Disney's 'Mermaid' Makes Big Splash In Sell-Through

This story was prepared by Bruce Haring and Paul Sweeting in New York and Jim McCullough in L.A.

NEW YORK—Walt Disney Home Video appears to have a sell-through smash on its hands in "The Little Mermaid," with retailers declaring that first-week sales greatly surpassed comparable activity on major sell-through releases earlier this year. At press time, it appeared that an estimated 5.6 million units shipped to distributors would eventually sell through to consumers.

The sales of "Little Mermaid," coupled with what retailers describe as a more relaxed approach by Disney to selling in the title, should help restore some luster to the studio's image, which has suffered in the wake of the studio's March release, "Honey, I Shrink The Kids."

In the case of "Honey," slower-than-expected sales at retail have been exacerbated by an aggressive self-in campaign by Disney that has left retailers and distributors concerned that significant overstock problems will ultimately develop for that title (Billboard, May 19). By contrast, retailers credit Disney for acknowledging the long-term sales potential of "Little Mermaid" by throttling back efforts to load up the distribution pipeline up front—an approach retailers hope will create a more orderly market for "Mermaid" and reduce eventual returns.

Julie Murakami, video buyer at Southern California's Music Plus (Continued on page 96)

World Music Starts Cooking At Retail

BY THOM DUFFY and ED CHRISTMAN

NEW YORK—The music may come from Brazil or Bulgaria, Jamaica or Japan, South Africa or Senegal, Louisiana or Latvia. All of it is loosely defined as world music, a marketing hook that is providing a real challenge to labels and retailers as they try to spread it to a wider public.

Most observers see in-store retail marketing, cross-pollinating with touring, as the key to creating greater awareness of this eclectic genre. At the same time, major- and independent-label executives and retailers view it as a growing market with significant sales potential.

"I think it's gotten much better in the last year," says Harold Childs, VP jazz and progressive music at Warner Bros., which has just released a new Ladysmith Black Mambazo album. "The retailers have gotten much more aggressive" in selling (Continued on page 88)

Alain Levy Is Tapped As Chief Of PolyGram Int'l

BY KEN TERRY

NAASSA, Bahamas—Alain Levy's appointment as the next president and CEO of PolyGram International, which takes effect Jan. 1, 1991, signifies a departure for the international record company. Not only is the 45-year-old Frenchman the youngest chief executive in PolyGram's history, but he is also considered much more music-oriented than the company's current president, David Fine, who will become chairman of PolyGram's supervisory board. Announced at PolyGram's interna- (Continued on page 97)
1990 Pop Awards

BMI Proudly Congratulates The Writers And Publishers
Of The Year's Most Performed Songs

Song Of The Year
A GROOVY KIND OF LOVE**

Written by CAROLE BAYER SAGER AND TONI WINE
Published by Screen Gems-EMI Music, Inc.
CONGRATULATIONS!

Janet Jackson
R&B/Urban Contemporary
Album of the Year - Female
"Rhythm Nation 1814"

Babyface
R&B/Urban Contemporary
Album of the Year - Male
"Tender Lover"

Soul II Soul
R&B/Urban Contemporary
Album of the Year/Group, Duo or Band
"Keep On Movin'"

Soul II Soul
R&B/Urban Contemporary
Song of the Year
"Keep On Movin'"

Janet Jackson
Best R&B/Urban Contemporary
Single/Female
"Miss You Much"

Luther Vandross
Best R&B/Urban Contemporary
Single/Male
"Here and Now"

Soul II Soul
Best R&B/Urban Contemporary
Single/Group, Duo or Band
"Keep On Movin'"

Quincy Jones
Best Jazz Album
"Back on the Block"

BeBe & CeCe Winans
Best Gospel Album
"Heaven"

Heavy D & The Boyz
Best Rap Album
"Big Tyme"

David Peaston
Best R&B/Urban Contemporary
New Artist

Janet Jackson
Best R&B/Urban Contemporary
Music Video
"Rhythm Nation"

Quincy Jones
THE HERITAGE AWARD
For Outstanding Career Accomplishments

Arsenio Hall
THE SAMMY DAVIS JR. AWARD
For Outstanding Achievements in the Field of Entertainment During 1989

Michael Jackson
THE SILVER AWARD
1980's Artist of the Decade

THE (1990) 41ST ANNUAL SOUL TRAIN MUSIC AWARDS
He's too young for you.

Don't call him, let him call you.

He's a married man, don't waste your time.

The Pointer Sisters

Friends' Advice (Don't Take It)

MOT-4661

The new hit single from the smash album, "Right Rhythm" MOT-6287 available on Motown LP, CD and Cassettes.

Produced by Levi Seacer, Jr.

Management: Gallin-Morey Associates
Euro Trade Groups Unite On DAT Levy Push Added to SCMS Initiatives

**By Ken Terry**

NEW YORK—Closing a rift between European record manufacturers and publishers and songwriters over DAT legislation, several European trade groups recently agreed to form a united front to press the European Commission for action as soon as possible.

At a meeting in Brussels, Belgium, May 4, representatives of five key organizations decided to press simultaneously for an analog/DAT levy to compensate for home taping, as well as an EC directive that would require DAT recorders to contain Serial Copy Management System chip designed to prevent serial copying. Among the organizations present at the meeting, according to Robert Stuyt, PolyGram’s legal counsel, were the International Federation of Phonographic Industries (IFPI), the European mechanical rights bureau (BHEM), the International Confederation of Authors’ Societies (CISAC), the International Federation of Musicians (FIM), and the International Federation of Actors (FIA).

In addition, the International Federation of Popular Music Publishers (IFPMP) has also joined the effort, according to Ed Murphy, president of the U.S. National Music Publishers Assn./Harry Fox Agency. Currently, he says, a proposal committing the EU to a letter to European Commission VP Martin Bangemann. After the other groups have had a chance to comment on the letter, it is hoped that a single text can be sent to Bangemann.

Both Murphy and Stuyt, who is president of IFPI Europe, stress the need for timely action, but for different reasons. According to Murphy, the EC is expected to issue directives on the contentious home-taping issue “in the latter part of the year—so it would be useful to put our views before them as soon as possible.”

Stuyt, on the other hand, feels the EC is dragging its feet on the issue. He says the parties at the Brussels meeting agreed to comment on the commission’s progress (see IFPI’s position) and the proposed levy. He notes that this will be the first time the industry has told the EC that there are no differences between the labels and the music publishers.

Previously, however, the two industry sectors did have differences over the DAT issue. “IFPI in January put forward an SCMS plan without mention of royalties (i.e., a

CBS Records Buys Columbia Trademark From EMI Music

**By Adam White**

LONDON—CBS Records has acquired international rights from EMI Music to the historic Columbia Records trademark, once the subject of protracted legal disputes between the two companies.

CBS, which owns the Columbia name in the U.S., confirmed the transaction with CBS, which was finalized at the end of last year, but declines to disclose its terms.

The Columbia trademark is a continuously used trademark in the recording industry, and CBS Records previously held rights to its use only in North and South America.

The Sony-owned multinational now owns the Columbia mark worldwide except in Spain, where it belongs to BMG, and in Greater South Korea, and Taiwan, where Japan’s Nippon Columbia has rights.

The acquisition theoretically makes it possible for CBS Records to change its corporate identity to Columbia, but in most cases it will be unlikely. The company should choose to do so when its license from CBS Inc. to use the CBS identity expires.

Some observers speculate that this could occur as soon as next January, three years after the record company’s purchase by Sony. Other industry sources believe this is unlikely. A CBS Records spokesman declines (Continued on page 89)

Satellite CD Radio Service Seeks FCC OK System Relies On High-Frequency Digital Signal

**By Susan Nunziata**

NEW YORK—A new company is seeking FCC approval to operate a satellite-delivered CD-quality radio service. If the application is approved, the system is expected to be launched in 1994 at a capital investment of $850 million-$900 million.

The new company, Satellite CD Radio, filed its application May 18. It proposes to operate a 100-channel digital broadcast service via satellite using the radio frequency range of 1460 MHz-1530 MHz.

The current FM band utilizes the 88 MHz-108 MHz range. By the use of satellite transmitters and specially designed receivers, the new service will be able to take advantage of the much higher range.

Satellite CD Radio is headed by president/CEO Peter Dolan and chairman Martin Rothblatt, formerly chairman and CEO of Geostar, which makes satellite tracking systems. In addition to working with this new company, Dolan will continue to serve as president of CPO of MARCOR, a Washington, D.C., communications consulting firm.

The new company is working with Stanford Telecommunications of Santa Clara, Calif., in designing the system, including new receivers for home and automotive use. Unlike other direct-broadcast satellite receivers, which require a dish for reception, the CD Radio receiver will utilize a standard antenna, according to Dolan.

The service will lease its 100 channels to radio stations nationwide. Broadcast stations will be connected via a fiber optic network to a Satellite CD Radio control center, which will be built in Montrose, Colo. The control center will uplink the digital signals from the studios to a yet-to-be-determined satellite, which will then digitally broadcast the signals to receivers. The receivers will convert the digital signals to analog for local listening.

Prototypes of the home and automotive receivers, expected to cost approximately $200 each, may be available by early 1991, according to Dolan. “More than likely, the manufactured (Continued on page 88)

Music Industry Veteran Morris Levy Dead At 62

**By Irv Lichtman**

NEW YORK—Morris Levy, who built a music industry empire largely out of success in the early years of rock ‘n’ roll, died of heart attack in Genth, N.Y. He was 62 years old.

A controversal figure for much of his career, Levy had been scheduled to begin a jail term in July following his conviction in 1988 on two federal counts of conspiracy to export.

Instantly identifiable by his gravelly New York tough-guy voice, Levy entered the music industry in the early ‘50s with the formation of a publishing company, Patricia Music, in partnership with Murray Gurlek, Oscar Cohen, and Phil Kahl. One of its early copyrights is the EC is charging its feet on the.

Also in the early ‘50s, Levy established three labels, a label with George Goldner, Joe Kobly (brother of Phil Kahl), and Hug de Meers (see MCA’s “Jubilee Of Birdland,” written by George Shearing and George David Weiss. It was named after the famous New York jazz haunt owned by Levy at the time.

In the early ‘60s, Levy established three labels, a label with George Goldner, Joe Kobly (brother of Phil Kahl), and Hug de Meers (Continued on page 80)

EXECUTIVE TURNTABLE

**Record Companies.** David Fine will succeed Jan Timmer as chairman of the supervisory board at PolyGram International in London. He retains his current position as president and CEO of the label until January 1991 (see story, page 1).

Alain Levy is to become president and CEO of PolyGram International in New York. He retains his current position as executive VP for the label until January 1991. (Continued on page 88)

The ATV remain at the Roxy. Atlantic recording artist Alannah Myles chats with executives from Atlantic and Gold Mountain Entertainment backstage after her concert at the Roxy in Los Angeles. The show was part of her ongoing U.S. tour for her self-titled debut album and new hit single, “Love Is.” Myles’ previous single, “Black Velvet,” hit No. 1 and went gold. Myles will open for label mate Robert Plant during the first U.S. leg of his “Manic Nirvana” tour in July. Shown, from left, are Paul Cooper, senior VP/West Coast GM, Atlantic; Ron Stone, Gold Mountain Entertainment; Dana Goldberg, president, Gold Mountain Entertainment; Myles; and Doug Morris, president/chief operating officer, Atlantic.

VP/GM. He was senior VP of promotion for the label.

Donna Goldstein is named director of business affairs for Elektra Entertainment in New York. She was an attorney at J. Walter Thompson. Capitol Records in Los Angeles promotes Steve Johnson to senior VP/GM of the black music division. He is VP/GM of the black music division of the label.

Milton Sincoff is promoted to senior VP of manufacturing and purchasing at Arista Records in New York. He was VP of manufacturing and purchasing for the label.

for the label.

Sharon Heyward is promoted to VP of R&B promotion and marketing at Virgin Records in Los Angeles. She was VP of R&B promotion for the label.

MCA Records in Los Angeles appoints Susan Silverman VP of video services, and Lauren Ashlee director of rock and alternative marketing. They were respectively, director of video at Columbia Records, and director of rock and metal publicity for MCA.

Diana Baron is promoted to VP of publicity, West Coast, at A&M Records in Los Angeles. She was executive director of publicity for the label.

BMG International makes the following appointments: Cathelyne Oudemans, European VP of marketing, licensed labels, in Munich, West Germany; Linda DeMuro, international product manager in New York; and Polsia Buetti, manager of international A&R and marketing in New York. They were, respectively, production coordinator for the 1988 Greensleeve album; a marketing assistant for BMG; and an executive secretary at BMG Publishing.

EMI Music Worldwide in New York names Mark Jackson senior VP of finance and control, and Anne Payre senior VP of information technology. They were, respectively, VP of finance and control, and a full-time consultant for the label.

**(Continued on page 83)**
Can New Kids Keep The Hits Coming?  
Hornsby, Dirt Band Have June Albums
**BY MELINDA NEWMAN**

NEW YORK—Can the New Kids On The Block do it again? That’s the question retailers will be asking this month as the Boston quintet’s fourth album, Hornsby, hits stores June 5.

The album, “Step By Step,” is just one of a small but mighty list of June releases from a diverse group of possibly gold or platinum artists. Other acts with new records include Bruce Hornsby & The Range, Nitty Gritty Dirt Band, and Keith Sweat.

The New Kids record will be released simultaneously in the U.K. at the group’s third. Also titled “Step By Step,” the 40-minute compilation of new clips, live footage, and bonus material will be released worldwide with the audio project (Billboard, May 26). And just in case there isn’t enough New Kids paranoia out there, Columbia plans to release a limited-edition CD of the album, similar to its Steel Wheels package for the Rolling Stones.

Bruce Hornsby & The Range return after a two-year absence with “A Night On The Town,” due in stores June 16 from RCA. Among the artists appearing on the album are Shawn Colvin, Bela Fleck, and Jerry Garcia. Hornsby and Hornsby will be joined on the Range tours with the Grateful Dead for several dates this summer. The two groups already play together on some Rani Pines concert benefits.

Also appealing to the album rock set is the debut album by Crazy Town & Nash (no Young this time around) and Bad Company. Both veteran acts will be touring this summer.

The Hornsby album, as with many others this summer, will feature covers of music by others. The album will be released simultaneously with the audio project (Billboard, May 26). The second single from the Elektra release is “Make You Sweat.”

The word from Cameo is “Real Men . . . Wear Black.” The PolyGram release will appear in stores June 19, and is proceeded by the first single, “It’s Not Over.”

Making his solo debut in June is K-Solo, previously with gold act EPMD. He may have left the group, but K-Solo is written by his former band mates. The Atlantic Street album, due in stores June 12, was produced by Purrhine Smith (F) in the group; the first single was written by K-Solo and Erick Sermon, EPMD’s E.

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The word that is sure to draw attention is Warner Bros. “We’re All In The Same Gang.” The June 12 project features a slew of West Coast rappers, including Tone Loc, Young MC, Warren G, and the newly reorganized System of a Down.

(Continued on page 83)

**Shut Up & Listen: Abdul Set Hits Top 20; Humpity’s Dances Up Hot 100; BBD Rises**

**by Paul Grein**

**ONLY ONE** album enters the top 20 on the Top Pop Albums chart this week, but it’s shaping up as a smash. Paul Abbott’s “The Beatles” compilation of dance remixes, “Shut Up And Dance,” vaults from No. 32 to No. 13 in its second week. The album is off to a much faster start than other recent dance collections. Bobby Brown’s “Dance . . . Ya Know It!” topped the album charts to reach No. 13 (It peaked in February.)

Even Madonna didn’t make this kind of impact with her “You Can Dance” set, which peaked at No. 14 in January 1989. Jody Watley’s “You Wanna Dance With Me?” didn’t do nearly as well. It reached No. 86 in January.

The Abdul and Brown dance compilations both followed hit-studded studio albums. The difference is in how closely they followed them. Abdul’s dance disk entered the chart the same week that her debut album, “Forever Your Girl,” ended a 64-week run in the top 10. But Brown’s package didn’t appear until Abdul had been a breakthrough album. “Don’t Be Cruel,” left the top 10.

**DIGITAL UNDERGROUNDS’** “The Humpity Dance” inches from No. 12 to No. 11 on the Hot 100. The Randy rap smash is struggling to make the top 10 even though it was certified platinum last month for sales of a million copies. The problem has been cold feet at pop radio about adding the record, which is No. 5 on the Hot 100 sales tally, and was No. 32 on the airplay chart. Three weeks ago, the disparity was even more pronounced. “Humpity” was No. 6 on the sales chart and wasn’t even listed in the airplay top 40. That was the first time a single was top 10 on the sales tally without being listed on the top 40 airplay chart, according to our faithful correspondent Mike Perini of Ann Arbor, Mich.

Jason Steiner of KHTQ Fresno, Calif., argues that by shunning boundary-stretching hits like “Humpity,” the Hot 40 stations are showing they are out of touch. “The reason so many [top 40] are getting in deep ratings trouble is that they are boycotting major smashs like The Humpity Dance,” he writes.

**FACTS:** The “Pretty Woman” soundtrack jumps to No. 4 on the pop albums chart. It’s the first multiaut.-artist soundtrack to reach the top five since “Cocktail” hit No. 2 in January 1989.

The smash debut album by Bell Biv DeVoe—consisting of the three “B” and “V” members of New Edition album. “Poison” jumps to No. 5 this week; New Edition’s best showing was the No. 6 peak of its eponymous 1984 breakthrough album. "Bonnie Raitt’s “Nick Of Time”—which dips to No.

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**Lou Debut. CBS Records executives congratulate WTG recording artist Louise** after her premiere New York appearance at Woody’s to promote his debut album “Cherry On Top.” Shown, from left, are Tommy Mottola, president, CBS Records Division; Jerry Greenberg, president, WTG Records; Louise Louie; and Dave Gilew, president, Epic Records.

**WEA Int’l Links Deal With France’s Carrere Label**

**LONDON—**The much-rewarded deal between WEA International and France’s Carrere Disques has been consummated in what is being called a joint venture. WEA International will market the Carrere label worldwide and Carrere will operate alongside WEA Music France in signing and developing new talent.

A WEA representative declines to comment on whether the company is buying all or part of Carrere but does say the deal had to be approved by the French government, which is known to be sensitive about foreign acquisitions of Gallic firms.

Carrere Disques will become the French outlet for Atlantic Records and WEA’s affiliated labels, probably by early next year. It will be responsible for the signing and development of local French repertoire.

WEA Music France, headed by Christian Pairotet, will continue to handle all repertoire from U.S. WEA labels, plus that of WEA U.K. and the local French repertoire as well as the classical product.

Carrere was founded in France in 1975 by Claude Carrere, who will continue to head the new Carrere Disques company. Approximately 80% of its roster records in French, including such top acts as La Compagnie Creole, Mireille Mathieu, and Veronique Jannot. Its market share in France is 6%/6.5%, and its share of the French-language market is substantially higher.

Carrere has an office in Belgium that will be affected by the agreement. International licenses for its acts will be gathered into the WEA fold as they expire in other territories, according to the WEA source.

The joint agreement can be seen as the latest step in WEA International’s policy of acquiring control or a share of local record companies in almost all the major world music markets.

Earlier examples were the acquisition of MCA Records in the U.K. and Teldec in West Germany in 1988, and CIGN in Italy and Alfa Moon in Japan last year.

**Judge in Isgro Case Refuses To Dismiss Payola Charges**

**by CHRISS MORRIS**

LOS ANGELES—Independent promotion man Joe Isgro lost a bid at a hearing in federal court here May 21, as the judge in his case refused to dismiss payola-related charges against him on grounds of outrageous government conduct.

But, leaving a door open for the defense, Federal District Court Judge James M. Ideman refused to grant the government’s motion to quash Isgro attorney Donald Reid’s subpoena of documents and witnesses regarding the investigation of reputed mobster and convicted tax evader Salvatore Pisello’s business dealings with MCA Records.

Re had charged that Isgro—in dicted in November on 51 federal counts of making undisclosed pay- ments of cash and drugs, filing false tax returns, mail fraud, obstruction of justice, and conspiracy (Billboard, Dec. 16)—was the “fall guy” in an elaborate payola ring involving Pisello’s links with MCA (Billboard, April 28).

Re vigorously restated those charges at the May 21 hearing. He also offered new allegations that the documents in question would prove that government agents coerced and witnessed tampering during the Pisello investigation.

Throughout the hearing, Judge Ideman rebuffed Re’s assertions. “You’ve given me very little fact.”

(Continued on page 83)

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(Continued on page 83)
WASHINGTON, D.C.—Responding to the news that mandatory record labeling legislation has been introduced in New Jersey, Recording Industry Assn. of America president Bill Berman says the trade group will not only continue opposing such bills but will bring court challenges to any that become law.

“That’s our position,” says Berman. “It hasn’t changed. We said we’re going to do something and we did it, and we’ll live with the consequences.”

The New Jersey bill is sponsored by Sen. Gerald Cardinale, a conservative Republican from Bergen County, in the northern part of the state. Its introduction closely follows the passage May 14 of a similar measure by the Louisiana House of Representatives (Billboard, May 25).

Cardinale said the legislation would require New Jersey retailers to affix large parental advisory warning labels to sound recordings containing lyrics that describe or advocate such subjects as incest, bestiality, sadomasochism, sexual activity in a violent or involuntary context, murder, morbid violence, ethnically, racially, or religiously intolerant, and illegal use of drugs or alcohol.

The measure, not yet assigned to a committee for hearing, does not indicate who would determine which records would require labels.

The RIAA announced the introduction of a voluntary standard sticker May 9. The New Jersey bill’s sticker would be bigger and more detailed.

“I said at the press conference [announcing the industry sticker] that there might be those who wouldn’t accept what we’ve done and press forward with more legislation,” Berman says. “Regrettably, now there are bills in Louisiana and New Jersey. We’re prepared to continue opposing them, first to try to defeat them, and then, if necessary, to challenge them” in court.

The genesis of the bill can be traced to the outreach efforts of the Product Responsibility Group, which says it does not advocate mandatory labeling and was partly responsible for convincing legislators in 13 states to withdraw their bills last April in view of ongoing industry efforts to standardize warning stickers.

Berman says he applauds the RIAA’s efforts but adds, “The sticker doesn’t go far enough; the word ‘explicit’ in most people’s minds means sexually explicit, and there are other areas that parents should be warned about.”

Cardinale said he would consider withdrawing the bill if he could be assured that the industry “could police” the sticker program effectively to have full label compliance. “The labels most likely to persist in these ‘hate’ lyrics are probably the ones that comply” with the voluntary industry effort, he says. A source in Cardinale’s office says (Continued on page 88)
**L.A. & Babyface Top BMI Awards**

**EMI Music Catalogs, ‘Groovy’ Also Win Big**

**BY DAVE DIMARTINO**

LOS ANGELES—Antonio “L.A.” Reid and Kenneth “Babyface” Edmonds, and the EMI Music Catalogs were the big writer and publisher winners at the BMI Pop Awards Dinner May 22 at the Regent Beverly Wilshire Hotel here.

In all, a total of 67 citations of achievement were awarded to the writers and publishers of BMI’s most-performed songs during its 1989 survey year.

Domingate the stage for most of the night were songwriters-of-the-year Reid and Edmonds, who won six and seven citations, respectively, for their hits “Every Little Step,” “The Lover In Me,” “On Our Own,” “Roné” (Edmonds), “Secret Bureaucrat,” “Superwoman,” and “The Way You Love Me.”

Carole Bayer Sager & Toni Wine’s “A Groovy Kind Of Love” was awarded BMI’s song-of-the-year honors. A recent hit by Phil Collins from the film “Buster,” the song had already received a BMI pop award in the mid-60s after its release by British pop group the Mindbenders. Also receiving an award for the song was publisher Screen Gems-EMI Music Inc.

EMI Music Catalogs was named publisher of the year for receiving 13 citations among three of its publishing companies. EMI-Blackwood Music Inc. received nine, Screen Gems-EMI Music Inc., three, and EMI-Unart Catalogs Inc., one.

A highlight of the evening was a special award presentation to Richard Addis, whose “Never My Love,” penned with his late brother, Donald, and published by Warner-Tamerlane Publishing Corp., won special recognition for garnering more than 5 million broadcast performances. Originally a 1967 hit by the Association, the song is only the second in the BMI repertoire to pass the billion-mark; John Lennon and Paul McCartney’s “Yesterday” was recognized for the same achievement in 1988.

Music award winners included songwriter Daryl Simmons, who won five citations, and Gerry Goffin, Susanna Hoffs, Will Jennings, Patrick Leonard, Dennis Morgan, Evan Rogers, Carl Sturken, and writer/producer team Mike Stock, Anna Vaus/Peter Waterman, all of whom received two.

Aside from “Groovy Kind Of Love,” songs receiving awards for the second time or more included Ben E. King’s “Stand By Me,” its fifth; Barry Mann and Cynthia Weid’s “You’ve Lost That Lovin’ Feelin’,” its fourth; Elvis Presley...

(Continued on page 93)

**John Barry Scores Award At BMI’s Film-Music Fete**

**BY DAVE DIMARTINO**

LOS ANGELES—Composer and conductor John Barry won the Richard Kirk Award at the BMI’s Film and Television Music Awards Dinner here May 23.

Hosted at the Regent Beverly Wilshire Hotel, the BMI’s Film and Television Music Awards included member composers and songwriters for their work on the 1989 survey year’s top films and prime-time television shows.

Named after the man who founded BMI’s motion picture and television music department in 1971, the Richard Kirk Award was named to Barry in recognition of a career that has included the scoring of more than 70 motion picture pictures, including Academy Award winning scores for “Born Free,” “The Lion In Winter,” and “Out Of Africa,” as well as 13 films featuring fictional spy James Bond.


BMI also cited Menken as a double Academy Award winner for the top-to-the-finale of “Mormad” and the song “Under The Sea.”

A citation of special achievement was awarded to Ron Goodwin (Continued on page 93)

**Scher, NMS Principals In Court Dispute**

**Promoter Seeks Awards For Showcase Monies**

**BY BRUCE HARING**

NEW YORK—A dispute between promoter John Scher’s Metropolitan Entertainment and New Music Seminar executives over monies generated by last year’s NMS showcase has spilled over into a New Jersey civil action.

The latest round in the legal battle saw the NMS court appointee as a fee receiver. The dispute was revealed May 23 by a superior court judge in Newark, N.J., against the New Music Seminar Inc. and its executive director, Mark Josephson, and Tom Silverman. The document orders the NMS principals to continue listing Scher as an executive director of the 1990 NMS showcase and to keep Metropolitan informed of plans for the series.

The document continues a legal battle that began when Scher filed a civil suit April 26, contending that the New Music Seminar Inc., Josephson, and Silverman breached a partnership agreement with Metropolitan by failing to provide an adequate accounting of income generated by the 1989 New York Nights showcases, including sponsorship monies from Kim Beer’s ties with the series.

A June 12 hearing is scheduled on the restraining order and the civil suit in N.J. Superior Court. Scher and the NMS have worked together on the showcase series since 1985, although the NMS executives dispute Scher’s claim that the arrangement “is end-state.” Before the association, the showcase series was an industry-only event, open only to NMS attendees.

In 1985, Scher and the NMS attempted to turn the closed showcase series into a Newport Jazz-Jazz-festi- val. For the first time, the public could attend a showcase. But the series expanded to larger venues, highlighted last year by a three bill at New Jersey’s Byrne Meadowlands with New Order, the Sugarcubes, and Public Image Ltd.

While both sides in the dispute acknowledge that the showcase series has been generally unprofitable, Scher contends that he will not be satisfied that profits were not generated from the 1989 series until he receives a detailed accounting.

Josephson could not be reached for comment. Silverman denies Scher’s allegations of financial malfeasance and says the restraining order will have no effect on the upcoming NMS showcase series, which will change its name this year to New Music Nights: A Global Affair. The seminar runs from July 7 to 14.

“The only thing the [restraining order] does is force us to treat him as we treated him before,” Silverman says. “He can’t veto anything we want to do.”

He adds that Scher has received “full and detailed financial records” from the 1989 series.

New York promoter Ron Delsener is consulting with the NMS officials on the 1990 showcase series, Silverman...

**‘Ninja Turtles’ Quicksens Pace Of LIVE’s 1st Quarter**

**BY DON JEFFREY**

NEW YORK—Despite taking a significant writeoff for a big account that filed for bankruptcy, LIVE Entertainment Inc. has posted third-quarter financial results, thanks to the Teenage Mutant Ninja Turtles.

Net income for the period ended March 31 rose 16.4% from the same quarter last year to $1.8 million on a 98% jump in revenues to $14.6 million. Operating profit nearly doubled to $11.1 million.

LIVE booked these impressive gains despite a $3.7 million writeoff for its rackjobbing subsidiary, Lieberman Enterprises. That amount represented a 50% reserve on accounts owed by Ames Department Stores, which filed for creditor protection under Chapter 11 of the bankruptcy code.

“[If you took the Ames write-off, it was a stunningly good quarter,” says Emanuel Gerard, executive VP of the brokerage arm Gerard Klauser Mathison & Co.

Although Lieberman’s operating profit fell, the rackjobber reported a 23% rise in revenues in the quarter. About half that increase was due to the acquisition of the independent music distributor Navarre Corp. on Jan. 12.

The big winner for LIVE in the quarter was its International Video Entertainment home video subsidiary, which scored with strong sales of the popular “Teenage Mutant Ninja Turtles” series. The company said it sold $17 million worth of previously unreleased “Turtles” videos to Burger King in a cross-promotion during the period.

LIVE’s Specialty Retail units also posted good results. The Strawberry Fields minimart chain of 98 retail stores had an 11% increase in sales. LIVE also owns 33-unit Music Max’s, which was acquired but not acquired until March of this year.

Other news during the quarter included the hiring of a new chairman and chief executive, Wayne H. Patterson, and the acquisition of an 81% interest in a West German home video distributor, VCL Communications GmbH, now renamed VCL/Carolco Communications GmbH and reorganized as a fourth operating unit under Van Nuys, Calif.-based LIVE.

Keith Benjamin, analyst with Silberberg, Rosenthal, says the German acquisition will have a “minimal impact” on earnings in the short term. But he adds, “It indicates a strategic direction the company is starting to go in—building a base to market videos in Europe. It’s an extremely significant opportunity for them.”

LIVE’s shares, which trade on the Nasdaq exchange, closed at $23.25 each at press time, not far behind the 52-week price peak of $25.

In related news, Carolco Pictures Inc., which owns 48% of the voting stock in LIVE, also reported its first-quarter results. The movie-production company had a net loss of $2.7 million on revenues of $19.2 million for the period ended March 31. In the same quarter last year, it lost $1.8 million on $18.3 million in revenues.

Hailing Cab. Cab Calloway, left, jokes with Afro-Cuban jazz artist Mario Bauza, center, and actor Bill Cosby at the Beacon’s of Jazz award ceremony honoring Calloway at the New School in New York. (Photo: Sherrocks Robinson)
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written by Diane Warren

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- Feelin' Alright?
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"One of Australia's most original, refreshing and successful new rock artists." - Charlie Fox - PD - MMM

"Great songs, great playing and very radio friendly. Simply put, it will knock your dick in the dirt." - Bill Ritter - PD - 2Day FM

"One of the legends of Australian rock and roll." - Paul Skinn - MTV Australia

"Ian Moss has moved on from legendary Cold Chisel to become one of Australia's most highly respected solo artists today. Play Mossy For Me." - Anna O'Connor - PD - 3MMM.

"Sensational live and even better on record. One of the best Australian albums ever released. "Tucker's Daughter" is one of the finest songs to hit radio." - Brad March - PD - B105FM

"Australia's best debut album for 1989 and deservedly so." - Ian Greco - Group PD - Hoyts Radio Stations

"Ian Moss has earned himself a unique place in Australian rock and roll history. A fabulous voice and the hottest guitarist ever to come out of Alice Springs." - Richard Wilkins - Host - MTV Australia

"I love this music. Ian is one of the most original artists to come through in a long time. Great hooks, great melodies ... I couldn't say enough about him!" - Mike Monaghan - Music Director, WNOY Norfolk VA.

"Yes, there is a pun intended. The Moss has definitely not grown under this Aussie's feet. Ian's the best kept Australian secret who's primed and poised to explode worldwide. Say you've been there from the beginning!" - Mike Boyle, National Radio Manager, Friday Morning Quarterback.

"We've been playing Ian's 'Tucker's Daughter' track in our new music show for the last five weeks. It fits in fine with everything else we're doing - and we're getting favourable phone responses!" - Chris James - Music Director - WTTP, Harrisburg PA.

"Ian Moss is undoubtedly one of the finest musicians Australia has ever produced. As a major force in Cold Chisel, he helped to define what is known as "Oz Rock". In the 90s there is no doubt that his distinctive voice and his beautifully articulate guitar will make him a force in his own right. Ian Moss is one the few Australian classics’." - Toby Creswell - Editor - Rolling Stone - Australia.

If you would like to be part of this exciting and unique artist's career, please contact: Paul Schindler; Grubman Indursky Schindler Goldstein & Flax. Ph: (212) 888 6600, Fax (212) 758 1318
U.K. Now Moving To Urban/Dance Beat
New Regulations Allow Influx Of Stations

BY PAUL EASTON

LONDON—Despite the dominance of black and dance music on the British charts in recent years, and despite the international influence of such artists as Soul II Soul and Lisa Stansfield, it took until last year for full-time black/urban radio to come to Britain, at least legally.

The regulatory Independent Broadcasting Authority, which doles out franchises in a similar manner to the Canadian government, had, until recently, issued only one private license per market, except in London, which had two. So black music fans depended on top 40 radio or pirate broadcasters.

But the establishment of new, or "incremental," franchises last year has changed things. Since last fall, new urban FM's have included Manchester's Sunset Radio, South London's Choices FM, Birmingham's Buzz FM, which signed on May 14, and Bristol's former pirate outlet FTP (For The People). When London's Kiss FM, another ex-pirate, hits in September, that market will have three dance or urban stations of some strength, including North London's WNK.

First on the air was Sunset, founded by Grenadan-born Mike Shaft, who has already established a loyal local personality from top 40 Piccadilly Radio and BBC Greater Manchester Radio. With Shaft as GM/PD and, for the first few months, morning man, Sunset kicked off with Marvin Gaye's "I've Heard That Song Before," followed by the station's "Keeping The Dance Alive" jingle sung by Stansfield, then on the verge of "All Around The World" stand. But Sunset's first few months were nightmarish. In March, citing sales problems, Shaft publicly threatened to drop his national sales rep, Broadcast Marketing Services, and also tried to switch news services from Independent Radio News to a new network. Not surprisingly, that did not sit well with one of Sunset's directors who was both chairman of the board and a director of IBN, and a boardroom row followed that led to Shaft's ouster. But a few weeks later, community interests on the board had shaft reinstated and he says that "Our programming covers the whole spectrum of black music, although there is a strong emphasis on dance and things have since settled down."

Choices-FM is based in inner-city Brixton and is the main center of Lon-

don's black community, and debuted in early March. With a signal that reaches most of central and southern London, its programming can fea-
tures a wide range of black music, as well as reggae and gospel blocks.

MD Merritt Crawford believes Choices FM is going to be a long follow-
ing among its 16- to 35-year-old target group. "Because we haven't done anything yet, we don't know what the actual figure is. All we know is that we are the phone lines for [contests] and calls-in and we get an instant response."

London's major player is expected to be dance-leaning Kiss-FM, which began playing that music on week-

ends as a pirate station in 1985. It shut down voluntarily in 1988 to ap-

ply for one of the new London FM li-
censes, which it received just before Christmas 1989. Kiss-FM plans to be on the air in September.

Kiss-FM is also looking like the big FM founder and managing director, says that although dance music does make up a large percentage of the current charts, it is still considered to be a specialist music. "What's in the charts is really just the tip of the ice-
berg. The programming covers a much wider thing than just the sampled house beats that are on the charts. I'm not saying it's bad music, I'm just saying very good dance music in the charts, but it's still just a very small percentage of what dance music is really about."

Kiss-FM PD Grant Goddard says his station's daytime output will be "alternative, with a broad cross-

section of urban and black and rock, and various other types of music. On even-

ings and weekends, we will have our specialist music shows, such as reg-

gae, house, hip-hop, and so on. We will also have some programs with such a broad range that you can't put a tag on."

Kiss-FM DJs will also be very much involved in the station's music policy, something that McNamee believes will make Kiss-FM different from most other stations. "Our DJs have all been picked for their music knowledge. Many of our DJs work in A&R for record companies or work in record shops. One of our regulars will be Jazie B from Soul II Soul. Our DJs are able to listen to records and say, 'That is a good tune.'"

At a time when urban DJs in the U.S. are slowly tightening their play-

lists, McNamee intends to be more eclectic. At most, Kiss-FM may be "one person from the daytime programs, one person who's into house, another who's into reggae or hip-hop or world music or whatever, and they will each recommend records from their fields."

"Our playlist is mainly for new mu-

sic, from new albums, unre-

leased or prereleased tracks, or may be even a demo tape that's been sent to some other stations. We think is extremely good," says McNa-


tee. But he adds, "We will be playing some of the dance material that's cur-

rently in the charts. If we feel it is a track we want to allow to follow it up. If we play a new track and it goes into the charts two weeks later it could be crazy for us to drop it, be-

cause we'd like to support that rec-

ord, and maybe even get it to No. 1."

Currently, as GM/PD, McNamee's Sun-

et lists 55 records, about the same as a U.S. urban outlet, has 22 A-

rotation stations. "We get a lot of love from the Low-

the Love Boss Assasasian, to such U.S. urban hits as Klymarr's "Good Love" or Maxi Howard's "Ur-


Til You Come Back To Me," to such current U.K. pop chart records as Adakari's "Killer" or Soul II Soul's "A Dream's A Dream."

Because Kiss-FM subscribes its for-

mat as "dance," rather than urban, it raises the spectre of the U.K.'s first urban outlet being tried again as its list of specialty programs would indicate—the Kiss definition of dance is probably less pop than say, a WQXT New York definition. Choice-FM's Crawford is not worried by the threat of competition. "Our programming covers the whole spectrum of black music, although there is a strong emphasis on dance music, which is currently the most popular. On the other hand, we're trying to stay ahead of trends, but also setting our own agenda. It's still early and we'll need some more research to be able to target more ef-

ficiently."

Both Choice and Sunset cite early favorable listener surveys and sta-

tion \pounds. Which, Crawford says, "re-

gard us as an important link in the ra-

dio chain, and some of them have given us pre-releases and some exclusives, with white label ace (Continued on page 22)

Five Billboard Charts Get Radio-Reporter Facelifts

NEW YORK—Beginning with this issue, Billboard is making facelifts in the radio reporters for five of its chart panels. The changes affect the Hot 100 Singles, Hot Black Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks panels. They are based on the recently released winter 1990 Arbitron Radio ratings.

Billboard prints full panel listings for each format twice a year based on the spring and fall Arbitron. New reporters are listed here for your convenience. For a full listing of any Billboard chart panel, send a stamped, self-addressed envelope to Billboard Chart Department, 1151 Broadway, New York, N.Y. 10003.

TOP 40

Billboard added four stations to its Hot 100 singles panel, bringing the total to 27 stations. Reporters are divided into five weighted categories based on a station's weekly cume audi-

ence from 6 a.m. to midnight Monday through Sunday in Arbitron's total survey area. Weighting is as follows: platinum—weekly cume of at least 500,000; gold—250,000-499,999; sil-

ver—100,000-249,999; bronze—50,000-

99,999; and secondary—20,000-49,999.

WBLS New York, which has not yet reported to any trade publication since the early 90s, is added as a plat-


tum reporter, marking the first time in recent memory that all of New York's urban outlets have been re-

rpresented in one trade. WJMO-FM (Jammin' 92) Cleveland is added as a silver reporter. WMVP Milwaukee is now a secondary reporter.

ADULT CONTEMPORARY

Three stations were added to the Hot Adult Contemporary panel, which now numbers 29 reporters. Weights in this category are the same as those for the Hot 100, except that secondary-station eligibility begins at 35,000 weekly cume.

As a gold reporter is WFRY, Chicago. Added to the bronze panel are WRKC Cincinnati and WYFM Youngstown, Ohio.

ALBUM/MODERN ROCK

Three stations were added to Bill-

board's Album Rock Tracks panel, which now numbers 88 reporters. WXBT (98 Rock) Tampa, Fla., and WAZU Dayton, Ohio, are new bronze reporters. Both have cume in the 100,000-199,999 range. WLSR Louis-
ville, Ky., has been transferred from the top 40/rock panel and is also a bronze reporter.

Although station reweighting took place on the Modern Rock Tracks chart, no new stations were added. It now numbers 30 reporting stations. Changes to both charts take effect this week.
COMMENTARY

**Songs Should Be Treated Like Other Property**

COPYRIGHT NEEDS BETTER U.S. PROTECTION

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**BY MICHAEL F. SUKIN**

My father, Mike Sukin, worked for Franklin D. Roosevelt during pre-World War II 11 days after and, in the days when more people thought that song plugging was a great profession and lots of fun. Dave Dreyer was No. 1; Dad was coming up on No. 2. He never referred to Mr. Berlin as anything but Berlin. His admiration for “Berlin,” the music publisher, was unbounded. He would tell me often that he knew many great publishers, but “Berlin” was the best.

Dad never spoke much about “Berlin” the songwriter; I guess he thought that the songs spoke for themselves. Besides, while he esteemed songwriters greatly, he loved publishing and, the “copyrights,” which involved all that was involved with their protection and enhancement.

And so I was particularly grateful to the Berlin family and ASCAP for the wonderful tribute they gave to Mr. Berlin at the Music Box Theatre in New York for February 11. It was done with such care and affection that those in attendance learned more from it than we had known before. So much so that, watching many notable people reliving their own “Berlin” experiences, with our father’s genius and immigrant patent warmed and reinforced, if such was needed. And there we sat, some of us, listening to the clock and right protection tick restless on as works of the great man slipped toward the New York stage.

We are all proud of Mr. Berlin’s work and that of other great writers of his day, including Gershwin, Porter, Kern, and later, Green, and the history of the organizations involved.

The Canadian societies serve fewer than 200,000 performers and publishers, as opposed to the well-recognized performers, early recognition of the importance of the first television theme and background music, offering economic opportunities for new and indigenous American music such as country and what was once known as “race” music—all of these are areas in which BMI led the way. And we are returned to one entrenched performing rights organization, who would make room for the next kind of new music.

