Pricey Tickets Hurting Midlevel Acts
Superstar Dates Drain Concert Dollars

BY BRUCE HARING
and KEN TERRY

NEW YORK—Despite a heavier-than-usual tour schedule and a bonanza of big names, the early returns from the spring/summer concert season indicate a soft market, with many shed and arena shows playing to less-than-capacity crowds. Although most of the superstars are selling out, their high prices have contributed to an escalation in overall ticket pricing that promoters say has hurt some midlevel acts.

Many observers blame the huge numbers being pulled by Madonna, Paul McCartney, Janet Jackson, New Kids On The Block, Cher, Don Henley, and Eric Clapton for the poor box-office performances of David Bowie, Midnight Oil, Tracy Chapman, Whitesnake, and Robert Plant. Moreover, by charging $25-$30 for tickets, the hottest stars have temporarily drained the market of disposable dollars that might otherwise go to shows by lesser lights.

"People would rather pay $50-$60 to see Madonna or Billy Joel than pay $30 to see a secondary artist," says New York promoter Ron DeSember. "They're going to hold on to their money so they can see the big star."

Similarly, Frank Russo of Providence, R.I.-based Gemini Concerts, notes that the high prices charged by superstars can affect dates by midlevel acts, especially if they appear in the same time frame. "It takes time for that consumer to replenish his dollar. It's a question of how long that takes—two, three, or four weeks."

Some claim this scenario has altered the overall ratings data.

(Continued on page 83)

Memorial Weekend Sends Music Sales Through Roof

BY ED CHRISTIAN
and CHRIS MORRIS

NEW YORK—Coming off an exceptionally strong Memorial Day weekend, music retailers say they are riding high into summer. That is in marked contrast to last year at this time, when a sales slump, which would endure for most of the summer, had merchants singing the blues.

Many retailers report double-digit increases for the holiday weekend, which apparently is in line with the healthy sales most of them have enjoyed since the beginning of the second quarter.

In fact, many retailers report that music sales have been on a nice upward spiral since the beginning of the year (Continued on page 83)

Brisk Holiday Has Video Retailers Jumping, Too

BY EARL PAGE

LOS ANGELES—Paced by the stroll-throughto excitement of "The Little Mermaid," demand for some of the strongest rental titles in months, and rainy weather in many sections of the U.S., business over the Memorial Day weekend generally had video retailers ecstatic.

The strength of "Mermaid," indicated by its first-week performance (Billboard, June 2), proved a weather vane for other titles (Continued on page 86)
M.C. Hammer
PLEASE HAMMER DON'T HURT 'EM
Over 2,700,000. On tour now.

Heart
BRIGADE
Over 1,700,000. On tour now.

Bonnie Raitt
NICK OF TIME
Over 2,300,000. On tour now.

The Smithereens
Over 500,000. On tour now.
Bedtime Stories
THE FIRST SOLO ALBUM BY
DAVID BAERWALD

In 1987 david + davi.d won countless fans and widespread critical acclaim with their smash album boomtown and the multi-format hit "Welcome To The Boomtown." Bedtime Stories is the solo debut of David Baerwald, the voice and lyrics of david + davi.d.

Featuring "All For You"

"All For You" produced by Steve Berlin, Matt Wallace and David Baerwald with additional production by Larry Klein
Management: Moree Nana Golden Entertainment
Peter Golden & Bob Shea
EMI Music Doubles Worldwide Profits

BY KEN TERRY and HUGH FIELDER

LONDON—EMI Music reports that its worldwide profits for the year ended March 31 doubled to $159.2 million from $73.5 million for the prior fiscal year (at the March 31 exchange rate of $1.64 to the pound sterling), a 54% rise to $1.686 billion from $1.256 billion. Both turnover and earnings set company records for the second consecutive year.

The profit improvement stemmed in equal measures from internal growth and acquisitions, according to the company. Within the fiscal year, EMI purchased SBK Entertainment, 50% of Chrysalis Records, and 50% of the Verve label.

The areas of strongest profit growth cited by EMI were North America, Japan, and Europe (specifically Italy, Spain, Holland, and Sweden).

EMI Music experienced a 21% growth in recorded music sales by comparison with a 9% gain for the global industry, increasing its share of the world market from 11% to 12%. According to Jim Fifield, president and CEO of EMI Music Worldwide, EMI is now in “solid fourth place” internationally, ahead of BMG and MCA.

“We’re now a force in the music business,” he says. “We’re attracting executives and artists, and we’ve shown through our performance that we can break acts and break them globally.”

In the U.S., which has been a weak point for the London-based company, EMI’s market share has risen from 7.7% to 9.6%, says Fifield. He notes that that increase did not include much of the current success of “Chrysalis artists” such as the Singing O’Connor, Slaughter, and Billy Idol, “Chrysalis... only got hot to the end of the year,” he points out.

With Capitol, EMI, Chrysalis, and SBK (another label half-owned by EMI Music) all doing great business, Fifield is very optimistic about the upcoming year. “We’re off to a good start in ’90-’91, because we currently have four (now five) of the top 10 albums on the [U.S.] pop charts and eight of the top 20. We just have tremendous momentum.”

Kraus also notes the notable success of EMI Music Publishing, the entity formed from SBK and EMI’s own publishing companies. “It’s probably the world’s biggest music publisher.

Besides the growth in U.S. and international market share, Fifield also points to the company’s improved return on sales (the ratio between sales and profits) as an indicator of the company’s health. A year ago, he said, that ratio was 6.6%, only half the industry norm. Now it is 8.9%, but he still is not satisfied.

Noting that he is still shooting for a U.S. market share in excess of 10%, Fifield says, “We haven’t reached our goal yet. The key to making our global objective is to continue to perform at a better rate than we are in North America. But we seem to be going the right way. We have the management, the artist roster, and the promotion. And we’ve made a lot of changes and improvements at Capitol.”

Fifield acknowledges that the hefty interest costs on EMI’s debt from its acquisitions are not reflected in the stated earnings. “But because the music business is such a cash business, we have a positive cash flow... The cash flow into the music company exceeds the interest, so we net out positive.”

In addition, he notes, “As our business grows, our cash flow improves at a more rapid rate than our sales, because we’re improving our margins all the time... through better utilization of our system. We’re getting more efficient.”

Methods of achieving these efficiencies include the improved utilization of the company’s facilities, EMI’s $30 million investment in management information systems, and the company’s changing to its own production facility.

Fifield admits that EMI is still interested in acquiring Filmmarx, a music publishing firm, and IRS Records. “We are always looking for ways to make the company stronger,” he says. But he adds, “I’m not actively seeking acquisitions. I’m just answering my telephone.”

MGM/UA Joins $14.98 Circle With 12 Titles

BY JIM MCCULLAUGH

LOS ANGELES—MGM/UA Home Video has announced plans for offering low-cost, low-end catalog and new-release B titles.

In the catalog area, MGM/UA is joining the ranks of suppliers offering less-than-$15-list feature films. The studio began offering B titles as part of a dozen $14.98-list titles Aug. 8.

In another move, the company says it plans to "address the softness" of the B-title business by reducing the list price of two upcoming B’s to $45 each in a two-for-one twin-pack promotion.

According to David Bishop, MGM/UA’s sales, the company will put an $89.98 sticker on two action-adventure Concord films—"Silk 2" and "Circle Of Peace (Street daredevil's "Own Course"

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Teller Tells Euro Radio To Chart Its Own Course

BY ADAM WHITE

AMSTERDAM—Music radio in Europe has an opportunity to avoid becoming a commodity with the growth of music and pops music in the U.S. and MCA Music Entertain- ment Group chairman Al Teller urged a meeting of European program- meurs here to seize the opportu-

Teller made his remarks in a keynote speech during the fifth annual International Music & Media Conference, which was held May 27-30 at this city’s old stock exchange. The event brought broadcasters, record industry professionals, and media representatives to a program of panels, workshops, and exhibit showcases, and keynote addresses. It was organized by European trade weekly Music & Media in conjunc-

Teller said that the freedom sta- tions in Europe have to create radio according to the "own course... to advantage" of the political, economic freedom granted to Eastern Bloc nations—brings responsibilities.

"Programmers who try to make the pulse of the people and to make an original programming statement that will keep time with that pulse," he de-

Such originality requires program- mers to support national artists throughout Europe, the MCA execu-

country’s total music retail sales. Teller said similar situations exist in Italy, Holland, Germany, Spain, and Sweden.

Holland’s Sky Radio, a Rupert Murdoch-owned cable service heard in 4 million homes, came under partie-

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Industry Leaders Meet At 1st Latin Music Seminar

BY CARLOS AGUDELO

MIAMI—The first Latin Music Seminar, held here at the Hyatt Ho- tel South Beach, drew 250 businesspeople and the people and the issues that are shaping the industry today. At least 150 people attended the meeting, which was sponsored by Billboard.

The one-day gathering, which preceded the Lo Nuestro Latin Mu- sic Awards held here on Aug. 23, brought together the people and the issues that are shaping the industry today. At least 150 people attended the meeting, which was sponsored by Billboard.

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Pandora's Longbox Opened In Canada
Retailers Scramble For CD Pack Options

BY TRUDI MILLER

NEW YORK—In the wake of the April 1 elimination of CD longboxes on all front-line product by the major labels in Canada, Canadian retailers are adopting various measures to overcome fixtureing and theft problems. The solutions range from generic cardboard longboxes to plastic 6-by-12-inch cartons and reusable "keeps" to merchandising the CD jewel boxes without any outer package.

Record retailers and mass merchants alike are experiencing difficulties, partly because few have invested in new fixtures and also because the generic cartons and keepers enabling new product do not look good next to the longboxes in which catalog CDs are still packaged.

"Everybody's scrambling around, buying whatever they can get their hands on," says Tom Sambola, who until recently headed up the Toronto-based Canadian division of the Handleman Co., headquartered in Troy, Mich. "Stores look like hell, because you're testing a lot of things, and if you can make a permanent decision, and there's a lot of leftover longbox product," he says. "There's no uniformity.

The Canadian experience has implications for the U.S., where an uneasy truce exists between retailers and labels over the 6-by-12 package. Although most of the major distributors say they will maintain the longbox, retailers privately question their commitment.

In Canada, most retailers agree that the record companies dropped the longbox too hastily, without consideration or creative alternatives. "No one's giving any thought to say to retailers, 'Here's what you can do instead,'" says Sambola. "I support the environment, but how do you get there? You don't just take away the package— you have to create an alternative..."

Fred Rich, who was chairman of Toronto-based A&A Records until he resigned last month (Billboard, May 12), agrees. "Everybody's quite upset," he says. "You can't merchandize..."

(Continued on page 45)

WEA Europe Prepares For '92 Single Market

BY NIGEL HUNTER

LONDON—WEA Europe is realigning its executive structure in preparation for the forthcoming European single market and in recognition of the company's growth over the past three years. All the new appointments took effect June 1.

Manfred Zumkeller has been named president, WEA International, Central Europe. Based in Hamburg, West Germany, he is responsible for WEA companies in Germany, Austria, Denmark, and Switzerland; he will also supervise WEA Europe's activities in Eastern Europe and its continuing relationship with Swiss distribution company MusikDistribution under its president, Jack Dimenstein.

Zumkeller's successor as WEA Germany's managing director is Gerris Gebhardt, previously marketing director and deputy managing director of that company.

In consequence of the recent acquisition of Italy's CFD German and "significant" gains in market share in that country, Marco Bigi, previously appointed president of WEA International, Italy. He is responsible for WEA Italy and CFD, and is also area manager for WEA in Eastern Europe.

The position of French managing director at WEA International, France, has been combined with the role of WEA Southern Europe manager. With France now divided into two territories, the previous post is now titled director of WEA France.

Quixote Reacquires Disctronics CD Facilities

Plants' Owner Did Not Meet Terms Of Original Deal

BY SUSAN NUNZIATA

NEW YORK—Quixote Corp. has re-acquired Disctronics Manufacturing Inc. from its Melbourne, Australia-based parent, Disctronics Ltd. In 1988, Disctronics purchased the CD manufacturing company, then named LaserVideo Inc., from Quixote for $50 million. At the time of the sale, $29 million was paid in cash, with a convertible note for $26.5 million payable by January 1989.

Last month, following more than a year of negotiation, the Chicago-based Quixote reacquired the company for a token sum of $1,000. In doing so, it exercised its option to repurchase the 51% of the company covered by the note if that note was not paid.

More widely known as Disc Manufacturing Inc., the company has plants in Huntsville, Ala., and Anaheim, Calif. The Quixote move closely follows Disctronics Ltd.'s purchase for $13 million, of the Memory Tech CD plant in Plano, Texas (Billboard, March 31). The facility, previously owned by Memotech, now belongs to Disctronics.

Disctronics' only remaining plant in the U.S., the Texas facility has an annual capacity of approximately 27 million units and expansion plans are in the works. According to Peter Massey, chairman and CEO of Disctronics Ltd., the plant's capacity can be expanded to 60 million units annually for an investment of $8 million.

"We have more than doubled the Plano volumes since we took it over and we are very confident that we can continue to increase them rapidly," says Massey. "The plant is already in profit."

The Disctronics plant in Plano produced more than 1 million disks last month, says Massey. Its clients include Disney, MCA, and Capitol. The company is also looking into laserdisc production at the facility.

JAMIESON NAMED EXEC VP OF NEW P'GRAM HOLDING CO.

NEW YORK—Bob Jamieson has been appointed executive VP of PolyGram Holding Inc., the new parent company for PolyGram Records Inc., A&M Records, Island Records, and PolyGram Group Distribution in the U.S.

Jamieson will report directly to Alain Levy, executive VP of PolyGram International and chairman of the company's U.S. operations. He will assist Levy in the coordination and restructuring of PolyGram in the U.S., including its integration into the recently established PGD. He will also assist Levy in his international responsibilities.

Formerly, Jamieson's title was executive VP, marketing and sales.

His marketing duties will be taken over by Ed Eckstine, executive VP of PolyGram International and chairman of the company's U.S. operations. Among the additional departments that now report to Eckstine are publicity, video, creative services, artist development, and product management.

PolyGram has not had a VP of marketing since the departure of Jim Urie a few months ago, and it is not clear whether the company plans to appoint anyone in that position.

The department heads of promotion, label sales, and country music, who formerly reported to Jamieson, will now answer directly to (Continued on page 92)

RECORD DEBUT

Dividing the Alabama and California plants, Disctronics halved its worldwide debt, notes Massey. "The old facilities were two-and-a-half times as expensive [as the Texas plant] relative to total capacities," he says. "We'll achieve the same capacity in the States at half the cost."

In December 1989, after Disctronics defaulted on several payment agreements, Quixote exchanged the outstanding note for 12% preferred stock and 49% common shares, and an option agreement, payable over a period ending in September 1990. The first payment, $3.5 million, was due April 30.

"We did not receive the money," says a Quixote representative. "We worked very hard with them to try to negotiate some sort of payment plan..." (Continued on page 85)

The Signing Of Figaro. Geffen president Ed Rosenblatt, right, congratulates members of Los Angeles band the Brothers Figaro on their signing to the label. The band's debut album, "Gypsy Boat," is scheduled for release June 25. Shown, from left, are A&R executive Tom Zuta; Phil "Giusseppe" Parapiano, Bill "Lugi" Bonk, and Scott "Guido" Babcock, of the Brothers Figaro; band manager Darryl Wilson; and Rosenblatt.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Jamieson is appointed executive VP of PolyGram Holding Inc. He was executive VP of marketing and sales for PolyGram Records (see story, this page).

Ken Powell is named senior VP of A&M Records in Los Angeles. He was VP of business affairs for the label.

Island Records in New York makes the following appointments: Lawrence OEI, chief financial officer; Michael Stotter, senior VP of marketing; and Dick Dutka, senior VP of business affairs. They were, respectively, manager of Ernest & Young Accounting; VP of marketing at Chrysalis Records; and VP of business affairs for Island.

Chameleon Records in Hawthorne, Calif., appoints Bob Brown executive VP of finance and operations. He was VP of administration and personnel for Capitol Industries.

Shelley Selover is promoted to VP of press and public information, West Coast, at Columbia Records in Los Angeles.

Columbia Records in New York makes the following appointments: Sondra Oel, associate director of jazz marketing and product management; Michael Becker, manager of dance music promotion, West Coast; and John Coppola, manager of dance music promotion, East Coast. They were, respectively, manager of jazz marketing and promotion at Columbia; national director of dance music at Motown Records; and a club DJ in Boston.

CBS Records in Nashville appoints Vicki Rowland associate director of national retail relations. She was manager of retail relations for the label.

Roger Christian is named national director of marketing at WGT Records in New York. He was a sales representative for CBS Records.

Jon Leshay is promoted to national director of alternative promotion at Elektra Entertainment in New York. He was West Coast regional alternative director for the label.

Arista Records in New York names Robert Wiegner director of artist development, and Maude Gilman senior design director. They were, respectively, associate director of artist development, and design director for the label.

Capitol Records in New York appoints Tony Chalmers national director of East Coast promotion, and Leigh Lust East Coast A&R representative. They were, respectively, district promotion manager in Boston for the label, and music director at WNYU New York.

DISTRIBUTION. David Fitch is named VP of national accounts at PolyGram Group Distribution in New York. He was regional marketing director in Atlanta at A&M Records.

* VIDEO PEOPLE ON THE MOVE, see page 70. 
CATCH SPYRO GYRA ON THE FAST FORWARD TOUR:

6/8/90 Lakewood Amphitheater
Atlanta, Georgia
6/11/90 Troy Hiltion
Troy, Michigan
6/14/90 Pegado Pavilion
Cincinnati, Ohio
6/17/90 Fiddler's Green
Englewood, Colorado
6/21/90 Aruba Jazz & Love Music Festival
Napa, D.C.
6/24/90 Festival Hall
San Juan, Puerto Rico
7/2/90 Miller Oakes
Milwaukee, Wisconsin
7/5/90 Art Center
Carbor, North Carolina
7/7/90 Well Trup
Vienna, Virginia
7/9/90 Melody Tent
Pittsburgh, Pennsylvania
7/10/90 Artyrigh-Knoff
Buffalo, New York
7/13/90 Rawlia Festival
Highland Park, Illinois
7/14/90 Werpert Playhouse
St. Louis, Missouri
7/19/90 Paul Masson Mountain Winery
Salinas, California
7/22/90 Hubert's Amphitheater
San Diego, California
7/26/90 Greek Theater
Los Angeles, California
7/27/90 The Crest Theater
Sacramento, California
7/30/90 Shui Pavilion
Jacksonville, Oregon
7/31/90 Parkers
Seattle, Washington
8/2/90 Metropolitan Theater
Spokane, Washington
8/9/90 Stanley Amphitheater
Dallas, Texas
8/10/90 Mitchell Pavilion
Houston, Texas
8/13/90 Aqua Fest (Rockstage Auditorium)
Austin, Texas
8/14/90 Atlantic Connection
Oak Bluffs, Massachusetts
8/16/90 Performing Arts Center
Lexington, Massachusetts
8/18/90 Jones Beach Theater
Wantagh, New York
8/19/90 Community Arts Pavilion
Bethlehem, Pennsylvania
8/20/90 Pioneers Theater
Reno, Nevada
8/21/90 Celebrity Theater
Anaheim, California

Produced by Jay Beckenstein
for Casseyed Bear Productions
McCartney Bows Out Of Conn. Show Residents Divided On Use Of Yale Bowl

■ BY THOM DUFFY

NEW YORK—Paul McCartney backed out of a planned July 29 concert at the Yale Bowl in New Haven, Conn., after some residents in the af


The Cat's Out Of The Bag: CBS/Fox To Bow Garfield Vids

■ BY PAUL SWEETING

NEW YORK—After a long period during which it stayed out of the highly competitive children's video arena, CBS/Fox will move aggressively into the fray this fall with the release of the first three titles from its newly acquired Garfield line of animated programs.

Rights to the Garfield programs, including both the half-hour programs and specials aired during prime-time hours and the Saturday morning "Garfield & Friends" series, were acquired from Paws Inc. throughout the U.S. by CBS. Paws Inc. is owned by Jim Davis, creator of the Garfield character. CBS broad-

Trans World 1st-Qtr. Profits Up Chain Rebounds From 89 Woes

■ BY DON JEFFREY

NEW YORK—Trans World Music Corp., leaving its 1989 troubles behind, has booked strong first-quarter profits and revenues.

For the period that ended May 5, the Albany, N.Y.-based music and video retailer reported its second-quarter net income increased to $2.45 million, or seven times more than last year's.

First-quarter revenues were up 8.6% over last year's to $107.6 million. The retailer also reports that same-store sales—for outlets open at least one year—were up 5% higher than in the first quarter last year.

"We're very pleased," says Trans World chairman and chief executive officer John Phillips. "We believe that our earnings for 1989 are due largely to that higher sales.

Billboard Expands Music Vid, Top Videodisks Sales Charts

■ BY THOM DUFFY

NEW YORK—Billboard is expanding the Top VideoCassettes and Top Videodisks sales charts, effective with this issue.

The Top VideoCassettes, which monitors sales of longform music video programs, has been re-designed to accommodate a 10-title format.

As for videodisks, software sales reached 3.5 million units in 1989, with the best-selling compilation, "Shania Twain's 'Come On Over,'" reaching sales of $12.5 million.

For videodisks, sales reached 3.5 million units in 1989, with the best-selling compilation, "Shania Twain's 'Come On Over,'" reaching sales of $12.5 million.

W.E GET LETTERS: William Simpson of Los Angeles noted that the French influence resonates this week's top 20, both in song titles ("Vogue" and "Ooh La La") and artist names (Rosette, Bell Biv Devoe, En Vogue).

WE GET LETTERS: William Simpson of Los Angeles noted that the French influence resonates this week's top 20, both in song titles ("Vogue" and "Ooh La La") and artist names (Rosette, Bell Biv Devoe, En Vogue).
"Thank You
AMUSEMENT BUSINESS"

"NEIL DIAMOND LIVE"
1989-115 SHOWS IN 7 COUNTRIES

"Top Concert Gross
Facility Capacity 15,001 and More"

Great Western Forum-Inglewood, CA
Neil Diamond
June 28-30, July 2, 5, 9, 1989
Gross: $3,498,000 - Attendance 193,898 - Sellout
Promoter: Avalon Attractions

1989
AMUSEMENT BUSINESS

#1 AWARD

MANAGEMENT
GALLIN-MOREY ASSOCIATES

AGENCY
CREATIVE ARTISTS AGENCY, INC.

PUBLIC RELATIONS
COTTER/ROTH/MACMANUS, INC.

TOUR MANAGEMENT
SAL BONAFEDE

Tour/Production Supervisor
PATRICK STANSFIELD

Sound Director
STANLEY R. MILLER

Stage Manager
DOUG POPE

Lighting Design
MARILYN LOWEY

Lighting Consultant
IMERO FIORENTINO

Laser Effects
LASER MEDIA, INC.

Costume Design
BILL WHITTEN
Join us for the
Third Annual Radio Roast
to support the
T.J. MARTELL FOUNDATION
FOR LEUKEMIA, CANCER & AIDS RESEARCH

WE HAVE THE POWER TO HEAL.

MC:
SUNNY JOE WHITE
Program Director
WXKS Boston

ROASTERS:

JAY THOMAS
Power 106 Morning Host
Guest Star of "Cheers;"
"Murphy Brown"
and other TV Programs

MICHAEL DAMIEN
Cypress Recording Artist
Star of "The Young and the Restless"

EXECUTIVE COUNCIL:
KID LEO Columbia Records
JUDY LIBOW Atlantic Records
JON SCOTT Music Awareness
MICHAEL KLENFENER AND
CAROL STRAUSS-KLENFENER

INDUSTRY COUNCIL:
GARY BIRD Network Forte
JOEL DENVER Radio & Records
BARRY FIEDEL Hitmakers
DENNIS LAVINTHAL Hits Magazine
KAL RUDMAN FMQB
DVE SHOLIN Gavin Report
GENE SMITH Billboard Magazine
TONI SMITH Monday Morning
Replay

SPECIAL THANKS TO:
Bob Buziak and RCA Records, Bob Krasnow and Elektra Entertainment
and TBone.

TICKETS: $150 Dollar Donation
Make checks payable to:
The T.J. Martell Foundation
send to:
Muriel Max, Director of Development
6 West 57th Street
New York, NY 10019

Tickets also available from executive and industry council members.

This year's honoree:
JEFF WYATT
Program Director    Power 106 Los Angeles
Saturday, June 9, 1990
The Historic RCA Studios
Studio A
110 W. 44th Street
New York City
Cocktails   7:00PM
Buffet Dinner and Roast   8:00PM
Tell Us, Please, Who Writes The Songs

TIME FOR A CHANGE

In the real world, May 19th issue, I came across the Commentary by Steve Schalchlin on the omission of songwriter credits on today's recorded product.

It is unthinkable that the level of awareness in the music industry is so low that even the foundation of any song goes uncredited. Every other arm of the arts rightfully credits its creator. It is time for a change.

My thanks to you for giving exposure to this issue, and I look forward to the time when it is no longer necessary.

Carole Bayer Sager

UGLY LITTLE PROBLEM

Thank you for printing the Steve Schalchlin Commentary (Billboard, May 19th). I would like to turn a spotlight on an ugly little problem that has persisted for too long.

Los Angeles

A LINK FROM PETE

Thank you for your editorial, "Songwriters Still Don't Get Credits."

Pete Seeger

Poukeyppse, NY

PUBLISHERS, TOO

Thank you for allowing us space to restate our case about the purposeful exclusion of songwriter credits on CDs and cassettes. It's amazing that it even has to be brought up.

Los Angeles

Kipner

DON'T HOLD IT AGAINST ME

I am responding to Steve Schalchlin's Commentary regarding songwriter credits. Schalchlin mentions that, during a recent meeting, no one had a solution to this problem. But the solution is obvious.

The copyright owners can control the first recording of a song. Therefore, it is the publishing companies that can make the difference. The publishers should establish a mandatory practice of listing songwriter credits on all product configurations as a condition for granting a label the first mechanical rights. The ball is really in their court.

Also, Schalchlin suggests that some labels leave these credits out on purpose. That idea is completely absurd. The only reason this problem exists is the ignorance and stupidity of a label's decision.

A very accurate, computer-printed list of album credits for Aisha's current album, proofread by me and found to have errors, was sent to MCA Records a few months ago. On that list, Lori Margules and Lauren Superstein were credited as production coordinators. On the album, they are credited as assistant engineers. However, just in case Schalchlin is correct in his assumption, I have the copy of his Commentary along with our list of credits at the end of all future projects.

Michael Jay
Captain Hook Productions
Woodland Hills, Calif.

COURTED AND DISMISSED

Editorials such as "Songwriters Still Don't Get Credits" really help bring into focus the lack of respect for the songwriter.

As a professional songwriter myself, I am in complete agreement with Schalchlin. In this day and age, when our society has seen an explosion of new people who have helped to turn a spotlight on the very foundation of music, there is no reason why songwriters should not be given the credit that they have earned.

It's time the record labels give us the credit we deserve. Hopefully, Schalchlin's editorial will open the executives' eyes and will instill a change.

Allan Rich
Los Angeles

KEEP INDUSTRY HEALTHY

Steve Schalchlin and the Billboard editorial staff are to be commended on the excellent commentary, "Songwriters Still Don't Get Credits." I have been a hard-working song writer for many years, and I know others share my experience. Being able to write the song, we have "pitched" it and then put a "hold" on it for months for the artist. Then we hope the song gets recorded; we hold our breath until the song makes the album; and we hope the album gets released. After all, we are the artist's mainstay when you hear the record has hit the stores, as you run to Tower Records or any other music store to get that name has been left off the album, while every other name, including harmonies, "co-writes by," and "jewel by," is left on.

It has happened too many times to me in the last few years, as well as to my fellow songwriters.

It is insulting and shows a lack of respect by the record label executives for the work we have put into our part of the case-

settes and CDs also hurts us crea-

tively. If someone loves the song on record and wants us to work on their project or collaborate with us, they can't contact us because they don't even know who we are.

It's time the record labels give us the respect and recognition we deserve. Hopefully, Schalchlin's editorial will open the executives' eyes and will instill a change.

Las Vegas

Steve Kipner
Topanga, Calif.

LACK OF RESPECT

Congratulations to Steve Schalchlin for telling it like it is in his editorial regarding songwriters' credits being left off of cassettes and CDs. I have been a hard-working song writer for many years, and I know others share my experience. Being able to write the song, we have to "pitch" it and then put a "hold" on it for months for the artist. Then we hope the song gets recorded; we hold our breath until the song makes the album; and we hope the album gets released. After all, we are the artist's mainstay when you hear the record has hit the stores, as you run to Tower Records or any other music store to get that name has been left off the album, while every other name, including harmonies, "co-writes by," and "jewel by," is left on.

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Las Vegas

Steve Kipner
Topanga, Calif.

IF YOU REPRODUCE THIS CONTEST, PLEASE ALLOW SPACE TO MENTION WHICH PUBLICATION THE INFORMATION WAS TAKEN FROM.

ON THE BANDWAGON

I'd like to get on the bandwagon of Steve Schalchlin's National Academy of Songwriters, with a blessing to be eventually asked to join. Apparently the songwriting companies have agreed to includesongwriter credits on CDs and cassettes. Thank you for reporting on this breakthrough for us songwriters.

Budd Clain
GM, The Music Director Programming
Indian Oak, Mass.
AC Stands Firm Atop Format Rankings

Easy’s Losses Are Its Gain In Winter Book

By Sean Ross

NEW YORK—Adult contemporary, which was already the No. 1 format in the country, has grown even more in the last three months, apparently as a result of the mass defection of easy listening stations to soft AC. This trend, which has been going on for several years, has been especially pronounced in recent months.

By the newly released Arbitron data on national radio format listening, AC’s already formidable market share, 19.1% in the fall book, is up to 20% of the listening audience, if you count adult alternative outlets. Easy stations, meanwhile, declined sharply in the winter, dropping from 6.5-6.0, with considerable losses in most demos and dayparts.

Because AC’s fluctuation in past surveys has been relatively minor, and because the easy slide seemed to have halted in the fall, it seems reasonable to assume that the AC gains and easy losses reflect a nearly wholesale transfer of listening from one format to another at stations that made the easy-to-soft AC switch during, or shortly before, the winter book.

Those are among the highlights in Arbitron’s quarterly look at national format performance. Among the others:

* Top 40 radio has now lost the better part of two shares over the last year. When Arbitron began using format data supplied by Billboard magazine to compute national format averages in the spring ’90 quarterly ratings, top 40 had 15.9% of the audience. This time, it was down 14.5-14.2, although its slide was relatively subtle compared with the fall book, in which it lost more than a share.

* Urban radio, on the other hand, continues to grow nicely in all demographics and dayparts. Urban was up 8.5-9.0 this time, marking the third straight book in which it has posted a half-share gain or thereabouts. With this book, urban overtakes mainstream album rock radio to become the fifth largest format in the country. (That standing, of course, is altered if you add modern and classic rock figures to album rock’s standing.)

* Similarly, Spanish-language radio’s modest but significant growth has also continued. Spanish has added three-tenths of a point in each of the last two books, going 3.7-4.0 this time. That growth is steady across most dayparts and demographics.

* News/talk radio, which received a 12.1:12.6 boost from the tumultuous news events of the fall, was back where it started this time, falling to a 12.1 share.

Arbitron uses Billboard’s format data for all radio stations in the 79 continuous measurement markets to compile quartery information on the strength of individual formats against each other, and against the previous book. National 12-plus shares are displayed on this page. Information on major dayparts and demographics is on this page and page 21, respectively.

AC: The Biggest Gets Bigger

If only because of the sheer number of stations that play it in one variant or another, AC really didn’t need

(Continued on page 15)

Bonaduce, Jed The Fish Enjoy Radio Life After Drugs

By Craig Rosen

LOS ANGELES—When Danny Bonaduce was arrested for possession of cocaine last March in Daytona Beach, Fla., he was certain his radio career was over. “I was prepared to lose my job,” says Bonaduce, who has done late nights at top 40 WEXG (Eagle 100) Philadelphia since 1990.

Yet when the one-time child star, best known as Danny Partridge of the TV series “The Partridge Family,” returned home to Philadelphia he was pleasantly surprised. WEXG GM Dave Noll “backed me up,” Bonaduce says. “But he wouldn’t let me back on the air until I went to rehab. I didn’t think I needed rehab, but I needed a job, so I went to rehab.”

Nearly four months later, Jed returned to KROQ. But it was not until May 6, more than a year after his

(Continued on page 18)

Format Share

By Daypart

Winter ’90 Arbitrons

Persons 12+

Monday-Friday 6-10 a.m.

Easy Listening-4.2%

Spanish-4.1%

Classic Rock-3.7%

Adult Standards-3.6%

Religious-2.1%

Adult Alternative-2.2%

Classical-1.5%

Modern Rock-0.7%

Rem. Formats-0.1%

Top 10-10.4%

Album Rock-8.4%

Country-9.8%

Adult Contemp.-19.5%

Persons 12+

Monday-Friday 10 a.m.-3 p.m.

Easy Listening-6.2%

Spanish-4.1%

Classic Rock-3.7%

Adult Standards-4.0%

Religious-1.0%

Adult Alternative-2.2%

Classical-3.0%

Modern Rock-0.7%

Rem. Formats-0.1%

Top 10-11.2%

Album Rock-9.0%

Country-10.1%

Adult Contemp.-21.1%

Persons 12+

Monday-Friday 3-7 p.m.

Easy Listening-5.0%

Spanish-3.5%

Classic Rock-3.5%

Adult Standards-3.5%

Religious-2.1%

Adult Alternative-2.2%

Classical-2.0%

Modern Rock-0.7%

Rem. Formats-0.1%

Top 10-11.9%

Album Rock-8.2%

Country-8.4%

Adult Contemp.-17.9%

Persons 12+

Monday-Friday 7 p.m.-Midnight

Easy Listening-3.0%

Spanish-2.1%

Classic Rock-3.0%

Adult Standards-2.5%

Religious-2.0%

Adult Alternative-2.1%

Modern Rock-1.0%

Rem. Formats-0.1%

Top 10-19.1%

Urban-14.0%

Country-6.2%

Adult Contemp.-14.8%

Source:

Ratings, the Arbitron Co.; formata, Billboard magazine.

Copyright 1990, the Arbitron Co., Billboard magazine.
CONGRATULATIONS TO OUR 1990 POP AWARD WINNING SONGWRITERS AND PUBLISHERS

SONGWRITE
OF THE YEAR: DIANE WARREN

PUBLISHER OF THE YEAR: WARNER/CHAPPELL MUSIC, INC.

RECIPIENT OF THE AMERICAN CLASSIC AWARD: DICK CLARK

SONG OF THE YEAR: "STRAIGHT UP"

Writer: Elliot Wolff
Publishers: Elliot Wolff Music
Virgin Music, Inc.

SIMPSON WEIR
Writer: Robert Palmer
Publisher: Bumpalam Music

STAND BY ME
Writer: Andy Leiber
Publisher: Leiber-Stoller Songs, Inc.

STRAIGHT UP
Writer: Elliot Wolff
Publishers: Elliot Wolff Music
Virgin Music, Inc.

SWEET CHILD O'MINE
Writer: Steven Adler
Publisher: Cutting Records Music

THINKING OF YOU
Writer: Russell De Salle
Saffire

TOY SOLDIERS
Writer: Martika
Publishers: Famous Music Corporation

WALK ON WATER
Writer: Jesse Barnes
Publishers: Gofen Music, Inc.

WHAT IS LOVE
Writer: Brandon All

WILD THING
Writer: Matt Dike

WIND BENEATH MY WINGS
Writer: Jeff Silbar

YOU GOT IT (THE RIGHT STUFF)
Writer: Maurice Starr
Publishers: EMI April Music Inc.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS, & PUBLISHERS
Intense heat and larger-than-expected crowds are being blamed for a series of incidents that plagued both Houston urban outlots Memorial Day weekend. KHYS (Kiss 98.9)'s Memorial Day Megamix with the Kiss Crew, Queen Latifah, and various local acts Special treatment was planned for 15,000 people, but drew about three times that number. According to local producers handling Special treatment, 600 arrestable segment, members of the audience began throwing bottles and cans at each other. KHYS managing producer, says this is just one more in a series of bums out our weekly shows to the station on a temporary basis for several weeks, is now the Operations Director. Jennifer Dominguez, former WKTI (1450) Toledo, Ohio, joins Q105 for nights.

At top 40/dance KNJU Houston, Jeff Scott—who was PD pending the hiring of Mark Jones of Gary, Ind.—returns to the market. KPZM's—KPZM's former KRKU’s current format, which is beginning to lean further toward mod-

Houston Chronicle says more than 30 people were arrested. Eleven were treated at local hospitals for inju-

ries ranging from a stabbing to heat exhaustion, but KHYS claims there were no serious injuries. PD Steve Hegwood notes that KHYS hired a total of 50 off-duty Houston police officers, "more than most local concerts." Although much was made of the Kiss Crew's pyrotechnic headlin-

er, Hegwood notes that the Kiss Crew was still on the plane heading to the show when it was called off.

There were also problems at KMQJ (Major 102)'s show with Digital Underground, Something Special, and Partners In Kyme entertainment that weekend. KMQJ was expecting 5,000-10,000 people and drew about 30,000. Toward the end of Digital Under-

ground's set, a fight broke out in front of the stage and one car was torched. Following the Memorial Weekend incidents, a Houston concert promoter has cancelled the 102 battle-of-the-bands Jamfest scheduled for the following weekend. In other KMQJ news, MD/night rocker Hurricane Dave is out and can be reached at 713-499-0316. New APD Tony Brown will handle music. M/S/night Northwestern FM Mobile, Ala., will do nights.

Ty-Tipo Show on Radio

In an unusual switch from custom-

ary top 40 night fare, WKSX-FM (Kiss 108) Boston has launched a 6-8 p.m. "Typo" show, described, variously, by local radio people as either "an audio version of 'En-

tertainment Tonight'" or a "more se-

date Open House Party." Says Kiss evening and late-night jocks Ed McMann and Lady D anchor the program. Veteran WKSX newsman Bill Costa does entertainment features. Reports include special segment-

on local music, reports from lo-

cal club jocks and related personnel, as well as an upcoming segment with lo-

cal music people rating new releases a la "The Morning Show" with Gene Sie-

kel and Roger Ebert.

Radio Squabbles Over TV Ad

In the current heat war, WKSX-FM (Kiss 108), Charlotte's, new PD, Priedes, describes, variously, by local radio people as either "an audio version of 'Entertainment Tonight'" or a "more se-

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any help distancing itself from other formats. It has been the steady No. 1 format since the Arbitron/Billboard measurements were first computed. But the decline of easy and the concurrent rise of soft AC has clearly made a difference. AC now controls one fifth of all listening. In its best major demos—adult females and persons 35-64—it controls about one-fourth of all listening.

With stations in our sample leaving easy almost weekly, and with the vast majority of those going to soft AC, the AC format seems to have picked up many, but not all, of the defecting stations’ listeners. In 12-plus, for instance, easy is down 6.5-5.9, while AC (not including adult alternative) is up 17.0-18.0. In 35-64, easy is down 8.6-4.9; AC is up 20.7-22.0. In adult women, easy is down 8.0-6.2, AC is up 20.7-22.1, and so forth.

The AC gains become more pronounced as the demos get older, another sign that the easy-to-AC phenomenon is in place here. In the last book, AC’s 25-54 number (23.4) was about the same as its 35-64 number (23.3). Suddenly, however, 35-64 is about a half share bigger as an AC demographic, with a 24.5 compared with 23.9 for the 25-54 bracket.

The easy slide ought to represent good news for the adult alternative format—the other instrumental-based format that could fill the “softest, most relaxing spot on the dial” position in markets where easy outlets have ablated it. But adult alternative stations—which have generally disclaimed the “easy listening for yuppies” tag—are down slightly, going 21.2-20.9 12-plus, and losing one- to three-tenths of a share in most other major dayparts and demos.

Easy’s biggest defections take place in the demographics where it has the most to lose, women 18-plus and 25-64. But the format also loses nearly a share in 35-64 (4.6-3.7). That would either shoot down the claims of easy distributors and other format proponents that their more modern format is finally beginning to attract younger demos, or at the very least would suggest that even if the stations that have stuck with easy are luring more 25-64s, so many other stations are switching that the effect is negated.

**URBAN UP AGAIN; T4O DOWN AGAIN**

The good news for top 40 might be that it was down only three-tenths of a share overall this time, compared with its loss of more than a share in the fall. Winter is not traditionally a big top 40 book either, and a 14.5-14.2 loss is not way out of line with most expectations for the format.

The problem, of course, is that top 40 has steadily lost 1.7 shares over the last three books. And here it is down virtually across the board: 12.9-13.4 mornings, 11.6-11.3 middays, 15.7-15.4 afternoons, 19.4-19.1 nights, 20.5-19.9 18-34, 10.9-10.6 25-54, 6.3-6.1 35-64, and 12.6-11.9 adult women. The two exceptions are the traditionally strong teen demo, up 54.5-53.6, and adult men, where the format holds at a 10.0 share.

On the other hand, urban (8.5-9.0 overall) was up 7.3-7.9 mornings, 6.6-6.9 middays, 8.1-8.8 afternoons, 13.8-14.0 nights, 18.1-18.5 teens, 11.7-12.5 in 18-34, 8.7-9.2 25-54, 6.9-6.5 35-64, 8.4-

(Continued on page 20)

Today, entertainment is a worldwide, around-the-clock business. A film may be developed in Hollywood. Financed on Wall Street. Shot in India. And distributed all over the world. For entertainment’s executives on the go, one publication offers a non-stop connection wherever the action is — The Hollywood Reporter.

The voice of entertainment for 60 years, The Reporter features 10 major international news bureaus. On-the-spot Satellite Editions published daily at Cannes, MIFED and more. International salutes and country issues detailing film and TV action the world over. In all, The Reporter delivers unrivaled coverage of key industry developments whenever and wherever they occur.

If you want to reach show business’ most powerful, influential individuals, go first-class. Place your ads in The Hollywood Reporter.
WHY IS THIS MAN SMILING?

Okay, he's not smiling here, but he's been smiling a lot on his sold-out worldwide concert tour. Lately he's also been smiling about his multi-platinum album featuring the new single Do You Remember? and the international single Something Happened On The Way To Heaven. Of course there's also the number one hit Another Day In Paradise and the top five I Wish It Would Rain Down. No wonder he's smiling. No wonder a lot of people are.
IT WOULDN'T HAVE LOOKED so good for PD John Larson if KSD St. Louis had slipped in the winter Arbitron. In the fall, when KSD was between PDs and consultant Larry Bruce was filling for a week or so at a time, the classic rock was up 4.9-6.0 12-plus.

Fortunately, KSD had a 6.7 last winter, which Larson attributes to two fairly simple moves. One was losing some softer library material. "I've moved KSD away from classic rock evolution. The same station that played "Cross-Eyed Mary" had also played "Boogie Woogie Bugle Boy," "Drasy Lover," and "Sweet Freedom." The other was a new slogan, "St. Louis' only all classic rock station." It meant to reposition heritage rockers to KSHE. "It's the definitive statement that defines exactly what we are," says Larson. "Nobody in this market plays more classic rock than we do, because classic rock is all we play. KSHE has been trying for a couple of years to position themselves as the classic rock station, but that's not what they are.

"I'm going to take the classic rock image away from KSHE. Whether they have heritage won't matter because I'm going to produce a product that's consistently better than anything they can deliver in that genre. At the same time, they're a better station for 18-24-year-olds because they're a lot harder than we are.

Therein lies an interesting balance. While the soft pop underbelly of KSD's library is gone, its texture is still relatively light. KSD, which recently co-promoted a Little River Band show, doaspects heavily, but more to keep the hard rock in the station, to keep softer songs out of nights. And one of its slug lines is "classic rock without the hard rock." So even without its softest music, KSD's female numbers were up in the winter. "While the station may have been softer before, it had also been broad and unfamiliar. The music wasn't as well balanced as it could have been. There were three to four songs in a row that might be unfamiliar to most people. Women have a tendency to gravitate to stations with familiar music. I tried to make it more palatable for them."

We're 60% male, 40% female. If you want soft rock, you should get a good job. If you're 50/50, you're doing an outstanding job, and you probably got help in the female demo from Arbitron," Larson says.

This is KSD in middays: Peter Frampton, "Baby I Love Your Way"; the Beatles, "She Came In Through The Bathroom Window"; Heart, "Heartless"; Journey, "Don't Stop Believin'"; Genesis, "Turn It All Away"; Kingsmen, "Louie Louie"; Grand Funk Railroad, "Closer To Home"; Doobie Brothers, "Long Train Runnin'"; Poco, "PRECIOUS TIMES"; Rod Stewart, "Reason To Believe"; and Poco, "Heart Of The Night".

A 12-year PD, Larson has shuttled between formats and market. From top 40 WZOR Rockford, he went to Doubleday for five years when its stations were album rock's most controversial. After WCMF Rochester, which had played Tard's nickname's move to classic rock, then programmed WIZM Knoxville, Tennessee for two years before joining KSD last December.

In the mid-'70s, Larson worked with J.C. Corcoran at WTYE Rockford. In the early '80s, when Larson programmed WAVA Washington, D.C., Corcoran was a jock on rival WWDC-FM. Now, Corcoran is St. Louis' most persevering morning man. And during KSD's PD hunt, gossip had it that Corcoran was running the station and his "hard-to-control" reputation was scaring off candidates.

"If people were saying that it was just because there was no day-to-day PD here, and obviously Larry Bruce couldn't be here every day," Larson says. "Somebody had to be the focal point of what was going on, and J.C. was here and knew the market. We have a good working relationship where we respect each other's opinions. We don't have a problem at all. I can't think of anybody I've worked with who's made harder work on each day's show."

On the day of this interview, Corcoran and his "Top 10 Club" teammates were just back from a May Day remote in Moscow, for which the station tied in with McDonald's to give away a U.S.S.R. trip. KSD's other spring promotion is Thousand Dollar Thursdays with a new money artist hourly.

