both of whom released videos in November 1986, and continue to sell on a (Continued on page H-20)
Premio lo Nuestro a la Música Latina

24 de mayo 1990
POP/BALLAD
Album of the Year:
Julio Iglesias - Raices
Ana Gabriel - Tierra de Nadie
Chayanne - Chaparé
Male Artist of the Year:
Chayanne
Female Artist of the Year:
Ana Gabriel
Duo/Group
Kaoma
Best New Artist:
Kaoma
Record of the Year:
Ana Gabriel - Simplemente Amigos
Franco de Vita - Te Amo
MEXICAN REGIONAL
Album of the Year:
Vicente Fernandez - Por Tu Maldito Amor
La Mafia - Explosivo
Artist of the Year:
Vicente Fernandez
Record of the Year:
Vicente Fernandez - Por Tu Maldito Amor
Vicente Fernandez - Mujeres Divinas
Best New Artist:
Emilio Navaira
Xelencia
TROPICAL/SALSA
Album of the Year:
Luis Enrique - Mi Mundo
Artist of the Year:
Luis Enrique
Group of the Year:
Hansel y Raul
Record of the Year:
Luis Enrique - Lo Que Paso Entre Tu Y Yo
Best New Artist:
Hansel
CROSS-OVER ARTIST OF THE YEAR
Gloria Estefan
Koama
Eydie Gorme
PRODUCER OF THE YEAR
Ramon Arcusa - Raices
COMPOSER OF THE YEAR
Jorge Luis Piloto - Lo Que Paso Entre Tu Y Yo

Congratulations to all our nominees and everyone who has given so much to make Lo Nuestro Awards a success.

WE'RE HOT.

CBS DISCOS.
YOUR LATIN MUSIC COMPANY.
The heat that can't be beat.

CBS RECORDS INTERNATIONAL. WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.
24 de Mayo, 1990

Señoras y Señores:

Muy buenas noches y bienvenidos a Premio “Lo Nuestro” a la Música Latina.

Univisión y Billboard se han unido una vez más para brindarles este grandioso espectáculo donde se premiará a los creadores e intérpretes de la música latina que se han destacado en forma sobresaliente y exitosa entre el público de habla hispana de este país y que han sido exponentes fieles de nuestra vasta cultura musical, contribuyendo así a conservar nuestro verdadero sentir, expresión e idioma.

También esta noche, por primera vez, se hará, entrega del Premio “Lo Nuestro” a la Excelencia, galardón instituido por Billboard y Univisión para reconocer a un triunfador del mundo musical hispano que haya dedicado una vida entera a llevar exitosamente su talento y su música a través de continentes, ganándose la estimación, admiración y respeto del público y convirtiéndose en una verdadera institución entre los nuestros. Este premio, en su primer año, será otorgado a la gran Celia Cruz, ejemplo de una carrera dedicada a exaltar nuestra música con su talento óptimo e inigualable.

Para disfrute de nuestra audiencia, este programa será transmitido en directo a través de todos los Estado Unidos, así como también a otros 15 países de la América Latina.

Nuestras felicitaciones más sinceras a todos y cada uno de los nominados y ganadores de Premio “Lo Nuestro” a la Música Latina en la noche de hoy y nuestro agradecimiento por su presencia y compañía en este prestigioso evento.

Joaquín F. Blaya
Presidente
Univisión

John Babcock Jr.
Vice Presidente,
Editor de Grupo
Billboard

May 24, 1990

Ladies and Gentlemen:

Good evening and welcome to “Premio Lo Nuestro a la Música Latina.”

Univision and Billboard have united once again to bring you this momentous event to honor those who have achieved Latin music excellence and, who through their musical talents, have contributed to keeping the Spanish language and culture alive.

Tonight, for the first time, we will present the “Lo Nuestro” Lifetime Achievement Award to an outstanding figure who, through years of dedication, has triumphed in the world of Latin music, achieved success and demonstrated extraordinary talent. This individual has merited our esteem, admiration and respect, and has become a true institution among Hispanics. This award, in its first year, will be presented to Celia Cruz.

For the pleasure of our audience, tonight’s program will be broadcast live throughout the United States and to 15 countries in Latin America.

We extend our sincere congratulations to each of the nominees and winners of “Premio Lo Nuestro a la Música Latina,” and thank everyone for your participation in this prestigious event.

Joaquín F. Blaya
President
Univision

John Babcock Jr.
Vice President,
Group Publisher
Billboard
Celia Cruz: ganadora del premio “Lo Nuestro” a la excelencia artística

Celia Cruz nació el barrio de Santos Suárez, Havana, Cuba, el 21 de Octubre. Su carrera musical comenzó al ganar el primer premio en el concurso radial de talento local “La hora del té”. Desde entonces, la joven Celia se dio a conocer a través de programas radiales, interpretando tangos, rancheras y guarachas.

En agosto de 1950 comenzó su legendaria carrera con La Sonora Matancera que se extendió por 15 años. Con esta orquesta viajó por Centro América, el Caribe y Estados Unidos, siempre siendo la atracción principal. De esta colaboración salieron canciones que hoy son parte del inmortal repertorio latinoamericano como “Yerberito Moderno”, “Burundanga” y “Cao Cao Mani Picao”.

Celia Cruz ha actuado y grabado con los más grandes artistas de la música afro-cubana, entre los que se encuentran Ismael Rivera, Cortijo y su Combo, Tito Puente, Johnny Pacheco, Pete “El Conde” Rodríguez, Willie Colón y La Sonora Ponceña.

Aparte de las numerosas películas y bandas sonoras en las que ella y/o su música han participado, Celia Cruz ha grabado más de 50 álbumes para los sellos Seeco, Tico y Vaya, entre ellos “Ritmo en el corazón”, con Ray Barretto, que le valió un Grammy, el más reciente de una larga lista de premios y honores.

Por su extraordinaria carrera como artista, por su enorme calidez humana y por la alegría y ejemplo que le ha dado al mundo, Celia Cruz recibe esta noche el primer premio “Lo Nuestro” a la Excelencia Artística.

CELIA CRUZ: This year’s “Lifetime Achievement Award” recipient

Celia Cruz was born on October 21 in Santos Suárez, Havana, Cuba.

Her musical career began when she won first prize in a local radio contest, “La hora del té” (Tea Time.) After this young Celia made herself known through radio programs by singing tangos, rancheras and guarachas.

In August 1950, her career took off when she joined La Sonora Matancera, a popular band. She spent fifteen years with the group, traveling throughout Central America, the Caribbean and the United States, always as the main attraction. From this collaboration many songs that have become part of the immortal Latin American repertoire such as “Yerberito Moderno,” “Burundanga” and “Cao Cao Mani Picao,” evolved.

Celia has recorded with the greatest of Afro-Caribbean musicians, including Ismael Rivera, Cortijo y su Combo, Tito Puente, Johnny Pacheco, Pete “El Conde” Rodríguez, Willie Colón and La Sonora Ponceña.

In addition to the numerous films in which she or her music has been featured, Celia has recorded more than 50 albums for labels such as Seeco, Tico and Vaya, including “Ritmo en el corazón” with the percussionist Ray Barretto, for which she received a Grammy.

Because of her extraordinary artistic career, her enormous human stature and the happiness and example she has given to the world, Celia Cruz receives tonight the first “Lo Nuestro” award to be presented to a performer for artistic excellence.
Congratulations to the "Queen"
the one and only
Celia Cruz

The honor of winning
The Lifetime Achievement Award

Jerry Masucci
FANIA RECORDS

Ralph Mercado
RALPH MERCADO MANAGEMENT
Celia comenta...

"Mi carrera ha sido mi profesora así como mi materia de enseñanza. Mis pupilos han sido estudiantes de música de todas partes del mundo. Ellos han aprendido de mis lecciones no sólo música sino también un mejor entendimiento de la cultura y de la vida.

El canto se convirtió en el vehiculo a través del cual yo podía enseñar al mundo sobre el rico tejido de mi cultura. Y a través del canto, también he aprendido de las grandes culturas que cohabitan en este mundo.

La música me ha dado esperanza. Me ha dado el valor de levantarme de la pobreza y tocar el universo. Me ha dado la fe para creer en mí misma. También me ha hecho humilde y agradecida a Dios por darme este don único que me sigue brindando riqueza humana y felicidad. A través del canto, la armonía de la vida es una. La edad se vuelve irrelevante. El lenguaje es uno solo. A través del canto y de la música, puedo sentir la belleza del mundo fuera de mí. Y esta sensación me penetra, me limpia de odio, amargura, intranquilidad y dolor.

La noche en que me convertí en una verdadera artista yo estaba en México a punto de salir al escenario cuando recibí la noticia de que mi madre, la que me había estimulado para creer en mí misma y cantar, había fallecido. El dolor me envolvió como un sudario. Mis ojos se humedecieron; mi garganta dolía. Pero pensé que ella me habría dicho que tenía una responsabilidad para con la cantidad de gente que había pagado dinero ganado con el sudor de su frente para verme. Sabía que no podía fallarles. Salí al escenario y canté la canción favorita de mi madre. Y en el intermedio me fui para los vestidores y lloré por el dolor que sentía, por el calor que nunca sentiría de nuevo, y por la fortaleza y el valor de seguir con mi trabajo a pesar de que creí morir. Pero sobrevivi. Y entonces entendí.

Esta lección, este sentido de mí misma, esta búsqueda de la dignidad, belleza y paz en toda la creación de Dios, es la inspiración que yo comparto con toda la gente de este mundo."

A word from Celia...

"My profession has been my teacher as well as my material for teaching. My pupils have been students of music from all over the world. From my lessons they have acquired not only knowledge of music, but also an understanding of culture and life itself.

Singing became the vehicle through which I could teach the world about my richly woven culture. Through my career, I have learned of the many cultures that live together in this world. Music has introduced me to people I once only dreamed of reading about in books.

Music has given me hope. It has given me courage to climb out of poverty and touch the universe. It has given me faith to believe in myself. It has also made me humble and grateful to God for giving me the only gift that continues to bring me human richness and happiness. Through singing, harmony is made one. Age becomes irrelevant. Language becomes one. Through singing and music, I feel the beauty of the world which penetrates my soul, cleansing me of hate, bitterness, turmoil and pain.

The night that I became a true performer I was in Mexico. I was ready to go on stage when news came that my mother had passed away. The pain enveloped me like a shroud, my eyes watered, my throat hurt. Then I remembered my mother's words. I thought of how she would tell me that I had a responsibility to the many people who had paid hard-earned money to see me. I knew that I couldn't let them down. I went on stage and sang my mother's favorite song. Between sets, I went to my dressing room and cried from the pain I felt, for the warmth I would no longer feel, and for the strength and courage to continue my work in the face of death that I thought would overwhelm me. But I survived, and I came to understand.

It is this understanding, this sense of self, this quest to find dignity, beauty and peace in all of God's creations that I share with all the people of this earth."
Congratulations on your "Lo Nuestro" award nominations.
Billboard: El Desafío del Futuro

Desde sus primeros días como revista para la naciente industria del entretenimiento a finales del siglo XIX, *Billboard*, la revista insignia de BPI Communications, se ha convertido en la más citada y prestigiosa fuente mundial de información sobre la música y el entretenimiento. BPI es una compañía mundial de medios de comunicación, que provee publicaciones especializadas en los campos del entretenimiento, las artes, diseño y fotografía; información transmitida electrónicamente; y servicios de mercadeo para medios y personas creativas. Las listas de la revista *Billboard* son reconocidas en todo el mundo y cubren las principales categorías de música así como ventas y alquiler de videocassettes. Las listas reflejan el crecimiento y los cambios del mercado y son una guía para aquellos que quieren informarse sobre su pasado, presente y futuro. Esto incluye el mercado latino, el cual *Billboard* ha seguido desde 1973, primero con su lista de Top Latin Albums y después, desde 1986, con los Hot Latin Tracks.

BPI Communications opera tres servicios computarizados que recolectan, archivan y envían noticias e información para y sobre áreas específicas del mercado del entretenimiento.

Billboard Information Network, BIN (Red de Información de *Billboard*), es el más importante banco de datos de la industria de la música y el entretenimiento. En operación por nueve años, BIN ofrece diversos paquetes de investigación a un cuerpo de clientes que incluye a las más grandes compañías de discos, con sus subsidiarias latinas, editores de música, red de estaciones de radio, administradores y compañías de video. La información de BIN es actualizada diariamente con los nuevos datos.
recolectados por el departamento de investigación de *Billboard* y los actuales reportes de BIN incluyen penetración de radio y ventas de discos sencillos y álbumes, y reportes de distribución en las listas por compañía, para mencionar solo unos cuantos.

Broadcast Data Systems, una subsidiaria de BPI Communications, formada en 1989, es otro ejemplo de cómo la compañía provee información en la forma que más se ajusta a las exigencias de la época. La nueva tecnología patentada de BDS monitorea las transmisiones radiales, de televisión y cable para recoger instantáneamente lo que sale al aire y crear un registro de lo que se está tocando, cuando, y con que frecuencia.

BPI Communications también ha lanzado el Servicio de Noticias del Entretenimiento, un servicio de noticias complementario que provee historias y listas de más de 500 reporteros y escritores en las publicaciones hermanas de *Billboard* como *The Hollywood Reporter*, *Back Stage*, *American Film*, *Amusement Business*, *Musician* y *Music & Media*.

Este año, junto con los premios "Lo Nuestro" a la música latina, *Billboard* ha creado el primer Seminario de Música Latina. El objetivo es proveer un foro donde los representantes de la industria pueden encontrarse para discutir problemas comunes y sus soluciones, nuevas tendencias y oportunidades de negocios. El seminario de este año tocará los tópicos de la distribución, radio, piratería/derechos de autor, y televisión musical/video.

Así como "Premio Lo Nuestro a la Música Latina" presenta el talento latino, el seminario destaca los desafíos comunes, las tendencias y promueve el intercambio de información que la industria necesita para continuar con el extraordinario crecimiento de la pasada década.

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La actualidad. El actual BIN reporta incluye airplay y ventas de discos sencillos y álbumes, además de avanzar las listas de Billboard y chart share report, a nombre de la firma.

Broadcast Data Systems, una subsidiaria de BPI Communications, formada en 1989, es otro ejemplo de cómo la compañía provee información apropiada para el tiempo. BDS' nueva tecnología patentada monitorea radio, televisión y cable airplay para recoger instantáneamente lo que se está tomando, cuando, y con qué frecuencia.

BPI Communications también ha lanzado el News Wire, un servicio de noticias que provee noticias y listas de más de 500 reporteros y escritores en las publicaciones hermanas de *Billboard* como *The Hollywood Reporter*, *Back Stage*, *American Film*, *Amusement Business*, *Musician* y *Music & Media*.

Este año, junto con los premios "Lo Nuestro" a la música latina, *Billboard* ha creado el primer Latin Music Seminar. El objetivo es proveer un foro donde los representantes de la industria puedan discutir problemas comunes y sus soluciones, nuevas tendencias y oportunidades de negocios. El seminario de este año tocará los tópicos de la distribución, radio, piratería/derechos de autor, y televisión musical/video.

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Nominating Criteria

The selection of the “Lo Nuestro” Latin music awards is a two-step process: 1) The selection of the nominees, which reflects popularity and sales, is based on the weekly airplay reports and biweekly sales reports, from which Billboard’s Hot Latin Tracks and Top Latin Albums are compiled; 2) The selection of the winners is based on the quality of the nominees’ performances, as determined by radio program directors and owners of record retail stores that report to Billboard or their delegates.

The nominees are chosen according to the points accumulated during the eligibility period of 52 weeks, by the artists and titles that have been reported to the Hot Latin Tracks (radio) and Top Latin Albums (sales) charts. The nominations are classified according to the musical genres in which the Top Latin Albums chart is divided: Pop (International contemporary music in Spanish); Regional Mexican (music from the Southwest and West U.S.); and Tropical Salsa (Afro-Caribbean music which predominates in the East). These categories correspond to the genres as well as the markets in which they predominate. There are four special categories: “Crossover Artist of the Year,” “Producer of the Year,” “Composer of the Year” and, the newly created category, “Lo Nuestro” Lifetime Achievement Award.

The nominees in each of the aforementioned categories are the albums, records and artists with the most points accumulated during the year in each respective genre. For the albums, records, producers and composers’ nominations, the accumulated totals by titles are considered. For the artists,
Orgullosamente
Saludamos
A Nuestros Candidatos
Para El Premio
Lo Nuestro Del Año 1990

**Artista Crossover Del Año**
**GLORIA ESTEFAN**

**Album Del Año**
**CHAYANNE**
"Chayanne"

**Mejor Interprete**
**Masculino Del Año**
**CHAYANNE**

**Album Del Año**
**EMI BLACKWOOD MUSIC INC.**
Editor
"Simplemente Amigos"

**Mejor Interprete, Duo O Grupo**
(Música Regional Mexicana)

**LOS CAMINANTES**
(Agustín Ramirez
Horacio Ramirez)

**Disco Del Año**
(Música Regional Mexicana)

**JESUS NAVARRETE (SACM)**
Compositor

**RODA MUSIC INC.**
Editor
"Frente A Frente"

**ARECHIGA FRIAS (SACM)**
Compositor

**RODA MUSIC INC.**
Editor
"Perdón Por Tus Lagrimas"
Los nominados en cada una de las categorías mencionadas son los álbumes, artistas o canciones con la mayor puntuación acumulada durante el año en su respectiva categoría. Para los álbumes, discos, productores y compositores nominados se consideran los puntos totales acumulados por título y para los intérpretes los totales acumulados por artistas. Por su escasa representación en las listas, las categorías de Tropical Salsa y Regional Mexicana no incluyen Mejor Intérprete Femenina.

El "Artista Crossover del Año", es aquel cuyo mercado predominante es otro que el hispano en los Estados Unidos y/o cuya principal lengua de interpretación no es el español.

El proceso de asignación y acumulación de puntos según los reportes semanales o quincenales es completamente objetivo a partir del momento en que la información reportada es introducida en el sistema computadorizado de Billboard, el cual usa los mismos parámetros de programación para todas las demás listas elaboradas por la revista. La información es totalmente verificable a través del sistema de información electrónico BIN (Billboard Information Network).

Una vez seleccionados los nominados, las listas de votación se envían a las estaciones de radio y tiendas de discos que forman parte de los paneles que reportan a Billboard. Las votaciones son contadas y verificadas por la firma de contabilidad Deloitte & Touche. Esta firma también verifica que las nominaciones se ajusten a los criterios mencionados anteriormente y certifica todo el proceso.

The accumulated totals by artists are considered. Because few female tropical salsa and regional Mexican performers make it onto the charts, these nominations are not included in these categories.

The "Best Crossover Artist" nominees are those whose primary market is not the U.S. Hispanic market and/or whose performing language is not Spanish.

The process of assignment and accumulation of points according to the weekly and biweekly reports is completely objective from the moment the information is input into Billboard’s computer system, which uses the same programming parameters for all the charts elaborated by the magazine. The information is entirely verifiable through the Billboard Information Network (BIN).

Once the nominees are chosen, ballots are sent to radio station program directors and owners of record retail stores from the panels that report to Billboard. The ballots are counted and verified by the accounting firm of Deloitte & Touche who verifies that the nominations correspond to the aforementioned criteria to certify the entire process.
THE GIPSY KINGS ON THE ROAD:
June 11 Monterey, Curitiba, Brazil
June 12 Quebec, Canada
June 13 New York City
June 15 Sag Harbor, NY
June 17 Washington, DC
June 18 Baltimore, MD
June 20 L lizard, FL
June 22 Dallas, TX
June 25 Santa Fe, NM
June 27 San Diego, CA
June 28 Los Angeles, CA
June 30 Berkeley, CA

THE FOLLOW-UP TO THEIR GOLD ELEKTRA DEBUT. FEATURES THE SINGLE AND VIDEO "VOLARE"

PRODUCED BY CLAUDE MARTINEZ
MANAGEMENT: ALIVE

GIPSY KINGS

Mosaïque

THE FOLLOW-UP TO THEIR GOLD ELEKTRA DEBUT. FEATURES THE SINGLE AND VIDEO "VOLARE"

PRODUCED BY CLAUDE MARTINEZ
MANAGEMENT: ALIVE

vanessa
ELEKTRA PRODUCTIONS
CAISETTES, COMPACT DISCS AND RECORDS
601403 New York, New York

ON ELEKTRA
Casettes, Compact Discs
Management: Alive
Los Años Musicales en Univisión

Desde la fundación de Univisión en 1961, la música ha sido una parte integral de nuestra programación. Como la cadena número uno de la televisión hispana en los Estados Unidos, Univisión ha ofrecido continuamente una diversa programación de música para sus televidentes. Tanto como Billboard ha formado las listas de los “hits” durante muchos años, nosotros los hemos llevado a los hogares hispanoamericanos durante 29 años.

Univision se ha establecido como el líder en la programación de música de la televisión hispana de este país con programas como: “Siempre en Domingo”, el programa de música de más duración; “Furia”, primer programa de videos musicales producido en este país; “Tu Música”, actualmente clasificado como el programa de videos musicales número uno; “Bailando”, primer programa con un formato de música y baile; y muchos más.

En nuestra dedicación de presentar lo mejor de talento latino, hemos producido los eventos musicales más grandes y más prestigiosos del espectáculo del mundo hispano. Desde el sonido de la salsa al tango, de la lambada a las baladas románticas, Univisión ha logrado captivar el espíritu de la música latina en la pantalla chica.

El año pasado, Univisión produjo en vivo la transmisión del “Festival Internacional OTI de la Canción”, que fue visto por 500 millones de televidentes en 30 países. Cada año, ofre...
Pepsi-Cola salutes all the Hispanic artists who have been nominated for the Latin Music Awards. Pepsi is also honored to be associated with such talented artists like Martika, Luis Enrique and Chayanne. We wish all of you continued success.
### POP/BALADA

**(Pop/Ballad)**

#### ÁLBUM DEL AÑO / ALBUM OF THE YEAR
- CHAYANNE, *Chayanne*
- ANA GABRIEL, *Tierra de nadie*
- JULIO IGLESIAS, *Raíces*
- RICARDO MONTANER, *Ricardo Montaner*
- JOSE LUIS RODRIGUEZ, *Tengo derecho a ser feliz*

#### ARTISTA DEL AÑO (MASCULINO) / MALE ARTIST OF THE YEAR
- CHAYANNE
- LUIS MIGUEL
- RICARDO MONTANER
- JOSE LUIS RODRIGUEZ

#### ARTISTA DEL AÑO (MENOR) / FEMALE ARTIST OF THE YEAR
- ROCIO DURCAL
- ANA GABRIEL
- MARISELA
- ISABEL PANTOJA

#### DUO O GRUPO DEL AÑO / DUO OR GROUP OF THE YEAR
- LOS BUKIS
- KAOMA
- GIPSY KINGS
- PANDORA

### MUSICA TROPICAL/SALSA

**(Tropical/Salsa Music)**

#### ÁLBUM DEL AÑO / ALBUM OF THE YEAR
- WILLIE COLON, *Top Secret*
- EL GRAN COMBO, *Aname*
- LUIS ENRIQUE, *Mi mundo*
- DAVID PABON, *Es de verdad*
- EDDIE SANTIAGO, *Invasión de la privacidad*

#### ARTISTA DEL AÑO (MASCULINO) / MALE ARTIST OF THE YEAR
- LUIS ENRIQUE
- DAVID PABON
- GILBERTO SANTA ROSA
- EDDIE SANTIAGO

#### ORQUESTA DEL AÑO / BAND OF THE YEAR
- CHANTELLE
- EL GRAN COMBO
- LA PATRULLA 15
- HANSEL Y RAUL

#### DISCO DEL AÑO / RECORD OF THE YEAR
- EL GRAN COMBO, *Aname*
- EL GRAN COMBO, *Aguacero*
- LUIS ENRIQUE, *Lo que pasó entre tú y yo*
- TOMY OLIVENCIA, *Doce rosas*
- GILBERTO SANTA ROSA, *Tengo una muñeca*

#### REVELACION DEL AÑO / NEW ARTIST OF THE YEAR
- CHANTELLE
- HANSEL
- DAVID PABON
- VITI RUIZ
- TONY VEGA

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**Teresa Guerra**
**Miriam Hernandez**
**Kaoma**
**Pablo Ruiz**
**Xuxa**
MUSICA REGIONAL MEXICANA
(Mexican Regional Music)

CATEGORIA ESPECIAL
(Special Category)

ALBUM DEL AÑO / ALBUM OF THE YEAR
- BRONCO, Un golpe más
- VICENTE FERNANDEZ, Por tu maldito amor
- LA MAFIA, Explosivo
- LOS TIGRES DEL NORTE, Los corridos prohibidos
- LOS YONICS, Siempre te amaré

ARTISTA DEL AÑO (MASCULINO) / MALE ARTIST OF THE YEAR
- RAMON AYALA
- VICENTE FERNANDEZ
- FITO OLIVARES
- JOAN SEBASTIAN

DUO O GRUPO DEL AÑO / DUO OR GROUP OF THE YEAR
- BRONCO
- LOS CAMINANTES
- LOS TIGRES DEL NORTE
- LOS YONICS

DISCO DEL AÑO / RECORD OF THE YEAR
- YOLANDA DEL RIO, Válgame Dios
- VICENTE FERNANDEZ, Mujeres divinas
- VICENTE FERNANDEZ, Por tu maldito amor
- LOS YONICS, Perdón por tus lágrimas
- LOS YONICS, Frente a frente

COMPOSITOR DEL AÑO / COMPOSER OF THE YEAR
- JUAN CARLOS CALDERON, La incondicional
- PALMER HERNANDEZ, Amame
- JORGE LUIS PILOTO, Lo que pasó entre tu y yo
- FEDERICO MENDEZ, Por tu maldito amor
- JESUS NAVARRETE, Frente a frente
- ISIDORE YORK, Baila mi rumba

REVELACIÓN DEL AÑO / NEW ARTIST OF THE YEAR
- CIELO AZUL
- EMILIO NAVAIRA
- LOS TEMERARIOS
- XELENCIA

ARTISTA CROSS-OVER DEL AÑO / CROSS-OVER ARTIST OF THE YEAR
- GLORIA ESTEFAN
- EYDIE GORME
- KAOMA
- GIPSY KINGS
- XUXA

PRODUCTOR DEL AÑO / PRODUCER OF THE YEAR
- RAMON ARCUZA, Raíces
- ENRIQUE FRANCO, Los corridos prohibidos
- HOMERO HERNANDEZ, Un golpe más
- RAPHAEL ITHIER/ERNESTO SANCHEZ, Amame
- MARIANO PEREZ BAUTISTA, Tierra de nadie
- FRANK TORRES/JULIO CESAR DELGADO, Invasión de la privacidad

Premio
Lo Nuestro
a la Música Latina
1990

Section 507 of the Federal Communications Act makes it a crime for any person to attempt to accept or pay any money, service or other thing of value for including any material in any radio or television program or influencing the content of the program. By the return of this ballot, you acknowledge that you have received no consideration for the manner in which this ballot has been cast.
cemos lo mejor del gran festival de Miami, “Calle Ocho”, brindando espectaculares actuaciones con los mejores artistas latinos. Este año por primera vez, hemos comenzado otra tradición. Invitamos a nuestra teleaudiencia a Los Ángeles para el “Festival en Broadway”, una gran fiesta de baile y música en una de las calles más históricas de esta ciudad.

