NAIRD, Fearing A Split, Won't OK Stickerings

NASHVILLE—After intense infighting that threatened to split its Board of Trustees, the National Assn. of Independent Record Distributors and Manufacturers has declined to endorse the concept of stickered albums with explicit lyrics.

The decision marks a split in the ranks of independent labels, which produce the bulk of the controversial rap and heavy metal recordings that have been stickered. Last October, the Independent Action Committee of the National Assn. of Recording Merchandisers, an organization that shares many members with NAIRD, voted to support voluntary stickerings (Billboard, Nov. 4).

That informal vote by the
(Continued on page 98)

Japanese DAT Units Due In Summer

Pub Group May Sue To Stop Importation

BY SUSAN NUNZIATA

CHICAGO—Sony, Matsushita (Technics), JVC, and Denon are expected to ship DAT machines this summer, with Sony leading the charge when it makes its $600 and $800 units available at the end of June.

The announcement, which has come after almost four years of political controversy, were made at the Summer Consumer Electronics Show here June 26.

Several other manufacturers also had DAT units on display but did not discuss pricing or marketing.

All were equipped with the Serial Copy Management System, a copy protection chip that is the focus of a bill now in Congress. SCMS allows for a digital copy to be made from a digital or analog source to a DAT, but prohibits the making of subsequent copies from that DAT recording.

While the Recording Industry Assn. of America’s response to the product announcements was positive, the National Music Publishers Assn. discussed the possibility of legal action against those companies that ship units.

“We have drafted a complaint,” says Ed Murphy, president of NMPP/ Harry Fox Agency. “If they are going to ship them in we’re going to have to make our determination on what we’ll do in the courts. . . . Our guys would consider the possibility of a lawsuit right after the physical introduction. At this stage, however, DAT’s biggest obstacle in the U.S. may not be legislation or lawsuits but availability of software. Manufacturers are predicting that 25,000-30,000 DAT machines will be sold by year’s end, with 80,000-100,000 shipping to the U.S. within the first 12 months. But the record companies are making little of
(Continued on page 99)

Labels Will Not Support DAT Rollout

BY KEN TERRY AND CHRIS MORRIS

NEW YORK—Record industry reaction to the upcoming introduction of DAT recorders by several Japanese manufacturers ranges from negative to noncommittal. The consensus seems to be that DAT will not fly as a consumer product anytime soon—

and that even if it does, prerecorded software will not be a big part of its future.

Meanwhile, rumors of Philips’ alternative to DAT—a mysterious machine that can reportedly play and record standard analog as well as digital cassettes—has made some record companies even more reluctant to toss their hats into the DAT ring at
(Continued on page 99)

Racy Lyrics: Gettin’ Busy In A Bathroom Has PDs Busy, Too

BY SEAN ROSS

NEW YORK—Polks in Jefferson City, Mo., seem to like getting busy in a Burger King bathroom, but radio listeners in New York may not. People in Charleston, W. Va., don’t mind clockin’ the ho’s, even if Chicagoans find that activity objectionable. And few people anywhere really mind if Madonna wants to be spanked, although Bostonians find it politically incorrect.

More than nine months after the FCC again began citing stations for indecency, but provided no
(Continued on page 18)

English is not always spoken.

Rap is not always rhyme.

Frost is not always cold.

La Raza

The first track from the album.

From the streets of East L.A., a collision of thought and culture generating the heat of a new musical sound.

The album Hispanic Causing Panic will be available in stores July 10th. On Virgin Compact Discs, Cassettes and Records. 1/2/4-91377.
A Quantum Leap!

Produced and Arranged by Maurice Starr
For Boyz II Men Productions
Management and Direction: Dick Scott Entertainment

Columbia Records

A Quantum Leap! (VHS)

©1990 Columbia Records

"A Quantum Leap" (VHS) Made in U.S.A. by Columbia Pictures Home Entertainment
New Kids on the Block
Step by Step

The New Single, Album, Home Video
The First Major Move Toward A
Record-Shattering Summer.
On Columbia and CMV Home Video.
IT HAD TO BE...
HARRY.

He's like no other performer in decades.
A savvy and inventive musician.
Irresistible on stage. Alive with style.
Harry Connick, Jr., is fun. Now with
three simultaneous releases—vocal, jazz and video—Harry shows all.

"WE ARE IN LOVE"
Harry's written a new generation of
originals—all vocals—reminiscent of
those rich Big Band standards—on his
new album, "We Are In Love." Featuring
the title track and Recipe For Love.

"LOFTY'S ROACH SOUFFLE"
Harry switches gears with a jazz trio
recording of his own compositions. The
11 tunes are pure Harry all the way;
unexpected, unpredictable and totally
original. Including the featured track,
One Last Pitch.

"SINGIN' & SWINGIN'"
Harry's enchanting on his first home video which features video perform-
ances from his two newest releases, his
breakthrough album "20," and five songs from the No. 1 album, Music From
The Motion Picture "When Harry Met Sally..."—including three songs filmed live at the show The London Times called "the debut of a new
superstar!"
NEW YORK—In the first federal court ruling to find a record obscene, U.S. District Court Judge Jose Gonzalez declared June 6 that 2 Live Crew’s “As Nasty As They Wanna Be” cannot be sold legally in southeast Florida because it violates community standards.

The ruling officially makes it a misdemeanor to sell adults a copy of the album in Broward, Dade, and Palm Beach counties in Florida, a region that includes Fort Lauderdale and Miami. Similarly, sales of the album to minors would be a felony in those counties.

Gonzalez declared the three-county area to be one community because it is connected by roads and communication—a distinction required by a 1973 Supreme Court ruling, Miller vs. California, which says that each community across the U.S. can set its own standards for obscenity. His ruling does not apply outside that area, but it set a precedent for other federal judges.

Brok Bogov, attorney for the 2 Live Crew’s label, Skyline Records (formerly Skywalker Records), said the label and the four members of the 2 Live Crew would appeal the ruling.

The origins of the Gonzalez decision date back to March 9, when Broward Co. Sheriff Nick Navarro began warning Broward retailers that an opinion by circuit court Judge Mel Grossman indicated there was probable cause to believe “Nasty” was obscene under state Billboards of March 6.

Retailers immediately began to remove the record from shelves in Broward.

Skywalker Records responded by filing a complaint in federal court in Fort Lauderdale. The complaint sought a consent order judge against Navarro and said Gonzalez to enjoin Navarro and his deputies from arresting persons who were recorded to Governor age 18. The plaintiffs also asked for a declaration that the album was not obscene and was protected by the First Amendment, a federal matter.

Defense attorney John Jolly presented a case that relied on playing portions of “As Nasty As They Wanna Be.” No other witnesses were presented. "The tape speaks for itself," Jolly said.

EXPERT OPINION

Rogow relied on the testimony of music writers John Leland of New York Newsday and Greg Baker of the Florida alternative-weekly Times-Flom. Long, an expert on cultural affairs, also testified.

Gonzales rejected the expert testimony of his 62-page opinion, the judge said the album “appeared to dirty thoughts and loins, not to the intellect of the mind.” He ruled that the album met all of the tests for obscenity cited in the landmark Miller vs. California case and also cited Florida laws on obscenity.

The plaintiffs ruling that the district court judges on “Nasty” have declared only that there was probable cause of an obscene nature, which would permit local prosecutors to arrest a distributor or retailer selling the album. They then would have to prove beyond a reasonable doubt that the recording was obscene.

The likelihood of a jury trial in such an instance would lend itself to a true definition of community standards, in the opinion of several legal experts who spoke with Billboard.

However, since no arrest was made in Broward County, Rogow and his clients decided to make a complaint and ask the judge for a ruling, thus opening the door for the first ruling on the album’s artistic merits.

While Gonzalez did declare the album obscene, his ruling also said that Navarro’s warnings to retailers were based on his own discretion or restraint. He enjoined the sheriff from warning retailers in the future about recordings before obtaining a true determination of obscenity.

(Continued on page 98)

LABEL VIDEO UNITS MOVE BEYOND MUSIC Potential Seen In Kid Vid, Special Interest

BY PAUL SWEETING

NEW YORK—As the video sell-through market gathers steam, particularly in record and video combo chains, record labels are shipping up their commitment to a broad array of video programming.

No longer content to confine themselves to classic隽eral promotional compilation and the occasional concert video, record labels are beginning to eye the children’s and special-interest video est video categories as logical areas into which to expand their programming offerings.

The latest examples come from Atlantic Records and PolyGram Records, both of which have recently formed stand-alone video operations to produce longform music videos as well as other types of programs.

Last August, Elektra Records (a unit of Warner Music Group) and PolyGram, among other major labels, announced an agreement with cable network Nickelodeon to release a series of Nickelodeon videos under the Elektra Entertainment label.

Atlantic Records has established A’Vision Entertainment as a “full service home video and television company” to be headed by Stuart Hersch, formerly an executive with TV production firm Kushner-Loch. In addition, Atlantic will remain on the board of Kushner-Loch with the title of executive consultant. A’Vision will also be serving as president of A’Vision.

Also, in an interview with Billboard, Joe Shults, the newly named head of PolyGram’s US video operation, indicated PVH will be expanding into the children’s and special-interest areas, possibly in conjunction with a new name for the company.

“We are starting off with music (Continued on page 99)

GoodTimes Sweetens ‘Peter Pan’ Vid Deal With Nestle Tie-In

CHICAGO—The battle of the Peter Pans heated up with the announce ment that GoodTimes Home Video’s full release of its version of “Peter Pan” will be supported by a tie-in with candy giant Nestle.

GoodTimes president Joe Cary unveiled the exclusive conference here during the Summer Consumer Electronics Show, June 2-5 at McCormick Place. The tie-in should provide GoodTimes with additional marketing clout in its face-off with Walt Disney Home Video, which is

(Continued on page 99)
**East Europe Deals: Risky Business**

Panel Sees Promise Amid Confusion

**BY KEN SCHLAGER**

AMSTERDAM—Even as Boris Yelt- in was ascending in Moscow and Presidents Bush and Gorbatchev were summiting in the States, delegates to the International Music & Media Confer- ence here were sorting out the many uncer- tainties that cloud the future of East- West relations for entertainment companies.

The fifth annual IMMC, held July 27-30, was marked by the best attendance yet by representatives of Eastern Bloc firms. The conference orga- nizers reported 35 registrants from the Soviet Union, including a number from the upstart Baltic republics, and at least 20 more from Eastern Eu- rope. The focus of their activities was a panel titled "A World Full Of Eastern Promise," moderated by Tony Hollingsworth, managing director of U.K.-based Tribute Productions.

Panelist Martin Brzac, of the Euro- pean and 2 radio stations in Moscow with Gosp- teleradio, has described the problems his firm con- fronted in setting up a joint venture radio station in Moscow with Gos- telefiz, combining its expertise in the use of radio and TV broadcasting, and an- other in Prague, Czechoslovakia.

Brzac said there exist five major pitfalls for radio companies wanting to invest in the Eastern Bloc: Governmental confusion ("nobody knows ex- actly who is in charge of the frequen- cies"); lack of station management ("everything has to be explained"); lack of programmers who under- stand Western repertoire; lack of co- operation from Western record com- panies; and the inability to project when stations will become profitable.

But despite the uncertainties, Bri- sac said, "We believe as a company we must take this risk right now."

In addition to a lack of manage- ment and programming talent, Western companies looking east are likely to find a lack of executives practiced in the art of the deal. "Nobody ever pays anything for the things they have used for 20 years," said Ulf Drechsel, producer of DJTB, a youth-oriented station in East Germany.

"When someone makes an offer to us we don't know if it is bad or good," said Drechsel, adding, "it looks al- (Continued on page 70)

**Budapest Confab Will Eye East-West Opportunities**

LONDON-The developing music markets of Eastern Europe and the burgeoning trade opportunities between East and West will provide the focus for the second annual Looking East & West conference, to be held Nov. 23-25 in Budapest, Hungary.

The meeting is being organized by Tribute Productions of London and is jointly sponsored by Bill- board and its Eastern sister publica- tion, Music Week.

Tribute inaugurated the confer- ence last November in East Berlin, drawing 400 delegates from 25 countries to various programs of panels, workshops, trade exhibits, and art exhibition. Among those participating from the West were representatives of major and inde- pendent labels, concert promoters, video companies, rights organiza- tions, and the media, joining their counterparts from Eastern Europe. The 1980 event was widely con- sidered successful in terms of con- tent and attendance—and timing. As delegates were welcomed to the opening evening's state banquet, they were told that the East Ger- man government ministers had just returned from the state convention, was closed, news came of the Berlin Wall's dra- matic opening.

This year's confab (renamed from 1980's Looking East at the re- quest of Eastern European dele- gates) will feature seven core sub- (Continued on page 86)

**LMR Records Signs Licensing Deal With RCA**

Indie Will Get Major's Distrb, Marketing Support

**BY IRV LICHTMAN**

NEW YORK—LMR Records, the hot dance-rap label operated by real estate giant Sam Lefrak and music in- dustry lawyer Herb Moelis, has made a licensing deal with RCA Records for marketing and distribution in the U.S. and Canada. The length of the agreement is understood to be at least five years.

RCA's ties with the 2-year-old New York independent bring LMR into the BMG distribution orbit, while RCA provides support in sales, promotion, marketing, and publicity, in addition to accounting, royalty services.

Officially known as Lefrak-Moelis Records—Moelis handles day-to-day business as president—the label has scored platinum album success with Maestro Fresh-Wes and Stevie B, whose third album, "Love And Commit," goes to the RCA deal with its release July 3. The LMR roster also includes Jaya and new Canadian signee Charles Christopher. The Thieves & Kings' debut album will be preceded by the title-track single from the album June 18.

Beyond audio release ties, the RCA arrangement calls for videos by fu- ture use as home video titles and for TV shows throughout the U.S. and Canada.

According to LMR's Moelis, the de- cision to align the label with RCA and major distribution was made because it had "grown to the point where we needed help in promotion and market- ing. In addition to the success of our current roster, we've got plans to bring on other acts. For us, RCA's in- volvement means we're giving up some to make more." Moelis says LMR's volume last year amounted to $10 million, and he is projecting triple that number under the RCA umbrel- lla.

Among the major artist projects at LMR is the creation of what Moelis calls "an album of new superwoman's comic character." LMR has made a deal with Stan (The Hulk and Spiderman) Lee and Marvel Comics to debut a comic based on "Night Cat," who, as Jaqui Tavar, will record dance music for LMR. An album will be recorded over the summer, with Stevie B producing some of the sides. Moelis, incident- (Continued on page 86)

**News Kids ’Step By Step’ Sells By Leaps And Bounds**

**BY ED CHRISTMAN**

NEW YORK—With the numbers posted on the June 5 release date of "Step By Step," the New Kids On The Block may have redefined the expression "blowing out the dance floor." The ABC/Touchstone/ ABC Records Albums chart, the Billboard Top 200, and the Billboard Top 100 were, respectively, executive director of publicity, and an A&R director for the label.

Arista Records in New York promotes Amy Finkle to senior director of market- ing services, and Jonathan Grettov to national publicity direc- tor, East Coast. They were, respectively, director of creative operations, and associate director of publicity, East Coast, for the label.

Susan Drew is promoted to director of A&R at Elektra Entertainment in New York. She was an A&R manager for the label.

CBS Records International in New York names Elaine Corlett director of marketing and sales, and Jorge Melendez director of royalty systems. They were, respectively, director of marketing services for the interna- tional division of CBS/Fox Video, and manager of internal audit for the label.