Grossberg is proposing what ASCAP has tried to do over the years, both the courts, the Justice Department, and the U.S. Congress—that is, to restore ASCAP to its pre-1948 monopoly position. There the concerns have been that the competitive advantages of the present system far outweigh any potential benefit of a monopoly.

Yes, there are two logging systems. They are based on different philosophies. ASCAP logs about 60,000 broadcast hours per annum. BMI logs more than 6 million hours. A single logging system might save some (not very substantial) money but would deprive writers and publishers of a choices of system. If you combined ASCAP’s and BMI’s overheads and figured the percentage of both organizations’ revenues represented by administrative expenses, the percentage is less than that of many societies operating in single country societies. It is doubtful that the theoretical possible saving would compensate for the protection against abuse that U.S. writers and publishers currently enjoy because of each organization’s consistent awareness that, if it doesn’t provide maximum protection, the public, the industry, people have someplace else to go.

While many publishers maintain both ASCAP and BMI companies, writers and composers choose their licensing agencies. Thousands have chosen to license with BMI. Grossberg proposes to deprive them of their freedom of choice.

What’s the next step? One giant publishing company? One, heaven forbid! Grossberg, two giant law firms serving all of New York? It could be argued that these, too, might result in lower operating costs. But would they be beneficial to the people of New York? Not likely.

Grossberg represents some highly successful writers who would be welcome in any performing rights organization. Perhaps, if he had represented more new and aspiring writers and publishers, he would today be more aware of the power of our society’s power has played in opening the doors of opportunity to creators of music and the development of the rich and varied repertoire that is today available to music users and consumers.

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**LETTERS TO THE EDITOR**

**A DIFFERENT COUNTRY**

David Grossberg’s suggestion that the U.S. follow the Canadian lead in combining BMI and ASCAP into a single performing rights organization is a poor solution to a complex problem. The current system has served the musicians and music publishers well, and the present system is far from perfect.

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**ARTICLES AND LETTERS APPEARING ON THE COVER**

This week’s cover is dedicated to the expression of news of general interest. Contributions should be submitted to Ken Terry, Commentary, Billboard, Billboard, 1515 Broadway, New York, N.Y. 10036.
Dees, Thomas: L.A. Multimedia Morning Men; Stern Gets Serious; Wall Up To Edens VP

**RADIO**

Sean Ross is on vacation. This week’s Vox Joz was written by Phyllis Stark in New York and Craig Rosen in Los Angeles.

ABC TV has some GOOD news and some bad news for radio. First, the bad news, “Anything For Laughs,” the film House/Dick Clark-produced show that focused on amusing radio stunt and personalities, was not picked up by the network for the fall schedule. The pilot aired on ABC on May 6. The network is holding on to the option of picking up the show in December as a midseason replacement.

The news is better, however, for two Los Angeles morning men. After stints on TV’s “Cheers,” “Murphy Brown,” and “Open House,” top radio personality John Thomas has landed another show. “Married People,” which has won a Wednesday night spot on NBC, kicks off simultaneously KISS Los Angeles morning man Rick Dees’ late-night show, “Into The Night,” is set to debut on ABC July 16.

When ABC Radio Networks president Aaron Daniels announced that he would be leaving his post by June (Billboard, May 5), he said he would name a new VP/entertainment programming before he stepped down, but now Daniels has changed his mind. A replacement for Tom Liddy, who left the post to become WPLJ New York VP/programming, won’t be appointed until Daniels’ successor is chosen.

Howard Stern is featured in a five-page story in the current issue of Rolling Stone. In the piece Stern states that he is “not some desperate, out-of-control loser trying to outrage people to get ratings. And I’m not just another pathtic, middle-aged asshole trying to be a ‘bad boy’ on the air. That’s not what my show is about. We’re not simply trying to be funny, trying to tell the truth, and trying to make a living.”

On May 15 the Maryland Commission of Highway Safety upheld its earlier ruling that modern rock WHFS Washington, D.C., discriminated against rock jock Damian Einbein by moving him to an off-air position. Einstein claims the move was due to his sometimes bad speech the result of a 1976 auto accident. Einstein’s attorney, Peter Krauser, says there will be a short termination period before the case goes to a public hearing.

Urban KJMJ (100.3 JAMZ) Dallas fueled speculation that Tom Jones might be on his way to KDKA-FM (KPIT) Christmas night, by inviting the station by hinting on the air that a new station would be coming in town, without offering any explanation. With "TJ," turned out to be the station’s new cash promotion, Triple J Music, which has a new circulation of $5,000 when they hear three songs in a row with the word “jam” in the title. Joyner is staying put.

**NEWSPRENE -** San Diego PD Garry Wall has been upped to VP at parent Edens Broadcasting; Wall will remain in San Diego but will be based out of 40 WRGB-AM-FM (Q105) Tampa, Fla. APD Kevin Weatherly has been added to the lineup. PD John Clay has been named operations director at WRBQ. He is formerly PD at top 40 KYNO-FM Fresno, Calif., and is still looking for a PD for WRBQ. “Classic Country” and signed up WBVE Cincinnati as the first client. The locally produced format wins on the idea that Clay was to call “classic country hits of yesterday and today.” WBVE kicked off the new format by playing 57 hours of Hank Williams Sr.

WQZM-AM Greensboro, N.C., which had been simulating with a country format, is now airing locally programmed classic gospel music from 6 a.m.-noon weekdays and all day on weekends.

PD Sam Weaver continues to oversee both stations. KDON-AM Salinas, Calif., which had been programming heavy metal, began simulcasting with sister top 40/dance KDON-FM (97X), but after two weeks, the AM played Queen’s “Another One Bites The Dust” for a week. The station chose given that the AM will be going dark in late June.

**PERSONALITIES:**

**Michael Hayes exits as PD of top 40 WXGT (92X) Columbus, Ohio, over what GM Mark Hanson calls “philosophical differences.” We weren’t all singin’ on the same choir book.” Hanson expects to name a replacement in the next few days. Also, Hayes isn’t the only WGTX means that Hayes will be leaving the market.

**Kerry Gray exits as PD of modern rock WXXX (97X) Cincinnati. APD Phil Manning becomes acting PD...** AC WWBF Boston has hired George Johns to consult. Tom Doyle joins the station for afternoons. He was formerly part of the morning show at crosstown talk station WDBH.

**Oldies WYGO Macon, Ga., PD Michael Stone has been named PD at country KCIL Houma/New Orleans. He replaces Lon- ner. Meanwhile, KCIL GM Darren Guidry is continuing the search for a new manager/director/morning show co-host.

**Country KYVO Tula, Okla., PD Rick West has jumped ship for crosstown oldies KVLT (Kool 106) Top 40 WSPK (K104) Poughkeepsie, N.Y., PD Bob Steele is out. Reach him at 914-365-6576.

**Hozie Mack has been named to the long-vacant slot at urban WCWX Lexington, Ky. He was most recently PD at similarly-forma-
med WXFC Raleigh, N.C. Mack says he will be taking WCUK “in a more intense direction.”

**At oldies country combo WRXJ/WCRJ Jacksonville, Fla., Rick (Baron) Langlois adds AM GM duties. He has been as station as air personality, and (most recently) production director for the last three years.**

**Top 40 WKPE-AM-FM Cape Cod, Mass., names APD/MD Keith Lemire PD. Lemire has been acting PD since Rick Cahill exited for top 40 WABE-AM-FM Allentown, Pa., earlier this year. Lemire is looking for a new morning jock and MD. Consultant Mike Chapman has service-marked a format he calls Daily Newsline...

**RGN GLOM.** GM of AC WALK-AM-FM Patchogue, N.Y., exis to form his own company, Golden Broadcasting Inc., which is looking to acquire stations. Gold’s new company is a CBS affiliate, single market Marking Works, which will be dissolving at the end of June. No replacement has been named for Gold at WALK.

**Tom Tucker is GM of N/T-album combo KJJO-AM-FM Minneapolis, replacing Jack Smith. Tucker was most recently national sales manager of N/T-country combo WJON/WWJO St. Cloud, Minn.

**WESTWOOD ONE**’s NBC Radio Networks has been awarded the exclusive U.S. radio broadcast rights to the 1992 Summer Olympics in Barcelona, Spain. In other WWI news, the networks plan to drop six syndicated programs and lay off 15 employees associated with the programs.

**RICHARD WASHER** is named director of marketing and sales at Bonnville Broadcasting System, a newly created position. He was most recently VP/GM of WEZK Milwaukee.

**ROBERT HYLAND JR.** is named the 1990 winner of the National Assn. of Broadcasters’ National Radio Award. Hyland is senior VP of CBS Radio (WGRT, WGN) Chicago. He will be honored at the September NAB convention in Boston.

**KENT COOPER,** GM of JPP Broadcasting’s country KAYS-AM-FM Corpus Christi, Texas, adds VP stripes. He will continue as GM.

**ALLEN GANZ** has been named VP/GM of oldies KWFs Wichita Falls, Texas. He was most recently AD and morning man at crosstown top 40 KKN.

**STEVE NICHOLL,** former KVTU Tulsa, Okla., GM, is upped to national PD of Pathfinder Communications. Former KVOO Tulsa GM Ron Blue fills Nicholl’s job at KVTU, while Mike DeMarco, formerly GM of KTTX Springfield, Mo., becomes the new GM at KVOO. DeMarco’s brother, George, formerly of KRSJ Pueblo, Colo., is the new GM at KTTX.

**Charles Hucker has been named consultant to KDST Tulsa, Okla., on the air personality.** He is expected to make his first visit to the station June 15.

**Gerry Hebert has been hired by KSNP Shreveport, La., as PD. He replaces Dewayne dik as station manager.**

**Mike Daukak, owner of WKBW Buffalo, N.Y., has bought the station for $1.5 million. Daukak is a former WHAM-AM consultant who is expected to be joined by WKBW-AM consultant Jerry Hester. Daukak plans to make a decision on the future of the station in the next few weeks.**

**Michael Hayes exits as PD of top 40 WXGT (92X) Columbus, Ohio, for the first time, having been a host at the station for a few years. Hayes has been in the music industry for over 10 years and has worked with artists including Pat Benatar and Beach Boys. He joined WXGT as a host when he was 23 years old and has been PD for several years. Hayes has also worked at other radio stations in Columbus and has been named different positions within the company. He is now looking for a new opportunity to continue his career in radio.**

**Kerry Gray exits as PD of modern rock WXXX (97X) Cincinnati. APD Phil Manning becomes acting PD. AC WWBF Boston has hired George Johns to consult. Tom Doyle joins the station for afternoons. He was formerly part of the morning show at crosstown talk station WDBH. Oldies WYGO Macon, Ga., PD Michael Stone has been named PD at country KCIL Houma/New Orleans. He replaces Lonner. Meanwhile, KCIL GM Darren Guidry is continuing the search for a new manager/director/morning show co-host. Country KYVO Tula, Okla., PD Rick West has joined WWRF in Buffalo, N.Y., after leaving his position at WRXJ/WCRJ Jacksonville, Fla. Rick (Baron) Langlois adds AM GM duties. He has been as station as air personality, and (most recently) production director for the last three years. Top 40 WKPE-AM-FM Cape Cod, Mass., names APD/MD Keith Lemire PD. Lemire has been acting PD since Rick Cahill exited for top 40 WABE-AM-FM Allentown, Pa., earlier this year. Lemire is looking for a new morning jock and MD. Consultant Mike Chapman has service-marked a format he calls "Classic Country" and signed up WBVE Cincinnati as the first client. The locally produced format wins on the idea that Clay was to call "classic country hits of yesterday and today." WBVE kicked off the new format by playing 57 hours of Hank Williams Sr. WQZM-AM Greensboro, N.C., which had been simulating with a country format, is now airing locally programmed classic gospel music from 6 a.m.-noon weekdays and all day on weekends. PD Sam Weaver continues to oversee both stations. KDON-AM Salinas, Calif., which had been programming heavy metal, began simulcasting with sister top 40/dance KDON-FM (97X), but after two weeks, the AM played Queen's "Another One Bites The Dust" for a week. The station chose given that the AM will be going dark in late June. People: Michael Hayes goes AWOL AC WNLC New London, Conn., changed to a satellite news format May 14. PD Danny O'Brien now fills afternoons. He is expected to be join-
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After Earth Day Fanfare, Stations Hold Their Environmental Grounds

NEW YORK—Lately, Don Henley, Bonnie Raitt, and other celebrities have been responsible for focusing attention on the plight of Walden Woods, the Massachusetts home of Henry David Thoreau's famed Walden Pond, which is set to be destroyed by developers. But it was a local man, album WBCN Boston public affairs director and weekend jock Maurice Lewis, who made a valuable contribution to the fight.

Lewis, who is a member of the Walden Woods Project, first pointed out to the group that Walden was once a stop on the Underground Railroad, an organization responsible for transporting slaves to freedom before the Emancipation Proclamation. This new, historic dimension is likely to be an important element in the fight to save Walden Woods.

Although Earth Day has come and gone, at a few radio stations like WBCN the commitment to the environment lives on. For example, before Earth Day, album KDIT Greeley, Colo., was airing a series of "Earth Minutes" telling listeners how to deal with various ecological problems. Due to overwhelming listener response, the station is continuing the features on a weekly basis.

Modern rock KTIS (Live 105) San Francisco, which attracted 250,000 people to its Earth Day concert and demonstration, has made a long-term commitment to the environment known as "the greening of Live 105." This commitment includes special programs and features as well as a continuing series of promotions focusing on the environment.

Finally, news station WCBS-AM New York has issued a booklet called the "Earth Guide," which lists 88 actionable tips for cleaner water. The booklet includes ideas about water conservation, eliminating household hazardous wastes, fertilizers, and pesticides, and more. The 24-page booklet is printed on recycled paper.

Canada Begins Testing Digital Radio Broadcast Groups Eye Conversion From Analog

BY KIRK LEPONTE

OTTAWA—North America's first digital radio demonstration project is under way, a first step toward what private and public broadcasters in Canada believe will be a full-fledged national system in as little as five years.

The federal Communications Department, the state-owned Canadian Broadcasting Corp. (CBC), and the Canadian Assn. of Broadcasters (CAB) are jointly conducting the first demonstration of digital radio in North America. Equipment arrived from France in early May and technical tests will be held in the next couple of months in Ottawa, Toronto, Montreal, and Vancouver, British Columbia.

Technical information will be compiled from those tests to give Canadian officials an idea of how to help develop North American standards and lobby for the rearranging of the radio spectrum. A major international conference on the matter is expected in 1992, and from that, momentum could build toward a transition away from analog transmission of signals.

"The rest," says Steve Edwards, chief engineer on the demonstration, and VP corporate engineering for Rogers Broadcasting, "is a political decision on how best to manage change."

CAB hopes the system will be introduced as early as 1995. It believes that stations will be able to convert their operations for about $100,000. When digital radios are available, they should be no more expensive than existing radios.

The biggest problem should be the timetable for marrying AM and FM radio into one digital band. There will be a wave of regulatory problems because of the significant differences in Canada between AM and FM stations. For years, the broadcast regulator has

(Continued on page 21)

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Album Rock Mane Stays. MCA Records VP Album Promotion John Hey, left, and Cindy Johnson, of national MD/ROD of Pollock Media Group, met "Joey" the Ikon, who is being used to promote the new Manitoba's Wild Kingdom album "Wild Kingdom and You" during a recent promotional event.

RADIO

Promotions & Marketing

by Phyllis Stark

Neal Boortz hosted the Rosanne Barr Trailer Trash scavenger hunt during a live remote from a mattress store. Boortz encouraged listeners to bring along Rosanne Barr-ish items, including white bread, TV Guide, Terry cloth slippers, and pink sponge curlers. The person who brought the most items won a trip to Cancun, Mexico. Another trip was given to the winner of a Rosanne Barr look-alike contest.

Classic rock KKZZ Spokane, Wash., morning men Dave Scott and Tom Turner (the X Men) are leading their listeners in an unusual game of hide and seek. Each Thursday, the X Men hit the road broadcasting from a cellular telephone. The first listener to touch one of the men while they are actually live on the air wins cash or a trip to Disneyland. Each week, the game gets more complicated as the X Men use secret hiding places.

(Continued on page 21)
New Gremlins will join in protecting this major motion picture release. We will prosecute those engaged in any form of its illegal distribution to the fullest extent of the law.

Warner Bros. has evolved some unique and wide-ranging protective measures:

When GREMLINS 2 THE NEW BATCH opens June 15 across the United States and Canada, every one of the worldwide theatrical prints will bear an electronic marking code.

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In conjunction with the Film-Video Security Office of the Motion Picture Association of America, Warner Bros. will offer:

- Rewards up to $15,000 for information leading to the prosecution and conviction of any person(s) guilty of illegal video distribution of GREMLINS 2 THE NEW BATCH and any other Warner film.

- A reward of $200 for each of the first 15 “pirate copies” of GREMLINS 2 THE NEW BATCH received.

Film piracy is investigated by the FBI and may constitute a felony. The maximum penalty is up to five years in prison and/or a $250,000 fine.

Information regarding GREMLINS 2 THE NEW BATCH piracy can be telephoned to MPAA at (800) 662-6797. Confidentiality will be preserved.

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

### New York
- Madonna, Vogue
- Babyface, ‘Can't Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ‘I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### Boston
- Madonna, Vogue
- P D: Tom Cuddy
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### Los Angeles
- Madonna, Vogue
- P D: Gerry De Francesco
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### Philadelphia
- Madonna, Vogue
- P D: Todd Fisher
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### Washington
- Madonna, Vogue
- P D: Leon Paige
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### San Francisco
- Madonna, Vogue
- P D: Don Iallole
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### Seattle
- Madonna, Vogue
- P D: Casey Keeling
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### Boston
- Madonna, Vogue
- P D: Sunny Joe White
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### Providence
- Madonna, Vogue
- P D: Paul Cannon
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’

### Tribute to the Legends of Dance Music
- Madonna, Vogue
- Babyface, ’Can’t Touch This’
- Billy Ocean, ’Love Really Hurts When You Violate It’
- Whitney Houston, ’I’m Every Woman’
- L. R procedure, ’The Movie’
- Steve Winwood, ’Hammer’
- Rod Stewart, ’You’re Having My Baby’
- Joe, ’Thank You’
- Huey Lewis, ’The Power Of Love’
- Def Leppard, ’Rock Of Ages’
NAB Chief Looks To Europe's Lead On Digital Radio

BY BILL HOLLAND

WASHINGTON, D.C.—National Assn. of Broadcasters president Eddie Fritts, speaking to assemblages of broadcasters in Luxembourg and London recently, urged European radio broadcasters to share knowledge in the areas of CDs, DAT, and digital audio broadcasting.

Several European countries are ahead of U.S. broadcasters in newspectrum plans for full-dynamic-range digital radio, and Fritts said that digital audio broadcasting will have a “profound effect on the way all of us conduct our business.”

Projecting to 1992 and beyond,

WASHINGTON ROUNDUP

when the European Economic Community could become an even more significant force in the global economy, the NAB chief also suggested that European counterparts embrace the American concept of localism to ensure that the needs of the “world’s most segmented audience” are met. He also said, however, that European broadcasters can “teach us a thing or two” about independent local radio.

BONNEVILLE DENIED WAIVER

On May 16, the FCC denied Bonneville International Corp. a waiver of its one-to-a-market rule that effectively would have permitted the sale of KRPN-FM Roy, Utah, from Kaergo Broadcasting to Bonneville.

Bonneville currently owns a Class I-A in Salt Lake City, KSL, a Class C noncommercial FM in Provo, KBYU-FM, as well as a commercial and noncommercial TV station and a daily newspaper in Salt Lake City.

In support of its waiver request, Bonneville had argued that KRPN was in financial difficulty, and that Kaergo had unsuccessfully sought alternative buyers.

However, the commission noted that Bonneville did not meet the criteria to receive favorable consideration for a waiver because it is not in a top 25 market. In addition, the FCC said that Bonneville already owns stations “of the highest class in each of the broadcast media,” and further, had not proved that KRPN was in “severe trouble.”

EEO TROUBLE FOR TREASURE COAST

The FCC has conditionally renewed the license of WAWW-FM Vero Beach, Fla., and fined owner Treasure Coast Radio Inc. $10,000 for failure to comply with commission EEO rules.

The commission found that the licensee had failed to take “meaningful and regular steps to recruit (Continued on page 30)
**AM has no future, and FM very shortly will have no future**

skepticism because the last great radio innovation, AM stereo, was less successful in Canada. Yet Tremblay makes it clear that the industry is expecting big things from digital radio.

Indeed, notes Edwards, “we see AM has no future, and FM very shortly will have no future,” because of the digital revolution. Recordable CDs, DAT, fiber-optic networks, and computer-to-computer communication will make it possible to bypass radio as a means of delivering music, he notes. “If current radio operations do not want to become obsolete,” Tremblay says, “then this is the way of the future.”

The future could also include much more specialty radio. In Toronto, Montreal, and Vancouver, federal regulators have been unwilling to license special-interest radio because of the finite number of frequencies. But the CAB and CBC are hoping that at least three TV-channel widths can be reserved for digital radio, a move that could see between 50 and 150 licensees in every market.

“What you get is a lot of ethnic radio where none now exists,” says Edwards. But he adds that too much market fragmentation could do more harm than good to the radio industry.

**WASHINGTON ROUNDUP**

(Continued from page 17)

qualified minorities and to analyze the station’s efforts to recruit and hire qualified minorities.

Treasure Coast’s license was renewed subject to regular reporting conditions and progress in EEO areas.

**CUBAN AM CAUSING HAVOC**

Radio Havana, the new Cuban AM station that started broadcasting in April on 1180 kilohertz, is causing interference with Gulf Coast stations that share that frequency: KGOL, Humble, Texas, and WJNT, Pearl, Miss.

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tates by Kym Mazelle and Queen Latifah.

“Although some record companies won't let slow to start with, they soon realized that the stuff we were putting on our playlist wasn't being played by a lot of other stations,” says Shaft. “We've accused of playing a lot of the same records as [national top 40 service] BBC Radio 1, but we're playing them long before they were. Both Radio 1 and Piccadilly's Key-103 FM service have upped their black music output and, as far as I'm concerned, they're moving nearer to us.”

And despite his initial problems, Shaft now says that national and local advertisers are coming around to Sunset. While some of his sales team have crossed over the same prejudice as American urban radio salespeople, he says, “If we come up against the racism thing with some potential advertisers, we just say 'thank you' and leave the shop. We know we don't just have black listeners—we have 16% of the white and 67% of the black community in our area—because black music is currently the most popular.

And Choice-FM has already succeeded in lining up national sponsors for its black music, reggae, and U.S. dance music chart shows. GMS Neil Kenlock claims this is a record for any new radio station: "It demonstrates the confidence of major national advertisers in a soul station's ability to reach a large audience in our target market."

Adds GM Patrick Berry, "We've tried to play down the ethnic pitch, and we tell advertisers that our program is available to all—after all, you don't have to be Indian to eat in an Indian restaurant—and our audience is made up of people like anybody else."

One difference between British urban radio and its American counterpart is the presence of block programming beyond the quiet Storm-type programs or weekend mix shows found elsewhere. Sunset carries programs for Manchester's sizable Asian communities at night, during what would be prime time for urban radio. North London's WNK Afro-Caribbean Radio (the calls stand for "wicked, neutral, and kicking") has had to alternate four-hour blocks with London Greek Radio, which had not made it easy for either station to establish itself with listeners or advertisers.

The establishment of urban radio here comes at a time when European stations of all formats have been mulling just how "Americanised" to become. British radio has traditionally had longer playlists and more personality than its U.S. counterpart. In the past, British stations have tended to borrow songs, but not formatics, from the U.S. Kiss-FM's logo comes from WBRS New York. And the BBC's now-defunct Radio London used WBL's New York's longtime slogan, "In a class by itself."

Both Sunset's Shaft and Choice's Crawford have been strongly influenced by what they have heard of black American radio. Crawford, an American, admits that he cannot help borrowing ideas from such stations as WBLS. "I used to drive to New York to hear Frankie Crocker, and I would like Choice to sound like BLB, but that station is peculiar to New York. But if we can be as diverse within a framework as BLB is then, I'll be happy."

Shaft has never been to the U.S., but has heard a lot of air checks. "There's no reason why a station like WBLS can't succeed here—they're much slicker than the way most British stations sound—and we're trying to capture that. When we're criticized for sounding too American it actually pleases me."

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**NETWORKS AND SYNDICATION**

(Continued from preceding page)

"TNN Music City News Country Awards" live from the Grand Ole Opry at 9 p.m. ET on June 4.


"Unistar Radio," a round-the-clock syndication that started in early May, has seen ratings rise over 150% in its first month.

For the next few weeks, "The Monkees" (from NBC) is the top syndicated series, with "The Partridge Family" a distant second. "The Carol Burnett Show" and "The Dick Van Dyke Show" are both doing well, but "The Mary Tyler Moore Show" and "The Andy Griffith Show" are struggling.

"The Andy Griffith Show" has been moved to a new time slot, but "The Mary Tyler Moore Show" is still doing poorly. "The Dick Van Dyke Show" and "The Carol Burnett Show" are both doing well, but "The Andy Griffith Show" and "The Mary Tyler Moore Show" are struggling.

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LOS ANGELES—After much speculation in these pages and within the industry, the ABC Radio Networks recently restructured the 9,000,000 square foot complex into a network structure.

Although ABC, WW1, and CBS all made moves to make the product more appealing to advertisers, each network’s plans are unique.

ABC’s restructuring calls for its existing seven networks to be repackaged into five, beginning in 1991. The realignment will give ABC three adult networks and two youth networks.

The restructuring, however, is for sales purposes only. In fact, the directors of each of the seven existing networks recently sent letters to affiliates assuring them that the changes reported in the trade press will affect neither station’s programming. The merchandising changes are not related to programming. You will continue to receive the same news, special features, and other programming services that you have enjoyed in the past as an affiliate, the letter reads.

Under the new plan, ABC’s Prime network will become a more powerful, larger radio network, with more than 1,000 stations. ABC predicts Prime will have a 2.4 rating and 35% of the audience, the 25-54 demographic. According to ABC director of marketing Bud Buck, Prime will be unbeatable.

“We put out together so many different things, we have no number what anybody does, we will be No. 1. Prime will be so far away, I don’t anticipate anyone can catch us,” says Buck.

The other two adult networks, Platinum and Galaxy, will have more than 3,000 stations each. Platinum will be ranked No. 2 in the next RADAR survey with a 1.2 rating and 14% of the 25-34 demo. Galaxy is expected to rank in the top 10 with a 0.5 rating and a 5% share.

The realignment will also make ABC extremely strong in the younger demographics. Genesis, which will have more than 350 affiliates, is expected to be No. 1 in the 18-34 demo with a 1.1 rating and 30% of the audience. The fifth network, Excel, is designed to fill the gap between the 12-24 youth and 25-34 adult demo. ABC projects Excel will rank No. 3 in the 18-34 demo with a 1.1 rating and 28% of the audience.

Although many industry insiders speculate that the KC/Boomer network’s plans will structure following similar moves by CBS, WW1, and, to some extent, Unser.

Los Angeles—With so much activity on the horizon, and the changing demographics of the audience, the need to adapt the market is a constant challenge. In order to be competitive in the marketplace, you need to adapt to what is going on.”

WW1 announced the formation of its fourth network, WONE, in April. At the time, WW1 president/chief financial officer Bill Battison said the move was designed to bring WW1’s “elements from outside the country” into the WONE network, with the network focusing on the 25-54 demographic.

According to Buck, network radio isn’t the only medium going through changes. The media business is in a constant change now,” he says. “In order to be competitive in the marketplace, you need to adapt to what is going on.”

The new female AOR format is expected to bring some of the younger audience back to the radio. In addition, the network is expected to bring in new advertisers who may be interested in reaching the younger demographic.

The network’s success will depend on the ability of the affiliate stations to adapt to the changes and create content that is appealing to the audience.

ABC’s new adult networks are designed to be more appealing to advertisers, and to appeal to the younger audience. The Platinum network will focus on the 25-54 demographic, while the Galaxy network will target the younger audience.

The network’s new format will be designed to bring more of the younger audience back to the radio, and to appeal to advertisers who are looking for a more diverse audience.

ABC’s network restructuring is expected to bring more diversity to the radio industry, and to appeal to a wider range of advertisers. The new format will be designed to bring more of the younger audience back to the radio, and to appeal to advertisers who are looking for a more diverse audience.

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BILLBOARD "Rogers' vocal amid the
comforting string is a
winner.'

DANCE MUSIC REPORT
"By coupling Richard Rogers
with Marshall
Jefferson the listener is
guaranteed a musical
journey for his mind,
body, and soul."

URBAN NETWORK
"Ain't no question that
this man is one of the
rising stars of the
'90s..."

RECORD MIRROR
"If this record were a
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Clear As A Bellie. Columbia recording artist Regina Belle gives it her all at a recent performance at New York’s Beacon Theatre. (Photo: Chuck Puilin)

Melba Moore Sings Freedom’s Praises

BY JANICE MACADAMS

NEW YORK—One of the best-known and most beloved songs in African-American history, now recorded by stage, screen, and radio star Melba Moore with R&B’s top contemporary vocal talents, continues to climb the Hot Black Singles chart after initial resistance at a handful of urban radio stations. “Lift Every Voice And Sing,” an inspirational song with a universal message of faith and survival, is recorded by some programmers as “too black,” by others as a novelty record.

“I’ve heard [white] people singing ‘We Shall Overcome’ on the steps of the White House,” says Step Johnson about “Lift Every Voice,” which isbulletin in the top 20 of the black singles chart. “This is a song for all people.”

Moore, who has been extremely active in charity and sociopolitical organizations such as the National Council of Negro Women (NCNW) and the Coalition of 100 Black Women, agrees that the song’s message is timely in view of world events, including the Tiananmen Square massacre, the crumbling of the Berlin Wall, and the release of Nelson Mandela from a South African prison. Moore chose to record the song as a benefit record with a cast that includes Howard Hewett, Bobby Brown, Freddie Jackson, the Clark Sisters, Stevie Wonder, Dionne Warwick, Stephanie Mills, Jeff Benroth, Patti LaBelle, and Anita Baker, Take 6, and others. It features a spoken segment by the Rev. Jesse Jackson and was produced by Bell Beverly. Proceeds from the single benefit four organizations: the NAACP, the National Assn. for Sickle Cell Disease Inc., the National Endowment for the Arts, and NCNW, for which Moore serves as national membership chairperson and has traveled the country performing “Lift Every Voice” a cappella.

“Naturally, I’m talking to our back yard first,” says Moore, referring to the James Weldon Johnson penned song’s identification as the Negro National Anthem. (Moore recently performed it at Carnegie Hall, where it was entered into the Congressional Record.) “But we’re trying to show it’s not exclusive. It’s a freedom song. Since the song has gone through agony and bloodshed. Nobody’s free without a price. We need to be writing everyone to sing it with us.”

“Lift Every Voice” leads off Moore’s new album, “Soul Exposed,” her 11th and the first in three years. It is an album on which the artist says she simply wanted to return to basics, with smooth love ballads, the Lena Horne theme song, a song with Gail Fisher, “The Last of the Red Hot C ,' ” and the Janice Dempsey-penned gospel tune “Face To Face.”

According to Johnson, the second single, “Do You Really Want My Love,” will be released early in June; it was produced by Surface’s David “Pic” Conley and David Townsend. Other producers of note who contributed to Moore’s latest are Norman Connors, Gene McDaniels, and William Rhinehart.

Moore seems to feel satisfied that the album expresses what she really is: spiritual, romantic, and dedicated. “Now the artist, who has appeared on Broadway in ‘Parlie,’ ‘Hair,’ ‘Timbuktu,’ and ‘Heritage’, as well as on the soundtrack to numerous films, would like to maintain more balance between music and acting. ‘What I work for is to do with my concert tour is lead into legitimate theater,” she says.”I’ve been away from the stage, and it’s the way people expect to see the real Melba Moore.”

Moore continues to make promotional appearances in support of the album; recently she was awarded an honorary doctorate by her alma mater, Montclair State Teacher’s College in New Jersey. Plans are in the works for a concert tour. She is scheduled to perform with Orpheus Records artist Eric Gable as the opener; Moore hopes she can get together with the Friends she so admired for “Lift Every Voice” may be able to appear with her on stage on various dates, though nothing is as yet confirmed.

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Gangster Flicks Call Out Music’s Big Guns

Ice-T, Tone Loc, Levert Lead Talents To New Projects

BY WALLY BADER

B R E A T H E R

BABY, I’M A STAR: The last wave of popular black cinema was in the ’70s, when “blaxploitation” films about gangsters and hustlers cashed in at the box office. Now gangster epics are back in vogue. “New Jack City” is the title of the upcoming gangster film that has been building anticipation, especially in relation to the number of artists starring in it. Due in early 1991, this Jackson/McHenry production, written by Village Voice writer Harvey McQueen, is being directed by Steve Van Peebles and will be distributed by Warner Bros. In key roles are Ice-T (in a unique twist of casting as a drug-busting cop, and we hear he’s quite good), co-star Christopher Williams, and Nick Ashford, along with actors Wesley Snipes, Bill Nunn, Tracy Camila Johns, and Akosua Basa.

The score is being composed by Wally Badarou, while Teddy Riley produces; contributing artists include Troop, Williams, Gay, Ice-T, and Levert. The album will be on the new Warner Bros label from Atco Entertainment. The film’s plot is your classic tale of good vs. evil, in this case a drug war pitting drug overlords against the police and innocents in an inner-city project.

Meanwhile, get set for “The Return Of Superfly.” The soundtrack for the original 1972 “Superfly” by Carlin Mayfield is a modern classic. Now Capitol will release the soundtrack for the second coming of Superfly on 25 July, with Mayfield returning to produce and produce tracks for this sequel. Rap tracks also figure on the new disc: Tone Loc, Easy-E, Mellow Man Ace, Def Jef, the Uzi Bros., and C.P.O. contribute. The lead single, “Superfly 1990,” teams Mayfield with Ice-T.

Not a gangster epic, the upcoming Richard Gere flick “Fear No Evil” has cast EMI chanteuse Dianne Reeves as a jazz singer who performs such standards as “Stormy Weather” and “Easy Come, Easy Go.” Another Warner Bros.-distributed project, the film centers on the McCarty hearings and their effect on Hollywood during the ’60s.

DEETROIT CITY THROUGHWAY: The rap scene in the state of Michigan has blossomed enough to merit awards for performance from performers. Now in its second year, the Michigan Rap Music Awards honored its own, 14 July 11 at Detroit’s Ford Auditorium. Hosted by MTV Rap Mags Mr. Dre and Ed Lover, the program featured the induction of the Fat Boys into the Michigan Rap Hall Of Fame (though the boys are from the Big Apple, they were hailed as one of the earliest successful rap acts; Kurst Blow was so honored last year). Def Jef, EPMD, Kwame, Headed Kingpin, and Icey Jave were on hand as presenters. Big local winners were Kano & Maestro, whose single “Maestro On The Flex” (Word One Records) earned them awards for best new artist, best rap group, and best video. Merciless Amer earned best-record-of-the-year and best-male-rapper honors for “A Day Without A Rhyme” (Nickerson Records).

Doug E. Fresh and Dana Dane, X-Clan, and Loc Nast worked together to form the recharged, à la “Street Years” album, has earned best-performance of the year, and Rapper Doug E. Fresh has just signed to Dick Scott Entertainment. Barbara Whitehers two new-ti- titled album is on Japane's. The song “AmeriKKKa’s Most Wanted,” on Priority Records. It's from the album of the same name, which teams Ice Cube with Public Enemy producers Eric “Vietnam” Sudler, Keith Shocklock, Han Shocklock, and Sir Jinx, a member of the Lench Mob, Cube’s band. The album’s combination of innovative, streetwise musical tracks and Ice Cube’s gruff and often offensive style of life in “AmeriKKKa” will make this one of the most talked-about records of the year. Expect to carry the new Re- cord Industry Assn. of America official “Explicit lyrics” sticker ... (Columbia has unveiled new singer/songwriter Mariah Carey with some slick ads and promotional items. Carey’s self-titled debut shows thoughtful songwriting and gospel-tinged vocals with some catchy hooks. The single, “All the Love,” got a great response at the MTV Video MAs. Ms. Dr. Dre and Ed Lover, the program featured the induction of the Fat Boys into the Michigan Rap Hall Of Fame (though the boys are from the Big Apple, they were hailed as one of the earliest successful rap acts; Kurst Blow was so honored last year). Def

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BLACK

Big Turnout Expected At BRE Confab In Big Easy

BY Janine McAdams

NEW YORK—As Black Radio Exclusive, the magazine founded in Los Angeles by Sydney Miller to cover the black radio business, has not yet sought to restrict registration.

This year’s theme is “Image Power.” Seminars will focus on professional and personal image within the business. Also of importance is a panel on international marketing that will be held at the Sheraton New Orleans. Most of the black music industry’s heavy hitters are in New Orleans for the conference, which is expected to be held outside Los Angeles, where the magazine is headquartered.

“New Orleans was chosen because we feel that it is the cradle of black music,” says Miller. “It provided an opportunity to do something in the form that we knew it then and even now. It all evolved around the revolts and the music business. There is one of the few places where black slaves were allowed to dance and entertain themselves to their own native music on the weekends.”

At press time, Miller says an estimated 1,900 industryites are expected at this year’s meet.

Miller adds, despite complaints about overcrowding in particular by gate crashers—at least one tried to get in without a ticket, not seeking to restrict registration.

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Title: Billboard Hot Black Singles Sales & Airplay

**SALES**

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<thead>
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<th>#</th>
<th>TITLE / ARTIST</th>
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<th>Hold On</th>
<th>Blues</th>
<th>Baby's House</th>
<th>911 is A Joke</th>
<th>49 Girls Nite Out</th>
<th>Don't Wanna Fall In Love</th>
<th>Paradise</th>
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**AIRPLAY**

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### HOT DANCE MUSIC

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

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<td><strong>FUTURE FORCE</strong></td>
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<td><strong>DARE2FEEE</strong></td>
<td>YESTERDAY ON ICE</td>
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<td><strong>MISS PEACH</strong></td>
<td>YOU KNOW WHAT I MEAN</td>
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<tr>
<td><strong>ROSA</strong></td>
<td>I'M KNOCKIN' ON HEAVEN'S DOOR</td>
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**12-INCH SINGLES SALES**

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

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<td>HERE COME THE HITS 000259</td>
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### THE BIGGEST IDEAS COME FROM UNEXPECTED SOURCES.

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<thead>
<tr>
<th><strong>FAN CLUB</strong></th>
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<tr>
<td><strong>RESPECT THE RAIN</strong></td>
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<td><strong>DON'T LET ME FALL ALONE</strong></td>
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Remixed by Rique “Billy Bob” Alonso... and Lewis A. Martineau on the extended remix... FROM THE ALBUM **“RESPECT THE BEAT”**... FAN CLUB. THE ZEAL IS REAL... ON EPIC.

by Bill Coleman

Canada's Netwerk Productions has opened a U.S. office headed by Bill Cassin. He can be reached at 815-508-3130...Louisiana-based alternative label Cest La Mort Records has recently inked a distribution deal with Rough Trade. First releases include sets by Condition and Handful Of Snowdrops. Cold Woody Dumas at 504-774-8286 or fax 504-778-6215...Ziggie Marley & The Melody Makers will be the opening act on the B-52's 40-city Summer Of 1990 tour, which begins in June...a remix of New Order's "Confusion" is available from Miniml Records (212-489-7260)...WARD (Western Asn. Of Rock Disc Jockeys) can now be reached at 1470 Howard Street, San Francisco, Calif. 94103; phone: 415-252-0800, or fax: 415-252-1390.

PEAKED PIECES: PolyGram U.K. has issued an ABC greatest-hits package ushered in by a remix (not favored by the band), of "The Look Of Love"...Neneh Cherry has reportedly been working with the Jungle Brothers on material for a forthcoming project...Monie Love's long-awaited album debut is due to be premiered in the U.K. this summer by the Fine Young Cannibals-produced single "Monie In The Middle"...C.J. Mcintosh & Dave Dorrell have completed (yet even more) remixes of Janet Jackson's "Alright" for official U.K. release...George Michael's new disk is reportedly a double album, featuring one of "pop" songs and one of "R&B" songs. If that is indeed the case, it suggests the unnecessary segregation, please....Stetsasonic's Daddy-O has produced four tracks for Mushroom/Atlantic act Big Pig (remember "Breakaway"). Daddy is also working with Tina Baker (formerly Tina Bri, the Cookie Crew, and Kira...but (we still don't hear from you) Forest is reportedly producing five tracks and co-writing three for the new Boy George project...Stellar U.K. rapper She Rockers are being produced by Technotronic, while DJ Mark The 45 King is scheduled to go into the studio with Technotronic's MC Eric...New Jersey's Bassment (201-963-1560) has been doing well with Joey Kid's "Counting The Days." Expect an album from Kid real soon...Expect a new Yaz single out in Big Life/PolyGram Records. Freddy Bateau is producing and co-writing tracks for a Deon Estus' forthcoming album...Congrats to Sheep Pettibeone for his recent No. 1 pop success with "Vogue." Along with the successes of Andy Panna and Cliveilles & Cole, perhaps doors will open for other "remixers" who've proved to be more than able producers.