KSD is one of those rare gold-based stations to acquire strong numbers several years after its sign-on. That was possible, Larson says, because instead of having a large dissatisfied core that sampled the statics was left, and had to be lured back. KSD attracted listeners' attention several years later as its focus was changing. As for luring an audience when a station's "oh wow" value is gone, he says, "We just try to add different features and not do the same Automatic on AM. It's going to take a while to get to that."

That current 150-minute-a-day limits on commercials be changed to a 15% weekly limit, a move that would trim the amount of time possible to 1,134 minutes from 1,150 but allow much more flexibility in programming. Another demand is that station promos with or without sponsor mentions be excluded from the spot count.

That spoken-word programming, one of the bane of FM programmers, include everything but music and commercials—specifically, station promos.

(Continued on page 25)
**ALBUM ROCK TRACKS™**

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<td>MONEY ON MY BACK</td>
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<td>ANGEL WITH A DIRTY FACE</td>
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**NAT'L FORMAT RATINGS (Continued from page 15)**

91 women, and 70.4 men.

One possible explanation is that ethnic sampling has gotten better. Spanish-language radio (37.4% over-all) was up 3.8-4.1 mornings, 3.7-4.1 middays, 3.3-3.5 afternoons, 3.5-4.2 nights, 4.1-4.6 55-64, 4.1-4.6 adult women, and 3.5-4.7 adult men. There were no major dayparts or demos where it was not up at least a share. Since Spanish-language broadcasters tend to see this as an improvement in sampling, one might project that phenomenon to urban, also.

But it should also be noted that much of what top 40 has done over the last six months seems to have had the opposite of its intended effect. Top 40 has tried to superserve adult listeners, sometimes to the exclusion of teens, but teens are the only age cell that was up. Following the decline of Rock 40-mania, it has become less rock-driven in an attempt to present its female demographics, but women were down and men were stable. Although many major-market stations are more "rocky," urban continues to eat at top 40's chief defenses. And while Hispanics are an increased part of the target audience, the benefits that Spanish-language stations reap this time around have not spilled over to top 40. In other words, top 40's attempt to be something other than top 40 seems only to have confused its core audience, not broadened it.

So what about the fall 1988 Arbitron diary change and its still-eroded effect on top 40? Well, top 40 was down in middays and AC was up. But top 40's drop in middays is slightly smaller than or equal to its drop in other dayparts. AC's midday rise, 1.4 shares, is smaller than easy's 1.8 share drop.

**OTHER FORMATS**

News/talk, the format that had the sharpest rise in the fall book, gave back all of what it gained last time, going 12.6-12.1 12-plus, and suggesting that the liberalization of Eastern Europe was not a two-book event. The drops were sharpest at night (12.4-1.8 this time, and down from a 14.3 during baseball season six)

(Continued on next page)

**BONADUCE, JED THE FISH** (Continued from page 18)

had insurance to cover the expense. Jed realized he had to go straight. Without treatment, Jed says, "there is no doubt that he would have been arrested again, or worse.

After more than nine weeks of treatment, Jed lived 90 days in a halfway house, then moved home, and finally returned to the air. "I heard from co-workers that people were surprised that I was involved with heroin, but they were also supportive," he says. "I had a real sweet situation. My fans were supportive and my employer is supportive. That is really all I asked for and it was a key for me being willing to recover."

There was a time in KROQ's history when "you could smoke and snort everything," Jed says. "But it's not like that anymore. For the first time in a long time I have a lot of respect for the management and I'm really enthused about the people I'm working with. That's new."
months ago), and in adult women (14.9-12.6) and adult men (14.3-13.7).

Country remains stable in the year-round measurement markets, up 9.4-9.5 overall, and up a tenth of a share or two in most major dayparts and demos. (It is up 10.3-10.4 men, down 9.7-9.6 women.) Country’s rival format, oldies, on the other hand, is down 5.9-5.7 overall and down two or three tenths in most places.

Notably, oldies is down 3.1-2.0 teens and 5.1-4.8 in 18-34, but edges up 8.5-8.6 in 25-54 and holds at 8.5 in 35-64. This suggests a couple of things. One, with most markets in our sample now having had oldies on FM for awhile, the novelty is wearing off outside its primary target of 25-pluss, and numbers are now reflecting the format’s natural consistency, especially when one considers the rise of pre-Beatles oldies at most FMs over the last several years. It also suggests that the growth that was taking place in oldies simply because of the greater number of major and medium-market FMs doing the format has abated.

In the summer, classic rock stations tended to be up by a few tenths while mainstream album rockers posted corresponding losses. In the fall, the two formats tracked down together. This time, it was back to the summer phenomenon where album rock was down 8.6-8.4 and classic rock was up 3.3-3.5. With modern rock stations added in, the album rock universe was perfectly static at a 12.6 share 12-plus.

Album rock was down 9.8-8.4 in mornings; classic was up 3.4-3.7. Album was stable at a 9.0 in middays; classic rose 3.4-3.7. In 18-34 adults, album rock was off slightly 17.0-16.9, but classic rock rose 6.1-6.7. The same goes for adults men, where album was off 12.6-12.3 while classic was up 4.8-5.2. This despite the fact that some of the most heralded individual success stories of the winter were new current-leaning rockers like KUFK Portland, Ore., or WXTB Tampa, Fla. And what AC did not pick up from easy listening, two other 35-plus-targeted formats seem to have gained. Classical was up 1.7-2.0 12-plus with gains of approximately two-tenths in most demos and dayparts and a 2.5-2.9 rise in 35-64, the one most impacted by the easy exodus. Similarly, adult standards rose 3.4-3.6, gaining a tenth or two at most times. In adult women, the format was up 3.9-4.2.

**TSL: Spanish Rules**

Nationally, time-spent-listening rankings were virtually unchanged from the fall. Spanish still rules, with a rise from an average 11 hours and 23 minutes per listener each week to 11:49. Easy, despite its trials, was up 10:18-10:40. In fact, most formats got at least an extra quarter-hour of listening each week, indicating that radio listening was up overall during the fall.

Other TSL rankings, beginning with third place: urban (10:07-10:27); adult standards (9:43-10:05); country (9:36-10:00); religious (8:52-8:40); album rock (8:22-8:37); AC (6:16-6:30); adult alternative (7:42-8:09); N/T (7:37-7:58); modern rock (7:27-7:48); classic rock (7:19-7:38); top 40 (7:22-7:30), but down to 13th place from 11th); classical (7:11-7:20); and oldies (7:15-7:21).

**Source:** Ratings, the Arbitron Co.; formats, Billboard magazine.

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WW1’s NBC Networks Gets A Ticket To The ’92 Summer Olympics

LOS ANGELES—Westwood One is going to the 1992 Summer Olympics. Its NBC Radio Networks was recently awarded the English-language radio broadcast rights to the games, which will be held July 23-August 9 in Barcelona, Spain (Billboard, June 5).

NBC has exclusive television rights to the games, but according to WW1 chairman/CEO Norm Pattiz, it wasn’t a given that NBC Radio would be awarded the radio rights to the Olympics, since the two are no longer related. “It’s not just a slam dunk,” says Pattiz. “We bid for the rights and put together a package that made NBC-TV very happy.”

When NBC-TV and NBC Radio covered the 1984 Olympics in Seoul, South Korea, they “worked extremely well as a team,” Pattiz says. In 1984, WW1 had the Spanish-language broadcast rights to the Los Angeles summer Olympics.

The agreement for the 1992 games allows WW1 to provide promotional tie-ins for its own coverage and Olympics-related music projects on its other outlets, such as WW1 programming, the Mutual Broadcasting System, The Source, and Talknet.

Pattiz says that despite WW1’s emphasis on “special and big events,” there will not be a WW1 push for the winter Olympics. “Historically the revenue potential and interest among stations aren’t as great for the Winter games as they are for the Summer games,” he says.

WW1 CUTS LINEUP

Meanwhile, WW1 has named the specific shows included in last week’s announcement that it would drop seven programs from its lineup. Set to cease airing after the week of June 25 are “Rock & Roll Never Forgets,” hosted by Steve Downes & Marc Coppola; the short-form version of Mary Turner’s “Off The Record”; Joel Denver’s “Earth News”; the urban concert series “Night Scene”; the AC countdown “National Music Survey,” with Bill Maier & Sylvia Aimerito; the country interview show “Listen In With . . .” hosted by Lon Helton; and the country concert series “Westwood One Presents.” About 15 people, most of whom were associated with the dropped shows, have been laid off.

“Earth News,” which WW1 bills as “America’s longest-running alternative entertainment and news feature,” has been on the air since March 1973, and Pattiz acknowledges that “some of the shows have been on the air for quite some time [but] the audience has gone down and they are not generating enough revenue. Sometimes programs that go on for that long of a time just get stale,” he says.

In other WW1 news, its Audiotex division has established the “Knebworth Artists’ Hotline,” a 900-number telephone line to raise funds for the U.S. Chapter of the Nordoff-Robbins Music Therapy Center. The phone line, 1-900-888-HITS, features messages from many of the artists performing at the June concert, including Paul McCartney, Elton John, and Eric Clapton. The daylong Knebworth benefit is sponsored by Nordoff-Robbins.

ABC GOES ALL CD

Beginning the week of June 25, ABC Radio Networks will issue its weekly dance show “Hot Mix” on compact disk. Beginning the week of June 18, ABC’s “American Country Countdown” will also go CD (Billboard, April 14). With those moves, ABC becomes the first major network to offer all of its entertainment programming on CD.

“American Top 40” went CD in February. While “Hot Mix” will be available on CD only, “AT40” and “ACC” affiliates will have the option of receiving vinyl copies of the show.

ABC will also offer upcoming specials on CD, including “Records And Romance,” a three-hour interview show with Rosanne Cash and Rodney Crowell, set for the July 4 weekend. Bob Kingsley will host the show. Also on tap for July 4 from ABC is “Hank Williams Jr. Live In Concert,” also hosted by Kingsley.

(Continued on next page)
networks and syndication (continued from preceding page)

sap: The Music And The Magic."

around the industry
CBS Radio Networks recently signed a five-year pact with the National Football League. The new package consists of 33 regular-season games, including 16 Monday night games, eight Sunday contests, a Thanksgiving Day doubleheader, two Saturday doubleheaders, one Saturday triple-header, and 12 postseason games. The coverage begins Monday, Sept. 10, at 8:45 p.m. EDT, when the Super Bowl champion San Francisco 49ers meet the New Orleans Saints.

CBS is offering "On The Move" affiliates a special 20-part series for black music month in June. The series, hosted by WMVP Milwaukee PD Billy Young, will take a look at legendary performers who have helped shape black music, such as Nat King Cole, Aretha Franklin, and Quincy Jones. Also, Burbank, Calif.-based SI Communications is offering a black music month special, "Roots, Rock & Rhythm," hosted by WBLS New York personality Frankie Crocker, is an updated 12-hour special chronicling black music from James Brown to Laju-T. Unistar has upped affiliate relations; regional managers Mary Dilon, Peter Tripi, Rob Magazine, and Ron Nainour to regional directors/affiliates relations...Laura Miller has joined Premiere Radio Networks as a national account manager. She was previously West Coast manager for DIR Broadcast.

music specials
June 8-10, Marvin Gaye, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.
June 8-10, Chad & Jeremy/Tony Orlando & Dawn/Jun & Dean/Lou Diamond Phillips/Tony Dow, Cruisin' America With Cousin Bruce, CBS Radio, three hours.
June 8-10, Lita Ford, Metalshop, MJI Broadcast, in two hours.
June 8-10, Billy Joel, The Weekly Special, Unistar Radio Networks, 90 minutes.
June 8-10, Teresa Brewer, The Great Sounds, Unistar RP, four hours.

Canadian Assy. of Broadcasters
(continued from page 19)

That regulatory "definitions" of music be eliminated and that charts be the guide for whether music falls into certain categories.
And that current/recurrent/oldie guidelines be eliminated from a station's license.
The CRTC wants all contemporary music stations, except easy listening outlets, to play 30% Canadian content, as AM does. CAB supports the move to higher ratios, but says that an FM station's vocal-to-instrumental-ratio should determine the level of Canadian content. Stations playing less than 30% vocals, according to the CAB's proposal, would have a 15% requirement, those playing 51-65% vocals would have a 20% Canadian music content; those playing 66-80% vocals would play 25% Canadian; and those with more than 80% vocals would play 30% Canadian repertoire.

so nice, they had to broadcast it twice. urban AM KNZU Seattle celebrates the launch of its sister station, KZIZ Tacoma, Wash., which will simulcast its programming to the southern half of the market. seen at the kickoff are the stations' Sheila Kay, OM Frank Barrow, and PD Bailey Coleman.

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Chicago Greets Madonna With Panties, Parking, Paddles

NEW YORK—Thanks to three Chicago stations, underwear, paddles, and free parking were in abundance when the Madonna tour hit town May 23. Top 40 WBBM-FM (B96) spent $18,000 on concert parking for listeners who hung underwear on their cars, tie-in with the B96 morning show's ongoing "no panties Thursday" contest. PD Dave Shakes says B96 paid the $5 parking fee for 3,600 cars, and that 80% of the cars that came into the lot were sporting underwear.

But crosstown rival WYZT (95.9) GM Ric Lippincott takes partial credit for the high underwear turnout. 235 stations morning men Welch & Woody outside one of the lot entrances with 2,000 pairs of underwear to give away before the show. Lippincott says he spent just $1,000 on the wholesale underwear but claims to have eaten into a major chunk of B96's spring promotional budget.

Meanwhile, after Madonna confessed on "The Arsenio Hall Show" that she likes to be spanked, WKQX (Q101) had 2,000 paddles made up with "Madonna Spank Me Tour" on one side and morning man Robert Murphy on the other. Murphy said, "I now realize that when it comes to discipline and good behavior, Madonna shares my belief in traditional, old-fashioned values. I find that quality very admirable." But Q101's plans to distribute the paddles at the concert were nixed when the venue, Rosemont Horizon, decided that it would be too dangerous.

Although Madonna had three shows scheduled for Rosemont, the final concert was canceled due to the singer's throat infection. To comfort disappointed fans, 235 aired a Madonna fantasy concert that evening complete with music from opening act Technotronic.

Also, 235 is planning a New Kids On The Block slumber party June 4-5 at Sound Warehouse, where the band's new album will go on sale at 12:01 a.m. 235 will be providing pizza and Sunkist soda to the first 1,000 people and night jock Steven Craig will broadcast live from the store. Listeners are being encouraged to wear pajamas.

BPMF AWARD FINALISTS

Broadcast Promotion and Marketing Executives has announced the radio finalists for the International Gold Medallion Awards, which honor the best promotions of the year. WQCD New York, WCSS Detroit, and WBOS Boston are finalists for campaigns using one or more media.

In the TV-announcement category, the finalists are KINK Portland, One On-One, KSEA Seattle, WCLV Cleveland, and KBIG Los Angeles. The in-house radio announcement finalist is KGON Portland.

Print ad finalists are CHL, Toronto, KING-FM Seattle, and WKQX. The finalists for outdoor/tranist ads are KLOS Los Angeles, KNX Los Angeles, and KRCQ Houston. Sales-promotion finalists are WINS New York, WCSS, and WBOS. Audience-promotion finalists are the Sonol, WXTG Columbus, Ohio, and WOKQ Dover, N.H.

For special-project promotions, the finalists are KBIG, WBOS, and WQCD. The final winner in the jingle/music package category is JAM Creative Productions for its Spirit of New England campaign for WBZZ Boston. The winners will be announced June 13 during the BPMF Convention in Las Vegas. Joan Rivers will host the awards ceremony.

IDEA MILL: FRUIT-FLY FUN

In response to a local controversy surrounding the spraying of the pesticide malathion on an area infested with Mexican Fruit Flies, oldies KCBQ-FM San Diego offered to fly a plane over the infected area and blast the flies with the song "La Bamba" instead. Local noise restrictions kept morning man/PD Sonny West and newsman John Q. Lawrence grounded, so instead they invited residents of the sprayed area to a car wash, where they washed cars for free to remove the controversial pesticide that can damage car paint.

In top 40 WQON (Q104) Gadsden, Ala., John's Golden Q game, the station is hiding gold-colored letter Q's all over town and then giving out clues on the air about where they are hidden. Listeners who retrieve the letters win $1,004 worth of client merchandise. Clues are also posted at the sponsor location, which changes each week . . . In honor of Soviet president Mikhail Gorbachev's visit to the Twin Cities, top 40 KDWB Minneapolis morning man Steve Cochran held a best-birthmark contest. The winner received a trip to Moscow, Minnesota.

In album KRXQ Sacramento, Calif.'s Money Or The Glove Box promotion, listeners can choose between cash or a mystery man. Deep in the glove compartment of the station Corvette, Glove-box prizes range from trips to Maui and Knebworth to a tub of jalapeno Cheez Whiz and a collection of CDs from pan-flutist Zamfir . . . N/T KNX Los Angeles will raise funds for the Society for the Prevention of Cruelty to Animals with the third annual Purina Hi-Pro Dog Run on June 10. Owners and pets can participate in either a two-mile run or a one-mile walk/run.

GREAT MOVES

Darcy Provo has been named marketing director of N/T KGO San Francisco. She was previously director of public relations and advertising for the Hyatt Regency San Francisco . . . Trisha Freerik has been named promotions manager at AC QCMQ (Q106) London, Ontario. She was previously promotions coordinator at CKXN-AM-FM Wingham, Ontario. Freerik replaces Nancy Matheson, who becomes marketing manager at CJCL Toronto.

...
Next Plateau Is On The Rise In Record World
Gets Push To Prominence From Sybil, Salt-N-Pepa Hits

BY JANINE MCDAMDS

NEW YORK—The New York-based label Next Plateau has itself stepped up to a higher plane since it began in early 1980 as principally a 12-inch-dance-record production shop. The label has been best known in the past year with rap queens Salt-N-Pepa and dance diva Sybil, each of which earned certified singles (for “itte” and “Kick the Dust Out,” respectively). The acts gave the independent company two simultaneous top 10 black chart hits in February, unmatched since Motown’s ’60s heyday.

Begun by New York native Eddie O’Loughlin, who had come up through the A&R and promotion ranks at Midland Records, which charted a number of ’70s disco hits (including Carol Douglas’ “Doctor’s Orders” and Silver Convention’s Grammy-winning “Fly, Robin, Fly”). Next Plateau was originally a production company servicing acts to major labels (like Jenny Burton to Atlantic) and licensing acts from overseas (like English rock bands Girl school and Urash Heap).

By 1985, says O’Loughlin, “it was increasingly difficult dealing with major companies, spending so much time explaining what rap was, how to market it, why it’s viable.” He decided to market and promote his records through independent channels. With another Midland veteran, Jenniene Leclercq, now on staff as VP, the label successfully marketed O.C. and Crazy Eddie’s “Marketing Of The Scratch,” a regional hit, and London licenssee, whose “Say You’re My No. 1” was a dance-floor smash.

In 1986, O’Loughlin asked Leclercq to become a full partner in the label. O’Loughlin and Leclercq believe in focusing on the music, as opposed to marketing or promotion gimmicks. They also talk a lot about “magic”—the right song, the right artist, the right time, the right producer, the right timing.

They point to Sybil, the first artist the label signed five years ago. She charted two records in 1987 that fell outside the black top 40. The magic developed when the label partners concentrated on writing and producing material; 1989’s “Walk On By” and “Don’t Make Me Over” were already sterling songs with plenty of appeal. The result: back-to-back top five singles.

Music developed fairly quickly with Salt-N-Pepa. Female rappers were not fully accepted in hip-hop circles by 1986, when Next Plateau signed Sparky D and Blossom, whose projects failed. With producer Hurby “LV Bug” Azor and pals Cheryl “Salt” James and Sandy “Pepa” Denton, the right producer/right material formula clicked.

The duo gained attention with their first rap single, “My Mike Sounds Nice,” in 1987. The following year’s “Push It” earned them a gold single.

Heralded by the smash “Expressions,” which went to No. 1 on Billboard’s Hot Rap Singles chart and was the first gold (and now platinum) single of 1990, the new Salt-N-Pepa album proves the act’s development as a mainstay of the rap firmament.

Leclercq: “The album is called ‘Black’s Magic,’ and these girls and their producer are really magical. There’s something so special about them, the music they come up with blows me away.” What Cheryl James did (writing and producing Expressions) is just phenomenal her first time out. She’s now producing other acts on her own.

James’ newest venture is the Next Plateau debut of R&B quartet 4 Play, whose single “We Can Do The Nasty” has been a dance-floor smash. O’Loughlin adds that wunderkind producer Azor, also responsible for producing material for Kid N Play, is “on the way. His sound, his style, his talents as a producer have all been highly praised.”

James has recently sealed a deal for his Sound Check Records through Next Plateau.

(Continued on page 29)

Black Music Gets Spotlight In June
Retail Promos, Radio Programs Mark Special Month

JUNE IS BLACK MUSIC MONTH. The tradition began almost hand-in-hand with the founding of the now-dormant Black Music Assn. in 1978. In June 1979, the BMA membership, including many top artists, was feted at a Wolves-Hooters benefit, then now-Governor Mike Carter declared June “Black Music Month,” in tribute to the achievements and contributions of black musical artists. A decade later, educational campaigns and radio/retail promotions continue to highlight the thrust of Black Music Month.

For example, in conjunction with the Radioscope network, Columbia Records is coordinating a giveaway and a contest called the Black Music Month African Safari, where the winner gets an all-expenses-paid trip to a chimp-free area of the African continent. In addition, Radioscope will run interviews with five acts: Earth, Wind & Fire, Nancy Wilson, Perfect Gentlemen, The Superiors, and Tashan. Capitol will release a music sampler and a 1990 edition of its annual ethnic music calendar. In Burbank, Calif. (818-841-9305), is making available a 12-part radio program called “Roots, Rock & Rhythm” that traces the origins of contemporary black music, with interviews with producers, artists, and music critics, to be hosted by WBLS New York’s Frankie Crocker. On Monday (4), MJJ Broadcasting is hosting a first-ever, eight-city, live satellite promotion from the Apollo Theatre in New York, where eight urban stations will conduct interviews with Melba Moore, Salt-N-Pepa, Freddie Jackson, Keith Sweat, Paul Jackson Jr., and others, all sponsored by Bacardi Fruit Mixers. These are just some of the many industry activities taking place to mark the significance of the month.

It also is interesting to note, in light of celebrating Black Music Month and the current atmosphere of musical nostalgia, how many new artists are being compared with the greats who have gone before. Tashan is a promising singer, but is he our generation’s Marvin Gaye, as he has been touted in the press? Perhaps it is too soon to tell; perhaps he is simply himself, with a legacy of his own to leave. In rock, the vocalist Johnny Gill finds that his bio also draws direct parallels between his life and Gaye’s. Should the Good Girls be compared with the Supremes, the talented Millie to Sarah Vaughan? It is a heavy burden for newcomers to bear, setting up expectations that it is not their duty to meet. We are all guilty of attempting to label and compare artists in terms of their style—it’s easier. But these comparisons often diminish the talents of the newcomer and obscure the memory of the legend.

by Janine Mcdamos

Now Playing: Recently, I’ve seen shows here worth mentioning that I didn’t want to skip over: Lisa Stansfield at the Ritz May 16 was a revelation, worth the ticket price. Before a thoroughly mixed crowd, Stansfield performed on that voice, making it soar, purr, wall, and tease. Standouts were her version of “Good Morning, Heartache...” All Around The World (with the audience supplying vocals on “I didn’t know you’d be missing me” segments), and her “People Hold On,” which she originally cut with Coldcut. The only drawback: staging. She marched back and forth, and audience eyes followed as if on a tennis match. But with talent like this, you almost don’t mind... Ernie Isley took his four-piece band to the Ritz May 11 to showcase his “High Wire” album on Elektra. As good as the album is, the Isleys’ live product is even better. “Wow” was the word. His band is a group of outstanding guitarists, each with a signature sound: radio-ready soul, jazz, and rock—something for everyone. The Ritz played the Isleys’ “A Prayer For The San Francisco Flood Victims,” which was a showstopper, leaving the audience breathless.
LETS START WITH THE OBVIOUS: “The Blues” by Tony! Tony! Topic! (Wing) easily glides into No. 1 on the Hot Black Singles chart. The triumph of the panel-10 radio advertisers lost it at No. 1, including 5 stations that held it at No. 1 for the second week. At No. 2, “Tomorrow (A Better You, Better Me)” by Quincy Jones with Tevin Campbell (Q) is positioned with 101 radio stations defending the “The Blues” for the top spot of this week. WLBQL Detroit adds “Tomorrow” at No. 5. It is No. 1 at 13 stations, including WRKS and WBLS, both in New York, WHUR Washington, D.C.; KJMJ Houston; and KACE Los Angeles.

OPS LA LA: At No. 14, “Ooh La La (I Can’t Get Over You)” by Perfect Gentlemen (Columbia) made a great gain at radio, but retail points were minimal, allowing two stronger records to jump over it. It is on 58 stations and is now upward movement. It is No. 1 at WGOK Mobile, Ala., and now at WEPU Huntsville, Ala. Seven stations list it top five, including WBLS Mobile, Ala. (No. 3); WPAX (No. 3) and WFAX (No. 5), both in Macom, Ga., and WLOU Louisville, Ky. (No. 5).

The two records referenced above had good radio increases, but it was their strong retail gains that forced them above “Ooh La La.” “Ghetto Heaven” by the Family Stand (Atlantic) gained seven new dealers and is now on 88 stations, gaining WJTT Chattanooga, Tenn., three show upward movement. “Good Love” by Klymaxx (MCA) gained 10 new dealer reports and is on 99 stations, gaining WMWP Milwaukee. Seventy-two stations show strong upward movement.

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For the Week Ending June 9, 1990

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SATURDAY NIGHT SPECIAL

Let's Start With The Obvious: "The Blues" by Tony! Tony! Topic! (Wing) easily glides into No. 1 on the Hot Black Singles Chart. The triumph of the panel-10 radio advertisers lost it at No. 1, including 5 stations that held it at No. 1 for the second week. At No. 2, "Tomorrow (A Better You, Better Me)" by Quincy Jones with Tevin Campbell (Q) is positioned with 101 radio stations defending the "The Blues" for the top spot of this week. WLBQL Detroit adds "Tomorrow" at No. 5. It is No. 1 at 13 stations, including WRKS and WBLS, both in New York, WHUR Washington, D.C.; KJMJ Houston; and KACE Los Angeles.

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IDENTITY: Ringleader of the T.R.I.B.E., eldest of 6 brothers, lead singer and cancer.
NATIONALITY: U.S. born, 1st generation Samoan.
POWERS AGAINST EVIL: A list that can grow into huge rock-like appendages. The knockout artist.

IDENTITY: Lead rapper and lyrical criminal, dancer and youngest of the six brothers.
NATIONALITY: U.S. born, 1st generation Samoan.
POWERS AGAINST EVIL: His hat, when thrown, works as a boomerang and cuts like a buzzsaw. He excels in the martial arts.

IDENTITY: Don-1/King of Drag. Backing vocals and dancer, specializes in freestyle.
NATIONALITY: U.S. born, 1st generation Samoan.
POWERS AGAINST EVIL: His bass, better known as his 'war brands', is cybernetically controlled. The bands can cut and grab, and even be plucked from his head and shot like arrows.

IDENTITY: EKA/Attitude. Backing vocals and dancer, specializes in freestyle.
NATIONALITY: U.S. born, 1st generation Samoan.
POWERS AGAINST EVIL: He has an indestructible cane only he can operate. The full extent of the cane's power is unknown. He also possesses super speed. When he spins, his cane becomes a buzzsaw.

IDENTITY: One Mobsta Bass. The one-man bass member of the brothers, specializing in playing the bass and backing vocals, but fully adept on the guitar and drums.
NATIONALITY: U.S. born, 1st generation Samoan.
POWERS AGAINST EVIL: His bass guitar turns into a tremendous h-tech war axe. When his bass transforms, he becomes outfitted in full armor. The full extent of the bass's power is unknown.

IDENTITY: Full metal jacket and prime sinister of works. The muscle of the group and controller of the 'Hit Squad'.
NATIONALITY: Samoan.
POWERS AGAINST EVIL: He can grow bigger than the Hulk with metal plates forming just under his skin. The true Full Metal Jacket, his strength is limitless.

FROM THE 4TH & B'WAY ALBUM 'NEW FUNNY NATION' AVAILABLE ON COMPACT DISCS, CASSETTES AND RECORDS.

LOOK FOR THE NEW BOO-YAA T.R.I.B.E. COMIC BOOK COMING SOON
Compiled from a national sample of retail store and one-stop-solution reports.

**TOP BLACK ALBUMS™**

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**NEW**

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Albums with the greatest sales gain this week. (CD) Compact disk available. © Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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.
Estefan, Enrique Top Latin Awards

**BY RAMIRO BURR**

**MIAMI—**The best in the Hispanic music world were honored here at the 1990 Latin Music Awards, held May 24 at the James L. Knight Convention Center in Miami. The event, hosted by the Latin Recording Academy (LRAA), recognized the best in Latin music and artists.

The event, which was attended by thousands of fans and guests, included performances by some of the biggest names in Latin music, including Gloria Estefan, Miguel Bose, and Gloria Estefan & Miami Sound Machine.

The Latin Music Awards are considered prestigious by those in the industry, and included presentations in the international/pop ballad and tropical/salsa music genres. Gloria Estefan was named the top artist of the year, and her song "Mi Tierra" was named the top single of the year.

The event also featured a variety of performances and tributes, including a special tribute to the late Mexican singer Roberto Carlos, who was honored posthumously.

The Latin Music Awards are produced by the Latin Recording Academy and broadcast live on Telemundo, reaching millions of viewers around the world.

The event was hosted by the legendary salsa singer, Celia Cruz, and included performances by some of the biggest names in Latin music, including Estefan, Carlos Vives, and Fito Páez.

The Latin Music Awards are considered one of the most important awards in Latin music, and are attended by top artists, industry leaders, and fans from all over the world.

The event was held at the James L. Knight Convention Center in Miami, and was broadcast live on Telemundo.

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### Club Play

**34**

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<td>&quot;THE POWER Ар:тк 2014&quot;</td>
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<td>&quot;PUMP THAT BODY&quot;</td>
<td>DJ MCA</td>
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<td>&quot;THAT'S THE WAY OF THE WORLD&quot;</td>
<td>P. C. HAMMER</td>
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<td>&quot;DON'T WANNA FALL IN LOVE&quot;</td>
<td>B. B. DEVOE</td>
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<td>&quot;CAN'T HOLD BACK&quot;</td>
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<td>&quot;ENJOY THE SILIENCE&quot;</td>
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### 12-Inch Singles Sales

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**Kool Rock Steady**

Coming the week of June 8: "Knock You Out Da Box"

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Mainstream Enjoying Music A La Depeche Mode
Pop Acceptance Is Icing On Band's Alternative Cake

BY LARRY FICK

NEW YORK—Depeche Mode is on a hot streak...finally.

After 10 years, eight albums, and 21 singles, the U.K.-born quartet is enjoying top 10 platinum success in America. With the release of its latest Mute/Sire/Warner Bros. album, "Violator," the band that has topped the charts throughout Europe, and has been revered in alternative dance and rock circles here, has finally caught up with mainstream American musical trends. Or is it the other way around?

"I think radio is getting cool," says Shaye Sullwold, director of dance music promotion at Warner Bros. Records. "They're finally listening to what's happening on the street. [Depeche Mode] have always had a strong core following. [They're] one of the few bands who have been able to maintain its base of fans, a musical edge, and expand on it."

Band member Andrew Fletcher views the group's commercial acceptance as the result of extensive touring. "Contrary to the image laid upon nontraditional rock bands, we have always been a road-oriented band," he says. "It has been one of our strongest areas. I think the fact that we've never been confined to the studio has been an important factor."

It was this increasingly strong following that helped propel the precocious "Violator," the single "Personal Jesus," to certified-gold sales status with little pop radio airplay. "A good song will get attention," says Fletcher. "That's not arrogance, that's confidence in knowing that we will not let the public hear something that we don't feel is up to our personal standards."

Equally as fruitful both sales- and chartwise has been the most recent single, "Enjoy The Silence," which has had successful runs on Billboard's modern rock, dance, and Hot 100 charts.

From an artistic standpoint, "Violator" has proven to be equally as strong with its sales. Primary songwriter Martin Gore's ode of angst and depression have taken a more balanced musical turn. His trademark downbeat lyrics are now tempered with warmer keyboard tones and brighter dance beats. Fletcher acknowledges the influence of producer Flood, who has guided projects by label mates Erasure and Book Of Love, on the band's instrumental arrangements.

"When we first started recording for this album, it all sounded like our standard style, and we were looking to broaden things a bit," says Fletcher. "So we scratched everything and started over again, adding in Flood. He gave us a fresh perspective and got us to do things we wouldn't have dreamed of trying before, such as guitar solos, which was loads of fun."

In keeping with Depeche Mode's aim to broaden its music, Fletcher reveals that several of the group's early U.K. hits will be excluded from the group's live set when it hits the road later this month. "Fans looking for live performances of some of these tracks are in for a treat," he says. "If you've seen the movie, you're in for a treat."

"We look at the film and realize that we were cornering ourselves into making some changes in the show," he says. "We've been playing a lot of the same songs for 10 years now, so we're ready to go out and do the same thing one more time, I'm afraid we'd begin to sound like a cabaret act."

The next release from "Violator" is "Policy Of Truth," which ships to clubs and radio shortly. Dance floor remixes of the track are provided by Francois Kevorkian and Daniel Miller, and the flip side features a nonalbum instrumental, "Kaled."

Sullwold says that the single fits into a marketing and promotion plan set into effect by longtime Depeche Mode supporter Craig Kowich, VP of contemporary music at Warner Bros., which she says initially involved creating a high college and alternative rock gets, slowly eliciting interest from the club circuit, and eventually gaining pop radio support.

But beyond all of the media hype and promotion, there is still simply the band and its music, which Fletcher says comes before pleasing its label and its fans.

"We make records for ourselves," he says. "After all, we have to listen to our music more than anyone else. If we don't like it, who cares if anyone else does."
We want Cardiac to have a club image and be close to the street at all times, but that’s natural. The first two worked together more than a decade ago at Cassablanca Records, where Cardiac was East Coast director of its Earmark label and Ghossen managed Northeast club promotion.

DANCE TRAX
(Continued from preceding page)

formed confets. For the inspired cover of U2’s “I Still Haven’t Found What I’m Looking For” is a pick, as is “Stronger Together” and the rush of the lush ballad “Loves Me, Loves Me Not.”

Additional signings, she notes, may be pickups from Virgin U.K. labels Circa, Ten, and Siren that have proven to be “too clubby” for Virgin America to release.

Jacobson and Ghossen see things at Cardiac pretty much eye-to-eye, but that’s natural. Two of the first two worked together more than a decade ago at Cassablanca Records, where Cardiac was East Coast director of its Earmark label and Ghossen managed Northeast club promotion.

After stints as VP/GM for Jumpstreet Records and Arthur Baker’s Streetwise Records, Jacobson joined Island Records in 1985. As VP/GM of independent distribution, she oversaw the Delicious Vinyl, 4th & B’way, Great Jones, Artless, and Mango labels and was heavily involved in breaking artists including Dino, M/A/R/R/I, Tone Loc, Eric B & Rakim, Young M.C., and Noël.

Meanwhile, Ghossen, following roles in dance, club, and retail promotion for disco label RFC Records, had joined Island in 1982 as dance promotion rep. He later served as A&R director for 4th & B’way and helped develop artists including All Means, Robert Owens, Dino, and Pam Russo.

Cardiac is owned by Virgin, but independently distributed and, according to Jacobson, fully autonomous. “Virgin wanted me to do whatever I do,” she says. “What’s amazing is they’ve stuck to it.” Citing Virgin’s practice of spinning off smaller companies rather than en- larging a single major entity, Ghossen says that the “indie label mentality” keeps everyone interested and involved.

Cardiac’s current staff includes director of sales and marketing Jim Parham, formerly a J&R Music World buyer; club promotion coordinator Gregory Jones; retail promotion manager Albert Yepes; production manager Gigi Gazon; and A&R coordinator Carol Taylor.

An R&B promotion person will be announced, and eventually Cardiac’s personnel should total about 15.

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CROWD SMALL, ENTHUSIAST FOR CHAPMAN
CHRIS THOMAS BRINGS IT ALL BACK HOME
CRAMPS, FLAT DUO JETS ROCK OHIO FANS

ST. LOUIS SHOUTS FOR ALL TO HEAR
GROUP SEeks TO PROMOTE LOCAL TALENT

BY BRIAN Q. NEWCOMB

ST. LOUIS—Once a thriving R&B community that spawned the likes of Chuck Berry and Tino Turner, the St. Louis music scene has been quiet for too long. So to create a little noise, the music community here formed HI-FI, Louis, an organization designed to bring some national attention to thriving local acts.

Spokeswoman Laura Kreutzer says HEAR St. Louis "was started in the summer of 1989, with a goal to create a stronger, more professional climate, where local musicians can attract national attention."

HEAR St. Louis member Rasa Felt, of Cicero's Basement Bar, adds, "It's the clubs like Cicero's, Furst Rock, Off Broadway, and a few others, that encourage original music and make growth possible."

Furst Rock has hosted West End Music Night, a weekly Tuesday night ritual sponsored by HEAR St. Louis, which has showcased local talent and offers networking opportunities for musicians, agents, and talent scouts. The brainchild of West End Music's Casey Sutton, these nights provide an outlet for original material, a rare opportunity in a club scene that thrives on covers. Says Sutton, "You can see the growth in these acts, with this new opportunity. There's a real commitment; the more accomplished acts show up and support the newer bands, and you can see growth. This gathering provides the impetus for St. Louis bands to move on to bigger, better things."

Felt, who has represented HEAR St. Louis at the New Music Seminar, says that "the resurgence of St. Louis music is coming from these jams. We see real strong things coming from the Unconcerned, Uncle Tupelo, and Broken Towy."

Recent recording contract signings confirm Felt's point of view: the pop-metal Broken Towy by SBK Records, the aggressive metal Anacrusis by Metal Blade, the hardcore Ultraman.

(Walking on Thin Ice, looking back to the past, a tale of the resurrection of St. Louis music)

Pumping It Up. Backstage at the first stop on Madonna's Blond Ambition tour at the Summit in Houston, which TechnoPoint has joined as opening act, Ann Andon, senior VP of the SBK Records Group, far left, greets, from left, MC Eric of TechnoPoint; Lynn Cohen, president of Rush Artists Management; and Ya Kid K of TechnoPoint. The band is touring to promote its platinum SBK album, "Pump Up The Jam," which includes the singles "Get Up," "Pump Up The Jam," and "This Beat Is TechnoPoint."

Marti Jones' RCA Move A Winner, No Lie; Cleveland Rocks; Bad Press? What Bad Press?

"IF YOU STARTED your career, as I did," Marti Jones recalls, "with a solo album with songs by Elvis Costello, Peter Holtsapple, Richard Barone, and all these people who can really write ... "She pauses, and continues, "It was never something I felt, I was confident with from the time I started playing when I was 10 years old."

With her golden alto, and her ability to glide across folk, pop, and country lines, Jones first found acclaim with an EP and three albums on A&M Records, interpreting material from writers like these above, as well as Janis Ian, Graham Parker, John Hiatt, and Jackie DeShannon. It wasn't until "Used Cars," released by A&M in 1988, that Jones began to shine as a composer, collaborating with husband and producer Don Dixon. Jones' latest, "Any Kind Of Lie," marks her move to RCA, where she was signed by label prez Bob Buziak. "I had this feeling," she says, "and the fact that Bob himself was interested. This was exactly the situation I was looking for."

And with a new start on a new label, Jones also has emerged with "Any Kind Of Lie" as a distinctive songwriter as well as singer, co-penning eight of the album's 11 tracks with Dixon. Other contributions come from Clive Groggon and Loudon Wainwright III. She deflects credit to Dixon for a choice thirystomening line from "My Tears Are Poison" ("You want babies / I want cats and dogs") but, overall, the impressionistic, optimistic, romantic, and romantic tone reflects Jones' singular point of view.

Fans ought to catch the tongue-in-cheek humor on the disk, as well, beginning with the rather glamorous cover shot of downtown Marti—a visual play on the album's title. (The firm of Macee Lippman Marketing, meanwhile, staged a promotional contest for RCA for "Any Kind Of Lie," that urged Americans to come up with the most outrageous lie to win dinner with Jones in New York or L.A. (Billboard, May 19).)

Jones never broke through to the charts while on A&M and ra has never had a hit. This time, RCA is right place to promote its promotional clout. disk. With Dixon's characteristically crisp production, the album is filled by such touches as pedal steel guitar from Pats Kaplin on "One Shade Darker" and "I've Got Second Sight," Willie Gillon's clarinet on "Second Choice," Bruce Hornsby's piano on "Living Inside The Wind" and "My Tears Are Poison," the gorgeous harmonies on "Read My Heart," and Jones' sweet, direct singing throughout. Simply put, "Any Kind Of Lie" is a brisk and beautiful set of adult pop. And that's the truth.

DOWN ON THE FLATS—The Cleveland music scene saw its second annual round-up of regional talent and panel discussions during Undercurrents '90, staged in the city May 18 and 19. Billboard correspondent Carlo Wolff reports: About 100 attendees turned out May 18, double that May 19, as Undercurrents '90 got under way. The second year of the event featured packed showcases in clubs in Cleveland's entertainment district, the Flats. "Peek, Ponder, Penn Under, Biggie's, Jimmy's, and Splah. The relatively new Baby L A Go Go, on the city's near west side, was also packed both nights. WMMS broadcast a live set from Peabody's May 19 featuring Cleveland metalurgists The Breaker and Columbia Records' Love/Hate. Among the acts creating the biggest buzz were In Fear Of Roses from Akron, California Speedbag, the Walk-Ins, Mark Addison & the Wanton Seeds, each from Cleveland, Crossed Wire from Detroit, and an acoustic duo from Dayton called Gee & Beak that seemed to play everywhere, including on the street ... Elsewhere on the Cleveland front, a benefit show was set for June 2 featuring members of Pacific Faces, Rob Hy, and Bob Mould to aid Robert Kennedy, a Numbers band mate and sometime member of the Golden Poloninos who, in fact, is in need of a kidney.

ON THE BEAT. No beer at this pool hall. "We Don't Do That Anymore" is the first single from the Sidewinder's new RCA disk, "Another Rambo, Pool Hall," and it also kicks off an anti-alcohol-drug promotional tie-in with the track sponsored by RCA and the National Council on Alcoholism and Drug Dependence. High schools in seven cities have been invited to create a sobriety campaign, with one school winning a free Sidewinders concert. The spelling has changed but the voice is the same. PolyGram is releasing ma- from two late-'70s disks by Black Jack, featuring Michael Bolton (then Michael Bolotin) and guitarist Bruce Kulick, now with Kiss ... Coming off the platinum 1989 disk "Reach For The Sky," the members of Ratt are scurrying about in the studio again, preparing for "Detonation," their next Atlantic disk, due out in August.

ERRRATUM: Dan Heilman, arts editor of City Pages in Minneapolis filed the report on the Minnesota Music Awards in the May 28 Billboard. Due to an editing error, Heilman's byline was misspelled.

PROVING ONCE AGAIN that there's no such thing as bad publicity, the Beat was intrigued to receive a reprint recently of a "Pop View" column from New York Times critic Jon Pareles about the lamentable boom in easy listening pop. A paraphrase of Pareles' piece, highlighted on the page, notes: "A compilation called 'Have A Nice Day' is a reminder of just how awful pop music was [then]." And who mailed out the reprint? The folks at Rhino Records, of course, who compiled the "Have A Nice Day" series.
However, while Thomas came up surrounded by blues, he has absorbed several other styles during his metamorphosis. In fact, the only traditional blues Thomas and his four-piece group covered was a medley of "Five Long Years/Hoochie Coochie Man/Mannish Boy," obviously in tribute to the down-home setting.

High-energy rock and soul was more Thomas' forte on this evening, as he excelled in the choppy set opener, "Heart And Soul," and "Last Man Standing," complete with its funky Memphis chord changes. Another cooker was "All Night Long," very much a psychological view of John Lee Hooker's "Boogie Children."

Already being compared with Jimi Hendrix, Thomas emphasized the musical parallel by playing dead-on covers of "Little Wing" and "Hey Joe." Original songs that belied Hendrix's influence included the spirited "Wanna Die With A Smile On My Face" and the moody "Alpha Omega."

Thomas displayed an introverted side on "Help Us Somebody," a soulful song that contains his personal views concerning today's society. It might have been the strongest performance of the evening.

Thomas is an artist with a promising career on the horizon. It will be interesting to see which audience—blues, rock, urban—embraces his music first.

JEFF HANNUCH
(Continued on next page)

NEW YORK-AREA PR FIRM SENDS SHOCK WAVES THRU MUSIC BIZ
(Continued from preceding page)

er SBK Records acts and the likes of Peter Murphy, D-Mob, Richard Barone, The The, Katrina & the Waves, and Kenny Loggins. She now shares Joel's account with Shore Fire Media, the PR firm formed by former Columbia Records press VP Marilyn LaVerne.

Shock says her diverse clients reflect her eclectic tastes and independence, which during her label days were stifled by corporate decisions about which to acts to push and which to let sit on the back burner.

"I want to be so frustrating to love something and not be able to spend time on it because the company's priorities were with something else," she says. "Now I can choose to work with people whose work I really like; that's the only criterion for whom Shock Ink represents."

Shock Ink has worked with O'Connor since "The Lion And The Cobra." For Shock's debut album, "I Do Not Want What I Haven't Got" and the No. 1 success of "Nothing Compared 2 U," O'Connor has vouched for Shock's contention that "there's no reason to limit so-called alternative artists to the usual kinds of exposure in the alternative media, hoping the mainstream picks it up."

"That strategy hardly ever works, actually," says Shock. "I wanted to get Sined all the press I could, wherever I could.

"In extraordinary the job Elaine Shock did with the press, says Nigel Grange, who signed O'Connor to Ensign Records in the U.K. He attributes the success of O'Connor's debut but the disk to the media buzz Shock Ink helped create.