En esta nueva década mantendremos nuestro compromiso de seguir creciendo e innovando nuevos programas musicales. Nuevamente, se nos ha concedido el honor de producir el “Festival Internacional OTI de la Canción”. Este año, viajaremos a Las Vegas donde, en una transmisión en vivo desde Caesar’s Palace, los teledildentes presenciarán una gran noche de gala y entretenimiento.

“Premio Lo Nuestro a la Música Latina” es uno de los eventos más celebrados del mundo hispano. Demuestra nuestro deseo de reconocer al mejor talento latino que ha logrado excelencia en la industria musical. En el transcurso de un año, este tributo ha llegado a ser una importante tradición en el mundo del espectáculo latino, y una parte muy significativa en la historia musical de Univisión.

From salsa to tango, to lambada and romantic ballads, Univision has captured the spirit of Latin music.

Last year, we produced the live telecast of the “International OTI Song Festival,” seen by approximately 500 million viewers in 30 countries. Every year, we provide the best of Miami’s annual street fair, “Calle Ocho,” featuring the hottest Latin performers. This year for the first time, we started yet another tradition. We took our audience to Los Angeles for a day-long party of song and dance on Broadway, the city’s most historical street.

In this new decade, we continue to grow and innovate. Once again, we have been bequeathed the honor of producing the “International OTI Song Festival.” This year, we will travel to Las Vegas where, in a live broadcast from Caesar’s Palace, viewers will be treated to an evening of grandeur and excitement.

“Premio Lo Nuestro a la Música Latina” is one of our most celebrated events. It demonstrates our desire to recognize well-deserved performers who have achieved Latin music excellence. This momentous tribute has rapidly become a tradition in the Latin entertainment industry, and a significant part of Univision’s musical history.
¿Que viva la música!

Lo nuestro a la música latina!

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS
El mercado latino en la década de los 90

Mientras que la década de los 80 fue para el mundo musical latino en los Estados Unidos, en todas sus facetas, una década de reconocimiento, la década de los 90 será una de afirmación y crecimiento.

El enorme crecimiento demográfico de los hispanos, así como su poder adquisitivo, se ha manifestado con fuerza singular en el área de la cultura y las artes, y más específicamente para nosotros, en la música. Desde principios de los 80s, cuando sólo había unas pocas subsidiarias de las grandes corporaciones discográficas y sólo unas cuantas pequeñas empresas independientes, hasta hoy en día cuando prácticamente todas las empresas multinacionales tienen subsidiarias especializadas o artistas en este mercado. Desde entonces hasta hoy se ha recorrido una gran cantidad de terreno. La distribución ha dejado de ser un negocio marginal para integrarse poco a poco dentro del flujo de productos de las grandes cadenas. La radio en español ha crecido a un ritmo inimaginable en los últimos diez años. También la televisión musical se ha afirmado y cada día nuevas ideas y programas salen al aire mostrando lo mejor del talento artístico latino. Los videos promocionales, desconocidos hace diez años, ahora son un instrumento necesario para exponer al artista y su música.

The Latin Market in the 90's

While the 80's were a decade of acknowledgement for Latin music in the United States, the 90's will be a decade of affirmation and growth.

The enormous demographic growth of Hispanics, as well as their tremendous purchasing power, is evidenced in the cultural and artistic areas, but more specifically, in Latin music. A great deal has been accomplished since the early 80's when there was only a few multinational subsidiaries of major recording companies operating in the market. Nowadays, practically all multinationals have specialized divisions and artists.

The distribution of records is no longer a marginal business, but one that is becoming part of the big retail chains. Spanish-language radio has grown at a remarkable pace in the last ten years. Music television has become stronger as more ideas and programs have evolved, showcasing the best of Latin talent. Promotional video clips, unknown ten years ago, are now an essential tool to give exposure to artists and their music.

But the real substance of this growth, and the true vitality of Hispanics, is best expressed in Latin music itself. Ten years ago the pop, regional Mexican and tropical salsa genres were each confined to individual regions. Since then, each, in its own way, has evolved into new artistic expressions. Other types of Spanish-language music have emerged from the United States, Latin America and Europe, enriching the sound stream of the Hispanic world. Latin rap and hip hop, born in Hispanic neighbor-
BUD LIGHT®

Everything else is just a light.
Pero donde realmente está la sustancia de este crecimiento y donde más se expresa la vitalidad de los hispanos en este país, es en la música latina en sí. Mientras que hace diez años los géneros pop/balada, tropical/salsa y regional mexicana se hallaban aislados, desde entonces cada uno a su manera ha evolucionado para dar lugar a nuevas expresiones artísticas. Otros tipos de música en español han surgido desde Estados Unidos, América Latina y Europa, para enriquecer el caudal sonoro de la hispanidad. Basta con mencionar el rap y el hip-hop latino, nacidos de los barrios hispanos de las grandes urbes, creados por una nueva generación de artistas que, al igual que los jóvenes que impulsaron la salsa a principios de los 60, aprendieron a hacer música en las calles; el jazz latino, con toda la genial vitalidad de virtuosos como Michel Camilo, Dave Valentín, Andy y Jerry González y Néstor Torres; el rock en español, que se ha atrevido a ponerle español al género musical anglo por excelencia; la música tejana, que ha crecido y es asiduamente cortejada por las más grandes compañías de discos; el fogoso merengue, que hace diez años salió de la República Dominicana y se extendió por el continente; el nuevo sonido latino de bandas como Bermúdez Triangle, Latin Breed, Pete Escobedo, Poncho Sánchez, Clockwork o Santa Fe, para mencionar algunos cuantos; el flamenco-rock de España, del cual los Gipsy Kings son una de sus muchas expresiones fantásticas; y finalmente, la lambada, que ha mostrado al mundo la sensualidad natural de los latinos.

Y en medio de esta enorme corriente innovadora, persisten las raíces. La música afro-cubana, la salsa, surge una y otra vez más para alegrarnos la vida con nuevas variaciones. Las imprescindibles...
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y
de
artistas
de
que nunca.

It is this vitality, portrayed in the work of hundreds of musicians and performers, that keeps our culture alive; and it is all those who support Latin show business through their labor, to whom the "Lo Nuestro" Latin music awards pay tribute.

That is why we are here, to acknowledge the innate and tireless creativity of the Latin spirit and to show the American public the best that the Hispanic music world has to offer.
McDonald’s is Proud to Salute This Year’s “Lo Nuestro” Nominees The Best of the Latin Music World CONGRATULATIONS
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<td>Wea Latina</td>
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Congratulations XUXA for your Nominations in the "Best New Artist" and "Cross-Over Artist of the Year" categories of the "Premio Lo Nuestro a la Musica Latina" Awards.

XUXA: Beauty and Grace...
A Known Success throughout the United States, Puerto Rico, Brazil, Chile and now, All of Latin America

UN SALUDO ESPECIAL

BMG-Chile felicita a XUXA por sus nominaciones en "Premio Lo Nuestro a la Musica Latina" y por haber alcanzado ventas que le han otorgado dos discos de platino en menos de dos meses.
Pepsi-Cola is proud to support Luis Enrique's artistic career and congratulates him for his nomination as Best Salsa Singer of the Year in the 1990 Latin Music Awards. With him "salsa" is hotter than ever. ¡Buena suerte!

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HEAVY TRAFFIC: Arena and Club Acts Compete for Limited Fan Dollar on Bumpy Summer Tour Road

By BRUCE HARING

It is the best of times and the worst of times for the hard rock/heavy metal touring scene. The best of times exists because of the wide variety of bands and the wide range of hard rock/metal venues springing up across the country. Unfortunately, the worst of times springs from the same well—you can't have 10 bands playing the same town within weeks of each other and hope to have most make money.

Heavy metal's explosion in the '80s has provided a pleasant dilemma for those involved in the touring scene. While there's more opportunities than ever before, there's also more competition than ever before. Consequently, there's a constant war for the hearts and wallets of the ticket-buying public.

"It seems a little bit tougher to bring in the numbers like they used to," says Jim Pitulski, manager of metal marketing at Columbia Records. "Your superstar groups are still drawing numbers, but you have a lot of bands out there. One band might be coming through town, and you have a package tour right behind it. Kids only have so much money to spend."

"There's too much traffic," states Steve Sinclair, CEO of Mechanic Records. "There are not enough bands big enough to get into the arenas, so there are not enough opening slots for developing artists. The artists who would have arena tours are thus reduced to club tours. If you look at the current arena scene, there's only two or three tours that are carefully engineered so they don't tap out the expendable cash in the marketplace. But at any given time, there are 10 or 15 club tours without rhyme or reason as to how they're routed. The public appetite is more or less linked to the expendable cash kids have."

This summer, that theory will be tested, as a host of big-

(Continued on page H-32)
MONUMENTAL MADNESS

ALL METAL IS NOT CREATED EQUAL.
Label Mini-Guide to Hard Rockin' Indies

(Below is a directory of active hard rock/metal labels responding to a survey.)

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Compiled by KASTLE LUND
WHERE THE BEST JUST GET BETTER....

OUR NEW HEADQUARTERS: MEGAFORCE RECORDS/CRAZED MGMT. 210 BRIDGE PLAZA DRIVE MANALAPAN, N.J. 07726

*Megaforce Records is distributed by Atlantic Recording Corporation.
D.R.I. were long-term artist development projects which re-
tailed, and radio press realized we were not going to let “go
away.” With Princess Pang, for example, we will be one year
into that record and the development of the band before we
start rehearsals for their second LP. We feel the band will
have toured the U.S. extensively, had major exposure on
MTV’s “Headbanger’s Ball” and massive press that we have
built a strong base for their future.

To enhance this artist development, we have brought
in product managers on both the east and west coasts to for-
tify our promotion and marketing campaigns. We are also
looking for our new distribution deal with Warner Bros./
WEA to have a positive effect on our artists. On the AOR
scene, D.R.I. has also made inroads into both the indie
and metal and some cutting-edge alternative bands (Goo
Goo Dolls, Junk Monkeys), not just thrash. Although don’t
get me wrong, we will continue to sign some of the cutting-
edge thrash bands of tomorrow.

TODD GORDON, President, Torrid Records: I feel that in
order for an indie to succeed as well as stay independent,
the label must be imaginative and have a very solid commit-
tment to its artists as well as a tight relationship with its
distributors. At the same time, an indie label can obtain
major distribution, fire power and a lot of credibility
on its last album, Gothiic Slam, was released by Epic, but a ma-
jority of our records are distributed by Important, who are
very happy with. Other indie labels like Metal Blade,
Road Racer, Megaforce, etc., have also done the same.
The bottom line is that being an indie means you can make your
own successful or not so successful decisions (and a gold
record now and then wouldn’t hurt).

Independent labels are much closer to the street scene
than the majors are ever able to be. In addition, artists feel
that indie labels are more approachable than the majors,
because there is a greater understanding from an independent
label in that most instances is made up of metal fans.

This year we greatly improved on our use of the music vid-
eos. Whether you’re aiming for influence in the retail
marketplace. In addition, we have expanded our use of our retail
capacities (p-o-p posters, fliers, in-store play copies, videos,
etc.) and press exposure with releases, interviews, contests
and creative promotional items.

Michael Faley, President, Metal Blade Records: With
more and more indies choosing to move under a major’s
wing I think the time is perfect for new “hungry” labels to come
in and have some fun. For a while the majors have been
on top. Indie labels are finding “all kinds” of music
including hard rock and metal acts (how’s that for esoter-
ic). Indie labels are incredibly understaffed, so an A&R person
is also involved in the promotion/marketing/production as-
pect of putting records out. I think this forces the A&R per-
son to think about a band in terms of marketing goals; the A&R
rep is as responsible for marketing strategies as well as
the next guy. This is an effective independent network
and we think we have to have our ears closer to the ground. It
doesn’t do an indie much good to go see the band that all
the majors are fighting over. Instead we’ll take the alterna-
tive route and go see the band that some fanzine is raving
about. I think more than half the time we end up seeing the
better band.

We are going to produce high quality/low budget videos
to represent each of our new releases. We also plan to utilize
co-ops and other interest groups in conjunction with retail in-
tour campaigns. One of our biggest goals is to get records into
more chains. In A&R we are looking for bands who have the potential
to be great, but still are not commercialized. We view labels as the
place to go between years to grow up and then move to a greater
level. Our indie side is our creative outlet. But the number of
bands in the ‘90s is out of sight. We are also looking for bands
who have potential and don’t have the image of a major.

Indie bands are going to have to keep fighting those
distributors that don’t want to represent them. We are
looking for bands to take risks in the sound they are going
to make the jump to a major. We’re sort of like band purgatory.

David Gerber, VP/GM, Restless Records/Medusa Records:
Restless Records and Medusa Records (our metal label) are
in a unique position for an indie because we have no
major for that label distribution or involvement. Since we
are owned by Enigma Entertainment, which is the parent
company of Medusa, our label get Medusa shadowing Enigma’s
distribution. The artists we are involved with can be worked more aggressively, intensively and
dependently on the indie level . . . that is our purpose for
existence.

I don’t think many other indies would choose to remain
independent if given the opportunity to work with a major.
Fortunately, new indie companies will replace the gurus
who are co-opted and they will initially be ignored by the majors.

Independent metal labels have done a better job at finding
new talent because they’re not looking for “the next Metal-
llica” or “the next Anthrax” like the majors. We’re looking for
the next “new thing” but we don’t know what it’s going to be
called or what its going to sound like. And the indies will find it first.

In the past, Restless has counted on our distribution and
marketing association with Metal Blade to provide our pri-
mary flow of metal releases. Although that relationship has now
shifted to different channels, this year we will provide
Medusa with the necessary resources to build strong
promotion/marketing campaigns behind Wrath, Coven, Bar-
ren Cross, and (soon) Helixon, among others. Medusa is a
fast-growing presence on the metal scene.

Dean Brownrout, Label Manager, Noise Internation-
al: Success as an independent label has and always will be
dependent on its ability to gauge the present state of its au-
tience’s taste. A successful indie realizes the breadth of its au-
tience here and how to use it.

A talented indie label respects its audiences and tries to
be one step ahead of giving them what it is they want even
if they didn’t realize that was what they wanted. It’s an esoter-
ic concept, really. The truly talented indies grasp this con-
cept and prosper; those who don’t, fail.

This concept which, in my opinion, is the key to indie suc-
cess, is also the concept which keeps an indie “indepen-
dent.” So long as the indie label is not involved in a major. We’re sort
stay independent, indies must remain focused on talent development.

For me a talented indie label (to factor in signing, and breaking new
talent). Both indies and majors, as a general rule, are aware of
what hard rock/metal talent exists at any given time. For
indies, a signing can be quicker and more instinctive. For
majors, the decision (to factor in signing, and breaking new
talent) requires a more extended period of research. The
A&R level both from a critical standpoint as well as a com-
mercial standpoint is greater. Where a major might hesitate
to sign a band, indies will have been brought in. It’s a
concert trend, indies find, sign and break new metal
because of their flexibility and ability to rely on their intu-
ition. This flexibility allows indies to expand the parameters
of the metal market and creates new trends for the majors
to follow.

At Noise, we value the relationship with our artists on a
creative and business level. In my experience, an artist is hap-
pier, because a creative autonomy is protected and the market
is exploited by both independent distribution for credibility
on the street and major distribution for greatest market share.

On the retail front, the new industry trend which Noise
secures its relationship with its artist and the market for
the artist’s materialexpands. Once the market has expanded,
the artist has the opportunity to be licensed to a major label
affiliates whose marketing and promotion strengths cannot
be denied. At that point, Noise and the artist have a symbiot-
ic relationship whose goal is the same: to increase their mar-
ket share, and by doing so together for a common cause, a
mutual trust and confidence in the development of the cimento
company/artist relationship.

Ann Boley, CEO, New Renaissance/Colossal Rec-
ords: Indie labels who wish to achieve success in the ‘90s
must keep in closer touch with what’s going on in the music
underground. They must also accept the fact that the major
labels are now producing excellent thrash, metal and alter-
native products, and that these styles are no longer exclu-
sive to the indies. Indie labels have to make up for this by

(Continued on page H-18)
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selecting new bands with adventurous styles which have not yet gained acceptance in "major label land."

Indie labels are often run by people who are more closely involved with the artistic and creative process who understand the business, but who have no desire to be part of the mainstream. They are a refreshing change of pace from the "major labels." In fact, I have even found that what it takes to impress the fans, and I have the opportunity to be close in contact with the kids who buy the records. The average A&R person does not have such a creative relationship. New Indie bands are expected to keep up to date on metal and hard rock, but they also have responsibilities with other styles of music as well. Many people at major labels seem to have the idea that heavy metal music is like the clothes that a person wears. One day you’ll see an A&R guy from a major label at the local metal club wearing a leather jacket. The next night this same guy is at another club, dining to another band, listening to trendy bands, wearing trendy clothes. Heavy metal is not something you can “put on.” You have to be really into it and literally be willing to devote your life to it. A label that has an A&R person who is sincerely a part of the metal and hard rock scene is going to be able to understand it much better then a person who is simply doing a job and is more concerned about his or her image.

These days we are careful to evaluate each band’s rightful position in the marketplace and to develop a “game plan” that is suited to both the label and the artist’s needs. For example, we are currently working with a very significant number.

Their music is a strange mixture of the Sex Pistols and Poison. We’d like to see that band end up on a major label eventually. On the other hand, the Sosnake, whose music is outrageously heavy, is very happy with indie status because it allows them more freedom.

In addition to better planning, we are also looking to new markets. I recently visited the Soviet Union where I participated as an artist at Moscow’s Monsters of Rock Festival. Since that trip I am now working together with Biz Enterprises, which is a management company based in the Soviet Union. We have been having some exciting things happening there and hope to bring Soviet metal to America in the coming months.

As the metal scene here in America may appear to be stagnant, look to South America for what may be even East Germany, to produce some new and enterprising music. We’ve had surprising results with Brazil’s Sepultura, for example.

JIM KOZLOWSKI, Label Director, Maze Records: Every one is saying that the ’90s will be the decade of the indies. The reason why it will is that independent record labels have become more established over the last 10 years and can now offer a comprehensive marketing, promotion and publicity program tied in to sales and distribution. This in turn is attracting a large number of artists who want to get their music heard. These labels are now able to add the advantage of having more concentrated attention paid to their project by the label. As far as staying independent goes, I think you’ll see more hybrid deals like Motley Crue’s with Interscope/Geffen. These kind of deals are getting established in the distribution system and others being handled independently.

Indie labels have always prided themselves on having the band on the street as well as being able to react much more quickly to changes when they find them. Quite simply, majors have, by nature of the budgets they operate under, different criteria when they look at a band. Look at it this way— indie labels are in business to make money, while major labels are in business to capitalize on the last one.

LAURA FRASER, President, Carlyle Records: Survival for an independent in the ’90s requires continued growth and enough financial clout to expand their share of the marketplace to a level of survival as they continue to provide innovative music. They must ascertain the level of demand for product in their marketplace as an underground trend is being established, and possess adequate outlets for its distribution along with timely payment for the sale of product.

Indie labels have a better grasp at finding hard rock acts and serving as a breeding ground for them because they are closer to the street and can better follow up emerging trends which may be a step ahead of the mainstream audience. Major label required sales figures are so high to determine a successful signing, they often wait for an indie to prove the marketability of an act, following an already established trend.

Carlyle Records has improved this year in marketing its artists and products overseas (Europe, Japan, Southeast Asia), and the U.S. through increased licensing and distribution while maintaining production costs within our bands’ financial grasp, as they continue to push the boundaries of music.

STEPHEN POWERS, President, Chameleons Records: Indie labels have always prospered by being the first to discover and develop new styles and trends in music. Equally essential is creative, aggressive promotion, and marketing that convinces radio, retail and video networks that your label is a serious player prepared to deliver hits.

Regarding finding new acts, indie labels take more risks with unproven styles and new ideas. They also get involved with new groups earlier in their careers. As for breaking the best hard rock/metal acts, talent creates the market, so if you’ve got the best new music, you will succeed.

I actually believe that major labels are generally better at promotion and marketing of their product and indies could learn from their techniques. However, one indie advantage is the ability to work a project longer, with less pressure for immediate financial return because, in most cases, the initial investment is lower than that needed by majors.

Specifically, we are getting much better at AOR promotion and the label has more credibility with those programmers. We have added field reps in New York and Chicago. We are also producing higher quality videos.

The main thing Chameleons can do is to continue to be innovative to develop the genre. Records like Bill Ward’s “One on One”/I the War are truly groundbreaking because they reach for another dimension. We signed several new metal acts, including Ward, each with a mainstream crossover potential. We’re also investing more dollars in projects such as our year-and-a-half effort on the next Precious Metal record, which includes bringing in co-writers. In A&R, we are spending more time in pre-production and arranging collaborations.

(Sweet major label distribution) we can get much better market penetration and availability in major chains and mall stores; we also get more credibility at rock radio. (Working through a major) we give up direct access to trendsetting, tastemaker independent record stores and the natural press support for our underdog status. We also have to be more selective on our signings and releases, because each one has to count.

The other key factors in our operation are commitment, advertising and independent marketing. For instance, we hired Concrete Foundations to work the Bill Ward record, made videos, and delivered CD singles to metal and AOR radio.

STEVE SINCLAIR, CEO, Mechanic Records: Indie labels must develop an identity and a personality separate from their major label counterparts. This is best achieved by something unique which is not available through the majors. This can be achieved on an A&R/talent level through risk-taking and specialization. But, since the majors have become increasingly adventurous with their A&R, the best way to spell out the difference is on a marketing level. An indie must be able to do things that the major is unable (or unwilling) to do. For example, until recently, majors seemed uninterested in hard rock radio and metal trend accounts.

The greatest danger for any independent is the temptation to foretell more and more marketing functions to the major—until the indie is reduced to nothing more than a source of product for the major, or a production company. The more successful the indie, the more pressure it feels to handle their artists over to the majors, especially on the marketing level. The best labels, Geffen, for example, start as a logo, or a production company, and slowly take on more and more marketing functions until they are fully self-sufficient. Therefore, the formula for success in the ’90s for Mechanic Records is to resist giving up any of our marketing and promotion functions we now perform and to encourage MCA to help with the more sophisticated aspects of marketing (such as A&R, creative production, radio promotion). Mechanic is big enough to take on these tasks. We will continue to sign artists and produce albums, package and marketing plans which differ from major label conventions.

It is very important that indies be able to articulate the more accurate and better A&R than majors. This illusion is created by the scaled-down business economies necessary to break into the major label system, the added advantage of having more control over marketing budgets. Independents seem to have a greater success rate because “success” as defined by independent standards is easier to achieve than success by major label standards. The independent can, therefore, afford to stop and think before recording and release albums by a particular artist at sales levels far below those required by the majors. This is conducive to artist development, giving and distributing albums sometimes needed to create a foundation for non-mainstream artists. Majors simply need artists to succeed sooner in order to make their economies work.

Another reason why indies are perceived as majors but better than majors in the area of hard rock/metal is that, until recently, majors simply weren’t as interested in this area of music as the indies, and the indies had it all to themselves. This is a very important headstart in an area of music where artist development is closely linked to the longevity of the band. Even though the majors have a lot of catching up to do, for now, their major advantage is that indie releases are not better than that of the majors; in fact, it may be worse.

The past, in a rarefied marketplace, with no major record companies involved, was an example. The first indie that would create a cult following which might grow then with each successive record (e.g. Metallica, Megadeth, Voivod), often had. However, the market has become so cluttered with new signings and the cost of cutting through that clutter has become so high that it has affected the way I listen to music. I’m now looking for artists who can register a greater impact much sooner (or who already have a substantial following). This describes how I feel about our new signing, Trixer.

On a marketing level, we are trying to create album covers, CDs, T-shirts and other merchandise of a very high artistic and creative standard. I feel we have scored well starting with the Dream Theater CD booklet, through Bang Titan, Voivod, and ongoing with the Trixer comic book. Our marketing plans have become much more thought out and thorough. Our setups and launches are better coordinated.

MARK S. SHEARER, President, Hardway Records: It’s true, being an independent we can’t offer what the majors can. But we can offer an indies’ indifference, and an indies’ willingness to be there when they need us. Whereas majors are very impersonal, we get very personal with the band almost like their right-hand man. An indie lets the artist breathe and be himself. Then, when the major comes in, it’s the same story all over again.

An artist on an indie usually is not tried and true; we take what the artist has to offer and develop it. Hopefully a major will license that artist work out a distribution deal. Being an indie in the ’90s is going to change the way we’ve been doing business. A street buzz is just not enough anymore, the market now is more visual than ever before.

Being an independent we find that normally would not—the small clubs in little hideaway towns, for example. We’re very close to street level and bands respect that.

DOMENICK MOCCIOLA, President, Buy Our Records: In addition to making most of the right moves, we couldn’t rec- ommend more to anyone starting out. First, you must decide to be there anywhere near that much capital we are currently negoti- ating to get under one of those (major label) “umbrellas.”

Indie labels generally make decisions from the heart, about the artists especially. We are a lot more willing to take a chance on somebody because of the validity of their music, even if there currently isn’t a demand for it. The material this day and age is more and more natural; it’s not preconceived whatsoever initially; people can’t desire something they can’t even conceptualize. On the other hand, majors only want to put money into proven concepts, artists whose work has already been paid for. It’s a lot easier to fill that market when you have the capital.