ARTIST DEVELOPMENTS

When U.K. recording artists the Chimes recently visited the States to promote their Columbia debut album, they had an important message to spread: They are not a product of Soul II Soul mastermind Jazzy B. At first, such an assumption made sense. The trio's first single, the No. 1 club hit "I-2-3," not only sported a decidedly Soul II Soul influenced groove, but it was produced by Jazzy with his partner, Nellee Hooper. However, upon investigation of the Chimes' self-titled set, which is produced primarily by the band itself, each successive track reveals a more vintage R&B style than their alleged prototype's b票房-style vibe. There's no denying that we've profited from the original connection we had with Jazzy," says singer Pauline Henry, "but we're quite different from Soul II Soul...both in style and intention. I don't think that Jazzy views Soul II Soul as a group with longevity. It seems more like a project of collective sounds and ideas that will eventually end. We, on the other hand, are a band that will be around for a long time—a band that will have a slow and natural creative evolution." The members of this racially mixed trio differ as much from each other as they do from any resemblance to Soul II Soul. Jazz, for instance, has a distinctive style that is clearly evident in his rapping. Melody has a softer approach that allows for a more diverse sound. And runner-up Neel speaks in a way that is full of energy and passion. "There's no denying that we've profited from the original connection we had with Jazzy," says singer Pauline Henry, "but we're quite different from Soul II Soul...both in style and intention. I don't think that Jazzy views Soul II Soul as a group with longevity. It seems more like a project of collective sounds and ideas that will eventually end. We, on the other hand, are a band that will be around for a long time—a band that will have a slow and natural creative evolution." The members of this racially mixed trio differ as much from each other as they do from any resemblance to Soul II Soul. Jazz, for instance, has a distinctive style that is clearly evident in his rapping. Melody has a softer approach that allows for a more diverse sound. And runner-up Neel speaks in a way that is full of energy and passion. "There's no denying that we've profited from the original connection we had with Jazzy," says singer Pauline Henry, "but we're quite different from Soul II Soul...both in style and intention. I don't think that Jazzy views Soul II Soul as a group with longevity. It seems more like a project of collective sounds and ideas that will eventually end. We, on the other hand, are a band that will be around for a long time—a band that will have a slow and natural creative evolution." The members of this racially mixed trio differ as much from each other as they do from any resemblance to Soul II Soul. Jazz, for instance, has a distinctive style that is clearly evident in his rapping. Melody has a softer approach that allows for a more diverse sound. And runner-up Neel speaks in a way that is full of energy and passion.

CHIMES HIT RIGHT NOTE

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Bill Coleman

MUSIC NEWS

"Can They Kick It?" Jive's Afro-centric missionaries of rap, A Tribe Called Quest, were in Hollywood, Calif., recently promoting their "People's Instinctive Travels & The Paths Of Rhythm" debut. Shown filming a segment of Fox TV's "Pump It Up," from left, are Jarobi, Q-Tip, Dwee, host of "Pump It Up," Phife, and Ali. (Photo: Lisa Johnson)

HOT DANCE BREAKOUTS

CLUB PLAY

1. A DREAM'S A DREAM SOUL II SOUL
2. CAN'T HOLD BACK DOUG LAZY ATLANTIC
3. YOU CAN'T DENY IT USA STANSFORD AUSTA
4. BROOKLYN QUEENS 3RD BASS OFF LAM
5. LET THE MUSIC TAKE CONTROL FREE 3 INTERNATIONAL

12" SINGLES SALES

1. IT'S TIME THE WINANS GREAT 2. THIS BEAT IS TECHNOTRONIC TECHNOTRONIC 3.AMERIKA's MOST WANTED ICE CUBE RHYTHM 4. FIRST TRUE LOVE TIANNA MCWAC Breakouts: Titled with future chart potential. Based on club play or sales reported this week.
Midnight Oil 'Mines' Environmental Vein

Group Presses Social Issue On New Disk

By Jim Beissman

NEW YORK—Since Midnight Oil's 1987 breakthrough album, "Diesel And Dust," one of the Australian band's chief concerns—environmentalism—has become a mainstream cause.

"The Oils have been an environmental band for a decade or so," says vocalist Peter Garrett. "For our new album ["Blue Sky Mining"], we wanted to deepen the way in which we dealt with an environment which has become quite trendy.

So, besides recording such environmental message songs as "River Runs Red" and "Antarctica" on its latest Columbia disk, Midnight Oil threatened to withhold the album from U.S. Australia to company into using recycled-paper packaging. Columbia used recycled paper for the CD longbox of "Blue Sky Mining" in the U.S. and is considering doing the same for upcoming releases by Rosanne Cash, Rod-Nic, and Dog Pondering (Billboard, April 14).

"We requested that recyclable paper be used as much as possible—or they wouldn't get to hear the album," says Garrett.

"They still haven't done it properly—and they won't hear the next one unless they do. If every company and band did this, we'd see a massive saving of carbon dioxide—holding timber and forest cover that the earth so desperately needs to hold the soil and keep fresh air in the atmosphere.

"An environmental involvement also led the band to invite like-minded organizations, including Greenpeace, Rainforest Action Network, and Alliance For Survival, to distribute information at its tour stops. Also, a forthcoming video for "Rock Of The Red Sea" will focus on the dangers facing that continent.

"The Bush administration is blocking moves to declare Antarctica a free zone for potato farmers," says Garrett. "Unless it happens, it will be the end of Antarctica as the last pristine place.

"The Oils have completed a video for the anti-war second single, "Forgotten Years," following the album's title-track first single and video. It will be shot at the World War I battlefield of Verdun, "where so many kids perished so quickly for no reason," says Garrett.

"Video has never been a big part of what we do, but we now realize that it makes up part of what people see [as being the band]. It can help explain the cultural and social aspects of our songs and influence young people, which we can't always do with the songs but can suggest in the video.

"Columbia also plans to release a 5-inch "Forgotten Years," also featuring remixed versions of "Blue Sky Mining;" "Power And The Passion," and the nonalbum track "You May Not Be Released." That is part of a retail strategy coinciding with the band's current tour which also includes appearances for that "Blue Oils"—five earlier albums released by Midnight Oil between 1978 and 1985.

As for the new album's songs, Gar (Continued on page 34)

Iron Maiden's Dickinson Boasts Own 'Tattoo';
Sinead Strategy; Rap History; Road Trips

Kid Leo said he was lured to the label from his longtime post with WMMS Cleveland, in part, after hearing a song of the singer's demo tape in late fall of the 11th Carey's brief set, meanwhile, confirmed that this young woman has the voice and power in live performance to match the panache of her leadoff single, "V-ision Of Love." Accompanying Carey was keyboardist Richard Tee, who, after years of work as an ace session man, is releasing his own debut for Columbia, "Inside You," featuring guest shots by Patti Austin, Marcus Miller, Eddie Gomez, and Steve Gadd.

RAP AROUND: If there's any doubt that rap has secured its own tradition by now, a new Rhino Records set helps settle the issue. "Hip Hop Greats: Classic Raps" lives up to its title with 10 tracks including "Rappers Delight" from the Sugarhill Gang and "Sun Is Back," from Newcleus, and "White Lines (Don't Do It)" and "The Message" from Grandmaster Flash & The Furious Five... US magazine checks in with a "Rap Spoilght" in its June 11 issue, spreading the mainstream word on Queen Latifah, Kid 'N Play, The Jungle Brothers, Young MC, and 3rd Bass... Enigma's new "One Voice/Pride" compilation brings together raps on the subjects of racism and black pride by artists including Schooly D, Three Times Dope, Sir Mix-A-Lot, Tuff Crew, Blackmale, Bobby B & DJ Jazz, Mac Money, and Joe "The Butcher" Nicolo, who co-produced the set with Chris Schwartz. Twenty cents from each disk sold will go to the United Negro College Fund.

ON THE ROAD: The reunited Little River Band, with original lead singer Glenn Shorrock, kicked off a spring/summer tour May 18 in Vancouver, British Columbia, to showcase its new MCA album, "Get Lucky," and will play the Roxy in L.A. Wednesday (30) Stevie Ray Vaughan & Double Trouble team up with Joe Cockers for a double-bill tour that opens June 8 at the Shoreline Amphitheater in Mountainview, Calif... -Lerand Vandrross, After 7, Bell Biv Devoe, Regina Belle, Mase featuring Frankie Beverly, Patti LaBelle, Tony Toni Tone, and for the season of the Budweiser Superfest tour, opening June 15 at the Charlotte (N.C.) Coliseum... Linda Ronstadt will reprise her pop chart hits and tracks from her concert "Cry Like a Sainstorm" How I Like The Wind" al with a tour kicking off Aug. 9 in Dallas... and Barry White, showcasing his new A&M album, "The Man Is Back," hit the road May 25 at St. Louis' Fox Theatre with a 30-piece "Love Unlimited Orchestra." No sampled strings for this man!

Cypress '80s Rock Roundup

Pays Tribute To KROQ's Carroll

LOS ANGELES—Former KROQ Los Angeles MD Larry Groves and independent promoter/consultant Mike Jacobs are assembling "The Rock Of The '80s," a series of compilation albums for Cypress Records that will pay tribute to the late KROQ PD Rick Carroll and the role he played in breaking modern rock acts during the last decade.

"Some people may have forgotten what impact Rick Carroll had on music and radio. That's one reason why we are doing it," says Groves, who is serving as executive producer of the project with Jacobs.

Tracks confirmed for the series, slated for release in the late summer or early fall, include Blondie's "Heart Of Glass"; Haircut 100's "Love Plus One"; Thompson Twins' "Hold Me Now"; and Icicle Works' "Whisper To A Scream (Birds Fly)"

Although Groves says it is not a "charity album," a small portion of the profits will go toward establishing a scholarship in the communications department of Carroll's alma mater, California State University, Sacramento.

"I'm trying to focus on records that got their start at KROQ and went on to become hits. We literally will do all the bands like Free, and Bad Company, and early AC/DC," or Mott The Hoople, to whom Dickinson pays tribute on "Wanted," says Dickinson— who is just as enthusiastic discussing "If there's going to be someone people hear this music," he says. "Maiden's stuff is very melodramatic. I make no apologies for that; that's the way the music is. Subtle loose gets lost in the mix. Now, so many people have come up to me. They're not "I didn't know you could sing like that.""

On The Beat: At Sinead O'Connor's stunning performance at the Beacon Theatre in New York May 10, Chris Wright, chairman of the Chrisy's Group P.L.C., told Billboard the label has planned the next three singles for O'Connor's No. 1 Ensign/Chrysalis album, "I Do Not Want What I Haven't Got," through the release of "The Last Day Of Our Apprenticeship" early next year—to coincide with Grammy time... How long has Columbia Records been preparing for the debut of Mariah Carey, one of the label's most promising stars of 1990? Introducing Carey at a recent only show case in New York, Columbia VP of artist development
ARTIST DEVELOPMENTS

CLEGGS BEAUTIFUL WORLD

Politics has always been intrinsic to the music of Johnny Clegg & Savuka. But band leader Clegg sees the South African group’s newest Capitol album, “Cruel, Crazy, Beautiful World,” as a thematic expansion.

“Songs like ‘Rolling Ocean’ try to get beyond politics to something in the actual character and experience of the South African people that we’re ignoring, that gives me hope,” says Clegg, pointing specifically to his countrymen’s resiliency and humor.

“Learning to carry on and smile and survive—for me that’s the basis for the good that still exists underneath everything.”

The same sentiment applies, obviously, to the title track. The single “One (Ha) Man, One Vote,” meanwhile, is indeed political.


The new album also reflects Clegg’s continued musical experimentation. Horns and sampling are new additions to his rock, rooted in the African Zulu culture.

There is also less emphasis on melancholy in favor of Clegg’s discovery of different vocal styles.

“That’s one of the major breakthroughs of the album. I’m learning to add a bit of emotion, a bit of a cry. I’m learning that volume doesn’t necessarily make it big, that if you squeeze it out, then you can still get the impression of [it being] big. On the next album, my voice will do a lot of new stuff.”

Live touring has proven to be Clegg & Savuka’s best exposure.

TALENT IN ACTION

MIKI HOWARD
DANIEL PEATSON

Universal Amphitheatre
Universal City, Calif.

LIKE THE recent Maze/Regina Belle bill at this venue, the pairing of Miki Howard and David Peaston provided an excellent evening of entertainment for lovers of traditional soul music.

Since the release of “Come Share My Love,” her first Atlantic album four years ago, songstress Miki Howard’s success and fame have continued to build. Howard, one of the leaders in the “new breed” of hard-hitting black female vocalists.

In the past, Howard has appeared mostly in club settings, but now she is more a complete atmosphere act, with a variety of arrangements, including dance grooves, soul ballads, and jazz stylings. She was able to create the same kind of rapport with the much larger audience here, which was clearly enthused with Howard’s gritty musical approach.

She obviously enjoyed herself during uptempo tunes like “Ain’t Nothin’ In The World,” and a hip-hop-styled version of “Until You Come Back To Me,” during which she invited Cherrielle and Johnny Gulp up on stage to the audience to join her. But the former Side Effect singer is in her element on impassioned material like “Baby Be Mine” and her recent hit, “Love Under New Management,” which showcased a strong gospel influence.

Like Howard, David Peaston (who came to prominence via the “Showtime At The Apollo” television series and has become a musical church roots to full advantage. Peaston imbues smoother material such as “Tonight,” “Can’t,” and his show-stopping version of “God Bless The Child” with distinctive, intense vocal pyrotechnics. And his mix of R&B, rock, and even on groove tunes like his hit “Two Wrongs (Don’t Always Make It Right),” the Geffen/Reprise frontman, with instrumentals. But it was on material like Jackie Wilson’s “Woman, Lover & Friend” that Peaston shone brightest, singing with confidence, warmth, and style.

CLIVE GREGSON & CHRISTINE COLLISTER

The Bottom Line, New York

EARLY IN Gregson & Collister’s April 29 Bottom Line show, guitarist extraordinaire Clive Gregson practically apologized for the thoroughly defrocked nature of the duo’s songs. Even the one cheerful tune in the set of melancholy melodies had a reference to death in its opening lyric.

Yet the gig was anything but a (Continued on next page)

South Jersey Arts Center Proposed

■ BY MAURIE H. ORODENKER

CAMDEN, N.J.—A South Jersey Performing Arts Center costing between $20 million and $25 million has been proposed for a site along the waterfront here, which nearly all of the county’s civic leaders favor. The multipurpose performing arts center, viewed as a “mini-Lincoln Center,” would serve not only Southern New Jersey but the entire Philadelphia region as well. Philadelphia is located directly across the Delaware River from Camden.

The sponsoring group has engaged Harrison Price Co., a California consulting firm, to gather information about construction costs, funding sources, and the theater-going habits of people in the South Jersey and Philadelphia areas. If the consulting firm’s report shows that the performing arts center would be successful, it will be used to support a grant application to the New Jersey Council on the Arts. Nearly $12 million remains in an arts council fund to support arts centers in the state. Half of the fund’s money is specifically earmarked for Southern New Jersey.

Two theaters would make up the performing arts complex. The major theater, for concerts and Broadway shows, would seat 1,500-1,600 people, with sober. “The second stage and sound equipment. The second theater would be a smaller, 800-seat auditorium with more intimate space for local and area performances. The center would also have rehearsal space and practice rooms.

James Arzt, a former board member of the American Music Theater Festival in Philadelphia who is leading the group involved with the proposal, says the center would satisfy South Jersey’s need for a major theater space, as well as provide Philadelphia groups with another major venue. Arzt said there are not a lot of spaces available to handle a real variety of performing arts in Philadelphia. The Academy of Music, Philadelphia’s major concert venue, is heavily booked all year round. The Philadelphia Orchestra, which owns the Academy, is presently engaged in a capital campaign to build a new music hall for itself.

South Jersey, on the other hand, Arzt said, has no public performance hall comparable to the Academy of Music, despite its rapid population growth in recent years.

“Any time you have kids talking to a mass of other kids, and they’re listening, you’re going to have controversy,” he says. But he is not overly concerned. “I’ve had much worse done to me before than get a letter [from [Dream Syndicate]],” he adds.

In addition to his work as a recording artist, Ice Cube has founded Street Knowledge with his former manager, Pat Charbonnet. A production and management company, its first project is an album from its new act, Yo-Yo & the Angeles female rapper. Ice Cube is producing her debut album, due in mid-June on Atlantic.

WENDY BLATT

NEW ON THE CHARTS

Steve Wynn, the former front man and rhythm guitarist of the Dream Syndicate, sets out to find solo success with “Kerosene Man,” his first release on Rhino Records, “82nd Avenue,” and Help,” the lead single from the disk, is creating a stir at college radio and debuted last week on the Modern Rock Tracks chart.

The 30-year-old California native, who has been performing with bands in the Los Angeles area since age 12, helped direct Dream Syndicate to the forefront of L.A.’s neogonzo noise scene in the ‘80s. During his tenure with Dream Syndicate, Wynn recorded a duo album with Dan Stuart of Green On Red and later set up an acoustic ensemble called the Steve Wynn Quartet, which sporadically toured the West Coast.

“With Dream Syndicate broke up, I wanted to start out fresh with a new label,” says Wynn of his latest release. “I went to Rhino for a long time and really feel comfortable there.”

And with a new home comes a new sound. “The music is a departure [from Dream Syndicate], but it can’t be a total departure, since I’m stuck with the same singer and songwriter,” he quips. “The obvious difference is in the instrumentation and lyrics on Wynn for his next single, “Carolyn,” has just been completed, and the singer is currently putting together a band that will play opening dates for the Southwinds next month.

JIM RICHLIANO

TALENT

Just Folks. Pete Seeger, a board member of the not-for-profit Sing Out Corporation, signs a limited-edition C.F. Martin guitar being produced to commemorate the 40th anniversary of Sing Out, the quarterly folk music magazine edited by Mark D. Moss and devoted to social and political commentary. Marking the milestone, artists including Seeger, David Bromberg, and Loudon Wainwright III, performed in New York May 19, one of 15 such concerts scheduled nationwide. Also planned is the publication of two new collections from Sing Out Publishing and a companion album, “Sing For Freedom,” due from Rounder/Folkways. The Sing Out! Resource Center opened this month in Bethlehem, Pa., where the magazine is based, offering an extensive collection of writings about and recordings of folk music and folklore.

STEVE WYNN
dowser. Gregson's Bozo-the-Clown-ish looks and self-effacing, deadpan humor balanced both the melodic song lyrics and Christ- like Collister's dead serious, equally extraordinary vocals.

Gregson even gently pushed down "This Is The End," their last single from the duo's new Rhino album, "A Change In The Weather," as merely a "promo single." But the quit literally diluting the musical power- ful lyric about wife-beating, as it was inextricably on his frightful acoustic guitar strums and tricky, one-note runs.

For her part, Collister slapped out the rhythm on her green skirt while vocally hitting blue notes with precision and dynamic con- trol. When the two sang together, it was with the mutual sensitivity of the great country male/female duos.

High points abounded, but a special standout had to be "Voodoo Doll," from the new album, a low-down, dirty rockabilly guitar out- full of Collister's black-cat cries. Otherwise, the set re- leased the pair's exacting musician- ship and ironically engaging per- sonality in the face of such dour duets.

JIM BEISSMAN

LIKE PUBLIC Enemy, Red Hot Chili Peppers appear to want to do the right thing. It's just that they keep sticking their feet in their mouths—or rather, their hands on their crotches. At this April 27 show, the Chili Peppers "testoste- rock" was repeatedly summed up in lead singer Anthony Kiedis' gest- ture of machismo: hand-dive into fly, then fist-raise into air. It's a move Kiedis copped from male

Paladium To Be Renovated
N.C. Venue Will Hold 13,000

CHARLOTTE, N.C.—The Pa- lidium amphitheater at the Carowinds theme park here will undergo a $4 million renovation in the coming year that will in- crease the shed's capacity from 8,900 to 13,000, the park's owner, King Entertainment Company, has announced.

Plans call for the Paladium to function as a stand-alone facility, rather than as a segment of the theme park, allowing it to host more frequent concerts by larger acts. At least 25 concerts are ex- pected during the 1991 season and as many as 40 per season by 1993.

The planned renovation will in- clude a new steel roof to cover the front 5,000 reserved seats at the shed, replacement of bleach

ers with individual stadium-style seats, additional restrooms, con- cession and merchandise areas, and a new entrance plaza. Work is expected to begin after the theme park closes in October and be completed in time for a pre- eminent concert May 25, 1991.

"The new Paladium project is a very efficient use of our re- sources because the base facility with land, parking, and support staff already exists," says Vicki Suck, VP of Carowinds, in a press statement. "The $4 mil- lion expansion to the present fa- cility will create a major new am- phitheater for the area that would cost anyone else four times that much to put together."

Australian reflections. Rob wanted it to be more atmospheric—not as drive-y, guitar, upfront rock songs. I wanted to sing in tune—the usual ma- terial requirements.

"But we wanted the songs to work as songs, so that musically they could have a lot of listening. They're lyric- ically direct, stripped down, and have sufficient space to get people hooked in quickly. Quite often, we just poured out as many words as fast as we could. With 'Diesel,' you could stay with it awhile, and that needs to happen for hands to reach a wider di- nence [in the U.S.]. We're not against that doing, but we want to reach it on the road we build—not someone else's road."

But as Midnight Oil embarks on its U.S. tour—which opened May 16 in Norfolk, Va.—there is full awareness of how vital live performance has been for the band.

"At the end of the day," says Garrett, "the Oils aren't a band you taste fully until you see the show."

Midnight Oil Cars Involves Environmental Torch

(Continued from page 32)

New York Jammin' Shabba Ranks, above, was named D.O. of the year in the annual New York Reggae Awards staged recently by Tamika Productions. Fosy Brown, whose single "Sow" was a reggae hit, led the winners with five awards, including most promising artist of the year. Other top honorees: Stoney & Deivo, producers of the year; Home-T, Group of the year; Ziggy Marley & The Melody Makers, international artists of the year; "No Contest" by Dennis Brown and Gregory Isaac, album of the year; and Mardis Griffin, with the Bob Marley Achievement award. (Photo: Earl G. Brown)

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What's The Write Number Of Songs Due A Publisher?

BY IRV LICHTMAN

WRITER/PUB WRITES: When a songwriter signs an exclusive publishing deal, just how many songs is he or she obligated to write, anyway? That's the musical question that Words & Music posed to veteran entertainment attorney Michael Sokin.

"It really depends on circumstances, and there are fair points from both the publisher's and writer's points of view. Assuming that the publisher is making a meaningful commitment to the writer in terms of activity and money, the publisher is entitled to anticipate receipt of sufficient songs to give a fair expectation of a return on his investment.

"The writer, on the other hand, cannot be committed to deliver more than he can produce. For some writers that may be just a few songs. For some very successful writers that is all it takes.

"Other writers may be writer/producer or writer/artists who can only really be expected to produce material for projects on which they are actually working. Many other writers these days write on staff. They write alone or co-write with writers signed to the publisher; they write for projects or artists that are coming up. These writers are often expected to be more prolific and more regular in their writing output, so that publishers can actively promote their songs."

"When negotiating a deal, both publishers and writers should aim for a song commitment that is reasonable to the situation at hand. Otherwise, circumstances can develop where the writer has not fulfilled a commitment which has been imposed on him. This usually leads to a suspension of the agreement and an extension of its term, during which time a writer is often paid no royalties or advances. This can be avoided by good planning and sensible negotiations on both sides."

TURTLE POWER COMES TO PRINT: "Teenage Mutant Ninja Turtles" invades the music print field in about a month as Hal Leonard Publishing prepares a number of tie-ins with the smash hit and hit soundtrack album on SBR Records. Hal Leonard's tie-in with EMI/SBK publishing gives it right to the catalog. Product due contains some novel approaches. For instance, the "Teenage Mutant Ninja Turtles Kazoo Play Along Pack"—housed in a clear-plastic "clam shell"—includes four kazoos, one in each of the four Ninja Turtle colors, a play-along cassette featuring background musicians on one channel and a kazoo solo on the other, plus a book with big-note music arrangements, lyrics to eight of the soundtrack songs, and color photos from the movie. List price is $12.95. Also on their way is a folio of piano/vocal arrangements, an easy-piano folio, two different big-note folios for electronic keyboards and organs, an electronic keyboard book/cassette play-along pack, as well as marching band, concert band, jazz ensemble, and choral arrangements. Whee!!

DEALS: STAMP, the recent music publishing arm of Hemdale Film Corp., has signed an exclusive writer agreement with David Batteau, in addition to acquiring his catalog of more than 500 titles. His first assignment is a co-writing effort with Andre Fisher on a title song, "Don't Tell Her It's Me." For his upcoming Hemdale film starring Steve Guttenberg, Shelley Long, Jami Gertz, and Kyle MacLachlan, Batteau, Darryl Brown, and Madeline Stone have a cut on the hot SBR album by Wilson Phillips. He has also co-written songs recorded by Bonnie Raitt, Robert Palmer, Tony Childs, Dolly Parton, Jermaine Jackson, Donna Summer, and Jeffrey Osborne, among others. Batteau has also recorded his own albums for Columbia, A&M, and Atlantic. STAMP, by the way, is an acronym for Screen Television And Media Publishing. New York singer/songwriter Valerie Block signs with CBS Songs. Block is the co-writer with Jane Wiedlin, Scott Cutler, and Ashley Hall on "World On Fire," the first single off Wiedlin's upcoming EMI album, "Tangled."

LYRICS TO ORDER: All it seems to take is appreciative friendship to get lyricist Sammy Cahn to compose well-wishes in the form of rewrites of familiar tunes. When buddy Jack Morganstern of Warner/Chappell Music was given a surprise 60th birthday party May 3 in Hollywood by company president Les Bider, Cahn supplied appropriately new lyrics to "The Lady Is A Tramp," and "Too Marvelous For Words." Cahn sang the parodies, but on cassette, since he was on business in New York. Here is a sample of the revised "The Lady Is A Tramp." "Commutes to ASCAP each month from L.A./Serves on the board without any pay/ He drew the short straw to replace Chuck Kaye/ But still the gentleman is a champ."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:
1. Bonnie Raitt, Nick Of Time
2. Slaughter, Stick It To Ya
3. Linda Rondstadt, Cry Like A Rainstorm, Howl Like The Wind
4. Faster Pussycat, Wake Me When It's Over
5. Roxette, Look Sharp!
Veterans Find 2nd Home In Branson
Mo. Town’s Tourist Trade Hinges On Country

BY EDWARD MORRIS

NASHVILLE—The Country Music Ass'n, May 16 reception for local entertainment figures in Branson, Mo., was further acknowledgment that the show business is a draw. Gilley's, the big honky-tonk in the city, has a policy that allows people to sing along. The music is country, and the patrons are mostly tourists.

The CMA event was a showcase for the new Nashville offices, from left, are Les Bider, president and CEO of Warner/Chappell; producer and songwriter Randy Scruggs; Jay Morgenstern, executive VP and GM of Warner/Chappell; and Tim Wipperman, VP and executive GM of Warner/Chappell's Nashville division. The new digs are located at 21 Music Square East. (Photo: Alan Mayor)

Only One Thing Is Missing From The Ryman Old Opry Site Is Restored, But Where's The Music?

BY GERRY WOOD

BRING BACK THE MUSIC. Ryman Auditorium, the mother church of country music and the home of the Grand Ole Opry from 1943 to 1974, has been beautifully restored. The historic building, completed by the Opryland USA owners. After the Opry moved to its new, spacious, cool, h-tech digs at Opryland, the original plan was to demolish the famous Ryman that will be 190 years old next year. As preservationists, historians, buffs, and country music fans voiced their displeasure with the destruction plans, officials tried to preserve it.

The walls are being restored. Old chairs are being rebuilt. And the roof is being raised. The auditorium is expected to reopen by the end of the year.

The new digs are located at 21 Music Square East. (Photo: Alan Mayor)

Rhino Mining Country Vaults For Reissue-Series Treasures

BY JIM BESSEMAN

NEW YORK—Rhino Records' recent release of a supplementary companion volume to the Merle Haggard "Collectors Series" CD compilation from Capitol Records is just one of several examples of Rhino's commitment to country music reissues.

In June, the label will issue five-volume "The Ultimate Chuck Berry Hits 1959-1963." Following the format of the label's earlier "Billboard Top Hits" and rock-'n'-roll reissues series, the new compilation will feature each year's 10 country hits as determined by Billboard chart compiler Joel Whitburn.

The 10-song volumes feature the works of such legends as Patsy Cline, Bobby Bare, and Bob Wills. The first volume in the series, "The Ultimate Chuck Berry Hits 1959-1963," will be released in June, followed by "The Ultimate Ray Charles Hits 1959-1963" in July and "The Ultimate Billie Holiday Hits 1959-1963" in August.

Rhino's 18-track "More Of The Best" Haggard set came out in

We want to put together great anthologies, with special packaging

February in conjunction with the Capitol vintage CD collection.

Unlike the Capitol entry, which had 20 all-Capitol hits from 1966-76, the new Rhino "Best of the Best" series features 20 Capitol sides. The collection is

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## TOP COUNTRY ALBUMS

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

<table>
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<tr>
<th>WEEK</th>
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<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
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<td>CLINT BLACK &amp; RCA 9560.1 (8.98)</td>
<td>KILLIN' TIME</td>
<td>RCA</td>
<td>(8.98)</td>
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<td>2</td>
<td>THE KENTUCKY HEADHUNTERS</td>
<td>PICKIN' ON NASHVILLE</td>
<td>WARNER BROS.</td>
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<td>COUNTRY CLUB</td>
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<td>VIRGIN</td>
<td>SIRE</td>
<td>(8.98)</td>
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<td>WARNER BROS.</td>
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<td>WILLOW IN THE WIND</td>
<td>WARNER BROS.</td>
<td>(8.98)</td>
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<td>WARNER BROS.</td>
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<td>LONE WOLF</td>
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<td>(8.98)</td>
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</table>

**No. 1**

16 weeks at No. 1

## FOR WEEK ENDING JUNE 2, 1990

**TOP COUNTRY ARTISTS**

1. CLINT BLACK
2. THE KENTUCKY HEADHUNTERS
3. TRAVIS TRITT
4. RICKY VAN SHELTON
5. ALAN JACKSON
6. RANDY TRAVIS
7. KATHY MATTEA
8. WILLIE, WAYLON, JOHNNY & KRS
9. HANK WILLIAMS, JR.
10. LORRIE MORGAN
11. GARTH BROOKS
12. RESTLESS HEART
13. THE CHARLIE DANIELS BAND
14. VAN DAM SEALS
15. KEITH WHITLEY
16. K.D. LANG & THE RECLINES
17. RANDY TRAVIS
18. PATTY LOVELESS
19. SAMMY YOUNG
20. ROBIN LEE
21. STEVE WARNER
22. RODNEY CROWELL
23. THE JUDDS
24. TANYA TUCKER
25. DOLLY PARTON
26. VERN GORDIN
27. PATSY CLINE
28. REBA MCENTIRE
29. EDDIE RABBITT
30. THE JUDDS
31. KEITH WHITLEY
32. MARY CHAPIN CARPENTER
33. THE DESERT ROSE BAND

## WE KNOW, YOU'LL FIND OUT!

"Kelly Willis' style is progressive beyond normal boundaries... an alternate approach that will soon be heard in multiple formats." — Tom Forrester, Turtles

## CALL YOUR MCA SALES REPS FOR SPECIAL INCENTIVES NOW!

"Kelly Willis deserves to be heard by everyone!" — John Artale, National Record Mart

"WOW!" — Dale Crowhun, Waxworks

**BILBOARD JUNE 2, 1990**

**MCA RECORDS**

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Rhino Dusts Off Billboard's Chart for Latest Country-Reissue Series

(Continued from page 38)
to end. Then Capitol put out its 'Collectors Series' volume, which was excellent. Obviously, we didn't want to compete for the same songs, so we decided to do something totally fresh. We're 75-up tempo here, but I'm not going to let up a killer ballad like this one. It's a great attention-getter for scanners from other formats.' In addition to the Hartford market, Marco's record is getting good play at WDYS Pittsburgh.

RICKY VAN SHELTON'S "I've Cried My Last Tear For You" (Columbia) moves into the No. 1 position on the Hot Country Singles & Tracks chart, edging out Clint Black's "Walkin' Away" (RCA), which slips to No. 2 after two weeks at the top. However, one of the fastest movers in chart history is George Strait's "Love Without End, Amen" (MCA), which is a very strong No. 3 and has the potential to set a speed record to the top. It has been on the chart only six weeks.

New Adds on Kevin Welch's "I'll See You Again" (Reprise) at WXTU Philadelphia, WTDJ Charlotte, N.C., WFMS Indianapolis, and KRAT Salt Lake City—as well as big moves at KEEN San Jose, Calif., WCOK Providence, R.I., WDYS Pittsburgh, KSAN San Francisco, WDWF Kansas City, Mo., and WBVE Cincinnati—help boost the song to No. 67 this week.

Our request action is coming in much heavier from men than from women right now," says PD Bill Mackey, KMIX Modesto, Calif. "It's looking good."

"What Great Harmonies," says OD Dale Eichor, KWT Fort Dodge, Iowa, of the vocals of Vince Gill with Patty Loveless on Gill's single, "When I Call Your Name" (MCA), charted at No. 62. "It's getting instant jukebox plays here," he says. "It's strong, too, at WQTQ Greensboro, N.C., KASE Austin, Texas, KCKC San Bernardino, Calif., WWV Knoxville, Tenn., WSIX Nashville, WDQR Raleigh, N.C., WCMS Norfolk, Va., WESC Greenville, S.C., and KEBC, WKY, and KKKX Oklahoma City. It's a new add this week at WPOC Baltimore, KVVO Tulsa, Okla., KSOP Salt Lake City, and KIKK Houston.

"He's Reverted Back to his beginnings," says KFRC San Bernardino MD Don Jeffrey of Randy Travis, whose "He Walked On Water" (Warner Bros.) is at No. 22 in its fourth week on the chart. "It reminds me of Randy Travis when he first started, which is good in my opinion. This song I could have heard on his first album. We're usually more conservative, but I added this one right away." Jeffrey is also seeing good potential in Baillie & the Boys' "Perfect" (RCA), charted at No. 28. "It's a really commercial-sounding—very catchy. I believe it will do very well."

"It's a new album, it's a new sound at KFKP Kansas City, WKS Miami, KGY Denver, and WONE Dayton, Ohio; it shows big moves at WSIX Nashville, WKHH Richmond, Va., WMIL Milwaukee, WNYN New York, KCSO San Diego, KSAN San Francisco, WQK Jackson- ville, Fla., WWAY Atlanta, and KRPM Seattle.

Country Awards Show Sets Slate

NASHVILLE—More than a dozen top acts are scheduled to perform on the two-hour TNN Music City News Country Awards special June 4. The show will be broadcast live from the Grand Ole Opry House on TNN, starting at 9 a.m. EDT.

The event combines for the first time top awards ceremonies formerly held separately by TNN (The Nashville Network) and "Music City News," a monthly fan magazine. Performers in addition to Barbara Mandrell and Jimmy Dean, who will host the show, are Clint Black, Ricky Van Shelton, Randy Travis, Ray Stevens, The Statler Brothers, Garth Brooks, Lorrie Morgan, Randy Travis, Larry Gatlin & the Gatlin Brothers, Shelby Lynne, and George Jones. Award presenters include Patty Loveless and the Oak Ridge Boys.

Winners in the 18 categories are determined by phone-in and mail-in votes from TNN viewers and "Music City News" subscribers.

Additionally, "Living Legend" and "Minnie Pearl" awards will be presented to persons who have distinguished themselves in country music. The broadcast will be bracketed by two 30-minute programs conducted by Lorrie Crooke and Charlie Chase, hosts of TNN's "Crooke and Chase" show. These segments will give the backstage view of the show and follow-up interviews.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>PRODUCER (ENGINEER)</th>
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<tr>
<td>2</td>
<td>13</td>
<td>I'VE CRIED MY LAST TEAR FOR YOU</td>
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<td>CLINT BLACK</td>
<td>RCA 2520-7</td>
<td>C. WILLIAMS</td>
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<td>9</td>
<td>LOVE WITHOUT END, AMEN</td>
<td>GEORGE STRAIT</td>
<td>EMI 7604</td>
<td>R. ROGERS</td>
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<td>7</td>
<td>11</td>
<td>WALKING SHOES</td>
<td>TANYA TUCKER</td>
<td>CAPITOL 44520</td>
<td>C. WILLIAMS</td>
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<td>WARNER BROS 7-94187</td>
<td>C. WILLIAMS</td>
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<td>KATHY HILLER</td>
<td>MEGAMIX 33-2954-8</td>
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<td>C. WILLIAMS</td>
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<td>HOLLAND-DOUGHERTY</td>
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<td>RCA 93197</td>
<td>C. WILLIAMS</td>
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<td>ISLAND</td>
<td>EDDY RAVEN</td>
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<td>C. WILLIAMS</td>
</tr>
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<td>34</td>
<td>38</td>
<td>PERFECT</td>
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<td>CAPITOL 79204</td>
<td>C. WILLIAMS</td>
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<td>LORRIE MORGAN</td>
<td>RCA 20631</td>
<td>C. WILLIAMS</td>
</tr>
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<td>36</td>
<td>17</td>
<td>HAIR OF THE CHAMPION</td>
<td>RANDY TRAVIS</td>
<td>WARNER BROS 7-94187</td>
<td>C. WILLIAMS</td>
</tr>
<tr>
<td>37</td>
<td>36</td>
<td>I'M SORRY YOU LEFT</td>
<td>SOUTHERN PACIFIC</td>
<td>QUA 3021</td>
<td>C. WILLIAMS</td>
</tr>
<tr>
<td>38</td>
<td>23</td>
<td>JUST AS LONG AS I HAVE YOU</td>
<td>DON WILLIS</td>
<td>RIAA 1991-75-2</td>
<td>C. WILLIAMS</td>
</tr>
<tr>
<td>39</td>
<td>13</td>
<td>BRING BACK OUR LOVE TO ME</td>
<td>BOBBY ROSS</td>
<td>B 3061</td>
<td>C. WILLIAMS</td>
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<tr>
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<td>48</td>
<td>FIT TO BE THE ONE</td>
<td>EARL THOMAS CONLEY</td>
<td>COLUMBIA 33-2954-8</td>
<td>C. WILLIAMS</td>
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<td>41</td>
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<td>I'M SORRY I'M THINKING ABOUT YOU</td>
<td>PATTY LOVELESS</td>
<td>MCA 53244</td>
<td>C. WILLIAMS</td>
</tr>
<tr>
<td>42</td>
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<td>SEEIN' MY FATHER IN ME</td>
<td>PAUL OVERSTREET</td>
<td>RCA 93197</td>
<td>C. WILLIAMS</td>
</tr>
<tr>
<td>43</td>
<td>51</td>
<td>NOBODY'S TALKING</td>
<td>LUCAS AND LINDA</td>
<td>CAPITOL 79204</td>
<td>C. WILLIAMS</td>
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</tbody>
</table>

**Billboard® Country Chart Research Packages**

The definitive lists of the best-selling country singles and albums, year by year.
Cassette Makers Vie For Market Niches

Cos. Target Music Dealers, CD Sector, Teens

BY EARL PAIGE

LOS ANGELES—The marketing wars between blank audiotape suppliers continue to escalate as the summer consumer search for novelty that will give them a competitive advantage.

For the first time, some top manufacturers are distributing principally, if not exclusively, certain product lines through music retailers, while others are promoting their tapes as vehicles to copy pre-recorded CDs. Still other companies are trying to establish a beachhead among young consumers.

Among those targeting the music retailers, as a means of boosting marketing penetration, are such top names as Memorex, Maxell, and Fuji.

According to an official with one tape manufacturer, music retailers, with an 11.8% market share, are the second largest distribution channel for blank audiotape, behind discount department stores, which snare about 35.4%. Of that discounters' segment, Tom Anderson, national sales and marketing manager at SKC, says K Mart racks up about 10% of blank audio sales; Wal-Mart, 8.4%; Target, 4.4%; and other discount department stores, 12.6%. After music stores, warehouse clubs have an 11.5% market share, drugstores and grocery stores, 6.6%; department stores, 4.7%; and a huge 30% through various other channels.

The latest brand to take direct aim at its target audience, via pre-recorded audio outlets, is Memtek Products with its famous Memorex logo. The company will introduce a new line called Cire at the Consumer Electronics Show June 2-5.

Memtek senior product manager John Phillips describes Cire packaging as “fluorescent pinks and sharp black tones highlighted against a background of cool purples, greens, and blues.”

Distribution through music chains is ideal for Cire, which was “designed to harness the mix of attitude, fashion, and personal expression in music that appeals to consumers aged 14-20,” Phillips says.

Memtek joins Maxell, which introduced the dramatically shaped Capsule tape in January. Capsule, distributed exclusively through music retailers, may be an even bigger hit than Maxell’s official announcement, as some buyers report back orders on the tape.

At Maxell, Peter Brinkman, national marketing manager, indicates that any reports about back orders are most likely from stores that ordered too light. “Capsule has exceeded every expectation we had for it,” Brinkman says.

A new twist in marketing tapes currently is that blank audiotape manufacturers are no longer as timid about promoting tapes for copying CDs, long a sticking point between the music and tape manufacturers.

For instance, That’s, a new entry to the U.S. market, offers one product aimed at exploiting the CD copying market. The company is identifying the line as “CD recording cassette” in a blister package that resembles a 6-by-12-inch long box. Another manufacturer, TDK, has a new package with a sticker that reads “best of both CD.”

As part of the marketing tactic to tap into CD listeners, manufacturers have provided 100-minute tapes to their merchandising mix and are emphasizing high sound quality.

TDK product manager Steve Di- mond says, “The consumer is re- cording for his or her own use, nor- mally to hear the music in a car or portable tape player” and that the early stigma associated with home copying has dissipated.

Indeed, that is exactly the point behind the marketing pact between Fuji and Enigma records, according to an official with a tape manufacturer. The pact is an extensive agreement between the two companies, which includes Fuji sponsoring live shows by Enigma artists, an Enigma sampler distributed with Fuji blank tapes, and a rebate tie-in.

“I was surprised that Fuji and Enigma Records would team up,” says Jim Dobbe, VP of sales merchandising at 263-unit Wherehouse Entertainment in Torrence, Calif. “The labels and blank-tape com- panies would seem to be adversar- ies” in terms of the home taping issue.

(Continued on page 45)

Promos Among The ‘Whys’ Of Mich. Where House’s Success

BY MOIRA MCCORMICK

CHICAGO—In-store promotion is the name of the game at seven-unit west Michigan Where House Records, headquartered in East Lansing, Mich. “We’re more than just a merchandiser,” says Jeff Morse, VP of purchasing. “We like to sell music—we use a lot of our own company-generated promo material.”

The chain, in fact, recently re- ceived a NARM advertising award for a direct-mail promo staged the last week of De- cember. To promote CBS classic- music line Dinner Classics, Michigan Where House’s direc- tor of promotions and advertis- ing Frank Jenks designed a flier that looked like a menu, with the titles listed as if they were entree selections.

Customers were invited to the chain’s East Lansing store on East Oak Street one Sunday to purchase Dinner Classics comp- plate and cassettes for $8.99 and $4.99, respectively. When they arrived, visitors found catered food and management dressed in headwaiter-style tuxedos.