Billy Joel demanded a different publicity tack. Critics certainly had heard of him but many either yawned or actively attacked his music. "He had to convince people to believe," says Shock, whose husband, Jeff Shock, is creative director of Joel's management company, Marion Music. "He puts on a terrific show, but critics usually just pass his album, although 'Nylon Curtains' got good reviews. So even though I only got so-called in to work on 'Storm Front' about three weeks before its release—which is nowhere near enough time—I pushed hard to get people to give it a serious listen and come out for his shows."

"I wanted that ripple effect; a couple of good early reviews in visible places that would hopefully make other people pay more attention."

Here again seems to have succeeded. The New York Times and Rolling Stone both gave "Storm Front" solidly favorable reviews. Shock also drew press from the attention high school educators gave to Joel's history/monologue single "We Didn't Start The Fire."

"I've never had to go sell myself to anybody, which is a good thing, because I'm usually doing more interviews than I usually do anyway. I'm not really any good at it," says Shock. "So I don't really have a game plan for the future. It depends on who calls me, and what kind of exposure they do want to work with them."

"Right now," she says, surfing around her cramped office, "I just want to take the office next door so we can all have room to work."

—Just Say Uncle. 3 Mustaphas 3, the soulsters claiming "Baikan" origins despite their Britisharcs, brought the world music mix of their current Rykodisc album, "Heart Of Uncle," to the Lone Star Roadhouse recently, transforming that down-home New York venue into kind of Middle Eastern cafe for the evening. The show was taped by the Rebo High Definition Studio as part of its "Manhattan Music Magazine" for syndication in Europe by MTV International and the Far East by Tokyo-based affilaite Rebo Hi-Vision Company Ltd. (see story, page 59). (Photo: Chuck Pulkin)
Publisher, Estate Like To Protect A Gershwin Tune

by IRV LICHTMAN

PD OR NOT PD? While it’s true that the music of George Gersh- 
win resides in the public domain, some believe he would have
noted that his estate took steps to protect his work.

The story starts at the University of California, Berkeley, in
the early 1990s, when the estate hired lawyer Joseph A. Gebbie
(who later became a U.S. District Court judge) to help
create a plan to organize and protect the estate.

The plan included creating a database of all the works
of Gershwin, as well as a system for tracking and licensing
the use of his music.

The estate also created a website, Gershwin.com, to pro-
vide information about the composer and his works.

In 2000, the estate created the Gershwin Foundation to
serve as a nonprofit organization to promote and protect
the composer’s music.

The foundation has also created a database of public
performances of Gershwin’s music, as well as a guide to
the composer’s life and works.

In 2010, the estate created the Gershwin Society, which
is a membership-based organization to support the
foundation’s work.

The society also provides a platform for concerts,
workshops, and other events to celebrate the
composer’s music and legacy.

The estate also continues to work with
the Gershwin Society to promote
and protect the composer’s music.

In 2015, the estate created the
Gershwin International Prize
to honor and recognize
outstanding contributions to
the world of music.

The prize is presented every
five years, and the first winner
was the late singer-songwriter
Bobby Darin.

The estate has also created a
number of other initiatives to
preserve and promote the
composer’s music, including a
new museum dedicated to
Gershwin in New York City,
which opened in 2019.

The estate’s efforts to
protect and promote
Gershwin’s music
have been well received,
and many believe that
the estate’s work is
important to preserving
the composer’s legacy.

For more information about
the Gershwin estate and its
work, visit Gershwin.com.

Words & Music

TALENT IN ACTION

(CONTINUED FROM PREVIOUS PAGE)

THE CRAMPS

FLAT DUT DIS JETS

IN THE L.L.O.

Lakewo  Ohio

THERE’S NO doubt who wears the pants and pumps in the Cramps,
 acronym for “Coastal Renewable Energy Project,”
 a wacky rock band fueled by Grade 3

horror movies and a heartbreakingly
deadly, guitar商铺“Stay Sick,”
 its first disk in nearly

four years. Bassist Candy Del

Mar fit the group like a well-uphol-

erstered glove.

On their first U.S. tour since 1987,

they resurrected the sleazy classics

such as “Goo Goo Muck,” enrolling a
troupe of glam, sleaze, and good

humor. And they played hell with

gender: Interior ended the set
dressed only in a cute bikini and red

pumps to rip through Johnny Bur-

nette’s “Tear It Up.”

Flat Duo Jets, a Chapel Hill, N.C.,
band on the Dog Gone Records label,
fetched the fervent vocals and
decorative guitar of Desdemona.

Their opening set turned in an up-
tempo, grungy round, distinguished

by the nutty original “The Pink Gar-
den!” and a camp “Harlem Noct-

urne.” Romweber sings with

passion, bassist Tom Mayer strums with

abandon, and drummer Crow Smith

has great hair. With work on dynam-

ics and more originals, these Jets
could take off.

CARLO WOLFF

ST. LOUIS SHOUTS FOR ALL TO HEAR

(CONTINUED FROM PAGE 37)

by Caroline Records, and the hard
country band Two Do by Rock-

West Coast on the strength of

their album, "13.59." St. Louis artists

and music professionals have come
together and are pulling together

for the long run.

While opportunities for airplay

are rare, public radio station KDHX

offers a show of original St. Louis

music programmed by Ken Bunting
every Monday from 9 to 10 p.m. Also, KDHX

actively promotes and plays national

alternative acts when they come to
town. Two recently moved magazines,

Spotlight and the 4-month-old Sur-
face, focus largely on local music

happenings, while the Riverfront

Times, St. Louis’ largest entertain-

ment weekly, covers local talent

along with features on national acts

playing in the area.

Longtime Midwest promoter and

manager Irv Zuckerman of Contem-

porary Productions sees St. Louis as

"a place where new music is breaking

and new audiences are forming."

Zuckerman says that a growing com-
petition with Fox Concerts, St. Louis’

rival, offers the city “a broader

spectrum of talent, which benefits

the whole by opening up more oppor-
tunities than any one talent buyer

could provide.

“Is a promising area,” says

Zuckerman. “A very positive aspect

of the way St. Louis is developing.”

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THE MAYFLOWER

Right on New York’s Central Park

Billboard JUNE 9, 1990
CMA Invites Fans To Join Country Club
For-Profit Venture Offers Perks To Members

BY EDWARD MORRIS

NASHVILLE—The Country Music Association has agreed to sell the CMA Country Club Inc., a wholly owned for-profit subsidiary aimed at enrolling dues-paying country music fans in a mailing list. The membership campaign will have 500,000 members by 1992.

Keckley/Daniel/Entertainment, a local talent agency, has signed the firm, will manage and operate the new venture and will split profits evenly with the CMA, which continues to function as a not-for-profit trade association.

Linking the CMA with the new group is a five-person unpaid board of directors that now includes Joe Galante, senior VP and GM of RCA Records/Nashville; Dan Reardon, VP of artist relations for Country Music; Joe Talbot, CMA lifetime director and president of Joe Talbot & Assoc.; Tony Conway, president of Buddy Lee Attractions; and Ed Benson, associate executive director of the CMA.

Through its test-marketing phase, the club has acquired a membership of 300 members. It will gain its first large exposure via an information and recruitment campaign scheduled for June 4-10 Fan Fair here. This event usually lures more than 20,000 country enthusiasts to Nashville each year. And on June 1, the club was to begin airing recruiting spots on The Nashville Network Direct mail will also be made to members of the club who meet certain criteria.

Actors will be asked to participate in the VIP plan, the club will make available the names and addresses of country music fans in the area. The club will rely on feedback from members to decide which venues to approach, once ties with major locations have been established.

Firms will not have to pay to have their tour dates listed on the toll-free concert hotline. The club hopes to encourage alcoholic beverages, and Keckley/Daniel says advertising sponsors will be sought to underwrite the service.

Initially, the merchandise catalog will offer T-shirts, jackets, and other artist memorabilia. Eventually, though, Daniel says records and videos will also be included.

The newsletter is scheduled to be mailed Saturday (Sept. 26), Lee will be a founding member. The newsletter will be a source of information about country music concerts and related activities. The catalog will be sent to members in late summer and the newsletter in fall.

Upgrading of benefits will be built into the club, Daniel says: "The Country Club Card today, the Country Club Card tomorrow."
CMF Releases Anthology Of Cajun Music

NASHVILLE—The Country Music Foundation has released a compilation album of rare regional cajun music titled "Le Grand Mamou: A Cajun Music Anthology." The 25-song, digitally remastered assembly includes material recorded between 1928 and 1941 by such artists as the Ramblers, the Finale Band, and the Rayne Jordan Ramblers. Included are rare and previously unreleased tracks.

Nashville’s Leadership Music Group Taking Applications For New Session

NASHVILLE—Leadership Music, an organization designed to familiarize participants with the functions and personalities of Nashville’s entertainment business, is now accepting applications for its second session of classes and activities.

Each Leadership Music session runs for six months. Participants attend classes one Friday a month for the period and an opening and closing retreat of two days each.

The organization is headed by Dale Franklin, former executive director of the Nashville Music Assn. (now the Nashville Entertainment Assn.)

The 1990-91 class had 28 students, representing the major record labels, talent agencies, performance rights societies, trade associations, video production houses, and music publishers, as well as producers, musicians, and songwriters.

Application forms are available from Leadership Music, P.O. Box 158010, Nashville, Tenn. 37215.

Who's making news in music publishing?

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HOT COUNTRY
SINGLES & TRACKS

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<td>37</td>
<td>33</td>
<td>JUST AS LONG AS I HAVE YOU 20</td>
<td>DON WILLIAMS (LOUISIANA DOUG)</td>
</tr>
<tr>
<td>38</td>
<td>35</td>
<td>CHAINS (IN THE HOUSE OF LOVE) 23</td>
<td>PATSY LOVELACE</td>
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** Power Pick/Airplay **

<table>
<thead>
<tr>
<th>NO.</th>
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<tbody>
<tr>
<td>39</td>
<td>SEEIN' MY FATHER IN ME</td>
<td>PAUL OVERSTREET (RCA 9110)</td>
</tr>
<tr>
<td>40</td>
<td>NO MATTER HOW HIGH</td>
<td>THE OAK RIDGE BOYS (REPRISE 6116)</td>
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<tr>
<td>41</td>
<td>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</td>
<td>HIGHWAY 101 (WARNER BROS. 2)</td>
</tr>
<tr>
<td>42</td>
<td>WHITE LIMOZEE</td>
<td>DOLLY PARTON (COLUMBIA 73341/2CBS)</td>
</tr>
<tr>
<td>43</td>
<td>RICHEST MAN ON EARTH</td>
<td>PAUL OVERSTREET (RCA 9105)</td>
</tr>
<tr>
<td>44</td>
<td>I GO TO PIECES</td>
<td>SOUTHERN PACIFIC (WARNER BROS. 2)</td>
</tr>
<tr>
<td>45</td>
<td>SEE IF I CARE</td>
<td>SHENANDOAH (COLUMBIA 8739)</td>
</tr>
<tr>
<td>46</td>
<td>NOT COUNTING YOU</td>
<td>GARTH BROOKS (COLUMBIA 9497)</td>
</tr>
<tr>
<td>47</td>
<td>IT'S LOVE</td>
<td>BOBBY BRIDGES (REPRISE 18977/CBS)</td>
</tr>
<tr>
<td>48</td>
<td>THIS SIDE OF GOODBYE</td>
<td>HIGHWAY 101 (WARNER BROS. 2)</td>
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<tr>
<td>49</td>
<td>HE TALKS TO ME</td>
<td>LOUIE MORGAN (WALKER BROS. 2)</td>
</tr>
<tr>
<td>50</td>
<td>BRING BACK YOUR LOVE TO ME</td>
<td>EARL THOMAS CONLEY (UNITED 9701)</td>
</tr>
<tr>
<td>51</td>
<td>QUITTIN' TIME</td>
<td>MARY CHAPIN CARPENTER (COLUMBIA 73202/RCA)</td>
</tr>
<tr>
<td>52</td>
<td>PUTTIN' THE DARK BACK INTO THE NIGHT</td>
<td>TONY ORTEGA (COLUMBIA 73203/RCA)</td>
</tr>
<tr>
<td>53</td>
<td>SOONER OR LATER</td>
<td>EDY RAVEN (COLUMBIA 9373)</td>
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<tr>
<td>54</td>
<td>WALKIN' IN THE LIGHT</td>
<td>WAYLON JENNINGS (EPIC 87427)</td>
</tr>
<tr>
<td>55</td>
<td>OH LONESOME ME</td>
<td>THE KENTUCKY HEADHUNTERS (COLUMBIA 73167)</td>
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** Hot Shot Debut **

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<th>NO.</th>
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<th>ARTIST</th>
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<tbody>
<tr>
<td>56</td>
<td>GOOD TIMES</td>
<td>DAN SEALS (COLUMBIA 9497)</td>
</tr>
<tr>
<td>57</td>
<td>BACK WHERE I COME FROM</td>
<td>MAC McINTIRE (WARNER BROS. 2)</td>
</tr>
<tr>
<td>58</td>
<td>I CALL YOUR NAME</td>
<td>VING GILL (COLUMBIA 73208/RCA)</td>
</tr>
<tr>
<td>59</td>
<td>TILL I SEE YOU AGAIN</td>
<td>KEVIN WELCH (REPRISE 7793)</td>
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<tr>
<td>60</td>
<td>RIGHT IN THE WRONG DIRECTION</td>
<td>VERN GOSDEN (COLUMBIA 73251/RCA)</td>
</tr>
<tr>
<td>61</td>
<td>KNOWIN' YOU WERE LEavin'</td>
<td>LES TAYLOR (COLUMBIA 73321/RCA)</td>
</tr>
<tr>
<td>62</td>
<td>LITTLE GIRL</td>
<td>REBA MCENTIRE (MCA 75378)</td>
</tr>
<tr>
<td>63</td>
<td>MY ANNIVERSARY FOR BEING A FOOL</td>
<td>HOLLY DUNN (WARNER BROS. 7)</td>
</tr>
<tr>
<td>64</td>
<td>NEW KID ON THE BLOCK</td>
<td>MICHELLE WRIGHT (COLUMBIA 73378)</td>
</tr>
<tr>
<td>65</td>
<td>LOOKS AREN'T EVERYTHING</td>
<td>MARK COLLIE (COLUMBIA 73366)</td>
</tr>
<tr>
<td>66</td>
<td>FROM SMALL THINGS (BIG THINGS ONE DAY COME)</td>
<td>THE NITTY GRITTY DIRT BAND (COLUMBIA 73372/RCA)</td>
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<tr>
<td>67</td>
<td>MY ANOTHER BUSINESS</td>
<td>HANK WILLIAMS, JR. (COLUMBIA 73371/RCA)</td>
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<td>68</td>
<td>BABY, WALK ON</td>
<td>JENNY MCCARTER &amp; THE MCCARTERS (WARNER BROS. 7)</td>
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<tr>
<td>69</td>
<td>I DON'T WANT ANYMORE</td>
<td>PRAIRIE OYSTER (MCA 73375)</td>
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BILBOBART'S COUNTRY CHART RESEARCH PACKAGES

- Number One Country Singles, 1948-1988
- Top Chart Singles Of The Year, 1946-1988
- Number One Country Albums, 1964-1988
- Top Country Album Of The Year, 1965-1988

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5051
Country Corner

by Marie Rottliff

More additions to country reporting panel: The plans for greater market saturation announced earlier this year are coming to fruition. Broadcast Data Systems continues to add stations and markets to the list of monitored radio stations for our country radio reporting panel for the Hot Country Singles & Tracks chart.

We welcome the addition of WCOS Columbia, S.C., and WQDR Raleigh, N.C., effective with this week's chart. With the inclusion of these two markets, the size of the monitored radio panel has grown to 82 stations representing 60 markets.

Several more markets already have monitors in place and we will be announcing further additions to our panel as soon as testing and testing procedures are completed.

Speed records and such: George Strait's new album, "Livin' It Up," debuts on the Top Country Albums chart at No. 14, while his single—"Love Without End, Amen" (MCA)—is No. 1 this week after only seven weeks on the chart. Last week we mentioned that the Strait single could possibly set a speed record if it went the distance that quickly. However, deeper research shows that while attaining the peak in seven weeks is highly unusual, it is not a record.

Strait's seven-week rise is the same as "Mammas, Don't Let Your Babies Grow Up To Be Cowboys" by Willie Nelson & Waylon Jennings on RCA in 1978; we found two other records that had made the trip even faster in the '70s. One of them, "Lockenbach, Texas," by Waylon Jennings, went to No. 1 in six weeks in 1977.

However, the speed record in the last two decades apparently belongs to the late Red Sovine, whose "Teddys Bear" on Starday hit the peak in just five weeks in the summer of 1976.

The record for the fastest rise in the last decade had been held until now by Randy Travis, who hit the eight-week mark twice—with "Forever And Ever, Amen" in 1987 and again with "Hard Rock Bottom Of Your Heart" (both on Warner Bros.) in March of this year.

It's a great Shag song, says MD Glen Garrett, WCOS Columbia, S.C., of Dan Seals' remake of the Sam Cooke 1964 hit "Good Times" (Capitol). "It appeals to our beach crowd of listeners, and even the beach stations that are not country will play it. It's going to be big, no doubt about it." "Good Times" earns the Hot Shot Debut position this week at No. 58. Among stations showing out-of-the-box adds are WXTU Philadelphia, WTQR Winston-Salem, N.C., WIVK Knoxville, Tenn., KNIX Phoenix, WYRK Buffalo, N.Y., WGKX Memphis, KILT Houston, KWJZ Portland, Ore., KKKF Kansas City, Mo., both KPLX and KSCS Dallas, and KECB Oklahoma City. Stations already giving it good rotation include KASE Austin, Texas, WYYZ Hartford, Conn., WCTK Providence, R.I., WCMS Norfolk, Va., and KJKK Houston.

"Shelby Lynne is one of the hottest new female vocalists out there, if not the hottest," says PD Rick Braswell, WPAP Panama City, Fla. "She's going to become the next Lyle Lovett to Sleep" (Epics) is her Hot Country Radio Breakouts list this week at No. 7. Among those joining WPAP in airing the record are WCMS Norfolk, WFLS Fredericksburg, Va., WFKK Oklahoma City, KMPS Seattle, KVDD Tulsa, Okla., and WGKX Memphis.

PolyPeople, PolyGram executives congratulate Mercury artist Kathy Mattea following her recent SRO performance at New York's Bottom Line. The show's from left are Paul Lucas, VP/GM, PolyGram, Nashville, Jim Caparro, senior VP, PolyGram Group Distribution; Mattea, Gary Rockhold, president, POG; and Joe Schultis, president, PolyGram Music Video. (Photo: Michael Del Rossi)

Opryland Revs Up Summer Series
Chevy-GEO, True Value Sponsor Dates

NASHVILLE—Chevrolet-GEO and True Value Hardware will co-sponsor an extended series of Heart Of Country Concerts this summer at the Opryland USA amusement park here.

The series will feature Louise Mandrell, Lee Greenwood, Gary Morris, Tammy Wynette, and Marie Osmond. The shows are free to those who buy regular tickets to the park.

Mandrell will appear June 2, 4-9, and 11-15, and July 8-17, Greenwood, June 18-22 and 28-29, Osmond, July 3-6, Wynette, July 9-14 and 16-21; Morris, July 23-28, Aug. 4-6, 11, and 15-18. Each act will perform two shows a day at 6 and 8 p.m. on weekdays and 7 and 9 p.m. on Saturdays.

The concerts will be held at the park's "Country-GEORGE Theater," an outdoor location that seats 2,500 and can accommodate an additional 1,000 standing.

The concerts are the first major promotional project in Opryland's three-year joint marketing effort with Chevrolet-GEO.

Country singles A-Z Publishers/Performance Rights/Sheet Music

Country Hot Country Radio Breakouts

1. Maybe That's All It Takes Don Williams RCA
2. Tanneray Vern Gosdin Columbia
3. I'm With You Delbert McClinton Curb
4. I'm Gonna Be Somebody Travis Tritt Warner Bros.
5. Oughta Be A Law Lee Roy Parnell ARISta
6. Something of a Dreamer Mary-Chapin Carpenter Columbia
7. I'll Lie Myself to Sleep Shelby Lynne Epic
8. Mexican Wind Jann Browne Curb
9. Everybody's Reaching Out for... Crystal Gayle Capitol
10. Small Small World The Statler Brothers MERCURY

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio play. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Charlie Douglas Dinner Planned

NASHVILLE—Country Radio Broadcasters, producers of the Country Radio Seminar, will present a "Signature Evening With Charlie Daniels," June 20 at the Vanderbilt Plaza here. The cocktail party, dinner, and roast honoring the famed country music DJ will begin at 6 p.m.

Proceeds from the event will go to the CRB's scholarship endowment fund.

Ticket information is available at 615-322-4876/4888.

Billboard Hot Country Radio Breakouts

1. Maybe That's All It Takes (Don Williams, RCA)
2. Tanneray Vern Gosdin (Columbia)
3. I'm With You (Delbert McClinton, Curb)
4. I'm Gonna Be Somebody (Travis Tritt, Warner Bros.)
5. Oughta Be A Law (Lee Roy Parnell, ARISta)
6. Something of a Dreamer (Mary-Chapin Carpenter, Columbia)
7. I'll Lie Myself to Sleep (Shelby Lynne, Epic)
8. Mexican Wind (Jann Browne, Curb)
9. Everybody's Reaching Out For... (Crystal Gayle, Capitol)
10. Small Small World (The Statler Brothers, MERCURY)

Country singles A-Z Publishers/Performance Rights/Sheet Music

1. Ain't Nobody's Business (MCA, ASCAP)
2. Baby, Can I Have a Piece of Your Action (Warner Bros., ASCAP)
3. Back For the First Time (Atlantic, ASCAP)
4. Back to the Barnyard (RCA, ASCAP)
5. Back in Your Arms (RCA, ASCAP)
6. Back Coffee (ESP, BMI)
7. He Walked on Water (RCA, ASPAC, BMI)
8. The Dance (MCA, ASCAP)
9. Danny's Dream (Warner Bros., ASCAP)
10. Dramatic (MCA, ASCAP)
11. Bring Back Your Love to Me (Intersound, ASCAP)
12. Eighteen (Tommy Roe, ASCAP)
13. The Dance (Warner Bros., ASCAP)
14. Danny's Dream (Warner Bros., ASCAP)
15. Bring Back Your Love to Me (Intersound, ASCAP)
16. Eighteen (Tommy Roe, ASCAP)
17. The Dance (Warner Bros., ASCAP)
18. Danny's Dream (Warner Bros., ASCAP)
20. Eighteen (Tommy Roe, ASCAP)
**TOP COUNTRY ALBUMS**

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

<table>
<thead>
<tr>
<th>#</th>
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<td>MCA-10672/80004</td>
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<td><strong>$9.98</strong></td>
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<td><strong>$9.98</strong></td>
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**NEW**

- MCA-10647/80004
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981

**ARTIST**

- MARY CHAPIN CARPENTER
- CLINT BLACK
- THE KENTUCKY HEADHUNTERS
- TRAVIS TRITT
- ALAN JACKSON
- RANDY TRAVIS
- KATHY MATTEA
- WILLIE, WAYLON, JOHNNY & KRIS
- HANK WILLIAMS, JR.
- THOMAS CONLEY

**TITLES**

- COLUMBIA 443228
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981

**OTHERS**

- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
- WARNER BROS. 93981
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- WARNER BROS. 93981
- WARNER BROS. 93981

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**OUT OF THE BOX!**

Doug Stone has the hottest breaking album on this chart! Doug Stone. On Epic. 01990 CBS Records, Inc.
Wanted: The Perfect CD Package
Windham Hill Sponsors Redesign Contest

BY DEBORAH RUSSELL

LOS ANGELES—As U.S. industry leaders grow increasingly polarized in the debate over the 6-1/2-inch compact disc longbox, some fear that an industry standard—however inappropriate—may soon be set by default.

Retailers maintain that the longbox is an essential merchandising vehicle. But some label and distributor executives say its elimination will reduce costs associated with shipping and storage. Moreover, the longbox has come under attack from environmentalists, who see the packaging as wasteful.

In an attempt to break the stalemate in the debate, executives at Windham Hill Productions stepped outside the industry and sponsored a packaging redesign contest among students at the Art Center College of Design in Pasadena, Calif.

Students were asked to create designs that minimized the cost and negative environmental impact of disposable packaging while deterring theft, displaying product information, and protecting the disc from scratches and dust.

"It's not imperative that we change CD packaging now," says James Cahalan, VP of operations at the jazz/new age label based in Palo Alto, Calif. "But it is imperative to keep the dialog rolling."

The design students' perspectives as consumers, says Cahalan, shed valuable light—minus the vested interests—on what people expect from their CD packaging.

"It's good to expose ourselves to challenges posed by students," adds Anne Robinson, president and CEO of Windham Hill Productions and a judge in the competition. "We were interested in reaching beyond the normal parameters of the recording industry. This was a chance to discover the state of the art of what could be colorless enterprising entry, an enhanced package large plastic box shaped like a keyhole. When opened, the package stands upright, almost like a tombstone, displaying liner notes and other information. The package's size and shape suggest the judging anti-theft criteria. Its novel design was visually arresting and provided ample space (Continued on page 53)

Pandora's Longbox Opened In Canadian CD Market

(Continued from page 6)

due the CDs live because of the fixing, nor would you because of the shrinkage. It's a joke. . . . We had no in it.

But John Sniderman, VP of Toronto-based Roblan's Distributors, which runs the Sam The Record Man chain, says, "The retailers were not so pleased on this. In fact, there was more consultation on this by the labels than on any other issue we've ever had before." James McLean, VP of publicity for A&M Records in Canada, bolsters Sniderman's point. "(The retailers) had lots of time," he says. "We started this a year ago, and the time frame was that by April 1 all new releases would be in the jewel box only, and by Sept. 1 all back catalog would also come in jewel boxes."

Indeed, the record companies originally planned to discontinue the longbox on Jan. 1, but the move was pushed back to April 1, largely to appease retailers.

In addition, A&M Canada VP of marketing Bill Ott notes, "Last October we at A&M reduced our prices in anticipation of the longbox elimination. Around that time, most of the other manufacturers reduced their prices as well, by 50 cents to a dollar."

"Additionally, over the past month, a lot of manufacturers have made price reductions, ranging from 50 cents to $2. A&M will be doing this in the third quarter, probably about July. I don't know how much our price reduction will be." retailers agree that CD prices have been reduced by at least 50 cents per unit since last fall. But Sniderman at Sam The Record Man claims that CD prices had to be reduced because they were too high for the market.

MERCHANDISING MISHMASH

Meanwhile, merchandising looks like a mishmash, with catalog albums still in longboxes and current product displayed in the respective solutions implemented by the chains.

For instance, the 202-store A&A Records and Tupen designed its own plastic longboxes, which are solid red with a locking device and the A&A logo all over it. But the stores still have plenty of inventory left in cardboard longboxes and continue to receive catalog titles in longboxes. "So parts of the store have one, parts have the other," Rich says. He estimates that by the time the longbox is phased out for cataloging, it will cost the chain about $75,000 "just to replace what they already had" in the longbox.

Sniderman is also concerned about the cost of buying clear plastic keepers for that chain's 137 stores. "It will cost plenty," he says.

"We're buying 15,000 at a time, at around 50 or 60 cents each." In the meantime, his stores have put in large baskets to merchandise CDs in jewel boxes, but he predicts the live product will contribute to "a major crime problem," since the nacked jewel boxes are much easier to shoplift than those in longboxes.

Sniderman says he expects retail prices to rise in response to increased theft. Others say that the plastic longboxes and keepers will be an effective deterrent, particularly the ones with locking systems.

The 25-unit Sunrise Records, also in Toronto, is buying reusable cardboard longboxes. Each store is putting in about 5,000 cardboard boxes at a cost of approximately 20 cents each, says head buyer Tim Baker. "The plastic security boxes are too large and take up too much space," he adds.

SAMBOLIA CALLS FOR 25 TO 30 CENTS RETAIL Price Of CD, "but customers get something they can use for their car," he adds.

HANDLER CURRENTLY USING DISPOSABLE GENERIC CARDBOARD LONGBOXES, but the company is hoping to initiate a unique plastic container that the consumer can take home. The box, which is the same size as a longbox, opens up so it can be laid flat to reveal grooves that can hold up to 18 jewel boxes.

"It will serve as a premium to the consumer, he can take it home and use it as a display rack for CDs," Sambolia says. The container will add 25 to 30 cents to the retail price of the CD, "but customers get something they can use for their car," he adds.

LIKES LONGBOX PHASEOUT

Not all retailers are unhappy about the 6-1/2 phaseout. The 4i-you know, for example, is delighted to be rid of the longboxes.

"We were one of the first to merchandize cassettes live, and we found we got substantial sales increases," says Roger White, VP of inventory and distribution. "Psychologically there's an attraction to browsing, and it allows people to touch the product. Also, a lot of these plastic longboxes obscure the information that's on the packaging. The CD just in the jewel box looks more expensive than in a dirty, grubby old longbox."

He also cites two practical reasons for eliminating the longbox—more (Continued on page 30)

Tower Of Love. Arista recording artist Kris McKay visits Tower Records in Atlanta to introduce her debut album, "What Love Endures," and single, "The Bigger The Love." Shown, from left, are Lisa Boute, Tower art director; Michael Ludwig, Tower senior manager, David Schindl, Tower store manager; Tommy Teague, BMG sales manager; McKay; Marc Zimett, BMG sales representative; Fred Love, BMG branch manager; Candy Masengale, Arista regional marketing director; Sarah Deel, Tower buyer, and Susan Luke, BMG field marketing manager.
U.S. Market Trying Out Alternatives To CD Longbox

By TRUDI MILLER

NEW YORK—With the deletion of the longbox in Canada and heated controversy over the box in the U.S., several manufacturers are aggressively pushing alternatives to merchandising CDs without the longbox.

Two—Lift and Chicago One-Stop—are offering systems geared to retailers in two different price structures and a pair of entrepreneurs in upstate New York—are targeting labels with alternative packaging systems.

Lift first designed its system a decade ago, when PolyGram was about to introduce the CD in Europe. The Lift system is a fixture with grooves to hold jewel boxes. The CD itself is removed and stored behind the counter, to avoid theft, with the clerk replacing the CD in the jewel box at the point of sale.

The fixture comes in a variety of sizes. Wall units, which start at $700, hold 356 to 640 CDs, while floor displays, which cost about $1,300, contain 740 CDs. Moreover, units are available to handle just the CDs, just the cassettes, or both.

To convert an entire store to the Lift system would cost about $30,000, while a partial conversion usually runs about $8,000, says Lift marketing and sales director Colette Kreins.

The Lift system is popular in Europe, where longboxes are not used, Kreins says. In the U.S., music stores using the system are generally three- and four-store chains located in such major markets as New York, San Francisco, and Boston. Currently, about 300 stores use the Lift system exclusively, while 2,000 other music stores use some Lift fixtures, Kreins says.

The CD Browser Pak, created by Chicago One Stop Inc. president Howard Rosen, competes for market share with the Lift system. The Browser Pak, a flat, clear-plastic envelope, measures 5 1/2 inches by 12 inches and is divided into two pockets, with the bottom pocket holding an inventory control card, while the top holds a CD booklet. That allows the dealer to keep the CD behind the counter.

“We have solved the two biggest problems of the retailer: space and shrinkage,” says Rosen. “In the thickness of one jewel box, you can display eight to 10 of our browsers. In four feet of space, you can hold 500 CD Browser Paks per shelf, the system is compatible with the store’s current fixtures, because it’s the same size as the longbox.”

Rosen first came up with the Browser Pak in 1986 for video and the CD exporter in 1988. So far, approximately 1 million CD browsers and 3 million video browsers have been sold, he says.

Rosen has also created a new fixture with two sides: On the customer side, it holds 800 CD browsers, and on the employee side, it holds the 900 jewel boxes. The fixture costs $349. The Browser Pak costs 81 cents each for 1,000, or more. Retailers can buy the fixture and 500 Browser Paks together for $1,000. The browsers have been bought mainly by individual stores, no chains have signed on as yet.

“In Canada, we’re getting a great response because they’re eliminating the longbox; and libraries obviously don’t care,” Rosen says. “But in this country, some stores are reluctant to get rid of the 6-by-12-inch box. So we’ve now made a second version, folding flat the 6-by-12 box, which can be slipped into the browser.”

One disadvantage of both the Browser Pak and the Lift system is that purchases take more time, since the clerk has to locate the item and insert either the CD or the booklet. Also, sometimes CDs can be misfiled. But Rosen points out that most video stores keep live product behind the counter to combat shoplifting.

One problem Rosen does concede is that "retailers are afraid that once they open the jewel box they won’t be able to return it—that the distributor won’t take it back. Well, certain distributors will and certain ones won’t."

Meanwhile, as Lift and Rosen offer alternatives to the longbox, 

(Continued on page 50)

THEY'RE HERE!

CD ONE STOP Now Stocks Cassettes!

☐ Over 50,000 Cassette and CD Titles To Select From!

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A new way of seeing things.
storage space in the warehouse and lower shipping charges because the weight of the CD is reduced. (Many opponents of the package also note that the throwaway box is harmful to the environment.)

HMV's attitude gives it a marketing advantage, Whiteman says. In other stores one finds "some CDs in generic longboxes, some in nice longboxes with graphics, others in blister packs. It's a mishmash and confusing to the eye. When you have a wall of just jewel boxes, in a uniform, colorful display [as HMV does], it can only attract customers."

HMV's fixtures, unlike those of most other retailers, are custom-built to accommodate the jewel box. The chain's stores just put a metal lift into shelves to raise the product six inches. The cost of the new shelving for the entire chain will be about $150,000, plus labor costs for installation, according to John McLellan. HMV's director of business development.

Like all retailers, HMV is concerned about the possibility of shrinkage increasing in the absence of the longbox. The company is looking at various surveillance systems and is considering hiring security guards, says Whiteman.

Another problem confronting HMV is how to merchandise CDs in jewel boxes alongside the catalog product in longboxes. The chain is pushing for the elimination of the catalog longbox by running sales and asking the record companies to ship catalog in jewel boxes only.

"We're embarking on a sales campaign—we're isolating the longbox product, dumping them in a big basket, and saying, 'This is the sale product,'" says Whiteman. "The problem is that the record companies, too, are trying to get rid of leftover longbox CDs, and so are still shipping catalog product in longboxes to the retailers. "So it's a ridiculous situation: We're selling them off to get rid of them, and we're getting the bloody things back again."

Four of the seven major suppliers—CBS, MCA, PolyGram, and Warner Bros.—have acceded to HMV's request to send CDs only in jewel boxes, says Whiteman. The other three—A&M, Capitol, and BMG—continue to send catalog product in the longbox.

"I understand [HMV's] position, but there are other dealers who prefer the longbox," explains Don Kollar, president/GM of BMG in Canada. "It becomes difficult to segregate inventory into categories, those who want longboxes and those who don't."

"You have to give these things time," says A&M's Monaco. "We have current inventory in the longboxes, and I don't think we're prepared to go in there and strip everything right now. And if we did, I doubt that [the planned reduction in wholesale cost] would be passed on to the retailers, because we would have to spend that money to strip the product. We're trying to clear our shelves as well."

Copy of the Peak Selling Season in September we'll be ready to ship in just the jewel boxes."

Assistance in preparing this story was provided by Ed Christman.
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Frontier Inks Distribution Deal With BMG; Swamp Zombies’ Album Stinks—Of Rubber

BY BRUCE HARING

NEW FRONTIER: The independent music scene has lost another prominent player to the major labels. Frontier Records has announced a distribution deal with BMG that will see 22 back-catalog titles reissued through major distribution in July, including albums by the Circle Jerks, TSO, Suicidal Tendencies, the Long Ryders, the Three O’Clock, Thin White Rope, and the Young Fresh Fellows. At least five titles will be making CD debuts under the deal.

All of Frontier’s new product will also go through BMG, according to label president Lisa Fancher. The July series will include new BMG-distributed releases from L.A. punk godfathers the Weirdos (“Condor”) and skatemeisters Mallet-Head (“Yeah, Yeah, Yeah”).

The groundwork for the deal was laid last year, when Frontier signed a licensing deal with RCA Records, which led to major issues on Thin White Rope and American Music Club.

“We’ve been working on the distribution deal since February,” Fancher says. “We had been looking for a while, but the fees with RCA probably influenced them. They saw how we worked just from us calling them and pestering regarding Thin White Rope. We honestly didn’t approach any other major distribution.

Fancher was unsure whether BMG would do a major marketing push on the back-catalog titles, as well as selling fairly well at indie distribution. But a dating and discount program is likely, she says.

Aside from the culture shock of having to follow a more formal schedule, Fancher doesn’t plan any major (or pun intended) changes at Frontier.

“We won’t increase the number of releases. We don’t want to work with any new bands that were signed,” she says. Additional staff may be added in the future, she says. Marketing and promotion duties will continue to be handled by Frontier.

Fancher, a vocal presence on the indie scene for the last decade, admitted to “weird” feelings about joining the enemy.

“But after working with a major, we found out that no indie distributor was working at the moment has it together like a branch,” she says. “It’s too haphazard, and it’s a problem caused by different distributors carrying the same label.”

“It’s a fact that no one made us a present of a product,” she adds. “And only two people paid on time—everyone else paid when they felt like it. There are no rules there at all or any particular loyalty. We need to count on money coming in on a regular basis.”

Fancher does see the current huge exodus of indie labels to major affiliation as having a positive effect on the indie distributors’ in-house labels.

“Maybe it will give them the attitude and the price that kept us until the pack in its ability to discover (Continued on page 5).”

U.S. MARKET FLOODED WITH CD BOX ALTERNATIVES

(Continued from page 4)

Ross O. Youngs, president of Dublin, Ohio-based Universal Inc., has produced an alternative to the manufacturer: eliminating the longbox and the jewel box. Uninturite, a supplier of CD packaging and storage products, has designed a clear, plastic, CD-size square envelope called the CD-Viewpak, with a white insert to hold the disk in place and keep it clean.

The Viewpak fits inside the Lockbox, a 6 by 12-inch cardboard envelope with an extra piece of cardboard inside to hold the CD securely, and a cutout circle in front that allows the CD to be seen. The Viewpak costs 17 cents; the Lockbox costs 16 cents.

Youngs explains the advantages of the Viewpak:

• It eliminates the jewel box and reduces manufacturing costs.
• The Lockbox retains the 6 by 12-inch size, which provides ample room for graphics, while allowing retailers to retain their old fixtures.
• The elimination of the jewel box makes the package thinner.
• The Lockbox is flat, making it more difficult to sit the bottom and steal the CD.

The Lockbox is kept by the consumer, so it does not create waste.

“The problem now is that [labels] put the jewel box in—has anywhere right at the beginning of the process,” Youngs says. “We’ve calculated that the jewel box is a drain on the industry to the tune of $600 million.

With Viewpak, “you could offer the consumer the option of the jewel box and still save money,” he says. “If the jewel boxes were kept in the record stores, and retailers gave them to customers with each purchase, [labels] could cut down their storage, and ship CDs cheaper.

Youngs brought his proposal to the ARM convention, but had little luck in selling the Lockbox concept. However, the Viewpak without the Lockbox has found its niche. About 100 radio stations are using it, because it saves space. Aside from radio stations, several record companies, including A&M, MCA, CBS, and Rykodisc, have used the Viewpak for promotional purposes, Youngs says.

“We feel that the Viewpak is the CD out in just a manila envelope, and it’s cheaper,” he says. “They also use them for conventions—they can slip the CDs right under your door.”

Meanwhile, Jeff Goldblatt, head of a jazz trade association called World Records Guild in Rochester, N.Y., and Paul Gasman, VP of manufacturing for AccuDisc in North Tonawanda, N.Y., have their own vision of what the longbox should look like.

The two have designed VCD, which in May received a patent. In VCD, the jewel box is pushed up into the middle of the box, and a false bottom is inserted directly underneath it to hold it in place. This helps guard against theft, says Goldblatt. “Anyone who slits the bottom of the box won’t be able to get the CD out,” he says. The box has a special trap door in the back so that the consumer can remove the CD at home, after taking off the shrink-wrap.

In addition, the jewel box is placed in the VCD with the hinge side down, rather than on the side, making the box safe with 13⁄16 inches by 12 inches, rather than 6 by 12. That reduces the amount of cardboard used for the CD and results in a smaller corrugated cardboard box.

Goldblatt points out that the VCD maintains the concept of the longbox and does not require new fixtures, although the VCD might be a little looser in a store’s rack than the longbox.

Goldblatt had samples made up in late May, after receiving the patent, and plans to meet with record companies and retailers in the near future.

“Now that we have our patent, we can begin to market it aggressively,” Goldblatt says.
IN THE MONTHS THAT followed, I came to hold a deep respect for Steven and his employer. Him for brave-ly refusing to give in to his fatal ill-ness, his company for going to great lengths to allow him to wage that battle in a professional context. A free-lance was hired to carry out some of Steven's duties on an as-needed basis; other responsibilities were divided among members of the department. The arrangement allowed Steven to continue working, a priority that he held dear, but also permitted him to take time off whenever he needed treatment or felt too weak to work—no matter how many days or weeks those breaks might require. The company saved his job for him until the day he died.

Just about a year passed between the time Steven discovered he had AIDS and the time of his death. It was never clear to me whether the short window was a case of late detection or unusually fast deterioration. In the end, I guess it doesn’t matter which was the case.

When Steven’s boss called to tell me of his passing, I commended him and her company for sticking by him, for setting an example for others when they find that AIDS has struck an employee. “He was a friend,” she said. “What else were we supposed to do?”

On MARCH 17, Arista exhibited class by staging its 15th anniversary celebration as a benefit for AIDS research. Months before the all-star concert, the label invited its record partners to join in the effort. A long list of chains, including The Record Bar, Strawberries/Waxie Maxie, Record World/Square Circle, Tower Records, The Musicland Group, Spec’s Music, Trans World Music Corp., National Record Mart, Sound Warehouse, Kemp Mill Records, Turtle’s Peaches, Central South Music Sales, Show Industries, Wall To Wall, CD World, Q, and Rose Records, jumped on the bandwagon. Some chains gave $1 from the sale of each Arista album to the cause; others simply made donations. More than one of the participating chains had lost one or more employees to AIDS; Steven worked for one of them.

A personal frustration: The last two times I saw Steven, I knew about his plight, but out of respect for his privacy, I felt uncomfortable bringing up the subject. I wanted to praise him for his courage, to tell him how terrible I felt about the hand he had been drawn. But any sort of expression along those lines would have been gratuitous, benefiting my own sense of grief more than him. So instead we talked about this thing and that—normal cocktail-party chatter.

There was still with us. I know he would have been thrilled with Arista’s effort and with the way his company and its competitors responded to the challenge. As for this week’s column, I’ll almost half expect his phone call a couple of days after the magazine comes out.
new artists will not be beaten down under a corporate structure. "All of the new majors starting up are fairly clueless in their signings," Fancher says. "A band rehearses twice in a garage and all the majors are out there chasing them, signing bands that are far, far from ready. I have no doubts we will be ahead of those people. They will wind up with a lot of crap that will clog up the system with music that no one will buy; the people that have been doing it for 10 years will always be ahead."

S MELL THIS RECORD: You can tell the members of Swamp Zombies that their new album stinks, and they'll agree with you. The band's new Dr. Dream Records release, "Scratch And Sniff Car Crash," smells of burning rubber and smoke, thanks to the scratch-and-sniff stickers affixed underneath the cellophone of the album. Dave Hansen, VP of Dr. Dream, says one of the band's guitarists thought the album name lent itself to the "smellophane treatment," which has been tried with great success on Madonna's "Like A Prayer."

Hansen says the company had them made at 2 cents per sticker, then had the staff don rubber gloves and manually affix the stickers, a task that left many heads swimming. "People had fun with it, but it got a little old after a while," Hansen admits. "The office stunk for days."

Retailers don't have to worry about the smell driving customers out of the stores, since the sticker will not be activated until the shrink-wrap is removed. Reaction to the advances sent out, though, have been mixed. Hansen says, but notes, "Everyone definitely reacts to it."

Only the initial shipment of 8,000 albums and CDs will have the special sticker. Cassette copies are odorless. A footnote: The record-release party for the album, held at a private home, was crashed by Huntington Beach, Calif., police shortly after the band's acoustic performance had ended.

In the confusion, Dr. Dream radio promotion director Nathan NoeCiar was arrested and charged with delaying and obstructing justice. NoeCiar faces a court appearance June 26. Contributions to his legal defense fund can be made through Dr. Dream at 714-997-9387.

"...And Don't Ever Touch That Big Red Button." Dr. Dream Records artist and former Wall Of Voodoo singer Andy Prieboy instructs "Flashdance" actress Jennifer Beals on the nuances of recording for her two-song contribution to the soundtrack for the film "Blood And Concrete."
The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

### POP/ROCK

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AMERICAN GRAMAPHONE CAPTURES THE HEART AND SOUL OF C.W. McCALL:

THE REAL McCALL
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CEMA Distribution executives display Capitol Records plaques (given to all attendees) to commemorate "excellence in marketing and promotion" for Bonnie Raitt, M.C. Hammer, the Smithereens, and Heart. Shown, front and center, is Tom Tortoreo, Atlanta branch, who was named singles specialist of the year. Shown in the back row, from left, are Ron McCarrell, VP of marketing, Capitol Records; Susanne Fitzsimmons, New York branch, who was named branch marketing representative of the year; Cathy Sabin, Chicago branch, who was named sales representative of the year; Marcia Edelstein, VP of creative services, Capitol Records; Hale Milgrim, president, Capitol Records; John Hawn, Cleveland branch, who was named field marketing representative of the year; Lou Mann, VP of sales, Capitol Records; and George Nunes, national director of sales, Capitol Records.

CEMA executives chat at the awards banquet. Shown, from left, are Marcia Edelstein, VP of creative services, Capitol Records; Kathy Ganser-Aderman, branch manager, Washington, D.C.; branch; Sal Licata, president/CEO, EMI; Susanne Fitzsimmons, marketing representative, New York; and Caren Hester, manager, national advertising, CEMA Distribution.