We’re trying to make sure artists don’t have family or care- er commitments that would get in the way of touring in support of your record. The record is what it’s all about. We’ve jinxed for awhile where one member of a band would quit before the album was out. We also try and discuss the whole deal with the band before we go to contract, so that everybody know’s what’s up.
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Lee Abrams  Pat Dawsey  Marianne Bellinger  Martin Raab  Charles Strickland
Managing Director  Operations Manager  Publicity Director  VP Marketing  VP Sales
daily basis. A Motley Crue 10-year anniversary package is expected in late 1990, and the label currently is experimenting with newer acts like Faster Pussycat and The Big F.

Through the wonder of technology, metal fans around the world finally have a chance to see their favorite bands up close, at home, and as often as they want. Queensryche fans put MTV's "Weekend Mindcrime" on the chart the first week of its release, proving that fans would accept and welcome a unique conceptual longform package. Now fans eagerly await Aerosmith and longform. Other EMI home video sure to sell well include the Red Hot Chili Peppers concert piece, "Psychedelic Sex Funk: Live From Heaven," released in April, and a Vixen package that may arrive in late summer.

CBS Music Video this year returned to the roots of metal, issuing an Aerosmith live concert, originally reeled in 1978. This 12-year-old footage from the "Live Texas Jam '78" shares display space with related newcomers Warrant, whose "Dirty Robotic Thirsty Stinking Rich-Live" longform is close to gold. The label also recently released "Wicked Videos," three clips spawned by Ozzy Osbourne's latest album, and a five-clip "Year Of The Fox" compilation for Britny Fox.

Atlantic timed its release of the gold Kix longform "Blow My Mind" to coincide with Christmas and the release of the powerhouse band's second album, "My Eyes." Labelmates Winger shipped their second album to platinum status. The band's "singing" videos have been seen by millions of metal fans around the world.

Second Great Release

"Hard Hitters "Metal Magazine's seventh volume. This collection features the best and brightest of today's metal acts. The CD comes with a 12-page booklet of interviews, performance, and "lifestyle" clips that feature interviews and behind-the-scenes footage. A live concert at the band's homecoming concert in Hollywood. New bands, such as Salty Dog, EGO, Little Caesar, Dead On, and shock rockers GWAR get a chance to show their stuff to an audience that may not have seen them anywhere else.

"The video magazine is for a "lazier" clientele, and that isn't a negative in any way," says Lonn Friend, a consulting editor on both "Metalhead" and "Hard N' Heavy." Friend also is executive editor of print metal rags RIP and Rockbeat, and he thinks the two formats complement each other.

"It's like why some people read and others watch TV," he says. "In RIP you might read one column or see a photo of a new band, but in "Metalhead" or "Hard N' Heavy," you get to see the music. Sometimes it's a 'you are there' kind of feeling. If you like what you see, you can go right out and buy the record.

Cross-promotion opportunities are endless. Film producers can lure fans with the bands that have exploded on the commercial scene, then mix in lesser-known and totally unknown acts. No one knows what to expect next, and that's what makes the music better. It's a 'you are there' kind of feeling. If you like what you see, you can go right out and buy the record.

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Opening with some acned, greasy haired US HM fan putting a budgie in the shower before settling down to watch the tape it contains about much blatant sexism, rape fantasies and macho booze ‘n’ balls material as you can cram into a mere 75 minutes. The opinions wax ecstatic.

Hard ‘n’ Heavy

BY DEBORAH RUSSELL

LOS ANGELES A million miles away from TV land lies a video galaxy that is home to "Hard ‘n’ Heavy," a lewd, crude, and rude heavy metal magazine whose first three volumes recently caused a cacaleous top 20 position on Billboard Top Video Videocassettes chart.

There's a new breed of rock ‘n’ roll magazine on the market.
It is delivered to your doorstep every other month. It is completely uncensored and it gives you unblinking insight into what is going on currently in the heavy metal/hard rock market.

Available every other month in all of your area video stores, as well as by subscription, it comes brimming over your normal set in living room. A 90-minute long with some of the most unusual, raunchy and irreverent rock ‘n’ roll coverage you ever have seen.

Billed as a “video magazine," Hard ‘n’ Heavy is celebrating its first anniversary and picking up the pace for a second lap as a unique and viable home entertainment concept.

John Pliner
Co-Owner Time Entertainment Editor
LOS ANGELES
that at least two million fans will buy heavy non-radio, non-MTV albums. These stickers limit retail availability. In some cities, large chains like Musicland and Record World are the only stores and kids won’t get the music they love because it’s not carried there. Stickerking may increase interest in records, but when it ties into retail, it’s an entirely different issue. It will limit a lot of artists, make them lean toward mainstream and be less emotional about what they do.”

Brian Slagel, CEO, Metal Blade, adds, “All companies are united at this point that voluntary stickerking is fine, but beyond that censorship. Any stickered record can’t be sold to anyone under 18, including a triple-X rating. My figure is that 65-75% of stickered records have language that can be heard in a PG-13 movie. The stickers are there to warn parents as a suggestion limit but might not stop the stickers and they want their children to hear, and now retailers won’t sell. There are potential laws in several states and more consid- eration legislation. Again, a government body decides what you’re going to hear. This is not right according to the First Amendment. Records are merely a reflection of people expressing their views.”

Off the record, Chappard, president, Concrete Marketing, “Metal is a music that has always and will always thrive on controversy and defiance. Some bands may get hurt by censor- sorship, but most of these bands are probably of limited commercial appeal and would not sell well in stores that would even consider succumbing to such pressure. I can’t imagine a band deciding not to carry the next Guns or Metal-lica record because the lyrics include the word ‘fuck.’” The censorship problem gets to the point where it has that noticeable effect on metal, then we as members of this in- dustry and citizens of this country have much bigger problems, getting King Diamond cassettes carried by a retail account.

Within itself, heavy metal is undergoing changes. No lon- ger is the stereotype of hair spray and triple-chord decibels performed by suburban males, and West Coast affiliation applicable.

Randy Gerston, Arista’s director of west coast A&R, ob- serves, “Metal is taking interesting turns with bands like King’s X and Enuff Z’Nuff alongside mainstays like Bon Jovi and Babylon A.D. In terms of the hunger for metal, the out- look is very bright, although it could become bleak if the bills pile up. This is a trend that will affect the way we look at a band when we come to sign them.”

“Metal will remain as corporate as it has been and will force new, exciting music to emerge,” predicts Rob Gordon, EMI director of A&R. “Major labels will stop signing as much of it when they see the investments aren’t paying off. Also, bands want to do what’s popular.”

Bill Roy, Columbia’s manager of metal marketing, notes, “These days, things seem creatively weaker because of bands signed on the bandwagon. Despite this, the num- ber of interest in metal is greater than ever. You just have to wade through to find it. Warrant started out like Hanoi Rocks. It’s becoming cliche instead of cutting edge. When an original band comes along, they get more of a spotlight while nar- rowing accessibility. The Dan Reed Network, for instance, is very original. They’re big in Europe, but we’ve had very little success breaking them in the U.S. because people are de- tected. Dan Reed mixes metal and funk, and it doesn’t fit. No one bought it.”

The ’80s metal scene brought to the forefront such tal- ents as Vixen, Meanstreak, Saraya, Princess Pang, Femme Fatale, Joan Jett, Lita Ford, Cindy Bullens, and numerous others. Will 1990 finally be the year when women are taken seriously in all capacities of the music industry? “By me, yes,” Schnapp insists. “It depends on how they promote themselves. The cycle Sluts From Hell use sex ap- peal, but stay true to themselves. As long as it’s believable, it will be taken seriously. Sandy Saraya doesn’t sell sex. She’s attractive with a good voice, good bands, and that’s very original. They’re big in Europe, but we’ve had very little success breaking them in the U.S. because people are def- eted. Dan Reed mixes metal and funk, and it doesn’t fit. No one bought it.”

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The face of metal is also turning around, and, says Schnapp, “The big word is ethnic. A lot of people are breaking- through the whitebread generic genre with hair, metal and, like Death Angel, Living Colour, Gothic Slam, and Suicidal Tendencies definitely have non-WASPY audiences and are coming more into the mainstream.”

“ Bands like Enuff Z’Nuff have taken image to the next level,” says Burton. “If a band can pull it off musically, image can work, but the audience is going back to the street look. Glam bands have always gotten the least respect, no matter how good they are, just because of their makeup. It’s a judg- ment. Either way, rock’n’roll is about rebellion.”

Mazzocco states, “Right now, there is a glut of same look/ same sound bands. Even foreign bands look like Hanoi Rocks. It’s becoming cliche instead of cutting edge. When an original band comes along, they get more of a spotlight while nar- rowing accessibility. The Dan Reed Network, for instance, is very original. They’re big in Europe, but we’ve had very little success breaking them in the U.S. because people are def- eted. Dan Reed mixes metal and funk, and it doesn’t fit. No one bought it.”

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THE TASTES TEST

METAL EXTRA CHUNKY

FORBIDDEN DEATH
DARK ANGEL C.I.A.
DEVASTATION FORCED ENTRY D.B.C.

NUCLEAR ASSAULT 24-7 SPYZ SCATTERBRAIN SICK OF IT ALL LIMBOMANIACS AGNOSTIC FRONT KILLING TIME

JOE SATRIANI STEVE VAI SHOTGUN MESSIAH STUART HAMM SCOTT HENDERSON

© 1990 RELATIVITY RECORDS, INC./IN-EFFECT INC.
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sell for labels. It's time to give them a shot because they deserve it. Joan Jett rocks without selling sex. If a woman works herself that way, it's not different than a guy. We need to get those stigmas out of here.

"I worked on Saraya, and I'm so proud of what they've accomplished," notes Mazzocco. "Sandy writes great songs, heartfelt and emotional. She is a looker, and doesn't follow trends. Doro Pesch is taken seriously. She is balisy and emotional and doesn't look in the mirror 24 hours a day. She's about real rock 'n' roll. Joanna Dean [Bad Romance] is another example of great songs, great band, great voice, not interested in getting a breast job or anything like that. These women wear T-shirts and jeans, not bustiers."

Slagel adds, "We have success with Princess Pang, and Jeni Foster has gone the T&A route. There is always a certain faction that treats women as a T&A show, but more people are respecting them and not dehumanizing them."

"The problem is that most women don't write their own songs," Hartman observes. "They have star quality, are great singers, but use outside writers. There is a lack of good female bands. Heavy metal is made up of aggression and it takes a good, husky, Janis Joplin type of singer, like Joanna Dean and Alannah Myles. It's fine to be sexy, but you can exploit that side too much. You shake your cleavage and the music goes right past people."

"It's obvious the number of women is increasing, despite sexist tendencies," says Roy. "The responsibility lies on the shoulders of the bands. They promote it and some record companies back them up. I find it not offensive, but dated, overdone and overblown. I appreciate depth and creativity, but women have a right to show themselves if they want. On a positive side, I'm aware of a number of all-female bands—thrash to glam—and there's a place for every one of them. As they grow into their potential, we'll see real success stories, and by the time they're ready, hopefully the industry will be ready for them."

Another signpost of hard rock and metal's health in the marketplace is the increased value of publishing. Once thought to be a songless genre with tunes only the groups themselves dare commit to vinyl, the metal songscape has changed dramatically. Now, "with the advent of MTV and top 40 radio opening up to hard rock oriented artists, the market has broadened," and there is an afterlife for tracks beyond the album.

David Renzer, VP/GM, Zomba Enterprises Inc., publishers of Def Leppard, Iron Maiden, Poison, Britny Fox, Testament and Voivod, as well as representing Mutt Lange, Martin Birch and Tony Platt through their producer management division, cites an example. "Heart's top 10 single ['All I Wanna Do Is Make Love To You'], written by Mutt Lange, first appeared on a cut on an LP by Jive Records group Rome's Daughter. The song was pitched to Ritchie Zito and Heart who loved it and ended up recording it and another Mutt Lange song for their new LP."

Explanes Renzer, "While it is difficult to secure covers of a hard rock act's songs, an active publisher can maximize copyrights in other ways. For instance, Britny Fox over-recorded for their previous LP, and we placed a song of theirs on the 'Iron Eagle II' soundtrack. And Rachelle Greenblatt, our senior VP of music publishing, has recently secured print deals for such bands as Princess Pang, Testament, Metal Church, Britny Fox, Vicious Rumors, and Voivod. "These bands perhaps would not be thought of as candidates for sheet music, but there is now a market, and we are very aggressive in pursuing this area which is also an additional source of income for our bands."

Obviously, to the active rock audience, hard rock and metal are as popular today as ever. Continued boom sale of metal-related merchandise is one sure-fire barometer of the public's keen appetite. Allen LeWinter, VP sales & marketing/director wholesale operation for Brockum, says, "The hard rock and heavy metal market today is hotter than it's ever been for Brockum, growing steadily over the last five years to where it stands now at its strongest yet. Such acts as Motley Crue, Metallica, Slayer, Aerosmith, Megadeth, and Testament are enjoying unprecedented sales, both on tour and retail.

"Some of the hottest products besides T-shirts and post- ers are new items like metal pins [jewelry], back patches for denim jackets, calendars and postcards."

Adds LeWinter, "When artists tour, retail sales are stronger in each market played, but the tour's impact has diminished as the retail program has developed consistently strong 'sell-through.' Brockum has developed a 12-month sales and marketing program to support the retail program whether or not there is an album or tour."
THERE'S NOTHING HARDER THAN OUR ROCK

THE ALMIGHTY
BAD ROMANCE
BON JOVI
CINDERELLA
COMPANY OF WOLVES
DEF LEPPARD
DIRTY WHITE BOY
DOGS D'AMOUR
DORO PESCI
GORKY PARK
JAGGED EDGE U.K.
KINGDOM COME
KISS
LA GUNS
LITTLE ANGELS
TONY MACALPINE
MAGNUM
YNGWIE MALMSTEEN
ANDY MCCOY
MICHAEL MONROE
VINNIE MOORE
MOTHER LOVE BONE
DAN REED NETWORK
SARAYA
SCORPIONS
ZODIAC MINDWARP

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Undisputed leaders and innovators in Hard Rock/Heavy Metal Marketing, offering services in Retail Marketing, Tour Marketing, Promotion and Publicity. We apply the same streetwise marketing techniques to Alternative and Pop Music; having worked such diverse artists as Tracy Chapman, Kate Bush, David Bowie, Smithereens, Melissa Etheridge and Bob Dylan.

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Worldwide representation for Metal Church (Epic), Princess Pang (Metal Blade/Capitol), MacAlpine (Squawk/PolyGram), Pantera (Alco), Fates Warning (Metal Blade/Enigma) and Nick Bowcott's Barfly (RCA/BMG).

New York City (Headquarters): (212) 645-1360 • Fax (212) 645-2607 • Los Angeles Office: (818) 907-5575 • Fax (818) 981-8095

HARD ROCK

Celtic Frost

RISING INDEPENDENTS

(Continued from page H-4)

risen from obscurity to arena level shows, platinum record sales, and Grammy nominations.

Given that track record, it's not unlikely that the '90s may be equally successful for such upstart rock labels as Grudge, Maze, Guitar for the Practicing Musician, and Rock Hard Records.

But not everything is sweetness and laser lights on the indie hard rock/heavy metal front. Too many similar acts crowd the scene, observers say, creating a faceless glut that confuses the consumer and makes the touring/retail scene that much more combative.

Also contributing to the usual indie bottom-line concerns is the rising tide of conservatism at retail, which is paying closer heed to hard rock and heavy metal lyrics and cover art as the product moves further toward the fringes of the mainstream.

"It affects us a lot," says Howie Abrams, label manager for Important's In-Effect label. "Aside from the fact the issue is being taken into courts in some cases, you also have the fact that being an indie, we have a lot less leverage with people selling records to carry our stuff and leave it alone. Majors say, 'if you screw with metal, when Madonna comes out we won't give it to you.' We don't have that leverage yet."

Dean Brownrout, label manager for Noise international, also feels a bit under the gun regarding the sticker-y situations of lyrics and artwork.

"We're definitely the most vulnerable," Brownrout says. "We've had some problems with Coroner. We received word that a store was proofing people who wanted to buy our records. But I think if someone wants to find it, they will find it no matter where it's at."

In the case of indie hard rock and metal, where it's at gets harder to define as the years roll on. Where once it was easy to characterize certain kinds of metal, the advent of thrash and the fragmentation of the various scenes has created a rainbow coalition of sound.

"The bottom line is metal has become so broad-based that it has finally broken the back of the limitations which the media imposed years ago," Brownrout says. "I think there will always be kids who want to listen to thrash bands, but we're recognizing that kids do grow up. As a result, we hope to be able to offer them more. As they get older and more sophisticated, we'd like to meet those needs."

Also the horizon stretches. "There's much less of a distinction between music categories now. The former speed metal and hardcore and funk slots are becoming more blurred as bands break out of those strict genres, bands like Faith No More, Scream, Voivod, and Last Crack are using their speed-metal influences to meld it with psychedelia and funk and kind of mishmash it all together into something completely new. Plus, the more aggressive kinds of speed metal are seeing a resurgence of popularity."

And as the sphere of musical influences broaden, indie labels aren't content to serve as the launching pad for the majors, contends Caroline's Wood.

"There's lots of bands that get onto majors and get lost," he says, "where if they stay with an indie, they would be a big fish in a small pond and would benefit greatly from that."
Dear Sir or Madam,

My name is Billy Cook
and I got two of the HARD & HEAVY Video Magazines (Vol. 1, Vol. 2) and I think they are both great in fact it kicks serious ass!!! And I was wondering how much you charge for a (6 months) subscription or 1 yr subscription to it. I found your ad in the HARD & HEAVY merchandise catalog. I'm really interested in subscribing because I have not ever found a video mag that kicks ass as much that HARD & HEAVY does. So please give me a subscription to your video mag. I would really, highly appreciate, keep up the good work!

Thank you very much,

Billy Cook
(Rock 'n' Roll Rebel)

My address is:
Billy W. Cook
c/o Wayne S. Cook
P.O. Sixes Rd.
Canton, GA 30114

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The world's first international hard rock and heavy metal video magazine.
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and expand their horizons. It's opening a lot of doors for would-be performers and musicians trying to break in.

Discovering and developing the “Next Big Thing” is a strategy that basically remains unchanged with the passing years.

“The changes in the metal market during the past year can be summed up in one word—adventuresome,” says Randy Miller, VP product management for RCA. “Labels are signing bands that break the stereotypical molds that have been crafted by successful bands over the past five years. There’s a lot of hybrid-metal bands being signed, bands that play to the fringes of the metal market and another music market such as alternative metal bands like Soundgarden, Mary My Hope, psychedelic metal bands like Kik Tracy or Electric Boys, rap metal like Faith No More and Pop Will Eat Itself… Metal music shouldn’t be allowed to become a clique.”

“Touring is the key factor,” says Atlantic’s VP of A&R, John Flom, “along with video, MTV exposure and radio. Nothing has changed as far as that. We promote our retail as much as possible, but the big three are MTV, radio and touring, not necessarily in that order.”

“It’s just a more aggressive approach,” according to Bruce Dickinson, the band’s manager of metal marketing. “We’re using the underground network of fans and their outlets. A lot of people in metal departments started out as fans and now, instead of trading tapes, we have come to recognize names. The total volume of bands has increased, so competition within the industry is fierce. You have to be very organized about infiltrating every contact—college radio, retail, magazines, fanzines, clubs, video outlets—in a timely, organized fashion. We try to do real creative things with new and established acts. We’re taking Bruce Dickinson to college radio and fanzines—people who supported him all along, but couldn’t make contact with him before. It’s a top commitment to bands, realistic goals. Sincerity and belief are the bottom line.”

Bret Hartman, MCA A&R manager, states, “You have to be more aggressive than ever, gain a lot of press before release, treat all press with respect. Make sure retail is aware of the product. Get the stuff in radio, and educate each promotional staff to use radio. Radio is holding on to metal. Explore all avenues.”

“This year, it’s press and on the road,” notes Randy Gerston, Aria’s director of west coast A&R. “These are two things that could increase in popularity as moral questions come in and metal becomes difficult to market. Radio will shy away from controversial bands and become less of a vehicle for heavy metal. MTV looks different with ’Headsbangin’ Ball’ offering only three hours, once a week, if they add the band. Babylon A.D. had 14 weeks, but it’s not enough to get kids to buy the album and it’s hard to get regular rotation unless you’re a radio hit. I don’t see MTV as a gigantic help with metal. On the other hand, it’s the only thing there is.”

“Depending upon the band, you need to isolate and learn about your fans,” says John McCascone, A&R manager for Epic. “We look into new bands on a local level, using the Internet to find information on bands. Meet fans in the stage areas and listen to what they have to say. Look out for unusual talent.”

Take what is given you and run with it. I looked Dangerous Toys up with a Z-Rock tour, and I’m doing it now with Love/Hate. It guarantees play and exposure, a sponsored tour with ever-growing outlets and gives radio a network to latch on to. Radio is important. Dangerous Toys went from unknown to almost gold. Z-Rock took them through their 16 markets (the band later toured clubs, then opened for Bon Jovi and the Cult). MTV takes a backward step to airing metal, so you have to expose these acts where you can work and around ’Headsbangin’ Ball.’ Everyone is into the niche of broadcasting, and you have to get to that niche and attack.”

Michael Schnapp, director of national marketing & promotions for Epic, notes, “It’s being thorough and getting back to basics, namely being as creative as possible with and without losing focus of what you’re dealing with. A band like Danger Danger needed to build a good base first to carry them through their next hit. The record hit in the metal community and did even better with pop/metal. We released a live CD to showcase them as players. It’s doing something for the right reasons, looking into the future and how each step affects the next.”

Adds RCA’s Miller, “As more and more hard rock/metal bands are released each year, the campaign to launch rec-
HEAVY TRAFFIC
(Continued from page H-10)

name talent takes to the road to compete with the club acts. Aerosmith, Kiss, Whitesnake, Motley Crue, and Judas Priest are all expected to tour; on the club level, Iron Maiden's Bruce Dickinson will mount a solo excursion that will include music from his Samson days, ying with expected tours from Badlands, Savatage, Dirty Looks, and Love/Hate.

"This summer looks fair to medium," says John Ditmar, owner of Pinnacle Entertainment, an agency specializing in metal. "We won't have a million shows, but the people who are going to be out there will do well." Bands that do well on the road won't carry the day because they're total party animals. One other major change in metal touring from the days of old is that roadwork means just that—work on the road.

"The party all night and sleep all day thing is over," Ditmar declares. "Even the artists who have an 'we're only in it for the music' attitude are really getting serious about building a career that has longevity.

When a band goes into a market, we encourage them to work the town," Ditmar adds. "They try to do in-stores where appropriate, try to get with radio, talk with press and then do the show at night. The show can almost be secondary to what the band does during the day; obviously it's important that they do a great show and have people excited, but (touring) is also a making-friends thing, building the network for the next time.

"There are no instant superstars," echoes Ptilski. "It's important also to have a good road manager to whip them in line and be on top of things. Having a good road manager is a godsend." Despite the growing business sophistication of tours, some of the old problems plaguing live shows are still around for the '90s. Violence and vandalism still rear their ugly head at far too many shows, some of it created by the folks who are supposed to be keeping the peace.

"The way security is run in clubs is terrible," says Maria Ferrero, head of publicity/A&R at Megaron Records. "I understand that things are dangerous sometimes and that kids get crazy, but the bouncers are not helping."

"In the '70s it was pogo; in the '80s, it was very basic, where everyone would stand and headbang," Ferrero says. "Now, with stage diving, the bouncers don't do anything to keep it in control. It's the violence we're definitely keeping people away. They don't go to shows because they don't want to deal with stage diving or the bouncers.

Ron Coleman, director of marketing & promotions for SST Records, says "I don't think things have changed a great deal over the years. I see incidents where bouncers just aren't in touch with what it means when kids get in the pit and stage dive."

But as rock moves more into the mainstream, strides are being made toward controlling crowds on the arena level, contends Melanie's Sinclair. "It's getting a little better because arena security has become more specialized," he says. "The promoters are no longer taking people who would work a pop show and putting them at a hard rock show. There's more of an understanding as metal and hard rock makes further inroads into the mainstream."

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CREDITS: All editorial by Billboard writers, except by Elanne Halbersberg, a music writer in Augusta, Ga.; Editorial assistance, Kastie Lund; Cover & design, Steve Stewart.

Metallic Majors
(Continued from page H-30)

trade ads, tip sheets. Every Mother's Nightmare is a different kind of band and press will be heavy emphasis at first. Both bands are just themselves, with EMN a little more image-oriented.

Ptilski summarizes, "Heavy Metal is a vehicle for getting messages across to a captive audience that doesn't listen to other forms of communication. It's an escape, entertainment, and also real-life philosophy presented in a capsule. Art imitates life, then life imitates art and it goes in a circle.

"Metal is a chameleon," Gordon remarks. "It was Led Zeppelin in the early 1970s, Van Halen in the late 1970s—early 1980s, Metallica in the late 1980s, and will become something else in the early 1990s. I haven't seen it yet, but I'm excited about it. It's funny—I remember hearing the first Van Halen album and thinking how hard and harsh it was. Now, it sounds pop and melodic. Perception changes.

"Metal is reflective of what's happening around us," says Roy. "There are basic needs that rock'n'roll provides—release and escape. Life now is more stressful and those needs are even greater than ever. Metal offers positive things—hopes for freedom, equality, involvement in social commentary, crossover of styles."

"It has never gone away," Gerston states. "There has always been a gigantic metal undercurrent and it's come to the forefront via commercial hard rock like Def Leppard, Bon Jovi and Cinderella. There has always been a core teen hard rock thing and that's where the value really lies. Bands grow from those roots. It always starts out hard, and the best bands now don't seem as hard because public taste gets used to it as the bands mature.