Three of the chain’s stores are located in college towns—Central Michigan Univ. in Mount Pleasant; the Univ. of Michigan in Ann Arbor; and the flagship store near Michigan State Univ. in East Lansing. Those stores are involved in ongoing promotions with new artists, according to Morse. For instance, for the April

(Continued on next page)

Violinist Visits Valley. Steve Kindler, with his violin in tow, played selections from his new album, “Across A Rainbow Sea,” at Valley Records Distributor in Woodland, Calif. Pictured, from left, are Clay Henry, Barefoot; Bill McNally, Masa/Bluemoon; Howard Morris, senior VP of Global Pacific; Hank Tovar, CEMA sales rep; Kinder, sans violin; Tom Sapper, Global Pacific director of sales and marketing; Fuzzy Swing, CEMA sales manager; Debby Dodd, Rhino Records, regional sales and marketing; Steve Scribner, CEMA sales rep; Howard Sapper, president, Global Pacific; and Jim Snowden, president, Masa/Bluemoon.
music videos, CDs and videos, and videotape, magazines, carrying cases, etc.).

Notable competition, says Morse, comes primarily from national chains, which, in the Lansing area, include Trans World Music Corp.'s Record Town, The Musicland Group, and Harmony House, and, in Ann Arbor, include Discount Records and School Kids.

The chain was founded by Dennis and Leslee King in 1976, when they keyed records in an East Lansing shoe store, according to Morse. Dennis King previously had record retail experience, having worked in a pharmacy with a music section. When the shoe store went out of business in 1977, the Kings took over the entire space to sell music. The following year, they moved the store to the MSU location.

About seven years ago, Michigan Where House Records entered into a settlement with Wherehouse Entertainment in Torrance, Calif., which allowed the chain to use the Torrance, Calif.-based chain's logo, with the caveat that Michigan precedes Where House and that it use the name only in that state.

Since 1978, "there's been steady growth through the August 1989 opening of the Ann Arbor store," says Morse, who came on board in 1986 after a tenure at Modern Records in Cleveland. "We've had a very controlled growth pattern—we've been opening a new store every nine months," he says. According to Leslee King, there are no immediate plans to open new locations. "We'll do something, but we're not sure when. We haven't set any limits on ourselves."

Though the web encompasses seven stores, it is not computerized. However, says Morse, the manual in-house tracking system is more than sufficient.

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---

**MICHIGAN WHERE HOUSE MAKES ITS MARK**

(Continued from preceding page)

10 release of Midnight Oil's "Blue Sky Mining," the three stores stayed open long past normal hours with the customers counting down the last seconds of April 9—and began selling the album at 12:01 a.m. April 10. The stores remained open until 12:30 a.m. Similar countdowns were held for Sinead O'Connor's "I Do Not Want What I Haven't Got" and Depeche Mode's "Violator."

According to Morse, 25% of the college stores' top 100 sellers are new releases. The rest are annuals. Last month, the mid-April top 100, Digital Underground was No. 2, Beautiful South No. 27, the Blue Aeroplane No. 30, and Everlast No. 58, among others.

The college stores and East Lansing's East Oak Street unit are free-standing. Two stores in Lansing and one in Jackson are located in strip malls. They vary in size from 1,500-3,500 square feet and most stores carry between 20,000-25,000 units of recorded product. The largest locations are the flagship MSU store (2,500 square feet) and the Ann Arbor Univ. of Michigan store (3,500 square feet), which handle 25,000-30,000 units each.

Cassettes and CDs each account for 50% of sales, says Morse. At the college stores, he says, CD sales comprise 70% of the total. "Vinyl makes up less than 2% of sales," says Morse. "We're keeping vinyl only on specific items"—including 12-inch singles. New CD releases sell for $13.99, and cassettes and LPs are $6.99-$8.99. The chain buys all major-label product direct, and purchases independent product from Cleveland's Action Music Sales, Important Records in New York, and Schwartz Bros., in Maryland. Michigan Where House also sells music videos, along with the standard accessories (blank audio- and videocassettes, magazines, carrying cases, etc.).

Notable competition, says Morse, comes primarily from national chains, which, in the Lansing area, include Trans World Music Corp.'s Record Town, The Musicland Group, and Harmony House, and, in Ann Arbor, include Discount Records and School Kids.

The chain was founded by Dennis and Leslee King in 1976, when they began records in an East Lansing shoe store, according to Morse. Dennis King previously had record retail experience, having worked in a pharmacy with a music section. When the shoe store went out of business in 1977, the Kings took over the entire space to sell music. The following year, they moved the store to the MSU location.

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**RETAIL TRACK**

by Geoff Mayfield

**MIDYEAR MUSINGS: Madonna and New Kids On The Block, with albums due May 22 and June 5, respectively, might be just the tonic for music dealers' woes. Retailers were broke with business through much of April (Billboard, April 29), but at time progressed, that boom looked to be more of a mirage than an oasis. The consensus of chain and record company execs is that April's increases were artificially inflated by the late arrival of Easter and the fact that soft April 1989 numbers weren't hard to beat... There's a tendency sometimes to overplay the effect that weather, pleasant or unpleasant, has on hit, but one of the factors that appeared to slow down business in the East and in the heartland on the last weekend of April was the first real blast of sunny, spring-like weather... There's lots of sniffling going on, with a few of the larger chains looking to acquire parts or all of chains both big and small. Retail Track hears that some of the dollar amounts that are being kicked around would raise eyebrows. And, one of our Wall Street sleuths believes that one chain is getting ready to go public. What does it all mean? "It's getting harder and harder to fight for market share," says one retail chief who looks for the consolidation of chains to continue. "I think in short order there's only going to be a half dozen of us."

**TUESDAY ON A FRIDAY:** For more than a year, Tuesday has been the universal street date for new releases from all of the Big Six distributors, but a promising batch of albums—which includes titles from RCA's Lita Ford and Alabama, and Arista's Milli Vanilli, Jeff Healey Band, and Snap—and the prospect of the long Memorial Day weekend prompted BMG to schedule a release for May 22 instead of Tuesday 29. The distributor made the decision for the off-cycle street date after soliciting input from retail buyers.

**DEEP-THOUGHT RESEARCH:** In a recent Associated Press story, Missouri State Senator Jean Dixon, that lawmak-er who tirelessly protects the virtue of America's youth, took another swipe at rap and heavy metal titles that bear what some might deem to be objectionable language, saying, "This stuff is addictive." How did she ar-rive at the conclusion? Dixon went on to say, "I had a kid write and tell me he's addicted to this bad music."

One letter? One that appeared to be written by a young person? Boy, talk about conclusive evidence.

**LADIES' NIGHT:** Steve Harman, manager of the Lincoln Center Tower Records location in New York, noticed that the top seven selling albums at his store for the week ending May 11 were all recorded by women. The hit list, in order, belonged to Sinead O'Connor, Carly Simon, Lisa Stansfield, Suzanne Vega, Bonnie Raitt, and Basia, followed closely by Paula Abdul's new set. Wilson Phillips moving up quickly, Janet Jack-on hanging steady, and Madonna poised for a big start, Harman concludes, "It'll be a while before the guys get our chart back..." An eagerly anticipated album by another lady, Columbia rookie phenom Mariah Carey, has been pushed back from its original May 22 date to June 5. Reason for the delay? CBS Records president Tommy Mottola says young Carey wrote a hot song late in the game that label brass felt had to be included.

**MOVING:** Manhattan-based music wholesaler Arovox is in the process of moving some of its operation to Pitts-(Continued on next page)
BURGH, including director of purchasing Larry Lipp. The changes are a consequence of its sale last year to Video Channels, based in the home of the Steelers, although Arovox will continue to house some departments in New York.

HUNTER'S NEW HAUNT: Industry vet Norman Hunter, former head buyer for The Record Bar, has taken to teaching. Hunter leads two levels of courses in music retailing and wholesaling and another class on promotion, marketing, and airplay at Career Institutes of America in Miami Beach, Fla. (Of course, read anything into the fact that the school's initials are CIA?) Hunter, as most of you know, spent more than a decade at The Record Bar. Since leaving the chain in 1987, he has added consulting and trade writing credits to his résumé, and also spent some time working with SRO Marketing. His new work address is 1205 Washington Ave., Miami Beach, Fla. 33139.

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BESPEAK EUROPEAN EXPANSION

NEW YORK—The Musicland Group will explore expansion opportunities in Europe, according to Jack Eugster, chairman, president, and CEO of the largest U.S. music chain. As part of that strategy, Paula Connerney has been promoted to president of European operations.

Connerney, formerly VP of Musicland's Western division, reports directly to Eugster, who declines to elaborate on the announcement. Larry Gaines, senior VP of stores, will assume responsibility for all stores in the U.S. and Puerto Rico. Gaines will continue to report to Arnie Bernstein, executive VP of operations and marketing.

The Minneapolis-based company operates 665 music stores under the names Musicland, Sam Goody, and Discount Records, as well as 105 self-service-only stores under the logo Suncoast Motion Picture Co.
Pack Central Inc. Delivers The Goods

Mail-Order Record Firm Fills 500 Orders Per Week

BY DEBORAH RUSSELL

LOS ANGELES—Robert Paris’ business card lists him as “Leader of the Pack.”

No, the Shangri-Las were not singing about him in 1964. Paris actually acquired the title as the brains behind the North Hollywood, Calif.-based Pack Central Inc., a mail-order “record store for people who don’t live near one.”

In the course of a decade, Paris and his tiny staff have built a mail-order customer base of more than 20,000 audiophiles. With eight full-time employees and a great computer program, Paris’ Pack Central fills about 500 orders per week. The company catalog currently boasts more than 19,000 titles—only 5,000 are available in LP format—and the 4,400-square-foot headquarters is crammed with merchandise worth more than $800,000.

About 20% of the company’s business comes from selling front-line product; 50% from mid-line; and 30% from cutouts, imports, and other rare titles.

This “leader of the pack” has come a long way since he opened shop in a bedroom of his parents’ home 10 years ago. Fresh out of college and uninspired by his job in the mail-order department at a local record store, Paris chose to take his chances and start his own mail-order business.

“I’m probably one of the few people to start his own company who didn’t steal the mailing list when I left my job,” he says. Armed only with experience, Paris refused to be immobilized by the fear of failure. He credits Pack Central’s steady growth to a very basic philosophy. “Don’t get bogged down in inequitable details,” he says. “Just do it.”

Although he did not have any inventory, Paris created his first Pack Central catalog, generated a mailing list, and waited three months to receive his first official order for product: an eight-track cassette by Sweet. He trekked to a local store, bought the eight-track, and mailed it to the customer that same day.

In fact, the demise of the eight-track provided the initial boon to Paris’ redolent business. As the ill-fated cassettes disappeared from the commercial marketplace, hard-core consumers turned increasingly to mail-order, and Pack’s clientele grew.

Meanwhile, Paris developed the marketing savvy to run full-page display ads touting Pack Central in Rolling Stone and National Lampoon. The ads served as minicatalogs, featuring Pack’s available titles.

“I stock a good amount of LPs,” Paris says. “I rely on cutouts to get product that’s not available at all. When Capitol stopped making ‘George Harrison’s Concert For Bangladesh’ [in LP format], I bought everything they had left. I’m very aggressive in my purchasing, because when items are deleted, they’re gone for good.

“I’ve actually told some customers that if they’re looking for LPs, the title they want might not be available by the time they get around to ordering,” he says. “I kind of put the fear of God into them.”

But he is only looking out for the customer, Paris insists. And that is the kind of personal treatment that keeps customers—many of whom are on a first-name basis with the Pack Central team—active.

Paris does not have specific demographics on his customers, but he notes that black product is popular with his clientele. He also describes his customers as music buffs. He notes that often they are searching for titles still in print but not carried by music stores. For instance, he cites “Tumbleweed Connection” by Elton John and “Woodstock” as two titles not likely to be carried by large chains, which lead people to think they are out of print.

Once a customer places an order with Pack Central, his/her name goes into the computer, and the customer receives every catalog and supplemental mailing Pack Central produces. The computer will only purge a file after three or four inactive years. One customer, on file since 1983, orders consistently once or twice a week, Paris says.

After a decade cultivating business, Paris now relies heavily on word-of-mouth advertising. He depends on customer relations and the Pack Central selection to speak for itself. In fact, those full-page ads have shrunk to classifieds, while business has grown.

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MARTY WILLSON-PIPER
Rhythms
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MARTY WILLSON-PIPER
Art Altrac
RCP 2004/RALP/RAC
Features 6 bonus tracks from "In Reflection" EP.

STEVE KILBEY
Earthed
RCP 90403/RALP/RAC
Contains 76-page poetry book accompanying the music.

PETER KOPPES
Merchiston & Myth
RCP 10046/RALP/RAC
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RETAIL

ALBUM RELEASES

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

POP/Rock

AFTERSHOCK
After Shock
CDBegan 2306
CDA mdg4-2
CAB 2004

BROTHER BEYOND
Trust
CDBegan 2314
CDA mdg4-2

COMMANDER CODY and HIS LOST PLANET AIRMEN
Aces High
CDBegan 2106
CAB 2004

JAN AKKERMAN
The Noise Of Art
CDBegan 855/RSD/1
CAB 2004

JOHN DOV
Meet John Doe
CDBegan 27491
CAB 2004

JOHN DOE
Live
CDBegan 2316
CAB 2004

LECTRIC BOYS
Funk O-Carpet Ride
CABegan 91337-2
CA 91337

ENERGY ORCHESTR
Energy Orch
CDBegan 433379
CABegan 43379

JOOLS HOLLAND
A World Of His Own
CDBegan 8014
CABegan 8014

MATERIAL
Seven Souls
CDBegan 91806-1
CAB 91806

THE PURSUIT OF HAPPINESS
One-Sided Story
CDBegan 821757
CAB 821757

SACRED REICH
The American Way
CD Enigma-43240
CABegan 43240

NYRODIS USA
Marketing/Promotion
Picketing Wharf, 7th St. S. 30th 1970
Salem MA 01970
508 741 1078
508 741 4506 FAX

RYKODIS USA
Sales/Distribution
220 North Ave
Minneapolis MN 55401
612 375 9162
612 375 0272 FAX

FOR WEEK ENDING JUNE 2, 1990

Billboard. TOP ADULT ALTERNATIVE ALBUMS

Compiled from a national sample of retail store sales reports.

NEW AGE ALBUMS

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td><strong>KOJUKI</strong></td>
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<td>2</td>
<td><strong>CITIZEN OF TIME</strong></td>
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<td>3</td>
<td><strong>NO BLUE THING</strong></td>
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<td>4</td>
<td><strong>THE ODD GUY GETS EVEN</strong></td>
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<td>5</td>
<td><strong>YELLOWSTONE: THE MUSIC OF NATURE</strong></td>
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<td>6</td>
<td><strong>HOUSSEY FLAMENCO</strong></td>
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<td>7</td>
<td><strong>MIL AMORES</strong></td>
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<td>8</td>
<td><strong>CHAPTER II</strong></td>
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<td>9</td>
<td><strong>CRISTOFORI’S DREAM</strong></td>
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<td>10</td>
<td><strong>DANCING WITH THE LION</strong></td>
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<td><strong>GARDEN CITY</strong></td>
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<td><strong>WATERMARK</strong></td>
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<td><strong>BETWEEN PLACES</strong></td>
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<td><strong>SET FREE</strong></td>
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<td><strong>THEMES</strong></td>
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<td>16</td>
<td><strong>DEEP BREAKFAST</strong></td>
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<td>17</td>
<td><strong>BODYMUSIC</strong></td>
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<td>18</td>
<td><strong>HEART &amp; HEAT</strong></td>
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<td><strong>INSTRUMENTS OF PEACE</strong></td>
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<td><strong>WINTER INTO SPRING</strong></td>
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<td>21</td>
<td><strong>HOMELAND</strong></td>
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<td>22</td>
<td><strong>THE NARADA COLLECTION TWO</strong></td>
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<td>23</td>
<td><strong>THE NATURE OF THINGS</strong></td>
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<td>24</td>
<td><strong>THE GREAT WHEEL</strong></td>
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<td>25</td>
<td><strong>A VIEW FROM THE EDGE</strong></td>
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WORLD MUSIC ALBUMS

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<th>NO. 1</th>
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<td>1</td>
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<td>2</td>
<td><strong>CRUEL, CRAZY, BEAUTIFUL WORLD</strong></td>
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<td>3</td>
<td><strong>NOW</strong></td>
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<td><strong>UPTOWNSHIP</strong></td>
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<td><strong>VOLUME TWO</strong></td>
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<td><strong>WELSA</strong></td>
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<td>7</td>
<td><strong>GIPSY KINGS</strong></td>
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<td><strong>VOLUME ONE</strong></td>
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<td><strong>LIVE FROM THE EAST COAST</strong></td>
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<td><strong>PASSION SOURCES</strong></td>
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<td><strong>BRAZIL CLASSICS 2: O SAMBA</strong></td>
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<td>12</td>
<td><strong>COYOTE MOUNT</strong></td>
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<td>13</td>
<td><strong>CORRUPTION</strong></td>
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<td>14</td>
<td><strong>GOVERNOR</strong></td>
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<td>15</td>
<td><strong>BRAZIL CLASSICS 1: BELEZA TROPICAL</strong></td>
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</tbody>
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* Recording Industry Assn. Of America (RIAA) certification for sales of $50,000 units. ** RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol.

44

BILLBOARD JUNE 2, 1990
Michigan Record Chain Is On A Roll-a
Discount-Minded Rock-A-Rolla Now Boasts 6 Stores

BY MOIRA MCCORMICK

CHICAGO—When Thomas Dews founded Rock-A-Rolla Records in 1974 in Flint, Mich., it was housed in a mere 528 square feet of space, in a building owned by his parents. Sixteen years later, the flagship store occupies the same location, but Rock-A-Rolla has expanded to a six-unit chain, with stores in Flint, Saginaw, Owosso, and Bur- ton, Mich.

Despite its small size, notes Dews, the flagship store carries a larger inventory than all the others. "It's also the only one of the six stores with a set decor, finished in barn wood," he says. Dews, 36, started the chain while still in college, initially operating a local franchise store, Book- Store Records. (Several of the franchise owners went on to form Kalamazoo, Mich.-based one-stop Vinyl Vendors.) He incorporated Rock-A-Rolla Records (now head- quartered in Owosso) with financial help from his parents, Joann and Edward, and continues to run the chain with their aid.

Rock-A-Rolla grew steadily, opening one store a year until 1979. The largest, in Burton, occupies 1,700 square feet. Except for the original store in downtown Flint, all other outlets are tenants in strip centers.

The chain's major selling point, according to Dews, is the fact that "we try to discount everything by approximately 15% off list price."

Currently, compact disks make up 35%-40% of sales, with the rest accounted for by cassettes and cassette singles. "We've almost completely phased out of vinyl LPs," says Dews, "although we still sell special-order them.

While the Billboard "top 200" ti- tles are emphasized, "we're a heavy catalog and special-order store," says Dews. Rock-A-Rolla stores carry a good deal of nonmu- sic merchandise, in addition to the usual posters, T-shirts, buttons, patches, storage, and carrying cases, "we sell some leather prod- ucts, earrings, tobacco accesso- ries, etc.," says Dews, "and we also carry a few odd ends and ends, such as sunglasses and tapes-
tries."

In Flint, the chain competes with Record Town and Record Land, and in Saginaw it is Camelot Enter-
prises, says Dews. "The only existing competition in Owosso is department stores," he adds.

Dews does not have immediate plans for opening any new stores. "We will be refocusing the exist-
ing locations," he says, "and we would like to expand in the future, but the way the economy is going, who knows?"

CASSETTE MAKERS

(Continued from page 10)

But the marketing pact with Enigma, which finds Fuji strongly represented in music stores, has been especially successful, accord- ing to Jeff Tomlinson, special products buyer at 254-store Camelot Enter-
pries in N. Canton, Ohio. He says the joint venture is "one reason we carry Fuji, plus the tags on their advertising."

Meanwhile, other manufactur-
ers look for various ways to estab-
lish a foothold in the blank-tape marketplace. For instance, 3M, which makes the Scotch brand, and SEK are trying to reach the young-
er consumers. Indeed, 3M Scotch actually went so far as to hire teenagers to design and name its new brightly packaged Screemin' line of tapes.

All this attention to the young consumer amuses Anderson, whose SRK brand introduced bright cassette packaging in 1987. "As a new brand, we knew we had to go after teens and young adults. The older consumer was indoctri-

nated—they buy the major brands."
Record Turnout Expected At NAIRD Convention

BY BRUCE HARING

GATHER together a bunch of feisty, contentious, independent-minded entre-
preneurs, mix liberally with liquor and schmoozing, and add a pinch of
down-home country music.

That’s the formula for the 1990 National Assn. of Independent Rec-
dord Distributors and Manufacturers (NAIRD) convention, to be held
Wednesday (9) through June 5 at the Opryland Hotel in Nashville.

Attendance at both the convention and its accompanying trade show are
up again this year, according to executive director Holly Cass, as more
than 500 representatives from the manufacturing, distributing, and re-
lated business communities will join a record 70 exhibitors at the two-day
trade showcase.

The formalization of NAIRD’s po-
sition on stickering should be the con-
vention’s most significant develop-
ment, according to Cass, urgency be-
ing added to the decision by the
looming threat of a stickering bill recen-
tly passed by the Louisiana House. NAIRD’s board of trustees is
expected to announce its decision at the
convention.

Another hot topic should be the
widespread bootlegging of indie product, according to Bernie Horo-
witz, Nastymix director of sales and
marketing, who will chair a work-
space on the topic. “We’ll be trying to
put our heads together and come up
with a united front,” Horowitz says.

Other NAIRD topics of conversa-
tion will be the usual brouhaha over
the distribution network, “or lack of
it,” as Cass quips; the shrinking mar-
et for vinyl, a configuration many

diaries are still heavily involved with;
and a first-ever workshop on environ-
mental concerns.

Highlighting formal convention
business is the 1989 Indie Awards,
honoring the best in last year’s inde-
pendent music. For the first time,
winners in the award’s 31 categories
will take home an Indie statuette. Ap-
proximately 74 labels share 170 Indie
nominations.

Additionally, the Independent Mu-
sic Hall of Fame will induct Fantasy
Routing’s Creedence Clearwater Re-
vival and George Hocutt, president
of California Record Distributors,
as its seventh and eighth members.

The informal workshop sessions
will take place on Friday and Satur-
day (1-2), offering labels and distrib-
sors a round-table discussion of mu-

tual problems and possible solutions.

Workshops will be held in chil-
dren’s music, rap/R&B/urban, rock/

pop, folk/bluegrass, specialty distrib-
utors, environmental concerns, boot-
legging, promotion, new age music,
alternative music, and distribution.

NEW YORK—The final resu-
lts of the highest voter turnout in the
history of the National Assn. of Inde-
pendent Record Distributors and Man-
ufacturers Indie Awards will be re-
vealed Saturday (2) at the 1989
Indie Awards banquet at the Opry-
land Hotel in Nashville.

This year, 74 labels are counted
among the 170 nominees in
NAIRD’s 31 awards categories. For
the first time, each winner will re-
ceive an Indie Award trophy, de-
signed by Duncan Browne, GM of
Rounder Records.

An Indie Awards booth will be set
up at the convention trade show.

Voters can submit a final ballot and
listen to “category cassettes,”
which will offer three-to-five-minute
excerpts from each nominee. Liner
notes and cover designs will also be on display.

Here are the nominees for the
1989 Indie Awards:

ADULT CONTEMPORARY

Ace Two Step, “See It Was Like This . . .”
(Flying Fish): An acoustic greatest-hits collection of
pop-edged folk from the New York ancestry of
"The Per-
session and Resurrection Of Dean Moriaty.
Greg Brown, “One Big Towl” (Red House): A
dark look through the glass at the post-Reagan
era. Brown’s release uses the instrumentation of
a rock band, a step away from his usual practice.

Danny Carnahan & Robin Petrie, “No Regrets”
(GNA): Bay area duo performs “post-traditional
music with a kick.” Original songs with vocal har-
monies, hammered dulcimer, guitar, fiddle, and
octave mandolin.

Bernie Krause, “Gorillas In The Mix” (Ryko-
disc): Features the natural voices of the earth and its
creatures. The music’s purpose is rooted in the
survival of all living things around the world.

Marty Willson-Piper, “Rhyme” (Ryko disc): Sec-
ond solo album from the lead guitarist of the
Church, Revisited in 16 sets psychodelica with a tip
of the beret to contemporary folk and beyond.

BEST 12-INCH

2 Live Crew, “Me So Horny” (Skywalker Rec-
ords): Popular rap song has attracted attention
from lawmen and certain chains because of its
overly sexual language.

De La Soul, “Me, Myself & I” (Tommy Boy Rec-

dords): Hit song from rap trio’s debut album, "3
Feet High And Rising," was among the first sin-
gles available in cassette format only (also nomi-
nated in dance category).

De La Soul, “Buddy” (Tommy Boy Records):
Third single from "3 Feet High And Rising" fea-
tures guest appearances by Queen Latifah and the
Jungle Brothers, among others.

Digital Underground, "The Humpty Dance" (Tommy Boy Records): Hilarious, roc
test single from the album "Sex Packets" has recently
crossed over onto the pop chart. (Also nominated in
dance category.)

Queen Latifah, "Ladies First" (Tommy Boy Rec-
dords): First single from rapper’s debut album,
"All Hail The Queen," features a guest appear-
ance by fellow female threymer Monie Love.

Sly & "Don’t Make Me Over" (Next Plateau Rec-
dords): New jack swing rendition of the Dionne

(Continued on page 48)
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(Continued from page 46)

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VANGUARD

RANWOOD

RETAIL/NAIRD ’90

Warwick classic scored big on the pop, black, and dance charts. (Also nominated in R&B category.)

BLUEGRASS

Berline, Cray & Rickman, "Now They Are Four" (Sugar Hill): Songs are encased in hot pick-
ing and tight harmonies. Last year, the trio be-
came a quartet, taking on Steve Spoglin, who contributed five original songs to this album.

The Bluegrass Album Band, "Sweet Sunny South" (Rounder): Back-to-basics but updated
bluegrass from collective effort that began in 1980, when some solo friends gathered to explore
their common repertoire.

The Good Ol’ Persons, "Anywhere the Wind Blows" (Kaleidoscope): Blending of acoustic mu-
sic draws from a variety of traditions, including
bluegrass, country, and swing. Banjo-laden tracks
show instrumental work and harmonies.

The Johnson Mountain Boys, "At The Old Schoolhouse" (Rounder): Double-album recording
of the group's final concert. Full of traditional,
contemporary, and acoustic bluegrass music.

Alison Krauss, "Two Highways" (Rounder): Re-
vivalist fiddler Krauss issues her first release with
her own band, Union Station.

New Grass Revival, "Live" (Sugar Hill): Pro-
gressive bluegrass music is featured on this band's first and only live recording, with appear-
ances by Bela Fleck, Pat Flynn, Sam Bush, and
John Cowan.

The Rice Brothers, "The Rice Brothers" (Rounder): Family’s harmonies are surrounded by
host of name musicians. Tony Rice is also a
member of the Bluegrass Album Band.

BLUEGRASS

Marcia Ball, "Gatorhythms" (Rounder): Self-
produced album has seven Ball originals and fea-
tures both her road band and guests. A Texan for
10 years, Ball’s Louisiana roots and New Orleans
piano influences are still apparent here.

Ruth Brown, "Blues On Broadway" (Fantasy):
Contains three numbers from the "Black And
Blue" Broadway musical (in which Brown co-
starred and for which she captured a Tony award)
and several jazz standards. (Brown is also nomi-
nated in the soundtracks category.)

John Cephas & Phil Wiggins, "Guitar Man" (Flying Fish): Duo delivers an acoustic dose of the
souful and traditional Piedmont blues, one num-
ber in the Delta blues mode, and two new compo-
sitions.

Doug Sahm, "Juke Box Music" (Antone’s): The
Sir Douglas Quintet star's label debut is check-
full of classic rock'n'roll, Texas blues, and R&B
ollies. Project features many guest stars.

Koko Webster, "Two-Fisted Mama" (Alliga-
tor): The piano-playing "Swamp Boogie Queen"
bows a collection of Southern Louisiana-style bal-
lads and bayou boogie. Featuring her road band,
the album reflects gospel and early rock influ-
ences.

Lucinda Williams, "Passionate Kisses" (Rough
Records): The Los Angeles-based singer/guitarist
presents three live country blues numbers and
two cuts from a previous album: an acoustic ver-
sion of "Side Of The Road" and the title track.

CAJUN/ZYDECO

Beausoleil, "Lived From The Left Coast" (Rounder): Fiddler Michael Doucet's Cajun tradi-
tionalist band is featured in this live set, cut last
year at The Great American Music Hall in San
Francisco.

Beausoleil, "Bayou Cadillac" (Rounder): The
group's third Rounder studio outing was issued
before its live set. Features New Orleans stan-
dards and traditional and original Cajun numbers.

Bruce Baggett, "Cajun Songs" (Rounder): Follow-up to the accordionist/vocalist's de-
but, "Stir The Roux", injects original sensibility
into traditional format.

Queen Ida, "Cookin' With Queen Ida" (GNP):
Legendary Queen Ida teams with her son, Myrick
"Freeze" Guillory, for some down-home sounds.

Zachary Richard, "Maras Grass Mambo" (Rounder): Cajun rocker, now signed to A&M,
melds country, R&B, zydeco, and Cajun.

CELTIC/BRITISH ISLES

Eric Bogle, "Something Of Value" (Philo): The
Scottish-born Australian's tribute to the late Kate
Wolf concerns such forgotten people as Abergi-
nies, middle-aged housewives, and lost war
heroes.

Capercaillie, "Sidewisak" (Green Linnet): Scot-
tish band fronts vocalist Karen Matheson, who
sings four of the six songs in Gaelic.

Danny Caravan With Robin Petrie, "Journeys
Of The Heart" (Celtoid/DNA): Shows Californ-
ian Carnahan's vocals and original Celtic-style
ballads against Petrie's harmonies and harmonized
harmonies. Last year, the group's debut included
songs by Irish poet Mick Fitzgerald.

Seamus Connolly, "Here And There" (Green
Linnet): The Irish fiddler offers his second solo al-
bum, exploring jigs, reels, barn dances, and strathspeys.

Phil Cunningham, "The Palominie Walls" (Green
Linnet): First solo album from Silly Wally
Cunningham since 1985's "Airs And Grace.
Material is mostly recent originals, with
the composer performing on live instruments.

CHILDREN'S MUSIC

Peter Alsp & Bill Harley, "In The Hospital" (Mouse School): Peter and his storytelling buddy
Bill Harley are in the hospital together, singing
and getting into mischief. Includes bound book of
the script with songs fully annotated for medical
professionals and parents.

The Cherrylee Sisters, "1-2-3 For Kids" (Red
House): Cheryl, Connie, and Grace take a look at
(Continued on next page)
NAIRD INDIE AWARD NOMINEES ANNNOUNCED
(Continued from preceding page)

visiting the moon, dinosaurs, and rub-a-dub-dubbing in the tub.

Bill Harley, "You're In Trouble" (Rounder): A peek into childhood and family life, mixing reggae, doo-wop, jug band, Brazilian samba, and jazz. Addresses the terror that comes with dropping the sugar jar and the joy of finding that school has been snowed out for the day.

The Kids Of Wisconsin High, "Special Music From Special Kids" (Rounder): A class of developmentally disabled kids wrote and performed this album, offering songs reflecting their aspirations, fears, and wonderment.

Eric Nagler, "Improve With Eric Nagler" (Rounder): Multi-instrumentalist offers 15-song workout on banjo, mandolin, guitar, autoharp, dulcimer, and nose flute, among other instruments.

Sweet Honey In The Rock, "All For Freedom" (Music For Little People): A celebration of the cultural roots and collective experience of African American addresses civil rights and world issues.

CLASSICAL
Chicago Pro Musica, "Kurt Weill: Three Penny Opera Suite" (Reference Recordings): Instrumental treatment of some of the most familiar excerpts from the score, now generating more interest as a Weill renaissance takes hold. Label is known for its audiophile approach.

Chicago Symphony Orchestra, Neeme Jarvi, Cond., "Schmidt: Symphony No. 2" (Chandos): Large-scale, turn-of-the-century work recorded live by Chandos in its first project with the Chicago Symphony.

Diamanda Galas, "Masque Of The Red Death" (Mute): Compilation of three earlier albums on two CDs by the classically trained performance artist. The trilogy, described as a "plague mass," offers Galas' interpretation of the AIDS crisis.

Steven Piazzo, "Guitar Masterpieces" (Sugo): The guitarist continues his series of transcriptions of better-known excerpts of classical works. Themes include Beethoven's 5th Symphony, "Peter And The Wolf," "Carmen," and "Buleras," among others.

Philharmonia Virtuosi, Richard Kapp, Cond., "Thomas: The River/The Flow That Broke The Plains" (ESSA/Y): Background scores to prestigious documentary films that went on to earn an independent concert life on their own.

San Jose Symphony Orchestra, George Clove, Cond., "Hindemith: Mathis Der Maler" (Bainbridge): One of Hindemith's more popular orchestral scores adapted from his opera about the 16th century painter Gruenwald, whose familiar altar piece still draws thousands of tourists to Colmar, France.

COMEDY

Tom Dreesen, "That White Boy's Crazy" (Flying Fish): The original "Tom" of the Tom & Tim (Reid) comedy team returns to home base Harvey, Ill., for a live comedy recording. He's white, the audience is mostly black, and the routines offer a unique perspective on race relations.

Neil Gadston, "Deep North" (Kaleidoscope): Collection of songs from this singer, songwriter, comedian, musician, social commentator, and average guy.

Ray, Billy C. Wirtz, "Deep Fried And Sanctified" (Hightone/Kingsnake): A three-ring circus auditory dementia handcranked to a funky blues piano. He calls it "warp-a-billy."

COUNTRY
Jimmie Dale Gilmore, "Jimmie Dale Gilmore" (Hightone): In the honky-tonk tradition of Ernest Tubbs, Webb Pierce, and Hank Williams, Gilmore turns out uncompromisingly country music. Several numbers are Gilmore's own compositions.

John Hartford, "Down On The River" (Flying Fish): Hartford's traditional string-band music gently nudges the imagination aboard a late-1800s Mississippi riverboat.

Laurie Lewis, "Love Chooses You" (Flying Fish): A bridge between new acoustic country music and bluegrass. Lewis, a fiddler, guitarist, singer/songwriter, and violinist, taps into her own songwriting for eight of the 10 cuts.

The Lonesome Strangers, "The Lonesome Strangers" (HighTone): Encompassing country, bluegrass, and rockabilly, and sung in Every Brothers fashion, this album features 11 tracks.

Katy Moffatt, "Walkin' On The Moon" (Philo): A showcase for the songs and vocals of Moffatt, a pioneer of the fusion dubbed "country rock" in the '70s and "new country" in the '90s.

DANCE
De La Soul, "Mumu, Myself & I" (Tommy Boy): (See listing under best 12-inch.)

Digital Underground, "The Humpty Dance" (Tommy Boy): (See listing under best 12-inch.)

Hilhouse, "Jack To The Sound Of The Underground" (Next Plateau): Also known as DJ/mixer Peter Staugas, club act enjoyed dance-floor success early last year with this deep house track.

Information Society, "Just All Your Love On Me" (Tommy Boy): Techno/N-MRG cover of the Abba hit scored well with pop programmers and club jocks. Popular album includes hits singles "Running" and "What's On Your Mind."

Queen Latifah, "Dance For Me" (Tommy Boy): (Continued on next page)
The Mississippi Mass Choir, "Live" (Malaco): 100-voice choir directed by founder Frank Williams and musical director David R. Curry. Don't miss this eagerly awaited LP featuring guest spots by Rev. James Moore, Huey Williams of the Jackson Southernaires, and Rev. Milton Biggum.

Personal Community Choir Ch. Minister Keith Pringle, "No Greater Love" (Savory/Malaco): PPG/Fringe reunion project is heavy with contemporary choir material and Fringe solo performances. Includes nearly 50 voices, directed by James Smith, display the gospel songwriting talents of Jeffrey LaValle, Jimmy Grady, Milton Biggum, and others.

Mom & Pop Winans, "Mom & Pop Winans" (Sparrow): Numbers tinged with pop, jazz, and blues. Son Marvin produced seven cuts. Other Winans material makes up the bulk of the LP. Available at your local shipper.

FOLK
David Bromberg, "Siderman Sereadie" (Rounder): A mixture of old-time bluegrass, blues, rock'n'roll, and new compositions with guests by Dr. John, Mickey Raphael, John Sebastian, Jorma Kaukonen, and the Jesse Oinonen Singers.

Robert Earl Keen Jr., "West Textures" (Sugar Hill): Texas stories. Tom Paxton, "The Very Best Of Tom Paxton" (Flying Fish). Acoustic, restrained versions of old hits popularized by this topical troubadour. Features "Bottle Of Wine," "Wasn't That A Party," and "Marvellous Toy."

Townes Van Zandt, "Live & Obscure" (Sugar Hill): The father of Texas folk unfolds an unadorned and unfiltered collection featuring "White Freightliner Blues," "Loretta," and "Pancho And Lefty."

Kate Wolfe, "An Evening In Austin" (Kaleidoscope): Recording of the singer/songwriter's performance on the TV program "Austin City Limits." The performance contains much of her best-known material.

GOSPEL
Jackson Southernaires, "On The Third Day" (Malaco): A showcase for the all-male, nine-member black gospel group upon which Malaco's gospel label was built. Together for 50 years, this act delivers five upbeat, traditional gospel numbers and several slow-moving messages.

Doyle Lawson & Quicksilver, "I Heard The Angels Singing" (Sugar Hill): Instrumental perfection and soaring bluegrass gospel harmonies. Features four a cappella quartets.

HEAVY METAL
Bad Brains, "Quickness" (Caroline): Album marked the reunion of hardcore/reggae band after several solo projects by lead singer H.R.

Nuclear Assault, "Handle With Care" (In-Effekt): Speed-metal band was an MTV "Heavy barr Band" staple with several tracks from this third effort, including "Critical Mass." Featuring a combination of heavy metal, hardcore punk, and hip-hop elements with lyrics that reflect an anti-establishment stance.

The Rebirth Brass Band, "Feel Like Farkin' It Up" (Rounder): Young New Orleans brass band continues its revival of Creole/Cajun tradition by adding such touches as a cover of James Booker's "Shake Your Body Down To The Ground."

TOM SWIFT, "Funkin' It Out" (Rounder): Compilation of '70s and '80s tracks by popular elder statesman. Singer/songwriter/activist offers Spanish-language renditions of the Mexican-heritage music of the Southwest.

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BILLBOARD • JUNE 2, 1990
**NAIRD INDIE AWARD NOMINEES ANNOUNCED**

(Continued from preceding page)

Roof Of The World” (Rykodisc): 21 Tibetan Bud-
dhists monks record their sacred, multiphonics choral
work that also includes music by Leonardo, Philip
Glass, Kitaro, and the Grateful Dead’s Mickey Hart.

Peter Kater, “Moments, Dreams & Visions” (Silver
Wave): Soundtrack to the documentary “Greennest: Greatest Hits” features Kater’s jazz/fusion music with varied instrumentation.

Glen Visca, “Ayarac Rose” (CMR): Percus-
sionist/composer uses native hand drums from
Spain, Egypt, Morocco, and Ireland, along with
steel drum, voice, and flute.

Wend Machine, “Rain Coverd” (Silver Wave): Acoustic trio performs melodic, shimmering com-
positions on guitar and bass, backed by keyboard and percussion.

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NAIRD INDIE AWARD NOMINEES ANNOUNCED
(Continued from preceding page)

WOMEN’S MUSIC

Cathy Fink & Marcia Marone, "Finks & Marcas" (Sugar Hill). Acoustic blues and ragtime and contemporary songs across several genres.

Suzanna McClesky, "Ho More Blues" (Concord Jazz). McClesky’s Concord debut won critical raves. Ken Peplowski, Dave Frishberg, John Goldby, Terry Clarke, Emily Remler, and Bucky Pizzarelli pan her.

Monica Feintin Flute-Guitar duo. "Returning The Muse To Music" (Lita): Classical guitar/Flute duo dedicated to presenting works by female composers that were ignored by history. Music from 14th century to present, including original.

Holmes, "Sky Dance" (Redwood). The 14th album from Near features a no-nonsense approach on songs by herself and Bruce Cockburn. Ruben Blades, Phil Ochs, and others.

Danyle Rye, "Carolina Blue" (Rounder). Songstress pays tribute to her native region with guitar and piano originals.

WORLD/INTERNATIONAL

Ad Viele Que Pora, "New French Folk Music" (Green Linnet): Montreal-based quintet debuts with originals steeped in the traditions of France, though jazz and Cajun influenced.

Harperaddafi/Zakir Hussain, "Vansi" (Rykdosis): Subtitle "Classic Flute Of North India" aptly describes this set, which documents the 1974 concert pairing of master flutist Harapadafi and the great percussionist Zakir Hussain.

Henry Kaiser & Sergey Kurikhin, "Popular Science" (Rykdosis). Soviet keyboardist Kurikhin tried out the synthesizer while Bay area guitarist offered keyboard parts and guitar overdubs. Inspired by an elementary school science fair.

Chief Commander OnusInstantiate Obey, "Get Yer Ju-Jus Out!" (Rykdosis). Modern Nigerian juju from Obey, the country’s largest-selling genre artist. The 70-minute concert was cut in Seattle and features Obey’s 15-piece Inter-Formers band.

Sukay, "Khayaaram" (Flying Fish). Title refers to "Khayam," which is music indigenous to Peru. But set includes music from throughout the high Andes, a specialty of the band for 12 years.

The Fae Moe Family With Bob Brozman, "Ho Omena O Mele O Ka Wa U?" (Rounder). Hawaiian guitarist Brozman was inspired by the Moe troupe, recordings of which date back to the 20s. Album honors these and other pioneering Hawaiian musicians from 1870-1935.

LINER NOTES

"3 Feet High And Rising" by De La Soul (Tommy Boy). De La Soul: "Classic Country Gentlemen Reunion" (Sugar Hill), notes by Penny Parsons. "Drinking & Stinking" by Robert Palmer and Nick Spitzer (Flying Fish), notes by Boogie Bill. "Little Richard—The Specialty Sessions" by Little Richard (Specialty), notes by Ray Topping, Rick Coleman, and Rob Frank. "Sound + Vision" by David Bowie (Rykdosis), notes by Kurt Lader.