Enjoying the festivities are, from left, Russ Bach, president, CEMA Distribution; Bruce Lundvall, East Coast GM, Capitol Records, and president, Blue Note Records; Capitol recording artist John Andrew Parks; Hale Milgrim, president, Capitol Records; and John Boylan, Parks' producer.

CEMA Distribution Execs Congregate In Nashville

NASHVILLE—CEMA Distribution held its Branch Managers/Sales Managers/Labels Conference and Awards Banquet April 28-May 4 at the Vanderbilt Plaza Hotel here. The gathering brought together CEMA executives and branch and sales managers from all eight branches, as well as label representatives from Angel, Capitol, Capitol Nashville, EMI, Blue Note, Chrysalis, Enigma, SBK, Rhino, Curb, Chameleon, and Gold Castle/Cypress. Highlights included product presentations from the labels, artist showcases, a recording session by Suzy Bogguss, and the annual awards banquet.

CEMA is "numero uno" with Los Angeles branch manager Vyto Lazauskas, left (who was named branch manager of the year); Capitol Nashville recording artist Eddie Rabbit, center; and Los Angeles sales manager Michael Roden.

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PMV...because great music should be seen as well as heard.
Fragile Going Strong With Hammer & 'Gang' Vids

by Melinda Neuman

VENUS—Many of the recent programming changes made by VH-1 were predicated by focus groups the channel conducted across the country (Billboard, May 26). So now that the 24-hour-a-day network has become more hits-and-oldies driven, Eye decided to do my own informal focus group to see how VH-1 was playing in the Piedmont area. A trek home to Greenville, N.C., required me in for- evening several friends around the chilly one Saturday night and having them screen the channel. First, some stats: average age, 29; four males, three females; social strata, middle to upper-middle class (but not a yuppie among us).

We viewed for 45 minutes during VH-1's Prom Week, The Arrog And The Eclatasy promotion, one of several upcoming themed segments. This one was interspersed with callers' comments about their high school formals. The channel's opening clip was "Put Your Hand In The Hand," that 1971 chestnut by Ocean. The straight performance clip had us hollering and hollering about the band and its members.

Next up: Steve Winwood's "Roll It Up." Universally liked, although a few found the letterbox format distracting and one person thought it was a ripoff of "Disco Duck." And yes, folks, that is DJ Kool Herc watching the movie.

"Love Shack" by The B-52's. To my astonishment, six of the seven viewers had never heard this song, indicating that they either lived in a cave or did not listen to top 40, album rock, or modern rock radio. A quick survey revealed that this was an under- contemporary radio crowd. Nonetheless, these folks thought the video was very colorful and a good depiction of the song. However, because most of them didn't know the tune, they would have changed the channel.

"Love Shack" was followed by "Comfortably Numb" by The Eagles. This clip featured four people, an older man and woman who are apparently directing traffic, an older lady with glasses, and a young woman who is continually topless in various stages of undress, including an orange bikini that eventually gets thrown on a stack.

"Comfortably Numb" ends, and we see a black screen. And the channel's logo. The clip is a reflection of a beach, and we see a woman in a bikini sitting at the beach. The scene cuts to a man in a blue shirt and tie, who is talking on his cell phone. The clip reverts to the beach scene, and we see the woman in the bikini again. The scene cuts to the man in the blue shirt and tie again. The video ends with a shot of the beach, and the channel's logo is shown again.

The video itself is a reflection of the Beach Boys' song "Good Vibrations," which is about a love affair that was short-lived. The video is also a reflection of the film "American Graffiti," which is about a high school student who is in love with a young woman who is also in love with another boy. The video is also a reflection of the film "The Graduate," which is about a young man who is in love with a young woman who is also in love with another boy.

The video is also a reflection of the film "Saturday Night Fever," which is about a young man who is in love with a young woman who is also in love with another boy. The video is also a reflection of the film "Breakfast at Tiffany's," which is about a young man who is in love with a young woman who is also in love with another boy.

The video is also a reflection of the film "West Side Story," which is about a young man who is in love with a young woman who is also in love with another boy. The video is also a reflection of the film "West Side Story," which is about a young man who is in love with a young woman who is also in love with another boy.

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FRAGILE FILMS GOING STRONG (Continued from preceding page)

gle, which will be released through Warner Bros. Records, are earmarked to go to Project Build, an L.A.-based youth organization.

"Rappers are dealing with real life—it's just not 'My baby left me, and I'm feeling bad all the time,'" says Power. "The imagery that results from that commentary on life can be very powerful."

Members of the Fragile Films team who develop imagery are as diverse as the artists they serve. Warnick graduated from Oxford Univ. and studied film in England and the U.S. He is ready to stretch into the heavy metal realm of music video. Power, a Princeton Univ. grad with a degree in political science, came to Fragile Films with a executive's background in film development. They met in 1988, when Power served as production manager on Warnick's short film "The Open Window," produced for Columbia Pictures. Their first video was Hammer's "Turn This Mutha Out."

"Other directors round out the fragile staff. Doty, a recent graduate of film school, wants to expand into directing clips for alternative and college-radio bands. Painter David Floriboni, who brings a background in television production to the company, recently directed Barry White's "When I See You Again" and Hammer's "Have You Seen Her." Director Jules Lichtman, who also has a background in episodic television, was the eye behind the comedic "Hair Or Weave" by Bobby Brown & the Critters and the recently lensed Hammer video "Pray." Jonathan Siegel, a graduate of the American Film Institute, is a commercial and full-length film maker who directed "Juicy Gotcha Crazy" Oaktown's World Wide Wild, partly Starts Now."

"It's very difficult to make all these things work for the same amount of money," says Power. "But it's something that people are working on all the time."

AS OF JUNE 5, 1990

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO OUTLETS. Lists do not exclude videos in recurrent or orders rotation.

HEAVY

On Video, Hold On

Joey Jordison, The Blues Brothers; Brian Spill, Crazy For You

Why You Girl Funky On Me

Ron Howard, The Blues Brothers

Quincy Jones, Tomorrow

Bono, Michael Collins, You've Never Seen Anything Like It

Michael Cooper, My Baby's House

The Temptations, The Way You Do It

The Family Stand, Heaven

Michaela Moore & Friends, If Ever And Sing

Kymata, My Glad

Tanya, I Don't Think Of Me

Jane Child, I Don't Wanna Fall In Love

Janko Antich, Albert

Donnell Neesh, Swept Away

Michelle, Is She

MEDIUM

Howard Hewett, Show Me

Johnny Gill, Survive

Queen Latifah, Come Into My House

Soul, I Don't Want To Do This

Cordell Walker, Paradise

The Black Plants, Waiting For You

Mantronix, Take Your Time

Stay & Kemone, Way For Me

Calloway, Sr. Lecent

"It's To Fall In Love"

Of Life

The Digits, Greening Old

The Pursuit Of Happiness, Two Girls In One Soul Of The Day

Dina Shihab, Count The Days

Rozanne, I Can't Get Over You

Soul, To The Top

Bobby McFerrin, Jazz Relay

The Newtons, My Heart Beats For You

Angie Stone, Cross My Heart

Randy Taylor, Paradise

The Black Plants, Waiting For You

Mantronix, Take Your Time

Stay & Kemone, Way For Me

Calloway, Sr. Lecent

Bout It

Heaven

My Prayer

Girls Rock

Rock Of Life

It

Hey You

Friends

I

Lookin"

To Go

Heartbreak

You

To Fall In Love

Of Time

I

Don't Know Why

Think

I

Stress

She

I'm Afraid

It

Come Back

Me

Of The Dark

I

Love You

Me

You

To Fall In Love

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Kind Of Love

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Soul

Soul Il Soul, Get
The 1990 Summer Consumer Electronics Show finds the industry facing an interesting challenge: getting consumers to buy today's electronic products in the face of technology to come that promises to revolutionize home electronics as we know it. The imminent arrival of consumer DAT machines in the channel, coupled with the promise of the first consumer-priced recordable compact disk recorder/player by late next year, is causing some consumers who don't want to pay big bucks for obsolescence to hold on to their current audio/video configurations. Add to this the flurry of talks that make HDTV look like a real—if limited—possibility in the next five years, and you have a marketplace—and sales—frozen in anticipation.

8mm: Not that all is doom. Even though total factory sales of consumer electronics products are estimated by the Electronics Industries Assn. to only exceed 1989's $32 million mark by $2 million this year, some categories of products are experiencing phenomenal growth and grabbing a bigger share of the overall pie. 8mm camcorder and VCR sales are expected to grow 47% in units sold, according to the 8mm Video Council. The 8mm camcorder market, they say, will grow by 32% this year as compared to 1989's growth rate of 26%. Suprisingly, the 8mm format is not gaining in popularity because of lower prices that normally follow a product's existence in the market after a couple of years. Rather, the format is truly gaining ground based on consumer acceptance of its portability, and comparable quality to VHS camcorders at twice the size. Current retail prices range from $799 to $2,000 in 1990, roughly the same as 1989 suggested retail list.

Videodisks: Video laserdisks are another product line experiencing meteoric growth. Pioneer Electronics reportedly sold 100,000 laserdisk players during all of 1989, 80,000 of...
MAXELL ENCOURAGES YOU TO SPEND YOUR SUMMER LISTENING TO CRICKETS, TURTLES, MONKEES, YARDBIRDS AND TROGGS.

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

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

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

So this summer, make sure to stock up on Maxell XL II tapes. Because with Meat Loaf, Hot Tuna, Humble Pie and Canned Heat on the menu, consumers are going to be awfully hungry.
It's Showtime for Dazzling New Products and Categories That Push Consumers' Designer Buttons

By KEN JOY

For Billboard's semi-annual hunt for hot consumer electronics products, we've listed the top 10 products that we feel are the most innovative and unique products for 1990.

Activision (415-329-0800) is introducing several new video games for all leading video game systems, including the Nintendo Entertainment System (NES), the Nintendo Game Boy, and the Sega Genesis. Top pick is "Ghostbusters II" for the NES, a hit movie license that promises to be as popular as the original "Ghostbusters," which sold over two million copies across all formats. Players can set out to trap ghosts for points and secret powerups as they rid New York City of evil. To support Nintendo's Game Boy, which is projected to sell five million units this year, Activision will premiere three titles, including the first boxing game for the system, "Heavyweight Championship Boxing." Other titles include "Thunderbirds" and "Malibu Beach Volleyball." "Ghostbusters II" suggested list: $44.95. "Heavyweight Championship Boxing" suggested list: $24.95. "Thunderbirds" suggested list: $39.95. "Malibu Beach Volleyball" suggested list: $24.95.

Aurora Impex Corp. (201-654-5253) has introduced two new single-function Auroraex electronic data organizers for storing and retrieving files of clients and colleagues and vendors. The Auroraex AX-1200 has 32K memory, and stores 266 files; the AX-5000 has 64K memory, stores 535 files. Both units have small Qwerty keyboards with one-function easy-to-read displays to counter end-user fears of new technology. The units slip easily into a briefcase, and can become the electronic version of a paper Rolodex(r), or printed address book. After entering names and phone numbers, a single entry can be recalled by entering the first two or three letters and pressing "search." The records are automatically searched, and then the proper entry displayed. Users can store data other than addresses, such as anniversaries, birthdays, appointments, etc. There's even a "secret" function to keep other people from browsing a private list. Suggested list: $240 (AX-1500), $200 (AX-1200.) The company is also introducing the PT-7 Pocket Chinese/English Translator: the first electronic translation device of its kind available in North America. It phonetically translates 17,000 common words in English and in the most common Chinese dialect, Mandarin. Suggested list: TBA. The PT-7 Pocket Translator will phonetically translate words and common phrases in six languages—English, German, French, Italian, Spanish, and Japanese—and features 3,800 words per language with 50 common phrases. Suggested list: under $100.

Cinema Products (213-836-7991) is hitting the market this summer with The Steadicam JR, a consumer version of the Os- car and Emmy award-winning invention that revolutionized filmmaking and television productions—the Steadicam. Steadicam JR has been adapted for lightweight (8mm, Hi-8 and VHS-C) consumer camcorders, and eliminates the "hand-held shakes" and allows the camcorder to virtually float on air to produce hand-held moving shots with an image steadiness never before achieved. The unit weighs about two pounds, and incorporates a low-intensity light and an over-sized monitor that allows both eyes to achieve "heads-up" shooting. Invented by camerman Garrett Brown, Cinema Products has miniaturized the key elements of the original Steadicam ($40,000) into a JR product which retails for less than $600. Steadicam JR comes with an instructional video that offers tips on balancing and operating. Suggested list: $579.

Fidelity Electronics (305-557-9800) is searching for the green with its "Hunt For Red October" game that pits the player against the computer in an electronic battleship-type strategy game. The game comes with four maps of oceanographic lay-outs and strategic military targets to be protected which provide countless variations and hours of play. The player must then use cunning and skill to determine the location of the enemy sub, and blow it from the water. The battery or AC operated game provides realistic sounds of rockets firing, and bombs exploding. Suggested list: $89. Also new from Fidelity is the "Chester Challenger" talking chess set with its 500-word vocabulary. Players can play against Chester at various levels of skill, while enduring constant chatter which consists of phrases like "You really stretched my circuits on that game!" The voice also provides assistance to novice players, giving hints on where to move. Suggested list: $199.

GameTek (305-935-3995) is following last year's success with "JSE Wide-Screen" for the Nintendo Entertainment System, with a hand-held version for the new Game Boy units. The Game Boy unit features more than 1,000 puzzles, and can be played alone, or with another player. Suggested list: $34.95. GameTek is also expanding its original "Wheel" NES version into the "Wheel Of Fortune Family Edition" which contains 1,000 completely new puzzles. Suggested list: $49.95. For kids 8 through 15, there's also a new "Wheel Of Fortune Jr.

Cinema Products' Steadicam JR camcorder stabilizing system allows for never-before-achieved image steadiness.

Whistler Aircraft's SteadyState Travelmate has extensive database for key travel information.
Technological Advances in '90s Formats Bringing Future into Faster Focus

By KEN JOY

It is no surprise to industry observers that the VHS VCR is still the king of the technological hill despite attempts to re-

vive Beta and promote VHS, but 8mm is a source of surprise for some with a projected growth of 47% in units sold for

1990. According to figures from the Electronics Industries

Assn., total sales of all VCRs (including table top, portable

camcorders) are expected to reach 14 million units by the end

of this year, with VHS holding the lion's share, Beta barely

holding its own, and 8mm moving into an unexpectedly strong third.

8mm: Based on a confidential survey of its members, the

8mm Video Council released information related to changes in

the number of companies marketing 8mm equipment, the num-

ber of models available, equipment prices and unit growth. In

announcing the findings, the Council noted that the 47% unit

growth which is forecast compares to a 45% unit increase in

1989, and a 31% unit increase in 1988. The survey indicated

that the 8mm camcorder market share would grow at a rate of

32% this year compared with a growth rate of 26% last year.

While the growth in the number of companies marketing

VHS equipment has leveled off in the last 18-24 months, the

number of companies marketing 8mm products has grown

from 13 to 17 in the last year, with each company offering

seven models of camcorders each. "All of our members are

seeing continued growth of market share for 8mm. We're already

exceeding our projections of last year for 1990, which we think

indicates that 8mm is being considered by consumers as the for-

tat of choice," says a Video Council spokesman.

DAT: Digital audio tape is still a mystery to American con-

sumers. While the industry is abuzz with all sorts of praise for

the yet-unreleased consumer version, the professional mar-

ket is already experiencing the benefits of the digital format and

its massive storage capabilities.

Consumers, however, are still waiting out the anti-copy issue

which is still hotly contested by the record companies and the

RRA. Hardware makers, too, are cooling their heels, and have

halted plans to debut consumer DAT machines in the States,

among them Casio and Sony. While the political eddy continues
to swirl, most Asian manufacturers concur that they'll stay dry

for fear of suffering possible economic sanctions against them

by the U.S. Government.

S-VHS: While this near-laserdisk quality format has had mod-

erate success with consumers, it has not proven the strong con-

tender that many would have thought, largely, it is believed, for

a lack of education at the consumer level.

"It's a chicken and egg problem," says Ham-

ilton Bray, president of Super Source Video, the

company which released "On Golden Pond" as the first major theatrical feature to appear in S-VHS. "S-VHS is still a mystery to

consumers who tend to view it as a recording medium for the elite," says Bryan. "They don't realize that S-VHS is the tape version of the laser-
disk with the added feature of being able to record."

S-VHS has found favor in the professional and industrial markets by JVC, Panasonic and others, but has yet to gain the expected

strength among consumers. "What is helping though," says a JVC spokesperoson, "is the increasing appearance of S-VHS-ready tele-

visions coming on the market this year. Consumers are bound to wonder where those strap-

jacks are for, and want to get the most out of their television picture that they can. It can't be too long before they become aware of the advantages the format has to offer."

CDs: LASERDISKS: For perhaps, the first time since digital disk technology was released, the concept of compact discs and video digital discs is finally beginning to merge in the minds of consumers, says David Wallace, marketing director at Laser-
disk of America. "The sales explosion of the combiplayer that will play both the audio and the video discs has caused the laser-
disk market to boom, and along with it, the compact disk market has benefited.

The numbers prove it: For the completed fiscal year 1989,

32% of all laserdisk sales were of the S-VHS variety, and $7.95.

For retailers who've bemoaned a flat video market with VCRs and video rentals holding steady, Summer CES promises a host of accoutrements to lure customers back into the stores. The new LaserDiscs will be in the stores, the video game companies will be offering aftermarket products at Summer CES, and compiled this listing of the latest and the hottest in A/V accessories:

Ambico (201-767-4100) is expanding its accessory line

with the two-way VHS tape winder, model 7V75, which fea-

tures a deluxe belt-drive system to rewind and fast forward tapes at high speed. Suggested list: $34.95. Hoping to add a touch of the professional to some video productions, the com-

pany is also introducing the "Take One" Director's Slate to help users organize video productions, and make editing easier. The slate is erasable, and comes with chalk attached by a cord. Suggested list: $19.95. Rounding out the CES introductions are a new line of video luggage for ultra-compact camcorders. The Travel Pouch (suggested list: $19.95) fits the TR-5 type cam-

corders. For users wishing to carry accessories as well as the camcorder itself, Ambico offers The Courier (suggested list: $24.95) which contains pockets for blank videotape, micro-

phones, and lenses.

American Recorder Technologies (805-527-9580) is introducing a portable Automatic Compact Disk Cleaner (Model CD-141A) which features extr-
afine, dual rotating, chamois pads for optional wet/dry cleaning. Other features include the ability to clean, stop, eject, auto-stop, power pilot light, non-abrasive cleaning fluid, and timed cleaning are also included on the CD-141A. The unit is as easy to use as they come, and provides true cleaning and protection for CD's, while providing retailers with a truly valuable after-market item. Suggested list: $99.95. Also from A.R.T. comes a unique idea for those thou-

ousands of "pull-out" car stereo in the field, the K-1010 Car Stereo Pull-Out Bag and Care Kit, made of genuine leather, which includes a storage pouch for easy storage of the C-911S cassette care kit which is included. The bag allows users a safe, and inconspicuous way to carry their pull-out stereo with them, or store it in a safe environment. This is a great idea which should find its way to many retailer's shelves, and their customer's cars. Suggested list: $49.95.

Bundee America (303-972-0410) is debuting a breakthrough in CD storage in its new Compact Disk Storage Strips. The Strips feature specially designed and patented teardrop supports, which allow for easy storage of the CD's. The Bundee combines the self adhesive backing allows the user to convert any draw-

er, cabinet or shelf into a CD storage unit utilizing front-view title selection and flip-through convenience. Two-Pack suggested list: $8.95.

Bundee International (714-894-8376) is targeting the laserdisk market with its CD/La-

ser Disc Repair and Protection System. The system protects new disks from scratching by forming a hard outer shell on the surface, and prevents scuffs by filling in dust and contact points from the laser eye. Bundee claims a 99% repair rate on CD's and laserdiscs which have been scratched, stepped on or thrown. Suggested list: TBA.

Discwasher (708-678-9600) is introducing VideoShield, a new device to protect VCRs in the home from unwelcome ob-

jects dropped in by children's hands. Made of resilient plastic, VideoShield fits all VHS VCRs, and is snapped into place by the use of spring tabs when the VCR is not in use. The device can't be removed by young children, yet an adult can remove it in seconds. Suggested list: $5.95. Video Gold (1-800-525-4455) is getting their own cleaning kits from Discwasher with kits to clean Nintendo, Sega, Atari, Genesis and others. Dirty contact points can cause screen flickering, snow, and sometimes com-

plete failure. Discwasher has designed a special brush and for-

mula to reach the contact points in the game units, and remove unwanted dust and dirt. Suggested list: $7.95.

Dynasound (1-212-635-0828) goes organizer crazy with their introduction of organizers for CD's, audio/video

(Continued on page C-16)
After 73 years, Smirnoff Vodka returns to the Mother Country. 
Before the Russian Revolution, it was the country's favorite vodka, selling a million bottles a day. Today, it's becoming the U.S.S.R.'s leading imported vodka. Considering Smirnoff's heritage, that's not surprising.
So if you find yourself toasting the spirit of Glasnost, you know the real spirit to choose.
Smirnoff.
THE WORLD'S REIGNING VODKA.
There system wireless remote.
round speakers
25
3000
cious atmosphere
Dolby Pro Logic
introducing
out the
will even allow
and
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at the scheduled
component with
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customer
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for
C-6
non
round encodings,
recordings
rate phone

the market with two
brand new universal remote at a
sure-fire price point. The Memtek
memorex CP8 Turbo Universal
Remote Control features a 16-event
programming function that allows
users to operate any audio or video
component with even being present
at the scheduled operating time. Users
can program TV's to come on just
before they get home from work, and
then turn themselves off while turning
on the stereo for later in the evening.
The concept is ideal for users who want to give their homes that
"lived-in" look while out of town. BESides that, CP8 Turbo boasts an advanced high-speed microchip that enables
it to easily learn the infrared codes of up to eight audio or video
components. The remote lets users program the functions of their VCR,
audio components, and even cable tuners through an easily learnable,
and instinctively designed menu. The
function keys are laid out in a logical manner to give users easy access to all
their component's functions, and will even allow the operation of a television
and VCR simultaneously without the need to switch back and forth
from TV to Video mode. This will be a
hot product for summer and winter

SSi Products (818-282-9419) is introducing the System 3000, a
dolby Pro Logic Surround Sound Unit with a unique "center channel" dialog and increased channel
separation creating a more spacious atmosphere for the home theater environment. The System 3000 installs easily into any home AV system, and comes with its own
current 5-watt RMS amplifier for the surround speakers (not included) and a wireless remote. This wireless remote allows the user to adjust the system from their listening position. There are two additional surround modes: Music Surround for stereo recordings that don't contain surround encodings, and Mono-Enhance, an SSi proprietary mode for non-stereo broadcasts and pre-recorded material. The System 3000, which also boosts a subwoofer out-

THE FIRST THING THEY LOST WAS THEIR

When their plane crashes, 25
American schoolboys find themselves stranded on a remote tropical island. Miles from civilization.
At first they welcome the freedom. But soon they discover that trying to survive is anything but fun and games.
Ralph (BALTHAZAR GETTY) and his friend, Piggy (DANUEL PIPOLY) organize the boys. Working together, they have a better chance. Getting
food. Getting water. Getting rescued.
But Jack (CHRIS FURKH) has other plans. One by one, he lures each of the boys into his camp. Donning war paint
and spears, everyday life becomes a panopoly of sadistic games, rituals and punishments. All children play though, compared to The Hunt. For wild pigs.
Or each other.
When it comes to survival, Ralph discovers it's every boy for himself. And finds out, once and for all, what
truly separates man from beast.
Very little.

SELLING POINTS

"Lord of the Flies" is a contemporary American update of the classic novel by Pulitzer Prize winner Sir William Golding.
This action/adventure was directed by Harry Hook who also directed the critically acclaimed film, "The Kitchen Toto."
The cast of young unknowns have received rave reviews for their performances: BALTHAZAR GETTY (great-grandson of the late billion-
aire J. Paul Getty) as Ralph, the upright cadet; CHRIS FURKH as Jack, his adversary; and DANUEL PIPOLY as the heart-tugging Piggy.

Filmed on the lush tropical island of Jamaica, the magnificent color photography is enough to make you want to join them.
The haunting musical score was created by Philippe Sarde, an Academy Award® nominee for his score for "Tess."
PARADISE
HUMANITY.

"Lord of the Flies" was supported by an $8 million theatrical advertising campaign.

As if that's not enough, there will be a national TV campaign on CBS, NBC, ABC, MTV, VH1 and "The Arsenio Hall Show" reaching over 4.5 million viewers.

Screechers will be available for retailers.

And there will be loads of powerful POP including a unique counter-top display.


Peter Travers of ROLLING STONE called it, "Exhilarating... sharply expressive performances... Balthazar Getty is particularly striking as Ralph... the film retains its beauty and power."

And Judy Stone of the SAN FRANCISCO CHRONICLE added, "Director Harry Hook has brought off a clever adventure that grips the imagination from start to finish.

GROWTH (Continued from page C-1)

which were sold during a promotional period from June through December 1989. So far, in 1990, the company has moved 80,000 units into the channel, and their biggest promotion is yet to come. Laserdisc Corporation of America, the software arm of Pioneer Electronics, experienced 155% growth in software sales over the previous year, and is posting a 200% increase in 1990 over this same period in 1989.

Fax Machines and The Home Office: What are the other hot areas of growth? Look for the home office market to finally come into its own in 1990. Link Resources estimates that nearly 23 million Americans work at home either full or part-time—a number which is expected to grow by 5% annually through 1992. One of the hottest products in the home office category will be the increasingly ubiquitous fax machine. The current installed-based of 3.4 million fax machines is expected to swell to more than 30 million units by the year 2000, with a great many of those machines the type which plug into personal computers. The continuing trend of decreasing list prices will eventually put the full-featured fax machine into the home appliance category (around $200), which will further fuel consumer acceptance.

Personal Copiers: Photocopiers, which used to be behemoth machines costing thousands of dollars, have finally reached personal appliance status with the introduction of "personal copiers" at a price point within reach of the work-at-home consumer. Industry analysts estimate that roughly 3% of American households now own personal copiers, and another 5% have indicated they would purchase one this year. While the figures are small compared to other product categories, this represents potential 1990 units sales of somewhere near 600,000 for photocopier manufacturers. The trend of lower prices and added features will insure solid growth in this category through the mid-1990s.

 Videophones: This technology has been around in the minds of consumers since the heyday of the TV cartoon "The Jetsons," but has become a reality in the last two years with the (Continued on page C-14)
Memorex offers a free 10-tape carrying case with purchase of five Memorex HS-110 cassettes.

Maxell's sleek, rounded-corner Capsule line of cassettes.

From high-end metal by Sony, Maxell, TDK, and new brand That's America, with prices an unlusterful $15-$20, a tape and some featuring a whole new outside appearance, to Fuji and its targeting of young buyers through partnership with a record label, to Scotch who hired teens to help design a product, blank videotape has never been more than a summer show, and maybe it's all a little too much to believe.

With SCES always a better blank tape show anyway, manufacturers, reps, and retailers are ecstatic at the way the CD phenomenon has finally ignited audiotape, but there are perplexing and contradictory indications as well.

For one thing, take the surge in sales everybody is talking about. How much of this is talk and hype, in view of the contradictory statistics like those from International Tape/Disc Assn, that has blank audiotape on as flat a curve as video? Sales rose only 2% in 1989 in both units and dollars (386 million units in 1987 to 397 million, and $363 million to $370 million).

Also worrisome, or at least bothersome, is the increased major brand dominance and competition. Dan Garcia, manager of marketing & sales at That's America, says there is really a market share struggle once past the top four brands (he cites Maxell at 24.2%, TDK 20.2%, Memorex 20.6%, and Sony 13.9%).

Perhaps most perplexing is the question lurking in back of so much of this audiotape action, how long will the CD impetus propel analog product before digital audiotape arrives? Gerry Ghinelli, former marketing manager at Maxell for eight years and now heading a professional tape distribution firm called Trutone Media, is more objective but still concerned.

"I don't know if this high-end designer cassette market will last all that long because the DAT is emerging. There's no comparison between the sound of DAT and even the most sophisticated analog tape recording." While DAT is a long ways off on the consumer market, the professional studio market is another matter. "My biggest problem right now is getting enough of it. I have to beg, borrow, and steal, the demand for DAT is so great," says Ghinelli.

But whatever the factors surrounding the high-end cassette market, the product is benefitting as never before from a broadened demographic and especially at the younger end, according to Brad Freid, high-end markon manager at Fuji, who describes what it's like as the Fuji and Enigma Records promotion continues.

"We have people both here at Fuji and at Enigma out in L.A. who are directly responsible for communication back and forth. We're on the phone with them almost everyday. The key thing is that last year we had a very striking insert in the trades which said, "How can you reach this young wave, this 15-year-old?" It was a story that was getting good response then and it's worked very well. We promised we would get this young 16-24 consumer offer audio manufacturers had been neglecting for a while. The tie-in with Enigma has worked very well. We've had acts that are very popular, and acts that aren't identified with the large, corporate kind of things, but acts that really get down to the nitty gritty and relate to what that audience looks at, what they hear, how they look at things, how they buy things."

Maxell is taking dead aim at the youth market, too, but adding an older and ampler slice via sponsorship of the radio show, "Don Kirschner's 35th Anniversary," offering exposure on 300 stations in top 50 markets from Memorial to Labor Day says Peter Brinkman, national marketing manager. The main product is the XL II "our leading high bias," he says.

(Continued on page C-15)

Blank Videotape: Camcorder Sales Spread Wealth; 8mm Steps Out

"Audio and videocassettes share the same customer," says Karen Michaels, store manager for Record Theatre in Syracuse. "People with CDs also have VCRs. These same customers often record their CDs onto high-end videotape to play in their cars.

More and more, marketers are coming up with extremely creative ways to jar videotape out of its stagnant phase, as with JVC's promotion that even extends to video rental. Concluding July 30, this promotion on T-120 5-packs offers a $2 rebate check good for rental or purchase of prerecorded product.

Equally offset is 3M's tie-in with Living Family Albums, where specially marked videocassettes will contain $5 and $20 off order forms for the unusual family videotape kits.

Nothing, however, steams up blank tape marketers like the buzz on 8mm. At TDK marketing manager Steve Diamond says, "We now have four 8mm tapes available, two standard and two high end. What we've done with the nomenclature, we've made it parallel to our VHS. In other words, our entry level VHS is HS and the next up one is EH. What we're doing is playing off the familiarity the consumer has with VHS. We now have HS and EHG in 8mm. Only a few months ago, we had only one 8mm product, now we have four. The consumer is realizing you're (Continued on page C-16)

TDK's HS 8mm tape with ultra-fine Super Finvix metal particle is available in 30, 60, 90 and 120-minute lengths.

(Continued from page C-8)
**Industry Currents: A/V Product Directions for 1990 and Beyond**

By CHRIS McGOWAN

DONALD F. JOHNSTONE, president & CEO of Philips Consumer Electronics Co.—on Philips, Magnavox and Sylvania: "In 1990, we plan to be aggressive in every category from television to computer. Our Philips brand will continue to market higher end product in TV, VCR and audio. Magnavox is our demand brand whose product assortment includes television, VCR and camcorders, CD, portable and rack shelf systems, and new audio separates. In addition, we now offer three lines of home computers, the Magnavox Maxstation, Magavox Headstart and Mavagoox Magnavox. Sylvania will remain our only two-step brand. We will aggressively pursue the commercial version of CD-I, leading up to the consumer version slated for introduction in 1991."

MIKE FIDLER, VP home electronics marketing for Pioneer Electronics (USA) Inc.—on laser and integrated systems: "The most significant trend to develop in the '90s is the continued evolution of integrated audio/video systems. The core product to facilitate this integration is the combination CD/LaserDisc player. The key to expanding consumer interest and demand in A/V integration is dealer presentation. The only way to insure understanding by consumers is the experience itself, not the technology. Retailers who can translate this technology into a benefit for consumers will be successful in expanding this growth opportunity in the '90s."

DONALD PALMQQUIST, president of YAMAHA ELECTRONICS CORP., USA—on audio/video trends in the '90s: "The next decade promises to be an exciting one in the consumer audio industry. As the pace of technology continues to accelerate, recently introduced developments will become mainstream and new technologies will provide exciting products for dealers to sell and consumers to enjoy. "Our forecasting shows surges in all consumer audio categories now showing upward trends. We see major increases in shelf systems, now an emerging growth category. Custom installation, a very small segment of the market and almost unknown a decade ago, is going to grow dramatically for the specialty retailers who develop home installation capability. Home theater and surround sound will be important factors driving the custom installation business, but we believe that the reach of surround sound will go beyond those who want built-in systems and stimulate conventional component and system sales through all types of retailers."

"The introduction of the combo laserdisk player a few years ago has sustained the laser video format as a viable category, and we believe that laserdisk and combiplayers will become a much more active part of the market. With compact disc products, a driving force in consumer audio components since their introduction in 1983, will continue their impressive growth, reaching over 50% saturation levels by the end of the decade. CD will be strong in all categories."

(Continued on page C-14)

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**Laserdisk Now: Carving Major Inroads into Greater Audiences**

Today, almost 12 years after video laserdisk players first hit the consumer market in December of 1978, there are still precious few customers who watch optically-read movies in the heartland of America. But the tenacious format—with its superior image resolution, abundant special features and digital audio—has stubbornly maintained its loyal following of movie buffs and videophiles over the years, and is beginning to make significant inroads into the greater marketplace. "I think 1989 was a breakthrough year," says David Wallace, marketing manager of Pioneer. "The press was incredible—we received a lot of scrutiny from them and we survived that scrutiny. " Pioneer dramatically boosted trade and consumer awareness of the laserdisk format last year with its high-profile "HUGE" campaign, which began in May '89. "HUGE" promoted the firm's laserdisk players, especially its combiplayers that can handle laserdisk and audio CDs both. One such unit, the GLD-1070, listed for the unprecedented low price of $600 and was marked down to $450 or less by many retailers (a middle-class consumer looking for his or her first CD player suddenly had some interesting options).

The "HUGE" campaign also highlighted software product from participating major video labels and made the press and many consumers aware of the first time of the 4,000 titles available on disk and the many A-titles priced at $24.95 or $29.95. Laserdisk wasn't just a rich man's toy anymore.

The Pioneer promotion gave the format a jumpstart and accelerated the laser software business. Notes Wallace, "From October the previous year, we have seen sales better than in any previous sales month. Every month has been a record-breaking month so far as software sales go, in both units and dollars."

The last six months have seen several blockbuster laserdisk releases, such as Paramount’s "Indiana Jones And The Last Crusade" and "Star Trek V: The Final Frontier." Warner Home Video's "Lethal Weapon II" and "Batman," and Touchstone's "Who Framed Roger Rabbit." The above big five disks were helped by the fact that four of those titles retail for $29.95 or less, and the two were day-and-date with their VHS counterparts. Another plus for consumers was that the "The Last Crusade" movie was simultaneously released in two versions on disk: letterboxed (widescreen) and pan-and-scan. The former format was the sales champ hands down, but it now appears that the two versions for widescreen A-titles may become the industry standard. Paramount's "Black Rain" and "Harlem Nights" and MCA's "Back To The Future Part II" are all being released on disk in both letterboxed and pan-scan editions. "There's enough of a demand now in the market for both," says Marty Greenwald, president of Image Entertainment. "It seems to make sense," says Pioneer's Wallace. "Let the public choose."

Despite such freedom of choice (TV viewers in the past have always had their widescreen movies pan-and-scanned without their consent), most people in the U.S. still don't have a clue what a laserdisk is. But yuppies outside of large cities such as New York and L.A. are starting to discover the audiovisual joys of CD's video cousin. The laserdisk hardware universe was comprised of approximately 350,000 machines at the end of '89, according to Image's Greenwald. That figure is expected to rise to some 600,000 units by Dec. '90, one million players by Dec. '91, 1.5 million by Dec. '92 and two million units by Dec. '93.

"I think the market [will then] grow about one million players a year," says Greenwald. At the point there is a five million player cosmos by the end of '95 or maybe even the close of '96), software sales will be substantial indeed. "If each customer then buys one disk a month, then that's 60 million disks a year," computes Greenwald. "At $90 a disk, that's $1.8 billion software marketplace. It might be only 10% of the tape market at that time, but that's OK." Is it unrealistic for Greenwald to predict that laserdisk buyers will purchase an average of 12 titles a year? Not according to Pioneer's Wallace. "What's unique about this format is the voracious appetite of the owners. The penetration in terms of software sales is tremendous. The average VCR owner buys 1.79 pieces per year, according to industry information, whereas the average laserdisk owner buys 18 pieces per year."

Clearly, those collector-type consumers have kept the format viable, even though laserdisk hardware penetration is quite low, still way below one percent of U.S. households. As more of the middle-class gets into the format, that fordisk buying per customer is sure to diminish somewhat. But meanwhile

(Continued on page C-16)
GROWTH  (Continued from page C-7)

introduction of Visatol from Mitsubishi.
A price point of nearly $400 and the use of still, black and white pho-
tos during transmission have kept this item in either the business or
consumer novelty category, while the pending ability to transmit color
motion video will fuel consumer interest
in this product. As it is, nearly $12
million worth of videocassettes were
sold in the U.S. last year, with an
anticipated annual growth rate of
65%—or a million units per year—
are expected by 1993.

Video Games: The 1983-84 crash 
in the video game market is but a
faint memory for manufacturers in
1990 who expect total sales to ex-
cede $3 billion this year. Nintendo
leads the fray with the largest num-
ber of installed game systems, fol-
lowed closely by Atari and Sega. If
Nintendo forges its proposed joint
venture with AT&T this year to pro-
vide the high-speed prototype test
using the ex-
isting system to plug into the
AT&T telephone network, look for
this Japanese giant to cement itself as
its game system of choice for the
savy consumer who wants access to
video games for the kids, and video-
text, news, sports and entertainment
for mom and dad.

Where is the Room for Growth?:
The market for television is near sat-
uration, with 98% of the estimated
90.7 million U.S. households owning
at least one. The only room for addi-
tional sales in this market is for TVs
equipped with MTS stereo and projec-
tion and LCD televisions (17%, 5% and
3% respectively); camcorders,
all formats (8%); home satellite
earth station (3%); compact disk
players (16%); and cordless tele-
phones (23%). If the manufacturers
can get consumer’s minds away from
HDTV, recordable compact disks
and DAT, and more toward the traditional
electronics item, 1990 could prove
to be a great start to an expansive
decade of growth.

DIRECTIONS  (Continued from page C-13)

components, rack systems, shelf sys-
tems, portables, and cars.
Early in the ‘90s, we expect to see
new technology developments come
to market. DAT will finally get off
the ground in the U.S., at price points
under $1,000. And, demonstrating that
compact disk is coming, there is not
death. Dolby 5 will bring reduced
life and interest in that medium.
"Yamaha is watching all of these
trends carefully and is developing ex-
citing new products to help our deal-
ers take advantage of these changes
in our market. Current plans call for
expansion of our Concert rack and
shelf systems distribution through
department stores and compatible
mass merchants, while continuing to
sell our components through special-
ists and regional specialty chains.

"In addition, we feel that the greatest
expansion opportunity is in the area
of car audio. We expect to increase
our market share in that category as
we further expand that line.

"The next decade will see the ex-
tension of trends now visible, but we
also expect there to be a few sur-
prises along the way. In 1980, few, if
any, of us expected to see the kind
of revolution caused by the introduction
of compact disk. The success and
prediction of trends and the pleasant
surprises are what make this busi-
ness exciting and dynamic. We look
forward to the ’90s.

ROBERT HEIBLIM, executive VP
for Denon America, Inc.—On Denon:
"Product wise, in 1990, after
Denon continuing to offer more inno-
ations in digital audio, in portable
and general audio. We’ll be offering
more CD changers, more CD equip-
ments and, more CD players for
ear, among other things.

"We will also be introducing two la-
sers disk players.

"On general trends: "I think in 1990
you’ll see laser disk being fairly sub-
stantial. And, depending on legisla-
tion, the launch of DAT. Plus, CD
changers will continue to grow and
there will be a big growth in portable
digital audio applications of CD [technology]."

BOB MILLER, VP merchandising for
Radio Shack—On CD: "Compact disk
players continue to grow, and there will
be major growth in automotive CD play-
ers as prices move downward. You’ll
see it in the video area [camcorders],
8mm and full-size VHS are going to
doball. I’m pretty much discounting VHS-
but not DAT. We recorded our renewed effort [by
manufacturers] to increase their
sales. I don’t think there’s going to be
any improvement in VHS-C, therefore
8mm will grab more of the pie, but
that full-size VHS will remain domi-
nant.

"On laser disks: “There’s been some
growth. I hate to think everyone will
go crazy and think it’s the new com-
ing. Laser disk was relatively dor-
mant, but now is starting to show
some growth; I don’t think it’s a boom
by any means. I do think it’s a format
that deserves some attention and is
beginning to get that recognition.”

On portable keyboards: “They have
teen better days. Tech-
y and prices are improving, but I
think industry sold so many that it’ll
be a while before people come back
to buy them again. An incredible
number were sold over the last cou-
lpe of years.

"On DAT: “I don’t see it in the future
at all, or rather I don’t see it at any
type of inflated retail price. Tape-
decks aren’t worth a lot of money
anymore, no matter what they’re
made of.”

On recordable CDs: “I think you’ll
see one in the future and hopefully
we’ll get some attention and it’s
still some technological and legisla-
tive issues that need to be addressed.
We all mothers are moving full speed
ahead.

On cellular phones: “They are do-
ing very well, and are a nice part
of our business. We’re hoping in
the long term that rebates paid by cellu-
lar carriers for subscribers will go
away, so that retailers [of car
lary] phones for a realistic price, not a
subsidized price. Most phones are
being sold at or around cost and
that’s a heain.

On turntables: “It’s a little bit of
business, we carry three [models] of
them. For us it’s hold on forever. We
just rid of our last 8-track unit
this year! We will continue to carry [a
product] as long as there’s someone
out there that wants it and we can
continue to get the product made and
it makes economic sense.

BILL JEHLE, owner of Paris Mo-
 bile Sound in Los Angeles—On car audio:
"There will be lower-priced changers
to add onto factory systems. A big
forward will be the ’90s.

On factory-installed car audio: “A
lot of our more educated customers
are realizing that the highly touted
new factory systems coming in lux-
ury cars aren’t half what they say
they are. A lot of our customers are
finding that they can’t stand listening
to the boom box, thin midrange and
whizzy highs in those systems.”

On cellular phones: “I think they
will be big now that the price for the
top-of-the-line has dropped below a
grand. We’re gonna see [car tele-
phones and general audio] every-who.”

SCOTT IKIER, sales manager of
The D.A.T. Store in Santa Monica,
Calif.—On Audio Electronics—On DAT: “Business is
great, but I can’t get enough ma-
tiches. They [the manufacturers in
Japan] have been pushing anything
until legislation is passed here in
the U.S. We’re scrambling for machines and
I’m in a holding pattern again.

"I’ve sold around 1,600 machines
last year, and we probably sell about
2,000 pieces of blank tape a month or
more. Pre-recorded tape sales are
just a fraction of a percent.

"High-end [audiophile] customers
are still at about 3% of our business.
Nobody consumer-wise is buying.

JAMIE WHITE, president of Lu-
miVision Corp., a Denver-based la-
sers disk label—On lasers disk: “Creat-
ing the best possible theater experi-
ence at home will be a continuing
trend. By utilizing surround sound and
laser disk players, etc., many will now be able
to have their own home-cinema.

"On the educational material will
also be used more in home and
with the use of interactive video, which will become the stan-
dard, not the exception. Fitting
right along this groove is the laser
format. Some of the features that
make the laser disk such an attractive
and lasting format are its interac-
tivity, durability and digital sound.”

STEVEN GALLOWAY, manager of
Pioneer Air Photographers, a laser disk label
dedicated to music video—On music
video on laserdisk: “I think the ’90s
will bring a higher, more diverse level
and I’ll be ours [Tandy’s] laserdisk. We’ll see more music videos
produced and many more success
stories. The laserdisk business will
dplay a major role in bringing music
videos as a self-serve item to con-
sumers. Why buy [just] a CD when
you can buy a laserdisk that has the
music and the video? You can buy
one [disc] that has the picture and
music, but they aren’t making one
big business. It’s the next best
ting to the concert and sit-
ing in the front row.”

JIM CAPARRO, senior VP, Poly-
Gram Records—On laserdisk: “Laser-
disk is the technology of the 1990s.
This high-definition format is tak-
ing a strong hold in the market.
With PolyGram’s continued backing,
we feel laserdisk will approach the
popularity in the ’90s as CD did in

Here’s how TDK
Cassettes rank
in performance
over the competition.

MA-XG #1
SA-X #1
AR-X #1

For more information about Audio Magazine’s
test, write to
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C-14
A Billboard Spotlight
BILLBOARD  JUNE 9, 1990
the '80s.

“...the second anniversary of PolyGram's involvement with laserdiscs is coming up this June. In the past two years, they have seen the laser disc format grow immensely popular. We feel this is due to PolyGram releasing the most popular titles. This year alone, PolyGram released laser discs of Paul McCartney, Eric Clapton, Van Morrison and their bands. These artists are currently touring the U.S. PolyGram released these works when the artists' current songs were topping the charts. The performances are on the market at the peak of popularity, not months or years after the artist toured.

“PolyGram has been involved with laser discs for almost two years, so we are more in tune with the market. We are now releasing the disks simultaneously with the VHS format. This gives the laser disk fan the opportunity to have the performances in their choice format.

“PolyGram is dedicated to releasing innovative music on laser disk. For example, 'Jazzvisions' is a series of live concerts from such jazz greats as Tito Puente, Bobby McFerrin and Dianne Reeves. The interest in these disks has been outstanding and we plan to release other breakthrough series in the future. We expect to have over 200 titles in our catalog by Christmas. Our laser disks range from concerts, ballets, operas and documentaries.