Burton concludes, "You can go back to the days of punk music, when I grew up. I loved it because I wanted to let my pressures out. Metal is less rebellious than punk, but it's the same thing. I'm totally opposed to this 'Metal caused suicide' thing. Parents should spend less time worrying about records and more time worrying about their kids. If the kids committed suicide, they should have checked them out a long time ago. Records are many different forms. The value of metal hasn't changed from the Rolling Stones until now. People have their own values. You have to take it all in fun, basically. There will always be 'bad boys.' That's how rock'n'roll originated."
CONTINUES THE TRADITION OF EXCELLENCE IN THE NINETIES
Used-Record Dealers Zapped By ‘Sting’ Allegedly Bought CDs Stolen From Tower

**BY ED CHRISTMAN**

**NEW YORK**—A successful “sting” operation that targeted four used-record stores in San Diego for allegedly buying CDs stolen from Tower Records has been rolled out to every major market that houses a location for the 54-unit, West Sacramento, Calif.-based chain. In San Diego, Tower, working in conjunction with local police, conducted the sting, which resulted in the arrest of three people, with three others receiving citations to appear in court. The six were either employees or owners of Music Trader, Jerry’s Records & Tapes, Lou’s Records, and Off The Record, all located in the city. "We had one of Tower’s security guards, who built a rapport with these used-record stores, go in and make two or three sales,” explains Detective David Morris of the San Diego Police Department. “The [Tower] operative was wired, and told them the CDs were stolen from Tower, and the stores bought them anyway. We got search warrants, closed them down, and went through their inventory. We marked the Tower product so it could be seen by ultraviolet light.”

Tower began the operation last October, hiring 250 operatives in every major market where it operates, according to loss prevention director Chip Leonard, who estimates that a black market for bootleg and stolen goods thrives in the U.S. to the tune of $500 million annually.

Last year, 3,000 shoplifters were apprehended by Tower security, with an even larger number probably eluding detection, according to Leonard. Of successful shoplifters, about 10% sell CDs to used-record stores, he estimates.

“We have had our fill of the used-CD market buying our stolen product,” Leonard says. “The first investigation to be completed was in San Diego. Others are still ongoing. Similar raids will be repeated in coming weeks in 14 states.”

In each market, Tower had its operatives sell “hot” CDs in used-record stores, informing the stores’ employees that the CDs were stolen from Tower.

“The law requires that for a person to be guilty, he has to know the property was stolen,” Leonard says. “Then, it’s like a conspiracy to commit a crime.”

In San Diego, 19 used-record stores were targeted, and Tower’s operatives tried to do business with all of them. In total, Tower sold about 8,500 CDs to the stores for about $400.

“We had some second-hand record stores call us and warn us that someone was stealing from us, when, in fact, it was our operative going in,” Leonard says. “These shops are operating legitimately, and that’s a good-news story. Other shops, if you pushed them, would [retractly] buy it. But we decided not to go after them and instead target those stores that are blatant about it.”

At that point, the San Diego police were brought in to carry out the raids. Apprehended parties were charged with a felony of receiving stolen property, which carries a $5,000 fine and three years in prison in San Diego. The San Diego district attorney’s office was reviewing the case to decide whether it will prosecute, Morris says.

“We have no problem with used-record stores that operate legitimately,” says Leonard. But he adds that other dealers, who are shameless about buying “hot” CDs, will probably continue their activities. “My message,” he says, “is not taking the heat off.”

**NEW YORK**—While the flagship labels of the six majors all still maintain a vinyl presence, some smaller imprints in their camp are beginning to move the make-out of the configuration.

A survey by Billboard found that PolyGram, CEMA, and CBS are making vinyl available on less than 50% of new releases, while MCA, WEA, and BMG still generally print LPs for most of their new titles (Billboard, May 19). But Charisma, distributed by WEA; I.R.S., distributed by MCA; and Enigma, distributed by CEMA, appear to be headed toward releasing titles mainly on CD and cassette.

Charisma, a new label under the Virgin umbrella, is not making any of its initial four releases—Brent Bourgeois, Kirsty MacColl, Something Happens, and Age Of Chance—available in vinyl, but Jerry Hall, VP of sales, says the configuration has not been eliminated at the label. “If I had a straight urban album or a straight country album, I’d have vinyl,” Hall says.

Vinyl is still necessary in other countries, says Charisma will have artwork and can print vinyl at a moment’s notice, should demand emerge for it on the four titles.

But at this point, it does not look like any of its first releases will be available in vinyl, Hall acknowledge.

Enigma generally is getting out of vinyl, with the exception of certain urban and alternative acts, says Scott Simon, VP of sales.

“The sales don’t warrant it and so it becomes economically unfeasible,” she adds.

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GOPHER PRODUCTS
NASHVILLE—Home Folks News, Records and Tapes offers a different slant to the term "combo stores." Instead of video, the six-store chain carries newspapers, magazines, and paperback books alongside its music inventory.

Home Folks stocks some 3,500 cassette titles in its largest store, and has approximately 600 pieces per store in the CD configuration, which is not yet a huge seller in Augusta, Ga., the chain's home base and primary trading area. In total, music comprises 44% of the chain's sales, which are expected to reach $1.5 million this year.

Established in 1967 on Broadway in Augusta, Home Folks operated one store until it was purchased in 1971 by the Kinsella family. Since then, the chain has opened five more stores, sufficiently blanketing the Augusta market. The chain's outlets provide "customers with a friendly, hometown atmosphere," according to Robert Allen Rautenstrauch, the chain's GM.

In its early days, Home Folks primarily supplied newspapers and other reading material, and operated a popular lunch counter. Today, a billiards hall occupied the second floor.

In days long gone, that combination proved enticing to the New York Yankees baseball team, which held spring training in the town. Rautenstrauch says the Yankees would go to Home Folks after practice or at night to eat. "We understand you could also place bets on horse races here years ago," he adds.

Although the main store is actually two doors down from its original 1967 location, "a number of the town's senior citizens come in to buy papers, and they always seem to reflect with a 'gosh I can remember when' tale about Home Folks," says Rautenstrauch. "I think we are unique in that Home Folks is a fun place to come. We have customers from 7 years old to 65." 

Locating in strip centers, Home Folks operates five stores in Augusta and one store in North Augusta, which has a trade area that extends into South Carolina. Company officials are eying locations in Aiken, S.C., and Thompson and Waynesboro, both in Ga. "All [those towns] have a Roses store or a K mart store—and that's where the people in those communities purchase their records," Rautenstrauch says.

Competition from established chains is minimized by Home Folks' expanded offering of reading materials, Rautenstrauch says. "I'm not fighting [music chains] head to head, because I'm not entirely a record store," he says. Moreover, Home Folks still carries vinyl, which entices customers who are unable to find the disappearing configuration at area outlets run by Camelot Enterprises in N. Canton, Ohio, Turtle's in Atlanta, and The Musicland Group in Minneapolis. Home Folks' vinyl offering includes mainly cutouts and oldies.

The chain, which manually tracks inventory, purchases music from one-stop, which has advantages and drawbacks. One-stop will work with you on returns better than labels, Rautenstrauch says. On the other hand, point-of-purchase materials are few and far between because label support, in general, is often disappointing to the small record chain stores.

"The major labels overlook stores like ours, which they call 'mom-and-pop' record stores—a label I detest," Rautenstrauch says. "I sell thousands and thousands of units a year in my six stores and I don't get calls from the CBS rep, or RCA rep saying, 'Hey, is there anything we can do for you. How 'bout we send you some posters and well send you a couple of records for in-store play?'

"The 'stickering' issue also has impacted Home Folks. The company received a letter from the local district attorney, claiming stickered tapes had been sold to minors. The letter said such sales are against the law—a misdemeanor. "We now require an ID from those who purchase anything stickered," Rautenstrauch says.

Home Folks Mixes Music With A Few Extra! Extras!

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RETAIL

Flowers In Detroit. Paul McCartney meets with Handleman executives to discuss his current album, "Flowers In The Dirt," and world tour. Shown, from left, are Larry Hicks, senior VP, Handleman; David Handleman, assistant VP; Bob Frees, national accounting executive, Handleman; Caron Gladstone, director of advertising, Handleman; McCartney; Chuck Swaney, local promotions, Capitol Records, Detroit; Mario DeFilippo, senior VP, Handleman; Lou Mann, VP of sales, Capitol; Russ Bach, president, CEMA Distribution; Fred Caughran, senior buyer, Handleman; Joe McFadden, VP of sales, CEMA Distribution; and Steve Strome, president, Handleman.

A Visit With The Works. RCA recording duo Foster & Lloyd and label mate Matraca Berg chat with WaxWorks president Terry Woodward at the corporate headquarters of WaxWorks/Video Works in Owensboro, Ky., where they had a private luncheon with home-office personnel and RCA representatives. While there, Foster & Lloyd performed several songs, including their current single, "Version Of The Truth." Berg also sang several numbers, including "Lying To The Moon," the title cut from her album. Shown, from left, are Radney Foster; Berg; Woodward; and Bill Lloyd.


My Visit With Andree. In Boston for the National Dance Music Awards, at which she performed her single, "Doctor's Orders," NFS recording artist Andree, right, drops by Dance Music Plus to say hi to store owner Jerry Warren.

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Robbie Redefines R&R. Robbie Mychals, Alpha International recording artist, touches all the bases in Denver, visiting radio station KDKO and retailer Mt. View Records. Shown, from left are Tony Marshall, Mt. View; Mychals; and Dennis Scott, PD, KDKO.

Help Me Vonda. Reprise recording artist Vonda Shepherd visits the home office of The Record Bar in Durham, N.C. Later, Shepherd performed for about 35 local store managers and home-office personnel at the Durham Hilton. Shown, from left, are Wayne King, sales representative, WEA; Jim Thompson, senior buyer, The Record Bar; Shepherd; Janice Bergman, manager, The Record Bar; Kevin Hawkins, buyer, The Record Bar; and Roger Helms, sales representative, WEA.

Taylor-Made Appearance. Arista recording artist Taylor Dayne makes an in-store appearance at Strawberries on Washington Street in Boston to promote her second Arista album, "Can't Fight Fate." Shown in the back row, from left, are John Sofir, regional manager, Strawberries; Paul Grasso, director of sales promotions, Strawberries; Dave Washington, district manager, Strawberries; Wayne Southards, sales manager, BMG; Greg Linn, field marketing manager, BMG; and Laura LaBadia, Arista. In the front row, from left, are Jordan Katz, Arista; Frank Ursoleo, BMG; Linda Rabautti, Strawberries; Dayne; Jeff Almeida, store manager, Strawberries; and Brian Doyle, Champion Entertainment.

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ALBUM RELEASES

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

POP/Rock

PAULA ABDUL
 Shut Up And Dance (The Dance Mixes) (Vogue) 5626-2 CA 511 984-2 LP 511 984-2

A HOUSE
 I Want Too Much (Vogue) 55204-2 CA 4 25204-2 LP 4 25204-2

DAVID BAERWALD
 Bedtime Stories (Capitol) 59299-2 CA 64592-2 LP 64592-2

ADRIAN BELLEW
 Young Lions (EMI) 67699-2 CA 636769-2 LP 636769-2

JERRY HARRISON: CASUAL GODS
 Walk On Water (Columbia) 5204-2 CA 5204-2 LP 5204-2

HEAVENS EDGE
 Heavens Edge (Columbia) 45262-2 CA 475262-2 LP 475262-2

RICHARD HELL & THE VOIDOIDS
 Blank Generation (Columbia) 2523-2 CA 4 2523-2 LP 4 2523-2

CB Show 2 523-2
 CA 4 2523-2

HUMAN RADIO
 Human Radio (Columbia) 46532-2 CA CT 46532-2 LP CT 46532-2

JAGGED EDGE UK
 Trouble (PolyGram) 844295-2 CA 844295-2 LP 844295-2

JEFF LYNNE
 Armchair Theatre (Capitol) 5216-2 CA 5216-2 LP 5216-2

MADONNA
 I'm Breathless (Music From And Inspired By The Film, Dick Tracy) (Columbia) 2 5209-2 CA 4 25209-2 LP 4 25209-2

JAMIE J. MORGAN
 Shotgun (Cass) 45 3582 CA 71 453582 LP 45 3582

NOT DROWNING, WAVING Claim
 (MCA) 2 52181 CA 4 252181 LP 4 252181

THE PRETENDERS
 Packed (Cass) 4 25219 CA 4 45219 LP 4 45219

ANDREW RIDGLEY
 Son Of Albert (Cass) 45 48198 CA CT 48198 LP 45 48198

SUZANNE VEGA
 Days Of Open Hand (Cass) 3533-2 CA 3533-2 LP 3533-2

WILD SWANS
 Space Flower (Cass) 25194 CA CT 25194 LP 25194

CA 4 25219
 LP 25194

THE FAMILY STAND
 Chain (Cass) 80208-2 CA 80208-2 LP 80208-2

REBEL M.C.
 Rebel Music (PolyGram) 843294-2 CA 843294-2 LP 843294-2

THE SUPERIORS
 Perfect Timing (Columbia) 54151 CA CT 54151 LP 54151

2 DEEP
 Honey That's Show Biz (Cass) 26170 CA 4 26170 LP 4 26170

COUNTRY
 ALABAMA
 Pass It On Down (Cass) 2 52808 CA 2 52808 LP 2 52808

BAILIE & THE BOYS
 Lights Of Home (Cass) 2 45192 CA 2 45192 LP 2 45192

GLENN CAMPBELL
 Classics Collection (Capitol) 521655 CA 941655 LP 521655

GAIL DAVIES
 The Other Side Of Love (Cass) 521105 CA 941105 LP 521105

HOLLY DUNN
 Heart Full Of Love (Cass) 2 52673 CA 4 2673 LP 4 2673

SHENANDOAH
 Extra Mile (Cass) 4560 CA 4560 LP 4560

JAZZ/NEW AGE
 VERNELL BROWN JR.
 A Total Eclipse (Cass) 53015 CA 4 53015 LP 4 53015

EDDIE BROCKE
 Eddie Brocke (Cass) 53004 CA 53004 LP 53004

MARIAN MCFARLAND/W/BENNY CARTER
 Marian McFarland Plays The Benny Carter Songbook (Cass) 84002 CA 84002 LP 84002

AINTO MOREIRA
 Struck By Lightning (Capitol) 61007 CA CD 61007

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RETAIL TRACK
(Continued from page 51)
221-8878 (in Illinois, 708-288-7311).

SALUTE: People who read this column regularly know that Retail Track appreciates good customer service, and I found a fine example of this trait during a recent trip to the Wherehouse superstar that sits on the Torrance, Calif., "power corner" of Hawthorne Boulevard and Sepulveda. At the risk of irritating my friends at the major classical labels, I have to admit this story began when I was unable to resist a dump display, located near the store's entrance, of LaserLight CDs priced at $4.99 each (in case you haven't figured it out, the major classical logos hate the budget-priced Delta Music line). I picked out a couple, but as sales associate Mike Burns got ready to ring up the purchase, he asked me if I was aware that there was a sale in progress in which I could get three of the LaserLights for $12. I'm obviously a sucker for suggestive selling, so I went back to the bin for a third selection.

When I returned to the register, Burns said somewhat sheepishly that he had committed a faux pas—that the three-for-$12 sale was over. Still, because he had promised the price, he said he would honor the offer.

Thus, despite the fub, Burns gets high marks on two scores: His suggestive selling technique was smooth and effective, and when he found that he had erred, he earned a good measure of my good will by holding to the offered sale price. We all make mistakes, but Burns turned his into a positive and made me feel good about the shopping experience.

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Well? Do ya?''

Our Readers Are Always On The Move

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Snake in the Road: Reptile Records of Nashville is taking it on the road this summer with its "Night Of The Reptile Tour." The label will unite artists Susan Marshall, Government Cheese, and the Dusters for a rock/country roadshow that Reptile has tried before but on only a limited scale.

"What we're doing now is putting out a lot of publicity," says Scott Tutt, Reptile president. "We're negotiating with some sponsors now, some boot companies and beer companies. We'll do local promotion at publications and radio to support it.

The tour will run June 13-July 28 in 300,000-seat indoor venues throughout the Southeast. Nashville's the Planet Rockers, currently unsigned, will open some of the dates, Tutt adds. More info on the tour is at 615-331-7400.

Change of Address: Giant Records, the new Irving Azoff-led label, has signed Alias Records' Too Much Joy. The band's acclaimed Alias album, "Son Of Sam I Am," will be rereleased by Giant with a new video of its first single, a cover of L.L. Cool J's "That's A Lie." The release has been licensed from Alias. Additionally, Giant has bought the rights to Too Much Joy's next album from Alias, which still had copyright on it for an additional album from the band. The Alias logo will appear on the fall release.

Ghostbusted: Roadracer Records has had to alter Xentrix's new three-song EP, "Ghost Busters." Seems the lawyers for Columbia Pictures, which released the hit movie series, objected to its film logo being slightly altered on Xentrix's EP cover, according to the label's Larry Getlin. "We basically had the same Ghostbusters logo," explains Getlin. "But the ghost was giving the finger and looking angrier. We had to scrap it because Columbia Pictures threatened to sue.

More than 800 J-card cassette inserts were recalled before the EP hit the stores, Getlin says. "What we have now is a picture of a heavy metal kid with the Ghostbusters equipment--no resemblance to the logo."


Heard on the Grapevine: Digital Music Products of Stamford, Conn., a jazz audiophile label that advertises in live digital releases, is contemplating a Dolby S release this fall, according to president Tom Jung. The tape offers fidelity that you're never matched DAT.

"I'm always intrigued by the latest technologies and I get a lot of satisfaction out of doing pioneering kinds of work," Jung says. "Being a little company, you're at such a disadvantage in so many areas, so it's fun to explore new technologies and get a jump on the bigger labels."

Hardware is not available yet for Dolby S, and nothing has been commercially released. But, Jung says, several companies may have an announcement at the summer Consumer Electronics Show, leading to DMP's explorations.

Fall DMP releases from Tom Rotella, Warren Bernhardt, and Dial & Oatts are the likely candidates for the Dolby S-treatment, Jung says. More info at 203-325-3800.

Naird Nominees: The final ballot for the National Assn. of Independent Record Distributors and Manufacturers Indie Awards is out, with voting to be conducted until June 2, culminating that evening in the 1990 Naird Indie Awards at the organization's Nashville convention.

Leading the pack for the Indie Awards is Rounder Records, with an impressive 23 nominations. Also showing strongly are Tommy Boy (12), Flying Fish (11), Rykodisc (10), and Sugar Hill (9).

The World Beat Goes On: RAS Records has announced a U.S. distribution deal with London's influential Ariwa Sounds, which was started 10 years ago by Neal Fraser, aka the Mad Professor. Fraser, who has produced 100 titles of British reggae in his name, includes such reggae artists as Pato Banton, Lee Perry, Macka B, and Kofi in his stable.

RAS' distribution deal with Ariwa will also include some of the dub recordings from the Professor's past. Look for 11 recordings from the Ariwa catalog to become available this summer. For more information, call 301-588-7106.

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SEEDS AND SPROUTS: Samite checks in with "Dance My Children Dance" on Shanachie Records, an album that features some of East Africa's outstanding flautists tackling original works reflecting the African tradition. Samite plays kalimba, bata, and marimba, and assorted percussion. More info at 203-579-7763.
**JAZZ BLUE NOTES**

by Jeff Levenson

**Dexter Gordon's Face** changed notably in his last years. Whereas the photos of him as a youth frequently communicated smugness or dispassion, perhaps born from bemusement, by the time he hit 60 his features softened, his broad smile radiating warmth and a richness of being that comes only with a life fully lived. It's no wonder he found a second career in the movies.

Most of the eulogies that appeared following his death April 25 noted the arc of his career. His rise from Lionel Hampton's band in 1940; his tenor forays advancing the realm of bop, his battles with addictive substances; his expatriation; his triumphant return to the U.S.; and his cinematic stardom via "Round Midnight." But obituaries often neglect the most telling specifics—How did that person talk? Hold a cigarette? Walk among intimates? In Gordon's case questions of that kind are important because his engaging manner was as much his story as the classic recordings that documented his work. He was, as longtime friend Bruce Landvall pointed out, "regal, dignified, elegant."

Perhaps the most compelling example of his courtliness was to be found on stage, where he routinely recon- structed a small though not insignificant ritual that was initially patented, I believe, by Lester Young years before. After finishing each of his saxophone solos, he removed the horn from his mouth, held it horizontally with palms turned upward, bowed, and offered it to the audience.

He was acknowledging the adoration with an obligation, signifying a kind of binding of spirit between him and his people. The gesture was simple and stylish and humbling, reinforcing the belief that music comes from some higher plane and passes through only a few chosen messengers.

Quite rightly, long-tall Dexter included his followers in the music-making process. True to character, it was a gracious thing to do.

**PHILLY, KNOWN FOR ITS JAMBALAYA:** The 5th Annual Usair Jambalaya Jam, Philadelphia's annual kick-off to summer, takes place May 26-28 at Penn's Landing, the city's waterfront park on the Delaware River. The event celebrates the genius of native son Ben Franklin with a New Orleans theme bash (†). Among the artists scheduled to appear: Pete Fountain, Dr. John, Buckwheat Zydeco, Zachary Richard.

Dexter Gordon's smile told of a life fully lived.

Rockin' Dopsie, and Irma Thomas... Another Broad Street homeboy, trumpeter Red Rodney, is the hon- ored musician at this year's Melton Jazz Festival, June 15-24. The Philly fest features Miles Davis, George Benson, Cleo Laine, Pat Metheny, McCoy Tyner, Herbie Hancock, Mel Torme, Bobby McFerrin, and the guest of honor himself.

UP, AND TO THE RIGHT A LITTLE: Not to be outdone in the summer festival sweepstakes, Beantown has its own Boston Globe Jazz Festival, June 18-24. The event's closing kick is a free (!) afternoon concert highlighting the all-star band of Metney, Hancock, Jack DeJohnette, and Dave Holland, on a double bill with Marcus Roberts and his group.

UP, AND TO THE RIGHT A LITTLE MORE: The North Sea Jazz Festival in Holland, a jazz-lover's Co- ney Island of the Mind (apologies to Perlinghetti), kicks off its 15th year with a gala performance by Ella Fits- gerald and the Count Basie Orchestra July 11. The in- door fest runs through July 15. A bono fide blowout, it features more than 1,000 artists on 14 separate stages.
TOP CLASSICAL ALBUMS

**No. 1**

**BEETHOVEN: SYMPHONY NO. 9**

*DG 429-861*

**Vladimir Horowitz**

**BEETHOVEN: 9 SYMPHONIES**

* RCA 60324-RG

**Arturo Toscanini**

**HOROWITZ AT HOME**

*DG 327-772*

**Vladimir Horowitz**

**HANDEL: ARIAS**

* GOCC 49179

**Kathleen Battle**

**DEBUSSY: 15 NOCTURNES**

*DG 429-459*

**Mitsuko Uchida**

**BERLIOZ: SYMPHONIE fantastique**

*SONY CLASSICAL SK 428-432*

**Agnès Mellon**

**STRAVINSKY: ORCHESTRAL WORLDS**

*DG 427-457*

**Christopher Hogwood**

**HOROWITZ IN MOSCOW**

*DG 429-499*

**Vladimir Horowitz**

**VIVALDI: CELLO CONCERTOS**

*RCA 60155-8C*

**Ofray Harnoy**

**SCHUBERT: SYMPHONIES NO. 5 & 8**

* GOCC 49939

**London Symphony Orchestra (Steele)**

**THE MOVIES GO TO THE OPERA**

* ALL COM 65956

**Various Artists**

**MAHLER: SYMPHONY NO. 6**

* VIENNA PHILHARMONIC (BERNSTEIN)*

**Vienna Philharmonic (Bernstein)**

**MUSIC FOR ORGAN, BRASS & PERCUSSION**

*CHICAGO SYMPHONY (MASON)*

**Michael Mason**

**PISTON: SYMPHONIES 2 & 6**

*GOCC 49074

**Deutsches Symphonie Orchester Berlin**

**FIELD: 15 NOCTURNES**

*TELEARC CD 801-169*

**John O'Conor**

**TUTTO PAVAROTTI**

* LONDON 425-681

**Luciano Pavarotti**

**NEW YEAR'S CONCERT 1990**

* SONY CLASSICAL SK 45008

**Vienna Philharmonic (Mehta)**

**VERDI & Puccini: Arias**

* SONY CLASSICAL SK 45119

**Kiri Te Kanawa**

**MOZART, TELEMAN, J.C. BACH, REICHA, RAMPL, STERN, ROSTROPOVICH, SPATET**

* RCA 60339-8C

**Concertgebouw Orchestra (Boult)**

**NIELSEN: SYMPHONIES 1 & 6**

* LONDON 425-507

**San Francisco Symphony (Venecek)**

**STRAUSS: EINE ALPENSONFIE**

*TELEARC CD 802-016

**Vienna Philharmonic (Previn)**

**THE SUNDAY BRUNCH ALBUM**

* SONY CLASSICAL MP 96147

**Various Artists**

TOP CROSSOVER ALBUMS

**No. 1**

**HENRY V SOUNDTRACK**

* ANGEL CDC 46919

**9 weeks at No. 1**

**THE ENCHANTED FOREST**

* RCA 7939-5C

**James Galway**

**TRUMPET SPECTACULAR**

*TELARC CD 80219

**Doc Severinson/Cincinnati Pops (Kunzel)**

**FANTASTIC JOURNEY**

*TELARC CD 80231

**Cincinnati Pops (Kunzel)**

**MCLAUGHLIN: THE MEDITERRANEAN**

* CBS 45778

**John McLaughlin**

**WEILL: THE THREEPENNY OPERA**

* LONDON 430-079

**Kollo, Lemer, Milva (Maucker)**

**1 7/12 OVERTURE**

*TELARC CD 80210

**P.D.O. Bach**

**ANYTHING GOES**

* ANGEL CDC 49948

**Criswell, Groenendaal, Von Stade (MCGlinn)**

**POPS A LA RUSSIE**

*PHILIPS 420-247

**Boston Pops (Williams)**

**BERNSTEN: ARIAS AND BARCAROLLES**

* NOV 7000

**KARL SHARP, BARRET BLIER**

**SHOW BOAT HIGHLIGHTS**

* ANGEL CDC 49983

**Von Stade, Hadley, Strattan (MCglinn)**

**MUSIC OF THE NIGHT**

* SONY CLASSICAL 45873

**BOSTON Pops (Williams)**

**JAMES GALWAY'S GREATEST HITS**

* RCA 73793-8H

**James Galway**

**HAPPY TRAILS**

*TELARC CD 80191

**Cincinnati Pops (Kunzel)**

**SONGS OF INSPIRATION**

* LONDON 425-431

**Kiri Te Kanawa**

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CLASSICAL KEEPING SCORE

by Is Horowitz

GRAMOPHONE, the U.K. record magazine that is selectively distributed in the U.S., will bow an American edition in September. The probability that the venerable consumer publication would make the move was discussed in these columns last October.