Jane Potter is named promotion manager at BMG International in Lon- don. She was a management representative for Duran Duran.

**EXECUTIVE TURNTABLE**

RECORD COMPANIES. Bill Bennett is named senior VP of rock promotion at MCA Records in Los Angeles. He was VP of A&R for the label.

A&M Records in Los Angeles promotes Diana Baron to VP of publici- ty, and Mark Mazetti to VP of A&R and assistant to the president of the label. They were, respectively, executive director of publicity, and an A&R director for the label.

CBS Records in New York appoints Sandy Lorenzo associate director of marketing services, East Coast, and Thane N. Rosenbaum counsel in the law department. They were, respectively, Columbia packaging man-ager for the label, and an associate at Debevoise & Plimpton.

Jane Potter is named promotion manager at BMG International in Lon- don. She was a management representative for Duran Duran.

**DISTRIBUTION.** Alfred C. Pedecine is named VP of finance and administra- tion for PolyGram Group Distribution in New York. He was VP/con- troller for the company.

PolyGram Group Distribution in New York also makes the following appointments: Joseph DeMee, director of national sales development; Betsy Grant, director of national singles sales development; Gayle Miller, director of alternative sales development; and Leighton Sin- ton, director of urban sales development. They were, respectively, man-ager of national sales development, PGM; manager of national singles sales development, PGM; director of alternative marketing at Island Re- cords; and Southwest regional urban manager for Polydor/Wing.

MCA Distributing Corp. in Los Angeles makes the following appoint- ments: Peter Scifers, VP of manufacturing; Gary Mansfield, director of sales and inventory; and Chris Ryan, director of national accounts, video sell-through. They were, respectively, VP/GM of Technicolor Video-asset- es, a sales executive at MCA, and a video sales representative, MCA.
After four gold hit singles
Janet's back with the ballad
"Come Back To Me"

And come back to Janet Jackson on the Summer Escapade leg of her world tour:

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"Come Back To Me" produced by Jimmy Jam and Terry Lewis for Flyte Tyme Producers, Inc.
Co-Producer: Janet Jackson
Executive Producer: John McClain
From the multi-platinum smash album
Janet Jackson's Rhythm Nation
Also available on home video and laser disc.

Tour dates subject to change. Presented by...
Retail Finds Rewards In Remixes

**Milli, Abdul Dancing Up The Chart**

**BY CRAIG ROSEN**

LOS ANGELES—How do you top a debut album that has sold more than 6 million copies? "Remix it and put it out again.

Apparently that's the plan with remix albums by Paula Abdul (Virgin) and Milli Vanilli (Arista).

New Kids Have Block-Buster Month In RIAA Certifications

**BY PAUL GREIN**

LOS ANGELES—New Kids On The Block did some serious "Hangin' Tough" in last month's gold and platinum certifications. The quintet's smash album by that name topped the 8 million mark in U.S. sales, and two of its music videos—"Hangin' Tough" and "Hangin' Tough Live"—tipped the 1 million plateaus. They are the first music videos to reach the 1 million mark.

Two other blockbuster albums made news in the May certifications awarded by the Recording Industry Assn. of America. Michael Jackson's "Thriller" advanced from 20 million to 21 million units in domestic sales, lengthening its lead as the best-selling album of all time. And Def Leppard's "Hysteria" topped the 10 million sales mark, becoming the best-selling metal or metal-oriented album to date. Bon Jovi's "Slippery When Wet" is second, with U.S. sales of 9 million.

Among current releases, Sinead O'Connor's smash second album, "Do Not Want What I Haven't Got," was certified gold, platinum, and double platinum simultaneously. The achievement is all the more remarkable because the singer's 1988 debut album, "The Lion And The Cobra," has yet to be certified gold. O'Connor's blockbusting single, "Nothing Compares 2 U" (Continued on page 90), has topped the music charts.

24,000 Fans Jam Nashville For Star-Studded Music Fair

**BY GERRY WOOD**

NASHVILLE—The annual trek to musical mecca brought a record-breaking, worldwide attendance of more than 24,000 fans to Nashville for the 19th annual International Country Music Fair, June 4-10. They came from across North America, Australia, Japan, Europe, and elsewhere for a solid week of songs, souvenirs, and the chance to meet their favorite stars face to face.

Nashville Area Chamber of Commerce estimates that Fair 1990 and related events will pump more than $7.5 million into the local economy.

BPI Acquiring Stake In Adweek

**Magazines Cover Marketing Industry**

NEW YORK—BPI Communications Inc., parent company of Billboard, has agreed to purchase 80% of the outstanding capital stock of Adweek, the purchase price was not disclosed.

Adweek is a national network of seven daily city magazines covering the marketing and communications industries, with a total circulation of 80,000. Each of the six regional Adweek editions contains national trade news and local coverage. Adweek's Marketing Week, the seventh weekly edition, features the executives of the top national advertisers.

A&M also publishes Photo District News, a national publication serving the professional photographer, and other periodicals. Sales volume for 1989 is estimated at $27 million. Under the agreement, Kenneth Fadner will continue as president of Adweek and will retain a substantial minority stake in the company. Fadner also has been named a VP of BPI and will join its executive committee. In a subsidiary of Affiliated Publications Inc., also publishes the Hollywood Reporter, American Film, Musician, Backstage, Amuse- ment Business, and other magazines, as well as 29 annual directories. In addition, it publishes books under five separate imprints, oper- ates two book clubs, licenses copyrighted material for broadcast and re-publication, and electronically dis- tributes information around the world. Affiliated Publications Inc. is also the parent company of The Bos-
To All Music People:

Over two years ago we started Delicious Vinyl with a $5,000.00 loan, an 8 track machine, some music ideas and a guy named Tone Loc. With little industry or production experience, except for a street awareness and a vast record collection, we set out to break new artists using our gut instincts and our own personal music tastes.

Using a broom closet as a vocal booth and primitive equipment we made records we thought were cool and believed in a philosophy that good records would prevail no matter where or how they were made. Thanks to the success of Tone Loc and Young MC we can continue to follow our instincts and use Delicious Vinyl as a launching pad for new artists in all music areas.

A year ago we heard a record so intense it was a mystery to us that the band was unknown in the marketplace. An amazing, mystical, rocking experience, the album delivers with a crushing authenticity rarely heard in today's rock arena. It is, in our not so humble opinion, one of the best albums of the last ten years. The name of the group is MASTERS OF REALITY.

Produced by our friend Rick Rubin (whose musical beginnings and expertise are well known), we feel compelled to re-release this widely overlooked and underpublicized musical gem.

It is our intense feeling for this band and their music that we present our idea of real rock for the 90's: MASTERS OF REALITY.

Sincerely,
Michael Ross & Matt Dike

Thanks to everyone for all the support!

Experience the candy song
The first single and video
THE WHOLLY BRILLIANT NEW ALBUM
FEATURING THE SINGLE
"HOLY WATER"
(PRCD 3316)

Produced by Terry Thomas
Management: Bud Prager — E.S.P. MANAGEMENT
Phil Carson

DON'T MISS BAD COMPANY ON TOUR THIS SUMMER
ESCALATING GUARANTEES and sharply higher ticket prices for superstars have raised the ante in the concert business. And, as the last two years—far more than the rate of inflation. Increased prices, plus the huge numbers racked up by superstar stadiums, are driving a lot of money from the market this season, hurting many midlevel acts on the arena and amphitheater circuit.

In the black music field, the performing opportunities for developing acts are usually limited to small clubs, slotting dates, social clubs, skating rinks, and YMCA gyms. Even those who have sold a decent number of records cannot expect to play arenas except as part of multi-artist packages.

Some observers regard these trends as inevitable in a business based on popular appeal. But the problems of developing and midlevel acts in reaching concert audiences can have a negative impact on the entire music industry. Especially in an era of narrow radio formats, live performances represent the best alternative marketing venues. And if that road is closed, too, their artistry may never be recognized by the public.

The lack of suitable venues for new artists and especially black acts—an increasingly important part of the music mix—also spells an uncertain future for the concert business. For, just as the record companies depend on new blood to keep the music exciting, the concert world needs a steady flow of popular attractions to replace old- er and waning acts.

Although the solutions to these problems are complex, a few suggestions might be in order. For one thing, if venues and promoters were to resist demands from superstar guaranties, ticket prices might come down a little. Also, promoters should give more black acts a shot at the arena level. As for the lack of midlevel theaters, venue operators should give serious thought to building or renovating such venues instead of constructing more summer sheds, of which there are already too many.

PUBLIC DOOMAIN BELONGS TO THE PEOPLE

By WILLIAM KRASILOVSKY

I strongly dispute Michael Sukiun's suggestion (Commentary, June 2) that copyright should be perpetual property and that it's a cultural asset that is recognized under the United States Constitution as available for "limited times only." Of course, Sukiun could be taking advantage of public domain by adopting the writings of Nathaniel Hawthorne, which are now in the public domain. As early as 1826, Webster, America's first lobbyist for copyright, said: "The right of a farmer and mechanic to the exclusive enjoyment and right of disposal of what they make or produce is never questioned. What then can make a difference between a product of muscular strength and the produce of the mind?" The simple answer is that intellectual property is not the same as a pair of shoes or a ton of steel.

One of the most eminently copyright jurists, Judge Learned Hand, said: "...Congress has created the monopoly in exchange for dedication, and when the monopoly expires, the dedication must be complete."

This philosophical recognition of the value of public and private culture to be accepted by nearly all civilized countries. In the music business, we recognize cultural growth built on a foundation of public domain in numerous instances, such as Rachmaninoff's "Rhapsody On A Theme By Paganini" and Eric Carmen's more recent reliance on the U.S. public domain status of Rachmaninoff's works for "Never Gonna Fall In Love" and "All By Myself."

"West Side Story" (built on the public domain "Romeo And Juliet"), "Damon Yankees" (from Goethe's "Faust"), substantial portions of the motion-picture scores of "Pride's Honor" and "Moonstruck," and

Marvin Hamish's adroit version of Scott Joplin's "The Entertainer," all made generous and appropriately acknowledged uses of public domain. To me, a public interest in the constitutional "limited times" protection because new composers and writers should be allowed to prepare new cultural contributions based on the old, on which appropriate arrangement copyrights can be taken. Indeed, the U.S. policy favoring public domain has been set forth in a Copyright Office study leading to the most recent extension of copyright duration, as follows:

"It is generally believed to be of the benefit of the public, that once the work has been created, and the author protected for a sufficient time to have produced the original incentive, the work should become available to be freely used by all. There is believed to be a greater probability of producing a larger varied edition of works of lasting value, and a wider opportunity to distribute existing works competitively and use them as a basis for a new creation if they are freely available.

Indeed, the music industry most recently benefited from the excellent 1990 publication of the Hal Leonard Publishing Corp., "Fake Book Of The World's Favorite Songs," wherein more than 300 songs are featured from the world of public domain, including "When the Saints Come Marching In," "Amazing Grace," "Bula! Bula! Bula!," "The Banana Boat Song," "The Yellow Rose Of Texas," and of particular interest to Billboard readers, "The Billboard March."
As FCC Chairman Al Sikes Engineers Improvements For Troubled AM Band . . .

BY BILL HOLLAND

WASHINGTON, D.C.—FCC chairman Al Sikes believes in the “big bang” theory when it comes to improving AM stations. Otherwise, he says, “if you deal with it in a more incremental manner, I happen to be of the view that it won’t succeed.”

That is one reason that Sikes, a former AM station owner, decided when he arrived at the commission last year that it was important to offer a plan that would convince skeptical AM owners that an FCC AM initiative could work.

With too many stations on the band, outdated station equipment, increasing interference, and decreasing receiver quality, there had to be a plan to forge the disparate ideas that were either already on the drawing boards at the FCC or at the National Assn. of Broadcasters to help upgrade the service. On April 12, the FCC unveiled sweeping plans to cure AM’s ills.

“I think the most important direction that I gave when I came on board was [the proposal] to establish a model AM radio service in the existing band and an even better model in the expanded band,” he says. “It’s important we have a goal. If this [AM improvement plan] is . . . short term, we’re not going to get where we want to go.”

The model AM service Sikes and his staff developed involves the expanded AM dial—1605 kHz to 1705 kHz. Sikes feels that if the 250-300 stations with the worst interference problems could be convinced to move to the expanded band, there would be a chance for real improvements.

Sikes says he reasoned: “If you’re going to get that model service so that the broadcaster can have a sufficient audience to attract a sufficient audience to make it—and after all, the name of the game is audience and advertising—then there’s got to be fewer stations.”

The expanded band, he says, “gave us our first and most evident opportunity to lower the number of stations on the existing dial.

Beforehand, Sikes says, there was “a lot of pressure by a variety of interest groups who wanted their claim on the expanded band—daytimers, minorities, and public broadcasters.” He says, “I don’t believe there was going to be all that much hunger to go into the expanded band. People want to keep their specific character, I think, and the character of high on the dial, in AM, are not as good as AM low on the dial.”

How to remedy that? “A good, solid, efficient, clean contour in the expanded band,” he says. “We felt it important to want to have the kind of service in the expanded band that would cause people to want to move—so we could then, over time, reduce interference in the existing band, and [produce] the same sort of coverage potential.

We’ve been about the timetable for the existing AM band: “We take a little bit lower set of standards for our existing band model than for our expanded band and make our first big move by moving the most interfering stations, so to speak, into the expanded band, and then [by implementing] the interference reduction agreements and providing the tax [credit] center, the station owners who make the move.

He believes that the move to the expanded band by existing stations “will be voluntary . . . at least we’re approaching it in that way.”

Is he a little cynical about AM stereo? “Not really,” he says. “It’s like the wag . . . who says, ‘AM stereo? Hurrah. Now I can get static on two channels instead of one.’”

In first you’ve got to resolve the fundamental problems with AM and at the same time . . . encourage broadcasters to improve their facilities and go AM stereo. There’s a lot of old plant [equipment] out there, old transmitters, old processors, recorders, etc. It’s a completely new game of my stations and I know quite well the difference it makes.”

In his receiver manufacturers, “The FCC can’t order the manufacturers [to do anything], but we certainly intend to communicate with the manufacturers.” Sikes is also thinking of “taking a page from the Department of Transportation’s book” and publishing “a quarterly or semi-annual list of manufacturers which have met the [new AM receiver] standards developed by the NAB.” Sikes hopes the list would be similar in its PR value to the Department of Transportation’s airline departure/arrival time/lost luggage checklists.

“We are quite sure that the FCC can do a good job, the broadcasters” (Continued on page 18)

Ex-Colleagues Recall Beleaguered AM

BY PHYLIS STARK

NEW YORK—As FCC chairman and former AM station owner Al Sikes went down the FCC’s commission’s efforts toward AM radio’s problems, former staffers at one of his properties, AC KBGB Springfield, Mo., recall a station that became a case study of what can go wrong with an AM outlet, and, for many owners, has gone wrong.

A stand-alone AM, KBGB began a ratings decline shortly after Sikes purchased it from Stauffer Communications in winter 1983, and, according to both Sikes and his former staffers, was never profitable. KBGB eventually went dark, although not before Sikes sold it to other investors. It returned to the air in February under new owners.

While Sikes cites AM’s inherent problems for KBGB’s troubles, some former employees blame their employer. Many former staffers portray Sikes as uncomfortable with a high-profile, promotionally oriented, and sometimes controversial radio station.

Employees say the trouble at KBGB began when Sikes’ first GM, Sonny Armstrong, left the station. Sikes moved to take the same position at KGBX who went from afternoon to mornings, replacing Madden & Nelson. Sikes, he says, “wasn’t made for a promotionally oriented radio station, which is what we were. We were controversial and Al didn’t want that kind of a station.” O’Grady remembers using the word “crap” on the air and immediately receiving a call from Sikes asking him not to use that word again.