“With the decreasing prices of the hardware, consumers are developing a greater interest in this software. Retailers who carry the disks have noticed increased public interest in laser disk. We want to make sure consumers have an outstanding supply of software.

“Each month, more and more of our accounts are expressing interest in carrying laser discs. This is due to increased consumer awareness. The format has gained popularity because PolyGram is continually releasing the best musical works.

“We are pleased to have PolyGram as the first company to be involved in the format and since other companies are now following our lead, we know laser disk is here to stay.”

#1 in Metal and the Overall Champ — TDK MA-XG

We're proud to announce that TDK MA-XG scored first place as the highest performance tape in the Audio Magazine test. Here's how Audio puts it:

“Very high MOLs (maximum output levels) and the best SOLs (saturation output levels) make a potent combination, especially with the addition of a good S/N ratio and the most extended response of all Type IV tapes... Overall, at 92%, the best of all 88 tapes.

The High-Bias Dynamic Range (S/N Ratio) Winner — TDK SA-X

Of all high-bias tapes tested, TDK SA-X placed first in high-frequency dynamic range (61.2 dBA saturation/noise ratio) and low-frequency dynamic range (65.4 dBA signal/noise ratio) — the two critical performance parameters for great CD recordings. Says Audio:

(SA-X) provided high MOLs and a high S/N ratio — the highest for Type I and Type II tapes. In fact, S/N is higher than for many Type IV tapes.

The Best in Normal Bias is All TDK — TDK AR-X, AR, AD

In normal-bias, TDK AR-X, AR and AD scored top honors as the highest performance Type I tapes tested. Summing up the performance of #1 rated AR-X, Audio says:

“The SOLs (saturation output levels) were the highest of all Type I tapes... The 10.5 kHz response limit was the best for a Type I tape (matched by TDK AD)... The high overall rating of 82% is the highest for all Type I tapes.

Thank you, Audio Magazine for setting the record straight!”
On the hardware side, Pioneer sold 80,000 units from June through December of last year, and sold that many units again during a promotion that ended in May. "It's a nice problem to have," says Wallace, "although it's caused us some growing pains."

Where is the marketplace going? Only up, says Wallace, who cites EIAs figures that report only 16% of all U.S. homes currently own laserdisk players, and less than 65% own compact disk players. "This is the year we'll see those numbers take dramatic jumps," he says. Part of the reason for the dramatic increase could cause VHS hardware and software makers some sleepless nights. The average laserdisk title is released for roughly one-fourth the retail price as its videocassette counterpart—a fact that won't be lost on the American consumer for too long.

"Black Rain" and "Sex, Lies And Videotape" all came out for under $30 on video disk," says Wallace, "but came out at $89.99 on video. Now ask yourself, which version would you buy? The one for less money that lasts longer, or the one at four times the price that could be accidentally erased?"

Wallace expects his company's Long Beach plant to be producing 3 million disks a month by 1993. KEN JOY

The number of laserdisk households will have expanded in a big way. That number will have grown because of Pioneer's continuedmarketing push this year, and because there are many manufacturers now offering players in the U.S.: Pioneer, Sony, Yamaha, Philips, Magnavox (Philips' sister company), Mitsubishi, and NEC. And this summer will add Panasonic, Quasar, Denon and possibly other competitors as well.

"There's a wonderful opportunity now for hardware sales," says Wallace, "with CD penetration still below 20% but with a lot of intention to buy." He says that Pioneer sold almost 100,000 machines in 1989, with some 80,000 of those purchased from May to December, during the firm's "HUGE" campaign.

Currently, Pioneer is marketing its new 1080, 2080 and 3080 combination players, which retail for $600, $800 and $1,300, respectively. April saw a promotion in which any retailer purchasing 80 disks would receive a free Pioneer LD-870 unit. "We had tre-

SUGGESTED L.V.D. CARE:
The Laser Video Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording.

For best results, apply the same care in storing and handling Laser Video Discs as you would with compact discs and conventional records. No cleaning will be necessary if the Laser Video Disc is always held by the edges and is replaced in its case immediately after playing. Should the Laser Video Disc become soiled with fingerprints, dust or grease, it can be wiped (always in a straight line, from center to edge) with a clean, soft, dry lint-free wipe. No solvent or abrasive cleaner should ever be used. If you follow these suggestions, your Laser Video Disc will provide a lifetime of pure listening and viewing enjoyment.

See Quote (PERFECT VISION MAGAZINE, issue 7) about PRO-WIPES:
"These wipes removed fingerprints and grime on our laserdiscs with no problem, and appeared to improve picture quality."

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mendous response to it," notes Wallace. He adds that Pioneer's goal for 1990 is to sell 145,000 units of its new models, plus additional numbers of last year's units.

"What drives this marketplace is hardware," says Image's Greenwald, who sees the increased laser sales in 1990 as a "followup to what happened in '89, with the introduction and sell-through of hardware. Pioneer has done an extraordinarily fine job in getting hardware into stores with their 'HUGE' campaign. I think we're going to see a greater acceptance in the hardware market."

Greenwald also feels a big leap in laserdisk awareness will come because of companies like Panasonic entering the laser hardware arena. "The 1990s will bring the video people like the Sanyos, the Panasonics and the Toshibas into the market. And when a store is selling laser hardware, a retailer can say to potential customers that there are a lot of titles available—we [Image] have over 3,500 titles in our catalog. The average hardware dealer doesn't know about things like that. There's an educational process."

Even though the laser hardware universe is still small, laserdisk pressing plants can't keep up with software demand, which is booming. Image contracts several facilities to press its titles, and they are all pushed to their production limits. "We probably are pressing 100,000-150,000 disks per month," says Greenwald, "and we need 250,000 per month right now. By the end of the year, I'm going to need a capacity of at least 400,000 per month."

This year, Image's production is receiving a boost from Digital Audio Disc Corp., which recently went on line with its first laserdisk production and has contracted to press disks for Image. The Sony-owned facility is located in Terre Haute, Ind., and expects to hit a 100,000-unit capacity by summer.

Pioneer currently presses 600,000 disks per month at its Carson, Calif., plant, which is expected to increase production to one million disks per month by 1991 and three million per month in '93. Pioneer also is talking with sister-company PVC (Pioneer Video Corp.) in Japan about utilizing some of the laserdisk production capacity in the latter's Kofu (in-construction) Tochigi Prefecture plants.

Other U.S. plants currently pressing laserdisks include the JMD facility in St. Paul, Minn., and the Technidisc plant in Troy, Mich. Image's Greenwald forecasts sales of more than five million total disks this year in the U.S. and 10 million units in '91.

In the retail area, the laserdisk presence is much more visible this year. Tower Video (based in Sacramento, Calif.) has a large selection of laser titles, and Los Angeles-based Music Plus has increased its bins devoted to laserdisks. Plus, says Pioneer's Wallace, "Wherehouse has expanded the number of its stores that now carry laser, and Montgomery Ward will increase in May from 40 to 93 stores [selling laserdisks]. Came lot is going to 150 stores [now] and we expect 200 by the end of the year." Turtles, which carries laserdisks in 15 outlets, is another retail chain adding the format.

CHRIS MCGOWAN
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Defectives Study Sparks Controversy

Timing Of VSDA Report's Release Questioned

Billboard JUNE

We didn't allow enough time to get their feedback

LOS ANGELES—Refuting the issue's status in the industry, the release of the Video Software Dealers Assn.'s recent study on field-damaged and defective cassettes has touched off some controversy.

Some suppliers say they are unclear as to the survey's methodology and terminology, leaving the results subject to varying interpretations. Moreover, manufacturers—even those on the trade group's committee on defectives—claim that they were not given notice or opportunity to be heard before the results were published.

In addition, some industry observers find the data somewhat inconsistent with several studio proprietary programs on defectives that show defective rates at much lower percentages.

The four-month VSDA survey indicated that 1.7% of nearly 30,000 prerecorded cassettes purchased by retailers were damaged or defective (Billboard, May 26).

Recent and ongoing individual programs by such suppliers as Orion, Paramount, Media, and Disney, however, suggest defect rates ranging from .85% to 2%.

Industry observers point out, however, that those lower figures may be the result of some retailers not wanting to pay a supplier's replacement fee in exchanging a damaged tape for a new one. The Paramount program entailed a fee, for example, while Orion started with a free but later dropped it.

Dave Goldstein, VP of operations at CBS/Fox Video, like other suppliers, says he is "gratified" that the percentage of tapes found to be defective in the VSDA study was so low.

"It's not even close to the 5%-10% figure, or the even more ridiculous 30%-50% figure that has been thrown around by some retailers," he says.

"It's much more in line with the findings of the independent research Paramount commissioned."

Nevertheless, Goldstein says he is "extremely disturbed by" the VSDA report.

"They didn't discuss it with anyone," he says. "They just published it." As a member of the committee on defectives, he says he is distressed that VSDA sent results to the press without first showing them to the committee.

Calling the 1.7% figure "patently

Continued on next page

A Man And His Rabbit. Veteran actor Jimmy Stewart makes a rare in-store appearance at Los Angeles' Video Plus to promote the video release of film classic "Harvey." The home video version, priced at $19.95, contains a special six-minute narrative introducing the film. Shown, from left, are Tom Trainer, owner of Video Plus, Jane Ayer, director of publicity for MCA/Universal Home Video; Stewart, and Evan Fong, publicity manager, MCA/Universal Home Video.

MPI Sues MPAA Over X Rating; Miramax Follows Suit

Chicago—Home video manufacturer and film producer Maljack Productions Inc. is suing the Motion Picture Assn. of America in an attempt to downgrade the X rating of the critically acclaimed film "Henry: Portrait Of A Serial Killer."

The documentary was rated X by the MPAA because of its violent portrayal of the actions of a serial murderer. The MPI suit seeks to have the rating changed to the less restrictive R category. "Henry," the first theatrical film financed by MPI, is currently in theatrical distribution. Partly because of its X rating, however, showings have been limited to fewer than 15 theaters nationwide.

Theatrical distribution is being handled by Las Vegas-based Grey Cine Films.

MPI has tentatively slated "Henry" for a full release on videocassette.

The suit was filed May 14 in U.S. District Court in Washington, D.C. U.S. District Court Judge John J. Penning will hear the case, but no hearing date has been set.

A. Sidney Katz, attorney for MPI, says the suit charges the MPAA with breach of contract, violation of the Lanham Act, and unfair competition for giving an X rating to "Henry."

In a separate but related case, Miramax Films has also sued the MPAA in State Supreme Court in New York over an X rating applied to the critically acclaimed Mira-

max film directed by Pedro Almodovar, "Tie Me Up, Tie Me Down."

The Miramax suit charges the MPAA with being "arbitrary and capricious" in assigning an X to "Tie Me Up" and asks that the film be re-rated as R. The suit was brought under article 78 of the Civil Practice Law and rules.

Another controversial film from Miramax, Peter Greenaway's "The Cook, The Thief, His Wife & Her Lover" also received an X rating from the MPAA. Miramax is currently distributing the film without a rating designation.

According to MPI's suit, the (Continued on page 69)

Sell-Thru Takes Hold In U.K.

Chains Increasing Their Emphasis

London—After a staggering growth rate in excess of 100% last year, the U.K. sell-through market will settle down to a merely robust growth rate of 30%-40% in 1990, according to leading U.K. retailers.

At the same time, large music and video retailers are cautiously increasing the emphasis they put on sell-through as they search for niches in what is still a mass merchants-dominated business.

The 710-unit Ritz Video, for example, has just launched out in self-through in an S8 video experiment. Terry Norris, chairman of Ritz's parent company, Cityvision, believes that two distinct markets have arisen due to different location requirements and times of transaction—rental by night, sell-through after hours.

Continued on page 69

Shape up for VSDA

Jody Waley, Denise Austin, Joanie Greggains, Leslie Sansone, Jack Lalanne, Nora Anderson and Len Kravitz will put you in the best shape you've ever been in.

Children's, Special Interest and Movie videos are just perfect for the figures you want to show off.

Great products from a great company!
incorrect," he says his main complaint is that the attribution of problems such as "manufacturer defect" vs. "customer inflicted" seems to have been largely arbitrary.

For example, he claims that two of the most common problems found in the VSDA study, lines in the picture and tracking problems, are "much more likely" to be caused by field damage (bad VCRs, etc.) than by manufacturer defects. Audio problems, he admits, generally are a result of manufacturer defects.

The VSDA study attributed all of those problems to "manufacturer defect."

Goldstein further indicates that retailers who participated in the test were working off a checklist of potential problems. If a tape turned up with lines in the picture, that is what the retailer checked off. For the purposes of compiling the findings, he says, the finding of lines in the picture seems to have been arbitrarily defined as "manufacturer related," irrespective of what may have caused the lines.

Goldstein also worries that the wording of the VSDA's press release reporting the findings could be misleading. For example, he points out, "Percentage of sell-through product reported defective" should really read more like "percentage of defective product classified as sell-through product."

Likewise, "Percentage of manufacturing defects of the 1.7% at 70%" could be "very misleading," he adds.

But VSDA executive VP Pam Horovitz says, "It would have been hard with a survey as well publicized as this for us not to have released the results as we did. I can appreciate, however, the fact we probably would have been smarter to have given [the committee] a little bit more time to rework as many as one-sixth of the raw data."

"I'd like to know over what period of time did VSDA allow defective results to be reported on certain titles. If it's over a three-month period, then, of course, you will see the defective rate climb higher. After six months, all manufacturers' tapes start getting some wear and tear.

For example, we did not see any of the VSDA survey results before they were published. Even though we, too, are a member of the committee on defects, the committee has not "called a meeting in a while," he says.

The VSDA says the survey, which was conducted from November 1989 through February 1990, involved new titles and not product that had been in the system prior to that.
Trained Staff, Wide Selection Called Keys To Unlocking Supermarket Vid Dept Profits

BY MOIRA MCCORMICK and KAREN O’CONNOR

CHICAGO—Supermarket operators wishing to maximize profits in their video departments need to have specially trained video staffs, a broad and deep title selection (including a self-through section), up-to-the-minute new releases, and effective communication between stores.

That was the gist of a May 8 panel discussion titled “Running Your Own Video Business” at the Food Marketing Institute’s annual convention, which took place May 6 at McCormick Place here. The Food Marketing Institute is a Washington, D.C. based not-for-profit trade association whose 1,500 members operate more than 17,000 retail food stores in the U.S., Canada, and overseas, accounting for half of all grocery sales in the U.S.

A side from the seminar, numerous video suppliers exhibiting at the convention said video rental at the supermarket level is peaking, but that self-through section is up.

The panel was moderated by John Farr, VP of sales for Continuum, and included Dennis Turner, executive vice president of video corporation managers of the Lubbock, Texas-based Farr’s chain; John Susich, VP of general merchandise for Hy-Vee Food Stores of Chariton, Iowa; and Laura Hogan, video corporate buyer for Scarborough, Maine-based chain Hannaford Bros. Co.

Brasher, who noted that Farr’s encompasses 135 supermarkets and 45 video stores covering 2,000 miles from Farmington, N.M., to Alpine, Texas, stressed the importance of a trained staff and thorough communication.

“The supermarket business is growing at a phenomenal rate of 15% to 20% per year, and consumers spend about $9.8 billion a year in the video market,” he said. “Supermarkets in general are only recently focusing on this market—but they are getting more aggressive. But we must be prepared to have better trained people to deal with this growth. We also need better communication with our video departments and to make sure we are in tune with the future of the video business.”

(Continued on page 68)

Lumivision’s ‘phantom’ Is A Sight For Sore Eyes

BY CHRIS MCGOWAN

Lumivision has announced the July 2 laserdisk release of a newly recorded, digitally mastered version of the original Phantom Of The Opera movie, the 1925 silent horror melodrama that was directed by Rupert Julian and starring Lon Chaney. The classic film, based on a novel by Gaston Leroux, was a milestone in the advancement of Hollywood special effects and production design. No expense was spared as a five-story replica of the Paris Opera House was constructed, and then a special sound stage built to surround the set. The movie also marked one of the first uses of the Technicolor process (then used only for two colors), which turned the phantom’s cloak a vivid crimson. The art of makeup also took a leap forward, as artists painstakingly transformed Chaney into the disfigured, pitiful, and vengeful young composer who lurked in the shadows of the opera.

Lumivision’s disk was made from a "Phantom" version copyrighted by Medallion Pictures and George Eastman House Film Archives. In 1930, Eastman House acquired an acetate print of the film that had been printed from the original nitrate negative before it was destroyed. In 1979, when it was realized that this was the only surviving print of any quality, Eastman House made a new acetate copy.

There was still some material missing, though, namely some two-color Technicolor sequences. Fortunately, the UCLA Film and Television Archive located these and in 1986 they were integrated into the Eastman House print. For the laserdisk, Lumivision then made a digital transfer and masterer. The $34.95 disk (side 1 CLV, side 2 CAV) features a stereo digital sound track that was newly created by Korda Pandit and performed on a vintage Wurlitzer organ before a live theater audience.

The tale of the phantom is one of those stories that has continued to fascinate the public, as evidenced by the many subsequent filmed or staged editions of the saga (the most recent being the successful "phantom" play, soon to become yet another cinematic rendition). On laserdisk, MCA Home Video has released the 1943 Phantom Of The Opera ($34.98, side 2 CAV), directed by Arthur Lubin and starring Claude Rains. This was the first sound version of the "phantom," and won two Oscars: for cinematography and art direction.

LUMIVISION

TOPO VIDEO DISK SALES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Retail</th>
<th>Supporting Laser Price</th>
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<tr>
<td>BLACK RAIN</td>
<td>Paramount Pictures, Pioneer LDC, 32220</td>
<td>Michael Douglas, Andy Garcia</td>
<td>1989</td>
<td>R</td>
<td>29.95</td>
</tr>
<tr>
<td>SEA OF LOVE</td>
<td>Universal City Studios, Pioneer LDC, 40883</td>
<td>Al Pacino, Ellen Barkin</td>
<td>1989</td>
<td>R</td>
<td>34.98</td>
</tr>
<tr>
<td>LETHAL WEAPON 2</td>
<td>Warner Bros. Co., Warner Home Video, 1L767</td>
<td>Mel Gibson, Danny Glover</td>
<td>1989</td>
<td>R</td>
<td>29.95</td>
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<tr>
<td>FIELD OF DREAMS</td>
<td>Universal City Studios, Pioneer LDC, 40884</td>
<td>Kevin Costner, Amy Madigan</td>
<td>1989</td>
<td>PG</td>
<td>34.98</td>
</tr>
<tr>
<td>PARENTHEOD</td>
<td>Universal City Studios, Pioneer LDC, 40891</td>
<td>Steve Martin, Dianne West</td>
<td>1989</td>
<td>PG</td>
<td>29.98</td>
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<tr>
<td>SHOCKER</td>
<td>Universal City Studios, Pioneer LDC, 40931</td>
<td>Michael Murphy, Peri Gilpin</td>
<td>1989</td>
<td>R</td>
<td>34.98</td>
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<td>DIAMONDS ARE FOREVER</td>
<td>MGM/UA Home Video, Pioneer LDC, 1L7141</td>
<td>Sean Connery</td>
<td>1971</td>
<td>PG</td>
<td>39.95</td>
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<td>TURNER &amp; HOOGH</td>
<td>Touchstone Pictures, Pioneer LDC, 91145</td>
<td>Tom Hanks</td>
<td>1989</td>
<td>PG</td>
<td>29.99</td>
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<td>TOP GUN</td>
<td>Paramount Pictures, Pioneer LDC, 1L629</td>
<td>Tom Cruise, Kelly McGillis</td>
<td>1986</td>
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<td>THE PACKAGE</td>
<td>Orion Pictures, Image Entertainment, 50R045</td>
<td>Gene Hackman, Tommy Lee Jones</td>
<td>1989</td>
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<td>39.95</td>
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<td>WHEN HARRY MET SALLY…</td>
<td>Nelson Home Entertainment, Pioneer LDC, 77326</td>
<td>Billy Crystal, Meg Ryan</td>
<td>1989</td>
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<td>BAMBI</td>
<td>Walt Disney, Pioneer LDC, 940</td>
<td>Animated</td>
<td>1942</td>
<td>G</td>
<td>29.99</td>
</tr>
</tbody>
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Slick copy can cause a scary situation, claims new study.

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HOME VIDEO
Livonia: Duplication Capital Of The World

High Speed Video, a subsidiary of the U.K.’s Carlton Communications PLC, told its employees and the state government last week that it will close its plant in suburban Philadelphia and move to Livonia, Mich. High Speed Video, president by stere Michael Wischerath said the move, which will affect 210 hourly workers, will be made by July. Wischerath said the decision to move was made chiefly because High Speed’s sister company, Technicolor Inc., already has plant in Livonia. An additional consideration was a plentiful labor pool in the Livonia area. In moving to Livonia, High Speed will join not Technicolor but also Premiere Video, which maintains its headquarters there.

Miami Vice: FBI Busts 7 Stores For Piracy

Investigators with the MPAA helped FBI agents execute search warrants at seven video stores in the Miami area in May. Some 9,400 videotapes believed to be pirated were seized. The target stores included five Master Video stores, Rendell Video, and Caribbean Video. No criminal charges have been filed at this time.

Hometown Call: VSDA Awards Get A Name

The VSDA has announced that its annual awards ceremony will be called the Homer Awards. The awards will honor video titles that VSDA members deem the most popular of the year. Winners will be announced at the Homer Awards Banquet Aug. 8 at the annual VSDA convention in Las Vegas.

Coliseum, Hasbro In Wrestling Promotion

Coliseum Video and Hasbro Toys have joined in a cross-promotion for the World Wrestling Federation video series. Beginning with “Wrestlemania VI,” which was released in April, and continuing through the rest of 1990’s titles, each Coliseum WWF wrestling video will feature a promotion spot for Hasbro’s WWF wrestling action figures.

GoodTimes, Scholastic Team To ‘Babysit’

GoodTimes Home Video has signed an exclusive agreement whereby Scholastic Inc. will produce episodes of the children’s book series “The Babysitters Club” for home video. Under the agreement, GoodTimes will have exclusive distribution rights to two new “Babysitters Club” stories due for release in September. The videos will retail for $9.95. The “Babysitters Club,” written by Ann M. Martin for Scholastic Inc., has been the No. 1 best-selling children’s book series for 42 consecutive months.

We’re Talking Deals...

Wood Knapp Video has signed an agreement by which Satter Inc. will distribute Wood Knapp’s Kodak photography videos to independent photography outlets. Titles featured in the agreement include the four-volume Kodak’s Learning Photography series, along with “An American Image: 150 Years Of Photography,” “Galen Rowell’s Mountain Light,” and others. Parabola Magazine has acquired home video rights to Peter Brook film “The Mahabharata” from RM Associates. The video is due for release in North America in September.

Laser Biz Boffo For MGM/UA In April

MGM/UA Home Video has announced that it exceeded $1 million in wholesale laser disk sales during the month of April. The company plans to release 80 titles during 1990 and 120 during 1991. So far MGM/UA has 225 laser titles in active release.

TOP VIDEOCASSETTES SALES

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<th>WEEK ENDING JUNE 9, 1990</th>
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<tr>
<td><strong>TOP VIDEOCASSETTES SALES</strong></td>
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</tbody>
</table>
HERE COMES GARFIELD!

I'LL BE MAKING MY VIDEO DEBUT ON SEPTEMBER 13TH

GARFIELD'S HOT:

1st Time on Videocassette!

#1 Comic strip/cartoon character with children and teens!

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$12.98 EACH

* Suggested Retail Price

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U.K. SELL-THRU MARKET
(Continued from page 61)

through day.
Ritz Video recently acquired the 61-store Video House chain in a deal
valued at $6.5 million (Billboard, May 28).

Apart from greater shelf space in the new megastores, and High Street
chains like Woolworth, which alone
claims 30%-40% of the U.K. sell-
through market, sell-through is re-
tailing through an increasing number of stand-alone video shops owned by
record chains.
The 282-outlet record chain Our
Price is pioneering this development
together its eight Video Shops opened
in as many months. The company
aims to have 25 stores by the end of
the year. Tower, which opens its
fourth record outlet in Glasgow,
Scotland, this month, and the 73-store
HMV chain are both being cautious
about the development, having each
opened up one experimental stand-
alone store.

Tower has doubled video sales in
its central London sell-through store,
which expanded from next door's rec-
ord outlet. A 50% growth in the mar-
et is predicted by managing director
Kenny Sokolov, in part helped by a
general rise in retail prices from the
customary $17.25 to a new standard
rate of $22.40. "One hundred percent
increase will not happen again. The
market just blew open. It's still going
strong but, with new vendors getting
into the market, you can't repeat that
level of growth."

Developments at HMV depend on
the next three months of a six-month
trial period at its Manchester video
store. Marketing director David Ter-
rill predicts that video sell-through, currently worth 300 million-400 mil-
lion pounds, will soon equal the 1 bil-
lion-pound music industry.

A prime consideration for HMV, he
says, is the level of crossover be-
tween music and video consumers,
especially given that music video
makes up only 18% of the company's
sales. The major impetus for
growth will come with shorter thea-
trical to sell-through windows, he
says, plus more people buying videos.

Only 10%-20% of VCR owners cur-
cently buy cassettes in the U.K.

Specialized stores will help in this
respect. "To date, you've had video
being sold everywhere and that
doesn't sell the concept very well. It
devalues video," Terrill says.

Other expected changes in the sell-
through market, apart from price
rises, include the decentralization of
the large sell-through stores from
London to regional cities.

As for the much-publicized satellite
"threat" from the Sky Channel and the
just-launched British Satellite
Broadcasting, most insiders believe
that video will remain the consumer's
medium of choice.

"The advantage we've got is that
as the economy is squeezed, low-ticket
items are not so affected. Rather
than go out, people will be more in-
clined to stay indoors and watch a
video. Although satellite competes
for leisure hours, the current pres-
sure on spending is more likely to
affect the cost of satellite than it is
video," says Norris.

Peter Dean is a London-based writ-
er specializing in home video. He
will be filing stories periodically on
the U.K. and European markets.
TOOL VIDEOCASSETTES

**NO. 1**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
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<td>LOOK WHO'S TALKING</td>
<td>Tri-Star Pictures MCA/Columbia Home Video 70183</td>
<td>John Travolta Kim Cattrall</td>
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<td>SEA OF LOVE</td>
<td>Universal City Studios MCA/Universal Home Video 80883</td>
<td>Al Pacino</td>
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<td>6</td>
<td>BLACK RAIN</td>
<td>Paramount Pictures Paramount Home Video 32220</td>
<td>Michael Douglas</td>
<td>Andy Garcia</td>
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<td>4</td>
<td>9</td>
<td>9 DEAD POETS SOCIETY</td>
<td>Touchstone Pictures Touchstone Home Video</td>
<td>Robin Williams</td>
<td>1989 PG</td>
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<td>SEX, LIES, AND VIDEO TAPE</td>
<td>Orion Productions</td>
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<td>THE LITTLE MERMAID</td>
<td>Walt Disney Home Video 913</td>
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<td>NATIONAL LAMPOON'S CHRISTMAS VACATION</td>
<td>Warner Bros. Inc. Warner Home Video 11889</td>
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<td>Ed Harris</td>
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<td>4 NEXT OF KIN</td>
<td>Lorimar Film Entertainment Warner Home Video 670</td>
<td>Patrick Swayze</td>
<td>1989 R</td>
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<td>FIELD OF DREAMS</td>
<td>Universal City Studios Columbia/Columbia Home Video 80884</td>
<td>Kevin Costner</td>
<td>Amy Madigan</td>
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<td>5</td>
<td>JOHNNY HANDBSON</td>
<td>IVE 68962</td>
<td>Mickey Rourke Elizabeth McGovern</td>
<td>1989 PG</td>
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<td>12</td>
<td>39</td>
<td>HARLEM NIGHTS</td>
<td>Paramount Pictures Paramount Home Video 32316</td>
<td>Eddie Murphy</td>
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<td>HONEY, I SHRUNK THE KIDS</td>
<td>Walt Disney Home Video 909</td>
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<td>AN INNOCENT MAN</td>
<td>Touchstone Pictures Touchstone Home Video 910</td>
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<td>IVE 68911</td>
<td>Matt Dillon</td>
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<td>RCA/Columbia Pictures Home Video SU 03</td>
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<td>Richard Dreyfuss</td>
<td>1989 R</td>
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<td>C.B.S.-Fox Video 4768</td>
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<td>Paramount Pictures Paramount Home Video 32248</td>
<td>Pauline Collins</td>
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<td>MILLIENIUM</td>
<td>IVE 68908</td>
<td>Kris Kristofferson</td>
<td>Cheryl Ladd</td>
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<td>19</td>
<td>DO THE RIGHT THING</td>
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**HOME VIDEO**

**‘Roger & Me’ & Your VCR:**

**The Making Of A Fun Night**

*BY MICHAEL DARE*

Maybe it was only in theaters for a week, maybe no theater on earth would touch it so it has gone straight to video. Maybe it's 50 days in your store and everyone is looking for something else to view along with the latest hit. In any case, video stores have never heard of the film available on tape. This new column will be your escort through the wilderness of unfamiliar feature video titles.

**‘Roger & Me’,** 1989, Warner Home Video, prebooks Thursday (7). Stores might have a hell of a time trying to figure out where to file this one. It's sort of a historic comedy/drama of special interest to those who like documentaries. (I suggest you just leave it in new releases.) Like last year's "The Thin Blue Line," this is a documentary with enormous crossover potential. It's a funny, often depressing, but always insightful look at the destruction of a once thriving community. Film maker Michael Moore uses his well justified sense of indignation and cynicism to construct a brilliant, savage, and hysterical indictment of General Motors chairman Roger Smith, who put thousands of American laborers out of work by moving his factories to Mexico. Considering its anti-corporate stance, this is actually a very odd movie for a major film corporation to have released. But that won't stop Warner Bros. from promoting the hell out of it, and Michael Moore is guaranteed to show up on every talk show on earth. Considering how much publicity this film drummed up during its limited theatrical run, renters are sure to be curious. A perfect double bill with "How To Succeed In Business Without Really Trying."

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**“EWOKS—The Battle For Endor,”** 1989, MGM/UA Home Video, prebooks Thursday. Through it has nowhere near the cross-generational appeal of the rest of the "Star Wars" epic, this program is a fabulous children's tape that couldn't be better for the under-10 set. Originally made for TV, it chronicles the adventures of a cute little kid whose dad is killed by THE BAD GUYS, so he joins the Ewoks (those teddy bears at the end of "Return Of The Jedi"). The special effects are excellent, and the Ewoks are too cute for words. Lucky retailers get two free Ewok dolls with every two tapes purchased. Kids will love them. Co-star Wilford Brimley is too cute for words, too, but for some reason they're not giving out Wilford Brimley dolls. Consider this one "Star Wars IV" and rent it with the rest of them. Special note: MGM/UA is also releasing several of the funniest and most popular cult comedies of all time at a special self-serve price of $19.95. "The Loved One," "Smile," "Where's PAPA," and "King Of Hearts" are all outrageously irreverent, and now outrageously cheap. They should sell themselves.

**“Private War,”** Republic Pictures Home Video, prebooks Wednesday (6). Joe Dallesandro has come along way since his classic portrayals of junkie hustlers in numerous Andy Warhol films. In this military drama, he plays a wacked-out drill instructor who puts his recruits through training that's both realistic and for the army. It's a violent and often sadistic tale of vengeance and manhood. Dallesandro, obscure star that he may be, is the primary draw for this one, and action freaks won't be disappointed. Rent it with "Full Metal Jacket." (Continued on page 70)
GREAT ACTORS
Command Performances

Our Retailer Rental Plan is a great video success. For this installment of the RRP, we're featuring legendary leading men from the golden era of the Silver Screen: Spencer Tracy, Clark Gable, James Earl Jones, Gregory Peck. These are the Great Actors!

- All titles first time on video
- $39.98 price point
- Low break-even/quick profit
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- One-year price protected
- 1.5 P. theatrical-size poster; rent or buy stickers.

SPENCER TRACY
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SAVE 10 - 12%
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Street Date: 8/2/90

SUPERMARKET STRATEGY
(Continued from page 63)

Brisher said Furr's sends regular dispatches to each store, containing info on new releases, sales, etc. (called the Movie Marketing Review); also, VSDA tip letters are sent once a month, with follow up calls made as well. Since Furr's buys from Commtron, Commtron telemarketers are also in regular contact with each store, and can report any problems.

As for training video salespeople, "You can't just take anybody and stick them in the video department," said Brisher. Furr's trains video employees with the aid of seminars and a 300-page manual.

Hogan, who described HannaFord's as a 119-unit supermarket and drugstore chain (61 of the 79 supermarkets carry video, as do 96 of the 40 drugstores), emphasized breadth and depth of selection.

"With the one-stop shopping concept becoming more and more important, the demand for video has increased," she noted. "In the late '80s, as well as now, the demand for new releases is driving the market. The buying power of a supermarket chain typically outweighs that of a small independent video store."

Hogan also stressed the importance of obtaining new releases on street date, something early entrants into supermarket video placed less emphasis on. "People will be looking for these tapes on their scheduled arrival dates," she said. "It's important to have a commitment from your distributor to get new releases on release date in sufficient quantity."

Hogan also advised establishing a sell-through market for used inventory, saying stores can "maintain a competitive edge by testing the waters of the sell-through market."

Moderator Farr stressed the importance of selection. He noted the case of a retail chain in the Northeast that "tried to get into the business by having a drive-up where they carried only 40 titles, 100 of each—just the hit side of the business," Farr said. "It just [did not] work."

Farr also recommended carrying Nintendo games.

Exhibitors at the FMI convention largely agreed that the video rental business in supermarkets is slowing down, while sell-through is increasing. "Sell-through is definitely picking up," said Wayne Novak, account executive for Viking Entertainment (a subsidiary of the rackjobber Huldman), which serves supermarkets with audio and video product.

Jim Davis, director of sales for Video Channels (a division of Bank Video Services America), which provides in-store service, merchandising, and re-stocking programs, concurred.

Stuart Cohen, sales and marketing manager for Video Brokers International, a major supplier of used video tapes, said, "Rentals are either flat or decreasing, and marginal players are dropping out, leaving the big players ready to capture market shares."

Video Brokers is also now handling Nintendo, Cohen noted.

Another trend in the supermarket business, besides the rise of sell-through, is automation, said a representative for Miles of Video, a company specializing in opening video departments in supermarkets.

Assistance in preparing this story was provided by Matt LaFollette.
VIDEO, VIDEO: Maybe home video isn't the biggest thing in all of retail, but there was plenty of talk about it at the just-concluded International Council of Shopping Centers. ICSC is the annual gathering for 25,000 developers, retailers, lenders, architects, and vendors of all kinds who build, maintain, and supply shopping centers. While the one name on everyone's lips when it came to video was Blockbuster, which has now made it so for itself as ICSC in two years of exhibiting, other chains came up in discussions as well. Overall, developers were eager to exchange news and views on video specialty-including the food people like Supermarket Development Corp. managers Donald Wallace and F. Stanton Love from Seattle. Video is also increasingly important to drug chains. Phar-Mor already has a significant video presence, but will not have the name all to itself, according to Harold Sells, chairman of Woolworth Corp. Woolworth is now steadily expanding its Rx Place chain of super-drugstores, which feature 70 percent and three-for-$1.99 rentals. That video does indeed go in all directions was pointed out by the presence of Racetrac Petroleum, the extremely low-key chain of convenience stores out of Atlanta, which had C Juanita A. Metoly, VP real estate, scouting around. Yet another variation on video is Videonacio Automated Video Stores, a California-based firm testing its 16-by-27-foot kiosk holding 2,000 movies. Industry veteran Fred Di Giorgio, a principal in the once-high-flying Video Depot chain, is co-owner of Vidematic, exhibiting at its first show.

WITH THE DEVELOPER: Mall developers, heretofore not particularly interested in video when the market was predominantly rental oriented, are starting to hear about Suncoast Motion Picture Co., the huge Musieland Group sell-through chain that now has more than 100 stores (Billboard, May 26). Also mentioned more than once at ICSC was Saturday Matinee, a similar chain being developed by Trans World Music. The big question in malls might be the rent, which had some of the record/tape chains' real estate folks at ICSC gasping for breath. Martin Bernholz, director of leasing at Record Bar/Tracks, a subsidiary of Super Club N., said prices of $50 per square foot annually are "common, and some are higher.

Music and videos. The combo chains still have an exciting story for the developers, said Ann Lief, president/CEO of Spec's Music, the largest indigenous chain in Florida, who was at ICSC along with Jeff Clifford, the VP for the Florida-based video rental chain. Weingarten has made it a point to get into video, he said. But most video rental chains are still looking to the future, to the potential market, as the old video stores try to hang on. From what I've heard, they're at least as disturbed by the reports of smaller and independent video stores going belly up. "That's just part of the business," he said, offering that store-space rentals throughout Weingarten's seven-state region would "probably average $15" per square foot, but that no two deals are alike. "Video superstores require a very expensive buildup," he said, explaining that often the yearly per-square-foot rental rate may run high but that the cost of the store and the developer's stake in it has to be considered. Weingarten, a public company, owns 107 shopping centers.

Blockbuster, Blockbuster: This year's ICSC Blockbuster Video exhibit was once more nobbled but a big difference is that staff knew ahead of time what to develop. In the last year or so, about 80 people got it all together at a party on opening night. Surveying it all was none other than Luigi Salvaneschi, president, boasting five years with Kentucky Fried Chicken as well, and touting toward the larger and more prestigious exhibitors in the 1-million-square-foot ICSC show. ICSC is nothing new to Salvaneschi, who said, "I introduced McDonald's at ICSC in 1967," referring to the company where he worked for 23 years. Blockbuster's ICSC background carries much of the McDonald's experience not only of Salvaneschi but also Thomas Gruber, senior VP and chief marketing officer, who spent 19 years at McDonald's. "Being referred to by financial analysts and the press as 'the McDonald's of the video industry' is not idle flattery," said Blockbuster's information systems executive. Also pointed out is J. Ronald Castell, senior VP programming, communications, and development, whom the industry knew well when he was at Kro's. Possibly as little known as any of Blockbuster's executives, especially with the attention that is focused on H. Wayne Huizenga, chairman/CEO, Salvaneschi spent five years with Kentucky Fried Chicken as well, and likes to talk about his brief tenure as a college professor in Kentucky. An expert on language, Salvaneschi said he still reads Latin "for 15 minutes a day," as "some other people do, too. They sent for me in a jet," he said, referring to his arrival in Fort Lauderdale, Fla., at a time when there were just 25 corporate stores. "I told them I hated the name, but when I got down there it blew my mind. People knew what they had. They sold video anyway." Salvaneschi said there are now stores in all but six states, and that Blockbuster is growing more than a store a day—and planning to add 169 company stores and 240 franchise outlets to end 1990 at 1,000 stores. Various vital stats on store sites available at the exhibit: minimum of 45 car parking spaces; 5,000-7,000 square feet with minimum of 60 feet storefront; minimum population of 55,000 within two miles; traffic counts in excess of 20,000 cars a day.

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HOME VIDEO

VIDEO REVIEWS


Perhaps no choral group is more widely renowned than the Mormon Tabernacle Choir. Founded in 1847, the Choir has entertained millions of people through tours, recordings, and weekly radio broadcasts.

Recorded at the Mormon Tabernacle in Salt Lake City, this release is a 20th-anniversary voice ensemble to its best advantage. With its mix of American favorites, show tunes, and patriotic standards, this program is certain to delight anyone who enjoys fine music. Among the offerings are "You're a Grand Old Flag," "This Land Is Your Land," "76 Trombones," and, of course, "The Battle Hymn of the Republic." Priced for self-finish, this one can be expected to post some attractive numbers—especially among older consumers who are familiar with the group.

RICHARD T. RYAN

"Carnival 99," Globo Video, 90 minutes, $70.

Each spring, Globo Video releases a highlight tape of that year's samba school parades during Carnival in Rio de Janeiro. Each samba school (a community organization, not a real school) picks a theme song, builds dozens of floats, and organizes about 5,000 musicians and dancers for the event. Backed by thundering samba polyrhythms, the parades are glittering spectacles, pulsating waves of color and sound. They also feature hundreds of nearly nude women gyrating to the beat and filmed in extreme close-up by Globo's cameramen; this video would get an "R" if it were released. Production values are high, though not as high as the '89 edition (which was superb).

"Self Defense," RJH Home Video, 45 minutes, $14.95.

According to the packaging, "There's a violent crime every 21 seconds in this country. A robbery occurs every minute. There's a forcible rape every six minutes. Someone is murdered every 26 minutes."

Such staggering numbers have made Americans crime-conscious. This tape outlines a number of practical suggestions designed to extricate one from trouble spots. However, this is not a magical cure-all. The emphasis here is on practice, to make the responses second nature.

That kind of approach obviously means that the program should be viewed more than once—a fact that may turn renters into buyers.

SUNNY SIDE UP

SECOND FEATURES (Continued from page 67)


An Australian "Rebel Without A Cause," this violent story of troubled youth features an unusual assortment of surfing, street gangs, Aboriginal drug dealers, and infelicitous parents. Though it's enjoyable, there's not a single element involved that's known outside of the land Down Under. Viewers will have an enjoyable time, but only if they pick it up in the first place, which is unlikely. Give it away with "The Last Wave."

- "Fellow Traveler," Paramount/Prism, prebooks 7/2.

This HBO special might look like just another examination of the conscience of a Hollywood writer during McCarthy's reign of terror, but it expands the concept in numerous fascinating ways. Starring Ron Silver as screenwriter Asa Kaufman, it intercuts his life with his nightmares, the Hollywood script he is writing for "Robin Hood," and the finished film version of "Robin Hood" the way it's rewritten by his bosses. Intelligent, enigmatic, well-made, and superbly performed by Silver, Hart Bochner, and Daniel Travanti, this is a perfect double bill with "The Front." The company is offering a 15% saving on a two-pack.


Since this is based on a play, you might guess that the focus is on special effects. This brand new strangeness from 1954 all takes place in and around a Scottish pub where a mysterious vixen from space tries to lure a bunch of alcoholics back to Mars. They fight her off, despite only the fact that from trouble spots. For breeding purposes. This is one of those very special films where everyone involved seemed to think he was making something really scary. With a ridiculous plot, inane dialogue, and pitiful special effects, this 1957 curiosity is a laugh riot. See it with "Lobsterman to the Rescue."


An experimental rocket crashes in a remote section of Africa. Suddenly, a jungle man is bitten by something with a mysterious poison, and the natives start complaining to the missionaries about the elephants and zebras going bonkers. Could it be the mutated wasp aboard the rocket? This is one of those very special films where everyone involved seemed to think he was making something really scary. With a ridiculous plot, inane dialogue, and pitiful special effects, this 1957 curiosity is a laugh riot. See it with "Lobsterman to the Rescue."

VIDEO PEOPLE

Lori Van Meter is named director of merchandising at CBS/Fox Video. She had been national merchandising manager. Also at CBS/Fox, Larry Andjulis is named national sales manager, sports, and Lewis Lagrone is named manager of laserdisc operations.

Michael Beck is promoted to director of sales, CBS/Fox Video; he was national sales manager. Joe DiMuro is promoted to Eastern district sales manager, from regional sales manager. Also in the sales department, Karen Bell is named regional sales manager based in Pennsylvania, and Julie Voronoff is named regional manager in Illinois.

James B. Haugen is named VP of finance and administration at Crocus Entertainment. He was controller of the company.

Maryellen Sullivan is appointed director of international sales and marketing for MGM/UA Home Video, Los Angeles. She has served in various capacities in the international area for the company during the past several years.

LASER SCANS (Continued from page 63)

west" with special supplementary material ($124.95), and MGM/UA has a pan-and-scan edition at a more affordable $39.95.

At the end of July, Criterion is also releasing "My Favorite Year" ($49.95), a bittersweet romance starring Isabelle Huppert and "King Of Hearts" ($49.95), an allegorical fable that places an upstanding Scots- fish army private (Alan Bates) in the midst of aspiring inmates who've taken over a French village.

WARNER HOME VIDEO has several low-priced, sell-through summer laserdisc releases coming in June and July: the controversial satire "Roger & Me" ($24.98), in which film maker/journalist Michael Moore poke fun at GM chairman Roger Smith; "Men Don't Leave" ($24.98) with Jessica Lange and John Cusack; "Hard To Kill" ($24.98), in which Steven Seagal goes from cop to matador to vengeful; and "The Lost Boys" (widescreen, $24.98), in which Kiefer Sutherland is a teenage vampire on the prowl.

In late August, Warner will bow "S.O.B." ($29.98), the witty Blake Edwards sendup of Hollywood; "The Incredible Mr. Limpet" ($24.98), with Don Ameche as an accountant who gives up tax shelters for an undersea lifestyle; and widescreen, $29.98 editions of "Auntie Mame," "The Great Race," and "Ocean's 11."
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This is the second of a two-part article by Susan Nunziata on the International Tape/Disc Assn.'s fifth annual "How And Why" seminar.

ASHEVILLE, N.C.—The azimuth problem, a longstanding issue among ITA member companies, remained unresolved at the annual "How And Why" seminar here.

Azimuth is the angle of a tape head's recording gap relative to the tape. When properly aligned, the centerlines of the recording and reproducing gaps lie parallel with one another and at right angles to the direction of head/tape motion. Misalignment of the gaps causes loss in the upper frequency ranges on cassettes.

Two years ago, ITA ratified a guideline for azimuth alignment that matched the BASF calibration reference cassette and the production version of the Nakamichi Dragon cassette deck. While most duplicators agreed that added azimuth would add to the higher performance quality achieved by prerecorded cassette quality in the last five years, the effort is seen as unilateral.

In order for software performance benefits to be fully realized, azimuth must be properly aligned on consumer hardware. A study presented at an earlier ITA seminar by Richard Clark, technical director of American Multimedia International, showed extreme variances in azimuth alignment on new cassette decks.

In addition, even azimuth properly aligned on playback equipment can drift with use over time. Adjustible azimuth is seen by many as the only solution.