This was one of the more intriguing bits of news to come out of the Allegro label conference, hosted by the Portland, Ore., importer/distributor at a West Coast seaside resort May 11-14. Gramophone is among a number of music magazines Allegro distributes to the trade.

Christopher Pollard, managing editor of Gramophone, told conference attendees that his American edition would include a 16-page U.S. advertising supplement, as well as a special editorial feature slanted to American readers.

Ten Allegro-distributed labels were represented at the confab. Joe Micallef, Allegro president, said the meet is the first of a projected annual series. Among the highlights:

Conifer Records will introduce its Royal Opera House label in the U.S. in September with three productions recorded by the London opera company orchestra. A dozen releases are projected for the year, according to Conifer managing director Alison Whanham.

The label's first U.S. orchestral release may be the Panufnik Symphony No. 10, recorded live in February by the Chicago Symphony Orchestra, with the composer conducting. Release negotiations with the Orchestra still have to be completed, according to sounding, more records in this country is planned by the U.K. label.

Leroy Krannam, Newport Classic topper, said he will launch a new full-price label, Newport Classic Premier, which will focus on previously unrecorded works. First releases are due late this year.

Another new label will come as a joint enterprise between Doran Records and Allegro. Doran principals Craig Dory and Brian Levine said they would be devoted to historical reissues and make use of a transfer process developed, in part, by the label technicians. To be called Doran Retrospective, the line will be introduced early in 1991, with 24 titles planned in the first year.

Sound Products of Holland, parent company of a number of labels, including Fidelio, Vivace, and Essay, will introduce Aurobalena, a new full-price line, in the fall. Managing director Hans van Woerkens said 48 titles are due in the first year. He's a former Philips executive.

Sound Products has also acquired rights to the encore

U.K.'s Gramophone magazine plans to launch a U.S. edition

rous Saga catalog, said to number some 15,000 masters. The recordings, largely historical, will be tapped for a new label, yet to be named, said van Woerkens.

Terrence O'Neill-Joyce, of Ode Records, said his firm has negotiated a deal with an agency of the Chinese government to issue 30 CDs of Chinese classical music, with first releases due in the fall.

In attendance from Canada were Earl Rosen of Marquis Records, and Janda Gonda from CBC Records. Others on hand included Harold Powell of Klavier, Edo Santman of Ottawa, and Jed Kerse of Bandleader.

PASSING NOTES: Koch International has recalled all CDs in the Supraphon Polish "Crystal Collection" series as part of an out-of-court settlement with Crystal Records. The West Coast label headed by Peter Christ claimed trademark infringement.

In the recall notice, Koch director of sales & market- ing Fred Hofer said all returned product will be inspected and resold. . . Nimbus Records and A&M have parted company (see story, page 6).

Nipper News

"All the News That Fits His Prints" Vol. 1. No. 19

toscabini The Legend Lives

Toscanini was inarguably one of the most influential musicians of the 20th century. There still remained a question at Berlin Classics as the first issue in the Toscanini Collection was in preparation. Will the public respond? The answer at retail and among press is a resounding "Yes!"

Almost immediately following its appearance in stores, the Berlin Symphonies broke into Billboard's top five on the Classical bestsellers chart. The Verdi and Brahms collections were equally popular. The video performances, taken from NBC broadcasts and never commercially available, were heralded by Michael Medved of TV's "Sneak Previews" as desert-island material.

Gramophone Magazine, reviewing all three sets, heralds them as "remarkable music making... immensely strong... more immediate sound than I have ever heard before... unsurpassed."

Now being solicited for June release, the new volumes in the Toscanini Collection are single CD and cassette editions of other definitive performances by Maestros, including "Pines of Rome" and Strauss's "Don Quixote." The new video releases include an all-Wagner concert, one of Toscanini's specialties.

The legend continues on RCA Victor Gold Seal.
DATA TRACK

NEW YORK — Analog cassette recorders, generally the province of the consumer side of tape manufacturing, are finding increasing use in the professional recording world, driven largely by the boom in personal and home recording equipment.

On the professional side, cassette recorders have long been the main format in which rough and final mixes are delivered to all concerned in record production except for the actual making of masters, although in even that aspect cassettes are becoming more common.

However, musicians now have the capability of setting up a home recording environment that, for less than $10,000, can produce rec-}

A Classy Team. Tony Brown, executive VP of A&R at MCA Records in Nashville, left, and Reba McEntire are shown in Emerald Recording Studio in Nashville wrapping up work on her forthcoming MCA album, set for mid-August release. This collaboration marks the first album Brown has co-produced with McEntire.

PRODUCER DENNIS SCOTT completed work on "Broadway Sing-Along," a project for Brentwood Music. Vocals and tracks were recorded at Grand Central Station and mixed at Scattstone Studios. Travis Turk engineered, with Todd Carpenter assisting. "My Prayer for America," a Dennis Scott/Timmy Tappan composition, was also recorded. The session was slated for use as a potential project titled "Special Times/Special Seasons."}

Joni Harms was in Digital Recording Studio in Nashville working on the project for Larry Schalti engineered, assisted by Tom Doty. Brian Coleman handled the inter-}

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Vid Libraries Proliferate Nationwide
Most Aim Toward Balanced Collections

**BY BRUCE HARING**

NEW YORK—Library video collections are booming in many areas of the country, and the Video Software Dealers Assn. has taken notice. For the first time, the organization has offered affiliate memberships to library representatives who wish to attend the annual VSDA convention.

"Video is the fastest-growing area of any library collection in the country, provided they've decided to acquire video," says Judith Krug, president of the American Library Assn. "What's happening in libraries is that they are scrambling to catch up to the video explosion. Libraries are no longer strongholds of the printed word. Information is coming out in many formats, and it is incumbent to collect that information in all formats."

Randy Pittman, publisher and editor of Video Librarian, a magazine focusing on the growing collections, echoes Krug. "Video collections have raised circulation statistics all over the country, and brought a lot of patrons into the libraries," he says. "But they're still trying to come to terms with creating collections that are popular yet responsible, not 20 copies of 'Lethal Weapon.' Most libraries try to treat their nonprint collections no differently than books, newspapers, or magazines."

Indeed, that attempt at a variety of choices has drawn some flak from conservative groups (Billboard, May 12), who have awakened to the news that libraries generally do not restrict videos to any patrons, including those under age 18.

"We have a comprehensive collection with feature lengths and educational videos," says Steven Hawk, librarian-director of the Akron, Ohio, Summit County Public Library, one of the branches that have been touched by controversy. "We don't carry titles produced for the purpose of appealing to prurient interests—no 'Debbie Does Dallas'—but we do carry feature-lengths that may or may not play in Akron. Generally, whatever is released in video, we will acquire the title."

The Akron library stocks 3,300 discreet video titles, Hawk says, among a total of 7,500 videocassettes. Library patrons under 18 need parental permission to borrow from the video collection, a policy implemented under pressure from a parents' group that complained last year that minors had unrestricted access to R- and X-rated titles in the collection.

The balance of A and B titles compared to other material varies from location to location, according to one national authority.

"There are libraries that started only with feature films and gradually moved toward a more rounded and balanced collection," says Gordon Conable, director of the Monroe County, Mich., public library and chairman of the American Library Assn. Intellectual Freedom Committe.

(Continued on page 68)

**Ritz Buys Vid House, As U.K.'s Big Chains Get Bigger**

**BY PETER DEAN**

LONDON—In one of Britain's largest home video retail deals, market leader Ritz Video has finalized its $6.5 million buyout of the 61-store Northern chain, Video House.

The acquisition, Ritz Video's largest yet, brings the company's store count to 730. It now looks set to achieve its year-end target of 1,000 stores.

The deal is seen as particularly significant in the marketplace because it shows the largest U.K. chains enjoying continued growth at the expense of smaller, multistore operations that have seen their market values decline in recent months.

The purchase price of $2.2 million with assumption of Video House's $4.3 million debt is generally regarded as a bargain price.

Terry Norris, chairman of Ritz's parent company, Cityvision, says, "The stock market is lowering all second-line companies this year, which must feed through to what private companies are worth." Particularly hit, he feels, are chains numbering 15-50 stores that have increased overheads but not the increased inventory turnover to compensate.

The U.S. chain Blockbuster Video, already past the 1,000-store mark in the U.S., is also gaining ground in the U.K. It currently has 21 stores and a year-end 1983 target of 300 stores.

The company hopes to prove there is a niche in the market for the U.S.-inspired megastore that mixes rental and self-service stock—still a rarity in Britain, where only 10% of rental outlets carry self-service product—in large depth of copy and choice.

Fifty Blockbuster stores averaging 7,000 square feet are expected by the end of the year in city centers, split between company-owned and franchised stores through Century Entertainment.

Blockbuster does not disclose its financial data in the U.K., although the company announced significant gains over Easter—partly due to an extensive TV advertising campaign. Rob Swan, head of Blockbuster's corporate operations, says of the U.S.-originated commercials stressing the "difference" at Blockbuster, "I always feel that when you get on TV then you're for real."

Blockbuster also reports that its flagship store in Welling, Kent, has chalked up 8,000 members in 30 days—the fastest membership growth in company history. Cityvision's Norris says he fully expects Blockbuster to "eventually" (Continued on page 67)

Chapter Chalks Up A Success
N.E. VSDA Show Gets Good Turnout

**BY KAREN SCHLOSBERG**

BOSTON—Survival in an increasingly competitive video industry was the major topic of conversation at the trade show hosted by the New England chapter of the Video Software Dealers Assn., May 5-6.

Attendance at the third annual expo, held at the Boston Marriott Copley Place here, was up from last year's 1,100 to 1,455, according to convention co-chairman Wayne Moger, VP of Star Video Entertainment. The number of exhibitors increased from last year's 73 to 89 this year, including all the major studios.

The previous evening's activities, which included a dinner, a comedy club, a dance party, and the presentation of Orion Home Video's first "Spirit of America" award, drew (Continued on page 68)
Sony, American Film Institute To Sponsor Amateur Video Contest

"Visions Of U.S.," the annual home video contest co-sponsored by Sony Corp. of America and the American Film Institute, is gearing up for its 1990 event. Deadline for tapes is June 15. Entries are being accepted in four categories: fiction, nonfiction, experimental, and music video. All entries must be produced and submitted on VHS, Beta, or 8mm video cassettes and be no longer than 30 minutes. First- through third-prize winners in each category will receive state-of-the-art Sony home video systems. Grand prize is a new top-of-the-line Sony Video 8 camcorder with Hi 8 picture quality. This year's judges include directors Jonathan Demme, Amy Jones, and Jerry Kramer; producer Karen Murphy; Rolling Stone writer Jeffrey Ressner; and actors LeVar Burton, Tim Robbins, and Willem Dafoe. For more information, call 213-856-7743.

Attendance Light At New York Video Show

Moving the fifth annual New York Home Video Show from the Jacob K. Javitz Convention Center to the Passenger Ship Terminal on the extreme West Side of Manhattan certainly didn't help the show's attendance. Foot traffic on the show floor, as well as attendance at the seminars, was thin all three days of the May 8-10 confab. By the third day, several exhibitors had essentially abandoned the show, leaving their booths unattended during exhibit hours. A third-day seminar on consumer advertising (see separate story) drew more than 100 people, outnumbering media representatives. Seminars on the first two days drew 50-60 people, about half of them retailers.

Vid Execs Form AIDS Action Committee

Executives of more than 20 home video companies have formed the Video Industry AIDS Action Committee (VIAAC), a volunteer group committed to raising funds for AIDS service organizations. So far the organization has raised $15,000 through local efforts by Los Angeles video manufacturers. "We've been doing it at a local level, and we're now looking to move out into a broader base," says Steve Feldstein, manager of public relations for Buenavista Home Video and a member of the group's steering committee. The group is putting together a screening committee to organize first-run movie screenings, dance parties, black-tie dinners, shows, and other fund-raising activities, Feldstein says. The money will be given to two AIDS organizations: the American Foundation for AIDS Research (AmFAR) and the Homestead Hospice and Shelter, a Los Angeles-based terminal-care facility for AIDS patients.

The steering committee includes executives of Buena Vista, Fast Forward Marketing, Fries, Nelson, Playboy, Republic, and Video Business magazine.

Calif. Stores Renting Video Walkmans

Whole Earth Access stores in Berkeley and Concord, Calif., are offering rentals of Sony's GV-8 Video Walkman TV/VCR at a cost of $4.95 for two days, which includes any two movies in the store's stock. More than 20 titles are available at each location, including "Batman," "Lethal Weapon 2," and "When Harry Met Sally." The program is designed to appeal to commuters, since Berkeley and Concord are major stops on the Concord Line of San Francisco's Bay Area Rapid Transit (BART) system. The program will have extensive advertising support, including large poster ads placed in each of the more than 460 cars in the BART system, and print ads run in a number of local newspapers. The rental program is the second of its kind: last year, two New York consumer electronics stores began renting Video Walkmans in a program aimed at commuters from Westchester, Connecticut, and New Jersey. Virgin-Atlantic, Japan Air Lines, and Iceland Air have also begun offering the Video Walkman to passengers as an alternative to in-flight movies.

Private Screenings Becomes Luna Video

The Private Screenings video line is now called Luna Video, and all product will be released under this new label identity. The existing catalog numbers of the line's 91 titles will remain the same. The line will continue to be distributed by Media Home Entertainment. The name change went into effect May 14.

Rhino Launches Vid Magazine On Surfing

Rhino is releasing a 12-volume video magazine series on surfing. The first four issues of Surfer Magazine are available individually; the entire 12-volume series can be purchased in a self-shipping, 12-pack counter display. Preorder date is May 22; street date is June 14. Contact Rhino at 213-826-1980.

TOP VIDEOCASSETE RENTALS

FOR WEEK ENDING MAY 26, 1990

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<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
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<td>1</td>
<td>LOOK WHO'S TALKING</td>
<td>Tri-Star Pictures RCA/Columbia Home Video 70183</td>
<td>John Travolta, Marlee Matlin</td>
<td>1990 PG-13</td>
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<td>SEA OF LOVE</td>
<td>Universal City Studios MCA/Universal Video 80883</td>
<td>Al Pacino, Ellen Barkin</td>
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<td>3</td>
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<td>Touchstone Pictures Touchstone Video 947</td>
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<td>Michael Douglas Andy Garcia</td>
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<td>Mickey Rooney Elizabeth Montgomery</td>
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<td>SEX, LIES, AND VIDEO TAPES</td>
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*ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released titles, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. **ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released titles, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles.*
After $85 Million At The Box Office, The War Of The Roses Moves To The Home Front!

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SISKEL & EBERT
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BILBOARD MAY 26, 1990
Instar Bows Vid Series On '40s Music Greats
Concert Tapes Will Be Worked By MPI In The U.S.

BY CHRIS McGOWAN

LOS ANGELES—Cab Calloway will soon be mugging and Gene Krupa pounding the drums across four continents, as two of the featured artists in Instar Corp.'s 12-tape series "America's Music: The '40s," a compilation of rare performance footage from that decade.

Some 300 songs and famed musicians such as Bing Crosby, Duke Ellington, Nat King Cole, Benny Goodman, Cyd Charisse, and Fred Astaire are featured in the video, which will be distributed by MPI in North America, Tohokushinsha in Japan, Osiris in German-speaking Europe, and PolyGram in Australia and the rest of Europe.

In the U.S., MPI is tentatively planning to launch the series on videocassette in the fall, and intends to back the tapes with an advertising and promotional budget set at nearly $500,000. In this country, the series will be titled "The Music Classics Library," while overseas the tapes will be marketed as "America's Music: The '40s." Prices of individual tapes or the complete set have not yet been set.

In addition, the 12 hours of programming will be broken into 24 half-hour segments for sale to worldwide television, according to Nathan Sassover, who heads the Los Angeles-based Instar Corp., which produced the tapes. The broadcasting of the series will follow video release.

Instar is involved in video programming, and (through its Instar/Motion Picture arm) has handled music supervision and postproduction services for such firms as United Artists, Avco Embassy, Columbia, and Carson Productions.

Instar co-ventured the "America's Music: The '40s" project with the Munich, West Germany-based Parasol Group, and the songs clips were culled from more than 300 hours of programming in Parasol's extensive television and musical film library.

"There is a lot of very rare, unusual material here, and much of it has never been seen'

"There is a lot of very rare, unusual material here, and much of it has never been seen," says Sassover. We think this is very much a video encyclopedia, almost a time-capsule piece of the development of music in this country in the '40s. There's no phase of music we didn't cover."

In addition to the artists mentioned above, other luminaries featured in the series include Anita O'Day, Peggy Lee, Dizzy Gillespie, Harry James, Tommy Dorsey, Jack Teagarden, Louis Armstrong, Count Basie, Stan Kenton, Lena Horne, Sarah Vaughan, Artie Shaw, Eubie Blake, Lawrence Welk, the Mills Brothers, Houzy Carmichael, Louis Jordan, the Andrews Sisters, and Frank Sinatra.

A great deal of restoration work went into the project. "When we acquire negatives, sometimes they're not in very good shape," says Sassover. The negatives received a chemical bath, then, during the transfer process, the black-and-white picture elements were electronically enhanced. In addition, the original monaural audio tracks were remastered to two-track digital Dolby stereo.

Sassover expects that the videos will hold nostalgic appeal for the 45+ demographic, and be popular with younger audiences as well. "We have seen people in their 20s and 30s reacting positively to this. There was a lot of style to the '40s era, in the music, the dress, the movements. It was very appealing."

"It's hard to turn away from a knock-down performance by Fred Astaire, whether you're 18 or you're 62," Sassover says.

Sometime next year, Instar will also release multirack series on American music in the '50s and in the '60s, according to Sassover.
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**TOP VIDEOCASSETTES SALES**

编制自全国范围内零售店销售报告。
"Earth Dreaming," New Era Media, 23 minutes, $24.95.

A sensual delight, this program offers an exciting blend of music and images that must be viewed more than once to begin to be appreciated. In a museum, one doesn't simply glance at a masterpiece once and then move on to the next painting. So, too, should one pause and savor the rich tapesries created by Georgiana Cowan, which merge the harsh, spare desert landscape with the soft, supple beauty of the female form. Steve Roach's score is the perfect complement, providing just the right touch to the surreal atmosphere that immerses the viewer with a pronounced mythic quality.

Anyone with an eye for the beautiful, the unusual, or both is certain to find this a most compelling program. With a bit of attention drawn to it, this video has the potential to be a steady renter and even post some modest sell-through numbers. KTB

"Super Sunday: A History Of The (Continued on next page)"

FOR WEEK ENDING MAY 26, 1990

BILLBOARD

TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports

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<td>1</td>
<td>25 HANGIN' TOUGH live @ CBS Music Video Enterprises 19V-49030 New Kids On The Block 1989 C $19.80</td>
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<td>2</td>
<td>41 HANGIN' TOUGH @ CBS Music Video Enterprises 14V-49026 New Kids On The Block 1989 SF $19.80</td>
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<td>10 3 BARRY MANILOW: LIVE ON BROADWAY CBS Music Video Enterprises 19V-49027 Rolling Stones 1990 D $19.80</td>
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<td>29 JANET JACKSON'S RHYTHM NATION 1814 A CBS Music Video Enterprises 19V-49027 Rolling Stones 1990 D $19.80</td>
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<td>27 STRAIGHT UP A Virgin Video Enterprises 19V-49027 Rolling Stones 1990 D $19.80</td>
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<td>15 4 PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Video 1612 Hot Red Chili Peppers 1989 D $19.80</td>
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<td>29 MILLI VANILLI MOTION A Arista Records Inc. 6 West Home Video 5V-703 Milli Vanilli 1989 SF $14.98</td>
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<td>16 3 POSITIVE MENTAL OCTOPUS EMI Video 1614 Hot Red Chili Peppers 1989 SF $14.98</td>
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<td>10 1 THE B-52'S: 1979-85 Warner Reprise Video 3-38160 The B-52's 1990 D $19.95</td>
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<td>12</td>
<td>19 9 KENNY G LIVE A Arista Records Inc. 6 West Home Video 5V-705 Kenny G 1989 C $19.80</td>
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<td>14</td>
<td>11 2 HIS PREROGATIVE A MCA Music Video 88001 Bobby Brown 1989 LF $9.95</td>
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<tr>
<td>15</td>
<td>QUEEN: LIVE IN BUDGETEP MFI Home Entertainment MP193 Queen 1990 C $19.80</td>
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<tr>
<td>17</td>
<td>METAL HEAD VIDEO MAGAZINE GoodTimes Home Video 8127 Various Artists 1990 D $12.95</td>
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<tr>
<td>18</td>
<td>15 1 I'LL BE YOUR EVERYTHING Warner Reprise Video 38169 Tommy Page 1990 SF $14.88</td>
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BACKLOT BEAT

(Continued from preceding page)

ers feel it is too early to do that on any kind of mass level since most consumers have smaller-screen televisions. Paramount Home Video recently made simultaneous multiple-format versions of Spielberg's "Indiana Jones And The Last Crusade," available including a tape letterbox version ... Multi-Store and MCEP expect to begin principal photography next year on "Looking Who's Talking Too." Reteaming will be Kirstie Alley and John Travolta with the voice of Brian Doyle-Murray again featured. Report has that sea- seane Barr will be the voice of the new baby. The original has grossed nearly $200 million worldwide. The video was also one of the few titles in the past two years to break the 400,000-unit plateau from RCA/Columbia Pictures Home Video.

Warrner Bros. and Major League Baseball are linking up for a long-term "Looney Tunes At The Ball park" promotion to celebrate Bugs Bunny's 50th birthday. ... Largo Enter- tainment, the Lawrence Gordon ("Field Of Dreams," "Die Hard," "Predator") and JVC Entertainment joint venture, has made a nonex- clusive pact with Twentieth Century Fox for both domestic and foreign distribution for an unspecified number of films. ... Across town, producer/director James Brooks ("War Of The Roses," "Broadcast News") has made a longterm movie/TV pact with Columbia Pictures Entertainment.

Connoisseur Video Collection, the boutique label that offers pristine prints of acclaimed foreign films, is dropping pricing as its only film for the first time. Reduced to $29.95 are "Wild Strawberries," "General Della Rovere," "The Garden Of Delights," "Shadows Of Forgotten Ancestors," "Grand Illusion," and "The Burmese Harp."
VIDEO REVIEWS
(Continued from preceding page)

Super Bowl," The Fox Hills Video, 60 minutes, $19.95.
In the past quarter of a century, the Super Bowl has evolved from a simple
football game into a major national event that is tantamount to a na-
tional holiday. During that time it has acquired a certain mystique, due
to growing mythology surrounding the game. This year, for the first time, both
Norris says the Steelers are the big winners. For the first time, the
San Francisco 49ers' victory is the "Icy Curtain" Pitts-
burgh Steelers and the latest dynasty in San Francisco.
Here are all the plays and players who are part and parcel of Super
Bowl lore, including Joe Namath's bold prediction of victory in Super
Bowl III, record receptions by Lynn Swann, and field general Joe Mornan-
a's desperation drive that sealed the San Francisco 49ers' victory in Super
Bowl XXIII. There are also scenes from the last Super
Bowl, in which the 49ers became the first team to achieve consecutive vic-
tories since the Steelers did it a decade earlier.
With the 49ers at the peak of their popularity, this modestly priced pro-
gram looks like a champion in its own
right.

U.K.'S BIG VIDEO CHAINS KEEP GETTING BIGGER
(Continued from page 61)
become the U.K.'s second-largest chain. Despite competition from the
other major—Azaad, Video Magic, Xtra-Vision, and The Video Store.
Xtra-Vision recently expanded into the U.S. through the acquisition
of Boston-based Video Smith and New Hampshire-based Video Library.
Ritz is currently opening seven 1,000- to 2,000-square-foot stores.
Norris says he expects its 40% jump in business over Easter to level out to the
20%-to-25% growth this year. For the first time, both com-
pny divisions are headed up by one
management director, Graham Brown, following a management team re-
structure.
"The stores are definitely getting bigger in the U.K., but the larger
blockbuster stores will have to be
more careful about location," he says.
Norris believes that expansion and investment prospects are still rosy
in the U.K. retail scene: "We've got 15% of the market and no one's got more than 5% below us. There's still a huge market potential." There are currently 5,000-6,000 video
specialty stores in the U.K., sup-
plemented by 15,000 secondary out-
lets. Although both figures have re-
mained constant for 18 months or more, that could soon change.
There are no longer so many good businesses
left for grabs (Ritz now opens sub-
stancially more new sites a week than it did at
its peak) and the market pressure has increased on independent mom-and-pop
stores, predominantly from the chains.
Although most industry analysts agree that there will always be a place for well-run independent stores, especially in outlying areas, the dis-
tral first-quarter's trading is cause for concern.

FOR WEEK ENDING MAY 26, 1990

Recreational Sports

Peter Dean is a London-based jour-
nalistic specialist in home video.
He will be flying stories for Billboard periodically, covering major develop-
ments in the U.K. and European video industries. This is his first dis-
patch.

Dick Longwell is promoted to senior VP domestic sales for Buena Vista
Home Video. He had been VP domestic sales.

Carol Wiit is named VP of advertising and market development at Ingram
Video. She had been Nashville branch manager. Also at Ingram, Fren Sala-
mom is named VP of sales. She had been director of marketing and advertis-
ing, and succeeds Charles Sonnichsen who replaces Steve Comm, who is moving over to become VP of sales and merchandising at Ingram's newly formed
rackjobbing operation.

Richard Valentine is named VP of special projects at Dayton, Ohio-based
Video Towne. He had been president of The Video Store, a Vestron subsid-
ary recently acquired by Video Towne parent Super Club N.A.

Cynthia Huth is promoted to director of sales administration at Orion
Home Video. She had been manager, sales administration.

All The Right Moves Perfectly-Duplicated.
by Earl Paige

AT THE MEETING: Chairman-president, presiding at the Video Software Dealers Assn. meeting, were constantly surprised at what makes for a good turnout and right now they're trying a wide variety of topics and activities that should provide some direction. Also, several of the speakers auditioned at the chapter leader soiree in Las Vegas in January are now making their first appearances. The main thing is not to be discouraged, says Kansas City chapter president Sheila Speicher, reporting on a disappointing meeting recently. "At least some of our new members came—that's promising," says Sptick, head of JXJC Inc.