‘VERY DECENT MAN’

But former KGBX ND Dan Waddington defends Sikes as “always a very high-minded, very moral, very decent man. He’s not into borderline smut or blue language on the air . . . Bob and Brian’s humor was eight or nine rungs below Al’s standards.”

Then there are the stories about KBGB’s popular station mascot, an actual 500-pound hog, that was central to all of the station’s promotions. Says O’Grady: “The hog was immediately downplayed when Sikes bought the station until she was eventually eliminated. When Sikes took over, KBGB built a pen out back for the hog, which until then, had free run of the station.”

don’t think Sikes wanted to be associated with hogs,” O’Grady says.

So is there anything wrong with telling employees not to say “crap” on the air and removing livestock from your radio station? Many staffers say it was symptomatic of what was happening at the station overall, and that KBGB’s decline was due in large part to the fun elements of the on-air presentation being removed. “The things we did that made us popular, Sikes eliminated,” says Dieckmeyer, who describes the atmosphere of the station as “general chaos.” O’Grady, meanwhile, says, “It was hell.”

Although some former employees say KBGB was tremendously successful under its previous owner, others closer to the books say Stauffer had its problems with KBGB too, although its ratings were better at the time, averaging in the low double digits.

“Even when Stauffer owned the station it could never make a buck,” says Waddington. “[Sikes] put [KBGB] in the coffin and somebody else closed the lid.”

“To see something we had built (Continued on page 18)

New Stripes On The Starr. WXXS-FM (Kiss 108) Boston saluted producer/songwriter Maurice Starr’s contribution to the local music community during Kiss’ 11th anniversary concert on June 2. The show featured performances from Starr discoveries New Kids on the Block, Perfect Gentlemen, and Rick Wes. Starr, left, is seen receiving an award from Pyramid Broadcasting CEO Rich Bailesburg.
You're looking at America's foremost rock impresario. He has launched and guided the careers of many music greats, and created the nation's first prime-time music video series, Don Kirshner's Rock Nation's first impresario. Don Kirshner's Rock nation's first impresario. A major force in music publishing, his catalogue of songs has sold more that 500 million copies.

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So enter today. And maybe he'll turn your rock into platinum.

OFFICIAL CONTEST RULES

1. All entrants must be U.S. residents and 21 years of age or older as of September 1, 1990. 2. Size of group must be between 1 and 7 members. (Non-playing vocalists must be counted in group number.) 3. The "Tanqueray Rocks" talent contest is a competition for rock n' roll bands. 4. Entries must be submitted in audio cassette form no longer than 20 minutes in length, clearly labeled with the leader's name and address. All music and lyrics must be original. A clear photograph depicting all band members must be submitted as well. The same members on the tape must appear with the group if they place in the semi-finals and finals. Proof of age for each group member must be submitted with entry. 5. All artists retain the rights to their music except as provided in paragraph 12. 6. Entries must be postmarked no later than Tuesday, July 31st and must be accompanied by an official entry blank or reasonable facsimile signed by the leader of the group. Only one entry per group is allowed. Tanqueray is not held responsible for lost, late or misdirected mail. 7. Semi-finalists and finalists will be chosen by a panel of independent judges. Judging will be based on musicianship, creativity, technique and sound. The decision of the judges will be final. By entering this contest, each group member acknowledges that Schieffelin & Somerset Co., its affiliates, subsidiaries, advertising and public relations agencies, licensed alcoholic beverage wholesalers and retailers are not eligible to participate. Contest is void where prohibited by law. Contest is open to all federal, state and local laws and regulations apply. The winner and/or entrants may be required to sign an Affidavit of Eligibility and Release. 14. Federal, state and local taxes on prize money are the sole responsibility of the winners. 15. Semi-finalists are responsible for travel and accommodation arrangements to their chosen semi-final city.

| Leader's Name | | | |
| City | State | Zip | Daytime Phone ( ) |
| I/We wish to enter the semi-finals in (check one): | | | |
| ) Nashville | ) Los Angeles |
| I have read the rules and affirm that this entry is in compliance with them. | | | |

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**Radio The Red Zone: Is For Goading: & Unloading: Widdows To WXLN; Key To KHYI**

The Red Zone: When Soviet president Mikhail Gorbachev visited San Jose last week, he seized the day by gifting Mikhail & Rasia look-alikes from an L.A. talent agent—ensuring them sleeping at the Bay area in & black stretch limousine with Russian flouts. In an stunt that received national coverage, KSJO station manager dark glasses, and earphones to escort the "president" to each stop: the mayor’s office, a local mall, the Department of Corrections, an airport, a military base, and a school. Gorbachev communicated through an interpreter, but not with the actor, since they spoke Yiddish so Russian.

**THE SAME ZONE**

The zoning board of upscale suburban Montgomery County, Md., has OK’d the AM antenna site change of Classical Acquisitions Partners’ WGMC Washington, D.C., but with the stipulation that CAP get board approval if it ever decide to change its classical. WGMC has filed an appeal with the zoning board, saying that the stipulation violates First Amendment rights, as well as FCC regulations, and exceeds the board’s jurisdiction. "We have no plans to change formats," says GM Catherine Moly, "but we want to nip this in the bud."

**PROGRAMMING: ZHURN IN FLUX**

At KZM (AM) Philadelphia, morning man John DeSella relinquishes his OM title, becoming creative director. Consultant George Harris dates a couple of duties for now... At alternate WLVE Miami, in-house consultant Shirley Moon-Bennett is officially reporting to OM Rich McMillan. Dave Caprita from KNUA Seattle returns to WLVE for mornings... PD Lawrie McGowan is out as PD/WTOM KLIT Los Angeles... Group PD Bobby Cole reassumes duties at AGE, New Orleans... John Evans returns to news.

At press time, curmudgeon XHRM San Diego was still on air with a skeleton staff... Newseum Radio Modern’s U.S. company Modern Radio were no longer being answered. XHRM, which had already lost a number of key staffers before power failure, went dark in June 1, specifically PD Don Davis, MD Jacko Adams (who will do weekends with RZQ), and Andy Holliday. For the time being, the morning man David "D.C." Chadwick is PD. "Wildman" Juan Rivera is MD.

After 10 months of full-time radio programming, Leigh Jacobs is the new PD at AC WMGK Philadelphia. He was most recently PD of classic rock WGFX Nashville and, before that, WGTX Baltimore... Full-service AC is the format at KXLY Spokane, completing its transition to NW. John Lyon, a 22-year staffer, is out of middays. He’ll be replaced by Charlie Warren locally and Rush Limbaugh via satellite.

At religious WXLN Louisville, Ky., which will change format short-ly, Joel Widdows from oldies/album WGCL/WTTS Bloomington, Ind., is joining PD Steve Brokaw, replacing Tony Tabor, who will remain with the station. Other new air staffers are Frosty Stillwell (ex-WGRD Greenville, Mich.), mornings; and Kent Caster, new host for Tom Kennedy, afternoons; and Dave Michaels (WBIZ Wilkes Barre), new host for Tom Kennedy, afternoons; and Dave Michaels (WBIZ Wilkes Barre), new host for Tom Kennedy, afternoons; and Dave Michaels (WBIZ Wilkes Barre), new host for Tom Kennedy, afternoons; and Dave Michaels (WBIZ Wilkes Barre), new host for Tom Kennedy, afternoons... The new station returns in Bloomington by p.m. driver Chris Doren on the AM and Pittsburgh's Rich Anton on FM. Tom Kennedy of WGTN, Fort Lauderdale, Fla., is returning to adult standards. GM Barry Hausman is out; owner Paul Bronstein is top 40 WQID Biloxi, Miss. Night jock Wildman Walker is acting PD. APD Mark Kitchen also.

Look for Little Rock, Ark., to get a new country FM later this summer when new owners take over oldies/WCCC-TW Little Rock. John Rodriguez, currently GM of country WGGU Augusta, Ga., has been named GM ... Suburban Chicago’s KEZB Naperville, Ill., is changing its format to Top 40. The format change. WATF-FM had been a top 40/album hybrid. It is also station's choice for the late John Mix for mornings.

Montpelier, Vt., has a new FM AC WGMT, owned by GM/pm driver Bruce James and PD/morning man Rick Davis. James owns an entrepreneurial artist management company in Davis will be station manager at country WYRK Wells River, Vt. Steve Merril from top 40 WZPK Berlin, N.H., is mid/midays. Paul Widdowson is now on WZPK, N.H., is PD. Wes Chandler from WZZR Lyndon, Vt., does evenings.

**PEOPLE: JOY FOR WAD?**

After months of speculation, WSTR Atlanta's Jack Murphy has indeed landed at KHYI (V 60) Dallas for mornings, replacing Sonny Fox. But at this point, the station denies there are any plans for ex-partner Michael "McKenzie" Haggerty to return. He will be teamed for now with Fox's newswoman Joanie Ciani and Mike "The Pimp" Johnson for afternoons. WADM Washington, D.C., also, WJET Erie, Pa., sends Hollywood Hammer to late nights at WY, which leaves WJET PD Jim Cook with an opening afternoon.

After a stint at WIOH Miami, Alex Bennett returns to modern KITS San Francisco for mornings, replacing Aris before, a live studio audience. C. Smith Miller, a school counselor who currently plays the role of WGST Atlanta's through his calls to various, hosts, is now doing nights at the station. Tom Houck is leaving to start a business.

A week after talking about how happy he was in his new, post-sub-allender network, the station returns to the market for middays, public service director Al Knight returns to the air waves.

Pat McMahon, PD of top 40/ dance KEZB (B94) El Paso, Texas, has resigned to join Vallen Consulting. No replacement has been named. And in a major consulting change, Tony Green is now working with urban KMJQ (Magic 102) Los Angeles, a new donor Kelly client. Of course, Green had something of an inside there. KMJQ's PD Ron Atkins, with whom Green worked at WYLD-FM New Orleans, is an associate of Green's consultancy.

KXOA Sacramento, Calif., drops Business Radio Network N/T for locally programmed "50's/ early 60's-based oldies... Oldies Wing Day, Ohio, adds Satellite House. Network's Pure Gold, Jim Summers is out; Jason Roberts stays for production and switchover at top 40 WQGZ (250) KRBN Memphis, which was briefly known as Hot 101, has switched calls to KHUL (Kool 101), but station management insists the new station stay urban, rather than switch to oldies, as the calls might indicate. GM Seth Safford.

Urban WKIE Richmond, Va., whose relaping format is the East Coast version of KDAY Los Angeles for several years, is off the air and will return as a BNN N/T affiliate... WKIX Raleigh, N.C., has been replaced by the new "Tip" of Kool Gold to Unistar’s standards AM Only; no people changes are involved... Country WNOJ Youngstown, Ohio, becomes the market's first urban outlet, WNNR.

Ron Brandon, from WSYR Myrtle Beach, S.C., is the new PD at top 40 WGRD, replacing Gregg Cassidy. Meanwhile, Greg Murray leaves for overnights at WBHM-FM Chicago... PD/MD Beaux Richards is out at

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**WESTWOOD ONE**

Following its recent rollouts, has restructured its young adult network, the Source. Although programming will continue to originate in New York, Source management will be L.A.-based. WW1 eons will also be VP/GM of the Source, replacing Steve Soule. WW1 VP/affiliate Relations Craig Clements will assume the same duties for the Source, replacing Steve Jenkins. Former WW1 senior national affiliate relations sales manager Joe Garner is now national affiliate relations manager for the Source. WW1 affiliate relations manager Larry Reisman adds national WW1 stripes.

**COMMUNICATIONS**

head of communications has approved an agreement in principle to merge with a new affiliate Century 21 Programming Inc. Both companies are based in Dallas.

**THE RADIO ADVERTISING BUREAU**

has severed ties with the Radio Futures Agency, best known for the controversial "Radio: What Would Life Be Without It" campaign. RAB has hired the Dallas-based Richards Group—creator of the Motel 6 spots—on its next industry-wide promotional/advertising campaign. Despite the agency change, the RAB/National Assn. of Broadcasters Radio Futures Committee will continue to exist and broadcasters are being encouraged to run the "life" spots through the summer. RAB has also announced a plan to distribute spots to its member stations and network dramatizing the benefits of the advertising industry in general. Group W Radio, meanwhile, has announced the establishment of the "Radio Creative Fund" to encourage shifts in radio advertising. The company will allocate $1 million a year for 10 years, beginning in 1991, for creative fellowships and annual awards.

**MARTY LOMBAUGH**

GM of KXKL-AM FM Denver, exits to form his own station group, Kool Communications. GSM Bill Sauer replaces him.

**JOHN CARAS**

is the new GM at adult replacement WBZN Milwaukee replacing Tom Hoyt. He was GSM at similarly formatted WXDJ Milwaukee.

**TERRY RODDA**

has announced that he will not renew his contract as GM of KONO/KRTY San Antonio, Texas. No replacement has been named.

**BOB PEO**

has been named GM of WEZO Orlando, Fla., a new FM that is expected to hit the air around July 1. He was director of media for the basketball Orlando Magic for the last three years.

**OTHER GENERAL MANAGERS:**

Scott from sales at manager to KJYK/KLZ Las Vegas to KZZF Fresno, Calif.; Joe Williams from WMGR/WJAD Albany, Ga., to WGGU Augusta, Ga., replacing John Rodriguez (see Vox Jox); Ragan Henry Broadcast Group VP John Broomfield to VP/GM at WQOK Raleigh, N.C., replacing Curtis Downey.

**SHAMROCK BROADCASTING**

has announced the sale of its KMGC Dallas to John Hayes' Alliance Broadcasting. The deal supersedes the now expired pact between Shamrock and Cook Inlet.

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Nashville Then. F:etie-e rocker and long-time BMI songwriter Chuck Berry was visited by BMI staff following an early 1970's concert in Nashville. He's shown (center) with Phil Graham, BMI's now Director, European Operations; President and CEO Frances Preston, Del Bryant, new VP Performing Rights; Patsy Braden, current Senior Director, Publisher Administration; Joe Maschee, new VP Special Projects; and the late Russ Sanjek, who was then VP Public Relations.

Yo! No! A New York concert sponsored by Musicians Against Drugs brought out a whole slew of the best rappers to The Ritz, and BMI's Associate Director Writer/Publisher Relations, New York Cathy Jackson was there to help. Pictured (1-r): Kraze of Whistle, Stan Desirè of Desire Management, Jackson, Moet, Silver of Whistle, Kangel of U.T.F.O., L.L. Cool J. and Raheem of Grandmaster Flash.

Grippin' Lucille. Former BMI VP Stan Catron (right) waited years to get his hands on "Lucille", B.B. King's famous guitar, but it finally happened following a New York concert in the mid-80's.

Talent Night. New rap and soul artists were given the chance to shine during a talent night in New York last year. There to show their support for the up-and-comers were Regina Belle, BMI's Eric Coles, Shirley Murdoch, BMI's Cathy Jackson and Kool Moe Dee.

A Toast To...When "If You Don't Know Me By Now" went to the #1 spot on the Pop Singles Charts as recorded by Simply Red, BMI feted the writers of that song and dozens of other soul and R&B classics. Frances Preston is shown here with the creators of the Philadelphia Sound, Kenneth Gamble (left) and Leon Huff (right).

Generations. Willie Dixon, one of the true fathers of the blues and a BMI songwriter since the early 50's, congratulated this year's BMI Pop Songwriters of the Year Babyface (left) and LA Reid (right). They are pictured with BMI's Dexter Moore, Associate Director Writer/Publisher Relations, Los Angeles.