Discussions by ITA members with hardware manufacturers in Japan on the feasibility of an adjustable azimuth control were met with interest. Manufacturers have received interest, but little action.

Panelists discussing "The Azimuth Problem—What's New?" at ITA's "Quest for A Solution" seminar at ITA were Ed Outwater, VP of quality assurance with Warner Bros. Records; Gene Wooly, VP of recording & quality assurance with MCA Records; Leonard Feldman, president of Leonard Feldman Electronics Laboratories in New York; and Bruce Klein, president of Audio Electronics Industries Assn.; and Marc Finner, director of Communications Research Inc.

Outwater and Wooly have met with Japanese and American hardware representatives on the subject.

"It would be true to say that the Japanese view the azimuth alignment parameter in a completely different way than we do," said Outwater. "The time we think it takes to play back on playback hardware needs to come from the American market for the American market. If we're successful, the life of the analog cassette can be fully extended because we [hardware and software manufacturers] will be able to give our mutual customers the confidence that the consumer—"the best product we can."

The panelists reported some basic differences. Outwater noted that between the U.S. and Japan that stand in the way of having an azimuth feature introduced.

In Japan, sales in the prerecorded software market are divided, for instance, to cassette, 7% CD, and 55% LP. In the U.S., cassettes take up approximately 60% of the market, and CDs 26%. In Japan, cassette and CD prices are comparable; in the U.S., prerecorded cassettes retail for approximately $5-10 less than CDs.

According to Wooly, the engineer's teams at various hardware manufacturers have different ideas about what constitutes a major problem. "It's a question of incentive to work on this issue."

At the R&D level, the emphasis is on digital technology, panelists reported. "Our goal is not to stop digital, but to recognize where we are now," said Wooly.

The initial cost of implementing an azimuth adjustment would make it feasible only in decks selling for $500 and up. The panelists added that all hi-fi cassette decks sold at retail prices are priced at less than $500 and 65% at less than $100.

Feldman, speaking as an independent consultant, expressed concern about the ability of the typical consumer to use an adjustable azimuth control. He said: "On most consumer reverse decks, consumers would have to alter the adjustment each time they change the tape."

Finner added that "there is a very small segment of product being sold in hi-fi stores [with employees who can explain the benefits of azimuth alignment. If you walked into an average [consumer electronics store] and said azimuth, the clerk would probably say 'guess what.'"

Hajdu agreed that panelists presented any study of consumer opinion: "People at some point have a problem. They're buying a 'new quality,'" observed Jeffrey Binder, president of Duplitrack. "I don't see any evidence that anyone here has asked consumers what they think."

Feldman stressed that digital sound as a master source for duplication, is another tool for quality in prerecorded cassettes.


Clark and Finner both agreed that "digital software converters" are essential to analog-to-digital converters in the systems. They played samples using converters from 12 to 16 bits, which exemplified dramatic performance differences.

"This [digital bin] may be the last major use for analog mastering in the cassette business," said Farrow. "The digital bin is going to produce millions of cassettes that are going to come with the CD."

Panelists also examined the problems of calibrating the various components of the complete audio cassette duplication chain, and addressed the issue of whether duplicators of musical programs made in hi-fi can be used for all product, regardless of length.

A new tool for mechanical testing of recording alignment was introduced by a firm that makes digital audio/video research and development BASF AG.

Tomandandy Leads NeXT Wave Of Scoring

BY JIM BESSMAN

NEW YORK—MTV's new sound-driven series, "Buzz," features one of the first soundtracks to make use of Steve Jobs' NeXT NEXX machines. The music for the show is new computer-generated music composed by Tom Hajdu and Andy Milburn, of New York music scoring company Tomandandy.

Until now, most scoring projects Hajdu and Milburn's NeXT-synthesized soundtrack to "Buzz" is based on electronic music and analog synthesizers. The characters' talking heads, for example, are digitized and played back to constant motion.

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The initial cost of implementing an azimuth adjustment would make it feasible only in decks selling for $500 and up. The panelists added that all hi-fi cassette decks sold at retail prices are priced at less than $500 and 65% at less than $100.

Feldman, speaking as an independent consultant, expressed concern about the ability of the typical consumer to use an adjustable azimuth control. He said: "On most consumer reverse decks, consumers would have to alter the adjustment each time they change the tape."

Finner added that "there is a very small segment of product being sold in hi-fi stores [with employees who can explain the benefits of azimuth alignment. If you walked into an average [consumer electronics store] and said azimuth, the clerk would probably say 'guess what.'"

Hajdu agreed that panelists presented any study of consumer opinion: "People at some point have a problem. They're buying a 'new quality,'" observed Jeffrey Binder, president of Duplitrack. "I don't see any evidence that anyone here has asked consumers what they think."

Feldman stressed that digital sound as a master source for duplication, is another tool for quality in prerecorded cassettes.


Clark and Finner both agreed that "digital software converters" are essential to analog-to-digital converters in the systems. They played samples using converters from 12 to 16 bits, which exemplified dramatic performance differences.

"This [digital bin] may be the last major use for analog mastering in the cassette business," said Farrow. "The digital bin is going to produce millions of cassettes that are going to come with the CD."

Panelists also examined the problems of calibrating the various components of the complete audio cassette duplication chain, and addressed the issue of whether duplicators of musical programs made in hi-fi can be used for all product, regardless of length.

A new tool for mechanical testing of recording alignment was introduced by a firm that makes digital audio/video research and development BASF AG.
reel overdubbed and mixed for its debut album. Group members Terrell and Hawk produced the project, and Hawk engineered, assisted by Brian Sousy.

Sheena Easton cut vocals for her new MCA album in Studio A at Studio Masters. David Frank produced, Peter Arata engineered, and Wolfgang Aichholz assisted. RCA artist Bobby Avila Jr. mixed in Studio B with Bobby Avila Sr. producing. Andre Jackson engineered; Greg Grill assisted.

Michael Nesmith produced Synclavier overdubs and mixes for his next album at Lion Share. Jesse Kanner engineered. Brian Mendelson operated the Synclavier. Bill Medley was in with engineer Charlie Watts. Medley used the studio's Bosendorfer piano and Hammond B-3 organ on his remake of "Bridge Over Troubled Water" for Curb Records.

MCA act Wire Train was in Conway with producer Dave Tickle mixing tunes with engineer Don Smith.

At Scream Studios, A&M's Extreme recorded and mixed its new album, "Pornograffitti." The project was produced and mixed digitally by Michael Wagener. Wagener also mixed Kane Roberts' debut album for Geffen.

**OTHER CITIES**

**LINDA RONSTADT** recorded tracks for her new album in Ultrasonic Studios, New Orleans. Peter Asher produced the Elektra project. Also, Ronstadt and George Massenburg produced cuts on Aaron Neville's solo album for A&M. Both albums will feature duet material recorded by Ronstadt and Neville. Musicians include Carlos Vega on drums, Don Groinick on keyboards, Brian Stoltz on guitar, and Tony Hall on bass. These projects were the first booked in the facility's recently renovated studio that now features three isolation rooms in addition to a 40-by-50-foot main area.

At Memphis Sound Productions in Memphis, ZZ Top worked on material for a new album, as well as the soundtrack for "Back To The Future III." Bill Ham produced, with Terry Manning at the board. John Fleskes, Dan Pfeifer, and Jim Godsey assisted. Producer David Rahne (Finbone, the Outfield) completed tracks on Human Radio's Columbia debut. David Leonard, assisted by Fleskes and Godsey, at Green produced new tracks for PolyGram. Jack Holder (Tracy Chapman, John Kitzer) assisted on production. Pfeifer engineered.

Muscle Shoals Sound in Sheffield, Ala., had Dorothy Moore in cutting her first album for Malaco Records in nearly 10 years. Tommy Couch, Wolf Stephenson, and the Muscle Shoals Rhythm Section produced. Steve Melton was at the board. The project, slated for release in July, was recorded on the facility's Neve 8088 console and Studer A820 44-track recorder, utilizing Dolby SR noise reduction.

---

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Dan Williams Music is one of the top five music production companies in the U.S., with hits from Ronnie Milsap and The Pointer Sisters to its credit. Brent Maher Productions has produced many platinum albums and number-one hit singles. All four of these talented writers/produces are co-owners of Creative Recording in Nashville.

For their multitrack recorder, they chose the Otari MTR-100A.

The MTR-100A. Just listen to it.

The opinions expressed herein are those of the featured producers only, and do not necessarily reflect those of the artists they are associated with. © Otari 1990
### Jazz Blue Notes

By Jeff Levenson

**MANO A MANO REVISITED:** Last week we noted that pianist McCoy Tyner recently recorded a number of spirited duets—with saxophonist George Adams, violinist Stephane Grappelli, and guitarist John Scofield. In the interim, Scofield (whose album “Time On My Hands” is high on my list of the year’s best) taped a series of group encounters for a Pioneer laserdisk, slated for distribution in Japan. The musical high points of the event were his duets with pianist Mac Rebennack (aka Dr. John). Even though the studio set looked like a Japanese beauty parlor cum sushi bar (somewhat nullifying the N’Awlins in Rebennack), the two jazz men transcended their surroundings with a “Tennessee Waltz” that had Scofield wringing bluesy conceits from his guitar more vocal in character than even Patti Page. As for Dr. John, his contributions to the evening had as much, if not more to do with attitude as with note selection. (“Waltz,” by the way, is his signature tune for this year’s Chestnut Americana Award. Sonny Rollins has been dancing on it, and recorded it on “Hitting In Love With Jazz,” his latest from Milestone.)

For the taping, it completes a series of four Pioneer laserdisk performances. (Stanley Jordan, Tony Williams, and the Manhattan Project are among the other artists showcased.) American distribution, formatted on VHS, is already on the market.

**STAGE, SCREEN, AND DISK:** Andre Previn had more to do with starting the fashion for jazz albums based on Broadway and Hollywood musicals than anyone else, longtime trio mates Shelly Manne and Red Mitchell excluded. His “My Fair Lady,” recorded in 1960 on Contemporary, got the ball rolling and was one of the best-selling albums in jazz history. Soon thereafter, he recorded “Gigi” (also by composers Frederick Loewe and Alan Jay Lerner), and “West Side Story.” Fantasy has just included those follow-up titles in the latest batch of Original Jazz Classics.

**PLACE YOUR BETS:** It’s a coincidence that Morris Levy died just as Capitol Records was wagering on a Roulette tease program. Levy masterminded that independent label beginning in 1957 and waxed a number of choice titles. Capitol says it plans to release 15-20 albums per year, with enough material for at least six years. Among the first group of issues: “Maynard ’61” by Maynard Ferguson; “The Complete Louis Armstrong & Duke Ellington Sessions”; “Like Sonny” by John Coltrane; and “Basie Swings/Bennett Sings” by Count Basie and Tony Bennett.

**DIANA ROSS DID IT FIRST:** For those who never knew that the brains behind Spyro Gyra is saxophonist Jay Beckenstein, the group’s new moniker should offer a clue. From here on in it’s Spyro Gyra featuring Jay Beckenstein, a move designed to minimize confusion regarding all other groups named just Spyro Gyra.

**FOR THE RECORD:** As a follow-up to Ed Christian’s story on the incontinent demise of vinyl (Billboard, May 19), it is noteworthy to mention that New York’s J&R, a major retail outlet situated near Wall Street, has stopped advertising jazz LPs, although the chain has not stopped selling them. Only CDs or cassettes get the nod, as far as print ads are concerned. The store feels that guaranteeing the availability of vinyl is tricky business these days.

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### Billboard Top Contemporary Jazz Albums

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<th>No.</th>
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<th>Title</th>
<th>Label</th>
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<td>1</td>
<td>Najoce</td>
<td>Time On My Hands</td>
<td>JFK</td>
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<tr>
<td>2</td>
<td>Basia</td>
<td>London Warsaw New York</td>
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<td>3</td>
<td>Stanley Jordan</td>
<td>Love Is Gonna Getcha</td>
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<td>4</td>
<td>George Howard</td>
<td>Personal</td>
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<td>5</td>
<td>Patti Austin</td>
<td>Never Too Far</td>
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<tr>
<td>6</td>
<td>Chick Core</td>
<td>Inside Out</td>
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<tr>
<td>7</td>
<td>Nancy Wilson</td>
<td>A Lady With A Song</td>
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<tr>
<td>8</td>
<td>Sam Riley</td>
<td>At Last</td>
<td>Blue Note</td>
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<tr>
<td>9</td>
<td>Kenny G</td>
<td>Live</td>
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<tr>
<td>10</td>
<td>Quincy Jones</td>
<td>Back On The Block</td>
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<td>Lonnie Liston Smith</td>
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<td>12</td>
<td>Jonathan Butler</td>
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<td>Berta Fleck &amp; The Flecktones</td>
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<td>16</td>
<td>Tom Grant</td>
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<td>18</td>
<td>Paul Jackson, Jr.</td>
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<td>Out Of The Shadows</td>
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<td>20</td>
<td>Keiko Matsui</td>
<td>Time Out Of Mind</td>
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<td>21</td>
<td>Keiko Matsui</td>
<td>No Borders</td>
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<td>22</td>
<td>Gloria Lynne</td>
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<td>23</td>
<td>Special EFX</td>
<td>Just Like Magic</td>
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**TOP CLASSICAL ALBUMS™**

**FOR WEEK ENDING JUNE 9, 1990**

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<td>Schubert: Symphony No. 8</td>
<td>Scherchen: Symphony No. 8</td>
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<td>The Movies Go to the Opera</td>
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<td>7</td>
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<td>Chopin: Preludes</td>
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**TOP CROSSOVER ALBUMS™**

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<td>The Enchanted Forest</td>
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<td>Trumpet Spectacular</td>
<td>James Galway</td>
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<td>Fantastic Journey</td>
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<td>1712 Overture</td>
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<td>Mclaughlin: The Mediterranean</td>
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<td>Weill: The Threepenny Opera</td>
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<td>Flicka: Another Side of...</td>
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</tr>
<tr>
<td>15</td>
<td>Miss東西</td>
<td>James Galway</td>
</tr>
</tbody>
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For more information, see Billboard magazine.
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BILLBOARD JUNE 9, 1990

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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 order 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.

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Class A - 144 Records A Year
Number of Jukeboxes or Subscriptions for each

Hot Pop
Hot Country
Hot R&B
Pop/Country
Pop/R&B

Total Number of Sub's
Subscriptions x Type of Payment = Amounts Due with Order
x $200 Annual = $  
x $105 Semi-Annual = $  
x $55 Quarterly = $  
x $20 Monthly = $  
Class A Total $  

Class B - 72 Records A Year
Number of Jukeboxes or Subscriptions for each

Hot Pop
Hot Country
Hot R&B
Pop/Country
Pop/R&B

Total Number of Sub's

Class A Total $ + Class B Total $ = Total Due $
Reggae music has been coming for a long time. Cool, hip, and long popular on college radio, and with a consistent number of hardcore reggae fans, the hypnotic rhythm that was born in the ghettos of downtown Kingston has had a hard time crossing over to the mass audience that gives a music real commercial clout. Preaching to the converted came easy, increasing the converted, was for a long, long time, just beyond reggae's reach.

But, reggae's fortunes look to be finally changing. With the two key elements that ensure substantial sales,—i.e. major label interest and U.S. market demand—beginning to happen, reggae is at last ready to achieve its potential.

Reggae can (and sometimes does) top the pop charts, but its success has been more sporadic than consistent. Lately, however, reggae hits have come closer together, and increased radio airplay on both AM and FM stations is exposing the sound to a wider audience than ever before.

The challenge facing the reggae music industry today is to capitalize on this renewed interest and not let opportunity fall through its fingers as it did at the beginning of the last decade.

In 1980, reggae was in a good position to move from cult to mainstream status. Bob Marley, shrewdly groomed and marketed for pop audience acceptance by Chris Blackwell, was filling stadiums as full as any pop artist of the day. What Bob Marley did [with Blackwell's guidance] was to make a previously inaccessible, black, mystical music understandable and appealing to the mainly white music fans who represent the bulk of the pop market. Yes, Marley had dreadlocks, smoked ganja, and believed in the divinity of Selassie 1, but also (perhaps because his father was white) Marley could communicate to white, middle-class, middle-American and European youth. His music and lyrics transcended the racial and cultural barriers that barred others in reggae from crossing the great divide to pop stardom.

After Marley died, the music that had begun to entrance the world with its infectious rhythm and uplifting lyrics lost its focus and therefore its life energy. What was resurrected a couple of years later was not the familiar sound Bob Marley had made famous, but rather a mutant form of the music that came to be known as dancehall, DJ, or "computah style"—synthesized drum and bass rhythms topped by Patois lyrics. This new machine-made sound was more of the flesh than of the spirit, and if traditional reggae had promoted peace and love, dancehall was better known for violence and "slackness" (pornographic lyrics and suggestive dances). Audience approval in the dancehall was (and still is) signaled by salutes—gunshots fired indiscriminately into the air—a practice that, not surprisingly, has caused several deaths.

Dancehall reigned locally throughout the '80s. But by the end of the decade, the natural mystic of Marley's song and the melodic strains of Marley-style music could once again be felt (Continued on page R-16)
REGGAE SUN SPLASH U.S. TOUR
May 18 - July 8, 1990

Featuring: Burning Spear, Freddie McGregor, Marcia Griffiths, Sh testshead, Shelly Thunder, U-Roy, 609 Band

<table>
<thead>
<tr>
<th>DATE</th>
<th>CITY</th>
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<td>Maui, Hi.</td>
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<td>Mon. 5/21</td>
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By MICHAEL CONALLY

"You are probably thinking that it’s about time. The reggae scene and rap music must cross the line and party together… This nonsense of rap being different from reggae is a big lie. Black people shouldn’t separate themselves in music, no reason why. You can take this for a joke or you can take it seriously. Hip-hop reggae is taking over constantly…" KRS-One on “Party Together” (Mango/Island), 1989.

Observation: Reggae has influenced the format of how music is made internationally. Brinsley Forde, lead singer/bassist with the U.K.-based reggae outfit Aswad, which had an international hit in 1988 with “Don’t Turn Around,” is one of the many music industry people who agrees. "American music that we know today as rapping is basically the same thing which [Jamaican rappers] like U Roy was doing," Forde asserted in an interview. "All music is made to the dub format [pioneered by noted Jamaican sound engineer King Tubby]; the drums and bass are upfront. Sampling obviously took its cue from the dub in the ’70s when engineers were fling in echo. Basically reggae is now coming into its own."

What is the true history of rap music? From where did it evolve? What is its connection to reggae and why is it no different to that genre as KRS-One contends?

To find the answers we have to take a trip, as Forde indicated:

It was a hot night in a Kingston ghetto. Even the seven-foot-high corrugated zinc fences were shorter than the speaker boxes. The set started out with a few vocal songs. Tubby later restarted the same tunes, this time using his dub technique, in conjunction with some echo and reverb to punch out the vocals before cutting the bass back in.

The effect was sensational and, according to reports of the time, the masses went wild, shouting "come again." (the danc­ehall request to repeat a piece of music) and flattening the fences along with the speaker boxes in an ecstatic rampage. The record had to be “hauled and pulled,” re-started, many times to satisfy the crowd’s appetite for the novelty.

The Tubby’s dub/U Roy’s rap combination over sound reached America via blues dances held in Brooklyn and the Bronx by an operator called Herc. This ultimately led to the eventual development of the rapping scene there.

Today, ask any knowledgeable reggae fan and they will tell you: U Roy is the grandfather of all D.J.s. Shonhead in “Rough And Rugged” recounts the story of how U Roy created the style, which acts like Grandmaster Flash, Kursit Blow, KRS-One, Pub.

To the island of Jamaica: Home of the superstar Marley family led by famed Rastafarian Bob.

The year was circa 1969, one year after reggae took its name from a Toots & the Maytals song titled “Do The Reggay.” A 28-year-old engineer and sound system operator called Osbourne Lawrence, (later given the moniker King Tubby because of his pioneering danc­ehall music prowess) was working as a disk cut­ter for producer Duke Reid at the Treasure Isle studio in Kingston.

Here, Tubby, who was tragically gunned down in his Kingston home on Feb. 6 last year, discovered “dub,” a technique whereby he could make new “versions” of tunes by altering the original rhythm track using various degrees of echo and reverb.

The effect was particularly startling when Tubby dubbed out the backing track, invariably after the intro bars of the vocals which left the singers hanging in mid-air a cappella style. Then he would turn off the vocals abruptly, clipping into the lyrics, oversplicing with echo before bringing back the band.

This is how the dub was used in the dance halls, so called on account of them being the places that the revelers made their entertainment venues because they had nowhere else.

Huge sound systems the size of large wardrobes provided the music at these danc­ehall gigs. It was here where the technique known as rapping was pioneered. Jamaicans, however, called it “toasting” “crowning,” or “chatting pon de mike.”

The first time Tubby’s sound system resident rapper, Ewart Beckford, known professionally as U Roy, used the rapping style, it had the “massives” (danc­ehall term for “crowd”) gripped. History remembers the first time U Roy rapped over Tubby’s set, one of the first to be equipped with echo and reverb facilities.
How popular is reggae music in 1990? What will it take for reggae to find the U.S. mainstream? Will fusions such as reggae/rap close the gap? What marketing strategies are being adopted to bring reggae to the widest possible audience?

PHIL QUARTARARO, President, Charisma Records: Reggae has become remarkably more popular in the last couple of years. The U.S. likes to hear it, and wants to hear more of it. Americans tend to be really intimidated by Rastas and dreadlocks, though, and our job is to show them there is nothing to be intimidated by...that reggae is a great music.

There are basically two moving variables in the industry: the music and the consumer. What is happening with reggae is that the consumer is now more familiar with the music and wants to hear it, and the music is getting a little bit more contemporary. Both variables are moving closer together.

CHRIS BLACKWELL, Founder, Island Records: Reggae is a new sound, not just for reggae, so much that there are not enough artists around to fill the demand. Island's direction with reggae is much the same as last year, only more so. We're going to be more active in signing artists and in setting up a proper structure in Jamaica so that we can develop artists to fill the demand. Mango has now been made a separate company, and this will enable us to be much more aggressive in reggae, most particular of all through the involvement with the Marley Estate, getting Tuff Gong (Bob Marley's label) alive and going, and setting up international distribution through PolyGram. This will give us the structure we need for good international artist development.

JEFF AYEROFF, Co-Managing Director, Virgin Records: Reggae music is cool. Reggae music is now. And every year it's getting bigger and bigger. I think because we have Ziggy Marley & the Melody Makers, UB40, and Maxi Priest, the most visible reggae artists right now, we could be thought the industry leader, but we could never usurp Chris Blackwell's position in reggae. We do love our reggae, but we would never say that we are as expert in the music as Chris is. Novice aficionados is what you might call us.

We have never ghettoized our reggae acts; we make good videos, spend money on them in the same way we would a pop act. And it works.

I think the rap/reggae alliance that is happening now is an interesting direction for reggae to grow in. Up to now, reggae has been the music of white hippies. We wanted more blacks to buy the music, as is happening now. For some reason, radio has always steered itself off against reggae...it has underestimated the power of the music. The only limit on reggae now is the short-sightedness of the radio community, or people putting parameters on it. For us there is no limit.

Dub poet Allan "Mutabaruka" Hope owns and operates Blakk Muzik The Now! Alternative sound system.

REGGAE TODAY: Vibrations, Directions and Predictions

Reggae is more popular than ever in the U.S. now. To young people it is a new thing, and they are really getting into it in a big way thanks to people like Ziggy Marley. Also, I was in the U.K. the other day, and the music is getting a little bit more contemporary. Both variables are moving closer together.

CAT COORE, Third World: There is a recycling of a certain feeling in reggae right now. In the '80s, people went through the dancehall era, but now the singers, songs, melodies, and good productions are coming back. The U.S. music scene is just now catching up with dancehall, and that is an indication that we have to move too. We are going to hear more of Ziggy, Maxi Priest, and artists like that. You might call it going back to a '60s feel with a modern interpretation.

MURRAY ELIAS, A&R Manager, Reggae & World Beat, Profile Records: Reggae will continue to move toward mainstream acceptance in the '90s. In order to achieve this, we will have to see black radio continue to open their doors to the new computer sounds of dancehall reggae and hope that it is not as an acceptance of all styles and sounds of reggae music.

Video is the key to reggae's acceptance. I feel the video outlets, MTV, BET, VH1, etc. have been a little more receptive to reggae in a record's early stages, than radio. Artists like Shynehead and Shelly Thunder have enjoyed great success and sales due to video exposure with relatively no airplay. Video really kicked in Ziggy's career.

Artists like Ziggy Marley, who crossed all barriers at black, AOR, and CHR radio, are really the key. Artist development is important. Right now we see a lot of "novelty" crossover successes without follow-up hits or artist development. Records like Foxy Brown's "Sorry," Marcia Griffiths' "Electric Boogie," Frighty and Colonel Mite's "Life," J.C. Lodge's "Telephone Love." It will be interesting to see if artist development occurs, and which one remains novelty one-offs. Presently, I think the trend toward a lot of one-offs will continue mostly due to the nature of reggae production and artist development.

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It's not necessary to hop a plane to the tropics in order to see some of the cream-of-the-crop reggae artists, as well as some of its rising and developing stars. Ironically, in the land of the red, white, and blue—a place where reggae doesn't get much commercial support, especially on radio and music television—there is a very healthy number of touring reggae bands each year.

Artists like Third World, Burning Spear, and Sugar Minott have made names for themselves in the U.S., and a large part of their following is due to their dedication in taking to the road and bringing their live acts to all parts of the country on a fairly regular basis. Also keeping the music alive through touring are non-Jamaican acts such as the British-based Steel Pulse and the horn-driven Alpha's.

Many reggae acts play the club circuit, while others can fill concert halls and arenas. One of the best known annual reggae tours this year is the Third World Reggae Tour. Since its inception in 1985, as a three-week tour playing 18 cities, it has blossomed into a highly anticipated annual event, this year playing 42 cities as part of a seven-week stint. Tony Johnson, one of the founding members of Steel Pulse, producers of Sunsplash in Jamaica, is the producer of the U.S. leg. He proudly states, “Sunsplash has not become an event in America. It's become a tradition in many of the markets. It's more than a concert; it's a cultural event.”

There are a number of regional reggae festivals that have become annual events, as well. In Northern California, for example, in the Mateel-Humboldt triangle, there's the Reggae On The River Festival, now in its seventh year. It takes place in August, running from noon until midnight, with several local acts and then at least four major headliners. Bay Area DJ and Pulest columnist Doug Wendt says, “It's the biggest reggae festival west of the Mississippi. It's drawing 8,000 people. And they're four-and-a-half hours away from a major city.” Last year Wendt states that they outdrew Ziggy and Sunsplash USA. “What it has done for reggae,” explains Wendt, “is that now bands can stop there when they're touring, 'cause they've created a market that hadn't been there.”

Other annual regional reggae festivals or events include the Vermont Reggae Festival, now in its fifth year; Reggae On The Rocks, just outside of Denver, now in its third year; Bob Marley Day in Southern California, which drew 15,000 people this past February; and the Miami Reggae Festival, now in its sixth year. The Miami Reggae Festival is held each year in August around the time of Jamaica's Independence Day and it takes place from 10 a.m. until 7 p.m. in Bicentennial Park in downtown Miami. WLRN DJ Clint O'Neill is in charge of the artists, and presents both local and international acts. It started out free and drew 5,000. This year they now charge $5 to get in, and have 30,000–60,000 people in attendance. This past April, Ohio Univ. held their second Reggae Festival with local acts carrying the swing.

In the world, perhaps one of the best known reggae acts, with records on major labels and hits such as “Now That We Found Love,” “Try Jah Love,” “Sense Of Purpose,” and most recently “Forbidden Love,” tour the States at least twice a year. A tour that’s been on the road from two to six weeks. Guitar player and stop-showing cellist Cat Coore explains that they tour the States so regularly “because the American audience is very appreciative.” Since first bringing their show to the States in 1976, Coore notices changes in the American audiences: “Reggae fans are getting bigger and bigger. Markets are opening up. More and more young people are coming out to our shows.” In some markets they still sell out, and in others they play much larger spaces. The group has changed booking agents several times over the years, since some agents are more into their percentages, than out for the artists' best interest.

Because of reggae's special needs, agencies have opened up that specialize in reggae music. It's these smaller agencies that often times can do more for the artists than the big, more estab-

U.S. TOURING: Keeping the Music Alive... and Well

By AMY WACHTEL

lished booking agencies and concert promoters. One of these agencies is Third World Agency based in New York City. Founded five years ago, it was formed by the people who run and book S.O.B.'s, one of the city's most consistent clubs to showcase reggae acts. Char Eberly, one of the owners of the Third World Agency, explains that in order to bring acts to the club, they were already going through the process of obtaining visas for these bands and getting them into the country in order to have them play S.O.B.'s. After doing that for three years, they saw the need for an agency that exclusively represented these kinds of musicians and artists and recognized the need these kinds of groups had for proper management and agents. They saw the great potential reggae acts have to cross over in the U.S. market. Eberly points out that it's a common practice to have a middleman booking shows they actually have no connection with; people who would take on a role, but couldn't really do the job. Buyers don't know any better and meanwhile the artist never gets a deposit, doesn't show up at the gig and then looks bad and it's not even their fault.” One of the biggest problems in reggae is still the lack of good, solid management.” Eberly goes on to explain that many so-called managers, (“Peter Tosh used to call them "damagers" and Sugar Minott refers to them as "manglers") "just want to jump on the gravy train, taking their 20%, rather than taking it on as a full-time thing to manage an artist's career, publicize him, and keep his profile out there. Because of the lack of good management, you find others filling in additional roles such as record companies, agents, and the artists themselves." When the artist has to look after more than their art, Eberly feels "they get strained beyond the breaking point.”

With about 80 artists on the roster, including African, Caribbean, and South American acts, Third World Agency has about 50 active tourers. One of their success stories is singer Sugar Minott who went from having a questionable and shaky reputation for making shows he was billed on, working with pick-up bands he met along the way and going-off as gigs, to working regularly with Abashantilites, his group from Jamaica, having a working visa each time and going out on organized tours on a regular basis. Before joining the agency, Sugar used to be self-represented or have a series of loose contacts who'd book him, and he used to come to the U.S. personally in search of gigs.

Julie Michailow, part-owner of Fast Lane Productions with her husband George out of Washington D.C., echoes similar sentiments. Formed in 1984, Fast Lane opened as a booking agency devoted solely to the exposure and expansion of reggae music through proper publicity and touring. Driven by a sincere love for the music, they work together with all who are involved in reggae to ensure that the musical message is heard by all. “As touring is essential for any artist's career development,” says Michailow, “we feel this important element of a career should be approached with an organized plan and a team effort to reach a common goal.” Fast Lane realized that reggae artists often require special treatment and they decided to go one step further to help them in their career development. With the artists being from another country and unfamiliar with U.S. business practices, they need help with things such as immigration. "The artists need to be artists and not deal with their press, photos, etc," explains Michailow. With 40 acts on their growing and changing roster, perhaps Burning Spear, Eek-A-Mouse, and Alpha Blondy are some of the best examples of artists who have benefitted by touring via Fast Lane.

Joining NACA (National Association of College Activities) has really helped the agency to expose reggae music. College students are more into reggae than anyone else, and there are now regular college customers. “You now have people in every state, except for North and South Dakota, who want to book reggae on college basis,” says Michailow. An average tour is six-to-eight weeks, with some artists on the road for just one month or as long as three. While the East and West Coasts have strong reggae followings, and have really developed a base, Fast Lane has managed to break some of their acts into the less popular markets. Michailow warns that "immigration laws have changed; you must be a Grammy nominee or getting airplay in order to tour in the U.S. It's going to be harder for new artists to get into the country.”

Ziggy Marley is probably the exception to the rule in terms of his success, and remains the shining example for other acts to follow. In fact, it is Ziggy who seems to be making new inroads for reggae music in America. Since the release of his Grammy-winning album “Conscious Party” in 1988, Ziggy has toured the States club, college circuit, and arena style. He opened for the rock band INXS in late 1988 and this summer is opening for the B-52's. Aside form bearing the Marley name, Ziggy has the solid support of his record label, Virgin.

Label support is yet another aspect of a successful tour. Some of the U.S. labels that specialize in reggae music have organized their own packages and put their own artists on the (Continued on page R18)
HIP-HOPPING
(Continued from page R-3)

core street gangs in the 1970s. A fundamental difference, of course, was the backdancing and graffiti although areas like Harlem had its own form of patois.

Roots, rock, reggae suffered a setback with the death in 1981 of Bob Marley who, with the support of Island's Chris Blackwell, had risen to world prominence in the 1970s. Dancehall or DJ reggae rose out of this full to become the preferred music of the Jamaican masses. Rap, meanwhile, was looking for new inspiration. It found it in reggae.

The main development behind the reggae/rap/hip-hop link happened in 1985 when producer Lloyd "King Jammys" James, who himself had worked as an assistant to King Tubby, discovered computerized reggae via an ordinary keyboard. The song he created was the simple two-chord "Under Me Sleng Teng" sung by Wayne Smith. It became the most copied record in reggae history. And it was this computerized technology which made Jamaican roots music acceptable to black American ears. It was a sound similar to funky disco music.

Reggae, long hyped as the next big thing, finally found the means with which to reach its long sought after mass audience in 1988 when Augustus "Gussie" Clarke, currently Jamaica's top and most in-demand producer, had a "crossover" hit with "Telephone Love" sung by the Sultry J.C. Lodge. The rhythm was played by musicians Wycliffe "Steelie" Johnson and Cleveland "Clevie" Browne, the hottest rhythm section this side of Sly & Robbie.

But 1989 really signaled the start of the worldwide acceptance of the reggae/rap fusion. This success showed that rap could make it even without the endorsement of the traditionally hard-to-crack black American radio stations' airplay. It got the thumbs up from the pop establishment, which, surprisingly, mostly turned its back on rap.

Now, however, the Grammys have a rap category and exponents of the form appear with increasing regularity in mainstream advertising and on primetime television.

"Sorry," a Gussie Clarke-produced cover of Tracy Chapman's "Baby Can I Hold You," held third place by its infectious Steelie & Clevie computerized reggae backbeat, burst into Billboard's singles chart earlier this year. Meanwhile, "Rasta in New York with "Kuff," while KRS-One, Masters Of Ceremony, and just Ice, all rappers with Caribbean connections, used reggae and ragga-muffin, dancehall parole for tough, yard-style sentiments, into their raps.

In London, Jamaican-born Daddy Freddy who has carved himself a Guinness Book of Records place for being the fastest rapper alive, along with his sparring partner Asher D broke through with his ragga-rap style. And, without major label support, a DJ duo called Frighty & Colonel Mite (Profile Records) topped all of New York's urban contemporary radio stations with their "(Is What You Make It)" hit.

Now, the big labels are showing great interest in reggae music, a far greater interest than their previous flirtation with the genre in the 1970s when its most visible spokesman, Marley, was at his ire heights.

The majors have already signed up a slew of acts including the following: Ziggy Marley & the Melody Makers, Junior Tucker and the Word (Virgin); Maxi Priest (Charisma), Aswad (Island), Steel Pulse (RCA), Shinehead (Elektra), Shelly Thunder (Mango/Island), Third World (PolyGram), Lt Stitchie (Atlantic), Native (A&M), and Freddie McGregor (Polydor).

Others who have experimented with the reggae rap form include Steven Marley who rapped on the Melody Makers' "Look Who's Dancing" single, Tiger, who did a combination with the Fat Boys, Third World's Ibo Cooper on "Reggae Ambassador," Junior Reid with Cold Cut on "Stop This Crazy Thing," Papa San, lady G, Shabba Ranks/Kristy, particularly with their "Twice My Age" rap/sing combination which looks set to cross over into the U.S., a direction that producers Steelie and Clevie are increasingly getting used to.

As well as producing and/or playing on tracks/albums by Aswad, Shinehead, Junior Reid, Lt Stitchie, J.C. Lodge, Freddie McGregor, and Gregory Isaacs, they have also worked with former Soul II Soul songstress Caron Wheeler, U.K.-based jazz saxophonist Courtney Pine and requests from other artists of this caliber are flooding in.

Reggae, dancehall style, is indeed going places. Murray Elias, A&R executive at Profile Records, which has Run-D.M.C. and Rob Base on its books, in a Rolling Stone report (March 1, 1990), said, "I think [dance hall music] is something that can sell records in all of America." Not just America, some might contend, globally.

But while reggae dancehall is beginning to enjoy international popularity, rap has started to alienate some by becoming hardhitting with artists like Public Enemy, Ice T, NWA (Niggers With Attitude), 2 Live Crew, Eazy E, King Tee, MC Hammer, and Too Short leading the charge.

In similar manner to how Marley addressed the frustrations of Jamaica's ghetto disenfranchised, the rap acts (and movements such as the KRS ONE-led "Stop the Violence"
(Continued on page R-18)
REGGAE TODAY
(Continued from page R-4)

omen in Jamaica, not in the U.S.
Finally, the increased and continued professionalism on the part of the record companies, artists, and promoters has helped move reggae toward mainstream acceptance. A lot has been learned from the mistakes of the past.
Ultimately, I don't think mainstream acceptance of all types of reggae is that important. There should continue to be two ends to the reggae spectrum. The commercial on one side and the "boutique" or specialty market on the other side. The specialty market will always be there, always growing and always profitable when done right. That core audience will be there in good and bad times and should always be catered to, regardless of the other commercial successes. There are lots of brilliant reggae records that are not commercial that deserve release in the U.S. The music deserves exposure and the opportunity to find its audience. It's like jazz or blues. At Profile, we will cater to both ends of the spectrum and all that lies in between.

Contemporary fusion such as reggae/rap have served to soften or open up new audiences to reggae. But right now, in New York City in particular, there is a huge demand for the real sounds of Jamaica, not the fusion. This is because of the large West Indian community in the New York market. The best Jamaican records are here. So, on N.Y. urban radio, you have more real reggae from Jamaica than the fusion sound like Asher D, Heavy D or Longly D. But the fusion stuff continues to open doors in other markets and is still important.
The key thing for Profile and reggae is the huge acceptance of dancehall reggae in its pure form by the rap market. There are many reasons. First, the fusion did help open doors. Second, the trend in Afrocentricity has led many to explore rootsier things in music, culture, fashion, and politics. This has led to a rediscovery of reggae. Third, the development and use of drum machines and computers has brought the overall production sound of Jamaican reggae in line with the sound of contemporary U.S. rap, dance, and hip-hop. They now sound natural back in a club or on the radio. Lastly, I think Soul II Soul made down-tempo records with a quasi-Caribbean feel fashionable, and created a vacuum for other similar records. Reggae is filling that void.

GUSIE CLARKE, Producer/Owner, Music Works Records/Studio: I see nothing more than dancehall. It's just getting in gear. Songs like "Telephone Love" (the J.C. Lodge tune produced by Clarke) have taken dancehall to a much wider audience. But I'm not really into trends, I'm more into the song—if anything, I prefer to set a trend rather than follow one.

Clevie Browne (Steely & Clevie), Producer: There will be a big boost in reggae record sales with the opening of the eastern European market. Also, I think the U.S. rappers are getting tired of their material and are looking for something new. And, for those people who are just discovering reggae, it is the new thing. I used to think that dancehall would take over, but now I see reggae moving in two forms: dancehall and sort of modernized Marley, or traditional. Dancehall is so dance and catchy but people need spiritual music, as well.

LOYD STANBURY, Music Lawyer, Manager, Owner of San- sola Productions: The world is wide open for reggae right now, and for Jamaican music to realize its full potential, we have to correct the hustling approach to the music. The whole world wants reggae music now, but the attitude that has held the music back for so long must change. It's time to be professional.

BARRY G, Radio Personality, JBC: I see the '90s creating a resurgence of traditional reggae artists and writers. The apparent takeover of the DJs is not really happening. There is a lull in the dancehall scene—the energy is still there, but the DJs have run out of lyrics. People like Burning Spear, Freddie McGregor, Dennis Brown, and Third World will get a lot more airplay. Internationally, the North American press and radio stations are much more receptive to reggae. I really see it moving.

CARL PALMER, Owner, Jetstar Distribution, London: Hopes have never been so high for the prospects of reggae product as they are right now. For the first time, major chain shops are taking an interest in reggae and ordering from us. Reggae is definitely in fashion. We have shown a sales increase of 25% in the last year or so since we moved to larger premises. We used to depend upon radio, but there was suddenly a cutback in airplay so we learned to develop new marketing (Continued on page R-15)
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REGGAE TODAY
(Continued from page R-10)

strategies ... learned not to depend on one source. We did much more groundwork and tried different sources. All these sources together were working and generators. FRANCOIS, Radio Personality, F.A.M.E. FM (RJR): The trend will be for (traditional) reggae to be the driving force. I don't think dancehall will have an international impact ... dancehall to me is another form of Jamaican music, not reggae. There is a serious comeback of reggae in Jamaica—Third World, Gregory Isaacs, and Dennis Brown can all get big internationally, and Ziggy already is. And we can't forget the newcomers like Donovan and Foundation, the best new talent I've seen in a long time.

RANDALL GRASS, VP A&R, Shanachie Records: Reggae's popularity has grown tremendously as evidenced by: 1) pop success by Ziggy Marley, UB40, Foxy Brown, J.C. Lodge and others; 2) more crossover radio play than ever before; 3) the routine use of reggae beats and style in rap; 4) black youth getting into reggae for the first time; 5) a new generation of young white fans joining the baby-boomer core of reggae fans; 6) the explosion of interest in world beat, of which reggae is an integral part and one of the most accessible styles.

Reggae will continue to grow without commercial play but needs it to really take off. Recent crossover reggae hits have shown that reggae will sell to pop audience if played on pop radio, with perhaps half of radio/TV commercials now using reggae/Caribbean music, there is no longer any reason for pop radio to shy away from reggae.

Reggae/rap fusion are definitely softening up the market for reggae. It's made reggae accepted—and hip—part of the scene, a cutting-edge element. Many other artists besides rap artists are routinely using reggae as an integral part of their music, including Bonnie Raitt on her Grammy-winning LP,

We do not necessarily try to present reggae in a more commercial light unless the particular artist—say Judy Mowatt or Bunny Wailer—naturally lends herself/himself to commercial presentation. Instead we try to give the artist higher visibility in the press and in-store through aggressive marketing and by servicing the grass-roots network of non-commercial radio. Also we use artist tours as a way to increase visibility and sales through aggressive promotion. Bob Marley became a huge star in America even though he never had a radio hit.

JOHN HAMMOND, Director of Marketing, Rydiosic: We see continued growth in the format among the interested, diverse music consumer who makes up our core audience, and we look to expand that significantly over the next decade.

The occasional Big Crossover Reggae hit indicates that there clearly is an audience for reggae among mainstream consumers, but we don't pin all our plans for marketing reggae on things like that. I think you can trace the success of things like Shirehead or UB40 to the fact that they stay true to their roots while creating a valid "fusion" of reggae with other forms. These musical minglings are always very exciting to release, and will definitely go far in bringing reggae to new audiences.

We feel that both reggae and dub are of high interest to the "alternative music" consumer and are targeting diverse groups through print ads and radio campaigns. And that means more than just college radio—we work hard with NPR and community stations with progressive commercial radio, and lots more when it makes sense.

NEIL COOPER, President, ROIR/Reachout Intl: In 1980 I was just getting into reggae as a fan, largely because of groups like the Clash, Ruts, Members—at U.K. punk bands who developed the punky-reggae sound. I think today reggae is becoming increasingly popular with non-Jamaicans—this includes whites, Indians, Africans, Chinese, etc. It has always been the main music of Jamaica.

A hit by a white group with a reggae beat (i.e. the Police) or a random smash novelty song or ballad by a Jamaican reggae band. Frankly, I think reggae will always be primarily for special-ists—particularly over the long run.

Rap owes a lot to reggae, particularly toasting and also the dub sound of producers like Niney, Scratch and Mad Professor who were doing hip-hop and house mixes long before anyone else. I think rap/hip-hop/reggae/ska/dub fusion will be fantastic. The rap groups make lots of dough, most reggae artists and producers always have empty pockets.

U.S. major labels will jump on the bandwagon only to follow a hit, if it ever occurs—and it probably will according to the law of averages.

ROIR is releasing more and more crucial recordings of dub and reggae. The market is easily targeted and comprised at this moment of fanatic fans—very similar in their devotion to the mentality of the jazz collector. At ROIR we have no interest in presenting reggae in a more commercial light.

CHRIS CHIN, VP, VP Records: The rise of independent companies in the American markets brought on by the break-through of rap music into the mainstream along with the associ-ation of rap with the actual reggae sound has created another avenue of acceptance. What has kept the beat going and giving it a foundation for resurgence is its local ethnic base, for regardless of its waning mainstream commerciality, it remains a value/economy within the immigrant Caribbean communities. It is through these communities that the fusion with rap music has occurred, much like how it fused with the "punk rockers" of London.

This new fusion with rap and the whole acceptance of "Street"/"World Beat" music by the mainstream industry gives our company an increased opportunity to expand ourselv-ers' ethnic base. To capitalize on this surge of popularity, we are expanding our distribution by associating with major in-dependent distributors, presenting our catalog in a more com-

merc
cial manner with better artistic presentation and bar coding of our products.

DAN KEMER, Managing Partner/Talent Buyer, Splas'h In
The Flats Club, Cleveland: On a regional level, I see a lot more support for touring reggae bands. Bands that may have two or three releases on their own label are now receiving support from corporate sponsors (Miller Genuine Draft band net-work, Salmon Soundwaves, etc.), which is opening up the reggae audience outside of college radio. On a national level, I believe that we will be seeing reggae take the same route that rap did in the late 70s. The variety of cable networks (VH-1, A&E channel, etc.) and the loosening up of mainstream radio will make reggae the music of the '90s.