COVER DESIGN

"3 Feet High And Rising" by De La Soul (Tommy Boy), design by Stephen Mejia/LaGrey Organization. "Little Richard—The Specialty Sessions" by Little Richard (Specialty), design by Thomas E. Williams. "Ready My Lips" by Lou Ann Barton (Antones), design by Bill Naran. "Rita Sampler #2" (Relax), design by Les Kipe. "Sound + Vision" by David Bowie (Rykdosis), design by Roger Gorman and Reiner Design.
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At 80, Monet was still gilding his lilies.
At 80, Newton had reached for apples and stars.

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Music Fans Seek Higher Fidelity and Greater Mobility in New A/V Hardware

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usic fans are seeking higher fidelity and more reality and mobility from audio-video equipment, and sales during the past year indicate that their tastes are now leaning toward high-end, sophisticated equipment on the one hand, but on the other hand, toward compact, lightweight equipment for greater mobility.

According to the statistics compiled by the Electronic Industries Assn. of Japan (EIAJ), some 6,617,000 video cassette recorders were shipped domestically during calendar 1989 with the percentage of S-VHS VCRs being 25% overall. In the case of the Victor Co. of Japan (JVC), the percentage was 35%.

The number of camcorder shipped domestically during 1989 came to 1,590,000 units with 35% being the S-VHS type. The percentage for JVC was 45%.

Estimated shipments within Japan for 1990 are 7,000,000 VCRs and 2,200,000 camcorders with the S-VHS percentages rising to 35% and 45%, respectively. However, JVC expects its percentages to rise to 50% and 55%, respectively, reflecting customers’ preference for more sophisticated equipment.

When VCRs first appeared, the industry estimated that the diffusion rate would peak at 60% at the most, but in 1989 it had risen to 72%. It is expected to rise to 76% in 1990.

In the case of camcorders, the diffusion rate was 12% as of the end of 1989, but it is expected to rise to 16% by the end of this year.

Enjoying explosive sales during the past year was the 8mm CCD-TR55, popularly known as the Handycam 55, which Sony Corp. released in the domestic market in June 1989. Listed at 160,000 yen, it sold more than 700,000 units worldwide in just eight months, including 60% in Japan.

It went on sale in the U.S. in September and in Europe in October and November in time for Christmas sales. Weighing only 790 grams, it was billed as the world’s smallest, lightest camcorder with recording and replay functions, and this “passport-size” camcorder was snapped up by the young as well as the old.

Many bought the Handycam 55 to take overseas trips, and sales apparently were helped by the fact that the number of Japanese who went on overseas trips increased by 14.7% or 1,235,000 from the year before to total 9,662,000.

More and more Japanese will be purchasing compact, lightweight camcorders during 1990, when those going on overseas trips is expected to easily top 10 million.

Giving competition to the Handycam 55 is the Matsushita Movie VM-C1, a VHS-C camcorder released on the domestic market by Hitachi Ltd. in February 1990. Listed at 129,800 yen, it is only 69mm thick, and can be carried around in a small bag when travelling.

When the grip is twisted to the right and lowered, the VM-C1 is automatically switched on, the lens cap is opened and the unit is switched to the camera mode. By pressing the start button all that’s required to begin photography is to weigh only 970 grams.

As for buyers, Sony says many are purchasing the Handycam 55 as a second camera to complement the high-end camcorder they already own. Whereas camcorder purchasers were mostly couples in their 30s wanting to photograph their growing children, now many of the Handycam 55 buyers say they will be taking the 8mm camcorders on both domestic and overseas trips. Consequently, Handycam 55 buyers range from those in their 20s to their 40s.

Hitachi aimed at the younger market with its 129,800 yen VM-C1, targeting university freshmen and graduates.

Although it has declined to give exact figures, it says that sales were much better than projected, actually going 40% over the goal.

As for VCRs, JVC has released the compatible VHS / C Compatible VCR which can record and play back both full-size VHS and compact VHS-C cassettes without the need for a top-up transfer tape. The deck automatically senses which size of tape is in the loading tray and performs the required take-up operation.

The VHS / C compatible recording mechanism was developed by JVC because it believes VHS decks and VHS-C camcorders have become the core products of the video market. The new mechanism will maximize VHS’ potential as a communications tool by enabling frequent and random swapping of tapes, such as video letters, regardless of tape size.

It will allow effortless playback of software offered in longer versions of VHS-C tapes when they become available.

In the audio-visual field, bigger and better color television units are popular, including projection-type units. EIAJ statistics give domestic shipments in 1989 as 9,485,000 units.

Of the total of 9,506,000 units shipped in 1988, an estimated 38% were 22-inch or larger units. The percentage rose to 44% in 1989, whose most were 24-inch or larger. Domestic shipments are expected to total 9.7 million units with 50% being large-screen sets.

Space is at a premium in Japanese houses, which are much smaller in comparison with homes in the U.S. and Europe, and smaller in comparison with homes in the U.S. and Europe, and most TV sets were 19-inch ones up to three-four years ago because of space limitations.

Now, however, the 29-inch units take up only the same space as the old 19-inch ones so that people who live in apartments and small houses can buy and use them.

Moreover, prices have come down so that some 29-inch units are listed at 177,000 yen, an affordable price. There are also much more sophisticated units, such as the Sony digital frame memory unit with clear vision listed at 186,300 yen.

For those preferring even bigger units, there are 43-inch and 44-inch units available, including Matsushita’s and Sony’s. Panasonic TH-43V1, a 43-inch listed at 440,000 yen.

In order to meet the demand for home theaters, the various makers’ new television sets are capable of projection systems that range in price from 1,250,000 yen to 2,625,000 yen with 110-inch screens. While this market, of course, is restricted because not too many people have the space and the money to purchase such expensive systems.

At the other extreme, Sony’s Video Walkman and Matsushita’s lap top Mcord are proving hot sellers.

(Continued on page J-14)
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Video Software Sales Up 13.8% in '89; Significant Increase Expected for '90

Video software sales during calendar 1989 totalled 260,807 million yen, up 13.8% from 1988, and more or less attained the goal established at the beginning of the year.

The 13.8% increase compares with the 11.8% hike recorded the year before.

Saburo Kimura, secretary general of JVA, says that sell-through didn't increase as much as expected although there were some signs of improvement in the sell-through market.

Despite the increasing popularity of the low-priced sell-through videotapes from CIC-Victor Video and others, the JVA doesn't see any lowering of prices on new titles.

Rental charges for overnight averaged 400 yen, although many outlets are charging only 350 yen or even 300 yen. There are still some which are charging 700 yen and continuing in business.

The 260,807 million yen in sales consisted of 93,043 million yen in videocassette sales, 36,464 million yen in videodisc sales, and 107,770 million yen in videodisc sales.

In volume videocassette sales totalled 16,989,816 tapes, videocassette rentals 4,441,522 tapes, and videodisk sales 20,791,250 disks. Unit prices for sold videocassettes were 5,128 yen (down 19.2% from year before), for rental videocassettes, 8,734 yen (down 4.5%) and for sold videodisks, 5,224 yen (down 12.5%).

Of 129,507 million yen in videocassette sales and rentals, the biggest share or 38.4% was accounted for by non-Japanese movies, followed by Japanese movies with 20.2%. Next in line were animation films with 17.9%.

Japanese music videos accounted for 9.9%, while international repertoire music accounted for a mere 1.3%.

As for videodisks, an overwhelming 73.6% consisted of video karaoke sing-along, with non-Japanese movies a distant second at 9.2%. Next were music videodisks for a total of 6.7% (3.3% Japanese and 3.4% international). Japanese movies accounted for only 0.8%.

The 129,507 million yen in videocassettes was divided into 121,925 million yen for home use and 7,582 million yen for commercial use, a 94.1:5.9 ratio.

In the case of videodisks, however, the ratio was 52.1:47.9 with 56,146 million yen for home use and 51,624 million yen for commercial use.

Video outlets accounted for 26.1% of total sales, followed by 21.8% by record stores, while electric appliance stores accounted for 13.7%. Bookstores sold only 4.3% of the total, while department stores and supermarkets accounted for a mere 1.4%.

The arrest in August 1989 of Tsutomu Miyazaki, 27, an assistant printer, who confessed to kidnapping and killing four girls, ages 4-7, between August 1988 and June 1989 and who told police he got the idea of dismembering a victim from viewing a "splatter movie" video, resulted in the Japanese government telling the video industry to regulate itself over matters of violence and sadism in videos.

The video industry operates a system for checking ethical standards and censoring pornographic videos, but has no measures concerning violence and sadism.

Many local governments subsequently passed ordinances banning minors access to violent videos.

The number of outlets which have signed contracts with the JVA rental system totalled 11,573 as of the end of 1989 as compared to 10,600 at the end of 1988.

Kimura says that the JVA is continuing to clamp down on piracy with six JVA inspectors constantly checking video outlets throughout the country.

The Japan office of the Motion Picture Assn. of America has been particularly active in the clampdown on pirated product. While acknowledging the improvement in the rental sector, the MPAA says the situation is still not an optimistic one. It estimates that 5.6 million pirated videotapes are still in circulation throughout Japan.

A total of 131,993 pirated videotapes were surrendered or confiscated during 1989, compared with 201,101 in 1988 and 230,426 in 1987. Last year the police also seized 524 video recording decks and 98 monitors from 65 outlets around the country.

The MPAA gives three reasons for the reduction in pirate product at rental outlets: Regular checks by the association and other organizations covering 10,000 outlets; a greater awareness of copyright law; and stronger police clampdowns as a result of the 1988 revision of the law so that mere possession of pirated videotapes is now a crime.

CIC-Victor Video, which started releasing its Video Library Series, sell-through movie videotapes listed at 3,500 yen, on Dec. 2, 1988, now has 130 titles available. In the 15 months since first release, it has sold 2.5 million copies, which comes out to be an average of about 20,000 per title.

Sell-through, however, is still not firmly established and less than 10% of rental outlets are selling the sell-through CIC-Victor Video tapes.

Of the 130 titles, the surprising bestseller is "Roman Holiday" starring Audrey Hepburn with 200,000 copies having been sold. Close on its heels are "Top Gun" and "Back To The Future" with 190,000 copies each.

(Continued on page J-20)
A PROJECT

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Japan is Paradise for International Artists Streaming in From Every Corner of the Globe

Japan is proving a happy hunting ground for international artists from, not only the U.S., Britain and other European countries, but also the African countries and the Soviet Union and East European countries.

Proving the most popular are the rock artists, but increasing in popularity are the world music stars from the African nations.

Music fans, of course, are happy to see and hear so many popular international artists from all over the world, but they are now starting to worry about the cost of buying tickets for so many concerts, especially since ticket prices have risen to 6,000 yen for stars and 10,000 yen for megastars.

A list of all the stars that have performed in Japan during the past year is like a who’s who of the currently popular singers, groups and musicians as well as stars of yester- 

ters. What a vista of international stars who have toured Japan during the past year.

A partial list of artists who toured Japan during the past year includes the following: Bon Jovi, Ratt, Van Halen, Cinderella, Ozzy Osborne, Robert Palmer, Roxette, the Range, Steve Winwood, Neil Young, Gary Moore, Met- 
tallica, Eighth Wonder, Helloween, Was Not Was, Poison, Pet Shop Boys, Simply Red, Jeff Beck, Chuck Berry, Howard Jones, T.N.T., Richard Marx, the Stone Roses, Ringo Starr & His All-Starr Band, White Lion, Doobie Brothers, U2, Tesla, Regina Belle, Eurythmics, Huey Lewis & the News, Bryan Adams, Don Henley, Michael Monroe, Vain, Phil Collins, Belinda Carlisle, UB40, Quireboys, Mary Wil- 
son & the Supremes, Pat Boone, Brenda Lee, Jermaine Jackson, Gipsy Kings, Cyndi Lauper, Chicago, Dead Or Alive, Kylie Minogue, Smitts, Diana Ross, Bee Gees, Whit- 
ney Houston, Neil Sedaka, Richard Cladyerman, New Or- 
leans Jazz All-Stars, Salena Jones, Al Jarreau, Jody Wat- 

There were also Dianne Reeves, Chick Corea Acoustic Band, Herbie Hancock, Lou Rawls, Ray Charles, J. J. Johnson, Art Blakey's Jazz Messengers, Pullen & Adams Quartet, Joe Williams, Joe Zawinul, Sergio Mendes & Bra- zil '89, Jon Faddis, Count Basie Orchestra, Sarah Vaughan, Iggy Pop, Bananarama, the Style Council, Kenny Loggins, Julio Iglesias, P.I.L., the Reggae Philharmonic Or- 
chestra, Swing Out Sister, Soul II Soul, Pat Metheny, Keith Jarrett, Michael Brecker, Sergey Kuryokhin (Soviet Union), Bill Evans, Ernie Watts, Madonna, Duke Ellington Orchestra, Glenn Miller Orchestra, Carole King, Tracy Chapman, Motley Crue, Janet Jackson and, last but not least, the Rolling Stones and Paul McCartney.

The Rolling Stones established a record that will proba- 
bly never be broken—10 concerts in the huge Tokyo Dome, Japan's first and only covered baseball stadium, from Feb. 14 through Feb. 27, 1990.

Some 550,000 paid anywhere from 7,000 yen to 10,000 yen each to hear the five members of the legendary group perform 23 songs. Many of the older fans had purchased tickets for the Rolling Stones concerts sched- 
uled in January 1973, which had to be cancelled because the Japanese Government's Justice Ministry refused to is- 
sue them visas because of the drug problems of certain members.

At the 10 Rolling Stones concerts, character goods, programs, beer, soft drinks and food sold like hot cakes to
CDs Take Over From LPs; Albums Sell More Than Singles

By SHIG FUJITA

The ratio of CDs to analog disks came to a 95:5 during 1989, a year which saw the value of total CD, analog disk and prerecorded music tape production rise by 12% from the year before.

The year 1989 also saw more albums sold than singles. According to the Japan Pop Music Assn. (JPRA), CBS/Sony Group managing director Yoshihisa Toyama, the total number of albums sold in 1989 was 957,000,000 copies, with 387,000,000 copies of albums, 570,000,000 copies of singles, and 10,000,000 copies of CD-ROMs.

In the case of domestic repertoire titles, domestic repertoire title sales increased by 12% from 1988, while international repertoire title sales increased by 12% from 1988 as well.

The greatest percentage increase in value of total production marked the second year in a row that the increase was in the two-digit percentage level.

Saburo Kimura, secretary-general of the Japan Phonograph Record Assn. (JPRA), CBS/Sony Group managing director Yoshihisa Toyama, and director Keiichi Ishii of Toshiba-EMI in charge of the domestic production division & international music division all believe that a two-digit percentage increase will be recorded in 1990 also since the economy continues healthy and strong.

During 1989 5-inch CD production came to 47 million, up 84% from the year before, while their value totalled 29,756 million yen, up 58%.

Production of the 5-inch CD totalled 143 million, up 59%, worth 257,005 million yen, up 38%.

On the other hand, in the case of vinyl disks, singles dropped by 22% to 7.7 million worth 3,507 million yen, down 74%, while albums plummeted to 80% to 2.38 million worth 28,074 million yen, down 82%.

Production of prerecorded music tapes totalled 74 million tapes, down 7%, worth 89,430 million yen, down 14%.

Total record, CD, and tape production in 1989 was worth 383,332 million yen, an increase of 12% from 1988.

The dominant strength of domestic music was reflected by its share of the analog disks, CDs and tapes produced and sold in 1989.

Of the 190.5 million CDs, more than 131 million were domestic with just more than 59 million from overseas sources. In the case of the 10 million analog disks, just over 9 million were domestic titles. In the prerecorded tape case, 69 million were domestic and only 4.5 million were international.

As for the CD dominance, JRPA's Kimura attributed it to the heavy hardware penetration resulting from the availability of low-end CD players and the reduced prices of CD.

It is estimated that 30% of Japanese households now own CD players, and in the case of families with high school students, the percentage is said to be 90%.

When CD players first appeared, they were priced at close to 200,000 yen, but the average CD-radio-cassette players are now priced as low as 35,000 yen, so that they are within the reach of junior school children.

Until two years ago, CDs were sold at the uniform price of 3,200 yen, whereas pop, jazz, classic, rock or "enka" (Japanese ballad) or karaoke sing-along. Last year prices started to come down with the lead in lowering prices being taken by CBS/Sony which started with the international repertoire titles to combat the low-priced imported CDs.

Consequently, now CD prices differ considerably, not only according to genre, but also according to the record maker, so that they range from 1,980 yen to 2,800 yen. Prices are lower for international repertoire because of competition with imported CDs, which are sold anywhere from 1,780 yen to 2,250 yen.

Total vinyl disk, CD and tape production in 1989 was 2,744,520,000 yen was just 666,006 short of the all-time record of 2,740,908,000 established in 1980. The total dropped steadily every year since 1980 and hit a low of 2,138,004,000 in 1987.

It climbed to 2,344,899,000 in 1989, and to 2,744,520,000 in 1989 despite the fact that record rental outlets continue to be very popular.

Kimura says that music fans were now differentiating between music they wanted to buy and keep and music they just wanted to listen to. In the case of the latter, they obviously rented CDs and taped the songs they liked.

According to a survey carried out by the Japan Record Rental Business Assn., 39% of record rental users are between 19 and 22 years of age, while 22% are between 16 and 18. Those 15 and younger constitute only 8%, while those in the 23-25 age group account for 14%. The percentage of those in the 26-29 group is 9%, while only 7% are 30 or older.

According to the average of record rental users was 17.1 with each user going to a rental outlet an average of 4.38 times a month. Forty-seven percent were members at one outlet, while 28% were members of two outlets and 16% of three outlets.

The JRPA is still negotiating with the record rental outlets the ban period for new titles, the time between the release of a new title and the time when it can be rented out by the record rental outlets.

In view of the fact that 75% of sales of new titles are made in the three-four weeks after release, the JRPA wants to impose a three- or four-week ban.

Originally, the JRPA had wanted to impose a one-year ban, but such a long ban period would result in the record rental outlets going out of business. So the discussions are

(Continued on page J-18)
Following the U.S. release of WILSON PHILLIPS' self-titled debut album and the enormous success of their first single HOLD ON, the global stage has been set.

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Europeanitaro toured 20 American cities and 18 European cities in March, April and May.

Mick Jagger and the Rolling Stones at the end of their concert in the Tokyo Dome.

Paul McCartney at his concert in the Tokyo Dome.

Sony’s home theater with large screen and projector (on table behind people.)

The Japanese Music Industry Continues to Retain Confidence Despite a Slight Downturn in the Economy.

By SHIG FUJITA

The Japanese music industry, which enjoyed good times during the past year in line with the very favorable economic conditions that prevailed throughout the year, continues to remain confident despite the fact that certain economic factors indicate there will be a slight downturn in the economy.

The hardware makers believe that their release of more sophisticated, more functional and more personalized high-end products along with more compact, lighter, and more portable items for outdoor use will make them achieve their production and sales goals for the coming year.

The record companies feel it may be difficult to record the 12% increase in total value of analog disk, compact disk, and prerecorded music tape production achieved in 1989, but are confident that they can attain at least a 10% increase.

The member firms of the Japan Video Assn., who saw video software sales go up 13.8% to total 260,807 million yen in 1989, are looking forward to a two-digit percentage increase this year also.

The 162 members of the Music Publishers Assn. of Japan (MPA) are finding that the popularization of CD players has a consequent increase in CD sales is beneficial to the publishing business, and they also expect good business during 1990.

The record stores are happy about the fact that their customers now include those in their late 20s and 30s as a result of the reissue of old jazz and rock titles on CD. The increased business, they point out, is also due to the fact that CD prices have come down, making them more affordable for young customers.

The flood of international artists continues as big as ever with rock artists drawing the largest crowds. This is despite the high prices of tickets which start at 5,000 yen and which go as high as 10,000 yen, as in the case of the Rolling Stones concerts.

As for domestic stars, rock artists are now the most popular and drawing the biggest number of young fans, with record sales increasing proportionately.

The popularity of karaoke sing-along boxes continues unabated with over 20,000 scattered all over the nation and increasing in number. Of the 20,000, 40% are located outdoors, but indoor karaoke rooms and capsules are increasing in popularity with younger people singing their hearts out in them.

Previously, karaoke sing-along bars and snack bars were frequented by men and women in their 30s and 40s and older.

Record makers and promoters are not making too much headway in selling Japanese artists overseas.

To this end, Teichiku Records started a new international record label project with Hero Associates Inc. in New York. Hero President Hiroyuki “Hero” Suzuki has been...
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You're beginning your third year with a fresh, new look. We expect nothing less from MTV!
NEW A/V HARDWARE  
(Continued from page J-10)

popular because of their portability.

Reduction in size is seen in the component stereo sets, which are becoming more personalized because individual family members want to listen to different kinds of music. The parents want to listen to classical music, while the university son likes jazz, the senior high daughter prefers pop and the grandparents want to listen to "enka" (Japanese ballads.

Since the children’s and grandparents' rooms are not big, the various makers now offer component stereo systems only 22.5 mm wide, the reduction in width having been made possible by the replacement of the record player by the compact disk player.

Compact disk players, usually contained in a radio-cassette recorder, have been selling at such a fast pace that it is estimated that 90% of families with high school children own a CD player. Combination CD-radio-cassette recorders are now available at the very low price of 35,000 yen, so that even high school children can buy them with saved-up spending money.

The proliferation of low-end combination CD units resulted in compact disk production increasing by 63% to 187.77 million units, while analog disk dropped by 74% to barely 10 million units.

Also, the availability of low-priced compatible videodisk players which can handle laserdisks, compact disks and CDVs resulted in some 700,000 players being sold in Japan during 1989, more or less the amount predicted at the beginning of the year.

Compared to the straight laserdisk player which was priced at 228,000 yen when it first came out, Pioneer's compatible CD-100 is listed at only 79,800 yen, while Sony's compatible model is listed at 88,000 yen.

Pioneer is hoping that compatible players will start selling in the U.S. this year, aiming at 200,000 units in 1990.

The Walkman and other headphone stereo are continuing to sell steadily with each of the makers having anywhere from 10 to 20 models on the market.

Sony, which recorded total Walkman sales of 50 million units in 1989 10 years after the first Walkman went on sale in 1979, estimates that 200 million Walkman and Walkman-type units are now in use throughout the world.

As for what the future holds in the way of new products, Sony held a techno fair in January to showcase prototypes of a CD-ROM units which the company is calling its first electronic book, a CD-I player for adding images to digital sound signals on conventional CDs and a portable CD-MO recorder based on magneto-optical technology for repeated recording and playback.

There was also a prototype of the DAT recorder permitting one generation recording from CD by serial copy management system, but Sony, like all other makers, has not announced a release date for DAT recorders.

Others included a TV set for clear vision, an automatic picture optimizing TV, a multiscan monitor and a multiscan rear projector, as well as a high definition (HD) digital VCR, a 1/2-inch cassette HD VCR, HD digital frame recorder, HD video disk player and HD camera.

JVC, which unveiled its vision of the future, the "Concept C," to take home video out of the home, in the middle of 1989, placed on sale on May 16 the actual system implementing the "Concept C."

It is the compact Super VHS modular component video system consisting of: the world's smallest and lightest palm-sized Super VHS VCR weighing only 530 grams; the world's smallest CCD camera weighing only 160 grams; a LCD color monitor; a TV tuner; and a rechargeable battery.

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A Billboard Spotlight
In the heart of hustling, bustling Tokyo — not far from parliament — lies an enchanted forest. The Sanno Forest. And right next to it is nestled a modern palace, The Capitol Tokyu Hotel. Something right out of a fairy tale. But read on. Inside this modern palace, is a splendid lobby with lacquered pillars overlooking an exquisite Japanese garden. There are spacious, stylish rooms; fabled chefs and valets, heavenly hosts and restaurants that offer feasts for no lesser mortals than kings and queens, like you. Our staff of angels anticipate your every need. We make fairy tales come true.
compact which includes the rate sale 208,000 holder but priced camera, pack. NEW The JVC Super video player selling the nickname RECORDS A/V System, individual items won't the TV tuner, SC-F100, which includes the VCR, camera, power unit and deck holder but not the TV tuner and monitor, is listed at 208,000 yen. JVC is selling in system form only and says that separate sale of individual items won't come till later.

The Super VHS modular component video system, which has the nickname "Get's," can be used as an ultra-compact video player/recorder with LCD screen, as a camcorder or as a headphone stereo. The deck holder enables users to carry the Super VHS-C VCR, either alone or with the CCD video camera, on their bodies.

The ultra-light CCD camera can be strapped to the head, attached to bicycle handlebars or taped to skis for shooting action movies hitherto impossible. JVC designed the Super VHS modular component video system because it felt that video consumers are becoming increasingly active and want to do more than just watch prerecorded movies at home.

It says sales of this revolutionary system will start in the summer in the U.S., while it won't be released in the European market until next year.

Masahiro Fujimoto, GM of JVC's R&D planning department, says that research and development is placing emphasis on the development of multi media or hyper media combining sound, graphics and data, and making use of audio, visual and computer technology.

Future products must meet the demands of consumers for high fidelity, more reality and greater mobility, since people are going outdoors and moving around more. They also want to reproduce concerts within their homes.

Fujimoto foresees more liquid crystal type projectors and home theaters using 4-channel HDTV. He sees high ceramics being used in parts where its outstanding features can be utilized.

He points out that whereas JVC's division laboratories are looking three years ahead, the corporate laboratory directly under the president, is aiming at five to 10 years from now in its R&D.

It will be interesting to see what new audio and visual products will be released this year by the major makers.

SHIG FUJITA

Sony's low-end CD player, CDP-M59, is only 35.5 cm wide and priced at 24,800 yen, including the remote control.
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now centered on a more realistic ban period.

The Japan Gold Disk Awards, based solely on the number of records sold, were presented on March 5. Winning the Grand Prix Artists of the Year Award for domestic singers was the Southern All Stars rock group with total sales of 8,293 million yen.

The Grand Prix Single of the Year Award went to Yumi Matsutoya’s “Love Wars” for 1,830,553 sales, followed by four others with sales of over one million. They were “Lovers” by Princess Princess, “The Baddest” by Toshinobu Kubota, “Southern All Stars” by Southern All Stars, and “Showa” by Tsyoshi Nagabuchi.

The Grand Prix New Artists of the Year Award was won by the rock group X with total sales of 1,061 million yen.

As for international repertoire, Madonna won both the Grand Prix Artist of the Year and the Grand Prix Album of the Year awards with total sales of 1,290 million yen and 414,390 copies of her album, “Like A Prayer.”

“Like A Prayer” was followed by Prince’s “Batman-Original Soundtrack;” Enya’s “Watermark;” Debbie Gibson’s “Electric Youth;” and Cyndi Lauper’s “A Night To Remember.”

The Grand Prix Single of the Year Award went to Ray Charles’ “Eri My Love;” while the Grand Prix New Artist of the Year Award was copped by Enya with total sales of 569 million yen.

It is noteworthy that whereas the top 10 among the domestic repertoire singles were all by so-called “idol singers,” cute young women who are really not that good as singers, the five albums recording over one million copies in sales were all by veterans, with the sole exception of Princess Princess.

Actually, Princess Princess can no longer be called “idol singers” since the five members average over 23 in age and have become quite good singers and musicians. Princess Princess with CBS/Sony follows in the footsteps of Rebecca, the rock group with Nokko as its vocal-

(Continued on opposite page)
CDs TAKE OVER
(Continued from opposite page)

The program started in February 1989, and of the many bands which appeared on the program, seven have gone on to making their professional debuts. They include the all-girl Norma Jean, the seven-member Flying Kids, the Markoshias Vamp heavy metal trio, the six-member Susumu Miyao and Company President, the Jitterin' Jinn and the four-member Gen.

Rock groups which continued to draw crowds during 1989 included Seikimatsu, Bakufu Slump, Kabuki Rocks, Go-Bang's Aura, Buck-Tick, Barbee Boys, RC Succession, Kinniku Shojotai, Hound Dog, Boowy, Vow Wow, and Mari Hamada.

The popularity of rock is expected to continue strong this year also, with such rock groups as Princess Princess, Southern All Stars, all-girl Show-Ya, Bakufu Slump, Seikimatsu and others drawing sell-out crowds to the Tokyo Budokan.

"Enka," which used to be the mainstay of the music industry previously, was dealt a heavy blow by the death of the "Queen of Song," Hibari Misora, on June 24, 1989. Her death, which ended a four-decade career that began at age 12, was given unprecedented front-page coverage, with special supplements in the major newspapers paying tribute to her as an artist who pulled the nation out of the despair and traumas of the post-war years.

Recording for Nippon Columbia, she had 11 singles that each sold more than 800,000 units, the biggest being "Yawara," which went over 1.8 million.

Another big shock was the attempted suicide by very popular young singer, Akina Nakamori, on July 11, 1989. She won the Grand Prix Artist of the Year and Grand Prix Album of the Year awards in the 1st Japan Gold Disk Awards in 1987.

The reason for the suicide attempt and what actually happened were never fully clarified, and she has been sidelined ever since. She is finally making her comeback. 

(Continued on page J-21)
BREAKING NEW RECORDS EVERY YEAR!!

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VIDEO SOFTWARE
(Continued from page J-8)

The Video Library Series titles are being released at the rate of eight titles a month, so the total should come to 200 by the end of 1991.

Music video in both cassette and disk configurations are selling now in 10,000-plus figures as compared to 6,000-7,000 units for a top-selling one just two years ago.

Hisao Ebine, managing director of Videoarts Japan Inc., which has concentrated solely on music video product since it was set up in July 1984, says that now sales of 10,000-plus are commonplace.

Janet Jackson's "Rhythm Nation 1814" released Nov. 8, 1989, topped the 10,000 mark in less than two months and continues to be a steady seller nationwide. In her case, sales have been promoted by her appearance in a TV commercial for Japan Airlines, giving her nationwide exposure on a daily basis.

Videoarts music video includes such artists as Eric Clapton, Tears For Fears, Elton John, Phil Collins, Tina Turner, Sting, Rod Stewart, Bryan Adams, Ringo Starr, Joan Baez, B.B. King, Chaka Khan, Aretha Franklin, and Wilson Pickett, and Ebine is confident that sales of music video will increase this year.


To assist video outlets in selling videotapes and increasing sales, CIC-Victor Video is holding seminars in 50 places throughout the nation for up to 1,000 outlets to give them advice on how to arrange displays, persuade customers to buy and otherwise promote sales.

The Japan Assn. is sponsoring Videx Japan '90 in the huge Japan Convention Center (Makuhari Messe) outside Japan on June 27-29. Video software makers, motion picture companies, publishers, dealers, hardware makers and others concerned are displaying their wares. Discussions will be held on how to improve the video industry as a whole.

Nearly 100 companies had displays at the Videx Japan '89, held on June 7-9 at the Sunshine City Convention Center in Tokyo. About 12,000 visited Videx Japan '89, including 35.6% in the video industry and 25.1% being video shop owners or managers.

Although the rental business is continuing steady, future growth hinges on increasing self-through. That will be what the industry will be working very hard on this year.

SHIG FUJITA
recording in June in New York.

CBS/Sony Group's Inoue points out that the Japanese economy is basically good and that the Japanese consumer with more sophisticated tastes now has the leeway to purchase more CDs. Japanese pop sold well before, but for several years now rock has been the mainstream with pop-rock selling very well.

Inoue is optimistic about the outlook for this year, predicting that the increase in sales of records, CDs and tapes will go over 10%.

As shown by the fact that five albums by older artists sold more than one million copies last year, the level of music has been raised in Japan.

CBS/Sony is continuing its policy of establishing new labels and spinning off sections—Epic/Sony was established on the 10th anniversary of CBS/Sony 12 years ago and now has sales one-half those of CBS/Sony—in order to break and promote new stars.

Toshiba-EMI executive director Ishizaka says that the lowering of CD prices created a new demand and that the improved sound quality of CDs had further pushed sales. He says that it was now the age of "mass promotion, mass sales" in connection with the 1,830,533 copies of Matsutoya's "Love Wars" sold. For instance, TV spots were broadcast 1,000 times, and the album was promoted like any other commercial product. This resulted in buyers of "Love Wars" ranging in age from teenagers to people in their 40s and 50s.

Ishizaka also believes that good sales will continue this year. He says that once people experience good times and enjoy good music, they won't reduce their outlay for entertainment.

When CDs first appeared, classic and jazz titles predominated, with pop and rock continuing to stay strong in analog disks. During the past year, however, rock has become particularly strong on CD, followed by pop. This trend apparently will continue in 1990.
The flood of international artists touring Japan, Seiji Udo, president of Udo Artists and chairman of the Japan Promoters Assn., says he has mixed feelings. On the one hand, he is happy that Udo Artists as a promoter can bring so many top stars to Japan so that fans can see and hear them live. On the other hand, however, he is worried about the future, since young people don't have the money to buy tickets for concerts.

He points out, "It is said that Japan is a rich nation, but children of Japan, like children in other countries, don't have money. In the case of stars like the Rolling Stones and McCartney, they can't really afford the tickets, but they still buy tickets."

Udo, who has been promoting rock for 28 years, feels he has been rewarded for his loyalty to rock by the popularity of rock in connection with both international stars and Japanese rock groups. He points out, "Years ago most halls wouldn't let me book a rock act, and it was the same with the semi-government NHK broadcasting station. Jethro Tull was the first rock act ever to appear on NHK."

Udo concedes that jazz is quite popular in Japan and that the various jazz festivals in the summer, including the Select Live Under the Sky, Newport Jazz Festival in Madarao and Mt. Fuji Jazz Festival, draw big crowds.

But he points out, "Jazz may be popular, but there's no jazz artist who could fill the Tokyo Dome for even one concert, much less two or more. The Rolling Stones filled the Tokyo Dome for 10 concerts, and McCartney for six."

Before the Tokyo Dome came into being, artists aimed at appearing in the 10,000-seat Nippon Budokan Hall because a concert in it meant you were a star. Now the goal for artists is the Tokyo Dome.
Concerning the appearance of new venues, such as the 7,000-seat Tokyo Bay N.K. Hall and the 12,000-seat Yokohama Arena, and the newest Marine Stadium, Udo says, "Of course, we're happy to have more halls where we can book acts, but the trouble is that these new venues are so inconvenient transportation-wise. On that point, they have not taken the customers into consideration. The Yokohama Arena, for instance, takes about 90 minutes by two trains and walking from the center of Tokyo, while the Marine Stadium is located in a very inaccessible place."

The Japan Promoters Assn. has 14 members, with the main ones being Udo, Kyodo, Koinuma, Kajimoto, and Japan Arts. The latter two handle classical artists.

Non-members are increasingly bringing rock and jazz artists to Japan to appear in such places as the MZA Ariake Coliseum, Club Citta, Club Quattro, and Blue Note.

The Blue Note jazz club, which is tied up with the Blue Note in New York, opened on Nov. 28, 1988, and has maintained a steady flow of jazz artists for one-week engagements at the club in Aoyama, Tokyo.

With a music charge (cover charge) ranging from 6,000 yen to 12,000 yen, depending on the artist, Blue Note has presented such jazz artists during the past year as Maynard Ferguson, Shirley Horn, Bill Evans, Jon Hendricks, Kevin Eubanks, Larry Coryell, Buster Williams, Al Di Meola, Kenny Burrell, Ramsey Lewis, Wayne Shorter, Phil Woods, Phyllis Hyman, Cassandra Wilson, Terumasa Hino, Joe Williams, Joe Zawinul, Angela Bofill, Sarah Vaughan, Nancy Wilson, Ralph Peterson, and Freddie Hubbard.

Mu-Com has brought such acts as the Temptations, Commodores, the Jets, Sa-Fire and a host of others to appear in the MZA Ariake Coliseum, which seats 1,200, and the MZA Club Gadil, the live disco next door.

Blue Note, Mu-Com and others are ensuring that Tokyoites can go and listen to international artists throughout the whole year. But some people question whether this easy availability is completely a good thing; they worry that fans will get so used to having international artists around all the time that they will only buy tickets for the concerts of big stars.

Be that as it may, it's certain that Japan will continue to be a happy hunting ground for international artists, especially with commercial enterprises willing to sponsor tours.

And music fans will have to cut other expenses so that they buy tickets for concerts by their favorite stars, because Japanese fans are among the most faithful in the world.
Our licensing marks represent our affection toward music.

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MUSIC INDUSTRY
(Continued from page J-1)

working in New York for six years as a producer of many successful Japanese artists such as Terumasa Hino, Kome Kome Club, Masayoshi Takanaka, Kyosuke Himuro, and Kinniku Shojotai.

Says Hero: "Over the next few years, an enormous change will occur in the development of young Japanese artists in the American market place. I don't think we seriously tried before. Because Japan is the second-largest record-buying market in the world it hadn't bothered to challenge new markets until now.

"Now all that is changing. Today the most successful artists in Japan are singing part of their lyrics in English and collaborating with top U.S. and British musicians and engineers. Some are beginning to live in these countries and gain an understanding of the market as well as the financial support of the major labels for their worldwide releases.

The new label, Zebrazone, will launch new talent waiting for a chance to make a break. The first album is being released late this year with a big promotion in Japan, the U.S. and Europe.

"As a Japanese producer with more than 10 albums in the last three years, my first production on Zebrazone will include successful American and British musicians which will help bridge the international gap."

Teichiku says the joint project hopes to release albums at a constant pace of two a year.

Veteran jazz concert player Terumasa Hino is one of the few Japanese artists who has had his records sold in the U.S. The others include sax player Sadao Watanabe and Kitaro.

Hino, who toured the U.S. in April promoting his "Blues-truck" album, and Watanabe, regularly bring top American jazz musicians as well as up-and-coming artists to Japan with them on concert tours.

Kitaro has had 11 albums released on the world market through Geffen Records, as well as numerous others on the Gramavision label, and is said to have sold more than 10 million albums worldwide to date.

His Kitaro World Tour 1990 concerts with Victor Co. of Japan (JVC) as the title sponsor began in Sacramento, Calif., in late March and played in 21 cities in the U.S. and 25 in Europe, ending in the beginning of June.

The themes for his tours are taken from the "Kojiki," a collection of ancient Japanese creation myths and Japan's oldest written historical document. Stage settings depict images of the world of Japanese India-ink paintings, using expansion lighting effects.

The MPA saw the number of members increase by 51 to total 1,622 during the past year. Shoo Kusano, president of Shinko Music who began serving his fourth three-year term as MPA president in May 1989, says that MPA had an eventful and good year.

Many members went to MIDEM early this year, and several were able to sign artists and make copyright deals with small individual dealers.

Kusano, who has been a director of the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), went with MPA VP Misa Watanabe and JASRAC managing director Shimpei Matsuoka to Honolulu, Hawaii, in December 1989 to discuss with the board of directors of the National Music Publishers' Assn. and The Harry Fox Agency Inc. concerns vital to both the American and Japanese music publishing industries. The two most important outcomes of these meetings were an agreement on import/export issues and a joint statement on
The JFMO promptly issued a statement saying that the recently agreed upon formula concerning DATs ignored the copyright and neighboring rights of the music industry and as such was not acceptable.

The past year has been a good one for Shinko Music with Rebecca and Princess Princess under its wing. It had an all-girl rock band, Rosy Roxy Roller, debut on March 3, while two male rock groups are doing well, Les View and Grass Valley.

The six music magazines published by Shinko Music sell a total of 800,000 copies a month with Backstage Pass having the biggest circulation of 240,000, followed by Burrn with 180,000.

Kusano believes that even if the economy turns down a bit, the popularity of music will not wane. Shinsuido, the biggest chain of record stores in Japan with 183 record outlets, chalked up sales in 1989 which were 14.5% over sales in 1988. The increase in 1988 was 13%.

Jiro Otake, president, says the bigger sales were due to better quality music being offered in the form of CDs, the super CD promotion campaign carried out and the many big hits by veteran Japanese artists.

He says the ratio of CD to vinyl disks in 1989 was 96.5:3.5, but it had become 98.7:1.3 as of the end of January in Shinsuido stores.

The amount of space allocated for video software in Shinsuido stores increased to 20% in January, and Otake believes the percentage will go up to 25% soon.

He says Shinsuido stores are not returning vinyl disk stocks from those that don’t want to handle them anymore and creating analog corners to cater to those who still prefer analog sound to digital sound.

Otake believes that the introduction of different prices for CDs in place of the previous uniform price is a good thing, and he is optimistic about the market volume expanding this year.

And that is the consensus of the Japanese music industry as a whole. Furthermore, everyone in the industry is prepared to work very hard to achieve their optimistic goals.

Sony's popular portable CD player, Discman, is available in five models, ranging from 27,500 yen to 64,000 yen.

**MUSIC INDUSTRY**

(Continued from opposite page)

digital audio tape (DAT).

It was agreed that royalties on imported phonorecords—vinyl, CDs and cassettes—would be paid in the "country of sale," in principle, in keeping with other reciprocal agreements HFA has with mechanical rights societies throughout the world.

The joint statement said both associations do not support the proposed declaration for a technological solution to the DAT issue, which has been put forward by IFPI, RIAA and leading hardware makers of the world, because the technological approach, known as "SCMA," allows unlimited copying of pre-recorded music. It said a real solution to the DAT problem will not be achieved until after a royalty is legislated on both analog and digital blank tape.

Earlier in the year in October, the MPA, the Federation of Music Producers (Onseiren) and the Nihon Ongaku Kyokai (Onjikyo) banded together to establish the Japan Federation of Music Organizations (JFMO) with the aim of "promoting the healthy development of music production projects and the spreading of knowledge of copyrights and neighboring rights."

Kusano said that the three organizations speaking as one instead of taking separate stances within the industry would better protect rights "in these changing times for our business."
Since coming to Japan in 1979, Tower Records has become the country's largest wholesaler and retailer of imported music. Our ten full catalog stores are stocked with music from America, Europe and Japan in an effort to give our customer the very best selection.

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And we're happy to announce the September '90 opening of our 11th, and at 20,000 square feet, our largest store in Japan located in the America-mura district of Osaka.

Tower would like to take this opportunity to thank those who helped make the project possible: Meisei Engineering (Osaka), Axe Company LTD. (Tokyo), Monighan & Associates (Sacramento, CA) and Morimoto Gumi (Osaka).
Seliko's music inspires the kind of intense passion and total devotion that translates into phenomenal success. On her U.S. debut, she mixes her unique musical vision with America's hottest creative energy: The New Kids' Donnie Wahlberg, Maurice Starr, Gloria & Emilio Estefan, Michael Bolton, Michael Jay, Jellybean, Giorgio Moroder and Phil Ramone.