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Rock Goes Country. Appropriately called Little Richard a BMI songwriter since the 50's, picked up a BMI Country Award in 1974 for his tune "Shakin'" And Slide. He's shown on the Nashville stage with Frances Preston (left) and Edward Cramer (right).
BMI and Black Music - A 50 Year Partnership

Flyin' Home. Legendary jazzman Lionel Hampton is shown here presenting former BMI President Edward Craver with his arrangement for the jazz staple "Flyin' Home." It is now in the BMI Archives.

Songwriter Summit. A recent Los Angeles gathering brought out some of the most prolific, and successful, songwriters around. Here's Melanie Andrews (Janet Jackson's "Let's Wait Awhile"); BMI Director Writers/Publisher Relations New York Mark Fried; Preston Glass ("Who's Zoomin' Who" and "We Don't Have To Take Our Clothes Off"); BMI's VP Writer/Publisher Relations New York Rick Sanjek; and Gina Glass.

Royalty. The legendary BMI songwriting teams of Holland-Dozier-Holland was inducted into the Rock & Roll Hall of Fame this January at New York's Waldorf Astoria ceremony. Edward Holland, Lamont Dozier, and Brian Holland, writers of some of the biggest hits of the pop era, are shown here during the height of their Detroit writing days, in the early 60's.

Steady Success. Bo Watson of Midnight Star stopped by BMI's Los Angeles offices to pick up his Pop Award for "Rock Steady," a hit for The Whispers. Pictured here (l to r) are Rick Riccobono, VP Writer/Publisher Relations Los Angeles; manager Larkin Arnold; attorney Michael Frisby; Watson; and Midnight Star's Belinda Lipcomb, Melvin Gentry, and Kenneth Gant. (front) Midnight Star's Bobby Lovelace, Bill Simmons and Jeff Cooper, and BMI's Dexter Moore.

Commitment. Sy Oliver (left), composer of "Opus No. 1" and many other standards, was the first jazz composer to sign with BMI. He is shown here in the early 80's with Frances Preston (center) and Eddie Heywood, composer of "Canadian Sunset" and "Soft Summer Breeze."
clear content guidelines, top 40 and urban programmers are contending with sexual innuendo in several hit songs, especially Digital Underground’s “The Humpty Dance” and Bell Biv DeVoe’s “Poison,” and, to a lesser extent, Madonna’s just-released “Hanky Panky.”

In “The Humpty Dance,” the narrator, besides getting busy in the Burger King jingle, also promises women that, “in the 69, my Humpty nose will tickle your rear,” and both, “I’m still gettin’ in the girls’ pants.” In “Poison,” Bell Biv DeVoe refers twice to women as “ho’s” and notes of one in particular, “Me and the crew used to do her.” Both have narrators who announce they’re “gettin’ laid.”

“Hanky Panky” is much less graphic. But its sole subject matter is the joy of being spanked. In it, Madonna declares, “I’ll settle for the back of your hand, somewhere on my behind” and “Tickle my hands behind my back and I’m in ecstasy.”

None of these songs approach the explicitness of Prince’s “Erotic City,” the best-known record cited in last year’s FCC indecency cases. But both “Humpty” and “Poison” have multiple innuendoes, and a look across the country shows just how widely standards vary these days as to what PDs consider beyond the pale for their listeners and how few clear guidelines exist. Clearly, “Humpty,” which has raised the most red flags with PDs. Even after Tommey Boy serviced radio stations with its MTF edit in which the song’s tougher lines are replaced by whispers and other comic noises, only about half of the country’s top 40 outlets are playing it.

“Poison,” a No. 1 urban and top five pop record, has had an easier time in some circles. On the urban side, MCA issued a “No Ho” edit of the song, then informally served a few stations with an even more conservative edit from WTLC Indianapolis. But on the pop side, MCA’s Steve Meyer and Billy Brill both say they are unaware of any lyrics complaints or even that an urban edit exists.

That sort of inconsistency confounds any attempt at a national consensus on where programmers draw the line. While “Humpty” has prompted more complaints, there are stations like KZMP Phoenix that play “Humpty” unedited and get no complaints, but where PD Bob Case edits the “me and the crew” line in “Poison” because it is more “obvious” than the “ho” references, which he does not edit.

“I don’t think the word ‘ho’ by itself is offensive. You’re looking at a street word, not an obscene word. Aesnito Hall says it on his TV show,” says Case. (Hall, in fact, has a rap on his Chunky A album last fall, “The Ho Is Lazy,” that received significant unreported airplay.)

Urban WGCI-FM Chicago MD Steve Ross, on the other hand, plays the “me and the crew used to do her” line. “That could mean anything. They could do her hair, or her nails,” he says. He does edit the line about “clockin’ the ho’s” because, he says, “it’s definitely obvious what they mean.” But the line where BDB declare “the low pro ho should be cut like an afro,” stays in.

Across town, top 40/dance WBED-FM PD Dave Shakes plays both “Poison” and “Humpty” unedited and has gotten no complaints. So are urban PDs touchier about lyrics? Sometimes. Tommey Boy’s Ed Strickland cites a number of urban station defec- tioned “Humpty” until they played un-edited on their churban competitor. But in other markets, such as WINS-FM, Lee, which plays “Humpty” unedited while a top 40 station edits it.

The reaction seems to defy any geographic or market-size pattern. Strickland calls the bible belt its biggest urban problem, citing a Georgia based station that got caught on the record after a week and would not play the edit. But WJJS Lynchburg, Va., PD Robert “Lad” Goinz, gets away with both “Humpty” and “Poison” unedited in “Jerry Falwell territory. I get a lot of...” (Continued on page 20)

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Sikes’ ex-colleagues recall his troubled AM station
(Continued from page 12)

Sikes also blames the investors he sold the station to for its eventual downfall, “We lost some money but we did OK with the station. What happened is that the people who subsequently bought it did not do well with it. A year and a half later they took it dark, [although the group that bought it] was led by pretty able broadcasters.”

Sikes had better luck with some of his other stations, specifically AM station KMRS Osage Beach, Mo., which, Sikes says, “was probably the most profitable station that we owned.”

Sikes plans AM band improvements
(Continued from page 12)

can do a good job, and if the receiver manufacturers don’t help latent demand develop at a reasonably early stage, they’re going to be a major, major limitation to what we end up achieving,” Sikes cautions.

One of the FCC’s AM improve- ment proposals is to outlaw simulcasting. Will that be a hard sell to broadcasters? Sikes realizes there is some resistance. “I think if there is an end to simulcasting,” he says, “it’s still probably be on a phased basis. In other words, I don’t see the commission coming out and saying to a broadcaster, you can no longer simulcast as of such a date. That will be one of the more controversial issues we put forward at the rule making; so we want to pay careful attention to that.”

Will better technical quality AM need better-quality programming? “You can’t separate them,” Sikes says. “You know, if the medium is difficult, if a medium is inferior, it’s not going to attract as much capital, it’s not going to attract as much human imagination, it’s not going to attract as much performing talent as the superior medium.”

As a former broadcaster who owned two AM combos, one FM stand-alone, and one AM stand-alone, he has a better appreciation of the comparison between the two mediums. His AMs, he allows, “didn’t do as well. They were just not as strong an asset.” His AMs were “silver,” his FMs “gold.”

Sikes, remembering his 1979-86 ownership days, says you put a lot into AM—capital, imagination, talent—but you get less bang for your buck. That’s going to be an age-old argument. I hope we’re not going to be in the future where we’re going to have a service that is approximately as good in quality as FM, and I hope we will see capital, imagination, and talent going back.”
las sales promotion and warn that they should be kept simple. “We don’t want [our presence] to be an inconvenience or an intrusion because the way commercials can be on television,” says KBQ (969) Houston programming director Jim Marchysyn. “But we do want to keep a very strong presence at the screening.” Likewise, KLQ (106) San Diego programming director Pete Cosenza says, “Our goal is a quick 30-second greeting to the crowd, then we start the movie, which is what everyone is really there to see.

Stations maintain their strong presence with the help of a sound system, banners, and inflatable structures at the theater, and giveaways in the lobby. KLQ goes as far as to actually put small bumper stickers on everyone’s body as they come in the door.

But KLQ has also done a few more flamboyant movie promotions. At a screening of “National Lampoon’s Christmas Vacation,” for example, station jocks and 10 unsuspecting audience volunteers led the crowd in a Christmas-carol buzz-along on kazoo. For major screenings, the station has been known to run a look-a-like contest or, in the case of “Batman,” to give away a trip to Gotham City (aka New York). “If there is a natural tie-in,” Cosenza says, “we go for it.”

For the film “Back To The Beach” a few years ago, album WBCN Boston loaded up a flatbed truck with sand, lawn furniture, palm trees, and flamingos, and brought it to the theater. Explaining the importance of movie promotions to his listeners, WBCN creative services director David Bieber says, “We have found that the second biggest importance in music only to music for the rock’n’roll audience.”

Last year, WBCN was involved in a sponsorship deal with USA Cinemas where trailers promoting the station were played before every film shown at the theaters. In exchange, WBCN promoted the theater’s movie hot line. Top 40 WEXG Philadelphia is currently running a movie club promotion in which members can get free tickets to any screening.

WQX has found three ways of adding value to movie premieres for both clients and the station. There is the Dr. Pepper movie series, for one. In exchange for the promotional mentions on the air and at the screening, the film company actually adds its radio spots with mentions of the premiere, making for a nice two-way promo opportunity. Also, WQX sells sponsorship packages to area clubs, so that the nightspot gets a certain number of movie tickets to give away. And, to add value to appearances at car dealerships and other client locations, the station brings along a costumed character from the movie whenever possible. The Robocook character, for example, recently appeared at a local water park.

IDEA MILL: MUTTIE TUCKIE Capitalizing on the “Teenage Mutant Ninja Turtles” craze, top 40 WYHY (Y107) Nashville is selling T-shirts and hats featuring “mutant ninja” versions of its toucan mascot, the Tookie bird. The merchandise is available at a local convenience store chain and area Sound Shops. Y107 jocks have been known to refer to themselves on the air as “Nashville’s Mutant Ninja Tookie.”

During top 40 WNCI Columbus’ recent “blunder control day,” morning zoo members Dave Calin, Shawn Ireland, and John Cline competed to see who could drink the most water without going to the restroom by consuming eight ounces of water every 15 minutes during the show. Calin ran for the restroom after 64 ounces, followed closely by Ireland. Both had to broadcast from the restrooms for the rest of the show. A victorious Calin made it to 74 ounces.

WAYA Washington, D.C., morning men Don Geromino & Mike O’Meara are playing “pin the hair on Sineda” at club appearances.

(Continued on page 81)

CD Storage Cabinet. Are you looking for a way to store and lock your valuable CD’s? Our storage cabinet holds 960 CD’s in their jewel boxes for immediate access to your program scanner or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.

LIFT Display Inc. 115 River Road, Edgewater NJ 07020. Tel: 201-9498700, 9458863, 9458412. Fax: 201/945948.
calls from fanatics here. If they call, I’ll do something about a record, but I didn’t feel the need to do something about either song,” he says, echoing sentiments that were also voiced by PDs in Biloxi, Miss., Charleston, W.Va., and Jef- ferson City, Mo.

There is no consistent policy at video outlets. Tommy Boy president Moneta Lynch notes that “Friday Night Videos” edited nine points in the “Humpty” video, while MTV edited three. There is no consistent policy at Nationwide, the chain whose KLUC Las Vegas was dunned for “Erotic City.” Two stations edited “Humpty” but not “Poison.” The opposite of what

‘I don’t think “poison” is offensive. You’re looking at a street word—not an obscene word’

KZZP does. Then again, WOMX Orlando, Fla., edits “Humpty” out of “American Top 40.”

That creates an interesting situation for national program syndicators. Neither Westwood One nor ABC/Marketwork edits “Poison” nor has fended complaints about it. But WWJ’s “Casey’s Top 40” plays “Humpty” edited. ABC’s “American Top 40” has a policy of not editing songs, but, as it did with George Michael’s “I Want Your Sex” three years ago, does format the countdown so that stations can excuse “Humpty” themselves.

Sometimes edits take place not because of what is in a song, but because of what listeners think it is about. WHTZ (100) New York programmer Steven Kingston switched to the edited “Humpty” in some dayparts after receiving calls from listeners who thought “Humpty” once got pussy in a Burger King bathroom. And WCPO’s Ross says the most complaints he’s gotten have been on After 7’s “One Night.” That song has the line “one night of hugging,” which listeners mistake for “one night of fucking.”

For Madonna’s “Hanky Panky,” which ships as a single this week, its album cut play has already spawned at least one local controversy. WXKS-FM Boston pulled the song and MD Jerry McKenna has told the Boston Globe, “We’ve been getting a lot of complaint calls. We get a lot of calls from women who were concerned about the lyrical content.”

Warner Bros., director of national singles promotion Greg Lee says that the label had already persuaded Madonna to tone down the song’s lyrics so that it would get airplay. And thus far, most, albeit not all, of the PDs contacted consider the song innocuous. KBQK Phoenix City PD Karen Barber says, “I did a poll of women in the office and they thought it was just a fun little song, and it’s just Madonna. If she sings it, it’s not offensive because of her wholeatti-"
LOS ANGELES—Is cable television one of the main culprits behind network and syndicated radio’s youth-oriented programming? ABC Radio Networks senior VP/ director of sales Lou Severine thinks so. At a New York press conference to announce ABC’s restructuring of its networks, Severine said that at least part of the motivation to restructure came from the increasing presence of cable TV.

"Four or five years ago, cable television was billing $400 million-$500 million in advertising; now they’re booking $1.9 billion," Severine said in a recent interview. "Those dollars are coming from somewhere. We have seen accounts that have been with us to go cable. There are other things, but cable is one of the big culprits.

Cutter Production head Ron Cutter concedes, "It seems the youth market in the network business has been hit real hard this year and the cycle of TV is cable TV, MTV, and Nickelodeon," he says.

Cutter says that although his top 40 show "Radio America" in six major markets is hitting all the major market targets, it’s doing very well in billing. "The youth networks are getting clobbered," he adds. "If anybody says it hasn’t affected them, they aren’t speaking the truth.

Yet there are those who doubt the cable theory. "I don’t think cable has done a hell of a lot to network radio," he says. "Cable TV affects the TV business. Whenever you have a rough quarter the experts in the business come out of the woodwork to pontificate about where that revenue is going, but I don’t see cable affecting the business.

According to Cutter, the slump isn’t limited to network radio. "All major national media in general is down," he says.

While it might be hard to prove cable TV’s effect on network radio financially, there is no denying that the growing cable industry has had an effect on radio, from WWJ’s "MTV News" and Group W’s TNRR to Unister’s radio version of CNN.

TNRR CUTS 24-HR. PROGRAMMING
Even ties to cable, however, can’t guarantee success. As of June 30, TNRR will halt its 24-hour day satellite-delivered programming. It will, however, continue to broadcast "Nashville Record Review" and other special programs. TNRR, which was formed by Opryland USA Inc. and Group W Satellite Communications, made its debut in December 1988. A TNRR spokesman blames a lack of advertising revenue for the shutdown. "It was hard to find distribution in major markets. Without major markets, it’s hard to find advertisers," she says. The spokesman says TNRR had 63 affiliates, but that was too difficult to find major-market stations to run the format 24 hours a day.