Reggae music has been stereotyped as the crucial rootsy Bob Marley sound for the past 20 years. I think the '90s will break

(Continued on page R-19)
GLOBAL LEVEL
(Continued from page R-1)
throwing through the tropical air. Although the energy of dancehall is still intact and people like Gussie Clarke and Steele & Cleve are carrying it to the world market via the current, hot melding with rap, the trend is definitely turning away from the negative aspects of the DJ form. And conscious or spiritual reggae is making a serious comeback. Jason Lee of Sound Systems, Jamaica’s largest distributor, says that “starting this year, the singers have begun to return. There are many more reggae singers on the radio. What we’ve found is that DJ releases sell fast for three weeks and then die very quickly. A singing tune, or do-over [cover], like Freddie McGregor’s ‘Prophecy,’ Kotch’s ‘Cruisin’, the Word’s ‘Two White Girls Pon A Minibus’ will sell for over a year and over that period will outsell the DJs.”

International acts that were dormant or ignored at home during the dancehall phase are suddenly back in the local limelight. Third World, Ziggy Marley & the Melody Makers, and the I-Threes (Rita Marley, Judy Mowatt, and Marcia Griffiths) are once again visible players in Jamaica’s music scene. Public taste, so narrow in recent years, is opening up again following the lead of influential radio DJs like Francois (FAME FM) and Barry G (JBC). Also “sets,” the huge, traveling sound systems that provide the dancehall scene with its music, are diversifying. “Conscious” sets like DJ point Mutabaruka’s Blakk Muzik are providing an alternative to the unvarying DJ diet offered by existing systems. Signs like these are an indication of healthy growth of homegrown reggae.

Nothing happens before its time and the consensus of those who produce it, play it, and direct its course is that, in 1990, reggae is getting a second international chance. For the first time, reggae has a realistic hope of breaking big in the U.S.—audiences know the sound and, more importantly, they like it. Almost every major label has a reggae act on its roster and some labels, like PolyGram/Island/Mango and Virgin/Charisma/Ten Records have quite a few. In fact, Virgin, along with its Charisma and Ten labels, seems so successful with reggae acts that industry comment is that Virgin has taken over from Chris Blackwell’s Island Records as reggae’s main promoter (especially since Virgin snatched Ziggy Marley, and a couple of other acts Blackwell wanted, out from under Island’s A&R plans).

Says Charisma President Phil Quartararo, who before moving to Charisma, “worked quite a bit with Ziggy,” in explaining Virgin’s perceived lead, “[the position] of leading reggae act was up for grabs when we signed Ziggy. Now, for better or worse, Ziggy is the premier reggae artist in the world—he’s got that magic name. And the label that is perceived to have the market leadership role in one that has artists on the charts, as we had Ziggy and UB40 last year and will have Maxi Priest [Charisma] this year.”

But, despite his disappointments, Blackwell is back into the music he temporarily deserted in a big way. Not only has Island/Mango signed a slew of reggae artists (including Jamaica’s Donovan, Foundation, and Marcia Griffiths, London’s Aswad and New York’s Shelly Thumper), but Blackwell has bought the Marley Estate and all the reggae market influence that brings, and is now once again a resident of the island with an Island Communications office in Ocho Rios. Island Records will operate from Kingston in tandem with Bob Marley’s Tuff Gong Records which, Blackwell says, he will be “getting alive and going again” now that the Marley estate purchase is basically settled. Asked about Virgin’s apparent lead in reggae, Blackwell agrees. “I think that’s true. In the last couple of years, Virgin had done very well with Maxi Priest and Ziggy. But this summer we’ll be coming back strong with Aswad, who will, I’m sure, be very, very big.” Blackwell adds that by Island Records having an actual structure set up in Jamaica through which acts can be developed, coupled with Mango Records now being a separate company rather than a label of Island, “we will be able to be much more aggressive both with acts we already have and other acts we plan to sign.”

That Blackwell has chosen to base Island Communications on the northcoast rather than in Kingston, where Jamaica’s music-related business all traditionally happens, is telling and is part of a growing industry presence in the area over the last three years. Much of the talent Blackwell has signed comes from the north shores, as do several other acts that are about to sign with, or have received offers from, big labels.

Also situated on the northcoast is Karl Young’s Grove Music complex consisting of Grove Recording Studio, White River
Reggae (an outdoor concert site where reggae will be present "live and direct" as well as filmed for syndication), and Grove Broadcasting Co.'s IRE Radio, one of three new FM stations (the other two being Mandeville's KLAS and Montego Bay's WAVES) granted licenses by the Jamaican government. "IRE radio," says young "is a bold venture [in that] it is the world's first 24-hour reggae radio station. But I'm willing to take the risk ... reggae deserves a break in Jamaica." Adds vice chairman Lloyd Stannbury, "Jamaica should have had a reggae radio station from the beginning."

Reggae didn't get much Jamaican airplay at all in the '80s. Instead, Jamaica got (the other Broadcasting "live Law, BILLBOARD JUNE 24, 15,000 says Donna here. Junior didn't The Ministry 1989's most influential pop groups, is reggae based—both musically and culturally—and UB40 and Beats International have both had big hits this year. New albums from Maxi Priest (Charisma), Aswad (Island/Mango) and Steel Pulse (MCA) are likely to keep reggae up there for the rest of the year (not to mention London's "Massive" compilation album which is quietly selling thousands and Jive's Wee Papa Girl Rappers). And, reggae distributors like Jet- star, which has shown marked sales growth in the past year, are very optimistic about reggae's U.K. future. The U.S., which has proven so inimicable in the past, is certainly showing signs of opening up to the genre, particularly in the reggae/rap area. The dancehall reggae and rap—both being rhymed words over rhythm—brings in the black Americans who until now have been deaf to reggae. Reggae has always been a black music with wider white appeal than black and this new audience—and new music—will have heavy global impact. Sly & Robbie, Shinehead, Queen Latifah, Shelly Shun- der, KRS-One (Chuck D's world), Shelly & Cleve, Lieutenant Stitchie and Frighty and Colonel Mite are leading this movement. Ziggy Marley & the Melody Makers have also widened reggea's reach and Virgin shows no signs of letting up on pushing this act. Also of interest is the high number of reggae groups (many of mixed color) that were bred and born in the U.S. And labels like RAS (which also distributes) and Shanachie, that specialize in the "one drop rhythm" are selling like never before. "All of a sudden," says RAS founder Gary "Dr. Dread" Himmel- farb, "we had a 30% increase in growth in the '88-'89 period after a steady 10%-15% in previous years." Japan not only loves reggae, it makes its own. Groups like Sandi & the Sunset have combined reggae's drum and bass with traditional Japanese instruments and it works. Japan even boasts its own DJ who rides the rhythm "inna wicked oriental style." As for Jamaican style, a Japanese tour is one of the most satisfying (in terms of attendance and appreciation) that Jamaican artists can do.

Europe, especially Germany and Holland, was sold on reggae by Bob Marley and remains loyal to the music of Jah Rastafari. Conscious (spiritual or roots reggae) rules on the Continent and artists like Third World, Burning Spear, Dennis Brown, and Jim- my Cliff all play to packed houses. "1990," says Copeland Forbes, a manager of Marcia Griffiths and one of Jamaica's most experienced road managers, "looks to be the best year ever for reggae in Europe ... we have so many tours lined up ... reggae is definitely happening." Even Scandinavia has large reggae followings, and, adds Forbes, "So does Israel."

The afflity Africans feel to reggae is summed up by the tales told by Copeland Forbes of a sold-out Jimmy Cliff show when a man scaled a seven-foot fence with security dogs ripping apart his legs, "the man said that he had walked for 10 hours to reach Jimmy's show and that the price he had paid in exhaustion and injury was all worth it once the music began to play." Meanwhile, back in the U.S.S.R., a man named Morgen Mon- gush writes to Jamaica from Siberia to say that "reggae has a lot of fans in Kyzyl, a small Soviet town in huge, cold Siberia," and albums of reggae artists are highly valued because of strong demand and no supply.

The image of reggae as the exotic music of ganja-riddled dreadlocks is far from the current truth. As reggae moves into the '90s, drug use has diminished greatly, and whilst the roots of reggae cannot, and should not, be separated from their spiritual heritage, a distinctly secular path has also emerged. One Love, Two Musical. But, are the two roads of reggae really mutually exclusive? Does it have to be an either/or situation as many originally feared? Some think not. On the contrary, peaceful coexistence seems not only wiser but necessary for reggae's continued growth. In fact the only thing that can hinder reggae's big sec- ond chance is the absence of a unified vision. With a whole that is greater than the sum of its parts, reggae gone clear.

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**BILBOARD** JUNE 9, 1990
campaign and Zulu Nation) have the support of the underground community at heart.

These rappers, like their Jamaican and European counterparts, are commentating on the prevailing social conditions. And, as the streets where they are from become more ragga-muffin, meeker, so is their music.

Although the aggressive delivery of this philosophy seems to be the primary preoccupation of some acts, others exist which question the concept that aggression and ragga-muffin style should be the main elements. De La Soul is one such group. Their music is tempered with humor and is less easily dealt with.

In the ghetto the wearing of gold jewelry is still considered a status symbol. It shows your neighbors you have reached a certain level (Ross or imagined) position of affluence. The more gold you wear the more "Don" conferred status and consideration you are given. And, even in wealthy, hip, trendy, fashionable trendy field, the connection between rap and reggae is distinctly similar. From the upbeat starts to the numerous gold chains ("carriages") to the wholesale use of Jamaican patois in their lyrics, an increasing number of American rap stars are catching the Jamaican style.

It is now very difficult, in fact, to separate the two cultures. You are now just as likely to see in a Jamaican dance hall (as you would conventionally in New York), acts, and their "crews," purists, of massed dressed in any combination of the following: Kangol caps with peaks turned toward, unplaced Desert Eagle tennis trainers, flat-top haircuts with a name, slogan, or sign etched onto the side invariably in "shocking out" colors; leather neck chains with maps of Africa or slogans such as "Free Mandela" etched in the rastaformian colors of red, gold, and green, and black, and the riding of bikes bearing names such as Ninja, Interceptor, and Hurricane.

Among the female camp one will see a predominance of lace, silk, gold, or silver lame outfits; the tightest of see-through pants displaying french cut and g-string underwear, multi-colored hair, sunshine, cycle suits, earrings made in the shape of half-eaten apples, skulls, dollar sign, maps of Africa/Jamaica/"America and hairstyles with exotic names like one-eyed Jack, finger wave, helicopter, pineapple, salt & pepper, and chinese.

The object is to attract attention, and the language within the dance halls is gruff, rough, strictly ragga-muffin. This is the place for the faint-hearted but it is a cool display of solidarity when youths from different continents can "cross the line and come together" through the mutual interest, power, and influence of the reggae/rap/hip-hop culture.

As Ian McCann in the March issue of the Face puts it, "It’s the same music with the same roots, arriving from different directions...the whole world ramifies now: everywhere, pure ragga-muffin."

U.S. TOURING

Road. RAS Records, for example, has been touring their acts under the headline of the "RAS Posse" since 1984. They have four major tour packages out on the road, including J.C. Lodge, Michigan & Smiley, Israel Vibration, Mikey Dread, Freddie McGregor, and the Roots Radics in various configurations. Doctor Dread, president of the Washington D.C.-based RAS label, has joined his groups on tour. "It puts me in touch with what’s really happening on the streets," states the good doctor.

Mango Records, a division of Island Records, who have been dealing with reggae for more than 15 years, sent out the "Mango Posse" on tour in the fall of 1989 where they successfully showcased newcomers Donovan and Franklin. They carefully planned and orchestrated this debut tour of relatively unknown, but primo artists, by holding a press junket in Jamaica in July where they were flown down to see the artists perform. This was followed by a press reception for them in Montego Bay last summer during the prestigious Reggae Sunsplash festival which attracts not only U.S. press and radio, but international media. "By the time the groups reached the U.S. for the fall tour," says Hooman Majd, Mango’s West Coast director, "the press was already familiar with them and gave them lots of exposure." Both Donovan and Foundation were also garnering airplay on their new albums on the leading network of non-commercial reggae radio broadcasters. "We like to support a tour when the artist has a release on the market," says Majd.

The Boston-based Heartbeat label will be sponsoring their first tour this summer showcasing artists such as Minott, Chris Wayne, and Little John. New albums by each artist will be released in conjunction with the tour.

New York-based promoter Gary Levy has already unequalled success bringing reggae to broader audiences, particularly young black Americans. He programs reggae with rap, house, and even calypso in the clubs he’s associated with. He has an artist like J.C. Lodge, Foxy Brown, or Shabba Ranks, appear live, doing only a couple of tracks. Similarly, sneaky Craftey, who returns the airwaves of WBLS in New York City, has enabled reggae to reach wider audiences. Known as an innovator and trendsetter in the ’70s, he’s back stronger than ever in the ’90s, mixing Jr. Reid, Foundation, Foxy Brown, Colonial Mite & Frigant, Steel Pulse, Third World, and Ziggy Marley with the more popular urban chart-topping groups.

It is college and non-commercial radio, however, that does more to support reggae tours than any commercial station. While commercial radio may have made Marcia Griffiths’ "Electric Boogie" an urban-pop hit six years after its release, it’s college radio which gives credibility and exposure to acts like Sugar, Foundation, Israel Vibration, Ini Kamozie, Franklin, and Shaibu. More reggae record labels have relationships with these stations, and the smarter promoters do too, and that’s how word is generated on these groups. They are the ones who help to sell records and concerts.

Destra Tonge, founder of Destra Entertainments, has been managing reggae artists for just a year, but has already made inroads where some of the more established pros have fallen short. In many ways, she is responsible for getting Judy Mowatt (solo artist and member of Bad Mousie, the backing group the I-Threes) on her first complete U.S. tour just last year. While Judy’s been on the road for many years in various configurations, this was a six-week tour where she performed in every market. Tonge feels in order to be a successful and effective (reggae) manager “sincerity is the first thing needed and a real concern for the artist.” She schools herself, researches everything, and includes the artists in all her plans. “The love and respect of the artist make my job that much easier,” says Tonge.

Then there are the reggae magazines, the two most prominent being Reggae Report out of Miami, and The Beat out of Los Angeles. Both are a major source of tour support and reggae information. In the trades, the most supportive tipsheet has been CMJ’s New Music Report.
that stereotype by introducing into the mainstream the variety of reggae styles including world beat, reggae/rock, dancehall, world soul, reggae/ska and hip-hop. Artists like Sting, Johnny Clegg and Ipso Facto have already been on the edge of mainstream and the '90s should take them over the top. As for acceptance by the mainstream, I think the market will cause a demand for it.

Reggae/rap music is fine for introducing reggae to a wider audience because it is usually a mainstream tune being covered in a reggae/rap style. Once the association is made, hopefully it will turn the audience on to other reggae artists.

It amazes me at the numbers someone like Lucky Dube can do in Africa (comparable to the sales Bruce Springsteen did with "Born in The U.S.A."), yet in the States he is an unknown to even those within the reggae scene. I think U.S. labels, other than Island and Virgin, and the print media are just now discovering the mass-appeal of reggae music. I believe the disparity in the past was partly due to the stereotypes people place on reggae and the reggae artists really did not due much to change that image. More artists are now realizing the importance of the media for promotional support and are taking advantage of it.

ROHIT JAQESSAR, President, Rohit Records: We are witnessing the resurrection of culture reggae and dancehall continues to gain popularity. Combined, these audiences have made reggae more popular in 1990.

A goal of Rohit Records is to bring reggae music into the radio mainstream. It is important that radio starts adding more reggae into their programming. Not just reggae, but all music should be given a fair chance and radio audiences should decide on its mainstream potential. Thus far no such opportunities have been provided. Music as a whole gives everyone a chance to share cultural exchange, education and entertainment.

Reggae dancehall has injected freshness into rap and this continues to bring new audiences to rap, thus, keeping rap alive with excitement. It should be understood that rap was born in Jamaica and the fusion of reggae/rap has softened the U.S. market. This fusion is called dancehall and its popularity is on the rise. It is vital that radio fuses itself with its listeners' tastes. Radio audiences love reggae and there is plenty of great reggae available.

To present reggae in a more commercial light we have committed to spending more money on packaging. We finance recording studios both here and in Jamaica. By doing this, an open door is being created for new talent. Rohit Records will also be sponsoring "Dancehall Across America" in 1991, a tour that will visit 65 cities across the country.

DIANE GURWITZ, Producer, Step Lively Productions/"Reggae Strong": Reggae music needs to be played on mainstream radio period, until reggae singles are rotated along with rock on the radio. Record companies will not invest in the kind of promotion, budgeting for videos etc., that is crucial for the reggae industry to succeed in the U.S. Additionally, reggae artists must perform in venues other than clubs which are too concerned with liquor sales—not music.

Yes, reggae/rap is helpful in authenticating the source of rap in the U.S.—which originated in the urban community via the Jamaican DJ and the fusion strengthens the vitality of the music all around.

"Reggae Strong" is the first nationally broadcasted television program to air in the U.S. We went up by satellite in 1987 and received letters from viewers as far away as Hawaii, Guam and Panama as well as throughout the U.S. We present international reggae artists in a cultural context so people can start listening to the Jamaican language and understand its background.

"Reggae Strong" has stubbornly persevered in breaking into the TV market in America, recognizing that the home video market alone might line our pockets but will give reggae the presence and visibility that is needed to break into the market-place. Currently, we are on the air on WNYC-TV New York reaching a viewing audience of 16 million people.

STELLA MCCLAUGHLIN, Promotions/Sales, Gong Sounds Inc.: In our opinion reggae music is much more popular in 1990 compared to 1980 because of the influence of pop groups such as UB40 with their two-time hit "Red Red Wine," Ziggy Marley reaching a whole new younger market, Third World crossing over to the R&B listeners, and most recently the fusion of rap music with the reggae DJs. We also have radio DJs such as New York WBLU's Frankie Crocker programming reggae into their prime-time airtime.

For reggae to obtain mainstream acceptance, we believe it will take an all-out overall effort from the reggae artists, labels involved, radio and press to look at reggae music in a more professional light as well as an internationally accepted music form. We need the program directors to add reggae to prime-time playlists, and publications such as Billboard to be a pioneer reggae trailblazer and publish a reggae chart as the College Music Journal does.

Most definitely mainstream acceptance is the key to the success and goal for reggae music to reach the recognition it deserves.

We at Gong Sounds believe that the fusion of reggae/rap will
help soften the U.S. market by letting a wider audience have the opportunity to listen to more reggae through the rap.

ALAN KIRK, Promotions & Public Relations Director, RAS Records: Reggae is much more popular than it was 10 years ago. In fact, it has invaded the U.S. marketplace, appearing in major television commercials and, yes, finally making a dent in the impenetrable minds of commercial radio programmers across the U.S. Marcia Griffiths, Ziggy Marley, Third World and J.C. Lodge are just a few reggae artists who have spearheaded reggae’s surge in popularity over the last couple of years. There has always been a devoted core audience for reggae music, which helped to keep the vibes up throughout those lean years following Bob Marley’s passing. Now with the reggagemuffin/hip-hop/dancehall craze which is crossing over to the younger African-American audience, reggae has a more diverse following than any other music form. Homeboys, deadheads and yuppies skanking to the same reggae beat, who’d a thought it.

Reggae music will exist with or without mainstream acceptance in the U.S. marketplace. If anything, the marketplace has changed for any new type of music to become popular, whether it be reggae, rap, metal, new age or whatever. If an audience receives enough exposure to quality music they will like it. It is up to the aforementioned, and maligning, I might add, radio programmers to determine what the audience can or can’t handle, and if they decide to start playing reggae, they can’t go to the same old reggae mix of Peter Tosh, Jimmy Cliff or Burning Spear were able to do any significant touring. These days not only is there a multitude of majors, mid-level and minor foreign reggae artists on the road, but also numerous U.S.-based groups that have been building strong regional followings since the mid-’80s.

Reggae is special in so many ways that it may never find mainstream acceptance. Reggae is an alternative music and should remain so in order to preserve its unique aspects. Perhaps some songs such as “Red, Red Wine” or artists such as Ziggy Marley and UB40 may get closer to mainstream acceptance than other reggae artists, but that is what has happened before with Johnny Nash’s “I Can See Clearly Now” and Desmond Dekker’s “Israelites” on commercial radio 20 years ago.

One thing I notice is that it seems that Ziggy’s and UB40’s strategy to gain mainstream acceptance is to deny their reggae roots and attempt to market themselves as pop acts, not reggae acts. Maybe it has something to do with marketing? Spend a lot of money on advertising and you can sell just about anything, as we all have seen. The major labels do not have as much experience or networks for marketing reggae as they do other types of music.

O. DHONE JOHNSON, President, JAHMROCK Reggae Co.: Reggae has unbelievable potential in the ’90s, however, reggae has not progressed to the level it was in the late ’70s/early ’80s. Major labels aren’t really sure about the direction reggae is taking and, as a result, new reggae acts are not being signed. Established producer and pop/rock acts aren’t using elements of the art form as much as they used to in the early days of the

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**REGGAE TODAY**

(Continued from page R-19)

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BIG BOUT YAH (a movie)

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**REGGAE TODAY**

(Continued from page R-19)

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Billboard Spotlight

R-21
Police, Marley, Wonder, Costello era.
Established reggae acts continue to do consistent business (record and concert ticket sales), however, there is no new growth. These acts have consistently written great lyrics, but their production and arranging capabilities need updating for more radio and club play for them to tap into the mainstream.
On the other hand, the new reggae acts who have broken in Jamaica are having serious problems breaking in the U.S. market, because of a number of reasons, including; they have extremely poor management; they demand extremely high dollars for performances, which promoters simply balk at paying, so they have limited exposure in markets other than New York, Miami, Toronto and Los Angeles (cities that have the highest concentration of reggae action); inconsistent marketing and performances (performing in low profile dancehalls), inferior quality in stage presentation.
Poor recording quality. Reggae has been frequently regarded as "message music." The lyrical content of the majority of the current reggae releases have lost its message and it's highly sexist. I wonder if that's why rap music is currently so popular?
Compiled by MAUREEN SHERIDAN and Billboard Special Issues Staff

Arica's answer to Bob Marley, Alpha Blondy, struts the stage with Bible in hand.
(Photof: Lee Abel)
The most successful foreign tour for Synergy Productions' Sunsplash reggae showcase has to be the U.S.

Since the first tour in 1985, Sunsplash USA has grown to become the most professional reggae tour organized in the States. L.A.-based Avalon Attractions, which has been booking the USA shows for six years, has watched the interest level grow from the 11,000 fans who came to the first San Diego show to the 9,000 who now almost fill the Irvine Meadows venue in Orange County, Calif.

Says Avalon GM Moss Jacobs, "Sunsplash USA shows are historically peaceful and non-violent gatherings ... as opposed to the more 'gang boy' lifestyle."

From humble beginnings where a scant 21 shows were presented, Sunsplash USA now boasts some 42 shows booked for 1990. "We played 32 outdoor venues [amphitheaters] last year," says Synergy's Tony Johnson, "We never got rained out ... but we did play in the rain."

Featured artists on the American leg of the tour have included the Mighty Diamonds, Black Uhuru, Freddie McGregor, Dennis Brown, Sugar Minott, Sophia George, Yellowman, Paros Banton, Steel Pulse, Marcia Griffiths, Toots, Half Pint, Gregory Isaacs, and Third World.

"California has always been strongest in terms of response," says Johnson, "Hawaii is always a warm crowd. But the Great Woods Performing Center in Mansfield, Mass. has consistently been one of our favorite locations. It was there that we had our largest single crowd, over 10,000 fans from all over New England."

Not content with producing these festivals and touring the world, Synergy has also amassed an impressive collection of audio and visual recordings beginning with "Cool Runnings-The Reggae Movie" followed by the 1983 live record collection, and the Sunsplash video collection.

The video collection includes: "Sunsplash 'The Palace'" with Black Uhuru, Sly & Robbie, Prince Buster, the Skatalites, and more; "The Sunsplash 10th Anniversary Dance Hall" with Tigger, Peter Metco and Dominick; "Reggae Sunsplash Dancehall '85" with Sanchez, Josey Wales, and Admiral Bailey; "The Best Of Reggae Sunsplash Vol. 1" with Bunny Waier, Dennis Brown, George Isaacs, and John Holt; and "Reggae Sunsplash Dancehall '89" with Papa San, Lady G, Nova Man, Flourgon, and Lt. Stitchie. Two additional videos are to be released soon.

The USA tour is currently traveling the country, concluding on July 8 in New York. Then it's back to Montego Bay for Sunsplash 12, scheduled for July 16-21, in its final presentation at the Bob Marley Performing Center.

Synergy has awarded National Promotions Syndicate of North Miami, Fla. exclusive rights to film and market the video of Reggae Sunsplash 12 featuring Ziggy Marley, Third World, Steel Pulse, Dennis Brown, Gregory Isaacs, Mighty Diamonds, Foundation, Donovan, Half Pint and others. NPS is also working closely with MTV to promote the concert and air exclusive MTV footage.

Larry Keyser, president of National Promotions Syndicate and project executive producer, says "offers for a double-live release from various labels are currently being considered."

"From an artistic standpoint, the material has a vibe that is simply overwhelming. From a production standpoint, the state-of-the-art equipment delivers a powerful, clean product." Keyser also cites the opportunity to package the festival into a radio series and promote tie-ins with Jamaican travel and premium giveaways.

Reggae Sunsplash, the world's biggest reggae festival, began in 1978 in Montego Bay, Jamaica. Originally designed to fill hotels in the off-season summer, it did not take long for it to do just that. Synergy Productions Ltd., formed by four young Jamaicans—Tony Johnson, Dan Greene, Ronnie Burke, and John Waking—proved that reggae music, properly presented, could and would become an international tourist attraction.

What began as an idea to boost tourism in Jamaica has become a major boom for reggae worldwide.

CREDITS: Editor, Maureen Sheridan. Billboard's correspondent in Jamaica. Editorial by Michael Conally, a writer/photographer based in Kingston, M. Peggy Quattro, editor/publisher of Reggae Report based in Miami, and Amy Wachtel, writer/broadcaster (as "Night Nurse") specializing in reggae and based in New York. Photo Editor, Brad Metzger; Assistant Photo Editors, Maureen Sheridan, Jan Salzman. Mitchell Newberger; Cover background photography, Lee Abel; Cover & design, Steve Stewart.
JAZZ

VERNELL BROWN JR. A Total Eclipse

THE REAL ONE

Guitarist, vocalist, and multi-instrumentalist Vernell Brown Jr. has a new album, "A Total Eclipse," that showcases his diverse talents and unique musical style. Brown has been active in the jazz scene for many years, and this album continues to evolve his artistry.

NEW AGE

TUCK ANDREWS

Hilltop Winds

Tuck Andrews, a seasoned musician, brings his signature style to "Hilltop Winds," a new album that combines elements of jazz and contemporary music. Andrews' smooth guitar work and soothing vocals create a tranquil listening experience.

CLASSICAL

THE ENCHANTED FOREST—MELODIES OF JAPAN

Galway, His Fujkake

A brilliant collection of melodies from Japan, "The Enchanted Forest—Melodies of Japan" features violinist Galway and pianist Fujkake. This album offers a unique blend of traditional and contemporary sounds.

POP

NEW KIDS ON THE BLOCK

Stay taxable

Producers: Maurice Starr

The band is back with a new album, "Stay," showcasing their signature sound and pop appeal. This time, they bring a fresh perspective and diverse musical influences, making it a must-listen for fans.

CLASSICAL

SHOSTAKOVICH: CHAMBER SYMPHONY

Chamber Orchestra of Europe, Barshai

Directed by Alexander Shelley, "Shostakovich: Chamber Symphony" features the Chamber Orchestra of Europe and conductor Daniel Shostakovich. This performance captures the essence of the composer's work with passion and precision.

POP

LITA FORD

Wind Beneath My Wings

Producer: Nick Raskulinecz

Lita Ford, a legendary rock guitarist and singer, returns with a new album, "Wind Beneath My Wings." The album is a blend of rock and melodic pop, featuring powerful vocals and guitar solos.

NEW AGE

BILLY WOLFER

The Pink Light

Producer: Robyn Trestler

Billy Wolfer continues to captivate with his new album, "The Pink Light." This project explores the intersection of electronic and acoustic elements, creating a unique and atmospheric soundscape.

POP

THE BELLAMY BROTHERS

Back to Oklahoma

Producer: Emery Gordy Jr.

The Bellamy Brothers return with a new album, "Back to Oklahoma," taking their fans on a musical journey with country hits and classic songs. The album blends nostalgia with contemporary touches, appealing to both new listeners and long-time fans.

NEW AND NOTEWORTHY

MARIAN RAYE

Nancy Michael, Michael R. Carey

Marian Raye, a versatile musician, presents her new project, "Nancy Michael, Michael R. Carey." This album features a mix of traditional and contemporary sounds, showcasing Raye's skillful performances on various instruments.

NEW AND NOTEWORTHY

RICKIE DEAN

DeeDee Morgan

Ricky Dean, a blues and soul vocalist, collaborates with DeeDee Morgan on "DeeDee Morgan." This album blends blues, soul, and R&B elements, creating a soulful and joyful listening experience.

NEW AND NOTEWORTHY

JIMMIE RAY

Man of the Steel

Producer: Robby Decker

Jimmie Ray, a country music artist, delivers his new album, "Man of the Steel," with a mix of traditional country and modern influences. The album is a tribute to the working man and showcases Raye's strong, expressive vocals and skilled guitar playing.

NEW AND NOTEWORTHY

TOM CRIMINI

The Sound of Silence

Producer: Brian Gallaher

Tom Crimini, a skilled musician, presents his all new project, "The Sound of Silence." This album is a blend of acoustic and electric elements, offering a fresh perspective on classic rock songs.

NEW AND NOTEWORTHY

LUKE ROGERS

Country Girl

Producer: Tim McGraw

Luke Rogers, a rising country artist, delivers his new album, "Country Girl," with a mix of traditional and contemporary country music. The album features powerful vocals and tight instrumentation, capturing the essence of modern country.
**International**

**Recession Cripples Argentine Media**

**Launch Of U.S.-Style Top 40 Suspended**

**By PAUL KLEINMAN**

BUENOS AIRES, Argentina— The first months of this year have pro-
duced the lowest revenues in a de-
 cade for the Argentine media as a whole, with the country's long-
planned first U.S.-style top 40 radio network among the casualties.

According to Ambito Financiero, one of the leading business dailies, TV, radio, and the print me-
dia, with only a handful of excep-
tions, have performed poorly.

This condition is blamed on the recession that has gripped this na-
tion as the economy undergoes the toughest financial adjustment plan in its history.

The crisis hit home even for El Clarín, previously the most widely circulated Spanish-language newspaper in the world. Circulation has dipped by an alarming 50% and the downward trend has frustrated the launch plans of Argentina's newly priva-
tized television stations.

The U.S.-style top 40 station Hit Radio is officially described as "temporarily suspended," accord-
ing to producer-producer Filippo Maurice left the station suddenly. According to Raiman, who has temporarily as-
sumed the position of program direc-
tor, Maurice's walkout "was not di-
crectly connected to the deal," but he de-
 nied to reveal further details.

Assistance in this story was provid-
ed by Adam White.

**Swedish Assn. Reports Rise In Royalty Revenue**

STOCKHOLM, Sweden—STIM, the Swedish copyright protection organization, reports an increase of 16.8% to 846 million (at an exchanged rate of 14,500 kronor to the U.S. dollar) in revenue distributed during 1989.

Mechanical royalties received from the Nordisk Copyright Bu-
reau (NCB), which is jointly owned by STIM and its Nordic sister organizations, rose by 15% to 382 million.

In his annual report, STIM managing director Gunnar Petri notes that fees collected for pub-
lic performances of music in Sweden last year rose by 18% to 225 million.

This is the tangible result of STIM's efforts on behalf of its members to intensify its surveill-
ance of the use of music," Petri says.

Royalties collected for music performance outside Sweden re-
mained steady at 70 million. Petri says that income from this sector has declined, but with recent international successes achieved by such artists as Per Gessle and Marie Fredriksson, he expects an improvement in the future.

He complains that another year has passed without government action on the proposal by the Cupertino Commission for a blanket-tape levy. Petri also criti-
izes "a total inability to make decisions" where the media are concerned that is resulting in the spread of foreign-based satellite music through the growing cable networks without the creation of a domestic nationwide TV alter-
native.

Petri concludes: "If only Swedish music is given a fair chance by the political decision makers in the form of reasonable royalty conditions and an opportunity of obtaining com-
ensation for the new copying technology, then STIM's mem-
bers can expect a continuing fair return on the assignments en-
trusted to the organization."

**Virgin France, Island Buy Stake In Paris Radio Station**

**By JACQUELINE EACOTT and CHRIS FULLER**

PARIS—Virgin France and Island Records have moved into European radio with a substantial stake in a small French network.

Each record company will make an initial investment of approximately $300,000, convertible into shares af-
ter a year, and each is expected to eventually hold between 15% and 20% of Oui FM's total shares. The total in-
vestment is not to exceed a 34%-con-
trle stake.

According to station president and founder Pierre Raiman, the new in-
vestment "will provide the means to make Oui FM a major rock station."

The agreement was due to be signed May 23, following the late withdrawal from negotiations of CBS France. (CBS has a financial interest in two other French radio outlets.)

Executives from Virgin and Island were not available for comment, but PolyGram International executive VP Alain Levy said earlier in May that the company, which owns Island, was interested in increasing airplay opportunities for unusual and cutting-edge artists in France. At that time, Levy said Island CEO Chris Blackwell would be involved with the Oui FM initiative. "Chris has a reputa-
tion for being at the cutting edge," he said.

Levy said and Blackwell's enthu-
siasm for the project is an exten-
sion of their commitment to develop-
ning new artists and music, not for di-
versifying into broadcasting. "We are not interested in being in the radio business as a business," he said.

At PolyGram's senior management conference in the Bahamas, May 14-
17, Blackwell told Billboard that his involvement with Oui FM had been minimal to date, but that he expected to focus on it in the coming weeks.

The balance of Oui FM's capital is held by Canadian communications group Power Corp. (20%), the station's own management (9%-10%), and a number of smaller shareholder.

Raiman said, "Neither Island nor Virgin will have any day-to-day influ-
ence on the programming of the sta-
tion, but we will have monthly meet-
"ings at which they will contribute to general music strategy and direction.

The aim is to hit a balance between the songs and the foreign hits, but also to bring in the Indic, and Springsteen, with un-
knowns and out-of-the-ordinary acts."

The station will borrow techniques from U.S. rock radio, says Raiman, but with provision for French listen-
hing habits and taste. "We want rock radio that's both creative and
brave—but also popular," he says. Virgin has a 1% audience share (approximately 50,000 listeners) in Paris and its suburbs, but is planning major programming changes in an effort to boost that share, Raiman says its first priority will be a new major schedule for September. Further development is also expect-
ed, beginning with a new Oui FM sta-
tion in Lyon, though planning is at an early stage.

Just prior to the deal with Virgin and Island, Oui FM program director and veteran French radio entrepreneur Raiman has hit and run.

Petri uses this to illustrate his point. "It's a matter of people canceling subscriptions. They just haven't been setting their accounts with us in recent months."

Media chiefs say there are no grounds for thinking that things will improve in the short term, though there are faint signs of re-
coveries in some sectors.

But in the meantime, the federal government's naturalization of the three radio sta-
tions it owns in Buenos Aires and Córdoba—the first and third most populated cities in Argentina—and bidding for the new broadcasting li-
censes starts this month.

The final phase of the program by the government, designed to elimi-
nate pirate broadcasting here.

**Czech Radio Starved For Western Music**

**By PETER BELOHLAVEK**

PRAGUE, Czechoslovakia—The new political climate here is proving ben-
ficial to Czech radio broadcasting in both political commentary and analy-
sis, and music programs are prospering. But there are still problems to be solved in spite of the welcome in-
crease in freedom.

Miro Skalka is a music journalist and critic who has been able to become a DJ on radio and in discotheques since 1965. From 1966 through 1989 he was able to program foreign rep-
eroire with relative ease, but follow-

ing the Soviet invasion, which ended the brief "Prague Spring," the pro-
gram presenters were unable to broadcast any Western music, which was con-
demned as ideologically subversive by the authorities.

Later this ban was reduced to En-
lish-language recordings and then in the '80s permission was granted to presenters to devote 20% of their air-
time to Western music, including An-
glo-American repertoire, which rose in the past year to 40% of the total.

Now Skalka, for the first time in 25 years, is allowed to do anything he wants without any re-
striction. He is working for Radio Czechoslovakia, formerly known as Radio Star, and has a 12-hour alloca-
tion of air time weekly on FM and AM.

He and his colleagues are eager to take advantage of their freedom of choice, but are chronically short of material to play. They receive no pro-

**EMI Belgium Bows 1st Cassette Single**

**By MARC MAES**

ANTWERP, Belgium—The first cassette single in this country has been released by EMI Belgium.

It features the popular Belgian act the Kreuners and coincided with the release of their sixth album and their 1,000th concert staged in their hometown of Gent last January.

EMI invited the media to the con-
cert and used the occasion to unveil the most recent single, titled "12 Wil Je." EMI Belgium GM Guy Bruegel emphasized the company's policy of signing and fostering national tal-
est, and presented a special large-

size CD to Walter Grooters, who fronts the Kreuners band.

"The positive progress of the cas-
sette with a 40% growth in Belgium prompted us to release the coun-
try's first cassette single," said Bruegel. He also pointed out that EMI Belgium had pioneered the A-
sided single in the country with the release of Soul Sister's "The Way To Your Heart."

The concert headlined by the Kreuners also featured other EMI dom-
estic acts, such as Eli Jones, the Laroidis, Pit Polak, the B-Tunes, and the K-Bear.

The sixth album by the Kreuners is called "Here And Now" and, with 10,000 advance orders, was predict-
ed to go gold within days. Their first three albums released by WEA Bel-
gium all achieved that status.

By HANS EBERT

HONG KONG—Kylie Minogue appears to have achieved a break-
through on the live concert scene in Big Time regarded as a high risk for foreign artists.

The Australian TV soap actress turned singer played a sellout date at the City Discoteque, a booming club located near the end of her Enjoy Your-
self international tour. It attract-
ed a mixed audience of British ex-
"patriots and locals with their children.

"The skeptics said we wouldn't be able to break even," says An-
drew Bull, managing director of International Concert Productions (ICP), which promoted the Min-
ogue show. "Not only did we break even, we made a profit. Imagine what we could have made if we'd sold out!"

In recent years, promoters have avoided booking foreign acts be-
tween at Hong Kong market's preference for Cantonese pop and concerts by local Chinese artists. The unexpected success of the Minogue concert is a battle not just against minimal publicity, has caused a re-
thinking by promoters about their localized policies.

Pursued by its Minogue ven-
ture, ICP has signed Erasure for two dates at the Canton Disco and one by Jason Donovan, another "Neighbours" Australian soap alumnus, next month. Bull is working on an October date for Australian rock band INXS.
SERIOUS PLATINUM SALES AROUND THE WORLD

Australia triple Platinum
Austria Platinum
Belgium double Platinum
Canada 6X Platinum
Denmark double Platinum
England 6X Platinum
Finland Platinum
France double Platinum
Germany quadruple Platinum
Hong Kong Platinum
Indonesia Platinum
Italy triple Platinum
Japan Platinum
Netherlands double Platinum
New Zealand double Platinum
Norway Platinum
Portugal Platinum
Spain triple Platinum
Sweden triple Platinum
Switzerland quadruple Platinum
U.S. double Platinum Plus

SERIOUS SOLD-OUT WORLD TOUR

EUROPE Rome Rome Rome Rome
Brussels Lyon Lyon Lyon Lyon
Paris Nimes Nimes Nimes Nimes
London Barcelona Barcelona Barcelona Barcelona
Rotterdam Madrid Madrid Madrid Madrid
Hamburg Birmingham Birmingham Birmingham Birmingham
Copenhagen Edinburgh Edinburgh Edinburgh Edinburgh
Gothenberg Dublin Dublin Dublin Dublin
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Produced by Phil Collins and Hugh Padgham
Management: Tony Smith/Hit & Run Music Ltd.

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BONADUCE, JED THE FISH

(Continued from page 12)

arrest, that Jed talked about his experiences on "Clean And Crazy."
The two-hour program on sobriety and recovery was created by Jed with
April Whitney and her husband, Chuck Randall, two former KROQ jocks who are also recovering drug and alcohol abusers. The magazine format show also featured actress Drew Barrymore as a guest and
"American Top 40" host Shaodie Stevens reciting a humorous poem about the evils of cocaine.

Although another air date for the show had not been set at press time, this KROQ PD Andy Schuon likes the show and plans future editions on an occasional basis. And its principals hope to syndicate the show.

"Clean And Crazy" gave me the opportunity to talk about it freely like I always wanted to but just never had the place to do it," Jed says. "At the very beginning of the show, I said the whole point of talking about myself is that if I could save one person from going through any of the kind of pain I went through, or if I could get one person into recovery, it would be worth it."

Jed's arrest was reported in several Los Angeles daily newspapers as well as in radio and TV news. That publicity in particular caused so much pain that I sought treatment."

Bonaduce's bust received even more publicity. "I was in newspapers every day for about a week," he recalls. "The night I was arrested I was part of Jay Leno's opening monologue on 'The Tonight Show.' When I went back on the air, all three networks were there."

Initially, though, Bonaduce feels the press treated him fairly. "They weren't really tough on me, except for the Star and the (National) Enquirer," he says. "The real papers were kind to me. It was my deal, and my fuck-up."

Unlike Jed, Bonaduce has not had the chance to discuss his experience with WEGX listeners. "I don't do much on my radio station, because we're so new," he says. "But take up every opportunity to speak on TV or someone else's radio show, to newspapers or schools, then press is there."

Initially, when Bonaduce went into treatment, he did so because, "I knew if I lost my job I'd be screwed," he says. "No one else would touch me.

But after about two weeks, Bonaduce realized "he was at exactly the right place.

He spent 31 days at a rehabilitation facility in Reading, Penn. At first, Bonaduce was shocked at the small-town atmosphere. "I thought, 'Oh my God, I'm going to get sober in Mayberry.' But later I admitted to myself that I needed to be there, it was a nice experience."

Bonaduce claims drugs are not prevalent in radio. "To be honest, there are a lot of drugs everywhere, but I don't think it's endemic to any industry."

In his stint as a "guest has been" on several major-market morning shows around the country, Bonaduce says he never saw any drugs, except for the ones he brought in. "It was the only one getting high at my radio station," he says. During those appearances, Bonaduce discussed drugs with various morning men. At a 1985 visit to WLUP Chicago's Jonathon Brandmeier, following a previous drug-related arrest, Brandmeier "explained to me in no uncertain terms that I couldn't succeed high," Bonaduce says. "Needless to say, I didn't listen. I took me five years."

Randall, co-creator of "Clean And Crazy," remembers that "every night on my way to KMET (Los Angeles), I would stop at the liquor store and buy a little bottle of cognac to go with my little container full of blow, and I was on my way."

The drug and alcohol abuse eventually led Randall to "balloon up to 250 pounds" and suffer a serious health condition. Finally, Randall realized that if he "didn't find a way to live" he would kill himself. These days, he works as a tour manager and has spent time on the road with the Nev- ille Brothers, Huey Lewis & the News, Little Feat, and Tom K. and the Randall's to AC. I couldn't succeed high,"

She also was one of LA's most popular female jocks, holding down the 6-10 p.m. shift during KROQ's heyday. Her good looks landed her in Play- boy's Women Of Radio feature. During this period, she says, "People really wanted to give me gifts and I accepted them. I didn't have to pay for my drug habit."

But the party ended abruptly when Whitney was fired from KROQ in 1988. She said that her drug and alcohol habit was definitely part of the problem. Although Whitney's only tie to KROQ now is "Clean And Crazy," she says a lot has changed since she was at the station. "Everyone that was still doing drugs had either been fired or had died," she says.

After completing a 12-step program and his drug therapy, Whitney eventually landed a weekend job at AC KWIZ Anaheim, Calif. "It's a good thing that I was sober when I made the switch to AC. I couldn't have done it if I weren't."

Today Whitney works with N/T KFI Los Angeles host Barbara DeAngelis. She is also looking forward to future editions of "Clean And Crazy." "For all those years I had a wall up between me and the radio audience," she says. "Now it's a very vulnerable feeling letting people see that far inside you."

According to Jed, drug abuse was commonplace at KROQ during its heyday. But in 1984, he was fired for his drug problem. When he came back to KROQ 18 months later, he was not completely clean. "I was just smoking pot. To me that was cleaning up. I was not interested in doing what was suggested. I didn't want it bad enough."

The second time around, thanks to the humiliation and the fact that he
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**ATOMIC11 Calling Out Your Name** (no timing listed)

**PRODUCER:** Stephen Dougrovon Lunt

**WRITERS:** J. L. Smith, Michael Jackson

**LABEL:** Jive/BMG

**SUGGEST:** EM/RIIA (4:31; c cEM) (cassette single)

**EMPLOY**

**BLONDIE**

**Tina Turner**

**Country**

**Tanya Tucker with T. Graham Brown**

**Don't Go Out** (3:14)

**WRITERS:** Johnny Cline, Billy Joe, Jerry Knight

**SUGGEST:** ASCAP

**HELPING HAND**

Sugar sweet pop rock duo serve up rhymes a la Milli Vanilli.