In Texas, Dawn Weising is going out all on a First Amendment panel for a May 22 meeting at the Wyndham Hotel Southpark in Austin. The panel will feature a former industry employee of the Weaver-chapter president of the American Family Assn. of Texas, a group pushing for more restriction on X and R products. Other guests: VSDA director Jack Messer, head of Gemstone Entertainment Corp., which had two award nominees and copped the best adult-video title-of-the-year award with "Night Trips." The award was presented by Durkin, the president of the Adult Video Association, in a further show of not backing off from this often ultra-sensitive genre, a clip from "Night Trips" illustrated the award as if adult is just another genre. Certainly no appreciable change in the second year of the award is expected. John West of Beverly Hills law firm West & Sarno held forth in a lively talk, typically using exaggeration to make his point. He also warned VSDA members to be most sensitive to the various approaches law enforcement has toward adult material. Store operators must always be considerate that if obscenity groups choose to picket it may not cooperate fully, because freedom of assembly is as sacred in the U.S. as freedom of speech, the very roots of the protection adult video retailers enjoy, he said. Be nice to them; make them a hot cup of coffee. Be friendly. Let them know you respect their right to object to whatever material you are selling that has them upset. As Michael Sarno concluded his talk, he said, "I don't think any one of you will ever have a fun day, and whatever you do, you'll never get good enough. I tell you it is easier these days to open a nuclear waste dump than an adult video store." That's my point," said Sarno.

ADULT ADVICE: In a departure from previous AVAs and industry-as-what nothing was heard from the adult video industry, this year the program featured a speaker and there was an exhibit, though it was not with the other exhibits. There was a special suite sponsored by Cabaler, the largest producer of adult video, and exhibited its latest release and copped the best adult video title-of-the-year award with "Night Trips." The award was presented by Durkin, the president of the Adult Video Association, in a further show of not backing off from this often ultra-sensitive genre, a clip from "Night Trips" illustrated the award as if adult is just another genre. Certainly no appreciable change in the second year of the award is expected. John West of Beverly Hills law firm West & Sarno held forth in a lively talk, typically using exaggeration to make his point. He also warned VSDA members to be most sensitive to the various approaches law enforcement has toward adult material. Store operators must always be considerate that if obscenity groups choose to picket it may not cooperate fully, because freedom of assembly is as sacred in the U.S. as freedom of speech, the very roots of the protection adult video retailers enjoy, he said. Be nice to them; make them a hot cup of coffee. Be friendly. Let them know you respect their right to object to whatever material you are selling that has them upset. As Michael Sarno concluded his talk, he said, "I don't think any one of you will ever have a fun day, and whatever you do, you'll never get good enough. I tell you it is easier these days to open a nuclear waste dump than an adult video store." That's my point," said Sarno.

VSDA CHAPTER SHOW STRESSES SURVIVAL SKILLS

(Continued from page 61)

about 400 people.

The increase in attendance over last year was heartening to the show's organizers in light of the growing apprehension over the proliferation of video trade shows (Billboard, May 19). This has perennially been a very strong show," said Paul Pushjian, sales manager, Northeast region, for MGM/UA Home Video. Pushjian also said MGM/UA would likely come back to the New England show this year, even though 20% were pulled out of some smaller regional shows.

There were no seminars this year; instead, an inspirational speaker—the Orion-award-winner Jan Scruggs, who initiated the building of the Vietnam Veterans Memorial—was chosen to embody the unofficial theme of the expo, which was that one person can make a difference.

And in the face of an industrywide slump, those involved in the New England video business were looking for ways to make a difference. Local chapter VP Rick Russack, president of the four-store Video Revolution based in Concord, Mass., said this year is about "how to survive—we're in for a pretty tough year. Retail is either off or flat." The industry "is at a stagnant point," said Mogel. "Video retailers have been in the industry for a long time and need to be restructured, and not just by experience either. The housing market is going to affect the industry," he said. While they have an incentive to talk business to collect "Little Mermaid" posters. Among attendees' biggest concerns, said Allard, "are all of the new exhibitors and retailers, were expanding into sell-through, longer window for pay-per-view, and pricing for B titles. The future of the business is more and more about self-sell," said Sal Persiano, convention chairman and president of Videosmith, the area's leading video-only retailer, whose business is 25% self-sell. "A lot of people make the mistake of thinking that self-sell is detrimental to their rental market." Many of the vendors offered retailers what Russack called "alternative profit centers." "Add games," he offered, "if there's any one thing on people's minds, it's how to add that extra dimension to what they already have. "Extra dimensions," in fact, was the line of movement and TV T-shirts and paraphernalia, candy and mix-yourself-yogurt, and such service-oriented fare as Turn-The-Wall Corp.'s video vending machine, and Disc Information Systems Corp.'s Select-A-View, a jukebox-influenced videoclip machine that offers 30-second clips of 50 different titles.
Kultur Expanding Its Scope Via Laser Deal, Label Offshoot

BY CHRIS McGOWAN

LOS ANGELES—Ten years after it was founded, Kultur Video has succeeded in firmly establishing a niche for itself as the leading distributor of performing-arts videos in North America.

Now the company is looking to expand beyond its original niche by adding laserdiscs to its mix and by adding a sister label to handle non-performing-arts programming.

Kultur has signed an 11-disc deal with Pioneer Artists, marking the first time its product will be available in that format. At the same time, it is launching White Star, a subsidiary label, with a British-produced documentary series covering significant cultural developments over four decades.

“We’ve held back on doing anything on laser,” says Kultur founder and president Dennis Hedlund. “We waited, because we wanted to go with Pioneer Artists. We started talking to them over a year ago, and we just culminated the deal with them for 11 titles, all of which will be out on laserdisc before the end of the year.

“One thing I respect about Pioneer Artists is that they have been marketing ballet and opera for several years, and they have some expertise,” Hedlund continues. “It is a well-respected label, and they also have a strong mail-order list of individuals who have bought from them.”

Kultur itself has a mailing list of more than 100,000 customers compiled over its 10 years of operation. “We have their names on the computer and we do four mailings a year to them,” Hedlund says. The label has more than 200 performing-arts titles in its catalog, with its best sellers including “Don Giovanni” (the Mozart opera filmed by Joseph Losey), “Otello” (the Verdi opera lensed by Franco Zeffirelli), and “Baryshnikov Dances Sinatra.”

“I’m anxious to see how Pioneer will do,” Hedlund says. “If it goes well we’ll probably go back and give them the first shot [on the next group of titles] again. This is just the tip of the iceberg on what titles we have available.”

Adds Hedlund, “I personally think laser is a connoisseur’s product. It won’t matter to many consumers whether they watch ‘Fatal Attraction’ on tape or laserdisk. But for our category, our customers are so quality-sensitive that I think it will be a niche for them.”

Kultur’s other current undertaking is the launching of the White Star label, which debuts in June with the four-part series “Music, Memories & Milestones,” which examines the four decades of the ‘30s-’60s.

Produced by the British company Vasson Ltd., the tapes are compilations of footage culled from American and British newsmagazine archives, and include hit songs from each decade on the soundtrack.

“There is no narration,” says Hedlund. “Instead, the people they focus on doing the talking, underwrite the music. So, it’s a fast-paced look at the decades.” The four volumes retail for $19.95 each.

Following that, White Star will release the four-tape “Fight For The Sky” and four-title “War At Land And Sea,” both of which include World War II footage from recently opened film archives in Eastern Europe. Tentative prices for those titles are $29.95 apiece.

“Over the years, people came to me with very good titles that didn’t fit in with Kultur,” says Hedlund, “so we started an offshoot label that will carry nostalgia-type product. I feel it’ll be a good line and we will release about four titles a month. We’ve already had several of our major customers say they want it.”

Programming for White Star will include documentaries, current events, and other special-interest product. “We are leaving our options open,” says Hedlund. “We don’t want to lock ourselves into just one category.”

The Kultur label, meanwhile, will continue to service the classical-music community in the ’90s. In 1988, Kultur entered record stores in a big way by signing a distribution agreement with PolyGram Classics, which distributes London, Philips, and Deutsche Grammophon audio product to U.S. record stores. This enabled consumers to find Kultur performing-arts videos in the same location as the classical audio titles.

Currently, Kultur handles the North American distribution of its product, while Tokyo-based InfoVisio covers Japan and several licensees distribute Kultur product in Europe.

“We get so many letters from people thanking us for establishing the label and giving them a chance to show friends or children [videos of] people they’ve never seen perform before,” Hedlund says. “These videos are very collectible, and our customers are the same as those who collect classical music. They aren’t price-sensitive either—if the tape is $49.95, they’ll go ahead and get it. And we’ve never gotten a bounced check or bad credit card. These are well-educated and good people.”
MUSIC VIDEO

**VF-1 Limits Alternative Vids**

(Continued from page 5)

one or two plays per day to video or two or three plays per week.

Depending on a label’s roster, such a change may be nothing more than an inconvenience. For others, it throws a wrench in marketing plans.

“In terms of rotation, it’s a drastic move,” says Emily Wittman, national director of video promotion, A&M Records. “Both Wendy Mac- hary and In Love With Madness were getting 10 plays a week [in the New Music category] and now I’m going to lose that impact... It’s going to get a lot harder to break them.”

For some, it could even lead to not making a video. “We’ll have to re-think the process as to whether we will actually make videos for some of these artists,” says Steve Schnur, senior director of national alternate promotion for Chrysa- ris Records. “The key to selling poten- tial is rotation. A few plays a week isn’t worth spending $10,000 to make the tape, especially if a channel that has been so true to their rotations.”

“Great new artists are eventually going to be found, but this cuts their chances,” says Michelle Pea- cock, director of national video promo- tion, Capital Records. “It’ll put more pressure on us to do better videos, and that’s good, but how can we [justify spending money] on a video if it’s only getting two plays a week?”

VF-1 stresses that if a video is good enough, it will always have a home at the channel, whether it is by an established or a developing artist. To prove that commitment, it has left the Five Star category—for clips of outstanding quality—unchanged. Nine videos given that classification receive 11-12 plays a week, rivals the channel’s heavi- est rotation for hits, which is 11-14 plays per week.

“The basic rule of video rotation is our No. 1 way to communicate to the record- buying audience what is great with VF-1,” says Schoenfeld. “When it comes to breaking artists, we still have one clear concise message to the music industry. The best and most creative music videos and songs are the ones that will receive the most rotation on VF-1. If a label really wants to grab our audience, deliver us quality videos.”

By going back to a more hit-driven style of programming, the chan- nel “will definitely hurt the chanc- e, thereby making the new vid- eos shown more potent. That idea has found favor with some labels.”

“They needed to fine-tune and to tighten up,” says Steve Backer, di- rector of national pop and video pro- motion for Epic Records. “If the channel becomes more competitive, that’s OK. Hopefully the ratings will get up there. They were throw- ing videos on the wall and were see- ing what was sticking. It all got dili- gent and it was hard for the view- ers to pick up on what they liked. VF-1 has to have the hits to drive people and then take their shots with the new stuff.”

“I don’t really feel the change will hurt me that much across the board,” agrees Lee Pehr, Arabia’s di- rector of national video promo- tion. “Yes, it will be a little difficult for new artists to break into better rotation, but I feel it will be great for my established artists. I feel like we’ve been able to chart consistent- ly, and if that’s the measure, I think VF-1 will be there for me.”

VF-1 is in the process of a media blitz to increase viewer awareness not only of the changes but of the channel in general. It is preparing a campaign for TV Guide that will include three insertions for eight weeks beginning in June in key markets. It is also trying to get in more TV listings.

In addition, VF-1 is being promot- ed heavily on the other MTV Net- works properties, including MTV, M- RON, Nickelodeon, and Nick At Night. “We’re airing 30-second spots on VH-1. We’ve got the hits and the songs you like this time. Actually,” says Da- videoon.

**NO ONE EVER WENT BROKE understanding the taste of the American public: Maybe that’s where VF-1 went wrong—in doing just the reverse. The 24-hour mu- sic channel is making significant changes in its program- ming that will reduce the exposure of alternative and progressive clips in an effort to gain new viewers and ad- ditional revenue.**

A, VF-1 president, says “EPIC's programming, the channel’s directors remain dedicated to the notion of breaking new artists and music, and will continue to try to educate viewers by bringing them clips by artists who they feel deserve more recognition than they may have received at radio. However, these videos will now be slotted between current hits and oldies instead of dominating the airtime. Over the last few months, our appreciation for VF-1 has only grown as we watched it more and more and got a chance to see top-quality music we couldn’t hear anywhere else—there certainly wasn’t any radio station that can support a show that was as adventurous. But, to use a cliché, you gotta give the people what they want, and according to research and other indicators, what they want is familiar faces singing familiar songs.”

Or, as VF-1 director of talent and artist relations Norm Schoenfeld says, “New and unfamiliar program- ming is innovative and a noble gesture, but this is the real world.”

**LENDING A HAND:** The Music Video Assn. raised nearly $10,000 for Best Buddies Of America through a radio contest in last 100 Light Years From Home.”

“Paint It, Black,” and “It’s Only Rock ‘n’ Roll!” were shot in 3D. Glassier, sporting Stonewares logos and the autistic “3D ef- fect,” will be sold at 7-Eleven stores across the country for 79 cents each. Viewers, however, will be able to watch the 3D portion of the special with or without the glasses. The special will also be promoted inside 7- Eleven stores with banners and soft- drink cups bearing the famous Stonewares insignia.

**Back In Black:** RCA artist Clint Black takes direction from director Jim May for the shoot of his new video, “Walkin’ Away,” in Houston. The clip centers on Clint’s performance on an authentic Venetian crystal carousel.

Miami-based interactive video channel, it seems the com- pany has added new outlets overnight. And those new viewers must be making lots of requests, too. For instance, company Video Jukebox Network reported first-quarter revenues of $2,642,124, an increase of 60% over the $1,576,986 for the same period in 1989. The company, which now operates 94 units of the show, has an- nounced that its investment banking firm, Communica- tions Equity Associates, has begun an effort to raise $5 million to $10 million to, among other things, develop a sec- ond, non-music-related product line using VJN’s interac- tive television technology.

**OFF THE BEATEN PATH:** Shanachie Records has released the second quartet of longform music videos that is part of its 14-part Beats Of The Heart series. Each of the four documentaries, originally aired on PBS, addresses a music form distinctly not heard on top 40 radio. The four titles are “The Spirit Of Samba— Black Music Of Brazil,” “Tex Mex—The Music Of The Texas-Mexican Borderlands,” “Chase The Devil—Reli- gious Music Of The Appalachians,” and “Shotguns And Accordion—Music Of The Maritana Growing Regions Of Colombia.” For more information, call the label at 201-579-7763.

**SUMMER REUNION OVERLOAD**? Then prepare for SBO, a new musical series in production as we write. The syndicated 60-minute show, produced by JM Entertain- ment, will feature performances by artists of all musical genres. Among those who have already agreed to appear on the 30-show series are the Moody Blues, the Hooters, Smokey Robinson, Roberta Flack, B.B. King, Anne Murray, Melissa Manchester, Shirley Bas- sey, Dr. John, and Albert King. The weekly program will begin airing in July, and performances will be taped primarily in Atlantic City, N.J., venues. Need to know more? Call 718-767-8389.

**GILLES ASHFORD** has kept busy since departing “Night Tracks,” at least on a full-time basis, in January. Pursuing his ambition to become a professional actor, Ashford recently finished shooting “Dangerzone III” in Death Valley, Calif. He plays a “bad biker named Ba- ford who gets shot through the forehead”—sounds like a real stretch. The flick, which Ashford is confident will go straight to video here, will be released theatrically overseas in October.

On the other side of the camera, Ashford and partner Lou Chagaris have recently completed video press kits for DGC’s Little Caesar and Sonic Youth. The six-min- utes Little Caesar profile contains a special segment about the extensive tattoos four of the five band mem- bers so proudly display in their video “Chain Of Fools.”

**by Melinda Newman**

**Fox Jumps On Stones Special To Enhance Network’s Image**

**LOS ANGELES—**The “Rolling Stones Steel Wheels Tour” special, set for a May 30 broadcast on Fox Broadcasting Co. (Billboard, May 26, 5), is not designed to provide bang-up ratings for the fledgling fourth TV network. Instead, VF-1 of development Joel R. is hopeful Fox’s sec- ond adaptation of a pay-per-view mu- sic special “will be an image-maker” that will reinforce Fox’s standing as a “youth-market network.”

The two-hour special is an edited version of the December pay-per- view special “The Rolling Stones: Steel Wheels Tour” which aired live from Atlantic City, N.J. It features guest appearances by Eric Clapton and Guns N’ Roses’ Axl Rose and Jerry Garcia, and现场 recording of those new included in the PPV event, will be featured in the Fox special.

“The songs—‘I Can’t Stand My Heartache,’ ‘Tumbling Dice,’ ‘Angie,’ ‘ painted White From Home,’” Paint It, Black,” and “It’s Only Rock ‘n’ Roll!” were shot in 3D. Glassier, sporting Stonewares logos and the autistic “3D ef- fect,” will be sold at 7-Eleven stores across the country for 79 cents each. Viewers, however, will be able to watch the 3D portion of the special with or without the glasses. The special will also be promoted inside 7- Eleven stores with banners and soft- drink cups bearing the famous Stonewares insignia.

Budweiser, which sponsored the “Steel Wheels” tour and PPV show, will promote the Fox special and/or Radio Networks, which simulcast the December PPV, will provide a special promotion.

In September, Fox broadcast a special of the Who’s all-star “Tom- my” performance at Los Angeles’ Dodger Stadium, following the Aug. 24 DIR Broadcasting PPV special. The Fox version garnered a 4.1 rating/7 share. It also sparked controversy when word leaked be- fore the PPV aired that Fox would televise a commercial-TV version of the concert, which was termed [Who PPV] event,” says DIR presi- dent Robert Meyrowitz.

For the Stones, there is a larger window between the PPV broadcast, ABC and the Fox special. According to Davola, additional time was needed for the postproduction of the 3D ef- fects.

Davola, formerly of MTV, says the Fox music specials allow “a big band to fully explore the video. They are on cable TV the opportunity to see the shows, and says the network will continue to promote the Fox music specials for commercial TV.

“Basically, people know we are a venue for this type of show,” he says. “But we are only doing them when they are appropriate for our network and our audience.”
LITTLE FESTIVE IS ON A WINNING PATH
(Continued from page 34)

Hayward, bass player Kenny Grod-
ney, and percussionist Sam Clayton
got together for an impromptu jam-
session—and a second one after that.
"Everybody was playing so well and
the feeling was still there," Barrere
recalls.

Payne, who was at "first one of the
definite "bundlers" about a Little Fest
reunion, remembers that the band
gave an approval to "If we're gonna
do it, let's do it right.
People just love this band so much
that you don't want to embarrass
yourself or the name of the group.

Bearing this in mind, the five survi-
ors recruited Craig Fuller from the
Pure Prairie League as lead vocalist
and guitarist/trumpeter Fred Tack-
ett, then began to work on songs that
would be their big comeback album,
"Let It Roll." Released in 1986, the
disk scored with several singles, in-
cluding the title track, "One Clear
Morning," and "You'd Think.

Although the "new" Little Fest is
more professional, it has not lost its
old festy, outspoken spirit. Payne
made a habit of being on the bottom
line, but he says, "I want to divorce
myself from being associated with
half the things I see in this industry.

"Unfortunately, corporations are run
by stockholders. Hopefully, rec-
ords will not get as bad as the film
industry, in which nobody can make
a decision on a script without 100
people being involved. You can't
accomplish anything like that. It pro-
duces a lot of flick and bullshit. Videos are an
indication of that. It's a simple
scheme to try to make more of
outfits and nothing else."

Payne adds, "People in the [music]
business are not as knowledgeable
as you'd think. That's what our song
'Daily Grind' [from 'Mambo'] is
about, that you should question peo-
ple. Back with Jimi Hendrix, I think
one of the things that killed him, out-
side of drugs, was that a lot of people
around him didn't give a shit whether
he lived or died. And that still goes on.
These new groups have got a team
of rats that would sue the ship fast-
er than you can say 'boo.' It's all busi-
ness."

However, Payne notes, "It's not
hopeless. When you've got artists like
Van Dyke Parks, Randy New-
man, and Bonnie Raitt, that gives
you reason to hope that things are
can be better. But the overall [business]
is a little lame."
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PHOTO BY TONY CORRIZA

MUSIC VIDEO

In A Straight Line. Atlantic group Linear takes a break from shooting the video for its top 40 hit, "Sending All My Love." Pictured, from left, are the group's Wally "Hot" Pauley and Joey "Bang" Restivo. Atlantic video producer Michelle Webb. Linear's Charlie Pennachio; band assistant Todd Adler, director of photography Romeo Tyrone; director Katy Lynne; and producer David Ross.

VIDEO TRACK

NEW YORK

PAULA GREFF DIRECTED Elektra's kid Sweat in "I Can Make You Sweat," a highly stylized performance clip shot at the Empire Stages in Queens. Jim Czarnecki produced and Debbie Samuelson executive-produced for Epoch Films. Motown's new Apollo Theatre Records pays tribute to its namesake in the debut video by Milira, a young diva who has the first release on the label. Director Paris Barclay lensed "Mercy Mercy" on stage at the historic Apollo. He mixed performance footage of Milira with archival footage of such artists as Sarah Vaughan and Marvin Gaye. Marjorie D. Clarke produced the video for Black & White Television.

LOS ANGELES

WAS (NOT WAS) ADDS a unique twist to the '70s classic "Papa Was A Rolling Stone" as guest rapper Q Love E updates the tune with some '90s styling. Black & White Television's Paris Barclay directed the sizzling hot piece, staged on a set in Hollywood. Natalie Hill produced the Chrysalis Records shoot.

Johnny Gill and Kenny G teamed up to shoot "My My My," a new video from Gill's Motown solo release. MGMT's Richard Friedman directed the concept/performance clip, staged at Hollywood's Pantages Theatre and Roosevelt Hotel. Tom Richmond directed photography, and Ron Kay and Nancy DiToro produced. Meanwhile, MGMT director Lynda Kahn reeled Smokey Robinson's new video, "Same Old Love," the latest single from the "Love, Smokey" release on Motown. DP Roger Tonry shot footage in the...
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Australia’s Festival Back On Track
Spate Of Label Acquisitions Revitalizes Indie

SYDNEY, Australia—Just six months after the near-crippeling loss, in quick succession, of Chrysa-
lis, Island, and A&M, Festival Records—Australia’s only independent major record company—has
been revitalized by a series of new indie label acquisitions and the expansion of its video activities, which
now include the distribution of CBS’ Fox.

In April, Michael Gudinski, head of Mushroom (which Festival has for the last three years
handled under his arrangement with CBS for dis-

tribute of the Liberation, Melod-
ian, and Mute labels and moved
them to Festival as a “gesture of solidarity” with the company that supported his initial forays into
the recording of Australian music.

Liberation is an extremely suc-
cessful utility label representing in-
ternational artists and catalogs (such as Nasty Mix), which Gu-
dinski often snaps from the jaws of major international companies by virtue of personal contacts.

Melodian was established to rep-
resent young pop-oriented acts such
as Indecent Cakes.

Apart from the Gudinski labels,
Festival has also secured the Ryko-
disc, Factory, Chameleon, and
Grateful Dead labels. The company
recently racked up gold sales for a
Rita MacNeil album licensed direct
from A&M Canada.

In many ways, it is a return to the
‘90s, when Festival’s strength came from its representation of myriad local and international labels, some of which grew into international corporate giants.

Says new managing director Bill
Egg: “Obviously we can’t replace
Chrysalis, Island, and A&M over-
night, but we’re used to being at the
hard end of the market and making long-term development plans. Mak-
ing an acquisition, of course, sounds
a lot easier than making one, but it
has always been our bread and
butter.

“Creating success from the be-
beginning is more rewarding than just
putting out a stream of proven
product. Without a guaranteed product
flow, you’re forced to survive on your
imagination and determination.”

Festival’s main problem is that it
still has basically the same infra-
structure and management team as it
had during the past decade, when major-label material was
very much on tap.

“Everything is still in place,” Egg says.

“All we need is product to sell.
The first goal is to keep acquiring
new labels through this year. Then
we’ll be a significant force in this market once again.

“Already we have a top-three single
and a Top 10 chart album through this
year. We’re also expecting to clear D.A.D., Conqu,
Blonde, and Marty Wilson-Piper in the
near future.”

Italian Radio Braces For Impact Of Proposed Gov’t Regulation

ROME—Italy’s private radio sector is a sector for a shake-up if laws recently passed by the government’s Senate are approved by the full Parliament. Associations representing local stations are claiming victory in the battle for their own codes and conditions.

Some 70% of national frequency space is to be allocated to commercial
broadcasters and 30% will be
left for the new, independent and voluntary community stations that do not use music
as their core format.

Local stations will take up two-
thirds of the frequency market:
commercial sector while national com-
mercial broadcasters will be limited
to one-third. Two-thirds of the stations are major and five local
level, with the rest allowed to
broadcast nationally.

The Italian government’s privatis-
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Handlin Promoted To MD, CEO Of CBS Int’l
Aussie Veteran Began As A Maintenance Man In ’70

SYDNEY, Australia—After 20 years of a consistent rise through the ranks of CBS Australia, which
started with him cleaning out warehouses, Denis Handlin, 38, has been named managing director and
CEO, reporting directly to CBS International president Bob Summer.

Handlin is seen as one of the most dynamic leaders and motivators in the Australian music indus-
try.

Starting with a broom in the Queensland branch in 1970, he
located to the Sydney headquar-
ters in 1976 and became managing
director in 1984.

Since then, he has regularly
lodged his company in either first or second position on annual chart
share figures and has aggressively
developed local talent. Two
recent platinum domestic acts, Daryn Braithwaite and the Black Sor-
rrows, owe a significant part of their
success to his enthusiasm and support.

His two-decade anniversary is
carried on against a backdrop of
strong international success for
Midnight Oil, whose seventh al-
bum, “Blue Sky Mining,” entered
the Australian chart at No. 1 and
is almost up to 1 million sales in the U.S. Global sales of the album
are expected to reach 5 million
units by year-end.