The "Nashville Record Review" and such specials as "SuperStar Specials," "Music Legends," and "SuperStar Spectacular" will continue to be distributed by TNRR on Satcom 1 and the audio substitute on TNVR. "Nashville Record Review" and "SuperStar Spectacular" will air June 23 at 10 p.m. ET. The show will feature Randy Travis and Gary Blevins, and others. It is from the Grand Ole Opry House. "Country Music Legends," which will run July 4 at 10 p.m. ET, will feature such traditional country artists as Porter Wagoner and Roy Clark.

JEPKO’S BACK
Veteran talk host Herb Jepko is quietly making a comeback. Jepko originally launched his "Nitecap" format for WWJ Detroit and WLW Lake City. Less than a decade later, the show was part of the Mutual Broadcasting System and was heard on more than 225 stations.

In 1979, Jepko left Mutual after a dispute. It wanted him to become more cutthroat with his show and he declined, and was replaced by Larry King. He continued his show on his own for five years, then stunted at KDYL, KLUR, KCPC, and KMGX Salt Lake City. But now Jepko’s "Nitecap" is back.

Jepko, who originates from KTKK Salt Lake City, debuted March 5. It currently has 10 affiliates. "It’s a fun show. It’s different from the other talk shows, because we don’t rely on the hype of what’s breaking in the newspapers. We talk about what’s on people’s minds," Jepko says. "It’s certainly good to be back in the arena."

AROUND THE INDUSTRY
While taping "Casey’s Top 40" May sweeps for other networks, disc jockeys and journalists, Casey Kasem had just about reached No. 1 when he received a phone call from "The New York Times," says it was cabling, "Casey Kasem finished the countdown before leaving WWJ’s "Culver City, Calif.-based studios and rushing to the hospital to be at his wife’s side. The new No. 1, which wasn’t expected until July 4, made an early debut. She weighed in at 5 pounds, 3 ounces. Her name is Liber-

Former Radio Networks Assn. president and executive director Peter Moore has been named VP/affiliate sales for CBS Radio Networks … "Saturday Night House Party" host/WSIX Nashville morning man Gerry House has an album out on MCA Records called "The Cheaters Telethon."

Jeff Jarvis, managing editor of En\ntertainment Weekly, is hosting the first 10-24 sweep show on N/T WCBS New York highlighting reviews from the magazine. The magazine is looking for stations to take part in the show. An affiliate who will run a schedule in the magazine. For more information, call 212-622-2789.

PRO-MOTIONS
All-sports WFAN New York has upped office manager Alexandra Zarb to marketing and promotion coordinator, and promotion assistant Michael Felicetti to promotion director … Tracy Tomson has been named promotion director at modern rock KDGE (The Edge) Dallas. She held the same position at album WRXK (K-Rock) Fort Myers, Fla. Pete "P.P."

Radio Advertising Bureau has named promotion director at community CFGM Toronto. He is a former promotion director at album COXO Van-

BILBOARD JUNE 16, 1990 21
# POWER PLAYLISTS

**CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS**

## PLATINUM

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>DJ(s)</th>
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</thead>
<tbody>
<tr>
<td>WZLX</td>
<td>New York</td>
<td>O.M.: Steve Kingston</td>
</tr>
<tr>
<td>WHKX</td>
<td>New York</td>
<td>P.D.: Tom Cuddy</td>
</tr>
<tr>
<td>KYISFM</td>
<td>Los Angeles</td>
<td>P.D.: Greg Deloffrancesco</td>
</tr>
<tr>
<td>WQXK</td>
<td>Atlanta</td>
<td>P.D.: Rick Stacy</td>
</tr>
<tr>
<td>WFED</td>
<td>Philadelphia</td>
<td>P.D.: Todd Fisher</td>
</tr>
<tr>
<td>WQXI</td>
<td>Tampa</td>
<td>P.D.: Dave Denver</td>
</tr>
<tr>
<td>WZGR</td>
<td>Chicago</td>
<td>P.D.: Brian Philips</td>
</tr>
<tr>
<td>WSDK</td>
<td>Houston</td>
<td>P.D.: Bill Richards</td>
</tr>
<tr>
<td>WTVX</td>
<td>Providence</td>
<td>P.D.: Paul Cannon</td>
</tr>
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## GOLD

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<tr>
<th>Station</th>
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<tbody>
<tr>
<td>WIZO</td>
<td>New York</td>
<td>P.D.: Sunny Joe White</td>
</tr>
<tr>
<td>KIIS</td>
<td>Los Angeles</td>
<td>P.D.: Greg Deloffrancesco</td>
</tr>
<tr>
<td>WFXD</td>
<td>Philadelphia</td>
<td>P.D.: Todd Fisher</td>
</tr>
<tr>
<td>WQXI</td>
<td>Tampa</td>
<td>P.D.: Dave Denver</td>
</tr>
<tr>
<td>WZGR</td>
<td>Chicago</td>
<td>P.D.: Brian Philips</td>
</tr>
<tr>
<td>WTVX</td>
<td>Providence</td>
<td>P.D.: Paul Cannon</td>
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## SILVER

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<th>Station</th>
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</tr>
<tr>
<td>WIZO</td>
<td>New York</td>
<td>P.D.: Tom Cuddy</td>
</tr>
<tr>
<td>WFXD</td>
<td>Philadelphia</td>
<td>P.D.: Todd Fisher</td>
</tr>
<tr>
<td>WQXI</td>
<td>Tampa</td>
<td>P.D.: Dave Denver</td>
</tr>
<tr>
<td>WZGR</td>
<td>Chicago</td>
<td>P.D.: Brian Philips</td>
</tr>
<tr>
<td>WTVX</td>
<td>Providence</td>
<td>P.D.: Paul Cannon</td>
</tr>
</tbody>
</table>

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**PLATINUM**—Stations with a weekly cume audience of more than 1 million.

**GOLD**—Stations with a weekly cume audience between 500,000 and 1 million.

**SILVER**—Stations with a weekly cume audience between 250,000 and 500,000.
Everyone Has A Dream...

To live by the sea
To be a movie star
To become a huge success
To win the lottery
To become President
To travel leisurely around the world
To contribute something worthwhile to another human being
To plant a tree

Our Dream Is...

To find an artist (or artists)
with the ability, charisma,
desire and potential to perform
their music in every corner
of this world.
To be invited by President Vaclav Havel
of Czechoslovakia to play in the
beautiful city of Prague.
To be invited by Lech Walesa
to play in Gdansk.
To play no less than 12 huge benefit
concerts each year on behalf of the environment
or such life saving projects as AIDS and Alzheimer’s research
and organizations like DAYTOP VILLAGE.

Part Of Our Dream Has Come True!

We found our group!
Four brothers from the city of Milwaukee.
We have had the privilege of working
with The Rascals, Larry Gatlin, Melba Moore,
Laura Nyro, Phoebe Snow, and others.
And now...The brothers SKORIK.

The Agenda
for SKORIK

The Dream Continues...
To make the right record deal
Select a great producer to record the Brothers
Play at The Bottom Line in New York
Play in Carnegie Hall at Christmastime 1990
Play in Radio City Music Hall
Play in Madison Square Garden in the Spring of ’91
Play at Shea Stadium in the Summer of ’91
Play in:
- Athens
- Berlin
- Johannesburg (to a mixed audience)
- London
- Moscow
- Peking
- Rome
- Tokyo
And just keep on playing the music of SKORIK.

‘Here we go again.’
Sid Bernstein
(212) 472-1733
Mayfield Dwells On 'Street' Reaction
Soul Veteran Prefers People To Awards

LOS ANGELES—Curtis Mayfield has had a major influence on contemporary black music as a leg- endary producer/songwriter and recording artist. So it is hard to believe that the music industry as a whole has yet to recognize the impact that the Chicago-born musician has had. To Mayfield, whose latest album, “Take It To The Streets,” is on his own Curtom Records of Atlanta (distributed by Ichiban)—has never received a Grammy Award or been nominated for induction into the Rock and Roll Hall of Fame.

“Don’t dwell on that kind of thing,” says Mayfield, who was dubbed “The Gentle Genius Of Soul” during the mid-70s. “It’s not as important to me what the industry thinks as what the people in the streets think of my music. I’d rather have the people think of me as someone who’s been real and what I do.

Mayfield was one of the first recording artists to address civil rights issues through music during the turbulent mid-60s as lead singer of the Impressions, via songs like "Keep On Pushing," "We’re A Winner," "This Is My Country," and "Choice Of Colors." As a solo artist, Mayfield also addressed such social concerns as drug abuse with cuts like "Freddie’s Dead" from his classic "Superfly" album. "My songs have always come from personal experience and observation. I’ve always looked at current events and I’ve written not to dictate to people but to offer food for thought," says the writer of "People Get Ready" and "I’m So Proud." "My Impressions tunes that are considered R&B/pop standards. ‘The way I look at it, we all have similar fears, tears, and we’re all going to die in so many years, so I might as well write and speak from the heart."

"The last time I was on the streets" is Mayfield’s first album since "We Come In Peace," released in 1965. "I was really waiting to get the right kind of distribution for the Curtom label, although this album was only prepared during the last year," he says. "Time just seemed to slip away during those years. I did quite a bit of touring in Europe, I went to Japan, and I also took some time off. I’ve been involved in music since I was 13 years old, pretty much nonstop."

Noting that “it is a little harder to get through because I’m now competing on the airwaves with a whole new generation of artists, Mayfield says he feels like he is just starting out. "I have my second wind now. The way people are responding to the new album is definitely an inspiration for me to go on."

Mayfield’s signature balladeer- ing style—established since his early years with the Impressions—is evident on songs like "Do Be Down," the most recent single from the new album. He mentions cuts like "Homeless" as a key track: "That’s a situation that’s been around for a long time, as we know, but the song is to draw people’s attention to the fact that you don’t have to be mentally sick or a drug addict to end up on the streets. A national financial crisis can bump off a whole group of people and there are a lot of people in this country who are just a paycheck away from being homeless themselves."

Addressing another familiar theme is the song "He’s A Fly Guy," says Mayfield. "There are songs I wrote back in the ‘70s which are just as timely today, like ‘Mr. Welfare Man’ (from the roster, to name just a few), the indie labels were also highlighted at the nightly performance showcases, where several new and/or nationally unknown artists were exposed to industry and press from around the country.

The BRE Industry Awards, sponsored by MCA and Coca-Cola, gave recognition not only to radio station and label programming and publicity companies as well. Big winners were Russell Simmons, owner of the management company, Rush; MCA’s Mike-school, who won the best independent label, Skyline Records, a name concession after the suit filed by George Lucas regarding the Skywalkers (name), Leyla Turkcan’s Set To Run Public Relations, which handles a number of top rap acts, was named best publicity firm. The publisher’s award, given by Miller for outstanding achievements and contributions to the advancement of blacks in the industry, was presented to CBS VP of community affairs Le- Baron Taylor, MCA was named best label. A nice mo- ment was the appearance by black music promotion pioneer Dave Clark, who received a standing ovation as he took the stage to talk about reaching his 50th year in the music business.

Speaking of Campbell, it was interesting to note the general climate of support for him among black indus- try types in light of accusations that albums by his act, 2 Live Crew, are obscene and should be banned from

Tony Trio Plus Two. Wing/PolyGram act Tony! Tony! Toné! lives up to its sartorial reputation by sporting some fly threads at a luncheon in New York for the fashion press. Shown at the Venetus Restaurant, from left, are an unidentified admirer holding a "Revival" fan, Ray Wiggins, T.T., equally spiffy "Yol MTV Raps" host Fab 5 Freddie, and Dwayne Wiggins and Tim Christian of TTT.

Big Easy Perfect Setting For BRE Event
Indies & Stars Descend On New Orleans Radio Meet

The Rhythm and the Blues

by Janine McAdams

Super Salute To
Jack "The Rapper" Gibson

On Friday evening, JUNE 22, 1990, the friends of Jack Gibson will present a Super Salute to Jack Gibson with a VIP reception and Ball (black tie optional) in the GRAND BALLROOM of the Willard Inter-Continental Hotel, 1401 Pennsylvania Avenue, NW, Washington, D.C. The event is being sponsored by the collective efforts of THE NATIONAL ASSOCIATION OF BLACK OWNED MUSIC COMPANIES (NABOMC) and THE BLACK ENTERTAINMENT AND SPORTS LAWYERS ASSOCIATION (BESLA). The Young Black Producers Coalition (YBPC) and the Black Music Association (BMA). The event will feature an star entertainment and will be hosted by Berry Gordy and Quincy Jones. Proceeds from the tribute will be donated to the Thurgood Marshall Scholarship Fund and Jack the Rapper Back To The Community and For Elmore Virginia. Glover (609-772-5677) or Billye Love (407-423-238).

For Hotel accommodations call Leigh Hughes at the Willard Inter-Continental Hotel (202-268-9100).

HONORARY CO-CHAIRPERSONS

Anita Baker
Michael Jackson
Amistad Brown
Mack & Jean Staehle
Martin Brice
Coretta Scott King
Terry Martell
Jennifer Rawls

Charles Sennett
Rogers, Jeanie Jackson
Percy Sutton
Lafayette Taylor

HONORARY ATTENDEES

BILBOARD JUNE 16, 1990

25
MOTOWN
SALUTES BLACK MUSIC MONTH
From the Gold LP SEMINAR
• 88 Black singles list '61-56
• R&R '23/2

WHIZ KID w/ YSL
Let's Get It On (76992) 12"
Marvin Gaye classic is given a hyped hip hop treatment for the nineties.

SIDE F-X
The NEW Debut Album
This Is A Journey (70170)
The NEW Single & Video
Rock The House (769861) 12"
From the Album "This Is A Journey" comes this hip house banner guaranteed to scorch the floor.

High Performance
The NEW Debut Album
All Things Considered (76984)
Catch the video of the message on BET & YO MTV Raps!

Kid Sensation
The NEW Debut Album Out June 26
Rollin' With Number One (71080)

Kid Sensation
Sea Town Ballers (76990) 12"

Sir Mix-A-Lot
National Anthem (76991) 12"
The Thought Provoking Next Single & Video.

Rococo
Are you Ready (70230) Debut Album!

NEW & NASTY RELEASES!

COOKING INTO SUMMER

WHIZ KID w/ YSL
Let's Get It On (76992) 12"
Marvin Gaye classic is given a hyped hip hop treatment for the nineties.

SIDE F-X
The NEW Debut Album
This Is A Journey (70170)
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The Thought Provoking Next Single & Video.

Rococo
Are you Ready (70230) Debut Album!
CURTIS MAYFIELD  
(Continued from page 24)  

"On & On," a song Mayfield recut for his current album. Even Superfly [re issued recently on CD] was unfortunately like a prediction of worse things to come."

In addition to a U.S. domestic club tour and European concert dates, Mayfield recently wrapped up work for the Capitol Records soundtrack of "The Return Of Superfly" (The Rhythm & The Blues, June 2) in the company of such rappers as Eazy E, Tone Loc, Def Jef, Mellow Man Ace, and Ice T, with whom he recorded a duet.

"You ride the wave," says Mayfield, reflecting on his collaboration with the rappers. "As I look at what's happening out here today, I can say that everything's changed, and yet nothing's changed."

With some older Curtom product being reissued on CD, Mayfield is hopeful that some of his albums (owned by Warner Bros.) can also be made available again. He says, "There are a lot of die-hard fans who haven't been able to get copies of my first solo album for 15 years now. I'm hoping that we can work something out because many of the songs on those early albums are as relevant now as they were when I recorded them."