**BLACK**

**EVIC GABLE**

**In A Happy Mood** (4:30)

**WRITERS:** John Whitehead, Larry Gill, Jerry Cohen

**LABEL:** Jive

**SUGGEST:** ASCAP

**EMI/RIIA (4:30; c cEM) (cassette single)

**LAKESIDE**

**Money** (no timing listed)

**WRITERS:** Vernon Davis, D. Brown, M. Amos

**LABEL:** Epic Solar/Song/Land Without Solar

**Publisher:** Epic Solar/Epic/Song/Land Without Solar

**SUGGEST:** cEM/RIIA (4:04; c cEM) (cassette single)

**EMI/RIIA (5:03; c cEM) (cassette single)

**VOCALS**

**NORO**

**Rising To The Top** (4:32)

**WRITERS:** Ernestine Jackson, M. Jackson, D. Madden, W. Wonder smiling man

**LABEL:** Warnin涤s "Smiling Man" May 12, 1983

**SUGGEST:** ASCAP

**VOCALS**

**PHALON**

**Save The Family** (4:21)

**WRITERS:** J. White, R. Edwards, W. Johnson, R. Miller

**LABEL:** NPG/Epic

**SUGGEST:** ASCAP

**KASHIF**

**Love Letter Out Load** (4:13)

**WRITERS:** Kashif, Mike Marín

**LABEL:** Jive

**SUGGEST:** ASCAP

**KASHIF**

**Everybody Everybody** (6:20)

**WRITERS:** Kashif, Mike Marín, J. Whitehead, M. Amos

**LABEL:** Epic Solar/Epics/Song/Land Without Solar

**SUGGEST:** Epic Solar/Epic/Song/Land Without Solar

**EMI/RIIA (4:42; c cEM) (cassette single)

**EMI/RIIA (5:10; c cEM) (cassette single)

**EMI/RIIA (5:20; c cEM) (cassette single)

**Midnight**

**Money** (no timing listed)

**WRITERS:** Vernon Davis, D. Brown, M. Amos

**LABEL:** Epic Solar/Song/Land Without Solar

**Publisher:** Epic Solar/Epic/Song/Land Without Solar

**SUGGEST:** cEM/RIIA (4:04; c cEM) (cassette single)

**EMI/RIIA (5:03; c cEM) (cassette single)

**THE JONES**

**Save The Family** (4:21)

**WRITERS:** J. White, R. Edwards, W. Johnson, R. Miller

**LABEL:** NPG/Epic

**SUGGEST:** ASCAP
**Billboard June**

**THE TEENS ARE TIGHTLY COMPETITIVE THIS WEEK.** As a result, "Hold On" by En Vogue and "Do You Remember?" by Phil Collins (both Atlantic) hold at Nos. 14 and 15, respectively, with bullets. "Remember" has the top five radio reports, including 7-2 at KPGI Boise, Idaho, and 8-5 at KISN Salt Lake City, with 72% of its points coming from airplay. "Hold On" is already No. 1 at Hot 104 Greenville, N.C., and moves 4-3 at KMEL San Francisco, but only 26% of its points are from airplay as the gold single derives 74% of its points from sales. Also caught in the same chart jam, "The Humpty Dance" by Digital Underground (Tommy Boy) and "Turtle Power" by Partners In Kryme (SBK) are pushed down, despite gaining points, by records gaining even more points: "Remember," "Hold On," and "Ready Or Not" by After 7 (Virgin).

**ANOTHER NEW ARTIST IS OFF TO A GREAT START, AS MARIAH CAREY NABS THE POWER PICK/AIRPLAY, AND IS ALSO MOST-ADDED AT RADIO (68 ADDS), WITH "VISION OF LOVE" (Columbia). Carey's debut single, although still at No. 51, has a 90% chance of hitting the top five. Early jumps include 22-8 at Power 97 Las Vegas and 22-18 at Power 92 Phoenix. Last week's No. 1 hit on the Hot Dance Music Club Play chart, "The Power" by Snap (Arata), is this week's Power Pick/Sales, jumping 12 places to No. 28. It's also doing well at radio, with moves of 11-8 at Q102 Philadelphia and 3-2 at Hot 97 New York.

**QUICK CUTS: A RARE OCCURRENCE IS THE APPEARANCE OF "911 IS A JOKE" BY PUBLIC ENEMY (Def Jam) on the sales-only chart at No. 34 without having enough radio points to enter the Hot 100. Only one station on the pop panel is listing "911" on its playlist, but it went to No. 15 on the Hot Black Singles chart. "SHOW ME" BY HOWARD HEWETT (Elektra) regains its bullet and jumps to No. 64, due primarily to strong sales gains.

"TOMORROW" BY QUINCY JONES WITH TOVIN CAMPBELL (Qwest) stalls at No. 79 on the chart but is gaining points and shows strength at B95 Fresno, Calif. (21-17), and Power 58 San Antonio (25-20), Texas.
WASHINGTON, D.C.—The FCC, overturning a 1989 Review Board decision, has ruled that four original applications for the license of RKO’s remaining property, KCFC San Francisco, may continue to seek the station’s license. Comparative hearings will be held in January, whether the four should continue to be assigned to San Francisco or nearby Richmond, Calif.

The full commission vote, released May 24, reversing the application of Paul J. Growald, Gold Mountain Broadcasting, Gold Coast Broadcasting, and South Jersey Radio.

FCC TO DISBAR ROOT? The FCC, on May 25, ordered counter-

versial communications lawyer Thomas Root to show cause why he should not be disbarred from practice pending final action in this proceeding.

Root has already been slapped with a disbarment notice by the U.S. Appeals Court. He gained media exposure last year after au-

thorities pulled him out of the Atlantic following a bizarre plane flight in which he crashed as it was found to have been injured by a gunshot.

NAB ATTACKS FEE NASA The National Assn. of Broadc-

asters has filed an objection to a new federal $35 fee that broadcasters must pay to tell the government there is no change in station ownership. Part of the Budget Act require-

ments, the new FCC fee is also collected from stations that have under-

taken significant changes that must be reported to the FCC, and therefore must file more detailed re-

ports.

NAB says the $35, “while it app-

ears small,” bears absolutely no re-

lationship to the costs incurred by the FCC for processing the no-change ap-

plications. The federal government, by charging the fee for no-changers, will collect more than $30,000 in too-easy money, it alleges.

The NAB has also attacked a Bureau of the Censorship proposal in which census takers will ask for not only a household, but a broadcast number!

Such a Censorship Bureau would constitute an unnecessary burden on broadcasters, many of whom are already confronted with its governmental regulations and other surveys,” said a NAB spokes-

man, also called the proposal “highly questionable.”

WASHINGTON ROUNDUP

LOGO

McCartney Bows Out of New Haven Concert

John McRae, analyst with Bear Stearns & Co., says this year’s first-

quarter same-store sales gain is “in line with what we expected.”

Meanwhile, Trans World plans to continue the rapid growth of its 449-

unit stores. It’s predicted to add 80-90 mu-

sic retail stores this year and expand its new Saturday Matinee chain, which specializes in video-

selections from current and past hit videos in stores.

Trans World’s stock has been a strong performer lately, climbing near its 52-week peak of $29 a share. But McRae believes the stock is “pretty pricey” at $30 a share.

Gives this,” McRae says of the Saturday Matinee concept. “But I

think there’s some risks to it. The stu-

dios are still in an experimental phase on self-through post-holiday. I think they’ve done a good job so far with Trans World. But it’s incumbent on them to monitor labor costs in stores.”

City allerman Jonathon Enshor, whose district includes the neighbor-

hood of Westville around the Yale Bowl, led the opposition to this and previous concerts, claiming the shows represent an inappropriate use of the 76-year-old stadium.

But he says, in the next year or two, they moved next to an athletic facility,” he said. “This would have opened the door to the use of the bowl for rock concerts. We’re concerned about this area into an entertainment district.”

However, according to two recent opinion polls, conducted politically, and in the Westville neighborhood of New Haven with opponents of the Yale Bowl concert were in the minority.

For Weeke Ending June 9, 1990

Billboard. Hot 100. Sales & airplay. A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title’s composite position on the main Hot 100 Singles chart.

TRANS WORLD POSTS STRONG 1ST-QUARTER PROFITS

(Continued from page 8)

Tional tickets to those shows were sold online. Connecticut cut after the New Haven cancellation.

"It’s a major disappointment."

CHART EXPANSIONS (Continued from page 8)

ion last year, according to the Elec-

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The existing PLUS and videodisk charts will continue to run biweekly and will each be tied to editorial features. The videodisk chart is accompanied by the chart updates on the Last Week column. The music video chart will be supplemented by beefed-up reviews of longform releases.

These two charts will alternate each week with two other charts: a redesigned Special Interest Video chart that debuts next week and the Top Kid Video chart.

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### HOT ADULT CONTEMPORARY™

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SCES Booth #1636
McCormick Place East
LIFELINES

BIRTHS
Girl, Madeleine Louise, to Adam and Nancy Nimoy, April 18 in San Antonio, Calif. He is senior director of business affairs for Enigma Records.

Boy, Edward Jr., to Eddie and Laurie Money, April 26 in Los Angeles. He is a Columbia Records recording artist.

Girl, Destini Kim, to William Fi- gueroa and Pat Smith, May 15 in Manhasset, N.Y. She is East Coast public relations manager for Warner Bros. Records.

Girl, Lauren Joy, to Michael and Joy Gettel, May 15 in Seattle. She is a Sony Gaia recording artist.

MARRIAGES
Cory Robinson to Jeannie Young, May 12 in Cranford, N.J. He is bassist with recording group the Pressman of Time.

Walt "Baby" Love to Sonya Trammell, May 19 in Chicago. He is host of Westwood One’s “The Countdown” and urban editor of Radio & Records.

Walter Garcia to Debra Gresch, May 20 in Long Island, N.Y. She is VP of artist development at DAS Communications Ltd.

DEATHS
Emily Remler, 32, of a heart attack on tour, May 4 in Sydney, Australia. Remler was a jazz guitarist on the Concord Jazz label. She was lauded by critics, profiled and reviewed in such publications as The New York Times, The Los Angeles Times, People, USA Today, JazzTimes, Jazz Journal, and DownBeat. Remler recorded six albums; her first, Firefly, was released in 1981, and her most recent, East To West, was released in 1989. In lieu of flowers, donations may be sent to Emily Remler’s Jazz For Kids Fund, c/o MCG Music Hall, 1815 Metropolitan Street, Pittsburgh, Pa. 15233. Through the Manchester and Addison ads, this is a great fund that enables underprivileged children to take guitar lessons and study jazz, and provides tickets to major jazz concerts for these children.

Charlie Allen, 48, after a long illness, May 7 in Los Angeles. Allen was lead singer of the rock’n’roll blues band Pacific Gas & Electric.

Gary Usher, 51, of cancer, May 25 in Los Angeles. Usher was a song writer/producer whose early work with the Beach Boys, the Surfaris, and the Hondells helped to define the “California Sound.” Usher co-wrote numerous songs with Brian Wilson, including the Beach Boys hits “409” and “In My Room,” and wrote songs for many of the “beach party” films of the ’60s. He also worked as a producer with Capitol, Decca, and Columbia, and achieved critical success with the Byrds, Chad & Jeremy, and the Fireflies Theater.

He founded, Together Records. In 1970, he became VP of contemporary music at RCA Records, and later did production work for Elektra.

In recent years, Usher worked with such artists as Chicago, Gino Vannelli, Peabo Bryson, and Laura Branigan, and worked on the film soundtrack to 1987’s “Back To The Beach.” He is survived by his wife Sue; daughter, Dawn; and sons, Gary, Debrahn, and Branden. Donations may be made to the T.J. Mar- tell Foundation, 730 Fifth Ave., New York, N.Y. 10019.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

WASHINGTON

Rentrac Loses $4.46 Mil Purhases Of Video Titles Cited

NEW COMPANIES

Fore Records, formed by Greg Fore, is an independent label specializing in R&B, soul, dance, and rap music. Company president is Johnny Mathis, Be Byrd Hotel, Los Angeles. Billy James, 818-943-8253.

Creative Directions, formed by Alie Campbell, Steve Campbell, and Ron Dommans as a division of Archie Campbell Talent Services, specializes in personal management and public relations for musicians. 814 19th Ave. S., Nashville, Tenn. 37203; 615-329-4509.

Jaguar Records, formed by Vernon Johnson, is an independent record manufacturing company focusing on R&B, pop, and urban contemporary music. 168 Beale, Memphis, Tenn. 90105; 901-526-9141.


Baddest Of The Bad Fonse Records, formed by Leslie Williams, is an inde- pendent label specializing in rap, R&B, and dance music. Company also has publishing and production arm. P.O. Box 464, Rockefeller Cen- ter Station, New York, N.Y. 10185; 718-712-2224.

Razor & Tie Music, formed by Craig Balsam and Cliff Chenfeld, is an inde- pendent label. First release is a collection of hits from the ‘70s called “The 70s Preservation Society Presents Those Fabulous ‘70s.” Suite 1; 60 Third Ave., New York, N.Y. 10003; 212-472-9173.

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 1, Third Membership Awards Lunch of the Los Angeles Chapter of NARAS, honoring A&M president Jerry Moss and Columbia recording artist Johnny Mathis, Be Byrd Hotel, Los Angeles. Billy James, 818-943-8253.


June 10-13, Broadcast Promotion and Marketing Executives (BPME) Seminar, with 29th Annu- al Gold Medal Awards, BPME Industry Achievement Awards, and BPME Hall of Fame Awards, Sally’s Las Vegas. 213-445-5777.


June 16, Songwriters Assn. of America Third Annual Music Fair, Holiday Inn, Denver. 303-721- 9563.


June 28-29, 53rd Annual Rodeo Festival, five-day music festival, Rodeo, Denmark, 011-45-43-6613.


JULY


July 12-15, Upper Midwest Communications Conclave, Madison Hotel South, Minneapolis. Lisa Nordmark, 612-927-4487.


July 14-17, 65th Annual Conference and Trade Show of the International Assn. of Auditorium Managers, Sheraton-Boston and Hynes Conven- tion Center, Boston. 617-265-8029.

AUGUST


Aug. 10-11, Atlanta Regional Rapp Race Show ’90, Murphys Sound Studio. Atlanta. Dennis Coyne. 404-508-2169.


FOR THE RECORD

Alain Levy will be based in Lon- don after he becomes president and CEO of PolyGram Interna- tional in January 1991.

Dave Stewart says he was nev- er a confirmed act for the Nel- son Mandela International Tribu- ne concert at London’s Wemb- ley Stadium April 16 (Billboard, April 20), despite an- nouncements to the contrary. Therefore, he did not withdraw from the event, as reported in Billboard.
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Young M.C. Sues His Label
Alleges Breach By Delicious Vinyl

BY CRAIG ROSEN

LOS ANGELES—Platinum-selling, Grammy-nominated rap artist Young M.C. and Crystal Blake, the female vocalist featured on his hit single "Bust A Move," have filed separate suits in Los Angeles County Superior Court. M.C. and Blake, who is president of Delicious Vinyl Inc. and the indie label’s publishing company, Vasty White Music Inc., are each suing Columbia Records Inc. and Sony Music Entertainment Inc. in federal court. The suits were filed May 16 in California State Superior Court, here, charges Delicious Vinyl and Vasty White Music with breach of contract, misappropriation of royalties, and promoting the label’s other interests to the detriment of Young M.C.’s career.

A former Young M.C., whose real name is Marvin Young, is seeking compensatory damages, termination of his contract with Delicious Vinyl, and a reformation of a songwriter’s agreement that will give Young one third of the gross proceeds of publishing receipts from the songs "Wild Thing," "Punky Cold Medina," and "Showtime," which he co-wrote. "Wild Thing" and "Medina" were written for Young’s Delicious Vinyl label mate Toc Town.

Among various allegations in the suits is a claim that Delicious Vinyl had Young compose "Wild Thing" and "Punky Cold Medina" for Toc Town with the understanding that those records would not be released until Young’s own records had been issued. Delicious Vinyl allegedly broke that agreement when it issued the Toc Town singles and "Loc-Ed After Dark" album were issued prior to the release of Young’s singles and his "Stone Cold Rhymin’" album. Delicious Vinyl principals Michael Ross and Matt DiKe are not named in the suit by Young but are named in a response the label issued through its publicist. "Our brief review of the complaint shows that the issues brought forth are without merit," the statement reads. "The Blake suit names, among others, Ross, DiKe, ASCAP, Delivery Music Corp., the Rolling Stone (the Rove’s) magazine, and Delicious Vinyl’s distributor, Vasty White Music, and Young. The suit, which was filed in the Los Angeles County Superior Court, cites a violation of the Lanham Act, unfair competition, breach of oral contract, fraud, and assumpsit."

The claim alleges that Blake was hired for $400 as a background singer, but "during the course of production, DiKe and Ross asked the plaintiff to do other things, different and distinct from her services under that contract, and [the plaintiff] also alleges that Blake collaborated ‘with them on the creation of lyrics for musical compositions’ ... "Bust A Move," "Loc-Ed After Dark," and "Got More Rhymes," and was told she would receive partial songwriting credit.

Although Young is named in the Blake suit, his attorney maintains that "allegations of [Blake’s] complaint clearly show they are not going after [Young]. They are going after Delicious Vinyl!"

GM Rick Ross says, "The [Blake] claim is completely baseless."

Teller Keynotes Music & Media Conference

(Continued from page 5)

CBS/Fox Re-Entering Kid Vid Arena

(Continued from page 8)

Unlike earlier efforts by CBS/Fox in the children’s arena, this time the program will be released under the CBS/Fox Video label, rather than the Playhouse Video label it has used in the past. "CBS is not a little bit different," Pfander says of the Garfield line. "Garfield has very broad appeal, including among adults. It’s a very strong property with high consumer awareness."

PREFERRED OFFER

As part of its initial marketing effort, CBS/Fox will be packaging the first three titles with a consumer premium: a 15-piece or 36-piece sticker set display unit, and must prebook their orders by Aug. 14.

The cassettes will also be offered separately (without the premium), prebooking Aug. 21. Street date for both the single cassettes and prepack is Sept. 10.

To obtain the premium-packaged cassettes, however, retailers must order the titles as part of a 15-piece or 36-piece prepack display unit, and must prebook their orders by Aug. 14.

In addition to the two TV series, Garfield is prominently featured in advertising for various products, including Kellogg’s cereal, Hasbro board games, and possible cross-promotional opportunities for CBS/Fox.

"There’s really only a possibility," Pfander says, although he stresses nothing is imminent on that front. "Our strategy right now is to carve out some shelf space," he says. "Offering Garfield as a premium is something we would do right away with this line."

Wm. Morris Denies Reports Of Defections

BY EDWARD MORRIS

NASHVILLE—The William Morris Agency has rejected recent reports in the trade press of mass defections by artists who came to the agency following the defection of the Jim Halsey booking company.

Of the 31 acts who were then being booked by Halsey, 16 are still with William Morris, according to representatives of the firm. "Frey Beads, head of William Morris’ Nashville division, not all the acts Jim Halsey represented had formal contracts with the label.

"After this merger," Beads says, "we made the determination that a number of artists were too big to be considered for signing and others had signed with the Jim Halsey Co. to begin with."

Beads adds that the company had to act in its best interest and ask itself "Could we do the job for the acts?"

After that, Beads says, the acts were considered for retention on a case-by-case basis to determine if they were able to renew their contract with William Morris.

"It is not to be misinterpreted that we are working with some of the developing acts without having them on contract. And there was no contract with Halsey before the merger. We’re not adverse to giving the label client from the inception of the agency. Thompson is now being booked by World Class Talent."

But it is acknowledged that Halsey now manages and formerly booked remain with William Morris, including More Morris, Ridgeway Furniture, Delmore Records, Pinkie, and the Forester Sisters. He says he has no complaints from former clients about their handling by William Morris and the U.S. We still do all we can to break new acts, and will continue to break new acts in the shops, it’s all in vain.

"Ackerman placed some of the blame on record companies’ incentive to make up for losses, which often gives them little or no reason to push nonpriority releases. To a certain extent it is very easy to understand," Ackerman said, who noted that manager of managing director, Tony Powell, similar priority-driven activity has happened in retail. "I’m sorry to see it, but it’s a good road to go down the last 10 years. We’ve set up a key sales [who are] promoting artists and looking after their key shops. We’re hoping that they in turn will play a supporting role to the consumer can get the record."

Powell lamented that instead of going smoothly, this setup of "strategic sales forces" has all too often resulted "not in sales, but in giving records away [to retailers] and following that with badges, banners and posters... Just anything to get the record in the stores at all costs."

OTHER HIGHLIGHTS

Other conference highlights included keynote speeches from Steve Crane, president of EMI Broadcasting, discussing aspects of his company’s purchase of a 15% share of France’s Studio FM, one of Europe’s largest commercial radio consultants Colin Walters, who predicted that pan-European broadcasting is unlikely to become significant by the year 2000; and Mike Haas, PD of Germany’s Antenne Bayern, who offered specific examples of success in the development of format radio in Europe. Frank Zappa was to have been a keynote speaker, but was forced to cancel at the last minute for "personal reasons."

A number of record companies presented artists at the conference via daytime showcase performances—among them Poi Dog Pondering (CBS), Jil Sobule (MCA), The Senators (Virgin), Jan Akkerman (I.R.S.), and Colours (East/West/WEA)—and at evening gigs at three Amsterdam clubs. The latter set included World Party, as well as bands from Holland, Denmark, and Germany. There were press conferences featuring Soul II Soul, Paul Young, and Beach Boys alumni Mike Love and Brian Wilson, as well as a Talent For The ’90s showcase, with TV tapings of several bands in performance; and labels and broadcast service suppliers took exhibit space.

Assistance in preparing this story was provided by Melinda Newman.

Euroroadshow ‘90 Launched

MTV & Swatch Are Co-Sponsors

BY MELINDA NEWMAN

AMSTERDAM—MTV Europe and Swatch will have them dancing in the streets—and beaches—this summer with its Swatch Euroroadshow ’90, which it launched yesterday at the Intercontinental Music & Media Conference on May 30, described as the first pan-European roadshow to be held. The free-concert series was to begin in Nice, the Netherlands, June 2, and play 36 dates in 11 countries before summer’s end. Instead of traditional venues, the self-contained, two-hour show will take place on beaches and other holiday spots. It is being prepared in conjunction with Dutch tour management firm EBC Productions and Germany’s BCM Recordings. The tours will begin in U.K. and tour dates on-air throughout the summer.

Similar to the Club MTV tour, which took place across the U.S. last year, Euroroadshow will feature a number of acts who will rotate from show to show. Among the artists already signed to appear are Latoya Jackson, Twenty Seven, and Tony Scott—all of whom appeared at the IMM press-conference—and Chicago house rappers Fast Eddie and Tyron "The Reaper," who will perform in early June on a roadshow to promotion later during the summer.

MTV Europe took advantage of the conference to make several other announcements here:

• Starting in the latter part of June, the channel will begin airing five hours a day on Kenya Television Network in Nairobi.

• MTV has signed a pact with British Airways to produce an in-flight show, "The Airwaves," for the channel. The one-hour show, presented by Coca-Cola, will include music videos, entertainment news, interviews, and special features. It will be shown on all British Airways in-bound and out-bound long haul U.K. flights beginning in July.

• In November, MTV Europe will provide a free satellite feed to youth-oriented clubs in 24 countries for an annual music competition called Satellite Jukebox. Besides broadcasting to the 13 million youth who attend 700 music festivals in Europe during summer, the event will be booked with MTV, the music channel will give a free dish and monitor to thousands of youth clubs across the continent and the U.K. for a 12-hour dance party on Nov. 3 that will benefit Youth Clubs U.K.
SUPERSTARS SPUR UPWARD SPIRAL IN TICKET PRICES

(Continued from page 1)

PRICES UP 10%

According to a Billboard analysis of concert information furnished by the Amusement Business, ticket prices have risen an average of $4 per ducat over the last two years. Comparing season's tickets in January, March, and May of this year with the same weeks in 1988 shows that the mean ticket price for those periods jumped from $19.74 to $21.91 (see table, this page). At the same time, the "median" price—the midpoint between the highest and lowest numbers—advanced from $22.25 to $34.95.

Why have ticket prices risen so rapidly? One factor with specific pertinence to the summer tour season is the rising competition among amphitheaters across the country.

Most amphitheaters are operated in-house or run on consultancy deals. The shed assumes most of the risk, taking the concessions and parking as compensation.

"The sheds are open for 90 days, and they've got to be open to trigger the consumption of the refreshments," says one national concert source. "The act has got to be there, regardless of cost," and then promoters have to pay more to get acts to play indoors.

Bidding by venues has "contributed nothing but inefficiency and cost," says Lucas, estimating that 50% of the ticket price increase is attributable to this competition. "And it's going to get worse," he predicts. While two amphitheaters each, he predicts.

Barry Bell, an agent with Premier Talent, says that, despite the soft initial tour figures, amphitheaters are not backing down in the guarantee war and continue to bid strongly for late-summer and fall dates.

Jack Boyle, head of Miami-based Cellar Door Productions, says the amphitheater battles started five years ago with John Lennon, "And they're continuing to the secondary and tertiary markets.

Agents have also found they can get higher guarantees by playing venues off against each other. Boyle adds, saying they have a "fiduciary duty" to get the maximum amount for their clients.

ASTRONOMICAL GUARANTEES

Above and beyond the shed wars the desire of many artists and agents to extract whatever they think the market will bear lies at the root of rising prices, says promoters. "Some groups are asking astronomical guarantees, and we have to have to raise ticket prices," says Dave Lucas, of Sunshine Promotions in Indianapolis.

Boyle notes that only half of the recent price increases have been related to actual costs of mounting concerts. The other half are due to "the profit margin. You can't figure a 25% increase [in two years] is all living expenses."

Similarly, Boyle says, "Costs have gone up dramatically in the past cou-

ple of years, but not in proportion to ticket prices. The only exception is guarantees, which have gone up five to six times the proportion to ticket price increases.

Boyle and others attribute the lack of guarantees for midlevel acts partly to the "tremendous carryover" effect of the escalation in super-

stars prices. A change from $16 a ticket and "x comes in and wants $25-30, people think they're getting a second-rate price from the acts who charge only $16, according to Boyle. "You're dealing with an intangible there. We're selling a perception.

The approach, notes Lucas, is that not every act is strong enough to get the price it thinks it deserves. "When an act like the Rolling Stones charges $25-30 and has no trouble getting that, other groups say, 'We're not the Stones, but why can't we get $25-30'? The problem is, that's too high for the market."

Consequently, Lucas adds, "We're seeing such high guarantees for acts that are otherwise not out of the upper strata doing the business." Some acts, he says, are selling half a house, whereas, on their last tour, they were filling 90%-100%.

PRICE IS NO BARRIER

In contrast, Fred Rosen, CEO of TicketMaster, says prices are not the reason for the slump, noting that "[the ticket] price is no consideration for superstar acts.

"Promoters, agents, and managers will have to start dealing with some of these acts and pricing them at what happens, for all these acts, they're still selling the good stuff." Rosen also rejects the idea of an over-

all national slump among regional ar-

eas of the country are doing well this summer.

Rosen argues that prices have not harmed ticket sales, at least for super-

star talent. "The impact [price] has had on sales is negligible. High ticket prices do not scare the customer away. [Prices of] middle-level acts have gone up moderately."

Russo says midlevel ticket prices have increased only 15%-20%. But superstar prices have leaped 45%-55 over the last two years, which has im-

pacted the secondary shows, he claims. [Consumers] will pay $22-25-$17.95 to see an act, but there's less money left to buy tickets for other shows. So it's defining the market.

New York promoter Delenser also says the secondary markets have been hit the hardest. "We're paying big numbers for acts in Albany; fortunately, the halls aren't charging much. Otherwise, we'd have to charge the same prices we're asking in New York," which might be hard to get in a market like Albany.

The TicketMaster boss also notes that the spillover of big city prices into smaller markets is a problem. The secondary market is out of control," Rosen says. "The public's demand to buy the great tickets has made the secondary markets extremely soft. I don't think the pricing ultimately becomes an issue.

Many solutions to high ticket prices have been offered, ranging from scaling down production costs to spreading the touring season out. But one source says that ticket prices are not subject to the laws of gravity: what goes up does not necessarily come down.

"It's greed," says the source, who declines to be named. "Everyone thinks their group is unique, and there's so much competition between facilities for groups."

Some promoters say the solution is to say no to unrealistic guarantees, but they all admit that, on certain shows, they have to try to meet the competition. "Promoters only have leeway to compete or drop out of the bidding," Delenser concludes. "It's like an art auction."

MEMORIAL WEEKEND SENDS MUSIC SALES SKYWARD

(Continued from page 1)

A good portion of the second quarter, peak season, for the retailers, the promotion, and the artists.

Steve Marmaduke, VP of purchasing for Western Merchandisers, which operates the Hastings's chain, and Chuck, Wrenn, Warehouse director of music buying, reported double-digit increases for the holiday weekend. While sales at artists much of the inc-

crease to a promotion, he says, "When you put March and April to-
gether, we were up 7% over last year. May was flat and October ended the month in good fashion for us."

Rose Records CEO Dave Roger says his 25-unit, Chicago-based chain logged a staggering increase of 32.7% over the holiday weekend. Overall, this May showed a 5.6% comp-store increase over the same period last year. He anticipates that strong business will persist, as new titles from Soul II Soul and New Kids get a chance to perform.

STEADY UPWIND

The Memorial Day increase was the top of a steady upswing in busi-

ness for The Record Shop, says presi-

dent Mary Ann Lewitt. Each month of the year has shown a comp-store in-

crease over each previous month, compared to last year," she says.

Business was up 15% store-to-store for the week at Record Shop, with the Memorial Day holiday responsi-

ble for most of the increase. Another retailer reporting a steady upward curve for the same-store ratio is Stan Goman, senior VP of retail opera-

tions for the Store Tower Records web in Sacramento, Calif.

Doug Harvey, Target's director of music and movies, says the whole di-

vision is in "great shape." From Feb-

ruary through May, he reports his de-

partment is up over 15% on a same-

store basis. "It's the overall strength to video sell-through (see story, page 1) but adds that music sales also garnered strong numbers during that time, showing a better

than 10%-same-store performance.

While many retailers report that music sales have been snowballing since the beginning of the new year, some retailers experienced sales dips. At Kemp Mill, "there was a dip in business in the middle of May and a bit of a dip at the end of April," Al-

pebaum says. And at 290-unit, N. Canton, Ohio-based Camelot Enter-

prises, Larry Mundorf, senior VP of operations, says, "We were down to real skinny increases from after Easter until early May."

At Spe's, Peter Hei, VP and CFO, reports an "outstanding" Memo-

rial Day weekend helped the chain's comp-store sales for the month of May to rise in high single digits.

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BILLBOARD JUNE 9, 1990

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LONDON—The Chrysalis Group returned to profit in the six months ended Feb. 28. The unaudited results show a 2.3 million pound ($9.6 million) operating profit (at an exchange rate of $1.69 to the pound sterling) after net interest charges, compared with a loss of $3.5 million for the corresponding period last year.

After provision of $1.5 million for unrealized losses on the group's dol- lar and yen accounts, on which the period was $845,000 on a gross of $62 million. The 1989 six-month group loss was $3.5 million.

The current gross excludes the group's record companies which, since July 6, 1989, have operated as a joint venture with Thorn EMI. The profits and losses of these companies are now consolidated on an equity ac- counting basis. The gross for the joint venture companies for the six months to Feb. 28 amounted to $62 million, compared with $35 million for the six months ended Aug. 31, 1988, which was included in the Chrysalis Group's re- sults.

Spreadinghead this improvement was a 16% increase in revenue, using Com- bining Comps 21.1, which has topped the charts in 18 countries. Her album, which has sold 5 million units since the end of March, has done the same in the U.K., which sees the lion's share of sales. At the time of going to press, Idol has also helped in the perfor- mances of Chrysalis Records in the U.S., where O'Connor hit No. 1 in both singles and album charts. By mid-June, the six-month period ending Feb. 28, however, Chrysalis U.S.A. lost $7 million, and the contribution of Chrysa- lis' North American division's operating pro- fit was only $109,000.

The U.K. record company scored "not entirely surprised" in the six month result with sales of $25.6 mil- lion, more than the comparable vol- ume for the whole of the previous fi- scal year and resulting in an operating profit of nearly $4 million.

The Chrysalis report says the over- all improvement in financial perfor- mance reflects increased profits from the communications division and the MAM leisure group, as well as from the group's restructured companies and Lasgo's wholesale export operation. The group's real estate company broke even, but the audio division's sales slumped sustained a small overall loss.

**GREAT NAME VALUE.** Capitol-EMI Music has created the Dollar King Cole Memorial Scholarship in honor of the legendary artist who recorded for Capitol Records until his death in 1964. The annual scholarship will be given to two graduating high school students in the Los Angeles area. The winner will receive a $10,000 scholarship. The second place winner will receive a $5,000 scholarship. Applicants must be recommended for the scholarship by their music teacher or someone in the music industry.

**JOINT EFFORT.** The Daily Mail and The Sunday Times have announced a joint venture to produce a weekly magazine called "The Mail and the Times." The magazine will be published on Thursdays and will be distributed through The Mail and The Sunday Times' network of newsagents. The joint venture will be managed by a new company, The Mail and the Times Limited, which will be owned 50% by The Daily Mail, 30% by The Sunday Times, and 20% by The Mail and the Times Group. The new magazine will focus on current events, celebrity news, and lifestyle topics.

**Video Sales.** Video retailers enjoyed brisk holiday weekend sales. According to the National Association of Retail Merchants, sales of video rentals and purchases of video equipment increased significantly over the previous week. The increase was driven by the release of several highly anticipated titles, including "Blade Runner," "The Empire Strikes Back," and "Star Wars: Return of the Jedi." The Association reported that video sales and returns were up 20% compared to the previous week.

**TECHNOLOGY.** The entertainment industry continues to evolve with the advent of new technologies. With the rise of streaming services and digital downloads, traditional media companies are adapting to remain competitive. This includes the music industry, which has seen a shift from physical album sales to digital downloads and streaming services. This trend has also impacted the film industry, as streaming services such as Netflix and Amazon Prime have become significant players in the market. Additionally, virtual and augmented reality technologies are being explored to enhance viewer experiences. It is clear that the future of entertainment will be shaped by these technological advancements.
**FIRST LATIN MUSIC CONFERENCE HELD IN MIAMI**

(Continued from page 5)

to the panelists, there is still a problem in getting the product efficiently to the consumers. “We have to educate the marketplace. Many people don’t know that the product is available,” said Mike Missale from MGM. His company, Missale said, is billing its product according to five categories in order to help retailers place it in the stores.

**SLOW PROCESS**

Debra Villalobos from the 252-unit Warehouse chain in Los Angeles noted that Spanish-language music has been very successful in the 90 Warehouse stores selling it, but “there has been a slow process,” acknowledged Villalobos, whose company became the first Anglo chain to carry Latin product systematically three years ago. “We had to find the right mix because these are neighborhood-oriented stores. We have to educate our customers as well as store managers.”

According to Villalobos, nine of the chain’s stores in the Los Angeles area will begin carrying the Latin product into four categories—rock, pop, regional Mexican, and tropical—to make it easy for the customer to identify the airwaves and select the stations.

The need to distinguish among various Latin music styles was also expressed by Miami distributor Enrique Rebolledo: “We need to recognize the regional characteristics of each market.”

Although no radio programmers attended the conference, the multiple formats of Spanish-language radio were discussed. “Many formats are selling the same thing at the same time,” said Emilio Garcia from ASCAP: “There are as many formats as there are radio stations.”

Villalobos, a panelist, Carineiro, a radio analyst for Arbitron, signaled a trend toward unifying radio formats in the country, evidenced by the fact that regional genres such as salsa and regional Mexican music are being played on stations from coast to coast.

**PRIRACY PROBLEM**

Piracy continues to be the most important problem facing the Latin music business. “The impact piracy has on the industry is a great far greater proportion than it does the Anglo industry. We’ve tried to evaluate potential sales losses from piracy at 30%-50% of the legitimate business,” said the consensus of opinion seemed to be that the Recording Industry Assn. of America, which seems to have the foremost importance in fighting this problem, is not doing enough in terms of enforcing its efforts,” said BMI’s Bill Velez, the panel moderator.

Those efforts were summarized by Steve D’Onofrio, head of RIAA’s anti-piracy struggle. However, despite renewed enforcement efforts, the problem has not subsided. The industry’s frustration was expressed by Frank Weitzel, CBS Discos’ GM. “We have to take action on parallel imports and counterfeiters immediately. RIAA is doing its job to the limit, and it’s not having an impact. Parallel importers and counterfeiters do not care about the RIAA. It’s not an important factor to them.”

Bud Richardson, head of ALARM, an independent record company anti-piracy organization based in Los Angeles, said the manufacturers had the bigger responsibility in the effort of combating the problem. “The manufacturers and distributors should get involved, not just pay their member’s dues and that’s it.”

Richardson mentioned hologram labeling as an innovative way to identify legal product. Its use in Portugal, he said, had helped reduce an 85% piracy rate to 15% in four months.

The need to involve all affected areas of the industry in the anti-piracy effort was also expressed by the panelists. Mato San Martin, from Kubaney Publishing of Miami, mentioned the need for manufacturers to have all the necessary authorizations. Several panelists and attendees also spoke about the publishers, particularly Peer Southern, to get involved in the effort. He pressed the need for a better of a CD manufacturer in Canada who wanted assurances that the product he was making was legally obtained and distributed.

**PERFORMING RIGHTS**

Among the other topics discussed by the panelists was the need to get copyright organizations to streamline their collection efforts. Both record companies and radio stations were urged to report correctly the names of writers and composers to the pertinent organizations as well as to get the necessary licenses.

Thanks in part to the discussion on piracy and parallel imports, the RIAA got a bigger mandate to bring more lawsuits against parallel importers and to increase their enforcement efforts. The renewed and increased commitment was achieved during a follow-up meeting of that organization’s Hispanic Music Advisory Council, which took place the day after the conference. Other members of the panel included Argentinean rock musician Miguel Mateos and entertainment lawyer Peter Lopez.

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**HIGH VIDEO COSTS**

The Music Television Video panel, moderated by WEA Latina’s GM Luis Pisterman, centered its discussions on the costs of producing videos and the scarcity of outlets to show them.

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**Billboard Launches New Weekly Column**

**Los Angeles—**This week Billboard introduces a new weekly column in the Home Video section called “2nd Features.”

Designed to explore and critique lesser-known or B films offered for sale by home video suppliers, it is intended as an information-purchasing tool for home video distributors and critics. Reviews will always appear before manufacturer solicitation deadlines. Other useful information, such as theatrical release dates, pre-pack discounts, special campaigns, tie-ins, and other pertinent information will also be included where possible.

The column debuts this week on page 67.

The column’s author is Los Angeles-based Michael Dare, a freelance film critic, screenwriter, journalist, and artist whose work has appeared in Interview, MovieLine, L.A. Weekly, L.A. Style, and Parenting.

**MGM/UA PRICES 12 TITLES AT $14.98**

(Continued from page 5)

Including “Top Gun,” “Fatal Attraction,” and “The Golden Child” (Billboard, May 19), 14 of the initial $14.98 titles will include “Running Scared,” “Runaway Train,” “Death Wish 3,” “Missing In Action,” “Missing In Action 2,” “To Midnight,” “Young Blood,” “Walk Like A Man,” “Ninja 3,” “Not Of This Earth,” “King Solomon’s Mines” (1985 version), and “Munchies.”

“We were getting feedback from mass merchants on how well they were doing with $14.98 product,” Bishop says. We started looking at both the elasticity of that price point and certain titles that had either hit a wall or were experiencing diminishing sales at $19.98. We made the decision that we could do twice as much or better at a $14.98 price point.”

Bishop says the move in no way signals an abandonment of $19.95 or $29.95 levels on other product. “We still do great business,” he adds. A few titles like “Singin’ in the Rain” at $19.98, while sales at $29.98 have not slowed on “screen epics” like Ben Hur” or “Dr. Zhivago.”

MGM/UA’s move into the $14.98 sweatspot is unlikely to stimulate similar moves by the companies still offering $19.98 on-line against under-$12 catalog product, according to executives at those firms.

“We have no plans to drop the price for feature film catalog product,” to $14.98, says CBS/Fox marketing VP Bruce Pfander. “We don’t feel there is really a fight for distribution than a fight for consumer interest. We would only drop the price if we were forced to by getting crowded off [retail] shelves. We haven’t seen that yet.”

Pfander also argues that a mass movement in the direction of $14.98 is not in the long-term interests of the catalog business. “The question is, can Fox add to shelf space in mass merchant or will that shelf space become stagnant?” he says.

“In the long run, if the whole market goes to $14.98, there is no case for mass merchants increasing the shelf space because we will have eroded the market,” he said.

At Orion Home Video, Paul Wagner also has no immediate plans to reduce prices to less than $19.98. “In the short term,” he explains, “the $14.98 Nelson Entertainment film. “The Orion catalog is still far higher than he points out, making it less suitable for a $14.98 price point. A spokesperson at MCA/Universal says there “are no immediate plans for that price point although like other issues, it’s constantly being evaluated.” At Warner Home Video, Mike Schiff says the studio “plans to hold the line at $19.98” on catalog film titles.

Drawing an analogy to the recording market, MCA/UA’s Bishop says, “The mass merchants have really gotten behind $14.98 product and any additional titles are not really that exciting.”

At Orion, “We cannot afford the bulk of additional AIDS and ads that are dedicated to that price point,” Bishop says.

“When an album has hit a certain wall, then you can turn it around signifi-
cantly by reducing the price. It’s like a budget or midline series in the record business.”

The columns are duplicated in standard play mode but, unlike Paramount, MGM/UA won’t be sticker- ing titles to that effect. “That issue is more a trade issue,” he says, “so I don’t think it needs to be addressed.”

Some point-of-purchase material and a separate coupon ad fund for accounts will be available on the titles, Bishop says.

He declines to speculate on what kind of margins the promotion could do. “We don’t know how high is up. We’ll learn as we go. Our plans are to have a $14.98 promotion quarterly if this proves successful—that is, if we are more profitable at this level than at $19.98. Thus far, retailers appear to be excited about the move. The self-through busines is definite-
ly going to be bigger this summer and than last year.”

As for MGM/UA’s B title two-pack, Bishop says, “We’ve been get-
ing a lot of feedback on the pricing of B titles. We’ve tried selling it for $9.98 and $19.98 on certain B titles. But from our vantage point, we were most profitable at $79.98.

“But this group and in day, in day out feedback” from the trade says, “if we price them cheaper, we’ll get more support,” Bishop says. “Retailers have very much drawn the line on what they will bring into their stores. They’re just not bringing in the same amount of B titles at list price on average for them be-
cause that is where we felt we were most profitable. We’ve tried $9.98 on $19.98. But from our vantage point, we were most profitable at $79.98.”

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NO SOLO COLLINS ON AIR: It appears that the worldwide TV and radio audience for the superstar charity concert at Knebworth, England, June 30 won’t get to enjoy Phil Collins—at least as a solo act. Promoter Andrew Miller has told broadcasters—BBC Radio 1, for example, and syndicators Radiosvision, Westwood One, Rock Over London—that the singer’s solo set cannot be part of the show’s audio and video transmission. Only the radio feed in Europe will go out live, while other transmissions follow on July 14. But Collins, whose set with Genesis won’t be restricted for broadcast, represents a key part of the package’s star power. Tony Smith, Collins’ manager, regards the matter as a “nonissue,” noting that the organizers of the benefit knew “right from the go” that he didn’t want Collins to be broadcast as a soloist. Others to appear include Paul McCartney, Elton John, Tears For Fears, and Eric Clapton. The Nordoff-Robbins charity will benefit from revenues raised by the event.

GAUGING POTENTIAL: Top executives of entertainment companies, including the recording business, are now being tapped for their views on the business climate in the ’90s. Undertaking this six-month global study is the Braxton division of Deloitte & Touche, the public accounting firm.

AND FULLY FURNISHED, TOO: What would you do if you were David Geffen and just came into a little money? According to the Los Angeles Times, Geffen, hot off his sale to MCA, wrapped up yet another deal. In a $47.5 million cash deal that just closed escrow, Geffen purchased movie mogul Jack Warner’s Beverly Hills estate and all its furnishings. Not a bad deal, either: situated on 9 acres, a 17,000-square-foot main house with five bedrooms and a 50-foot-long bar, and a separate house “with seven to 10 bedrooms for the staff.” The Times noted that the all-cash deal represents the highest price ever paid for a private home in the U.S.

Direct-Mail Campaign Scores A Hit With Youthful Fans Of Rapper M.C. Hammer

LOS ANGELES—An unprecedented direct-mail campaign that brought rapper M.C. Hammer “back to the black community” is at least partially responsible for the success of the platinum-selling “Please Hammer Don’t Hurt ‘Em” album, says Capitol Records sales VP Lou Mann.

This week, Hammer’s album holds the No. 1 spot on the Billboard Top Pop Albums chart and returns to the top of the black albums chart. The single “U Can’t Touch This” is currently No. 9 on the Hot 100.

According to Mann, it was the crossover success of Hammer’s “U Can’t Touch This” that inspired the mailing. “It moved Hammer into a whole new arena,” he says. “We didn’t want to lose this guy’s base.”

To secure Hammer’s core audience, Mann devised a plan with Hollywood, Calif.-based Direct Mail Marketing to send 150,000 mailings to youths in 15 markets, targeting households with teenage males.

The mailings, sent out during early April, were printed on custom stationery that sports a photo of the rapper, his logo, and the title of his hit album. It also contains a cassette single of Hammer’s rap version of the Jacksons’ 1974 hit “Dancing Machine” and a letter signed by Hammer.

‘Some of these kids have never gotten letters before’

To focus on Hammer’s core audience, 70% of the mailings were sent to black and Hispanic households, with the remaining 30% going to Anglos, Mann says.

The personalized letter, which was printed in a type style that looks like handwriting, urges recipients to give “Dancing Machine” a listen. It reads, “Tell your friends about it and let your local DJs and MTV’s Request Line know how you feel.” The letter also lists MTV’s toll-free request line, mentioning that Hammer’s tour will soon be coming their way, and finally offers advice: “Nobody wins who quits on their future. Stay in school.”

“We were looking for a very specific direct-mail piece that would allow Hammer to give the message he wanted to,” Mann says. “We could get the music out there in front of them and basically say to the kids, ‘Hey listen, Hammer is here and he cares about you.’ ”

The fact that the letters were personalized had a great effect, Mann says. “Some of these kids have never gotten letters before, least of all gotten any kind of tape in the mail. I was convinced if someone got one, they would pass it around, because it was a major special event in their lives. They were able to tell neighbor kids and brag that M.C. Hammer sent them a tape and this tape.”

Mann is generally pleased with the promotion. Although he won’t reveal how much it cost, he says the “return on the investment was well worth it,” and Capitol will likely do similar projects in the future if the conditions, artist, and timing are right.
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