The estimated penetration of VCRs in
Hungary has held at 10% in
1990, a doubling of the previous year’s
figures.

Distribution of the audiota-
pe levy is 50% to authors and publish-
ers, 30% to performers, and 20%
to sound recording producers. The
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authors and copyright owners and
30% to performers.

In Japan, there is a transfer of Artajius in both cases to
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France’s FNAC Chain Plans Biggest Record Store Yet

BY PHILIPPE CROCO

PARIS—The latest development in the continuing French retailing revolution is the announcement by FNAC chain president Jean-Louis Petriat of plans to open the group’s biggest record store—in the Ternes area of Paris, close to the Champs-Elysées—in 1991. The new FNAC will have a store area of nearly 97,000 square feet, with a 54,000-square-foot office section. The store will house the biggest consumer electronics hardware showroom in France, displaying the latest developments in hi-fi and video equipment, including high-definition television. The complex will also include an art gallery and a travel agency.

The outlet will cost 100 million francs (some $18 million), five times more than the recently opened FNAC branch in Tours. "We are consolidating our presence in Paris because the potential business is extremely good," Petriat says. "France has lagged behind other European countries in terms of software and hardware sales."

"With the opening of our new Paris store at the Bastille, we now have 31 branches in France. It’s our plan to double the surface area of our chain over the next three years."

"This will involve an investment of some $215 million. It’s an ambitious program, but to maintain our ascendancy we have to go for expansion, otherwise foreign operations will take over from us."

"We’re looking to double our annual gross from $6 billion to 12 billion francs by the end of 1992."

Diana Ross CD-3 Defies Odds With Japanese Success

LONDON—Diana Ross has a smash single in Japan, where the singles market is poor and where most international artists are heavily outgunned by the domestic competition. The single is available only in the CD format, and sales to date are of 348,490 units.

Enjoying the benefit is MCA Records, for whom Ross (a Motown artist) recorded "If We Hold On Together" as part of the movie soundtrack to "The Land Before Time."

The song’s additional use in a Japanese TV soap opera in January has been central to the success of the single, according to MCA Records International VP Stuart Watson. The record reached No. 5 on the all- repertoire charts, and No. 1 (for more than two months) on the international repertoire charts.

"If We Hold On Together" is also the lead cut in a compilation album, "Love Ballads," which features such MCA artists as Jody Watley and Stephanie Mills.

MCA is marketed and distributed in Japan by WEA International via its WEA Music KK affiliate. The Ross single and "Love Ballads" have helped power MCA’s first-quarter revenues by 54% over the same period in 1989, says Watson.

WEA Music managing director Ikuo Orita says, "Over the past 10 years, it has been very difficult to sell more than 100,000 copies of an international single in Japan. The success of the Ross record is phenomenal... I’ve never seen anything like it before."

Other contributors to MCA’s buoyant first quarter in Japan include the debut album by American rock band Steelheart, released here ahead of the U.S.

JASRAC Asks For Tour-Bus Royalties

BY SHIG FUJITA

TOKYO—JASRAC, the Japanese society for the rights of authors, composers, and publishers, is pressing the Japan Bus Assn. to accept the principle of payment of copyright royalties for the use of karaoke single-along equipment and the screening of movies in the company’s 23,000 tour- ist buses operating nationwide.

The society has filed a claim for 2,000 yen (roughly $12.50) per bus per month, but the Japan Bus Assn. insisted that this is "too much high." A settlement based on that figure, if it is estimated, would provide JASRAC with an additional income of some $3.4 million a year.

The basic principle of payment in the transport sector has already been established by JASRAC in terms of air-train movies and trains fitted with karaoke equipment. The bus group agreed to talks with the copyright society after being warned by the cultural affairs agency that it was its duty to pay royalties.
INTERNATIONAL

Soviets Staging International Jazz Festival
Sun Ra, Branford Marsalis Among U.S. Acts On Bill

BY MIKE HENNESSEY


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Portugal—FERDINAND TENENTE, R Sta Helena 271, 03-145 Warsaw.

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Turkey—BÖRDENIL, Kibris 24, 22040 Istanbul.

U.S.A.—JOSEPH KURAS, 90, Switzerland.

UNICEF, CBS Holland Issue 'Love' Package
LP, CD, Cassette Features Several European Choirs

BY ROMAN WASCHKO

WARSAW, Poland—An initiative from the Netherlands under the auspices of a national lottery will recently at the Warsaw Holiday Inn.

Titled "Love Brings Us Togeth- er," it comprises a CD, LP, cassette, and TV special put together under the supervision of Richard G. Denekamp, CBS Records Netherlands managing director, and which was presented to the event, sponsored by Holiday Inn and the KLM and SAS airlines, by Karel H. Hille, MD of Penta Productions.

It features a young youth choir consisting of the best soloists from leading choirs in Western and Eastern Europe. The latter are the Marek Czajkowski, Waagens, the Czechoslovak Radio Chorus, the Estonian National Choir, the Hungarian Radio Chorus, the Latvian National Symphony Orchestra, the Norwegian Broadcasting Chorus, the Polish National Radio 90, the Radio Symphony Orchestra of the USSR, the Radio Symphony Orchestra of the USSR, the Radio Symphony Orchestra of the USSR, the Radio Symphony Orchestra of the USSR.

ITALIAN RADIO FACES CHANGES UNDER PROPOSED LAW

(Continued from page 77)


Jointly organized by the Soviet Composers' Union and Goskome, the festival is the result of a number of leading Soviet jazz groups, including the Yuri Zinetsow-Alexei Pokorovski Big Band, plus, as special guest artist, the U.S.-based Soviet trumpeter Valeri Pominov.

Also representing the U.S. will be the Leaders (with Lester Bowie, Ar- thur Blake, Ecko Freeman, King Lightsey, Cecil Mcbee, and Don Moye), Ecko Freeman's Brainstorm, and Buster Williams' Something Else.

The festival will be broadcast on Moscow Television and plans are in hand for a multipart documentary television series comprising all concert and off-festival jam session performances with interviews and location shots.

The concerts will be staged in the 1,300-seat Estrada Theater, with tick- ets selling at as much as 15 rubles each.

Western coordination of the festi- val is being handled by West Ger- many's Gabriele Kleinschmidt Promo- tion, which has booked most of the acts for the event.

Says Zhanna Braginskaya, secre- tary of the Composers' Union: "Al- though there is a history of jazz festivals in the Soviet Union, dating back to the first Tallinn Festival in 1949, and followed by regular festi- vals in Latvia and Lithuania, the Noordhollands festival in the Netherlands was inaugurated in 1962—the first time Moscow has staged a major interna- tional jazz festival.

A highlight of the festival will be the world premiere of a new suite by Sun Ra written especially for the Moscow event and dedicated to pio- neer astronaut Yuri Gagarin, who was the first man to orbit the earth, in April 1961.

Manchester Scene

(Continued from page 83)

calculation that keeps it from getting too warm throughout the two-story open space with nonslip flooring. Everyone in the building dances continuously and frequently.

The 1,400-capacity Conspiracy club, not yet as commercially suc- cessful but far more progressive, features bands, turntables, and sound systems, manned by DJs Chris, Thomin, and Price, in addi- tion to abnormally sympathetic guests and a room for live jazz.

Hundreds of would-be customers are turned away from the packed club every weekend, driven by a mix of the newest rap, house, acid house, acid jazz, deep house, reggae, and more. At Konspira- tion, DJs go beyond merely spin- ning records into include live streaming and keyboard playing; they're current on recording trends and are choosing to decide whether to spin them or start their own label.

DJ Gerald Simpson, who records for Conspiracy, called日上午 Guy Called Gerald, galvanized the scene when he produced what was to be an important early Manchester record, 1988's sound effects/indus- trial house classic "Voodoo Ray" (originally on Warp in the U.S., currently available on Profile's new "House Music All Night Long" com- pilation). Since then, the scene has grown exponentially.

898 State, the most recent act to break out of Manchester (its debut al- bum, "Nineteen," is due stateside in June) on Tommy Boy, characterizes itself as a production unit rather than a band. The group's early perfor- mances often featured its four DJs making together on a total of nine turntables.

Even bands that fit into a tradition- al rock 'n' roll mold, like the Happy Mondays and Revenge, aspire to reach a club audience via guitars and drums plus sound like synthesisers, electronic drums, and acoustic rhythm. Sound effects is far more important than melody, and sound effects are plentiful.

The concept of DJs as creators of music has reached unprecedented heights in Manchester. And the scene has yet to peak...
U.S.S.R.'s Nuance, Joker Touted As Potential U.S. Pop Chart Contenders

MOSCOW—Following the entry of Soviet rock artists Boris Grebenshikov and Gorky Park into the Billboard Top Pop Albums chart last year, two more are being touted now as being chart contenders. One is the Nuance group, which Peter Gabriel is reportedly keen to produce in the studio, and the other is Jakarta-based Peery Morgulis, the U.K. 45s group whom has worked with Ted Nugent, Jeff Beck, and Jimmy Page, has recently checked out Nuance in concert and has expressed an interest in working with the group.

Indies To Reign At U.K.'s Umbrella Fest

LONDON—Radio-TV/satellite transmission, dance music, and international exports will be some of the topics discussed at the fourth annual seminar of Umbrella, the association of independent record companies with independent distribution, set for the Novotel Hotel here June 16-17. There will be an extended debate topic given to the new copyright laws, because Umbrella is currently negotiating with the Mechanical Copyright Protection Society on behalf of its members, separate to that of British Phonographic Industry, for a new deal. There will be a special CD available to registrants containing tracks from such acts as Depeche Mode, New Order, and Jonathan Richman, plus a concert showcasing indie talent.

WEA Germany Plans Major A&R Investment

HAMBURG, West Germany—According to Manfred Zunkeller, managing director, and Gerd Gebrhardt, head of marketing and repertoire, WEA, Germany plans a "very substantial" investment to back talent from both West and East Germany in the year ahead, with a new company, Konigshaus, set up with a team of Zunkeller's own promotions team. The WEA chiefs say that with German unification, plus neighboring political changes, there will be a potential market of more than 100 million people for German-language pop.

Amsterdam Top 40 Singles Chart Debuts

AMSTERDAM—The first Dutch local singles chart, the Amsterdam Top 40, has been launched here, an initiative of local radio station Radio 108 and the Dutch Top 40 Foundation. The new chart, which will receive a three-hour radio program every Saturday afternoon, is a likely forerunner of other regional charts here. The pioneer chart comes from sales information provided so far from 20 of the city's 35 record retailers, but all will eventually be involved.

Polish DJ To Produce Swedish Music Fest

WARSAW, Poland—Polish DJ and radio producer Krysztof Szewczyk is also artistic director of this year's Baltic Song Festival in Karlshamn, Sweden, July 3-5. The event has become one of Europe's most popular music events, thanks largely to Szewczyk's presentation ideas. All concerts are free daily for crowds of 10,000, a "gift" to the town for the local community. Szewczyk has, in recent years, introduced Polish elements into the festival this year, a big band fronted by Zbigniew Gorny and vocal group Spectrum. Singers from Denmark, Finland, West and East Germany, Poland, the Soviet Union, and Sweden participate.

Monteiro Sets Up Jazz Label In Singapore

SINGAPORE—After a two-album distribution deal with a major, jazz musician Jeremy Monteiro has set up JJ Jazz, the first local indie label in the field, launching the project with a sampler featuring highlights from his own first releases and six new tracks. "Jazz Sampler Vol. 1" features Monteiro and his group Jaramzee, plus such major international names as Lee Ritenour and Ernie Watts. He has serviced dealers direct and sold 1,000 cassettes and CDs in the first six weeks. Monteiro says, "We've got capacity for three million units. The whole idea is to put jazz on the map. I hope to be marketing our record in the next year."

CBS To Issue Budget Rock CDs In Japan

TOKYO—CBS has announced plans to launch a new budget line of CDs. The price range of $11.25 to $11.25 is to be launched here June 1. There are 20 titles in the first batch, including "Aerosmith," "Discovery" by ELO, "Cheap Thrills" by Janis Joplin, and Bruce Springsteen's "Greetings From Asbury Park, N.J." CBS seeks a reissue of: 100-150 titles by year's end, and sales of an average 5,000 units per title.

Record-Biz Stats Suggest Lackluster Year

OTTAWA—With many economists predicting a recession or something close to one, things looked far from rosy in the coming months, but the Canadian recording industry first-quarter figures appear promising, according to a lackluster period ahead.

Net shipments were down, billings were flat, and only price increases appeared to prop up the cassette business. The good signs: money-losing vinyl was in a free fall, and the cash cow-like compact disk business continued to rocket.

All in all, sales of new cars were up, and there was a big increase in the first three months of 1990 over the same period a year earlier. In all, sales were up 15% over the same period, and sales were down 4%.

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### Canada (Country The Record As Of 5/21/90)

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<th>No.</th>
<th>Album</th>
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<tbody>
<tr>
<td>1</td>
<td>VOGUE MADONNA ORIKA NEA</td>
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<td>2</td>
<td>BLACK VELVET ALANNA MYES ATLANTIC</td>
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<td>THE POWER SNAP BRIGsnap</td>
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<td>EROS RAMAZZOTTI OGGI SENSO 90</td>
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<td>MICHAEL BOLTON MILL VANIELI BMG</td>
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### Germany (Country Der Musikmarkt As Of 5/8/90)

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<td>THE POWER SNAP BRIGsnap</td>
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### United States (Country Music & Media As Of 5/14/90)

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<td>VARIOUS ARTISTS CHARMED CAPITOL</td>
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### Billboard (May 26, 1990)
With this collection, Lovetakes her place on the front line of country singing male and female. She has the raw, survivalist vocal power of Loretta Lynn and Reba McEntire with none of the affectations. Best of all, "Some Morning Soon," "I've Got To Stop Loving You (And Start Living Again)" and "You Can't Run Away From Your Heart."

**EDDIE RABBITT**

Jersey Boy
Produced by Michael Landis
Capitol 4539882

Rabbit's issue-oriented Capitol debut benefits the elements that send him soaring in the early '80s with the contemporary sounds of the '60s. Best of the bunch are the semi-African "Tennessee Born And Bred," the smooth-singing "Sarah's Song," the popish "They're Tearin' My Little Town Down" and "Hold On To Me (The Love We Had)," and the genuinely proud "Jersey Boy."

**TANYA TUCKER**

Tennessee Woman
Produced by Crispin Davis
Capitol 26150

Tucker delivers this song with style and poise, hearkening back to simple but imaginative production. Strongest cuts are "Don't Go Out," a duet with Duane Brown, "Take Another Run," another Don Schlitz/Parley Overstreet collaboration; "There's No Tearing Up That Song," a soft-spoken ballad, "Goodbye Baby," from Paul Dav's catalog; and "Woman Shoes," a real country cut.

**LEONEL CARTWRIGHT**

I Watched It All On The Radio
Produced by Stuart Smith and Tony Brown
MCA 42336

Making the right play for a country audience, MCA certainly knew what they were doing for Cartwright, who wrote or co-wrote all 10 numbers on this album. His moving and melodic talent is on very fine display at attention. The title cut and shines equally on "Our Tenements," "My Heart Is Set On You," "Let's Try Again," and "The Long Run."
A weekly listing of trade shows, conventions, seminars, award shows, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

**MAY**


May 23, Billboard Latin Music Seminar, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. 305-372-5661.

May 24, Second Annual Latin Music Awards, presented by Univision and Billboard, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. 305-371-4061.

**JUNE**

June 1, Third Membership Awards Luncheon of the Los Angeles Chapter of NARAS, honoring A&M president Jerry Moss and Columbia recording artist Johny Mathis, Le Bel Age Hotel, Los Angeles. 213-434-8535.

June 3-5, 1990 International Summer Consumer Electronics Show, McCormick Center Hotel, Chicago. 202-547-4919.

June 5-7, 10th International Licensing and Merchandising Conference, New York Hilton, New York. 212-797-3355.

June 6-8, T.J. Martell Foundation 1990 Humani- tarian Award Concert (featuring Linda Ronstadt), Avery Fisher Hall, New York, 212-586-5111.

June 10-13, Broadcast Promotion and Marketing Executives (BPMX) Seminar, with 29th Annual BPMX Gold Medal Awards, BPMX Industry Achievement Awards, and BPMX Hall of Fame Awards, Bally’s Las Vegas, 213-465-3777.


June 16, Songwriters Assn. of America Third Annual Music Fair, Holiday Inn, Denver, 303-722-9653.


**JULY**


July 12-15, Upper Midwest Communications Convention, Radisson Hotel South, Minneapolis, Lisa Nordmark, 612-927-4487.

July 14-18, New Music Seminar 13, Marriott Marquis, New York, 212-473-4343.


July 14-17, 5th Annual Conference and Trade Show for the International Audionarration Managers, Sheraton-Boston and Hyatt Conve- nience Center, Boston. 214-555-8020.

**LIFELINES**

**BIRTHS**

Boy, Andrew Dale, to Eric and Tanya Gauld, May 2 in Memphis. He is manager of Tracks No. 123 there.

Boy, Corey Ian, to Gary and B.J. Berkowitz, May 11 in Royal Oak, Mich. He is VP of programming for WKQI Detroit.

**DEATHS**

John Young, 63, of heart failure, April 27 in Sherman Oaks, Calif. Young held several positions in the entertainment industry. From 1960-72, he was West Coast studio controller for Columbia Pictures Industries. He then spent several years working in television. From 1977-79, he was director of marketing and administration for ABC Records Inc.

Sammy Davis Jr., 64, of throat cancer, May 16 in Beverly Hills, Calif. The versatile performer’s recording career spanned more than 35 years. (See story, page 8.)

**MARRIAGES**

Ralph Falk to Amy Greenfield, March 31 in Philadelphia. He is director of business affairs for Collins Management Inc.

**NEW COMPANIES**

Blue Heart Management, formed by Tom Donnelly, Kent Harbour, and Dave Nelson, is an artist manage- ment and consultation company. Initial clients Belgian country rocker Chantal Nelson, and songwriter/poet Tommy Moore. P.O. Box 4598, North Hollywood, Calif. 91617.

Rock Garden Rehearsal Studios, formed by Jay Robinson and Sam Valentine, is a fully equipped studio with two rooms. 706-B South Michigan Avenue, Kenil- worth, N.J. 07035; 201-258-5559.

T.S.W. Records, formed by Thaddeus Wall, is an independent label. First release is an album, “Just Friends,” by Edmond F. Daniels. 7720 C. Stenton Avenue, Suite 304, Philadelphia, Penn. 19118; 215-747-2431.

Diamond Time Ltd., formed by Bruce Higgin and Martin Davis, has opened a North American branch of its international company specializing in audio-visual pro- gramming and clearance. U.S. contact is Cathy Carapella. 270 Lafayette Street, Suite 903, New York, N.Y. 10012; 212-574-1066.

Sammy Davis Jr., 64, of throat cancer, May 16 in Beverly Hills, Calif. The versatile performer’s recording career spanned more than 35 years. (See story, page 8.)

Jim Henson, 53, of a massive bacte- rial infection, May 16 in New York. Henson was the creator of the Muppets, a life-like puppet troupe that first appeared on television, later graduating to film, music, and home video. Various Muppets also made occasional appearances on the charts in the U.S.-1970's "Rubber Dixie" by Ernie and 1979’s "Rain- bow Connection" by Kermit The Frog—and in Britain, where the Muppets' "Halfway Down The Stairs" was a top 10 hit in 1977. Henson also founded Henson Asso- ciates, which was acquired last year by the Walt Disney Co. He is survived by his wife, Jane, and five children.

**REPRINT AND SUBSCRIPTION ORDER FORM**

Ordering Information: Send to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.
SOMETIMES A FEW HEARTFELT WORDS SPEAK VOLUMES...

"The Musicland Group is proud to support Richard Marx and EMI in this noble effort to raise consciousness about the problem of teenage runaways." Dick Odette/Musicland Group

"Richard Marx 'Children of the Night' is a great ballad, and the fact that Marx is donating money to the runaway fund in Los Angeles is an added plus!" Bill Shahan  WVSR/Charleston

"Tower records is proud to support this cause and appreciates Marx giving us a way to help out which we might not have had if not for his efforts." Russ Solomon/Tower Records

"One of the most thrilling moments in life occurs when an artist uses his talents to help people in need. Richard Marx's 'Children of the Night' effort is one of those moments." Russ Bach/CEMA Distribution

"People like Richard Marx and his fund raising for the Children of the Night project make me feel so proud to be in this business." Terry Worrell/Sound Warehouse

"Richard Marx 'Children of the Night' has a strong message. Marx is doing a good thing by donating his royalties to runaways." George Balicky/National Record Mart

"The 'Children of the Night' video presents a true to life vision and opens our eyes to a problem which affects us all." Norm Schoenfeld/VH-1

"The teenage runaway problem and ensuing horrors associated with it have reached epidemic proportions in our country. Show Industries is proud to support Richard Marx in his efforts to raise funds for this extremely worthwhile and timely cause." Lou Fogelman/Show Industries

"Camelot is pleased and proud to participate in such a worthy cause. We applaud Richard Marx and the Children of the Night Foundation for their efforts in coming to the aid of people in need." Lew Garrett/Camelot Music

"Kemp Mill commends Richard Marx for his noble efforts and we are grateful for his providing the opportunity for us to join him in supporting the Children of the Night Foundation." Howard Appelbaum/Kemp Mill

"Richard Marx is an artist doing the right thing by supporting teenage runaways and throwing in a great sound as well with 'Children of the Night!'" Mark Lobel  WBLI/Long Island

"The problem of teenage runaways is becoming more serious every day, it's great to see Richard Marx and the music industry join together to help to solve this problem." Dave Roy/Transworld Music

RICHARD MARX The Children of the Night Project

*The Children of the Night organization lends help and support to runaways. Richard Marx will donate all of his publishing royalties from the Children of the Night single and Repeat Offender album cut to the Foundation.
This year the New Music Seminar will cover many angles of the music industry, including the international scene, alternative music, dance and rap, radio, media, talent and booking, legal and publishing, technology and video.

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JAPAN: Aki Kanoko 03-498-4641
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by Michael Ellis

"VOGUE" BY MADONNA (SIRE) continues to gain points, and holds at No. 1 with a bullet. It has racked up a massive lead over the rest of the chart, with point totals close to the enormous levels attained by Sinead O'Connor's "Nothing Compares 2U," which slips slowly to No. 3 this week. "All I Wanna Do Is Make Love To You" by Heart (Capitol) is bulletled at No. 2 but is unlikely to dislodge "Vogue" next week. The competition is so intense that "Sending All My Love" by Linear (Atlantic) gains points, but is pushed down to No. 7 by records jumping over it.

STEP BY STEP" by New Kids On The Block (Columbia) matches the amazing No. 2 debut of "I Can't Touch This" by M.C. Hammer (Capitol) four weeks ago, but "Touch" was aided by more than a month of advance radio play as an album cut, while "Step" blasted onto 206 stations out of the box, and also racked up impressive sales in its first week. (Most singles ship to radio first, but release of "Step" was simultaneous to record stores and radio stations.) The tremendous number of adds for the New Kids did not handicap the progress of the single "She Ain't Worth It" by another pair of teen idols, Glenn Medeiros and Bobby Brown (MCA). It racks 56 more adds and earns the Power Pick/Airplay.

RECORDS CAN ACCUMULATE TOTALLY different mixes of sales and airplay points to arrive at the same area of the chart. The differences are especially large for two rap records in the top 15. "The Humpty Dance" by Digital Underground (Tommy Boy) is at No. 12 but is listed on only 92 reporting stations, ranking it at No. 35 in airplay. Seventy-nine percent of its points are from sales, where it ranks No. 7. By contrast, "U Can't Touch This" by M.C. Hammer, bulletled at No. 9, is available only on 12-inch vinyl, so its sales points are relatively low (ranked No. 20). Eighty-two percent of its points are from the 210 stations reporting airplay (No. 5 in rank). Both records have gone to No. 1 at many stations, with "Hump-ty" moving 2-1 at XHRM San Diego, while "Touch" has 23 No. 1 reports.

QUICK CUTS: The 30s are strongly competitive this week. As a result, "Always And Forever" by Whistle (Select) is pushed down to No. 41 despite gaining radio points, with nine adds. The cover of the Heatwave classics is top 10 at 15 stations, including jumps of 17-8 at WDJX Louisville, Ky., 11-7 at KKQ Tucson, Ariz., and 3-2 at Power 92 Phoenix. "Getting Away With It" by Electronic (Warner Bros.) is pushed down to No. 39 despite sales gains and top 10 radio reports from KZPM Corpus Christi, Texas (8-4), and WJLM Milwaukee (7-6). "Bad Of The Heart" by George LaMond (Columbia) takes a deceptively small jump. It has 14 radio adds but moves up only three places to No. 70. Three new artists entered the chart last week: Scottish band del Amitri is bulletled at No. 73 with its first Hot 100 single, "Kiss This Thing Goodbye" (A&M), showing an early move of 19-17 at WKTI Milwaukee; England's The Lightning Seeds is at No. 96 with "Pure" (MCA), breaking out of Salt Lake City (11-9 at KZIT); and Florida teenager Ana is bulletled at No. 80 with "Got To Tell Me Something" (Parr), produced and written by Maurice Starr.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically. Changes are made, or are available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
**EASY LISTENING MIGRATES TOWARD SOFT AC**

(Continued from page 190)

station, KOIT San Francisco.

Veteran easy syndicator Ed Win-
ton has started his two easy listening formats, WEZI in Memphis and WQX in Tallahassee, Fla., moving toward soft AC. They will be the laboratory for a new, mostly vocal approach called "Easy" that stations can adopt or adapt to be either AC or easy listening. Ri-ival syndicator Bob Carson has launched an additional alternative soft/AC format called the "Easy" format, intended as a successor to easy listening.

Little's Broadcasting Inc., which has acquired two competing easy syndicators in recent years, already offers a soft AC format. Al-though Little's hard rock suc-cessor has only one, too, the company is also considering to complement its current tape-delivered easy listening service with a national satellite easy format.

"We are believers in instrumental- based radio stations," says Drake-Chenault national programming con- sultant Steve Hibbard. "With the de-gree of fragmentation that exists in our markets, we feel that an instrumental station whether it is easy, or new AC, or something that blurs line."

But Hibbard also says, "We want broadcasters to have as many options as possible. . . . We can offer them NAC, soft AC, new AC, easy AC. We have a dozen formats."