RHYTHM & BLUES  
(Continued from page 24)  

hind-the-scenes tape of the making of Chunky A's "Ow" clip and hear the finished album. It's a quintessentially Cameo with interesting forays into hip-hop, jazz, and classic ballads. Should prove to be a better commercial vehicle than 1989's "Machismo" ... Johnny Mathis will make a four-night stand at Radio City Music Hall, June 21-24, with the fabulous Jennifer Holliday opening ... Jazz/R&B artist Roy Ayers has filed a $5 million copyright infringement suit against New York-based Celluloid Records, which he claims included his name, likeness, and vocal performance on a 1986 album by Fela Anikulapo Kuti without his consent ... Graham Armstrong, formerly a partner in the now-defunct R&B Report magazine, is black music editor for HIT magazine ... Quincy Jones, a Seattle native, was awarded an honorary doctorate of humanities June 3 from Seattle Univ.

Are you having a problem with your subscription? For fast service, call 914-628-7771.
FOR WEEK ENDING JUNE 16, 1990

**HOT RAP SINGLES**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SONG</th>
<th>SONG WRIGHTS</th>
<th>PUBLISHER</th>
<th>ARTIST</th>
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<td>I.C.E.</td>
<td>J. Darnell, T. Fbert</td>
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<td>2 weeks at No. 1</td>
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We Are Family. The OBR/Columbia family turns out in force to support Tashan, who performed cuts from his album "On The Horizon" at a showcase at New York's Nell's recently. Shown, back row from left, are Carmen Ashburn-Watson, president, Dey Jam Recordings; Russell Simmons, CEO, Rush Associated Labels; Ruben Rodriguez, senior VP, black music Columbia; Tashan; Bob Shorewood, senior VP, international marketing Columbia; and Sara Melendez, VP of marketing, black music & jazz, Columbia. Shown, front row from left, are Angola Thomas, director of product marketing, black music & jazz; Cynthia Badger-Rivers, director of national publicity and artist development; Jerry Biai, director of top 40 promotion; and Eddie Jorge, local promotion manager, black music and jazz, all at Columbia. At the bottom is John Coppola, dance promotion manager.

SBK Acquires Steele. SBK Records brass stop by Americanafic Studios to welcome singer/songwriter Terry Steele to the roster. Steele, who penned the Luther Vandross hit "Here And Now," has recently released his single "If I Told You Once" from the album "King Of Hearts." Shown, from left, are producer Olle Brown; Charles Koppelman, chairman/CEO of SBK Records Group; Steele; and Selene Armbrecht, director of A&R, SBK.

Cardiac Queen: Cardiac Records signs first act, Queen Mother Rage. Shown at the signing, from left, are Cardiac VP of A&R Bob Ghossen, X. Clan's Lumumba Professor X, Cardiac president Cathy Jacobson, and group members Paradise and Sugar.

Stars Of Today & Tomorrow. The All-Stars Talent Show Network, one of the largest community-based talent-show networks in the country, recently held its finals in New York, with 17 acts and celebrity judges and presenters. Shown backstage at Town Hall, back row from left, are Malcolm Jamal Warner, Gail Peck, executive producer; Kool Moe Dee, Nanette Garcia, assistant director of special events; Canada Dry (one of the show's sponsors), a member of winning group Motif; and an unidentified friend. In the middle row, from left, are two members of Most with rapper Doug E. Fresh; up front is M.C. Lyte. (Photo: William Ballinger)
"but with the advent of disco music in the '70s, it seemed as if a lot of the more adult-oriented artists—both new and established—can record ballads and receive good airplay. I still don't think even the stations that profess to have a black AC format are being totally fair to certain artists. There are still some stations who just think of [Nancy Wilson] as a jazz artist."

Joe "Butterball" Tamburro, PD of WDAS Philadelphia, notes that one year after switching to a black AC format, the station is doing well. Says Tamburro: "I think that black radio can have several formats just as mainstream radio does. We find that the industry has picked on the fact that stations like ours are here to stay; we may not be playing the singles but a lot of times we're playing several album cuts... We can usually find cuts on artists that fit our format, although we won't play any rap or hip-hop because we find our audience (25-54 demos) doesn't want to hear it.

Tamburro adds that "Madison Avenue knows that the black consumer who constitutes our target audience has real purchasing power, so they want to advertise banks and airlines on our station, whereas stations who target a younger demo may get primarily major advertisers like Burger King or McDonald's."

Changing formats was also a matter of economics in an increasingly competitive black radio marketplace, says Tamburro. "Urban stations that are owned by major corporations have the million-dollar budgets to advertise. We don't. To be competitive, we have adopted a format that we know a segment of the audience definitely wants to hear. Although we call it 'black adult contemporary,' it isn't as laid-back as general-market AC stations."

Harold Childs, VP/GM, jazz & progressive music, at Warner Bros., feels that a number of black radio stations "lost credibility with black adults because [they were playing] rap," and that the emergence of Wave-type formats and the fact that black consumers are also increasingly "converting from albums to compact disks" have aided in establishing "strong sales for artists like Joe Sample and Al Jarreau. Almost 75% of our sales now are in CDs."

Arista's Tony Anderson, VP R&B promotion, concurs, noting that "over 50% of the population is now over 30, so to a large degree that has made an impact on the sales we're experiencing with artists like Kenny G, whose 'Live' double album has sold a million copies. In all, he sold 6 million albums with his previous two albums and his appeal is predominantly to an adult audience."

Anderson adds that Arista is not focusing on signing black music artists with just adult appeal, "since we have a roster with artists who cross many demographic lines. Lisa Stansfield did that, Jermaine's 'Don't Take It Personal' did that. Plus we have artists like Jeffrey Osborne, Jennifer Holliday, and Stedman."

Kidd adds that "in cities where there is a highly concentrated black population, this format is working. Plus we've found through research that although our audience is primarily 25-34, we're also doing respectably with the 18-34 listeners in Chicago."

Atlantic Records, with artists like Miki Howard, Paul Jackson Jr., and Gerald Albright, has clearly benefited from the increased number of radio outlets and formats open to programming adult-oriented music. Richard Nash, VP promotion, black music, says, "Although our target is still the mainstream urban market with all our artists, we find that album cuts are getting more play now on particular stations and that a significant number of ballads are being played on all formats. Troop is an example of a young act that has across-the-board appeal, while with Miki Howard there's been an almost doubling of sales from her first to her third album. There's no doubt that quiet storm programs have been playing a number of tracks from the album."

From the artists' standpoint, there is no question that there are more opportunities for increased sales and airplay. Earl Cole Jr., owner of Cole Classic Management, with such clients as Surface, Atlantic Starr, Paul Jackson Jr., the MAC Band, and Barbara Weathers, says that Columbia's Surface achieved platinum status "based on a string of what I'd call black adult contemporary or quiet storm records. In fact, in looking at their next album, we're talking about doing special quiet storm mixes."

Cole notes that when an act has built its hit-making foundation on being more ballad-oriented in its approach, "the public actually won't accept them when they try to do something else," citing Atlantic Starr as an example. With another client, Paul Jackson Jr., Cole says that an increased number of radio outlets has meant that "his second Atlantic LP outsold his first album on release. He's now able to use the niche in the marketplace that's now opened up."

Cole also manages producer Dean Gant, who has worked on Peabo Bryson's last album, and says that the demand for Gant's work has increased considerably as record companies seek "more product in that quiet storm vein. I feel that format is not only allowing veteran artists to do what they do best but is also something that new artists can use. Overall, we're seeing a return to strong melodies, meaningful lyrics, and a resurgence of what used to be the bread and butter for R&B artists: real music."
### HOT DANCE MUSIC

#### CLUB PLAY

Compiled from a national sample of dance club playlists.

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#### 12-INCH SINGLES SALES

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

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**Notes:**
- Titles with the greatest sales or club play increase this week.
- **Videoclip availability:** Recording Industry Assn. Of America (RRA) certification for sales of 500,000 units. **RRA certification for sales of 1 million units. Records listed under Club Play are 12-inch units indicated otherwise.**© 1990, R.P. Communications Inc. All rights reserved.
Some Summer Sizzlers On The Alternative Tip: MacColl, Anything Box, Inspiral Carpets, More!

"Tread lightly in your dreams, they might come true for you tomorrow"—Kirsty MacColl

A DAY IN THE LIFE. An abundance of alternative and progressive sounds have been making themselves known as the summer kicks into full swing. As always, there's a host of varying genres within the genre. Some are more immediately club friendly than others but all (for the most part) are worth investigating. The above quote is taken from a track from the thoroughly enjoyable U.S. debut of singer/songwriter/guitarist Kirsty MacColl's "Kite" (Charisma). If you're a Smiths fan, then you'll more than likely find a softer spot for MacColl. She brings a similar sensitivity in her lyrics and melodies, while the clean, well-textured production complements the composition should come as no surprise since Smiths axeman Johnny Marr lends his unmistakable talents to seven of the 12 tracks he co-wrote the CD even features a Smiths cover of "You Just Haven't Earned It Yet Baby" (which first appeared statewide on the "She's Having A Baby" soundtrack). This "Kite"flies high with such gems as "The End Of A Perfect Day," "Innocence," and the featured track "Free World." A warranted discovery... Ultra Vivid Scene makes its major-label debut with the new EP "Starting Out The Sun" (4AD/Columbia). Presence of producer Hugh Jones on the title track is felt giving group brainchild Kurt Ralske's musical vision some space. The track's easy-paced and melodic nature offers proof of Ralske's growing maturity as a songwriter. The cute "Crash" and "Something Better" are also noteworthy... While Mute readies statewide album debut of Inspiral Carpets, you can enjoy this five-song collection of the group's independently released singles called "Cool As ******" (Cow/Rough Trade, 215-396-8831). The Carpets effectively utilize the spontaneity of a '60s jam session, a raw rock 'n' roll feel. Gems such as "Joe," and 16-minute-plus "Plane Crash" are a go-go dancer's dream. Shiny shimmery shake... An album we've been enjoying lately (but that has been out for some time) is Dessau's "Exercise In Tension" (Carlyle, 615-354-4611). If you haven't discovered this treasure, you should. This project follows very much in the industrious dance camp, sporting real- strong songs and production. All the cuts jam with fervor, but "Never Change," "Principal Tension," "Eucalyptus Light," "Shovel," and "Crow feet" are personal faves. Sometimes it's worth flipping the pages back a bit... An act that deserves quite a bit more attention and recognition is Anything Box. The young trio has already made an impressive debut album, "Peace" (Epic), that has plenty of programmable confections. Outfit making well-infused dance/pop sensibility that could easily segue with New Order, Depeche Mode, Book Of Love, Erasure and the like. Providing a lyrical thread of hope in their music, the trio of Claude S., Dana Morales, and Paul Rijvers ensure your attention and support. Cuts like "When We Lie," "Kiss Of Love," "Lad In Waiting," "Just One Day," and the new single, "Jubilation," are highlights... Fave My Life With The Thrill Kill Kult has finally unleashed its hard-hitting "Conessions Of A Knife..." (Wax Trax, 312-232-1000). Feverishly industrial dance beats keep the toes-a-tappin', with plenty of humor missed. Quite aptly titled at times. Be sure to drop the needle on "Hand In Hand," the freaky Chic-inspired "Waiting For Mommy," "Rivers Of Blood," and "Burning Dirt."... This columnist was a huge fan of Propaganda's classic "The Secret Wish" debut. The act has made a return with "1,2,3,4" (Charisma). Although many of the tracks hark back to the atmospheric "Secret," the album never quite gets as hard. Michael Mertens is the only member remaining from the original lineup and the presence of Wolf Dump, Suzanne Freytag, and the charismatic vocals of Claudia Brücken are dearly missed. The single, "Heav... (Continued on next page)

ARTIST DEVELOPMENTS

NITZER EBB'S 'SHOWTIME'

Seven years after the formation of Nitzer Ebb, the group is ready to finally say goodbye to the rigidity of its earlier work and display its human side. It was in the making of the act's current Geffen album, "Showtime," that songwriting partners Douglas McCarthy and Bob Harris utilized more traditional instruments like piano, trumpet, and clarinet for the first time. McCarthy, "It was time to open up to ourselves to a small area of what we like: the hard and aggressive... When we went back to the reasons we stood the band—performance. The human rather than the technological side... We wanted to add the personality of the band..." Nitzer Ebb was formed in Chelmsford, England, in 1983 by schoolmates McCarthy, Harris, and then-member David Gooday with the help of the conceptualist/artist Simon Granger. By 1984, the group gained popularity on the British club circuit and got the attention of PWL's Phil Harding, who helped them get signed to the Power Of Voice Communications label. Nitzer Ebb's first independent release, "Isn't It Funny How Your Numbers Works," became an instant club favorite. After a few more successful singles, including "Let Your Body Learn" and "Widow's," which both rose high on alternative play lists, Nitzer Ebb was signed by Mute Records in the U.K. and Geffen in the U.S. The group's Harding-produced debut album, "That Total Age" (1987), spawned yet another club anthem, "Join In The Chant."After Nitzer Ebb's first European tour in 1988, Gooday exited the group and was replaced by Julian Beeston, who remains a steady nonwriting member of the group. In 1989, "Belief" was released in the States and so, too, was the band's eighth single, "Control I'm Here." This offering made it possible for the band to finally tour America. And it was with the memory of this concert series that Nitzer Ebb went into the studio to write and record "Showtime," produced by Flood (U2, Erasure, Caba- Voltaire)."It's been a process. Our first album was an imaginary creation, the second reflected a consolidation of our thoughts, now it's time to begin showing what we can do. It's "Showtime,"" says McCarthy. With "Showtime," Nitzer Ebb is hoping to capture more of the market and broaden its base. The single "Lightning Man" was a top 15 hit on Billboard's Club Chart, while remixes of "Getting Closer" have just been released to clubs and progressive radio. McCarthy concedes that "alternative used to be as untenable as you like. Now the dividing line between alternative and mainstream is thinning. We're very much on the edge but now it's possible for us to slip into mainsteam's backdoor. In the future we're hoping less gets in the way of others listening to us..." BILL BARVENOIM LOUIS BREAKS MOLD

With the release of his Epic debut album, "From The Mind Of Lil Louis," DJ/producer Lil Louis is out to break the sometimes confining mold for dance music artists—whether his label likes it or not. (Continued on next page)

Available on FFRR/PolyGram LP's, cassettes and compact discs.

Diana Brown "Master Plan"
Blacksmith "Hold You Back"
Orbital "Chime"
Planet X "I Won't Dance"
Shakespear's Sister "Dirty Mind"
Satoshie Tommie "And I Loved You"
D-Mob "C'mon And Get My Love"
1 World "Down On Love"
Carlton "Do You Dream"
Izit "Stories"

HOT DANCE BREAKOUTS

CLUB PLAY
1. PINEAPPLE FACE REVENGE (CAPITOL)
2. POLICY OF TRUTH DEPECHE MODE (RECORDS)
3. I SIT ON ACID BIRS OF ACID-KING (SCOTT)
4. TRUTH IS OUT OF STYLE MC 500 FT. JESUS WITH DJ ZERO (GRETCHEN)
5. CRAZY EARTH FORTNIGHT 5 JULIAN BANKS
12" SINGLES SALES
1. PINEAPPLE FACE REVENGE (CAPITOL)
2. SOMEONE TO HOLD APRIL (RECORDS)
3. WE'RE ALL IN THE SAME GANG WEST COAST RAP ALL-STARS (VARIUS RUSSES)
4. JUBILATION ANYTHING BOX (DJ)
5. COUNT TO THREE/GIVE ME YOUR HAND RED FLAG (GRETCHEN)

Breakouts: Titles with future chart potential, based on club play or sales reported this week.
**ASTRIL DEVELOPMENTS**

(Continued from preceding page)

“A lot of artists get intimidated with the fear of being drooped by their label,” he says. “But you’ve got to take chances and remain faithful to who you are.”