"SKC"... Featuring the smash duet The Right Combination, with The New Kids' Donnie Wahlberg. On COLUMBIA.

"We played The Right Combination once and it created so much excitement that the song was the number 3 request nationally for the week."

— Open House Party, John Garabedian

"It became #1 phones after only 2 plays."

— WZOU, "Cadillac" Jack, McCartney MD
COMPILATION

<table>
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<td>BENSON 2602</td>
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<td>MYRIAD/WORD</td>
</tr>
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<td>9</td>
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<td>SAGA/SPARROW</td>
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<td>MICHAEL W. SMITH</td>
<td>RELION 8612/WORD</td>
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<td>MYRIAD 3990/WORD</td>
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<td>SPARROW 1137</td>
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<td>THE BROOKLYN TABERNACLE CHOIR</td>
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**Top Contemporary Christian Albums**

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

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**Gospel Lectern**

by Bob Darden

**Quick Now: Name All the Dentists Who Head Up Record Labels and Have Just Released Their First Record.**

Draw a blank? The answer is Dr. Leonard Scott, president of Tyocrat Records. Tyocrat’s premiere reception (don’t call it a party) for Dr. and Mrs. Scott’s “Holy” Feb. 24 at Christ Church Apostolic in Indianapolis was the culmination of one of the stranger stories in gospel music.

It all began in the 1960s, as Scott worked his way through dental school while performing with one of the first mixed groups in rock music, the Soul Messengers.

“Oh, we were a hot group,” Scott says. “We opened for Steppenwolf, Tiny Tim, the Byrds—everybody. We didn’t have a record deal, but we worked all the time. Naturally, I missed a lot of school. Finally, my dad gave me an ultimatum: one or the other. I asked him to give me one year to make it in the music industry. I just knew we were going to make it.”

They did not, and Scott came home in 1972.

After that, he played only on weekends with a local band at dental school. He wandered into a revival one evening and was saved on the spot. Things changed in a hurry after that.

“I knew then that I had to leave the band,” he recalls. “I was just led to get out of music. I became a dentist and settled here in Indianapolis.

“As time went on, the Lord gave me a release in the spirit to get back into music. So I joined my church choir at Christ Church Apostolic. Eventually, our choir did a record. It did so well that my nephew Tyson and I formed Tyocrat Records in 1975 to sell the first Apostolic Choir album. Things just grew from there and we started recording and releasing other groups.”

Fifteen years later, the best-selling Tyocrat album is the Rev. Bill Sawyer’s “Jesus Keep Me Near The Cross,” although recent releases by Derrick Brinkley, John P. Kee, and Witness have done exceptionally well on the gospel charts.

“Suddenly, in 1986, the Lord called me to preach,” Scott says. “Wake me up in the middle of the night at 3 a.m. It was a tremendous experience. I really didn’t know if He wanted me to stay in the record business or

---

**Dr. Scott sinks his teeth into the gospel music biz**

What I was in a quandary. But shortly after that, the Lord told me to do a project with my wife—that confirmed to me that He wanted me to stay in the business. That was about a year ago and we’ve just released ‘Holy’. So I guess we’re where we’re supposed to be.

“Holy” is more contemporary than most of Tyocrat’s releases, sort of middle-of-the-road gospel, à la Billy and Sarah Gaines. And the dentist-cum-record-company-president displays a nudge, soothing voice—one that other label chiefs can only dream about having.

Still, Scott is a bit shy about touting his own release, but he is happy to talk about Tyocrat’s other artists.

“The new releases we’ve got coming out are superior to anything we’ve ever released,” he says. “To me, that’s confirmation from the Lord that we’re doing the right thing. When you get the go-ahead from God, it makes all the difference in the world.”

And yes, Dr. Scott still actively practices dentistry on a daily basis. As his dad knew, it’s always good to have a trade to fall back on.

---

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**Mass Choir**

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PHILIP BAILEY and REV. DARYL COLEY

Produced by Phillip Bailey

Co-Produced by Rev. Oliver Wells

FOR WEEK ENDING JUNE 2, 1990
Edwin Hawkins steps out solo from the famous fold

Jesse Jackson, actor Danny Glover, El DeBarge, M.C. Hammer, Carlos Santana, Jimmy McGriff, Richard Smallwood, and others all got into the act as Tramaine Hawkins recorded her first live-in-concert album and video. Tramaine personally invited each of the performers, many of whom had worked with her in the past. Hammer even once opened for Tramaine, performing Christian rap and billed as the Holy Ghost Rapper.

Tramaine’s album—featuring all-new material—will mark a return to the Church and traditional gospel music. Slated for release sometime in August, it will also feature a song from yet another talented family member, Tramaine’s 17-year-old son Walter “Jamie” Hawkins, who penned the song “Cheer Up.”

Meanwhile, Walter himself is releasing “Love Alive 1V” on Malaco Records, June 15.

ELSEWHERE, “Having Church,” the latest from the Rev. James Cleveland, recorded with the Southern California Community Choir, features him singing his first notes since throat surgery more than a year ago.
Classical

Classical

by Is Horowitz

BACK TO THE SOURCE: The repurchase of the bulk of the Vanguard catalog by Seymour Solomon from the Webb Record Group (Inside Track, May 28) returns some 600 classical titles to the exes who guided the catalog's formation and who, in fact, produced much of the product themselves. Before the year is out, says Solomon, 60 or more titles will be returned to active circulation under a new logo, Vanguard Classics, as a division of his Omega Record Group. New artwork will distinguish the line from titles, mostly folk, that are being retained by Walk and marketed under the long-established Vanguard Recording Society imprint.

No inventory of the approximately 100 Vanguard titles the Webb Group issued since its purchase of the line in October 1986 will be taken over by Solomon. All material will be remastered digitally, with close attention given to restoring original sonic qualities. Some 60 titles are slated for reuse by the end of the year, with first product due out in mid-September. Most of the material will be marketed at midprice, says Solomon. There will also be a line of budget cassettes. The firm's Omega product line, initiated last year, will be continued as a separate line of lower-price recordings.

As for new recordings, co-productions will be undertaken with Solomon's European associate, the Arcade Group of the Netherlands. Latter group continues to distribute Omega product (and wholly Vanguard Classics) in Europe, Australia, and South America. Omega will handle distribution in the U.S., Canada, Israel, the Philippines, and the Far East.

By Carlos Agudelo

More on alternative Latin music: This year's Latin nominations for the National Assn. of Independent Record Distributors and Manufacturers 1989 Industry Awards give a good idea of where to find top-notch alternative Latin music on labels not usually associated with the genre. Runner-up Records of Cambridge, Mass., has three nominations, all of them regional Mexican productions featuring prominent accordionists: Flaco Jiménez's "Arriba El Norte"; Santigo Jiménez Jr.'s "Familia y Tradición"; and Steve Jordan's "El Huracán." ROM Records of Los Angeles has one nomination: "Horizontes" by the Latin American group Huayacatia. Redwood Records is repre-
IN THIS SECTION

Pioneer Touts Laser Karaoke 56
L.A. Is Vid Pirate Haven 63
N.Y. Home Vid Show Images 64
Just For Kids Profiled 64

Pioneer Enters Laser Jukebox Arena
Hardware Giant Recently Bowed CD Unit

BY CHRIS MCGOWAN

LOS ANGELES—The next time you put some quarters in the video jukebox to watch Janet Jackson lead her “Rhythm Nation,” the machine may have the name emblazoned on the front. Pioneer Laser Entertainment Inc., established last a 1990 as a subsidiary of Pioneer Electronic Corp., plans to enter the industry with the debut of its LaserDisc jukebox this fall.

The 10-foot-high model is Pioneer’s first step into the audio jukebox market, with the introduction of the Pioneer Jukebox Compact Disc jukebox in March.

Pioneer will bring its LaserDisc jukebox in the market in June, for test-market purposes, according to Steve Rogers, marketing manager for PLE. He says, “It will be the same configuration as our CD jukebox, with the only addition being that you will get a monitor on it. It will have 60 music videos on it, and we will produce new software each month that will contain 30 new videos.”

“London-based Diamond Time Ltd., which has offices in New York, will act as the clearinghouse for the music videos.”

“We want to do is bring it into the marketplace very slowly and methodically. We will test locations so that when we do release the LD jukebox we can help guide operators to give them a better idea of what locations will be adaptable to the product. We feel it will be more prominent in hotel lobbies and disco-type locations that already have an AV system. Now they can put in a revenue-generating system, as opposed to just piping through cable TV.”

Rogers thinks that Pioneer will probably offer the LD jukebox for sale “by the end of 1990 or thereafter.” The LD jukebox has been in operation in Europe and Japan for more than a year.

Pioneer will manufacture all the parts for the machine, as well as press the unit’s hit-compilation software. We will test locations, and if they are successful, the unit will be sold to other operators.”

With its LaserDisc unit, Pioneer enters a relatively small video jukebox market. Its only competition is the aptly named “The Movie Network” jukebox of the New York–based Videobox Network and Rowe International Inc., based in Chicago. Videobox markets a laserdisk jukebox and Rowe sells a combi-uni that plays super Beta Hi-Fi tapes (for video) and either vinyl or CDs (for audio). There are about 1,200 units of the latter model—which was introduced some five years ago—currently on location, according to a company spokesman.

In the audio jukebox field, Pioneer promises that a variety of video and music jukeboxes are currently operating, according to the Rowe spokesman. A portion of those units are more than 20 years old. Rowe, which has 45,000-50,000 of total units in the field, has been offering a CD jukebox (the LaserStar) since last fall.

PLE’s new Compact Disc jukebox, which will also have all its components manufactured by Pioneer, is equipped with an auto changer system that contains three six-disk magazines for an initial capacity of 18 disks. The unit can expand to accommodate up to 54 disks by adding one or two optional 18-disk changer units.

The 322-pound jukebox is housed in a black steel cabinet that is approximately 54 inches high by 21 inches wide by 24 inches deep. Music selections are displayed on a large 24-inch cathode ray tube positioned at eye level. Included within the menu are up to 36 CD jackets, each of which includes the names of the songs and... (Continued on page 68)

Big Gripes, Small Turnout Mar Chicago VSDA Expo

BY MOIRA MCCORMICK

CHICAGO—Although as many as 1,500 attendees had been projected, less than 1,000 retailers showed up at the Video Software Dealers Assn.’s video expo here May 15-16, at the downtown Palmer House hotel. It was the second of four regional expos under the umbrella title “Hitting Home Across North America,” which are being staged by the national board of the VSDA this year. The first regional expo mounted by the VSDA’s national board, an effort intended in large part to expand membership, according to executive director Linda Lauer. “There were 50-plus regional shows last year,” says Lauer. “It was getting to be too large a burden for the regional staffs; some of them were hiring professional show people to coordinate them.”

The first expo was held April 29-30 in Atlanta, and the second is scheduled for June 12-13 in Atlanta and Nov. 13-14 in Austin, Texas. At the Chicago show, admission for VSDA members was $10 in advance and $15 at the door, and $15 and $25 for nonmembers.

Lauer expressed satisfaction at the turnout, many exhibitors’ reactions were quite the opposite. “Crows were light the first day, but the second day was like a ghost town—it was a waste of time for us to be there,” that day, says Denise Heintz, sales manager for video distributor Video Trend. “One day would have been worthwhile; we did get a few leads but the location was awful, and it was not promoted enough in the Chicago area.”

More than 60 exhibitors, including manufacturers, distributors, and providers of retail services, showed their wares at the expo. Each day, a pair of concurrent seminars were held. One, “Merchandising: Displays, Designs, And Techniques,” was presented by representatives of Randall Video, MGM/U.A. Home Video, and CSS/FOX Video, and dealt with merchandising ideas shown via slides and examples of point-of-purchase materials. The other, “Prospecting For Profit And New Business,” was presented by Rick Hill of Mentalrobics Inc., who demonstrated how to “find, qualify, close, and keep new customers.”

Lisa Yedlin, regional sales manager for IVE, was one exhibitor who felt that seminars should have run at different times—the fact that they were concurrent meant retailers wanting to attend both had to be at the show both days. Like many of the exhibitors interviewed, Yedlin feels that the downtown location discouraged attendance. Parking was expensive, she says, and hotel rates for out-oftowners was $100.

“We were expecting more retailers,” she notes, “though those who were there were eager to listen.” IVE was promoting upcoming new releases, including “Music Box” and “Prom Night III” (both due in June), “Happy Together” (July), and “Teenage Mutant Ninja Turtles” (fourth quarter).

Most of the exhibitors who expressed new gripes were those who displayed at the expo and wanted to blame the location. The last VSDA expo, which was put on in the spring of 1987 by the local chapter, took place in the suburbs near O’Hare Airport at the O’Hare Expo Center. “People here just don’t want to go downtown,” said Video Trend’s Hall. “The expo would have been better attended if it had been more centrally located, by the airport, where it’s more accessible to get to, and the parking is free.”

IVE’s Yedlin suggested getting input from the local chapter next time around. “We weren’t consulted,” says Elaine Zias, president of the Chicago VSDA chapter. “We could have told them the Palmer House was a poor choice.”

Some vendors were satisfied with the expo. John Hillman of Home Video Systems and Services said, “I found it to be much more organized than any of the regional events to date. The location was nice, and the turnout was OK.”

Rick Kujak, VP of MS Distributing, agrees, though, like other exhibitors surveyed, he feels the expo should have been held one day only. “We got 60-100 new leads, where we had only expected 20,” he says. “They came from Illinois, Indiana, and some from Michigan. There were more leads from Indiana than we had expected.” (Continued on page 64)

MPAA Video Pirate Operation Focuses On L.A. Metro Area

BY EARL PAIGE

LOS ANGELES—During the first three months of 1990 the Motion Picture Assn. of America and its staff of 74 piracy investigators staged raids on 111 retail outlets in 15 states. But a full 20% of the activity was concentrated in the Los Angeles area.

The raids here resulted in the confiscation from retailers and distributors of 19,678 videoassetes, valued on a retail basis at $1.2 million.

Why the emphasis on L.A.? William Nix, MPAA senior VP and worldwide anti-piracy director, cites several factors.

“The size of the L.A. metropolitan area and the large number of retail outlets that exist there, the concentration of people involved in the film and video business, the greater likelihood of their reporting suspected piracy, and the very positive relationships we have built with prosecutors’ offices and law-enforcement agencies in the region all contribute to our successful increase in policing this area,” he says.

Nix also says there is a greater chance of videoassetes or film prints slipping out prior to home video release date, and “there is also a high incidence of what we call wholesale counterfeiting in the L.A. area.”

The wholesale bootlegging of videoassetes is a relatively new trend (Continued on page 62)
HOME VIDEO

Pioneer At The Forefront Of Laser Karaoke Movement

BY CHRIS McGOWAN

KARAOKE MANIA: In Japan, karaoke bars are a wildly popular cultural institution. Inside such establishments, patrons sing popular tunes to the accompaniment of backing tracks played on the house stereo system. Karaoke (which translates more or less to "empty orchestra") is especially popular with Japanese business men; it is a way for an office worker to be chosen by his colleagues to belt out a song in a karaoke bar. Karaoke is becoming popular in other countries, too. This reporter visited a karaoke bar two years ago in Rio de Janeiro, Brazil. The customers were adding vocals to Michael Jackson, Tom Jobim, and Djavan standards. And as we began the '90s, a growing number of North American saloons are adding karaoke units to their audio/visual equipment.

Hoping to give a boost to the local karaoke market, Pioneer Laser Entertainment has introduced three Laser Karaoke combi-players: the CLK-V900, CLD-V700, and CLD-V500. Each unit plays CDs and CD-I, and includes a laser disc, and has karaoke features such as "Vocal Partner" and "One-Touch Karaoke." The "One-Touch" feature removes lead vocals from most CDAs, enabling operators to offer a karaoke repertoire as large as their CD collection (and the patron's confidence). "Vocal Partner" makes lead vocals disappear from CDs when a patron starts singing. Then, when the customer stops, the lead vocals on the CD reappear.

Another remarkable feature is the "nine-step digital key control," available with the CLK-V900 and CLD-V500. It adjusts music to the pitch of a singer's voice, which will probably save more than a few patrons from embarrassing off-key performances.

The three models also play Pioneer's more than 100 English-language karaoke laserdiscs (23 each). These feature cover versions of popular songs, accompanied with illustrative visuals and song graphics that display lyrics on the screen. Each stanza is shown at just the right time to help would-be crooners who can't remember the words to "Let It Be" or "My Way."

The CLK-V900 unit also comes equipped with an optional microphone, speakers, and a tape recorder (the latter to capture your own karaoke performance for posterity). It retails for $1,799, while the CLD-V700 costs $1,100 and the CLD-V500 lists for $500. PLE, a subsidiary of Pioneer Electronic Corp., is located in Carson, Calif. If these karaoke combi-players catch on, parties, weddings, and bars in the U.S. may never be the same.

THE LASERVISION ASSN. will meet at the Chicago Hilton Towers on June 3 to announce a new director, expand its board membership, and detail the results of a new consumer research study. There will be a continental breakfast at 8 a.m., a review of the Lasers included in Mayra's Video, 230 E. Mission Blvd., Pomona; Video Center, 488 E. Rowland Ave., Covina; Cloud 9 Video, 10560 Long Beach Blvd., Lynwood; Magic Star Video, 2, 10809 Garvey Ave., El Monte; Gabby's Video, 3413 W. Beverly Blvd., Montebello; Hot Spot Video, 12963 Van Nysta Blvd., Pacoima; Susie's Video, 638 E. Francis St., Ontario; Video Plus, 3634 Imperial Hwy., Lynwood, and 2660 in Colorado Blvd., Pasadena; Video One, 17102 McFadden St., Tustin, and 1388 W. Sunset Blvd., Los Angeles; T&B Video, 10282 Long Beach Blvd., Lynwood; El Sarape Video, 7224 Westminster Blvd., Westminster; Video A-1, 4604 E. Alondra Blvd., Compton; E.T. Video, 599 L. Western Ave., Gardenia; Calliope Video, 4494 Bell, Video, Bell Video, 12309 Sawtelle Blvd., Los Angeles, 372 E. 2nd St., Los Angeles, and 15488 S. Western Ave., Gardena; King Video & Snack Shop, 3588 Century Blvd., Lynwood, Video Show Star II, 11872 Rosieres Blvd., Norwalk; Video Software, 9149 Las Tunas Dr., Temple City; Happy Video Rentals, 1009 S. Hoover, Los Angeles; Happy Video, 510 S. Atlantic, Los Angeles, Sun Video, 1204 S. Paramount Blvd., Downey; Max 7 Video, 4319 N. Figueroa St., Highland Park; Video Hits, 9710 Valley Blvd., Rosemead; Z Video, 11060 E. Ventura Blvd, Studio City; Magic's Video, 427 E. Mission Blvd., Pomona; Video Box, 3234 Arlington Ave., Riverside; Novas Video & Electronics, 1760 Foothill Blvd., Fontana; Mex Video, 3451 Whittier Blvd., Los Angeles, and 365 San Fernando Road, Los Angeles.

WAR IN BEVERLY HILLS: Blockbuster Enter- tainment doesn't inspire every video rental price war. In Beverly Hills, longtime three-unit chain Videotique has squared off with a new outlet of Music Plus at a $1.50 price. Videotique's unit is just

(Continued on next page)

FOR WEEK ENDING JUNE 2, 1990

TOP VIDEO DISKSTM

Compiled from a national sample of retail store sales reports.

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ATLANTA VIDEO EXPO
June 12-13 • Radisson Hotel

ALL-STAR EXHIBITS
Visit more than 100 exhibitors, including CBS/Fox, Disney, MCA/Universal, MGM/UA, Paramount, and Warner— as well as computer software, accessories and video game distributors.

Don’t miss out on special show discounts! June 12 & 13, 11 AM-5 PM.

SEMINARS THAT SCORE

"Prospecting For Profit & New Business," a professional seminar about finding and keeping new customers for your video store.

GEORGIA ON YOUR MIND
The Radisson (Courtland & International Blvd.), in the heart of Atlanta, is in walking distance of the Merchandise & Apparel Mart. Nearby are Stone Mountain Park and Six Flags Over Georgia Amusement Park.

SUPPLIER MEETINGS
Face-to-face meetings in a lively trade show setting with the manufacturers and distributors who mean so much to your business.

To preregister, complete and return the coupon below. You must be 18 to attend!

Registration will also be available on-site for both members and non-members of VSDA.

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**STORE MONITOR**
(Continued from preceding page)

does away.

PLUS IS THE PLACE: Shamrock Holdings' Music Plus chain's posh Beverly Hills outlet is unusual if only for having no parking. On Beverly Drive, it's sandwiched between other stores. But the outlet is trying a delivery service at $5 per messenger call. The store is also unique in the chain in that it utilizes 'the 3M articles surveillance system that magnetics and demagnetics—that is, theft-protected product is not "passed around" at the cash register as in most stores wired against shoplifting. Is Beverly Hills different? Well, Music Plus has prerecorded items in two stores, one in Westwood and the other in Beverly Hills, both doing much better with the product than expected (all self-through, all $29.95).

Chainwide, Plus is going all out on promotion. With "Lethal Weapon II," the chain made a $1,000 contribution to D.A.R.E. (Drug Abuse Resistance Education). Plus also has several rental deals. On Tuesdays-Thursdays, the price on usual $2.99 rentals is chopped to $1.49. All children's and music video titles are $1.49 every day. Also new is a rent-10-movies-and-get-one-rental-free deal. And, as previously reported, adult has been totally phased out in lieu of a "mature entertainment" category—basically R-rated product of the Playboy Video Entertainment type.


KIDDEE KORNER: Another weapon to ward off Blockbuster, besides adult, is children's product, says Steve Gobor, head of what is now three-store Odyssey Video in L.A. As an experiment, customers can rent one child's video free any day at the chain's West L.A. unit. Odyssey's new Marina del Rey store has a "kiddee korner" and Gobor vows that promotions and aggressive pricing on children's product can give stores an edge against Blockbuster.
**HOME VIDEO**

**NEWSLINE**

We're Talking Deals: Crocus & Satel; Brentwood & Twin Tower; LDCA & PMI

Brentwood Home Video and Twin Tower Enterprises have entered into a joint-venture video distribution agreement, including the formation of a new distribution company, as yet unnamed. Brentwood is also moving its offices into Twin Tower's headquarters in Tarzana, Calif. The phone number is 818-944-9424. Twin Tower is based in Los Angeles, and has distributed the video releases for such companies as Disney, Orion, and Warner Bros. Both companies have signed distribution agreements with major distributors, including Columbia Pictures, Warner Bros., and Universal Pictures. The deals are expected to bring new revenue streams to both companies.

**J2 Pitches Dodger Vid Via Cross-Promo**

J2 Communications will tie-in with the Jack-in-the-Box fast-food chain to promote its video release "100 Years: A Visual History Of The Dodgers." The videos will be awarded as prizes in a baseball season promotion contest, with a saturation TV commercial campaign. The Jack-in-the-Box cross-promotion is the first in a yearlong series of merchandising tie-ins and promotions, including distribution of 60 million baseball cards to Dodger fans and 10 Delta Airlines giveaways at each home game.

**Second Laser Video File Catalog Released**

NewVisions Inc., based in Paramus, N.J., and Pioneer LDCA have put out the second edition of Laser Video File, a 240-page catalog of titles available on laserdisk. The catalog provides a list of more than 4,000 titles and is divided into sections on movies, music, and special interest. A new section, Video File Update, offers information on developments in the software and hardware aspects of the industry. The third edition of the catalog is due out in the fall. For more information, contact John Talbot at NewVisions Inc., 201-712-8900.

**Video Casing Co. Buys Out Competitor**

Joyce Molding of Rockaway Township, N.J., a manufacturer of video cassette storage casings, has bought out its major competitor, Amayar International of Redmond, Wash. The sale included all patents and trademarks for the company's still-unsecured product line. Joyce Molding said it would not change its name and would continue to produce the same line of products. The deal will help Joyce Molding to expand its sales into new markets.

**Korean Raid Uncovers Pirate-Vid Cache**

An alleged distributor of pirated videocassettes in Korea was raided by May 15. In the raid, the Seoul prosecutor's office seized seven VCRs, one laserdisk player, a color enhancer, and 1,149 prerecorded videocassettes. Among the 170 different titles were "Batman," "Who Framed Roger Rabbit," "Stand By Me," and "Sea Of Love."
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- **Pre-VSDA**
  **Time/Billboard “Man Of The Year” and “Who’s Who In The Video Pipeline”**
  **ISSUE:** August 4, 1990  
  **AD CLOSE:** July 10, 1990  
  For the first time ever in an editorial focus, Billboard will honor the Time/Billboard MAN OF THE YEAR, an award to an outstanding video retailer.

  - The main editorial focus will be on the "movers and shakers in the video pipeline" and will include all key sales executives in video distribution.

  **BLOCKBUSTER BONUS MAILING** - A blanket mailing of this issue to the entire video retail universe and 1,300 top sales associates at distribution will ensure impact to all those who truly effect your bottom line sales before VSDA.

  - You can use Billboard to set priorities for distribution sales managers and their telemarketers by advertising in this super special issue.

- **VSDA Spotlight**
  **ISSUE:** August 11, 1990  
  **AD CLOSE:** July 17, 1990  
  This is the editorial center piece of VSDA. It will feature an in-depth look at new product.

  - Our VSDA edition will produce significant readership impact, not only reaching the individuals who effect the immediate success of your breaking product, but also including the whole spectrum of artists and executives who collectively determine long term survival in your competitive and dynamic marketplace.

- **The Superstars Of Video and the Hollywood/Video Connection**
  **ISSUE:** August 18, 1990  
  **AD CLOSE:** July 24, 1990  
  This issue will cover a unique aspect of the changing home video industry. It will take a thorough look at the film-to-video process, tracking videos back to their birth as films, as well as tracking the top stars of the top new product and how they came "home" to home video.

- **Post VSDA Debriefing**
  **ISSUE:** August 25, 1990  
  **AD CLOSE:** July 31, 1990  
  To wrap-up VSDA month, Billboard will provide its readers with a comprehensive report on all events at VSDA. In addition, a telemarketer and retailer bonus mailing will boost impact.

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- Los Angeles: Anna Rehman, 213-859-5313
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*August: (1) Inspiring awe or reverence, marked by grandeur, majestic (2) the eighth month of the year.*
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- National Print Campaign.
- Nationwide Radio Promotion.
- A 1990 20th Century Fox theatrical release – over 1500 screens nationally.
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P.O.P.—DIRECT TO RETAILERS!
- Four Full-Color Posters!
- Sensational 6-foot standee!
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- Price Guarantee: No price reduction for 9 months.

Free Nightbreed jacket with purchase of 6-Pack!
Buy the Nightbreed 6-Pack and receive a stunning, black satin Nightbreed jacket, absolutely free!

Order Date: July 24, 1990  Street Date: August 8, 1990

VIDEO PIRACY
(Continued from page 55)

phenomenon, MPAA officials say, and has paralleled the growing sophisti-
cation of video pirates (Billboard, May 19). In the past, the bulk of video piracy was perpetra-
ed by retailers for their own stores or by small-time operators. Now able to hire professional printers, wholesale piracy opera-
tors obtain cassette labels so so-
sophisticated that "they are multi-
colored [and] some have the look and, in some instances, even the feel of [the] original labels," says Mark Kalmansohn, director of MPAA’s program for North Amer-
ica.

While today’s pirates may soon have capability in the technologi-
cally advanced areas of holo-
grams, heat-stamping, silk screen-
ing, and other security bulwarks Kalmansohn is reluctant to spell out, he says there is never a ques-
tion once preparation for a court case commences.

This is because MPAA puts any tape in question through a test with a device called a cross-pulse monitor. "It looks like a little television screen. We can examine the intervals between the frames," in such a foolproof manner "we can even determine what generation of copy is in question," Kalmansohn says.

Kalmansohn does not shy away from the possibility raised at the recent Video Software Dealers Assn. operations conference that mainstream duplicators and dis-
tributors are often the sources of cassette sleeves and labels used as templates by pirates. "We just have to follow the ball where it leads," he says. "If this means cleaning up something in-house we just may have to do that."

Looking at overall MPAA first-
quarter activity, Kalmansohn says charges were brought against 28 alleged pirates, resulting in 27 convic-
tions, compared to 27 convictions out of 66 charged in all of 1989.

The amount of criminal restitu-
tion fines is up dramatically as well, amounting to $35,000 for the quarter, compared to $48,000 in all of 1988 and $115,000 for all of last year. The $35,000 in restitution or-
ders to repay MPAA is in addition to $78,500 in total criminal fines for the period, Kal-
mansohn notes.

In yet another comparison, the 35,527 total of seized cassettes in three months compares to 32,000 for all of 1987, 66,000 in 1988, and 86,000 for all of last year.

Explaining MPAA’s success, Kalmansohn says the organiza-
tion’s hotline has helped. He adds, "We have adopted greater effi-
ciencies in-house and we’re able to seize more product" through Co-
alition Against Video Theft, which now numbers 32 independent la-
bes in addition to MPAA’s eight member studios.

Kalmansohn also notes that pen-
alties assessed against convicted pirates are getting more severe. Sentences at the federal level "are getting tougher and tougher," he says. "While we are not seeing a dramatic increase in jail terms, we are seeing stiffer fines and more orders for restitution than ever be-
fore."
### TOP VIDEOCASSETTES RENTALS

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Rating</th>
</tr>
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<tbody>
<tr>
<td>1 1 5</td>
<td>LOOK WHO'S TALKING</td>
<td>Tri-Star Pictures RCA/Columbia Home Video 70183</td>
<td>John Travolta Kurtzle May</td>
<td>1989 PG-13</td>
</tr>
<tr>
<td>2 2 4</td>
<td>SEA OF LOVE</td>
<td>Universal City Studios MCA/Universal Home Video 80883</td>
<td>Al Pacino Ellen Barkin</td>
<td>1989 R</td>
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<tr>
<td>3 4 4</td>
<td>BLACK RAIN</td>
<td>Paramount Pictures Paramount Home Video 32220</td>
<td>Michael Douglas Andy Garcia</td>
<td>1989 R</td>
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<tr>
<td>4 3 8</td>
<td>DEAD POETS SOCIETY</td>
<td>Touchstone Pictures Touchstone Home Video 947</td>
<td>Robin Williams</td>
<td>1989 PG</td>
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<td>5 11 3</td>
<td>SEX, LIES, AND VIDEOTAPE</td>
<td>Outlaw Productions RCA/Columbia Home Video 90483-5</td>
<td>James Scader Alec McDowall</td>
<td>1989 R</td>
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<td>6 5 7</td>
<td>THE ABYSS</td>
<td>CBS-Fox Video 1561</td>
<td>Ed Harris Mary Mastrandonio</td>
<td>1989 PG-13</td>
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<tr>
<td>7 6 10</td>
<td>FIELD OF DREAMS</td>
<td>Universal City Studios MCA/Universal Home Video 80884</td>
<td>Kevin Costner Amy Madigan</td>
<td>1989 PG</td>
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<tr>
<td>8 9 3</td>
<td>NEXT OF KIN</td>
<td>Lorimar Film Entertainment Warner Home Video 8760</td>
<td>Patrick Swayze</td>
<td>1989 R</td>
</tr>
<tr>
<td>9 8 10</td>
<td>HONEY, I SHRUNK THE KIDS</td>
<td>Walt Disney Home Video 909</td>
<td>Rick Moranis</td>
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<td>10 5 10</td>
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<td>IVE 68902</td>
<td>Mickey Rourke Elizabeth McGovern</td>
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<td>11 7 8</td>
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<td>Touchstone Pictures Touchstone Home Video 910</td>
<td>Tom Selleck</td>
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<td>Steve Martin Diane West</td>
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<td>CASUALTIES OF WAR</td>
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<td>Pauline Collins</td>
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<td>Richard Dreyfuss</td>
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<td>Matt Dillon Kelly Lynch</td>
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<td>Kris Kristofferson Cheryl Ladd</td>
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<td>26</td>
<td>COMMUNION</td>
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<td>Christopher Walken</td>
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<td>John Candy</td>
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<td>Danny Aiello Ossie Davis</td>
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<td>THE LITTLE MERMAID</td>
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<td>Animated</td>
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<td>Gene Hackman Tommy Lee Jones</td>
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<td>Lorimar Film Entertainment Warner Home Video 660</td>
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<td>Glenn Close James Woods</td>
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<td>Billy Crystal Meg Ryan</td>
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<td>Michael Murphy Peter Berg</td>
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<td>LEATHERFACE: TEXAS CHAINSAW MASSACRE III</td>
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<td>Kate Hodge William Butler</td>
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<td>37</td>
<td>THE CAGE</td>
<td>Orion Pictures Orion Home Video 1031</td>
<td>Lou Ferrigno Rob Brown</td>
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<tr>
<td>38</td>
<td>THE GIRL IN A SWING</td>
<td>Millimeter Films HBO Video</td>
<td>Meg Tilly Rupert Frazer</td>
<td>1989 R</td>
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<tr>
<td>39</td>
<td>HARLEM NIGHTS</td>
<td>Paramount Pictures Paramount Home Video 32316</td>
<td>Eddie Murphy Richard Pryor</td>
<td>1989 R</td>
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</table>

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

### HOME VIDEO

**Home Vid Takes Manhattan**

NEW YORK—The fifth annual New York Home Video Show was held at the Passenger Ship Terminal May 8-10. The trade show portion of the confab drew roughly 100 exhibitors. Attendance at the show, which also included three days of seminars, was put at 3,300 by the show’s sponsors, Knowledge Industry Publications Inc. and Video Software magazine. Exhibitors interviewed on the show floor, however, estimated that the attendance level was considerably lower. This year marked the show’s first move in the Passenger Ship Terminal, on the extreme west side of Manhattan, after four years at the Jacob K. Javits Convention Center. Photos: Chuck Pulin

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Mike And Me. Michael Moore, director of the critically acclaimed but controversial documentary "Roger & Me," works the Warner Home Video booth at the New York Home Video Show to promote the site’s release on cassette June 20.

Keynote. Michael Weiss, president of the American Video Assn., delivers the keynote address at the fifth annual New York Home Video Show.

To B, Or Not To B. Academy Home Video president Robert Baruc, center, makes a point during a panel discussion on marketing and merchandising B movies. Shown, from left, are Richard Thorow of New Jersey-based Home Video Plus, Baruc, and Troma’s Jeffrey Sass.
Children's Video Supplier Just For Kids Favors Packaging Over Toys & Mice

■ BY PAUL SWEETING

NEW YORK—Woodland Hills, Calif.-based Just For Kids Home Video does not have any Ninja Turtles in its catalog. Nor can it boast a library containing 50 years of films, featuring Tippi Hedren, Cinderella, and Pinocchio, not to mention Mickey, Minnie, and Donald.

So what is a children's video supplier to do? For Noel Bloom, chairman of JFK and its sister company Celebrity Home Entertainment, the answer lies in packaging programs to fill niches not already staked out by half-hearted superheroes or squeaky-voiced mice.

“When we acquire a program we first release it into distribution for the rental market,” Bloom, an industry veteran, says of his strategy. “After nine to 12 months it gets reprinted for sell-through.”

Along the way, the programming also gets reformatted. JFK's catalog includes several multi-episode, animated series. Usually, the company packages five 20-25 minute episodes on a single cassette for the rental market. Each two-hour tape carries a list price of $9.95.

Bloom admits that $9.95 is a high price for the rental market. “It's probably the highest children's product in rental market.” His aim, however, is to make the cassettes attractive to video rental stores. “The show carries full two hours of programming,” he says. “Rental stores love it, because they can charge the full $2 for a rental without any complaints from their customers.”

Shorter length programs often present problems for retailers because customers resist paying full price for a 30- or 40-minute program.

Bloom claims that distributors also appreciate the higher price point because it leaves room for the wholesaler to make a profit. "There isn't a lot of profit at $9.95," he says.

After playing out the rental programs, the market are then reprinted on 80-minute tapes and reprinted, usually to $9.95, for sell-through. All sell-through product is duplicated in the extended (EP) mode using the Sony-developed Spritzy system for high-speed duplication. All the duplication is handled by Celebrity. Bloom's distribution strategy for sell-through also reflects an effort to develop new niches. Airport shops, for example, figure prominently in JFK's distribution scheme. "They're a perfect place for children's programs," he says. (Continued on next page)

For Week ending June 2, 1990

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TOP KID VIDEO SALES

This Week

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COPYRIGHTED OWNER, MANUFACTURER, CATALOG NUMBER</th>
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<td><strong>TEEN MAD TRASH: JABOTACURUAGA...</strong></td>
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<td>Family Video 880</td>
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<td><strong>TEEN MUTANT NINJA TURTLES: HEROES</strong></td>
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<td><strong>TEEN MUTANT NINJA TURTLES: HOT RODDING...</strong></td>
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<td><strong>BAMBI</strong></td>
<td>Walt Disney Home Video 942</td>
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<td><strong>TEEN MUTANT NINJA TURTLES: THE SHREDDER...</strong></td>
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<td>#7</td>
<td><strong>THE LAND BEFORE TIME</strong></td>
<td>Ambis Entertainment/MCA/Universal Home Video 80864</td>
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<td>#8</td>
<td><strong>CINDERELLA</strong></td>
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<td>Hanna-Barbera Prod., Inc./Paramount Home Video 8099</td>
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<td><strong>WINNIE THE POOH: NEW FOUND FRIENDS</strong></td>
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<td><strong>DISNEY'S SHANG AND SONGS: HEIGH-HO!</strong></td>
<td>Walt Disney Home Video 531</td>
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<td>#17</td>
<td><strong>LADY AND THE TRAMP</strong></td>
<td>Walt Disney Home Video 582</td>
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<td>#18</td>
<td><strong>BUGS BUNNY'S WACKY ADVENTURES</strong></td>
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<td><strong>BEETLEJUICE VOLUME 1</strong></td>
<td>Warner Home Video 11194</td>
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<td><strong>WINNIE THE POOH: WISHING BEAR</strong></td>
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<td><strong>MCFRUCTUS ISLAND</strong></td>
<td>Hi-Tops Video M022170</td>
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<td><strong>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</strong></td>
<td>Trilabourad Records Ltd./LAM Video V503719</td>
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</table>

ChICAGO VSFDA EXPO

(Continued from page 55)

Michael Beck, director of sales for CBS/Fox, says he is disappointed with the turnout. Furthermore, he says he is disappointed by the reluctance on the part of the retailers to talk to the manufacturers. "You have these expos to help people learn more about their business, and that's not why a lot of them come," said Beck, referring to video trade expos in general. "You want to get the word out on new titles [CBS/Fox was pushing 'War Of The Roses' and 'Down Town'] and all the people want is buttons, posters, and T-shirts. The days are over when you can entice, but "my impression is that the dealers are afraid to talk to the manufacturers, they're afraid you'll sell them something."

Michael Gertz, field sales promotion coordinator for Warner Bros. Home Video (which was promoting, among others, "Roger And Me," "Angina And Cash," 'Hard To Kill,' and "Heat And Hard To Kill)," said, "The event ran smoothly, though the attendance was disappointing. Even so, we want to support the VSOA and take part in its shows. It's a good way for retailers to get in touch with vendors. Most of the retailers who said they see already know what they're going to order, but they need other information. I answered a lot of questions about pop, for instance.''

[Table continued]
Continuing

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ming," Bloom says. "People who travel often buy gifts for their kids."

Direct marketing is also emphasized. "We're doing a promotion right now with Home Federal Savings bank," Bloom says. "If you add a certain amount of money to your savings account you can buy one of six titles for $4.95." Bloom says JFK has also begun working with "seven or eight" direct-mail catalog firms.

Another recent deal has gained JFK distribution through its Kay Bee bo toy stores. "Kay Bee started to sell children's product, " says Bloom. "They were moving tons of it. But it just happens that the [video] buyer for Kay Bee likes kids and likes video, so he was looking for additional lines to add.

"We'll do 25%-40% of our prebook number 30 or more days out"

They tested a handful of our titles in 100 stores, then they came back and rolled it out to all 500 stores. Since then, JFK has attracted interest from other toy chains. "We just got an order from Circus World," he says.

JFK's best-selling series include "Maxie," licensed from Hasbro, "COPS," and "GI Joe," according to Bloom. "In the kids business, the catalog business is very good," he says. "We'll do as much as 25%-40% of our prebook number 30 or more days out."

JFK's catalog now numbers about 200 titles, including multpart series, and the company is continuing to acquire new product. It's latest acquisition is "Rode dog And The Dweeb," a multpart series picked up from Marvel Productions. While the acquisition of new product must be approached with care, it is not as difficult as it was a few years ago, Bloom says. "A couple of years ago we had a real run up in prices for licensed characters," he says. "Hi-Tops came in and started paying huge fees. But it's not so bad now."

The biggest problem, according to Bloom, is structuring deals for multipart series. "Generally, these things are a series of 26 or 48 episodes," he says. "And they want you to pay for all of them, even though chances are you're not going to release them all. If you release a new volume every three to four months it takes years to release the whole series, but nobody wants to give you a three-year payment plan. Also, the value of the license could drop in half over the course of the deal. Then what do you do? You're stuck."

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plan.
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disk
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juke
$18
four
speaker.
The amplifier
can deliver 100 watts per channel
at 8 ohms from 20Hz to 20kHz,
with less than 0.4% total harmonic
distortion, according to PLE.
The suggested operator's cost for
PLE's standard compact disk jukebox
is $3,800. That includes a
and five-dollar-bill validator. A
starter package will contain six
disks of current hits and three with
traditional evergreen songs.
PLE will offer a new compilation
disk each month with current
hits, as well as new evergreen
disks on a quarterly basis. This CD
audio software will also be compiled
in an arrangement with
Diamond Time, but Pioneer will not
press the disks.
Rogers says, "We feel we can
produce a cost-effective piece of
hardware. And because we are
also in the software business, that
enables us to support that
industry."
In addition to the jukeboxes,
PLE manufactures three laser-disk/karaoke
combination systems. The models—the CLK-V500,
CLK-V500, and CLK-V700—all
play standard CDs, 3-inch CD
singles, 5-inch CDVs, and 8- and 12-
inches laser disks. Each unit has
a feature that allows users
to sing along with their favorite
tunes. PLE also has a catalog of
more than 75 English-language
karaoke disks.