Since Christmas, 14 stations in the top 50 markets—counting the four-far-mer problems of advertiser bias and an inability to attract younger demographics—have forsaken their formats for another (page 14). In only one market, Pitts-burgh, has a competing FM taken their place. The next-most-recent sta- tion to fill an easy hole in its market, KMEZ Dallas, has since become one of the 14 defectors.

Of those 14 stations, at least nine were Bonneville easy clients, and only three are currently using the company for their new formats, even in markets that are not necessarily easy AC. The company's president Jim Opsitnik will not say how many clients have left easy listen- ing in the last year. But with 34 easy stations switching in the past six months (Bill- board, May 19), if the same percent-age of those are defectors, the syndicated could have lost up to 25 stations in six months.

Another indicator is that Bonne-ville is still chasing the change. It will hold one annual conference next month in Chicago, instead of the four runs per year it ran last year. Opsitnik says this is because clients wanted national input, not because of a shrinking station base.

In addition to recent developments, Bonneville recently issued a white paper to the radio industry in which Opsitnik noted that easy has a "bright future" in the decade ahead. The resurgence, he says, will stem from a more progressive for- mat and not just themonary abandonment of hard-driven instrumen-tal formats; one format, Broadcast Program- ming Inc., which has been in the easy format since the early '80s—decisions that Opsitnik says are made by local GMs beyond his control—has not helped the operation. "We're not deciding things ourselves."

"More telling than the number of clients they have lost is the fact that Bonneville recently had a good rate of switching over to other clients," says Opsitnik. "We're not jumping to conclusions."

Opsitnik also says easy's problems represent not flagged listener de- mand, but major-market-operators' debt service. Those owners, he says, choose the increasingly crowded soft AC format because it considers its demographics more salable. Not all those stations can be successful, and when those stations begin to fail, he says, his format will be vin-dicated.

"People are touting failures as suc- cesses," Opsitnik says. "With all its problems, we have only had one book that was significantly better in 25-54 listeners in two years. Yet the industry perception is that there's a real downturn in these formats."

But for now, new major-market easy listening FM conversions are rare. Opsitnik also points out that so many of the easy defections were surprises in their markets, fumbling stations that might have picked up the content elsewhere and where and will give their current formats 6-9 months to succeed or fail before considering easy again.

Drake-Chenault's Hibbard thinks the process may take several years. "The format is going to have to grow . . . small market stations where it can have an opportunity to be aired. If the right programming formula can be found, and the format turns around the market that's been losing for competitive facility, you'll see some large market stations look at it. But it's going to be an uphill struggle.

In the small and medium markets, the debt-service problem is not as severe, and ad agencies—which have, thus far, been large advertisers—may begin to "grazing of America" publicity—are less dominant. Carson says he has added as many markets as he has lost in the last two years. In addition, stations like 910 AM, San Antonio; and 1480 AM, San Antonio; are several current, several nostalgia, and several country formats available."

Meanwhile, the competition for existing easy outlets remains fierce. Washington, D.C., which just signed with Bonneville—continues. One me- dium market easy listening station says that even before Drake-Chenault announced its crust crunch, he was receiving phone calls on a weekly basis from syndicators asking him to air their format.

And the diversification into other formats continues also. Bonneville is planning to add 22 clients in other formats, adding to its easy listening format. Opsitnik is hoping to capitalize on the success of his company's soft AC KOIT, but that has been a mixed blessing. The fact that the parent company has switched at least two of its OTO sta- tions from easy to other formats since the early '80s—decisions that Opsitnik says are made by local GMs beyond his control—has not helped the operation's "grazing of America" efforts. "More telling than the number of clients they have lost is the fact that Bonneville recently had a good rate of switching over to other clients," says Opsitnik. "We're not jumping to conclusions."

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| LUTHER VANDROSS | THE BEST OF LUTHER VANDROSS: THE BEST OF LUV

| BILLBOARD® | FOR 90 WEEK ENDING MAY 26, 1990 |

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WELL DONE ARISTA.
WE'VE GOT MOST OF YOUR ALBUMS.

Congratulations on 15 great years of recording. We're with you all the way.

BASF
"This Time" the new single from her album Crossroads

WORLDWIDE SALES OF CROSSROADS: 5 MILLION

May 20 Houston, TX
May 22 Tempe, AZ
May 23, 24 Los Angeles, CA
May 26 Costa Mesa, CA
May 27 Berkeley, CA
May 28 San Diego, CA
May 31 Morrison, CO
June 2 Kansas City, KS
June 3 Oklahoma City, OK
June 5 Cincinnati, OH
June 6 Columbus, OH
June 7 Noblesville, IN
June 9 E. Troy, WI
June 10 Hoffman Estates, IL
June 12 Buffalo, NY
June 13 Maple, Ontario
June 15 Clarkston, MI
June 16 Cuyahoga Falls, OH
June 17 Columbia, MD
June 19 Atlanta, GA
June 20 Chattanooga, TN
June 24 Philadelphia, PA
June 26 Holmdel, NJ
June 28 Wantagh, NY
June 29 Saratoga Springs, NY
June 30 Manchester, NH
July 2 Lenox, MA
July 3 Mansfield, MA
July 4 Old Orchard Beach, ME

Produced by David Kershenbaum and Tracy Chapman for SBK Productions, Inc.
Management: Elliot Roberts

©1990 Elektra Entertainment, a Division of Warner Communications Inc.
DIANE WARREN, WARNER/CHAPPELL ARE ASCAP CHAMPS

(Continued from page 6)


Songwriters who were multiple winners for the survey year were Diane Warren, Al Green, David Foster, Mike Stoller, Stevie Wonder, Burt Bacharach, and Jim Ed Brown. Diane Warren was a notable winner, with her songs including "Like You," "Wanna Live," "Express Yourself," and "The Right Stuff.

The legendary songwriting team of Jerry Leiber and Mike Stoller joined ASCAP's guild in a special presentation on March 9, 1986. The guild announced that ASCAP will have more than 10,000 standard music rights agreements, totaling $100 million in revenue for the guild.

The guild is also expanding its membership to include new songwriters and composers. The guild currently has more than 12,000 members, including many of the world's most successful songwriters and composers.

SUNCOAST RISES TO SELL-THROUGH-ONLY CHALLENGE

(Continued from page 1)

mall space, hotly competed for among home entertainment retailers. But Esugter says that suggestion is without merit.

Nonetheless, Musicland will continue to sell through-the-window. "The concept's uniqueness, however, is winning friends among shopping center developers, including two new Suncoast malls in the business—Melvin Simon & Associates in Indianapolis and the Hahn Co. in San Francisco. Esugter says that Suncoast presents a real-looking store that is appealing to the customer. It's a store that leads the customer in, and it's merchandised in such a way that it's easy to get around.

The stores, which use dramatic neon to accentuate black and gray walls and floors, feature as many as 10 storefronts per floor. According to Esugter, "We've been very successful in this category. About 75% of Suncoast's sales volume comes from video sell-through, with the remaining revenue generated by accessories—mainly Hollywood-inspired merchandise, such as apparel and plush toys. Items that cost less than $10 are sold as "rare" at the store, and some customers "sell in the nose," according to Ross.

The video of which component—which is a part of the "selling" strategy—includes the most significant and nontheatrical releases comprised 65% of its sales volume, while musical long-form garner 10%.

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The stores, which use dramatic neon to accentuate black and gray walls and floors, feature as many as 10 storefronts per floor. According to Esugter, "We've been very successful in this category. About 75% of Suncoast's sales volume comes from video sell-through, with the remaining revenue generated by accessories—mainly Hollywood-inspired merchandise, such as apparel and plush toys. Items that cost less than $10 are sold as "rare" at the store, and some customers "sell in the nose," according to Ross.

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DAT or a similar new medium accounting for the remaining 9%, and vinyl LPs totally out of the picture.

Regarding that projection, BMG's Gasser says, "The policy is very much that, as long as there is demand for a certain type of product, we will for reasonable prices supply them—whether we can make money. In other words, we have no intentions to 'kill' an LP or 'kill' a music cassette. Only if there is not enough demand, only if we cannot really manufacture and produce it for a price level which we think we should have—only then will we stop.

BMG is also looking to move more than a million units of music video during the 1990-91 business year, only one year after the establishment of BMG Video.

A special emphasis was placed on the local acquisitions of talent pools and repertoire, a point which Gasser says is a priority for BMG Internationale. Though no particular target companies were mentioned at the Scottsdale meet, Gasser says, "What I always say is that if there is strategic opportunity given a country to being associated or acquired part or 100% of a local activity, which is based very much on local repertoire, we will go after these people.

Gasser also pointed out the increased crossover of non-U.S. or non-U.S.-UK artists in the worldwide music market, one more reason why the company is encouraging acquisitions of local repertoire. "There is more international cross-border repertoire coming up," he says, "and I think we're probably ahead of our competitors in exploiting them to the full strength." Adds Gasser: "What we're really saying is: 'Listen, we see so many encouraging results, let's go even further.'"

If any particular weakness of BMG's recent performance was discussed during the conference, Gasser says, it was the "difficult year for our U.K. and U.S. companies as far as repertoire supply is concerned. But that will change, and we will be back into probably a better situation than we currently are. I have time for that," he adds, "because as you know, in the record business, there's sometimes a period when you just don't as not as you usually are."

Also present at the meet were RCA Records president Bob Buziak and Arista president Clive Davis, each of whom gave presentations of forthcoming label releases. Buziak's presentation included product from Lita Ford, A'me Lorine, Boy Meets Girl, and Marti Jones, among others. Davis played an unfinished snippet from the upcoming album by Whitney Houston—whom he called "the greatest singer alive today"—as well as tracks by Arista acts Kaira, the Jeff Healey Band, and new artists Every Mother's Nightmare.

**NIMBUS, A&M END DISTRIBUTION TIES (Continued from page 6)\n
Antony Smith, as sales and distribution head, will run the domestic operation. Sharon Korot remains BMG's marketing and promotion manager, and Roy Coates retains his post as retail marketing manager.

Fulfillment will be handled through the Nimbus CD manufacturing plant in Rocksville, Va., where product warehousing facilities are being set aside.

Nimbus hopes to release its first product under the new plan in June, although technical details may delay that goal for a month. It must, for example, remove all references to A&M from packaging and disks. Because of earlier delays in new product promotion, due largely to the transfer of A&M product from BMG Distribution to PolyGram Group Distribution, Nimbus views the new set-up as a label relaunch.

More than 300 Nimbus titles were released through A&M during its lifetime. Those will gradually be picked up by Nimbus directly as A&M stocks diminish.

A&M's Smith says he has no plans at this time to seek a label replacement for Nimbus. A&M also distributes Delos and Denon.

**BMG INT'L SPONSORS FIVE-DAY MEET IN ARIZONA**

(Continued from page 6)
**NINTENDO SUES CONN. RETAILER**

Similar Suit Imminent in Chicago

BY CHRIS MORRIS

LOS ANGELES—Continuing its assault against the rental of unauthorized versions of its video games, Nintendo of America has filed a suit against National Film Co., a retail outlet in Bridgeport, Conn., for copyright and trademark infringement.

A Nintendo spokesperson says that such action is imminent against retailers in the Chicago area, but at press time the company’s filing was in Los Angeles. The suit would not specify the number, names, or locations of the targeted retail outlets.

The latest Nintendo action follows filings against retailers in Minnesota, Florida, California, and Canada (Billboard, April 29 and May 6). The suits all charge that the defendants rented or sold either unauthorized imported cartridges of existing Japanese Nintendo products or counterfeit games.

On May 11 in Canadian Federal Court, Nintendo won an interlocutory injunction restraining the defendants in the suit there from selling, leasing, manufacturing, or distributing unauthorized game cartridges.

Under a “John Doe” provision of Canadian law, the original suit, filed on April 29, has since been amended, and 75 additional individuals and retail outlets, located in eight Canadian provinces, are now listed in the Canadian infringement suit.

“They are now defendants as much as the original guys were,” says Mike Hoffman, Nintendo’s Canadian attorney.

The Connecticut action alleges that the Ultimate TV Club (an 1800 Toy-Club, and owner Keith Taruski have sold or distributed unauthorized cartridges of such Nintendo games as Donkey Kong, Mario Brothers, Super Mario Brothers, Duck Hunt, Exo- bike, Donkey Pané, Wild Gunman, and others.

The suit charges the retailer with copyright and trademark infringement, unfair competition and false designation of origin; violation of the trademark counterfeiting act and the state unfair trade practice act and antitrust statute; and Connecticut common law trademark infringement.

(Continued on next page)

**BLOCKBUSTER LOOKS BEYOND VIDEO RETAIL**

(Continued from page 1)

franchises will open another 240 outlets. More than $300 million has been earmarked for capital expansion.

On March 31, the end of the first quarter, Blockbuster had $21.4 million in cash and equivalents. In addition, it has on hand a working capital of $7.8 million, $10 million of the $125 million line of credit it obtained last year, Bernard said.

At the end of the quarter, key variables of the company are expected to be 6% to 7% of the total U.S. home video industry, according to the company. Huizenga said a goal for 1990 is to increase this figure to 10%-11%.

Paul Kagan Associates has projected a 15% increase in total revenues in the industry from the video rentals and sales this year, to $10.6 billion.

“We have a twofold mission,” said Huizenga. “We want our share of the industry’s growth. And, we want to increase our market share.”

Huizenga’s comments came after an informal National meeting held at a theater near the company’s headquarters in Fort Lauderdale and attended by about 500 shareholders, analysts, company employees, and media representatives.

When the curtain rose, the stage revealed a replica of a typical Blockbuster store with people milling about inside. After some speeches by top executives, there were videoclips that previewed new movies, the company’s strategy of introducing new products, and promotional campaigns.

Three noncontroversial proposals were passed without discussion, and there were no questions from shareholders during the portion of the meeting set aside for comments.

Shareholders interval after the meeting expressed satisfaction with the earnings growth of the company, the appreciation in the value of their stock, and the fitness of management.

Company executives at times seemed defensive about some of the questions toward Blockbuster by Wall Street and by the business press. The narrator of a video presentation said the company’s impressive revenue and profit gains should “silence any critics.”

The biggest criticisms of Blockbuster have been the volatility of its stock, its methods of accounting, and its rapid new-store expansion.

The Wall Street analysts now bullish about the stock, although they say it may continue to show signs of volatility in its up-and-down price fluctuations.

These analysts also believe that the pace of new-store growth can be achieved without sacrificing the company’s financial resources or management.

Moreover, the accounting-method issue has largely been defused. It was raised last year’s annual meeting with the simultaneous release of a critical report by Bear Stearns & Co. At the end of this first quarter, Blockbuster changed the scheduled amortization of, or depreciating, hit video cassettes to one year from three years. The Bear Stearns report had said the three-year period was too long and that it artificially boosted quarterly earnings.

The price of Blockbuster’s stock was unchanged in New York Stock Exchange trading on the day of the announcement, bringing the stock to $24. The stock price was $26.625.

**Vestron U.K. Acquired By HTV Group**

TV Contractor Pays $11.2 Mil For Vid Distrib

BY ADAM WHITE

LONDON—Vestron U.K., the British arm of Vestron Inc., has acquired the video operations of the independent television contractor for Wales and western England.

Vestron, a U.S.-based subsidiary company HTV International (HTVI), is priced at $11.2 million cash at an exchange rate of 1.68 to the pound. The show that HTVI acquired includes several major children’s shows produced by Vestron’s U.K. subsidiaries—Vestron Pictures and Vestron Vid.

After a U.K. distribution license covering Vestron Inc.’s current U.K. video library, with individual expiration dates of up to 10 years.

Among the assets acquired are more than 2 million hours of programming, $592,000 in home use rights and licenses for distribution rights at 7.7 million, and a payment of $1 million for business, name, and goodwill. These are subject to a completion audit.

Vestron U.K., established in 1984, is a leading independent home video distributor. It has scored in the U.K. with such major theatrical titles as “Buster’s Birthday,” “Young Guns,” and “Dirty Dancing.” The first two were bought from independent producers. The acquisition will also enable HTV to distribute its own repertoire.

The acquisition is in line with HTV’s film, TV, and video plans, of theatrical movies in the U.K. Forthcoming titles include “King of The Wind,” “The Last Butterfly,” and “Eminent Domain,” co-produced with Arama Entertainment of the U.K.

No significant profit figures are available concerning Vestron U.K., because the business was historically paid commission income by Vestron Inc. only for the sales it made under an intragroup pricing formula. An HTV statement says independent verification of the value of the film and video rights has been sought, and that the group is satisfied their value is not less than the sum being paid.

Vestron’s management team and other staff will be joining HTV, and Vestron U.K. will be integrated into three-year service contracts to expire July 31, 1991.

This acquisition is part of HTV’s diversification plan to reduce reliance on independent TV advertisement revenue, which has stagnated due to prevailing economic conditions and is expected to dip further. HTV Management Group chief executive Patrick Dromgoole, who heads HTV, is in line with HTV’s objective of developing a fully integrated television, theatrical, and video production and distribution operation.

The capacity of the former Vestron management to analyze world markets and with HTV’s experience in the TV market and enable it to develop its theatrical and video businesses, particularly in Europe.

**DISNEY & GOODTIMES PLAN ‘PETER PAN’ VIDEOS**

(Continued from page 5)

Aug. 21, warehouse ship date is Sept. 17, will call date is Sept. 18, and the nationally advertised availability date is Sept. 21.

Disney will remove “Peter Pan” from distribution April 30, 1991, along with “The Little Mermaid.” Last year’s fourth-quarter releases “Bambi” and “Who Framed Roger Rabbit?” were removed from distribution April 30, 1990.

“Peter Pan” is Goodtimes’ first acquisition under its Platinum label. The title will be duplicated in the standard-play mode and will also be available on laserdisc and in part of the original program comprised 0.2% of paper cassettes.

Tapes that turned up damaged or defective had renting average of 18 times before breaking down, according to the study. Sei-through casses comprised 3.19% of damaged tapes.

The number of problem tapes reported was highest in December, but was fairly evenly spread over the four months of the study.

PAUL SWEETING
rested that nitive ized junction ousorous opposition".

The legislation was introduced March 19 by Senator Haik, a Democrat representing the 49th district. RIAA deputy general counsel Ann Neal characterizes Haik as an energetic, aggressive lawmaker, responsible for an aggressive agenda and a recent legislative history that includes anti-abortion, obscenity, and concert-noise restriction bills.

WASHINGTON, D.C.—Rep. Howard Nielson, R-Utah, introduced a nonbinding “sense of the Congress” resolution May 10 suggesting that the industry adopt a “disclosure system” of providing lyrics to parents in addition to the announced industry voluntary efforts to provide a parental advisory label. The RIAA has supported the voluntary effort, which it sees as a potential alternative to the explicit labels added to Billboard, May 19.

Nielson, whose one-minute remarks made no mention of the report of the Congressional Research Service, said that while the announcement of a standardized voluntary sticker “is a great stride forward, it is a long way to the end of the journey.” He added that “the position of the logo could be better located as a flag of the industry, so that a person knowing of what we are being warned” should be a part of the industry’s efforts. The Congresswoman made no outright suggestion that federal lawmakers might otherwise intervene, but closed his remarks by asking lawmakers to make it absolutely clear to industry that “we give you the tools to monitor” the lyrics in pop music.

And while the Congresswoman for Nielson plays down the threat of federal "monitoring," and says that other than the suggestion to "somehow provide lyrics in the packaging," his comments can see the industry’s goals: to give us the tools to monitor” the lyrics in pop music.

NASHVILLE—Gusto Records here will ask a federal judge to recompense the Shirelles, B.J. Thomas, and Gene Pitney in a judgment issued here May 1.

In that decision, Thomas A. Higgins, judge for the U.S. District Court in Nashville, specified that they should not attempt to assume responsibilities that belong solely to parents,” Berman said. “We also will defend the constitutional rights of our artists, which include the right to tell their stories from legislative attempts to abridge these rights.”

Nielson’s representative says the resolution was made in the spirit of “encouragement” and “good faith,” and adds that “even if it is passed, it does not have the force of law.”

The Shirelles, B.J. Thomas, and Pitney are the industry’s efforts to provide a parental advisory label. The RIAA has supported the voluntary effort, which it sees as a potential alternative to the explicit labels added to Billboard, May 19.

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Gusto Unhappy With Royalties Judgment

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Wall To Wall Chain Dropping Hardware Sales In 47 Stores

NEW YORK—Wall To Wall Sound & Vision, the electronics chain that in nine months of the fiscal year ended Feb. 28, accounted for more than 10% of the chain's sales, has decided to focus on the music side of its business.

The chain, which is one of the largest independent retailers of music and video, has decided to drop hardware sales in 47 stores. The decision was made after the company conducted a review of its operations and found that it had the potential to improve sales in its music division.

'THE OPTIMAL STRATEGY', says Wall To Wall's senior VP Bruce Bell. "We will now focus on music, which is our core business, and we are focusing on software, which generates higher margins.'

The company's stock, which is viewed as analysts as illiquid, trades in the over-the-counter markets. While Wall Street observers say the move should shore up profitability, some add that it also helps Wall To Wall more attractive to potential suitors. The Musicland Group, of Denver, and Trans World Music Corp. are said to be music industry observers to be interested in the chain. Bell labels such speculation as unfounded rumor.

Island Adding Axiom Label To Mangrove Line

NEW YORK—Island Records will add the new Axiom label, formed by Bill Laswell, to the distribution line-up of Mangrove Records, its world music division.

The label will release 12 albums over the company's year, the first two of which are scheduled for June. "Middle Passage," from Ginger Baker's E一点也不好 Zu project, and "For the Used " are due in August.

Recording Industry Assn. of America has come up with "a pretty good strategy" in dealing with outright illegal bootlegging. "What we've done is to develop a software strategy that will protect us from the damage caused by illegal downloads," says Recording Industry Assn. of America chairman and CEO Mike Keesey. "The strategy will prevent anyone from downloading any copyright-protected song onto a computer or mobile device without paying for it."
BILBOARD

NEW YORK—Under legislation proposed by two New Jersey assemblmen, concert promoters and ticket vendors would be required to run advertisements in the public if performers are lip-syncing lead vocals (Billboard, May 12).

The proposal, supported by Democrats Neil M. Cohen and Joseph A. Mee, calls for penalties of $10,000-$50,000 for promoters and $1,500-$5,000 for ticket agents if they fail to provide advance notice of taped vocals. No date has been set for the bill’s hearing before the assembly’s Consumer Affairs Committee.

“We had been reading some of the music trade sales and for some time across some articles that dealt with the issue of lip-syncing,” says Cohen, vice chairman of the committee.

The lead vocals in this musical performance are prerecorded and will not actually be sung by [name of lead vocalist or musical group] during this show."

Public hearings on the bill are yet scheduled, but Cohen says his legislative staff is in the process of setting a hearing.

There was a large reliance on technology to the detriment of the consumer.”

The proposed legislation concerns only lead vocals. Language in the bill cites musical performances, shows, or concerts that include vocal performances—terms that would embrace music in general. The proposed bill mandates that the artist’s name appear on the face of the ticket with a notice stating that the show’s entire song or portions thereof were prerecorded, says Cohen.

Print advertisements and broadcast media commercials would also be subject to the notification requirement. The broadcast warning contained in the bill states, “The lead vocals in this musical performance are prerecorded and will not actually be sung by [name of lead vocalist or musical group] during this show.”

Public hearings on the bill are yet scheduled, but Cohen says his legislative staff is in the process of setting a hearing.

Longform sell-through home-vid accompanies kids’ album

LONGFORM SELL-THROUGH HOME VID ACCOMPANIES KIDS’ ALBUM

NEW YORK—With the recent simultaneous release of the kids’ album, the other is a jazz trio album. The video, Connie’s first, is a retrospective coverage of the artist’s work from his first album through the soundtrack for “When Harry Met Sally….” and live footage from this summer.

Harry is a different kind of artist who is driven by a video instead of radio drives,” says Bob Wilcox, Columbia’s VP of marketing.

judgement limits fat boys’ suit

JUDGEMENT LIMITS FAT BOYS’ SUIT

(Continued from page 100)

Judge Miller ruled that the defendant’s use of ‘sound-alike’ voices violates [state privacy law]. I decline the invitation.”

The judge also ruled that the Fat Boys—who claimed they were libeled by look-alikes endorsing beer in the ad—could not press their case on defamation grounds.

The case will now proceed to trial at a later date. Other plaintiffs in the suit include the Fat Boys’ management company, Tin Pan Apple, and its publishing company, Fools Prayer Music.

Tom Duffy

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DISC MAKERS
ARIVAL: Trans World Music Corp. has hired E.N. Carroll, who comes from the home electronics retailing industry, to replace Gary Arnold as VP of merchandising. Carroll spent about three years with Silion/Dixon Inc. as president of the Midwest division, and before that was GM of the Southern division for Circuit City.

CBS RECORDS CHARGES in U.S. District Court in New York that Art Kass, a principal of Sutra Records, failed to pay it $161,997 for the pressing and taping it manufactured for the label from December 1988-June 1989.

SEASON OPENERS: The summer season opening of the Boston Pops May 8 was also the release date of the orchestra and conductor John Williams' first album on Sony Classical, "Boston Pops On Broadway 1990." Williams also celebrating his 10th year with the Pops. Songs at Sony Classical are handing the marketing of the album.

HAWARDING: "The Magic Of Music," last June's CBS/TV presentation celebrating the 20th anniversary of The Songwriters Hall Of Fame, is up for seven Emmy Awards in the prime-time category. The nominations are for outstanding variety show, art direction, choreography, directing, music, individual performance in a variety or music program, and writing. The show was mounted by TV producer Al Masini's Teerep.

THE STORY OF PRECIOUS METAL: "The Billboard Book Of Gold & Platinum Records" has just been published by Billboard Books (416 pages, $19.95). Compiled by Adam White, Billboard's international editor in chief, it lists all gold and platinum certifications by the Recording Industry Assof America since 1958, along with chart history and songwriter and producer credits. (Continued on page 98)
FIERY LICKS FROM ROCK'S HOTTEST PICK.

THE JEFF HEALEY BAND

Hell To Pay, the long-awaited follow-up to the near Platinum debut album See The Light. Includes the lead track "I Think I Love You Too Much," now exploding at rock radio. Catch them on tour this summer with Bonnie Raitt.

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