He says that his label has been very supportive of his music and the way he wants to present it. “I think the problem is that [Epic] sees me exclusively as a dance artist,” he says. “I’m trying to come out of many different angles that I think to categorize me is not completely accurate. I’m not trying to be an R&B or dance artist, I’m just really trying to be true to my art.”

Louis’ views on music were no different. “I’ve been a Jumbo fan since I was a child,” he says. “I love the old R&B and soul jazz ballads with some rock-orientated material thrown in for good measure.”

“I’m quite proud of this record,” he says. “But it’s just the tip of the iceberg. There are so many other avenues to explore. The options are exciting.”

In the meantime, Louis is dividing his time between recording and touring. He is set to come to the United States for the first time this year, which he says will be a great experience. “I’m looking forward to meeting some of the fans and seeing how they react to my music,” he says. **LARRY FLICK**

**DANCE TRAX**

(Continued from preceding page)

**In Give Me Words**, is a highlight but, overall, the project exudes a very MOR feel. The middle-of-the-road quality: Shirley Bassey meets Vangelis.

**J UST ANOTHER DAY:** Other releases in the dance genre include: Me And The Morning by Age Of Chance. Note the section on "Higher Than Heaven," the ESO-inspired "Snow Blind," "What’s the Point?" and the new single, "Time’s Up?"; "Swaggery" (Enigma); "Chrysalis" by the Blue Aeronauts; "Jacked" (Streets by the Pre-tenders; "Bloodletting" (IRS) by Concrete Blonde—great cover art, too. "Land Of The Damned" (C'est

The salsa tune "La Perestrosa," by Diana Araguelo can hold his ground in front of any good sonora of today. All in all, the evening was a good showcase not only for the company’s artists but also for the very capable team headed by veteran disquerio Mateo San Martin, now in charge of the publishing side of the business, his son Tony, and the staff of the company, Patricia Jaramillo, and the rest of the staff.

**B IG MONTH FOR B M G:** The label’s busy release schedule includes "Obsession," the latest album by Mexican artist Miguel Mateos: "El Diable," by Mexican rock group Caifanes; and "Veneno En La Piel," by Spanish rocker Radio Futura. Also, BMG’s pop slate for June includes the new album by José José, traditionally one of the week’s best-sellers, titled "El Búho." "It was a problem," says Fair, "because we had a hit record in a very short period of time. We turned it around and made it a hit again. Things have looked at all of our singles, more than 50,000 copies of it. That destroys him," says Vargas.

**THE ARTISTS AND NEW PRODUCT FROM Kubanay Records were presented at a dinner reception held in Miami May 57. The highlight of the evening was the presentation of a platinum record to Pochi & the Coco Band for sales of 100,000 units on the album of the label’s new artist. Also present were Colombian salsa singer Arebella; David Oliva; Jose Amaya; singer/songwriter Mighty Dow (Isidore Yona), nominated for the Los Nuevos Programa award for his song "San Francisco," released in 1990; and Pochi & The Coco Band’s Tony B., a memorable Dominican rapper who gave attendees a taste of the rest of the Latin music world, i.e., a cross between rap, salsa, and merengue; and pop-ballad-turner-salsa singer Oscar de Fontana, whose new salsa album is coming out soon. Judging by his performance..."
DAT.

For Them,
It's A
Revolution.
While others may count their DAT development time in months, Sony DAT is the natural consequence of 15 years of Sony innovation in digital tape recording.

Just as you'd expect, our DTC-700 and ES Series DTC-75ES digital decks demonstrate the tangible benefits of Sony digital expertise. You can hear it in our proprietary High Density Linear Converter™ system, our own high-speed loading system and our ultra-stable 4-motor transport. Which means these decks not only define DAT, they also refine it.

Likewise, our DT-60, 90, and 120 cassettes offer such miracles of magnetic engineering as UST coating, an HD & R binder, and metal particles you would need an electron microscope to see—but not to hear. So while the physical form of Sony DAT might be mistaken for an ordinary cassette, its sound assuredly will not.

But any retailer knows it takes more than great products to launch a new digital format. And Sony knows it, too. After all, it was Sony that helped dealers establish Compact Disc as the new core of the audio business by successfully launching the first home, car and portable CD players. So we understand the vast difference between simply selling merchandise and building a vigorous, appealing new category at retail. That's why these Sony DAT introductions are just the beginning.

We are already developing advanced DAT car and portable machines. We're taking the first significant step in building the software library: prerecorded DAT music cassettes on the Sony Classical label. In classic Sony fashion, we're supporting our dealers with the most comprehensive marketing, merchandising and advertising programs in hi-fi history. We're even supporting the music industry with Sony DAT software duplicators. In fact, our software manufacturing subsidiary—the Digital Audio Disc Corporation (DADC)—is already offering duplication service to American record labels.

Such broad-based support for DAT would be beyond the capabilities and concerns of any other company. But Sony has a history of continual innovation in digital audio. At Sony, this total commitment to digital progress is not extraordinary. It's just business as usual.

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Spec's, Wall To Wall Hurt By Expansion
Webs' Profits Pale Despite Higher Revenues

BY DON JEFFREY

NEW YORK—Two music retail chains disclose in recent financial reports that store expansion has hurt profitability. At Miami-based Spec's Music Inc., which runs Spec's Music & Video, net profits essentially were flat in the company's fiscal third quarter, due to the rapid opening of music and video combo stores.

Meanwhile, Cannamison, N.J.-based Wall To Wall Sound & Video Inc. reports that expansion costs and disappointing sales contributed to a net loss for the fiscal year that ended Feb. 28.

Spec's net income, for the period ended April 30, was $490,000, a 3% increase from the comparable quarter last year. Revenues, however, rose 24% to $12 million, reflecting the addition of 11 new stores during the past year for a total of 54. Same-store sales, a measurement of units open at least one year, were up only 3% over last year's third-quarter.

Peter Bie!, chief financial officer of Spec's, attributes the soft sales to "a lack of music product out there and competition for the entertainment dollar."

"Given the environment, given the expansion, they're doing pretty well," says Peter McMullin, senior VP at the Boca Raton, Fla., brokerage Southeast Research Partners. He adds, "Stores on average don't make money for the first year."

Bie! says sales trends are positive.

"What's encouraging is that April was very good, with same-store sales in the mid-single digits, and May was very good, with high single digits. We're on the upswing."

Spec's product sales mix breaks down as follows: music, 60%; video rental, 15%; video sales, 8%; accessories, 8%.

Bie! notes that Spec's has expanded its total selling space in the past year by 47% to about 220,000 square feet. The cost of that expansion has been about $5 million, he says, adding that 90% of that was financed by cash from operations.

Spec's has one video-only store, which opened in February. But, unlike such music chains as Minneapolis-based The Musicland Group and Albany, N.Y.-based Trans World Music Corp., which respectively run the video sell-through chains Sun- coat Motion Picture Co. and Saturday Matinee, Spec's stores offer videocassettes for rental as well as for sale. Asked about expansion of the concept, Bie! says, "We'll see how this one goes."

For nine months, Spec's reports a 7% decline in net income to $1.67 million on a 23% increase in revenues to $6.3 million. Same-store sales for the period were up 4%.

For the fiscal third quarter ended Feb. 28, the company's net losses to $1 million. Revenues, meanwhile, went 12.5% over the year to $11.5 million. Same-store sales were not disclosed.

The company says sales of video and audio electronics equipment were especially disappointing. In reaction, Wall To Wall has announced plans to phase out consumer electronics from 47 of 60 outlets that sell them.

The chain had 101 stores at year's end, including 21 superstores that sell prerecorded music and video as well as consumer electronics.

The company incurred huge losses in expanding the chain in the past two years. Its interest expenses jumped to more than $5.6 million in the last fiscal year from $1.6 million the year before.

Charles Dombrowski, chief financial officer of Wall To Wall, says, "The tremendous number of stores we added unfortunately didn't produce the volumes we hoped they would."

The company also attributes its net loss to "physical inventory adjustments." Dombrowski says, "We incurred more shrink than we had anticipated during the year."

There has been speculation that Wall To Wall is on the selling block. Dombrowski says the company has no comment on rumors.

Wall Street does not follow the stock because the number of shares available to the public is low and trading has been light.

Columbia Unleashing Indie-Store EP Giveaway
Aims To Build Retail Links For Alice In Chains Band

BY BRUCE HARING

NEW YORK—Columbia Records' metal department is giving indie retailers free copies of a special edition EP to build anticipation for the debut release by Alice In Chains.

Approximately 150 independent retailers with a strong rock record in grungy, roots metal market- ing will soon each receive 45 units of Alice In Chains' "We Die Young" EP, according to Jim Pitu- kski, Columbia Records' manager of metal marketing. Each retailer will receive 30 cassettes and 15 vinyl copies.

The release will offer two tracks from the band's self-titled album, due out in July, and one track exclusive to the EP. Alice In Chains has waived royalties on the project.

"It's an old technique that was used for singles promotions," Pitu- kski says. "A standard thing with 45s was to throw a box of free singles to retailers or wholesalers as a perk, but this type of program has never been geared toward indie retailers."

A blurb in the cover artwork of "We Die Young" will advise customers to "pay no more than $3 for this," Pitukski says. "It's a salable piece of product, but retailers can do with it what they want. If I was a retailer, I would get something like this, I might give some away to preferred customers, and put some on sale."

A limited amount of point-of-purchase material will be available for the giveaway. Pitukski adds, "Retailers are being notified by mail of the coming shipment, which will have a June 21 street date."

"We're asking for in-store play and prominent display position," Pitukski says. The EP will be sent directly to stores by Columbia, and is a one-way, nonreturnable item.

The goal of the giveaway is to create good word of mouth about the band on the street as well as establishing a good relationship with these retailers," Pitukski says. "This is where you start with a band like this, and we want to get these people focused."

Alice In Chains, described by Pitu- kski as a "cutting-edge thing, a cross between King's X and Soundgarden," is being viewed as a long-term project by Columbia.

"With a lot of majors, there's this stigma that metal bands have to pay off big with their first record," he says. "That's not the case here. This is a band I don't think will get album rock airplay, they'll be a college-level band, and we're looking to develop a long-term career for them. It would be great if [the EP] gets into the hands of the kids that are big in the metal clique and are the first ones to pick up on bands."
WAVE: Retail Track reluctantly offers a friendly goodbye to David Wicker, who, in exiting his post as VP of advertising at The Musicland Group, leaves the music industry. "We just wanted to get back home," says Wicker, who will be relocating from Minneapolis to Cleveland, where he will be VP of marketing for the mall retail division of Cole National.

Wicker and his wife are natives of Ohio (which must explain why he always seemed like such a class act to this Buckeye State-born columnist), both his parents and hers now reside in Columbus, just a couple of hours south of the Wickers' new home.

While the name Cole National may not sound familiar to you, some of its holdings will. One division operates toy webs; another runs the eye and key departments at Sears. The mall division, to which Wicker reports, includes three gift shops—Things Remembered, H.Q. Gifts, and the fledgling Monograms.

Wicker became VP of advertising at Musicland two years ago when Bruce Jesse, now VP of advertising and promotion at Wherehouse Entertainment, departed. Overall, he spent seven years on Musicland's executive row.

To show how much regard Musicland must hold for Wicker, consider the manner in which the company is searching for his replacement. Ads have been placed in The Wall Street Journal.

MAYBE, MAYBE NOT: Who's buying and who's selling? Can't say for certain, but a lot of interesting rumors have been in the mill. For several weeks, many industrytypes were convinced that Musicland would work out a deal to acquire Cinnamonon, N.J.-based Wall To Wall Sound & Video, but the latest speculation is that those two parties have broken off talks. For now, it appears that Wall To Wall is off the block, but the company declines comment (see story, page 41).

There's also a buzz that suggests that Super Club, the owner of The Record Bar/Tracks, Turtle's, Rhythm & Views, and three video-related holdings, will have a big announcement within the next few weeks. Rumor suggests an acquisition may be in the wings of either an Eastern or Midwestern chain.

Is it true that one of the larger chains will be going public soon? We've had no confirmation either way since Retail Track ran that rumor a couple of weeks ago, but that's not unusual. For strategic reasons, any company on the brink of an initial public offering keeps quiet about the launch. During the first 30 days after stock is offered, the Securities & Exchange Commission insists on a quiet period to prevent a company from artificially hyping the value of its stock; violations can earn one an Ivan Boesky-type vacation in jail. All of which means that if a music retailer really is considering the Wall Street route, your friendly Billboard columnist is just about the last person he'll be calling.

So, we're flying in the dark here, but off the top of my head, if the rumor is true, leading candidates would seem to be either Musicland or Wherehouse. Both are leveraged, and both have good stories to tell about their performance and market positions. One source wonders if horizontal merchandiser Western Merchandisers could be prowling Wall Street, but, then again, all of this might be idle speculation.

Word has been brewing for a while that Cheesapeake, Va.-based Variety Co., which owns 11 Mother's Rec.

(Continued on page 49)

ALBUM RELEASES

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 one set appear within parentheses following the manufacturer number.

POP/ROCK

BAD COMPANY
Holy Water
CA 69-5717 2/$15.98
LP 51271 $15.98

BITTER END
Harsh Realities
CA LP 6 26246

BOOM CRASH OPERA
These Here Are Crazy Times
CA 52381 2/$10.98

BRADFORD
Shouting Quietly
CA Warner Bros./Sire 2 26222
LP 2 26222

GWAR
Scum Dogs Of The Universe
CA Metal Blade 2 26241
LP 2 26241

HARTER ATTACK
Human Hell
CA IRS IRS/22644

JEFF LYNN
Armchair Theatre
CA Warner Bros./Sire 2 26218
LP 2 26218

NEIL ROSENGARDEN
The Paid Album
CA EMI-D2 60261
LP 60261

DAVE STEWART-BARBARA GASKIN
The Big Idea
CA Epic J-10172

WALK ON FIRE
Blind Faith
CA MCA MCA-6423
LP MCA-6423

WEST INDIA COMPANY
New Demons
CA Island RSD-161
CA VG-56-61

DIVIDER CARDS

CHECK OUR PRICES!

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Call 1-800-222-5116
1-317-933-2990
Or Write
H.E. Woodfill Corporation
1235 North F St.
Richmond, Ind. 47374

(A Subsidiary of Pitney Bowes Corporation)

Special Volume Rates
MEMORANDUM

TO: Charles Koppelman/Martin Bandier
EMI Music Publishing

Dear Charles and Marty, these charts are incredible, looks like another record breaking year! Billboard's 1989 #1 Pop, #1 Black and #1 Country music publisher and BMI's 1989 Music Publisher Of The Year.

Congratulations!

Regards,

P.S. Wilson Phillips #1, Unbelievable!!!
MEMORANDUM

TO: Joe Smith, Capitol-EMI Music, Inc.

Dear Joe, I wanted to congratulate you and all of our people in North America for the unprecedented performance on the charts and over the retail counters these past few months. Great Work!

The coming together of Capitol, Chrysalis, EMI, Enigma and SBK labels with the remarkable strength of our CEMA sales, distribution and manufacturing staffs indicate that we not only know where we want to go but how to get there.

It's a great time in the U.S. and we at EMI Music Worldwide are all proud of your collective accomplishments.