FOR WEEK ENDING JUNE 2, 1990

TOP SPECIAL INTEREST
VIDEOCASSETTES SALES

HEALTH AND FITNESS

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<tr>
<th>TITLE</th>
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<td>Fox Hills Video</td>
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</table>

For ad details call:
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LOS ANGELES: Anne Rehman, 213-859-5313

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HOME VIDEO

PIONEER ENTERS LASER JUKEBOX ARENA
(Continued from page 55)

recording artists.
The memory can store 99 song titles, to be played in order of selection.
A wired remote control is included with each jukebox and may be used by operators to cancel
songs or cancel volume levels.
Located on the side and at the base of each Pioneer CD jukebox are eight
four-way speakers. The amplifier
can deliver 100 watts per channel
at 8 ohms from 20Hz to 20kHz,
with less than 0.4% total harmonic
distortion, according to PLE.
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to sing along with their favorite
tunes. PLE also has a catalog of
more than 75 English-language
karaoke disks.
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Like the previous eight, the Ninth Annual Convention will present a perfect blend of “show” and “business.”

• Hear author Mark McCormack explain, What They Still Don’t Teach You At Harvard Business School.
• Experience the energy and excitement of the exhibit area, where hundreds of manufacturers and distributors of prerecorded video software, accessories and more display their wares.
• Gain knowledge and “know-how” at educational seminars, featuring some of the best professional speakers and panels of industry experts.
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MUSIC VIDEO

Vid Channels Gear Up For Summer Programming Adjusted For Younger Demos

BY MELINDA NEWMAN

NEW YORK—As spring turns to summer, several of the national video channels are fine-tuning their schedules to take advantage of summer vacation viewership and network reruns. Some of the changes introduced during the warmer months will go away during the fall, others will be integrated into the regular programming. Here are some of the changes appearing on a small screen near you.

MTV

Because school is out for summer, much of MTV's schedule is geared to appeal to that younger demographic. That means more hard rock and rap, according to senior VP of music and talent Abbey Konoswitz.

"We change the music based on the audience," she says. "We have some of the younger demos much more available during the summer and so we adjust the dayparting accordingly ... You're not going to see an overabundance of these clips, it's just that the channel skews to a little younger audience, and we know hard rock and rap appeal to them."

The real news is that we're saying we have a summer schedule," says Doug Herzog, senior VP of programming. "Last year we made the mistake of expanding 'Yo! MTV Raps' and everyone wanted to know what happened when it went back to 30 minutes in the fall."

So once again, 'Yo!' will be expanded to an hour for the summer, "given that we have access to some more of the 'Yo!' audience," according to Herzog. But it will go back to half an hour when kids return to school. And shows added or changed for the summer will be designated as such by the channel.

Scheduled for a limited run is "Totally Pauzy," a weekday afternoon show hosted by comedian Paulie Shoer. The 90-minute program will feature the same hard rock music as the Atlantic Records promoted "Full Tilt," which is on summer hiatus. Curry will still host the "Top 20 Video Countdown" and "Dial MTV." In other summer changes, the "The Lap Of Luxury" shows are being expanded to a daily show.

COUNTRY MUSIC TELEVISION

Rather than adding any new programs, the 24-hour-a-day country music video channel is stressing some of the changes it has made since January.

One of the biggest areas program manager Ric Trask is watching is a daypart segment added several weeks ago that features contemporary artists such as Paul McCartney, Cowboy Junkies, and the Notting Hillbillies.

In January, CMT began injecting such nontraditional country clips into the mix from 3-6 a.m. Monday-Thursday. Recently, Trask began airing these clips on Friday and Saturday nights as well.

"What we're doing is trying to get concentrated feedback during this period," Trask says. To facilitate that, a filler spot that solicits people's comments about the channel's programming is being run in conjunction with the noncountry segments. If feedback is strong, Trask says, the channel may begin programming a special hourlong program of noncountry clips rather than sloting them between traditional country videos.

Video Gold. Lorrie Morgan accepts an award for her late husband Keith Whitley's "I Wonder Do You Think Of Me" longform video, which has sold more than 25,000 copies. With her, from left, are her manager, Stan Moress, RCA Records senior VP/GM Joe Galanei, and RCA VP of product development Randy Goodman.

A CHANGE OF SCENE: After six years, Laurel Syl- van has left Warner Bros. "I'd pursued all possible avenues at Warners and am choosing to pursue other opportunities elsewhere," says Sylvan, who was the label's director of national video promotion.

According to a label representative, no decision has been made as to whether the position will be filled. Wendy Griffth's, who remains as manager of secondary video promotion, will also handle national outlets excluding VH-1 and MTV.

Sylvan started with Warner in 1984, creating and managing the music video promotion department. "I enjoyed my tenure with Warner Bros. tremendously, but leaving has given me an opportunity to pursue growth that wasn't available where I was. I'd like to remain within the video realm, but am open to other possibilities," she says. She can be reached at 213-969-0754.

In other departures, Lara Speranza, who was in charge of regional video promotion for Geffen Records, has left that post to return to school. She's been replaced by Wendy Stern, who did video promotion for Cypress Records for about four weeks. Stern will begin at Geffen within the next two weeks, in time for the director of national video promotion, Karen Sobel, to go on maternity leave. While Sobel is away, her duties will be handled temporarily by Monica DeLardi, who can be reached at 213-265-2750 starting the second week in June.

THE REESE

by Melinda Neuman

E VERYTHING is free copies of the Children Of The Night documentary it funded to schools, camps, and local civic organizations. The label's tie-in with the charity that helps troubled teens began with Richard Marx, whose current single of the same name describes the plight of Los Angeles' adolescent street population. Marx has donated more than $100,000 to the organization. The label's national director of video promotion, Lou Robinson, has sent a copy of the 25-minute film to video shows. Even if the outlet can't run a portion of the documentary, it can alert viewers that they can call the show for free copies of the program, and then let Robinson know about the requests.

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And finally, Hilary Lerner, manager of video promotion at SBH Records, has hired Jon Cohen, who will be assisting her in servicing video shows and handling AC radio promotion. The Syracuse grad had been a college rep for the label. His number is 212-492-1398.

NEW KIDS ON THE MTV BLOCK: It seems like only a few months ago that MTV decided that New Kids On The Block did not appeal to its target audience, since the network wanted to skew toward a slightly older demographic. Well, those five lovable dudes from Boston have now found a home on the channel again with their newest endeavor, the title track from their new album, "Step By Step."

MTV's senior VP of music and talent, Abbey Konoswitz, says, "We've been off the New Kids for a while, but this is a great clip. It's the kickoff single from the new album by a major group and I think we would have played it any time of year. It probably doesn't hurt that the video arrived just as MTV was planning its summer schedule, which is skewed toward younger viewers anyway.

YOU CAN TOUCH THIS: Given the popularity of M.C. Hammer's "You Can Touch This," which borrows more than a little from "Super Freak," Motown's Mark Rasci has scoring the Rick James classic video to those who request it. Call Keene at 213-468-5500.

SOMETIMES RELIEF comes in strange ways. By now, all of the video pools have received an interesting letter from Atlantic Records announcing that the label has decreased its monthly fee to the pools by one-third. "We were in constant contact with the pools and they were telling us that things are very, very tough," says Atlantic's manager of video marketing, Curt Creager. "Due to the fact that they are invaluable to us, rather than keep asking them for a big chunk of money when they were having trouble with clubs, we thought we'd say, 'Here's a present.'" Creager can't promise that the decrease will remain in effect for more than a year, but he says the video pools were "flabbergasted" by the move. Creager says, "It's a sincere thank-you for when times are tough."
AS OF JUNE 2, 1990

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**ADD**

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Electric Boys, All U Need
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Land Trosty, Fashions Gone
duff Lippman, Everything's A Little
Menlo Park's Wild Kingdom, Party Starts Now
Anastacia, Miserable
They Might Be Giants, Istanbul (Not Constantinople)

**BRUN**

The Sunday's, Hey Where's The Story Ends
World Party, Party Down Now

**STRESS**

Faith No More, Epic
Little Charlie, Chain Of Fools

**EXCLUSIVE**

Motley Crue, Don't Go Away Man
MC Hammer, U Can't Touch This
Billy Idol, Cage Of Love
Geno Mededico/Bobby Brown, She Ain't Worth It
Tom Petty, You Betcha
Midnight Oil, Forgotten Years
ZZ Top, Doubledown

**HEAVY**

Dolly Parton, Promise
Philip Collins, Do You Remember
Depeche Mode, Personal Jesus
Heart, I'll Wait On You To Make Love To You
Katsinthemix, You're Leaving
Rossetti, It Must Have Been Love
Slaughter, Hit Me
William Phillips, Hold On

**ACTIVE**

8-9:50, Outside Club
Digital Underground, The Humpty Dance
Giant, I'll See You In My Dreams
The White, You Remind Me Of A Friend
Billy Joel, The Downsetter's "Alex"
Elvis John, Club At the End Of The Street
Kiss, Bow To It
L.A. Guns, The Ballad Of Joke
Lightning Seeds, Pure
Duffy, Sinner Man

**MEDIUM**

Richard Beaven, River To River
Black Crows, Vicious
Julie Cole, Baby's Tonight
Linda Cole, Quiet Street
Taylor Dayne, I'll Be Your Shelter
Devo, Kiss This Goodbye
Sam Kinison, Under My Thumb
Michael Penn, Love That Man
Andrew Ridgeley, Shave
Shakey, Sinner Man
Technicolor, This Beat Is Technicolor
Peter Wolf, Women On The Move

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The Church, Meteoro
The Sundays, Here's Where The Story Ends
Susana Vega, Book Of Dreams
John Fordham, The Liar
Jill McSoy, Living Color
Glen Jones, Stay
Patti Austin, Through The End Of Time
Walter, With Or Without You
Curry Mayfield, Oh Down
Linda Ronstadt, I'm Not Sure When
Tina Weymouth, Every Night
Lucy Liu, Sittin' In The Lap Of Luxury
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Howard, I Feel You
Josie, Can't Stand Being Alone
Curry Mayfield, Oh Down
Linda Ronstadt, I'm Not Sure When
Tina Weymouth, Every Night
Lucy Liu, Sittin' In The Lap Of Luxury
Roxette, It Must Have Been Love

**CURRENT**

Carroll, La Joliette
Lenny Kravitz, Are You Gonna Give Me Your Love
Phil Collins, Hold On
Debby Boone, It Don't Mean A Thing
Taylor Dayne, I'll Be Your Shelter
Nina, I'm Not Sure When
Kelly, Every Night
Innocence Mission, The World
Teddy Riley, Hold Me Close
Doris Day, You Better Do It

**NEW VIDEOCLIPS**

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, where applicable, label, producer, production house, and director. Please send information to Billboard, New Video Clips, Suite 700, 9111 Westlake Blvd., Beverly Hills, Calif. 90212

**NEW MUSIC VIDEO**

**Los Angeles**

EXX RCKER JOHN DOE stayed close to home to shoot "Let's Be Mad," the first video from his DGC solo album, "Meet John Doe."**"** Pictures director Frazer and Candes Reckinger shot concept and performance footage of Doe in his house and at a local grill. Carl Wynn produced the clip.

Satellite Film director Darren Lavett directed "Take Me Like I Am," a fun, upbeat, and colorful rap clip from SBK's Special Ed's Nasty Dubby produced. Meanwhile, Satellite's Mark Ronanek shot the new McDonald's video, "Take It To Heart." Holly Crawford produced the styled and dreamy performance clip, "Take It To Heart." on the title track on McDonald's new Reprise album.

Talking Head Jerry Harrison and his Casual Gods recently wrapped "Flying Underground," a new video from his solo album, "Walk On Water." Charley Rindazzio directed the Warner Bros.-Sire-Planet clip with Dee Geren. Vanessa Cooper produced for Planet Pictures.


**NEW YORK**

PICTURE VISION'S Jon Small teamed with Columbia's Regina Belle to reel "This Is Love" for the singer's latest album, "Stay With Me." Small shot Belle performing the powerful ballad in a sophisticated set of dramatic columns and flowing fabric. In addition, he shot the first clip for A&M's Brat Pack. The duo performed "I'll Never Give You Up" amid a troupe of exotic dancers. Small produced both clips with Steven Santora executive-producing.

The rap trio known as Groove B. Clan released "Hip Hop Music," a video populated with a cast of very strange characters performing against a stark white background. Barrey's Barclay's Decade, the Black and White Television clip for A&M, and Billy Kent produced.

**OTHER CITIES**

"Drugstore Cowboy" director Gus Van Sant shot Rough Trade's Victoria Williams in "Tarbelly And Featherbed," a video from "The New York St. Subway" album. Van Sant shot the clip in New Orleans and Shreveport, LA.

Garth Brook's new video, "The Dance," is a Scene Three production directed by John Lloyd Miller. He shot Brook's straightforward performance on a Nashville stage, and in fact the footage with its famous, but now deceased, people. Mark Ball produced the clip, which was for the country singer's eponymous Capitol release.

M.C. Hammer covers the old Chi-Lites tune "Have You Seen Her" in his newest Fragile Films clip, reeled in San Francisco. David Floribam directed the highly stylized, romantic video, and Robert Ganta directed photography. John O'Keefe produced the Capitol shoot with executive producers Terrence Power and Rupert Wainwright.
This is the first of a two-part article by Susan Nuniata on the International Tape/Disc Assn's Fifth Annual "How And Why" Seminar.

ASHEVILLE, N.C.—A wide range of problems experienced by R-DAT users was a major topic at the fifth "How And Why" seminar presented by the International Tape/Disc Assn. More than 200 members of the audio duplication industry converged on the Grove Park Inn here May 14-17 for the ITA's annual seminar. The ITA is a trade group for magnetic and optical recording and manufacturers and related industries.

Sessions addressed areas of concern for today's Dupr ofter, including an update on R-DAT and a progress report on Dolly SType noise reduction. The R-DAT panel featured Robert Loranger, president of Loran Cassettes & Audio Products; Scott Bartlett, VP of sales and marketing with DADC; Mark Mekker, president of Eastern Standard Productions; and Jim Gertz, promotions and merchandising manager with Sony Professional Audio Division.

Loranger and Bartlett discussed the positions of their respective plants on the availability of DAT duplication. "We're ready to meet the challenge," said Bartlett. "We've added a new machine, and we're accepting orders. We don't have any, though," said Bartlett.

Loranger said that the DAT market approximately four years ago. "We prematurely bought into it," said Loranger in discussing his plant's decision to enter the market. "As an indie manufacturer, events were well beyond our control." Lorran cited the Recording Industry Assn. of America's copyright protection as an example of change in the last half-dozen years, she says Storyk.

Storyk graduated with a degree in architecture from Princeton Univ. in the late '60s. A musician since childhood, Storyk performed in bands throughout college and created experimental nightclub in the late '60s that gathered interest from Time, Life, and Jimi Hendrix.

Storyk's studio architecture career was launched with Electric Lady Studios. "The next thing you know I'm doing his studio and two others and kind of by default, got into a relatively small group of people who became experts at it," he says.

Through the ensuing two decades, Storyk has designed recording studios for Atlantic Recording, the Hit Factory, Criteria Recording, Atlantic Recording, RCA Studios, and Century III Telepro.

Storyk's recent projects include Long Beach, Calif., that is scheduled to open in February. "The room will be used for long-term overdub and MIDI projects. Like Studios A and B, it will have its own kitchen and lounge facilities, and is totally isolated from the other studios," Mancuso says.

The 2,200-square-foot Studio A houses a new Neve V-Series console with flying faders. Studio B is used for tracking and mixing. The board features Rocksolid's MTR-90 machine, which Storyk recently installed at his studio. Studio A's control room, designed by Sonar, is equipped with a new Telefunken console and a custom-built recording system.

"The room is unique in that it is designed specifically for recording," Storyk says. "We wanted to create an environment that is conducive to creativity and productivity, yet is still comfortable for the artists and engineers who work here."

Storyk's recent projects include works for Bruce Springsteen, Madonna, and the Rolling Stones. "I'm really excited about the upcoming projects," he says. "The quality of the music being created today is amazing, and it's a pleasure to be a part of it."

The seminar also featured presentations on the latest in digital recording equipment, production techniques, and industry trends. "The seminar is a great opportunity for professionals to come together and share their knowledge and experiences," said Bartlett.

The seminar concluded with a keynote address by renowned audio engineer John Storyk, who discussed the evolution of recording technology and its impact on the music industry. "The industry is in the midst of a significant shift, and we must adapt to the changing landscape," said Storyk. "Digital recording has opened doors to new possibilities, but it also poses challenges that we must face head-on."
## PRO AUDIO

### STUDIO ACTION

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>BLACK ARTIST</th>
<th>COUNTRY</th>
<th>ALBUM ROCK</th>
<th>RAP ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>VOGUE</td>
<td>Rub You the Right Way (Motown)</td>
<td>WALKIN' AWAY (RCA)</td>
<td>DOUBLEBACK (ZZ Top)</td>
<td>FUNHOUSE (Kid 'N Play)</td>
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<tr>
<td>Artist</td>
<td>Madonna</td>
<td>Johnny Gill</td>
<td>Clint Black</td>
<td>Terry Manning</td>
<td>Andre DeBourg</td>
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<tr>
<td>Label</td>
<td>(Sire)</td>
<td>(Motown)</td>
<td>(Warner Bros.)</td>
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<td>(Select)</td>
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<tr>
<td>Recording</td>
<td>HOMEBOY; AXIS; GROUND CONTROL</td>
<td>Flyte Tyme</td>
<td>Digital Services</td>
<td>Memphis Sound</td>
<td>Bayside Sound</td>
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<tr>
<td>Engineer</td>
<td>Dennis Mitchell</td>
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<td>Lynn Peterzell</td>
<td>Terry Manning</td>
<td>Andre DeBourg</td>
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<td>Console</td>
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<td>SSL 6000-E Series</td>
<td>Neve V Series</td>
<td>MCI JH600</td>
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<td>Otari DTR 900</td>
<td>MCI JH24</td>
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<td>Future Disc</td>
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<td>Glenn Meadows</td>
<td>Bob Ludwig</td>
<td>Carlton Batts</td>
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</table>

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EXT. 68
**U.K. Royalty-Rate Row Rages On**

BPI Refuses Dispute With MCPS To Tribunal

**By Nigel Hunter**

LONDON—The dispute between the British Phonographic Industry and the Mechanical Copyright Protection Society (MCPS) over a new mechanical royalty rate (Billboard, May 19) has worsened with the BPI's decision to refer the matter to the Copyright Tribunal.

The BPI states the referral will consider the impact of the current arrangements based on the former rate of 6.25% of the retail price until the Tribunal reaches its conclusions. This interim measure was due to expire July 1. The 6.25% rate was officially abolished by the Copyright, Designs & Patents Act of 1988.

BPI chairman Terry Ellis says, “At our last negotiation meeting, we asked the MCPS to agree to an extension of the moratorium to give the industry a period of stability within which to continue negotiations. This was refused to us, and as a result, we were forced to take legal action to achieve this breathing space in which we very much hope discussions can continue in a less pressurized atmosphere.”

A May 18 statement by the MCPS says it is “saddened” by the BPI’s decision, referring to the Copyright Tribunal “without having given a coherent, formal response to the BPI’s initiatives and proposals.” The society adds that these have been known by the BPI in outline for more than a year and in detail since January. It accuses the BPI of “trying unilaterally to extend the moratorium” by its referral.

The views of the two organizations are diametrically opposed on the level of a new mechanical royalty rate and how this level should be calculated. The BPI argues that the MCPS agreements in favor of raising the rate to the BIEM/IFPI level appointing in Europe of 9.634% of the published price and in the rest of the world (PPD) are not valid. It claims “extensive research” by the association actually reveals that a 20% reduction in the existing rate would be fair.

The points it invokes in support of this claim are that, despite the IFPI/BIEM agreement, there is no uniform rate in continental Europe; whether expressed as a proportion of record companies’ net sales receipts or as a percentage of PPD on net units sold, the rate currently paid by U.K. record companies is in line with the rest of Europe and much higher than that paid by record companies in Italy; after allowing for collecting society commissions, the rate currently received by publishers/composers is higher in the U.K. than in every other country except France, and U.K. composers and publishers are paid less for sales in other countries than in their own. If this is also taken into account, the rate currently received by composers/publishers is higher in the U.K. than in the rest of Europe.

The BPI also asserts that U.K. record companies spend “at least three times the amount that European companies spend on A&R,” and U.K. companies spend twice the amount on marketing compared with their continental counterparts. In response, the MCPS believes the moratorium arrangement is not subject to the Tribunal’s jurisdiction because the arrangement cannot be considered to be a licensing scheme; the MCPS is not an operator of a single arrangements, but the arrangement applies only to records manufactured prior to July 1, 1990. “The BPI argues the arrangement invokes rights by making or authorizing the making of audio and the production of such audio and also the right to perform it publicly. The MCPS disagrees and believes it to be a licensing scheme,” the society continues, “the MCPS is implementing the new schemes as from January 1990.”

The latter are designated AP1, AP2, and AP2A. The AP1 scheme covering the major record companies is derived from the BIEM/IFPI agreement in operation throughout the rest of Europe “for many years.” The BPI argues it is a complex licensing scheme offering an efficient system of benefit to all parties, including the record companies.

The society alleges the BPI has made “a number of false assumptions” about the effect of the new schemes compared with “a set of unfalsifiable figures.”

“For all, unlike the rest of Europe, the BPI argues these assumptions are based on the basis of calculating royalties. Throughout Europe and most of the developed world, royalty rates are expressed as percentage of PPD. The BPI is also wrong in putting forward the argument that the royalty rates should be connected to the services and commissions of copyright societies in Europe.”

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**Aussie Trade Group Tackles Visa Restrictions**

**EMPA Supports Artists Working In The U.S.**

SYDNEY, Australia—Export Music Australia Ltd., the record-industry-supported body established to facilitate area promotion and success of Australian contemporary music into foreign markets, is offering full support to artists seeking working visas for the U.S. during a period reckoned particularly difficult for new acts.

A recent tightening of entry restrictions has created daunting problems that are confusing for Australian talent with potential for international achievement.

With the assistance of the department of trade’s Austrade body and the department of foreign affairs, EMPA has formulated a “battle plan” to help those acts turned down by the U.S. Immigration and Naturalisation Service. “As soon as an artist is rejected,” says EMPA GM Penny Amber, “the first step in resolving the problem should be to contact us.”

According to an official briefing paper from Washington, D.C., “This entire area is the subject of intense controversy between entertainment industry groups and entertainment unions.”

Traditionally, Australian entertainers have obtained American H-1 work visas, available to "persons of distinguished merit and ability seeking to enter to perform temporary services of an exceptional nature." Entertainers entering the U.S. with those visas are not subject to assessment of labor market impact guidelines that are a part of the H-1A process. The H-1A is available to persons entering to perform temporary services for which no U.S. workers are available, with this nonavailability needing to be demonstrated by lengthy labor market testing and certification.

Surprisingly, Australian acts attempt to secure entry via the H-1 route—the very route the labor certification process is designed to prevent temporary services by foreign workers. “There is no problem for Australian applicants for entry, though, it is clear the definition that the "national acclaim" necessary to enter under H-1A is currently nonexistent in the U.S. and in a foreign country—such as Australia.”

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**SACEM Wins French Disco-Tariff Dispute**

**By Mike Hennessy**

PARIS—SACEM, the French authors’ and composers’ society, has won a significant victory in its protracted dispute with a number of French discotheque owners.

In a judgment given May 16, the Court of Appeal here has upheld decisions reached by lower courts that seven major discotheques in the Paris area must pay copyright fees to the society.

And in most cases, the court has upgraded the amount to be paid to a level that corresponds to SACEM’s recently revised disco tariffs.

On the question of whether the tariffs of national performing right societies should not differ significantly from those obtained in other countries of the European Community, the court reserved judgment and said it will ask the Conseil de la Concurrence—the French anti-trust body—to advise it on this matter.

The Appeal Court’s decision follows a judgment of the Court of Justice of the European Communities on July 13 of last year that national rights agreements would have to be declared invalid if they were to violate Article 86 (1) of the Treaty of Rome—dealing with the abuse of dominant position—if their tariffs for any category of user are significantly higher than those prevailing in other member states (Billboard, Aug. 19).

Commenting on the Appeal Court’s decisions, SACEM general director Jean-Loup Tournier says he welcomes the ruling that the discotheques must pay fees to the society.

“When some discotheques canceled their contract with us, we went to court to get an interim judgment and asked for payment of all the money due to us, based on a tariff of 8.25% of the gross bar and admission takings, including value-added taxes.”

“The lower courts set major payments which in most cases have now been increased by the Appeal Court, giving us 65% to 70% of what we originally asked for, instead of 50% or less to 60%. And this is roughly in line with our modified tariff.”

SACEM reduced its discotheque tariff to between 5.5% and 6% of takings in recognition of the fact that France’s 4,000 discotheques are facing economic difficulties. (Continued on next page)
**U.K.'s HMV Opens New Zealand Superstore**

**Auckland Outlet Features A Performance Stage**

AUCKLAND, New Zealand—The HMV Group, the retailing arm of EMI Records, recently opened its first megastore in New Zealand in the One Way street shopping district of this city.

The opening ceremony was performed by Quiny Jones and Debborough Harry with the symbolic cutting of a ribbon and unveiling of a mural. An Auckland radio station broadcast the first radio show live from the store, and there were personal appearances during the day by New Zealand artists Dave Dobyn, Margaret Ulrich, Dianne Swan, and Double J & Twice The T.

The megastore, New Zealand’s largest, confirms HMV’s position as the country’s only national specialist music retail chain. It occupies three floors of a turn-of-the-century building, covering 7,000 square feet, and stocks the biggest selection of prerecorded music in the country, as well as a stage for live performances.

The manager is Peter Hares, who won the HMV U.K. manager-of-the-year award in 1988. On the upper floor is the “videozone,” with more than 4,000 titles covering music, sports, and movie classics.

The first floor, in addition to the stage, has current chart material in cassette and CD formats and rock, pop, soul, metal, reggae, and dance imports. Beneath is the classical department, with more than 2,000 titles and a resident classical pianist.

Comments Stuart McAllister, HMV Group chief executive: “We operate in more countries than any other, and they cannot survive, despite Tournier says, “and they cannot

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**East Meets West’ Project**

BY SHIG FUJITA

TOKYO, Japan—Artists of the calibers of Steve Gadd, Nancy Wilson, Eddie Gomez, Richard Tee, Kimiko Itoh, and Masahiko Sato have sealed the success of the Epic/Sony Records “East Meets West” Project.

The project started in 1986, has been the common factor of having produced Kiyoashi Ito for most of the discs.

Gadd’s releases were “The Gadd Gang” and “Here And Now” and the Gomez releases were “Discover,” “Power Play,” and “Street Smart.”

The American releases in Japan have been matched in the U.S. by releases featuring the Japanese artists.

Nancy Wilson was in Tokyo last month for a cabaret season at the Blue Note and has had three albums released on the A-Touch label—“Forbidden Lover,” “Nancy Now,” and “A Lady With A Song.” The latter was released in the States in February.

Wilson stated during her visit that she had signed with Epic/Sony because she could not get a record contract with an American company. “I added that she had worked with Kiyoshi Ito before and was very satisfied with his production.”

Akia Tanaka, Epic/Sony international marketing director, said Ito was being used because there was no point in Epic/Sony funding recordings without a production involvement as well.

Instrumental duos by Japanese artists have found success in the U.S. and Europe, including some by Kitaro, Sadao Watanabe, Terumasa Hino, and—some years ago—Y.M.O. However, the U.S. was not considered fertile territory for a Japanese act singing in English.

**SACEM Wins Tariff Dispute**

(Continued from preceding page)

“There are just too many of them,” Toumier says, “and they cannot all survive, despite charging the highest prices in Europe.”

SACEM also introduced a 10% ‘‘honesty’’ rebate for discotheques declaring true takings, after discovering from an independent survey that the gross revenue of France’s discotheques was nearer 8 billion francs ($1.4 billion) than the clubs’ own figure of 4 billion ($700 million).

Toumier says that SACEM estimates its lost revenue from nonpaying discotheques last year was in the region of a equivalent of $8 million. The court decision means that some discotheques will be required to pay between 1 and 3 million francs in back performance fees. Total revenue due from all seven of the discotheques involved in the appeal amounts to nearly 8 million francs ($1.4 million).

SACEM plans to use any discotheques that still refuse to pay performance rights according to the official tariff and will take other outstanding cases in other regions of France to the local appeal courts.

On the question of harmonization of tariffs, Toumier says it could take as long a year for the Conseil de la Concurrence to pass on its recommendations to the Appeal Court and for the Appeal Court to rule. “But our position is that comparisons of tariffs between one country of the European Community and another cannot be made because tariffs are set according to profoundly divergent criteria. For example, in Germany and Denmark, the tariffs are based on floor area, not on takings.”

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**Led By CD, Cassette Rise, Finland’s Recorded Music Sales Up 15% In ’89**

BY KARI HELOPALTIO

HELSEINKI, Finland—Sales of member companies of the Finnish IFPI group, AKT, hit record levels in 1989, up 12% in units and 15% in monetary terms, despite a “very disappointing” pre-Christmas period.

CD sales were up 69% in volume and 61% in value, prerecorded cassettes 19% and 15% respectively, but vinyl was down, though less than widely anticipated, at 5% in volume and 2% in value.

In 1989, according to the AKT/IFPI figure, recording companies shipped 7.244 million units—a wholesale value of $60.5 million. The vinyl share was 3.156 million units ($24.2 million), with prerecorded cassettes totaling 2.938 million ($18.6 million). The CD share was 1.148 million units at a value of $14.7 million.

The biggest drop in sales was in domestic vinyl product releases: They were down 20% in volume and 16% in value. Domestic CDs, however, were up 9% in units and 8% in value, clearly due to a spate of quality new titles.

International CDs, which beat the domestic output in a ratio of roughly 4.1, rose 62% in units and 56% in value as compared with the 1988 figure.

The AKT/IFPI group has some 20 member companies and represents an estimated 60%-65% of the Finnish sound-carrier market nationwide.

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**Phelps Buys Stake In Danish Manufacturer**

BY KNUD ORSTED

COPENHAGEN, Denmark—Bang & Olufsen, the Danish radio, TV, and hi-fi manufacturer, has sold 25% of its equity to Philips, the Dutch electronic multiprivate, for $41 million (at an exchange rate of 6.29 kroner to the dollar).

The largest stockholding in B&O still remains in the hands of relatives of its founders, Peter bang and Svend Olufsen. Others with stock interests are five pension funds and the Danish government.

Phelps has supplied components to B&O since 1925 and is regarded as a natural ally as a consequence.

Phelps will continue designing its products, based on Philips research, and its components will be manufactured by the Dutch group. Philips will also handle distribution of B&O products in territories where hitherto it has had no substantial representation.

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**Kleinjan Exits BMG Ariola Benelex Post**

BY WILLEM HOOS

AMSTERDAM—The Dutch music industry has been totally surprised by the sudden resignation of Mr. Kleinjan as managing director of BMG Ariola Benelex. His successor as of May 1 is Dorus Sturm.

Kleinjan decided to quit at the end of last month after negotiations about his management contract at BMG’s European head quarters in Munich, West Germany, stalled.

I had certain ideas about my career,” he says, “but they didn’t want to meet my wishes.”

He plans a long vacation before considering his future, which he says will be in the entertainment industry. Kleinjan has already been approached by two record label record companies, not the terms of his BMG severance package preclude his acceptance of a new job in the record business before 1991.

He has been in the Dutch record industry since 1958, when he worked as a supply clerk for EMI Bovema. He remained with that company until 1976, reaching the level of manager and reporting to Roel Kruize.

From 1975-78, Kleinjan supervised the JR independent production company and was then named GM at Ariola Benelex. In 1987, when Ariola Benelex and RCA Benelex merged, he became managing director of the new group.

Sturm has worked for 19 years in various capacities for Ariola and later BMG in Munich. He started in the industry in 1968 as product manager for Philips Phonographen International (now PolyGram). He joined Ariola in Munich in 1971 in a similar role and in 1982 was named VP, licensed label marketing.

In his new post, Sturm will report to Arnold Buhlmann, senior VP, Central Europe, and will report to BMG International, as will Jan Theys, GM of the Belgian division of BMG Ariola Benelex, who previously reported to Kleinjan.
**INTERNATIONAL**

**BMG Vid Int'l Goes Classical With Nine-Tape Toscanini Collection**

LONDON—BMG Video International has moved into the classical sector with the release of its Elektra Classical Series' first set feature Beethoven's Ninth Symphony and Verdi's Aida. All the concerts involved were recorded for television between 1948 and 1952 with Toscanini conducting the NBC Symphony Orchestra. BMG Video has re-introduced these Elektra albums including the eight Gold Seal labels for the launch, in the U.K. first and then in a total 21 countries worldwide. All the videotapes come with an insert booklet containing a Toscanini biography. **NIGEL HUNTER**

**Romanian Returns Home Via Virgin Store**

BUCHAREST, Romania—Romanian-bors journalist Voichita Ivasou, daughter of the late music critic George Ivasou, has returned to her homeland as representative of Paris' Virgin Megastore. The store has donated 10,000 records to Romanian students and Ivasou is helping set up links with Romanian universities. **OCTAVIAN USRILESCU**

**EMI U.K. Revives Regal Zonophone Label**

LONDON—EMI Records U.K. has revived the Regal Zonophone label, the '60s outlet for such artists as Procol Harum, The Move, and Marc Bolan. The initial beneficiary is a new signing Martyn Snapes, whose album, "Missing From Home," is due for release in July. Singer/performance Snapes recently opened for Chicago on its U.K. tour. **PETER JONES**

**CD/Radio-Tape Player Sales Down In Japan**

TOKYO—Sales here of combination CD/radio/cassette recorders during February and March were down considerably from the same two months of 1989, industry chiefs admit, even though in an eight-week period earlier the new school year usually produces strong retail action. Industry projections were for 4.3 million sales of these units (CD player, radio, and double tape deck) by year's end, up 7.5% from 1989, but the unexpectedly poor February-March results suggest the target will not be hit. Sales totaled 2.46 million units in 1988 and 4 million in 1989. Sales previously have been helped by "budget" lines retailing at approximately $230. **SHIG FUTA**

**London's PRS Opens Branch In Scotland**

EDINBURGH, Scotland—The London-based Performing Right Society has opened a permanent Scottish office here, with Jim MacNeillage and Jane Pearson as his deputy. The move is in line with the Scottish record industry organizing itself as a significant entity, with its own trade organization and national chart. Among guests at the opening ceremony were Scottish pop/rock names Fish, the Proclaimers, Horse, and Big Country's Stuart Adamson. **NIGEL HUNTER**

**German Consumers Take Collins Seriously**

HAMBURG, West Germany—"Phil Collins" ... "But Seriously" is the fastest-selling album in West Germany in 10 years, according to WEA Germany managing director Manfred Zunkel, with national sales topping 2 million units inside six months. Since 1981, Collins has sold 5 million units here as a solo artist, matching the total previously achieved by Genesis as a group. The German Collins' attributes Collins' appeal in Germany to "his commitment to a free lifestyle." **WOLFGANG SPARR**

**Irish Cassette-Only Single Hits The Top**

DUBLIN, Ireland—"The Byroad To Glenroe," performed by Mick Lally, has become the first tape-only single release to hit No. 1 on the Irish chart. Lally is one of the stars of the long-running "Glenroe" soap opera. The release is also the first on the RTE label, produced by the state broadcasting organization’s commercial enterprises company. **KIN STEWART**

**RCA/Col To Subtitle Major Vids For Deaf**

LONDON—RCA/ Columbia Pictures Video U.K. is to subtitle all second-half 1990 titles for the company and for 20:20 Vision, prompted by the April release of 20:20 Vision's "See No Evil, Hear No Evil" on the subtitling initiative of the British Deaf Assn. RCA/ Columbia Video managing director Caroline Glenbery says the deaf community will now be able to watch top-quality video rentals as soon as they hit the market and be able to take the video entertainment habit seriously.” **TJ**

**Finnish Radio Channel For Teens Is Started**

HELSINKI, Finland—Yleisradio Ab’s second channel, aimed at teenagers and young adults nationwide, is to be known as RadioMafia. It starts Friday (1) with Penti Kempainen, a YLE pop/rock DJ since the mid-'60s, in charge, helped by Jukka Haarma and Inso Nykanen, responsible, respectively, for music and product coordination. There's a 10-strong lineup of "team leaders" handling music content for different time slots. **KARI HELopalto**

**Canadian Gov’t Plans Tax Breaks For Artists**

**Proposed Measures Draw Industrywide Support**

OTTAWA—The Canadian government plans to introduce a tax law and several other measures recognizing the special working conditions for artists, a move that the country's leading arts groups has enthusiastically welcomed as the first of its kind in the world.

The long-awaited move by the Conservative government, rumored to have been discussed at length by PM Brian Mulroney, will see federal legislation that provides much more tax leniency and greater labor rights for artists.

There will be many regulatory changes to expand artists' access to training and retaining funds from the government, and the government intends to review further tax and pension measures to allow artists greater deferral of their tax liabilities.

The moves could be the most important for professional associations for artists in decades, the Canadian Conference of the Arts says. The umbrella organization for artists, including VIMARC, a proposta that da will be a world leader in this field once legislation is passed.

Among the measures Ottawa proposes:

- *The protection of copyright royalties flowing to self-employed artists from the banking and producing sectors.*
- *The creation of a Canadian Advisory Council on the Status of the Artist, which will be asked to propose options for the support of professional associations so they can qualify for unemployment insurance benefits and private group social benefits plans.*
- *The recognition of self-employed professional artists' rights in labor relations, a move that will allow artists in recognized associations to seek at least minimum wages and working conditions without fear of being subject to prosecution for such activities under the Competition Act (only unionized artists can do so now).*
- *The creation of a professional artists' Tax Act to allow employed artists to deduct actual expenses incurred in the exercise of their artistic activity, up to a maximum of $1,000 or 20% of their income, whichever is the lesser.*
- *A move that means artists need not be in professional associations to deduct expenses.*

It is time that we recognize, within in the framework of an Act on the status of the artist, the contribution that artists make to the excellence of our social life, to our cultural identity, and to the vitality of our economy," says Communications Minister Marcelle Duplessis.

He adds that he hopes Canadian provinces follow suit with specific legislation of their own to further legitimize the plight of artists, whose average income is lower than all occupations other than pensioners.

Paul Siren, president of the Canadian Conference of the Arts and former chairman of a federal task force on the tax status of the artist, praises the move for releasing funds, which were announced as part of a mandatory response to a House of Commons committee. Siren says the move "proves that government can be attentive to the legitimate aspirations of the artist.*

The government decided that legislation will be introduced later this year, in plen-

**MAPLE BRIEFS**

**Without the Longbox Coming from the factories as of April 1, some retailers have gone to reusable, clear-packaging longboxes. A&A Records & Tapes, the largest chain in the industry, has adopted the move, following similar cases, but all complain there is an extra workload involved.**

**MuchMusic Network** has decided not to playlist Billy Idol's "Crazy" single, citing it too lyrical and visual. The liberal Canadian Broadcasting Corp. has given the video the go-ahead for its late-afternoon "Video Hits" and late-Friday "Good Rockin' Tonite" programs. Go figure.

**Mountain Man Laing Climbs A&R Hill With P Gram Post**

OTTAWA—It has been a rather circuitous route back home for Corky Laing, Montreal to Montré-

al via two decades of the trip-fa-

tastic world of rock’n’roll.

From drummer in the legendary rock group Mountain through years of producing and working in publishing and record companies, he now finds himself VP of A&R at a label about to get bigger, Po-

lyGram Inc. Canada.

Industry uses that said to A&R at PolyGram stood for "afterthought" and "production work," such was the composition of its roster and the seeming commitment to its success. The label had a mystic ability to deliver megahits from abroad, but was generally ham-

strung with homemade material (Frank Mills aside). That changed a few years ago, when the label took on Gino Vannelli, signed up the newly formed Alert label for distribution, and brought in former A&R man with Men Without Hats and a stronger A&R commitment under Lory Laing.

Laing came aboard under Mason and has succeeded him. He is mod-

est about his contribution and in-

fluence. "I really try not to des-

erve the credit, not anything I do—but others at the label say Laing has been a strong hand in building company confidence about its domestic product.

While PolyGram lost Alert to CBS a year ago, it has paid-in-the-street in recent weeks arguably its two finest domestic releases in a long time.

The high-profile one is a debut album from Vancouver, British Columbia-based Sue Medley, pro-

duced by Simon Venin
tost and abetted by members of John Cou-

gar Mellencamp’s clan. Its first single, "Dangerous Times," has been tearing up album and top 40 charts. The album will soon be out in the U.S. Medley, whose poise and power remind many of Bonnie Raitt and Melissa Etheridge, has been signed to open for Bob Dy-

lan’s upcoming Canadian tour. The album, which is due to debut, comes from a Montreal band with the memorable name Bellestone. As usual, the band is showing rave reviews for being technically and musically ad-

venturous, is a real departure for PolyGram, which once focused al-

most exclusively on safe sound. And while Medley may yield more immediate dividends, a band like Bootlace shows that PolyGram is thinking about the musical future.

Also expected is another new act, the Brian Nickel Band. As its notes, it’s a roster rather like French cuisine: "Tasty, clean, simple and separate." Although the funds are there, the signings won’t necessarily be plentiful at PolyGram, which will continue to "show faith in the Cana-

dian talent through planned par-

ent-firm takeovers of A&M & Rec-

ords (Tollan Ryan Adams) and Island Records.

Laing still commutes to New York to confer with his counterpart in Los Angeles. He has learned that Paris is the real French capital and has invited him to be his French driver. It is his dream to have a chance to drive a Formula One car." This is," he says, "a great place to be." **KIRK LAPointe**
**WEST GERMANY**

<table>
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**NEW ENTRY**

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**New**

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<td><strong>(NEW)</strong></td>
<td>Unknown</td>
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A Constant supply of 45's is the Lifeblood of the Jukebox

The Problem: Record companies have either stopped or drastically reduced the number of vinyl records manufactured, due to a constantly declining market for the 45 rpm single. There is a justified concern among jukebox owners that an opportunist could take advantage of the current situation. Jukebox owners could eventually be faced with much higher prices. There has already been attempts by profiteers to charge exorbitant prices for records. The new record distribution policy is a non-refundable, one way sale to the One Stop! This policy places the One Stop in potential jeopardy, the One Stop must gamble with orders. One over buy could wipe out the One Stop's profit. Under buying means records will not be available to many of jukebox owners. This is a national problem that can't be solved solely by local One Stops.

The Solution: RSI offers Jukebox Owners the only opportunity to join together to create combined purchasing power to insure availability of 45 RPM records.

ORDER FORM: For information call 817-325-8752 or fax 817-325-6431

<table>
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<th>Class B - 72 Records a Year</th>
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<td>Class A Total $</td>
<td>Class B Total $</td>
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Class A Total $ + Class B Total $ = Total Due $
First all-new album from Chrissie Hynde in four years (3) finds the superb vocalist essentially working in a solo mode, guitar virtuoso Billy Bremer (who played on hit "Back On The Chain Gang") is the major constant among sidemen here. But there's no flagging of quality: "Chain Gang" sound-alike "Never Do That" shines among the fresh offerings. And there's a splendid cover of Jimi Hendrix's "May This Be Love" to bookend programmers as well. Hynde's talent only continues to deepen.

**NEW AND NOTEWORTHY**

**PERFECT GENTLEMEN**

Eaten PC

**Producers:** Maurice Starr

Columbia 468 19

Starr had to look no further than his own back yard, literally, for his newest project—son Maurice Starr Jr. makes up one third of these little hit makers. Sappy single "Ooh La La (I Can't Get Over You)" is already all over the radio; catchy "Mama" and snappy new jack-rap "Move Me Groove Me" wait in the wings. Remember, this is how New Edition used to sound. Touring with the New Kids On The Block will only accelerate this speeding train.

**ICE CUBE**

**Producer:** Dr. Dre

**Label:** EMI Virgin

"Peaceful" 12-gauge, this daring recast of a hip-hop? song is sure to incite controversy and enormous sales in one white-hot shot.

**DAVID BAERWALD**

**Bedtime Stories**

**Producers:** Larry Klein, Steve Berlin, Matt Waller & David Baerwald

A&M 75041

The singing and lyric-writing half of David & David makes his first solo move, and results are much in keeping, stylistically and qualitatively, with striking achievements of the past.

Baerwald again essays dark, somewhat jaded portraits of men and women we've seen with each other and the world: first single, "All For You" as a comic stand-in for a seasoned rock 'n' roll journeyman, already taken dance floors both here and abroad by storm with its' ingenious cabaret club feel. 

**MADONNA**

**Im Bradley**

**Productions:** Madonna, Patrick Leonard, Bill Bottrell & Tony Bongiovi

Sire/Warner Bros. 26209

Latest from rock's megadiva, sub-titled "Arms from Above" by The Film 'Dick Tracy,' is a delightful departure. Current hit "Vogue" and flunked-out "Now I'm Following You (Part II)" are about the only dance-oriented cuts here; emphasis is on pop and the film's three ballads (three film songs were penned by Stephen Sondheim) and canary novelties (notably the kooky "Hanky Panky"). Hits bhitting around tour and imminent movie makes this a sure winner.

**THE WEDDING PRESENT**

**Pieta**

**Producer:** Chris Atkin

British outfit that has been a longtime favorite of Leeds, England's alternative scene, makes a mighty noise on American major-label debut. Band comes on with guitar wailing and energy to burn, often sounding like a cross between the Buzzcocks and The Velvet Underground. You'll find them on the cover of a magazine somewhere. The Future for rockers on a loop.

**JERRY LANDSOUNE**

**Travel Light**

**Producers:** Ray Perino

Bell Sound 0055

Initial rounds out his Berlitz cycle for Denon with a performance of the sprawling romantic masterpiece...kudos kudos kudos! But in the end it is Inbal whose vision holds together and imparts the necessary dramatic tension. Excellent sound.

**CLASSICAL**

**BERLINI: ROMEO ET JULIETTE**

Dennie, Den, Floyd, Radio Symphony Orchestra, conduct, Paul=1990

Inbal rounds out his Berlitz cycle for Denon with a performance of the sprawling romantic masterpiece...kudos kudos kudos! But in the end it is Inbal whose vision holds together and imparts the necessary dramatic tension. Excellent sound.

**MUSIC OF THE NIGHT**

Boston Pops Orchestra, Williams, Symphonic Suite A New York 1987

The Pops and conductor John Williams, after a successful stay at Prague, move over to Boston for a night of tributes to past, present, and future ("Miss Saigon"). The program is a richly embroidered face-off between the brassy Broadway of Julie Andrews and Les Mis and the barefoot and the Purcell-like pretensions of Andrew Lloyd Webber and Claude-Michel Schonberg. From Dromon's suite from "Miss Saigon" is particularly beautiful.
Black

Johnny Gill / My, My, My (4:20)

PRODUCERS: Mary J. Blige, Teddy Riley
PUBLISHER: Warner Bros. (4:1993 cassette single)

COUNTRY

Sheredowno / Next To You, Next To Me (2:44)

PRODUCERS: Rick Hall, Robert Byrne
WRITERS: J.J. Cale
PUBLISHERS: BMI (c/o MCA, c/o ASCAP)

TRAWS TRITT / I'm Gonna Be Somebody (4:05)

PRODUCER: Gregg Brown
WRITERS: Stewart Harris, Jr Cook
PUBLISHERS: BMI (c/o ASCAP)

Tritt offers a subdued and convincing reading of the tale of dreams surfmounnging adversity.

Mac Mcnally / Down The Road (2:54)

PRODUCER: Jim Newman
WRITERS: Mac Mcnally, Tim Stacey
PUBLISHERS: BMI (c/o ASCAP)

With creamy-smooth James Taylor-like vocals, McNally traces the sweet anticipation of his ladylove and the stern stipulations of their parents.

Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson / Born and Black and Blue (3:32)

PRODUCER: Dean Mearan
WRITERS: Craig Wiseman, J.D. Shelburne
PUBLISHERS: BMI (c/o ASCAP)

These four diverse and counterprogramming nuggets are well placed as well on record as their personalities do in person. It’s a smoothly sung ball of contrast.

K.T. Oslin / Two Heears (3:42)

NEW AND NOTEWORTHY

Sundays / Her's Where The Story Ends (5:54)

PRODUCERS: Andy Newman, Keith Less
WRITERS: Jeffie chairman, WB
PUBLISHERS: Warner Bros.

Basing a tip from the headliners, clique of hot rappers (including M.C. Hammer, Digital Underground, Ice-T, W.A.A., Too Short, among others) gather to make their bid for an end to gang violence and preserve racial harmony. Musically potent track previews the upcoming "West Coast All-Stars" compilation album.

Was Not (Was) / Papa Was A Rolling Stone (3:34)

PRODUCERS: David, David
WRITERS: David Cook
PUBLISHERS: BMI (c/o ASCAP)

One of the early leaders of hip-house unleashed yet another future smash from his fierce album, "Doug Lazy Grettin' Crazy."

BRAT PACK / I'm Never Gonna Give You Up (3:20)

PRODUCER: Robin, C.John
WRITERS: Robin, C.John
PUBLISHERS: BMI (c/o ASCAP)

 יחידי Leben / Ich Halte an Dich (3:38)

PRODUCER: Rob, C.John
WRITERS: Rob, C.John
PUBLISHERS: BMI (c/o ASCAP)

REAL LIFE / God Thought (3:38)

PRODUCER: Real Life
WRITERS: Real Life
PUBLISHERS: Capsaicin, Ltd. (c/o ASCAP)

J'ai Perdu Ma Perle (3:21)

PRODUCER: Sublime
WRITERS: Sublime
PUBLISHERS: BMI (c/o ASCAP)

A small, lively horn section goes well illustrated within this ethereal, atmospheric ballad.

ME AZAI

SPECIAL REVIEWS

BLACK

JOHNNY GILL / My, My, My (4:20)

PRODUCERS: Mary J. Blige, Teddy Riley
PUBLISHER: Warner Bros.

MOJO

COBY COWBOY JUNKIES / Can't Change It Now (4:13)

PRODUCERS: Michael Timmons, Peter Meat
WRITERS: Michael Timmons, Scott Swanson
PUBLISHERS: Warner Bros.

MODERN ROCK

BOB MARLEY / Roots Run Down (3:42)

PRODUCERS: Toad The Wet Sprocket
WRITERS: John McManus, Terry Staley
PUBLISHERS: Warner Bros.

The Rolling Stones / "Missippi Queen"

PRODUCERS: Andy Newman, Keith Less
WRITERS: Ron, C.John
PUBLISHERS: BMI (c/o ASCAP)

MARGO TIMMONS' distinctive phrasing offers to listeners the rare touch don the beats, country-flavored tune. Flip side features a serving rendition of the Rolling Stone's "Dead Flowers."

TOAD THE WET SPROCKET / Jam (Too Long, Too Late) (3:34)

PRODUCERS: John McManus, Terry Staley
WRITERS: John McManus, Terry Staley
PUBLISHERS: Warner Bros.

MARCUS MILLER / Do What You Can (3:05)

PRODUCERS: Rock, C.John
WRITERS: Rock, C.John
PUBLISHERS: BMI (c/o ASCAP)

HUMAN ROCK

JUNIPER / We & El (tuning not listed)

PRODUCERS: Robert Kahn, David Leonard
WRITERS: Tom, C.John
PUBLISHERS: Curb Records

PICKS (1) / New releases with the greatest chart potential.

NEW AND NOTEWORTHY (1) / New and developing acts worthy of attention.

CASUALTY, or CD singles equally approproied more than once, include the Act in the category with the broadest audience. All information was pulled from Billboard. If the artist is eligible for review, see https://www.billboard.com. N.Y. N.Y. 10036. Country singles should be sent to Billboard and Music Square W., Nashville, Tenn. 37203.
**LIFELINES**

**COLORS**

Ivy Vren, 62, of complications from emphysema, May 11 in Denver. A 42-year broadcasting veteran, Vren worked as an announcer at a number of Denver stations during his KTEN, KVOD, and KMYR, where he was also PD. More recently, he headed up his own, eponymous production company. Vren is survived by his wife, three sons, his mother, and a brother.

Herman Finkelstein, 87, of a heart attack, May 20 at Grandview Hospita in Sellerville, Pa. Finkelstein was general counsel for ASCAP for almost 40 years, establishing the performing rights society’s legal department in 1954. Born in Torrington, Conn., on Jan. 9, 1900, he completed his undergraduate studies at Clark Univ. in 1923 and later graduated from Yale with honors. In 1928, Finkelstein began an association with Nathan Burkan, the theatrical attorney who helped found ASCAP in 1914 as an alternative to BMI. Burkan’s counsel in 1936 following Burkan’s death. He was ASCAP’s leading spokesperson before Congress and in negotiations with music user groups, as well as in the courts. He retired from ASCAP in 1974. Finkelstein is survived by his wife, Lila, a daughter. In lieu of flowers, the family has requested that donations be made to the Herman Finkelstein Fund of the ASCAP Foundation.

**MARRIAGES**

Robert Biniar to Lucy Hood, May 12 in Los Angeles. He is senior VP, business development, for MCA Music Entertainment Group. She is director of pay television, worldwide, for 20th Century Fox Film Corp.

Boy, Maxwell David, to John and Sheri Dotson, May 10 in Nashville. He is an artist manager and former agent for William Morris.

Girl, Marissa Danielle, to Mark and Debra Jaffe, May 12 in Santa Monica, Calif. He is VP of Walt Disney Records.

**CALENDAR**

**MARKET ACTION**

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas, New York, N.Y. 10019, (212) 213-3900

<table>
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<tr>
<th>Company</th>
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<tr>
<td>CBS Inc.</td>
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**AMERICAN STOCK EXCHANGE**

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**OVER THE COUNTER**

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**WORKSHOP ACTION (In Percent) Stock**

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<td>Prizm</td>
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<tr>
<td>Really Useful Group</td>
<td>235.1</td>
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<tr>
<td>Thom EW</td>
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**ISGRO CASE**

(Continued from page 6)

The judge said, "You've given me a great deal of law ... without any indication of how a particular conduct would apply to this case."

Ideman added, "I don't intend to let this court be used as a vehicle to investigate the Justice Department. I see it as being a very long, frustrating, collateral matter."

However, the judge forestalled the government's motion by agreeing to review a 45-page, 20,000-word brief prepared by former U.S. Attorney Marvin Rudnick concerning the conduct of the Pi- sello investigation.

Rudnick, who successfully prosecuted Pisello's 1988 tax trial and was fired by the Justice Department in 1989 (Billboard, Aug. 12), appeared in court to surrender the document. He referred to the brief as "my will and testament," and said he prepared it "so I could have a clear record and conscience if I left government service."

Ideman had also appointed former U.S. Attorneys Richard Stavin and John DuBois, both of whom have been publicly critical of the Justice Department's handling of the Pi- sello case, but neither was in court May 21.

Justice Department senior counsel William S. Lynch bristled at Re's attempt to reintroduce the Pi- sello case in court.

Lynch asked, "Did I understand, Your Honor, that this line of inquiry would be irrelevant at trial as it is now?"

Lynch also called Re's accusations of a government "cover-up" in the Pisello case "false...."

Judge Ideman set July 9 as the date for a hearing on the govern- ment's motion to quash the subpoenas.

The trial of Isgro and his co-defendants, former Columbia Re- cord promotion VP Ray Anderson and Isgro associate Jeffrey Monka, is scheduled to begin Aug. 14.

**FINANCIAL BRIEFS**

Viacom Inc. reports that its MTV subsidiary, which operates MTV, VH-1, and Nickelodeon, had a 16% gain in operating earnings to $218.7 million and a 22.5% increase in reve- nues to $767 million in the first quar- ter, compared with the same period last year. Nielsen reports an 11.6% rise in MTV subscribers to 50 million households, while VH-1’s subscriber base rose 14.3% to 35.1 million. Viacom’s 12 radio stations had a 35.5% gain in operating earnings to $2.4 mil- lion on a 25.5% rise in revenues to $14.4 million in the quarter that ended March 31.

NH Nelson Holdings International Inc., operator of the home video company Nelson Entertainment, reports a net loss of $3.23 million for the first quarter, which ended March 31. Last year’s comparable loss was $4.47 million. Revenues rose 15.6% to $18.9 million.

Schwartz Bros., Inc., distributor of home entertainment software for the Atari 2600, had revenues of $3.4 million for the fiscal year that ended Jan. 31, a net income decrease of 1.5% from the previous year’s $3.4 million, as revenues increased 13.3% to $11 million.

Prism Entertainment Corp., a home video supplier, reports net revenues of $47,000 for the fiscal year that ended Jan. 31, a 6.7% gain over the previous year. Revenues rose slightly to $14.6 million. Operating income for the year was up 25.8% to $1.1 million.

Don Jeffrey

**NEW COMPANIES**

The HD Paciﬁc Company, formed by Robin J. Willcourt, M.D. and Douglas S. Cepich, will produce high-definition television programs for the general public and instructional programs for the medical community. Company is based in Los Angeles and San Diego. 4410 51st St., N.E., Seattle, Wash. 98109; 1-800-622-7940; and 1004 N. Hayworth Ave., Los Angeles, Calif. 90046; 213-690-9599.

NCS Pro-Sound & Light, Inc., formed by Sheila D. Barnard, Jim White Eddie Bayers, and Ed Bayers, is in sound and light company of- fering full production services, as well as equipment rentals, storage, and rehearsal space. P.O. Box 121742, Nashville, Tenn. 37212, 615-386-9570.

Capital Productions, a branch of Capital I Funding, Inc., formed by Ron Boswell, is an independent con-

**FOR THE RECORD**

In the story, "Marx Donates Song Royalties To Aid 'Children Of The Night'" (Billboard, May 26), the number of donations that Richard Marx is making to a Los Angeles-based charity for troubled children was incorrectly stated. The singer-songwriter is making continuous donations.

A story in last week's issue incorrectly stated that Smokey Robinson had been inducted into the Songwriters Hall of Fame in 1988. Actually, Robinson will be inducted this year at the Hall’s awards dinner Wednesday (30) at the New York Hilton.
New That's CD Cassettes. The first cassettes formulated to record CDs. Into the red. That's where That's CD Cassettes take you. Beyond your deck's specs. Beyond anything you've ever heard before. Because they're the first cassettes made to capture red hot CD sound. And all in CD-perfect 74-, 90-, and 100-minute lengths. It's the latest breakthrough from Taiyo Yuden Co., Ltd., creator of the world's first recordable compact disc and the first licensed Dolby* system. It's the greatest way to take digital performance with you, wherever you go.

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SCES Booth #1636
McCormick Place East

Now hear That's here.

ALASKA: Magnum Electronics (Anchorage) AEROSOUND Inc. (Fairbanks) Celtic (Fairbanks) Eagle (Fairbanks) Paladin (Fairbanks)
ARIZONA: Compact Disc (Tempe) California Sound & Vision (Yuma) Compak (Phoenix)
CALIFORNIA: Compact Disc Unlimited (Costa Mesa) Compact Disc (Carlsbad) Crystal Sound (Glendale) Records (Burbank) Grade (Burbank) Audio Wholesalers (Los Angeles) Audio Wholesalers (Los Angeles)
WASHINGTON, D.C.—ASCAP and its members celebrated the bicentennial of U.S. patent and copyright laws with a variety of activities here on May 8-13. Highlights included a gala dinner co-hosted by ASCAP, the National Music Publishers Assn., and the Songwriters Guild of America, featuring entertainment by top ASCAP songwriter members; a salute to Peggy Lee, who received ASCAP's Pied Piper Award; and a Capitol Hill reception hosted by Speaker of the House Thomas Foley in honor of Leonard Bernstein, Stephen Sondheim, and Stevie Wonder, who received the Third Century Awards for creative genius in music.

In addition, Marilyn Bergman, Hal David, Tom Kelly, Billy Steinberg, Henry Mancini, and Peter Yarrow were featured as speakers and panelists at the Bicentennial Conference.

 underscored ASCAP's activities was the songwriters' continuing opposition to proposed DAT legislation, which they feel jeopardizes copyright protection.
WHEN goes trajectory, "Always and Forever" by Bell, Biv, DeVoe (MCA) having the edge in sales, while "Alright" by Janet Jackson (A&M) has the airplay edge.

BILLY BOYTON WINS TWICE this week as "When I'm Back On My Feet Again" (Columbia) is the most-added record at top 40 radio (81 adds) and wins the Power Pick/Airplay as the biggest point-pacer at radio. Although the record is still at No. 30, it has a 98% chance of hitting the top five and a 98% chance of matching the No. 1 success of "How Am I Supposed To Live Without You." Early top 20 reports for the new single come from Detroit (No. 20 at Q95) and Cincinnati (24-19 at Q102). Columbia Records also has the second-most added single, "Vision Of Love" by new artist Mariah Carey from New York. "Vision" enters at No. 73 with 78 adds and an early jump of 20-10 at KMEI San Francisco. It is just edging out Hot Shot Debut by Craigie Lee's "Don't Go Away Mad" (Elektra), but the latter had a head start. It picked up 38 adds last week but just missed having enough points to chart.

TWO RECORDS REGAIN BULLETS this week. In a dramatic turn-around, "Always And Forever" by Whistle (Select) moves back up to No. 38 with a bullet after slipping to No. 41 last week. The turnaround is caused by greatly improved sales points and 15 top 10 radio reports, including a jump of 4-2 at B96 Chicago and 7-4 at KRQQ Tucson, Ariz. "Counting The Days" by Joey Kid is now on Atlantic, and the strength of a major-label push is apparent as the single regains its bullet at No. 58. Strong reports come from Power 106 Los Angeles (9-7), KTFM San Antonio, Texas (21-16), and Hot 97.7 San Jose, Calif. (4-8).

QUICK CUTS: "B Girls" by Young And Restless (Pandora) is No. 3 at Power 96 Detroit and No. 7 at WYD Phoenix, but moves up to No. 58 without a bullet nationally. Similarly, "Show Me" by Howard Hewett (Elektra) looks strong in California, moving 12-1 at FM102 Sacramento and 20-20 at B96 Fresno, but moves up to No. 51 without a bullet on Hot 100; and "Jealous Again" by the Black Crowes (Geffen) jumps 9-7 at KRZQ Fresno but holds at No. 82 nationally... The Power Pick/Sales goes to "Crucial Love" by Billy Idol (Chrysalis) in a landslide. "Cruel" also has five early top 10 radio reports, fueling a 16-place leap to No. 31... "I Can't Touch This" by M.C. Hammer (Capitol) picks up enough points to bullet but holds at No. 9, hampered on the sales side because the configuration of the single is available as 12-inch vinyl... Rock quintet Danger Danger, formed in New York, bows on the Hot 100 with "Bang Bang" (Epic). It moves 10-8 at WBBR Scarton, Pa.

**Billboard Hot 100 A-Z**

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

**Title** (Publisher | Licensing Org.) (Sheet Music Dist.)

1. "ALL I WANNA DO IS MAKE LOVE TO YOU" (Jay-Z, Ascap) (Sony)
2. "ALRIGHT" (Debbie Allen, Ascap) (Sony)
3. "ALWAYS AND FOREVER" (Marvin Gaye Jr., Ascap) (Atlantic)
4. "ALRIGHT" (Michael Biv and Johnny Mathis, Ascap) (Motown)
5. "ALWAYS AND FOREVER" (Michael Biv and Johnny Mathis, Ascap) (Motown)
R.I.A.A. ASSAULTS N.J. STICKER BILL (Continued from page 5)

SATELLITE CD RADIO SERVICE (Continued from page 4)

WE’VE WORKED WITH A WIDE RANGE OF [PUBLIC RADIO] STATIONS, RANGING FROM THE TRADITIONAL TO THE MUCH LESS TRADITIONAL," SAYS JOHN MCGIVERN, NATIONAL MARKETING DIRECTOR AT RYKODIC, CITING AN ACCEPTANCE AT THOSE OUTLETS ON WHICH ALL WORLD MUSIC LABELS SAY THEY DEPEND.

BRAUER, HEAD OF PROMOTION AT ROUNDER RECORDS, AGREES THAT PUBLIC RADIO IS MORE IMPORTANT THAN older forms. "Frankly, when you're talking about a lot of world music, it's [being sought by] an older demo-
graphic," Brauer says.

ROUNDER, among other labels, also depends heavily on promotion keyed to public radio. "We're the only ones who have a 12-hour show," Brauer says. "'Dancetalk Style,' The BEST OF REG-
GEEKE DANCESHALL Music Vol. 1," and the label is working the single "Life (Is What You Make It)" by dance hall reggae stars Friggote and Colonel Mite, with albums by these and other artists to follow.

TO A LARGE EXTENT, IT IS EASIER TO GET AMERICANS INTERESTED IN THIS MUSI-
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DIE'S director, RICK BASKIND.
CBS RECORDS BUYS COLUMBIA TRADEMARK FROM EMI OVERSEAS

Comment on the issue.

Nevertheless, a number of CBS Records International companies—most notably in Europe—are said to be readying the Columbia trademark for Japan. As of press time, however, Sony has not been fully formulated, but he does confirm the mark’s acquisition from EMI.

In relinquishing its hold on the name, EMI has surrendered a piece of its history, particularly in Europe. The label has been associated with many of the British company’s heritage artists. Among them is Cliff Richard, whose hit singles and albums appeared on the label continuously from 1956 to 1972.

In Japan, South Korea, and Taiwan, a Nippon Columbia spokesman says the company’s rights are not affected by EMI’s divestment of the trademark. Ownership of the name by the Japanese firm dates back to the 1970s, when forerunners of both EMI and CBS acquired stakes in its business.

Nippon Columbia is an active independent in its market, also known as the owner of the Denon label and other niche labels for such foreign imprints as Factory and BGg’s Banquet (both from the U.K.), Everest (U.S.), and Supraphon (Czechoslovakia).

CBS’s Summer says the Columbia trademark issue in Japan is “more complex” than elsewhere. There, CBS Records’ interests come under the umbrella of the CBS/Sony operations. Whether or not CBS Records would consider changing its name worldwide, he comments, “I’m not sure CBS/Sony would want to consider (such a change) in Japan. CBS/Sony is so well established there.”

Concerning the Columbia name in Spain, BMG Music International VP of international business affairs, Alan Kress, says the company has “no intention” of divesting itself of it. “We’re in the business of acquiring rights, not selling them,” he says.

The dispute over the Columbia logo on product dates back to the 1960s.

A clash between logos on product shipped across national boundaries led to disputes between EMI and CBS in the ’60s and ’70s. CBS pressings bearing the Columbia name were exported from the U.S., the opposite of what happened when EMI was the owner of the Columbia trademark.

Legal action was taken against CBS by EMI in such territories as the U.K., Germany, and Denmark. After protracted disputes, the case was consolidated and heard by the European Court, which eventually ruled in favor of EMI. CBS’ European affiliates, meanwhile, continued to use CBS as a label name—a practice that continues to the present day.

By the time of the European Court judgment, however, EMI had phased out front-line use of Columbia Records as a label name in favor of EMI.

The latest round of negotiations between the two companies was initiated after a fall failure. “They appear to be on the verge of having a global mark,” says one EMI insider. “They were a willing buyer, and we were a willing seller.”

CBS and EMI are currently in the middle of a one-year transition period for Columbia. During this time, EMI companies will release no new product under the name and will plan for the deletion or transfer to another label of existing Columbia titles. In Britain, for example, catalog items by Cliff Richard and the Shadows will be affected. Most of Richard’s current product is on the EMI label.

EMI’s ownership of the Columbia name goes back to its creation in 1901 from a merger in the U.K. of the previously existing Columbia Gramophone Co. and the Gramophone Co. of London. In the U.S., the Columbia identity dates back to the late 1880s and a company associated with Alexander Graham Bell. The Columbia Broadcast System acquired Columbia Records in 1908, and CBS Inc. under Laurence Tisch sold it to Sony 50 years later.

Assistance in preparing this story was provided by Shig Fuyita in Tokyo.
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Albums with the greatest sales gains this week. (CD) Compact disk available. ♦ Recording Industry Asso. 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. * Asterisk indicates vinyl unavailable.
was held in Los Angeles each year with the exception of 1972, 1974, 1979, and 1988, when it was held in New York, and 1970, when it originated in Atlanta. The 33rd Annual Grammy Awards, to be held at Radio City Music Hall in late March, will depart from the norm by using the de- 
but of the new best-alternative-mu-
sic-recording field and an additional best-pop-catalogгенж category. Also, the gospel field has been restruc-
tured.

The alternative field will recognize artists who have had a very difficult time being awarded for their excel-
ence because of the trickle in the pop and rock categories," Greene says.

But the alternative field is a field, rather than a category, because the genre does not fit in the ex-
isting rock or pop fields. Greene says the fact that alternative is in its own field will also help keep "the vote a lot more pure," since academy mem-
bers are allowed to vote in only five of the 25 fields and would likely vote in the fields with which they are more familiar.

In the future, categories that are not represented in other fields will be added to the alternative field, Greene says.

He adds that he expects categori-
zation and screening guidelines for the new field to be ironed out in con-
ference with the academy's inter-
vention representatives, similar to the May 7 luncheon, at which NARAS repre-
sentatives and GRAMMY executive di-
rectives to discuss the alternative field prior to the trustees' meeting (Billboard, May 19).

The addition of the alternative field is part of Greene's effort to bring the awards more in line with today's mus-
ical trends. "This was one of the things that we felt that maybe we were a handle on the direction the academy is moving," Greene says. "It only took the merging of the rock and the pop (alternative field) through the trustees are on the progressive bandwagon."

With the addition of another rap category, a separate category will now exist for soloists and duos or groups. "With the proliferation of the music form and stimulation of it, is a logical step to get it on a more level playing field," Greene says.

In the gospel field, several cate-
gories have been renamed, and now only albums will be represented. The revamped categories are best rock contemporary gospel album, best pop backing track, and best gospel choir or chorus, and best Southern gospel album.

In addition, the best-jazz-fusion category has returned to the jazz field. It had previously been included in the new age field.

In Greene's more than two years as editor of NARAS, many categories or fields have been added to the awards. Besides recognizing overlooked talent, Greene says the addition of a new category by opening its doors to genres that had previously not been represented. "It's exciting for us," he says. "We need the voices."

In the next few months, Greene adds, NARAS will be courting mem-
bers of the alternative music commu-
ity. NARAS is also busy planning its second "Grammy Living Legends Show," which will be held Dec. 5 at the Mann and St. Iverson The-
asses. Honorees will be announced in the coming months. Beside choosing the host city for the

Continued on page 95
JOHN GORKA

land of the bottom line

"...one of the most devastatingly honest performances in contemporary music... John's voice is rich, compelling and powerful..." -Christine Lavin

"No surprise Gorka was the Best New Songwriter ever at the Kerrville Folk Festival... great, great songwriting... plus one of those soulful, rich voices..." -Tony May, Folk Roots

... His songs are like conversations he's too shy to have..." -Josh Adams, All Things Considered, NPR

ATLANTIC'S HOME VIDEO UNIT: Atlantic Records is about to officially open a new "full-service" home video company under the logo of A-Vision. Heading the unit is Stuart Hersch, former CEO of TV syndicator King World. The recently combined Atlantic-Falco group is expected to re-emerge as a new entity, chairman/CEO Ahmet Ertegun and president/chief operating officer Doug Morris, will be based at the label's New York West Coast presences. The new company is expected to be involved in music-related releases as well as other original video programming.

TOWER-ING OVER: With the upward move by the EMI soundtrack to "Pretty Woman," CEMA has a clean sweep of positions 1-4 on this week's Top Pop Albums chart. The last distributor to accomplish this feat was A&R in the Dec. 24, 1988, Billboard. Chart-toppers Sin-ead O'Connor, M.C. Hammer, and Heart lead a charge that finds CEMA marketing eight of the current top 20 albums.

CH-CH-CH-CHANGES: Don Eason, VP of promotion, black music, for Epic Records, will make a move to A&M's West Coast office as senior VP of promotion, effective in June. Expect official notification any day now. Also, Warner Bros. VP of black music sales Oscar Fields is rumored to be the next label to fill the Motown VP of promotion slot vacated last month by Miller London, who is now at RCA... EMI is also undergoing staff changes. The departure of A&R chief Gerry Griffith has been confirmed, and word is black music promotion VP Varnell Johnson is set to ex end. There was a similar shakeup on the sales side earlier in the year after Jim Cavert, senior VP of sales and marketing, was brought in. Shortly thereafter, the label's VP of sales, Ira Derfer, left and was replaced by Ken Antonelli, formerly with Arista, who is based on the West Coast... Also, EMI black music publicity dire ctor Kelly Hales moves to New York indie label Cold Chillin' as director of Superstar Management... Patti Drosins, PolyGram VP, creative, will move to the West Coast to take a senior VP of marketing post at Motown, effective in July. Drosins is a 15-year veteran of the PolyGram label.

A DISTRIBUTION Pact has just been concluded between PWL America Records and PolyGram, which will handle the product in all world markets with the ex cepion of the U.K., where the label operates on its own. First product due under the deal is likely this summer. PWL America is located at 135 W. 23rd St. in New York, with president Robert John Jones and A&R director Brian Chinn running the show. Phone number is 212/741-0007.

ON THE HEELS of HIS SUCCESSFUL syndicated radio series, "Don Kirshner's 35th Anniversary Of Rock 'n' Roll," which will be heard in more than 200 mar kets, including nine of the top 10, Kirshner plans a return to other music-related business. He is currently in negotiations to reactivate Kirshner Records, a music publishing firm, and a TV production company.

GOING HOLLYWOOD: Whitney Houston just signed a multipicture deal with 20th Century Fox for potential films that she would star in and produce through her company, Nippy Productions. President and CEO of Nippy is John Houston, the singer's father.

THE WORD floating around the Canadian music industry is that A&M Records & Tapes, the country's largest retailer at 265 stores, is about to trim its operations by 50-75 stores. Company execs say nothing of the sort is planned. Instead, they say Garth Mitchell, the chair's new president, is spending his time familiarizing himself with the company.

PROFIT (FRONT & CENTER): Sony Corp. has announced a 33.8% increase in the combined net sales of records by its CBS Records Inc., CBS/Sony, and DADC (U.S. and Austria) companies for the fiscal year ended March 31. Based on the Tokyo foreign exchange market rate as of March 30 (157 yen to the dollar), Sony reports that consolidated net sales rose from 340.2 mil lion yen in 1989 to 455.2 million yen this year. The total for 1990 represents about $2.9 billion.

THE NORTH AMERICAN Concert Promoters Assn. has formed a political action committee to combat what it terms "existing and future censorship legislation." A fact-finding committee will report at the October NAPCA meeting.

SID'S AD-GENDA: Sid Bernstein, who brought the Stones to America and has been associated with such acts as the Cascals, Laura Nyro, Phoebe Snow, and Larry Gatlin, took the unusual step of taking out a full page in the May 29 New York Times Arts & Leisure section to announce his new management group, Skorik, whose membership consists of four brothers from Milwaukee. Tagged "Everybody Has A Dream," the management group is notable for including a recording contract and performances at key venues in the U.S. and abroad. By May 3, Bernstein said his office had clocked 471 calls from all parts of the world. A tap of the line should be available. As noted in the ad, Bernstein can be reached at 212-472-1738.

SONS OF... The Osmond Boys, four sons of original Osmond brother Alan, have been signed to Mike Curb's Curb Records. Dad produced their first single, "Hey Girl," directed a video, and co-produced their album, being recorded in Los Angeles and Provo, Utah. It was two decades ago that Mike Curb Productions offered the original Osmonds' first single, "One Bad Apple." By ROCK STANDARDS, going double platinum on an album 25 years after its release is pretty thin news. But for a Broadway cast album it's news indeed. That's the sales mark for the Recording Industry Assn. of America for RCA Victor's original cast album of "Fiddler On The Roof." Writers of the score Jerry Bock & Sheldon Harnick are, in fact, getting a special presentation during their appearance as honorees at the Songwriters Hall of Fame dinner in New York Wednesday (30). Handing Bock & Harnick their platinum album will be Peter Elliott, senior director of A&R and marketing at the label. A few years ago, RCA Victor issued a remastered CD version of the score that included two tracks not on the 1964 release.

EXIT: Megforce Records VP Ed Trunk has left the label. He can be reached through Loud & Proud Management at 718-2747-0222.

A DASH OF HISTORY: Next Plateau Records' president Eddie O'Loughlin reports that the Salt-N-Pepa single "Express," which entered the Billboard pop chart already certified gold, has now gone platinum. "Interestingly," notes O'Loughlin, "no more than 40 CHR stations in the whole country added it." MEMBERS of the Capitol Records heavy metal act Megadeth have filed suit against Relativity Records, distributors of the Capitol Records, their allied music publishers, and owner Barry Koplin. In the brief filed May 10 in U.S. District Court in California, Dave Mustaine and Dave Ellefson, representing the original members of the band, allege that the defendants failed to pay royalties and provided false or nonexistent accounting of merchandise earnings, publishing royalties, and mechanical fees for the group's first album, which was released by Relativity. The action, which charges breach of contract, fraud, and other abuses, seeks punitive and general damages to be determined at trial and the return of the group's music publishing rights.

WHILE PRODUCER Jimmy iovine's record company doesn't yet have a formal home, it does have an act. A source confirms that L.A. band Neverland, which includes a former member of Lone Justice (for whom Iovine produced two albums on Geffen Records), will be part of the Iovine label fold.

PROMO PROTOTYPE: Geffen Records and sister label DGC have developed a prototype for a self-mailing, full-paper package for its promotional CDs, and anticipate utilizing it within the next couple of months. Geffen/DGC marketing chief Robert Smith says that the package dubbed the "Smartpak" and created by label designer Samantha Martinez, was initiated to "eliminate overmanufacturing," cut the cost involved in mailing a CD single in a jewel box and fussy bag, and promote environmental good sense. Smith describes it as "a digipak without the plastic." Geffen/DGC has applied for a U.S. patent on the package.
fall into place, the artist and the label get frustrated, and then the artist wins up working for Citibank."

"The chitlin' circuit was not a black independent label, but a black independent promoter. The black independent promoter was a black independent promoter who was interested in reaching the black audiences who were interested in black music."

"The idea of touring to support a record has kind of died out in a lot of ways because programmers now like to play to a lot of people."

"At one time, because they are producer-driven, people are not really conscious of bands."

"Consequently, he says, many young artists are more interested in obtaining radio play than in perfecting their stage shows."

"You never get to see someone's a real performer," says Triad's Stewart, "so it's difficult for a performer to do a small show. Black audiences just don't go to that. They will wait for a Budweiser Superfest or a large show to have the maximum value for the amount of discretionary income."

"With all the entertainment out there, it tears into the black discretionary dollar, which is generally less than the white discretionary dollar."

"Ticket prices going astronomical, it's pretty apparent that they've spent a profound effect on black music."

"Even getting on a large package tour is no guarantee of success. Many of these acts are forced onto the arena circuit too fast, say some observers, often blowing their chances for long-lived careers by offering a lot of these bands are on tour, they won't draw any people."
Acquisition Binge Adds To Losses At Jacor, Ackerley

BY DON JEFFREY

NEW YORK—Two publicly owned companies that operate radio stations recently reported widening net losses because of expenses incurred in acquiring properties.

Jacor Communications Inc., operator of 13 radio stations, has reported a net loss of $5.38 million for the first quarter, which ended March 31, compared to a $2.9 million net profit in the same period last year.

Ackerley Communications Inc., operator of six radio stations, has reported a net loss of $2.9 million for the quarter, compared with a $2.9 million deficit last year.

Cincinnati-based Jacor's net revenues were $17 million, a 4.6% increase over last year's. Seattle-based Ackerley, which also operates TV stations and outdoor and display advertising businesses, had a 6% rise in revenues to $43.9 million.

"The acquisition boon in radio station ownership has not been followed by an improvement in revenues that would overcome the drag on earnings from the cost of financing," says Joseph Arsenio, an analyst who follows the radio industry for investment bankers Hambrecht & Quist. "That is remarkably consistent throughout the radio industry."

'MERMAID' MAKES A BIG SPLASH IN SELL-THROUGH

(Continued from page 1) chain, says the company has sold more than 15,000 copies of "Mermaid" running two to three times higher than sales of the three big first-quarter titles. "We do better with children's titles as a rule, and this title was the strongest in terms of children's appeal," he says.

Disney senior VP of sales Dick Lowery downplays the risk for "Mermaid" but notes some glitches in obtaining product. "Disney tells us that the product is available, but we have to arbitrate with the distributors brought it in real tight as well," she says. "So they have to get it from Disney first, and then we have to see if it's going to be a really a problem. It's not as though we're waiting a week for it." Mura
kam adds that the title "is received an additional 500 units of 'Mermaid,' and two days later got another 2,000.

Harvey says he reordered the title the same day. He argues reports "no trouble" obtaining product.

Preliminary reports from the Wal

-Markets show a 65% share. Ackerley's radio stations show a 50% share, but that may be a little skewed," Stine says. "Still, Colley says, "it's a big push, and that's why we're maintaining the studio for recognizing that continuing to index publishers around the world were experiencing problems, was a lot of concern from BMI, CASC, and ASCAP, in terms of what they would bring to their repertoire." Ackerley has 8,400 titles in its catalog, the company says.

"Last August, a joint declaration by all of the above-mentioned groups except IFFPP called for a levy on the songwriters and publishers who write for foreign markets to copy (Billboard, Aug. 19), and Murphy regards the recent Brussels agreement as a reaffirma
tion of that document. But even last summer, rights societies and publishers around the world were experiencing problems, Murphy says. The four major companies, he adds, "are a group of supporter of having a disc carrier and a tape carrier—but whether DAT is going to be successful is very doubtful. Soon or later, there will be some kind of digital tape carrier—but whether DAT will be able to match Sony's in the future is very doubtful."

Citing the high prices of DAT software and hardware, Murphy says, "Our group is a supporter of having a disc carrier and a tape carrier—but whether DAT is going to be successful is very doubtful. Soon or later, there will be some kind of digital tape carrier—but whether DAT will be able to match Sony's in the future is very doubtful."

PolyGram's parent company, Philips, is rumored to be working on a compatible DAT/analog tape system that has been dubbed "S
d-DAT." All Harrold says about that, however, is that there is development going on to find the right tape carrier.

In contrast, Philips spokesmen in New York say that they are pushing forward with plans to intro
duce DAT recorders into the U.S. summer or next fall, with a current legislative bill in Congress that it will be a "s-trugge
ting issue in the future. And remember, no one else, not the music publishers or anyone else, is working to have a royalty bill intro
duced."
Presence Of Island, A&M Enlivens PolyGram Management Meet

Convention Capsules

NASSAU, Bahamas—The first attendance of executives from A&M Records and Island Records enlivened PolyGram's first international management conference here from May 14-17. Among the 108 senior management delegates at the Meridian Royal Atlantis Hotel were A&M chairman Jerry Moss, Island CEO Chris Blackwell, and a number of key execs from PolyGram's divisions.

Also in attendance were more than 50 PolyGram managing directors or CEOs from 30 countries. In addition, Jerrold Timmer, who will become president of Philips, PolyGram's parent company and chief stockholder, visited the conference on its final day.

Alain Levy, executive VP and president-designate of PolyGram worldwide, outlined the company's interests in expanding the group's presence in the U.S.A. and Hong Kong.

Levy said PolyGram's management is working hard to get the company out of debt and bring it to profitability. He also announced that the company will be introducing a new division for Internet activities.

Levy said the company is committed to expanding its presence in the U.S. market and is looking for new ways to reach audiences. He also announced plans to open a new office in Los Angeles.

Levy said that PolyGram will continue to invest in its core business of music and entertainment, but will also explore new opportunities in areas like digital media.

Levy said that PolyGram's management is committed to transparency and honesty, and that the company will work to ensure that its customers and stakeholders are treated fairly.

Levy said that PolyGram’s management is confident in its ability to continue to grow and succeed in the rapidly changing entertainment industry.

Levy said that PolyGram’s management looks forward to working with its partners, customers, and stakeholders to create a bright future for the company.
Look Harder...

EVERYTHING BUT THE GIRL
The Language of Life

THE BELOVED
Happiness

ADRIAN BELEW
Young Lions
Hear Better!

HUNTERS AND COLLECTORS
Ghost Nation

ELEVENTH DREAM DAY
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BOB GELDOF
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