Best Regards,

JAMES C. FRIED
President & Chief Executive Officer
EMI Music Worldwide
Oil Company Greases Music Buyers’ Palms

Customers Get Discount Coupons For Tracks, Turtle’s

**BY DEBORAH RUSSELL**

This month, BP Oil credit card customers in several Southern states are being told to find that gas in the tank is music to the ear.

For 30 days, more than 1.6 million BP Oil customers living in Tennessee, North and South Carolina, Georgia, Alabama, Florida, Kentucky, and Mississippi will be eligible for discounts on compact discs and cassettes sold at participating Record Bar/Tracks and Turtle’s outlets. Credit card customers who choose to draw in June will receive the music coupons, which will be attached to their monthly BP Oil statements. Sale items are excluded, and the coupons expire Aug. 31.

Record Bar/Tracks and Turtle’s basically got a free ride out of the promotion, driven by the Westport, Conn.-based Marketing Corp. of America. The company will be distributing to BP Oil customers as part of the company’s Coupon Of The Month program and the record retailers participated free of charge. Such widespread free exposure was too good to pass up, says Joe Martin, VP of advertising for MPC.

“It’s a nice test program—it’s free—and it was an opportune time for us to get involved,” says Martin. “We’re glad to be doing it.”

“Turtle’s” retail manager, Bill Bryant, Record Bar/Tracks director of advertising. “And it makes sense for us to do this as a team with Turtle’s.”

BP Oil customers who charge between $5 and $29.99 from June 1-30 will be eligible for a $1.50 discount on any tape or CD priced at $7.99 or more, and customers putting more than $80 on the BP Oil credit card will receive $2.00 off purchases made at the two chains, which are owned by Dallas-based Super Club N. Inc.

Martin notes that, in his experience, the average direct-mail promotion generates a 1.5%-2% redemption rate. He is eager to gauge the success of this promotion, which differs significantly from the usual direct-mail incentive. After all, the credit card customer has no choice but to open this mail, he says.

Dallas’ VVV Dances To An Alternative Beat

**BY CHARLENE ORR**

Dallas—Rolling Stone recently cited Dallas’ VVV as being on the vanguard of retailers servicing the alternative dance market.

But the store, named after a 40s surreal art magazine, has been using the same strategy for the last 11 years, says owner Neal Caldwell.

“Our concept really came about unconsciously,” Caldwell says. “I started a record label and a record store at the same time. The label became too expensive to run so we concentrated on the store.”

The concept of his business, a space in an Oak Lawn area strip mall, basically is to push alternative music.

“In Dallas, there hasn’t been a whole lot of alternative exposure for music other than what people read in magazines,” Caldwell says. “We’re here for people to educate themselves or to check out what’s new in the way of music. We are an alternative-type store in that we carry dance tunes, British imports, and things like that.”

Caldwell says he carries very little pop music—or music one would hear on the radio—except in his used-record section.

“Basically, we have two rooms,” he says. “One for the used records and vinyl that we buy and trade for.”

The other is for the alternative music—music that we finally have an outlet for here in Dallas, now that the format has been embraced by KGEO-FM, ‘The Edge.’ It was pretty hard to advertise until now. Our sales were pretty limited.”

Besides the latest in dance imports, VVV stocks British rap, Afri-can and reggae vinyl, 12-inch singles, and compact discs. Most selections are on vinyl rather than CD.

But dance music is definitely the biggest seller, Caldwell says.

“Dallas has quite a bit of dance clubs around now, and the disk jockeys come and shop here,” he says. “They pick out records to play for their own business.”

In addition to the DJs, Caldwell says he gets quite a bit of music buffs in the store. “We get people anywhere from 18 to 85 years old in here as a majority,” he says. “We see all different age groups, and we have a lot of customers that are a lot older than 35. Our busy days are Friday, Saturday, Sunday, and Monday, and business is pretty good in all age groups.”

For the past nine and a half years, Caldwell has sold his alternative wares out of the 3906 Cedar Springs address. In that time, he has seen his business grow when many of the very clubs that played the music he sold could not survive.

The staff has been a factor in the store’s longevity, he says. With two employees, one an eight-year veteran and the other on board for five years, Caldwell says that they have the answers to many questions the customers like to ask.

“We have people come in here and ask, ‘I was at a club last night and I heard this song says—fill in the blank,’” he says. “That’s probably the most frequent kind of question we get. And the staff pretty much knows the names and where to find the record.”

Caldwell also says his business has remained healthy because of its distinct inventory.

“Competition has picked up a lot lately,” he says. “But it says something for the store when it can survive a market for this long—especially when Texas has come through such economic hard times. It certainly has its dead times, like right after tax time, but business is still good.”

**FOR THE RECORD**

Matt LaFollette should have been credited along with Moira McCormick for writing the story on Rock-A-Rolla Records that appeared in the June 2 issue.
### NEW AGE ALBUMS

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### WORLD MUSIC ALBUMS

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* Recording Industry: Certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol.
Indie Buysouts, Album Stickering Dominate Nashville NAIRD Meet

GO SOUTHWEST. Young Indie Man And Woman: With the independent music world changing as fast as Eastern Europe, the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention proved as volatile an affair as one might expect.

Among the hot buttons emerging at the May 30-June 3 Nashville convention were the intrusion of major labels into the indie camp, the eternal sticker/no sticker debates over albums with explicit lyrics, and the growing interest in independent retail. That agenda joined the usual indie conundrums of distribution, cash flow, and artist development, making for a convention full of feisty atmosphere, striking conundrums of distribution, cash flow, and artist development, making for a convention full of feisty atmosphere, striking

The NAIRD membership committee will attempt to address that issue in the coming months, probably setting down ground rules that will allow such Big Six affiliates as Tommy Boy and 4th & B'way to remain in the fold, if past organizational policy statements prove accurate.

In Grass Route's opinion, the association of major-related labels only enhances the stature of NAIRD; booting them out over a minor doctrinal point would be absurd.

The good news for labels and distributors emerging at the convention was evidence of growing interest at retail for indie product. During a retailing panel, Harold Guilfoil, head buyer with the 113-store WaxWorks chain, revealed that the parent of the Disc Jockey web is making a major push to expand its cassette catalog, most of the growth directed at indie product.

Guilfoil stressed that labels should work with indie distributors, laying out a solid business plan that details who the artist is, where the artist's product is being sold, and possibly providing tour information to indicate pockets of interest.

Most important, labels hoping to sell to WaxWorks and other large chains should "tell us how we can sell it and merchandise it."

"If you just tell me there's a great new album by so and so, it makes it easy to walk away from it," Guilfoil said, adding that he would like to see more promotions and point-of-purchase material from the indie camp.

It appears that the call for greater professionalism by Guilfoil and others may be sinking in. Another encouraging development at the convention was the strong show by several indie labels, Showdown Records, in particular, made an impression on many conventioners.

With tropical gardens, dancing...
WHETHER YOU KNOW IT OR NOT, THIS ALBUM CHANGED YOUR LIFE.

ZIGGY STARDUST.

ITS INFLUENCE HAS BEEN FELT BY A GENERATION OF MUSICIANS AND LISTENERS.

NOW AVAILABLE AGAIN, DIGITALLY REMASTERED WITH FIVE BONUS TRACKS,
ON COMPACT DISC, CHROME CASSETTE, AND VIRGIN VINYL LP.

LISTEN TO IT AGAIN, FOR THE FIRST TIME.

ALSO AVAILABLE NOW

CHANGES
BOWIE • SOUND + VISION
SPACE ODDITY • HUNKY DORY
THE MAN WHO SOLD THE WORLD

RYKO
SOUND+VISION

Write for free catalogue. RYKODISC USA, Pickering Wharf, Bidg. C-3G, Salem, MA 01970

RCD-RALP-RACS 10134
COUNTRY

CMBA Stresses Booking Strategy
Label Execs Advise Buyers To Hedge Bets

BY EDWARD MORRIS

NASHVILLE—Booking artists solely on the strength of their chart activity is risky business, the heads of two major country labels told concert promoters here June 2. The occasion for this warning and various other pieces of bets-hedging advice was the annual spring meeting of the International Country Music Buyers Assn.

"This is an information-driven business," said Joe Galante, senior VP and GM of RCA Records. "When someone says an artist is selling, you’ve got to ask for numbers."

Commenting on the changing market record labels and country talent buyers face, Jimmy Bowen, president of Capitol Records/Nashville, added, "It’s never going to be like it was. Radio won’t just play you because you’re Mel Tillis or Conway Twitty."

Both executives lamented radio’s reliance on oldies and its tendency not to identify the artists and songs it plays. Bowen asserted that the current “window of exposure” for new records is only about 40% of total air time. He cautioned promoters to be wary of buying an act simply because it has had a top 10 record, since that still adds up to relatively little recognition by the public.

"We’re backing off keeping artists on the road until they’ve had two or three hits," Galante said. "He noted, however, that Clint Black, whose first single quickly went to No. 1, was a hot property from the outset.

By Galante’s estimate, only about 15% of the 190 or so country acts on major labels are selling significant numbers of records. Unless they are selling records, he indicated, they are unlikely to sell tickets.

Music videos are a “plus,” Galante continued, “but they are an overrated tool. However, what video can really do, and is usually done, is build an identity for the artist."

“One thing we’ve learned,” Bowen noted wryly, “is that we can’t market an artist into a star.”

While conceding that few acts become instant hits, both Bowen and Galante noted that country acts are becoming more like pop acts in the speed with which they attain visibility and profitability. "In today’s business,” Galante said, “you can go gold in 90 days or six months.” This means that promoters may have only six months or so to buy an act before it begins to price itself prohibitively.

To keep abreast of an act’s prospects for selling tickets, Galante advised buyers to follow a four-step plan: analyze chart activity, consult radio stations in the market to see how popular an act is with the stations’ listeners, develop a relationship with record retailers to monitor specific sales activity, and check with mass merchandise who are serviced by rackjobbers to find out more about sales appeal.

Boone also counseled buyers to develop better communications with information sources. And he advised promoters to build crowds by packaging five or six acts together whose popularity is developing or declining. He said such a package might use a common band to keep expenses down.

The age of country buyers is going down as their expectations from performers go up. Crabtree maintained. Concert promoters can no longer count on the much-touted loyalty of country music fans. As a rule, he indicated, even if the act is singing its hits as competently as it ever did. "This business is about passion," he said. "[Artists have got to want][success]"

As documentation of the country music buyer’s sophistication, Galante said that RCA’s country CDs are selling as in a high proportion — 28%-30% of the total — as the label’s pop offerings.

Summer Festival A-Lights On Music City
Fans Flock To Nashville For Yearly Event

SSIZZLING SUMMER LIGHTS: Nashville’s wide range of musical styles—classical to blues—were showcased brilliantly before hundreds of thousands of fans at the May 31-June 2 Summer Lights Festival. Cake, his colleagues and a variety of other acts played in the beautiful weather, strong performances, and a turnout (with a $2 admission charge) that might have reached the 400,000 level. Six stages, with acts playing concurrently, made for a smorgasboard of sound that was a perfect lead-in for Fan Fair week.

Some of the highlights:

Townes Van Zandt singing as wind whirled through the stage area. "These are songs that will do good in the wind," he observed. And they did. Especially "Buckskin Stallion, a song he introduced by revealing, "I wrote this song about a horse and a horse and a girl—and I still miss the horse." Van Zandt, the Van Gogh of lyrics, also performed a gut-wrenching ballad about the homeless, "Marie." The bleak world of the homeless and hopeless is pierced with such haunting lyrics as, "Maybe me and Marie could find a burned out van and do a little setting down."

The Fairfield Four rocked out with their jubilant gospel sounds while Women In The Round reprised some of their Bluebird Cafe evenings as Pam Tillis, Ashley Cleveland, Tricia Walker, and Karen Staley contributed stylish renditions ranging from pop to country rap with several stops in between. The Gringo Dogs continued their emergence into the music arena, repping the crowd into a dance mode with a reggae-colored set that included "Fish Murder" and "Contrafandro." The Nashville Symphony Orchestra, under the baton of Brian Groner, was glorious again, sensitively and powerfully rendering selections from such composers as Mozart and Brahms, while the Nashville Brass Ensemble also enriched the classical sector. Crowd-pleasing country acts included Eddie Rabbitt, Mel McDaniel, T. Graham Brown, Vince Gill, Janie Fricke, and William Lee Golden.

Combining youthful irreverence with creative ingenuity, Colin Wodtke’s monks came through with a bit of a twist. He sang such new songs as "A Taste Of Pink," and added, deadpan, "I thought I’d throw an oldie in for you." Monk’s maroon pants looked as though they had been coaxed out of the closet-from-hell belonging to his father, Opryland Music Group’s Charlie Monk, the Nashville music industry’s No. 1 sartorial disaster.

Among the musical genres showcased were rock, jazz, classical, folk, beach, big band, country, R&B, dance—including clogging and African dance—West Texas country comedy, Christian pop, Western swing, bluegrass, gospel, and various fusions combining two or more of these forms. The diversity and strength of the music coming out of Nashville has never been more apparent. An additional treat was the multiple return of the Midnight Jamboree in front of the Ernest Tubb Record Shop on Broadway, featuring Marty Stuart, the Jerry Sullivan Family, the Forrester Sisters, and Jann Browne.

The show in the shadow of the nearby Ryman Auditorium had been a country music mainstay at that downtown location for years before moving to the area.

And the magic of Summer Lights wasn’t confined to the stages and theaters, as Canadian songwriters-turned-tourists Michael Laderoute and Gayle Ackroyd discovered. After they met and became country artist heroes, Townes Van Zandt and Guy Clark, the affable Clark invited them to a nearby watering hole, the Sports Page. Wading down from an outstanding performance of his classic songs such as "Old Friends," Clark relaxed, ordered drinks, lured another Summer Lights performer, Gove Scrivener, off the street as he walked by the bar. Soon it was hora talk of songs, writing, living, and surviving. In typical Nashville fashion, the guitars came out somewhere after the third round. Between wasn Godard’s old songs from Clark and Scrivener, Laderoute and Ackroyd suddenly found themselves singing their own songs and gaining an appreciative audience, and instrumental support, from Clark, one of Nashville’s all-time great songwriters, and Scrivener, one of Music City’s finest musician/writer/artists.

WHO’S COUNTING, HARRLAN? Talking about kingpin Nashville talents, the seventh annual Harlan Howard Birthday Bash and Guitar Pullin’ will be held Sept. 6 in the BMI parking lot. Aside from session’s Wintergatan Murrah and Tammy Wynette will co-host the event sponsored by BMI, the Nashville Entertainment Ass’n., and the Nashville Songwriters Ass’n. Internationally—with proceeds from the RIA ticket sales going to the latter two organizations the talent line up will be announced soon.

PRAIRIE OYSTER: Shown, from left, are Denis Delorme, Keith Glass, Joan Biesem, Russell deCarle, Bruce Mofte, and John P. Allen.

NEW ON THE CHARTS

Prairie Oyster, RCA Records’ new country group, hails from Canada and sports contemporary country style without neglecting the elements of tradition.

The group’s six members, Joan Biesen, Russell deCarle, Keith Glass, John P. Allen, Bruce Moffet, and Denis Delorme, are a collection of talented writers/arrangers and musicians. Evidence offered is the debut album, "Different Kind Of Fire," which recks this week in the No. 61 position with a bullet on the Top Country Albums chart.

Prairie Oyster was formed as a three man group in the mid-70s, but dissolved in 1978. In 1983, members reconvened, and added Computer/Writer Benay and fiddle/mandolin master Allen Moffet joined the band in 1986.

After the band won the Juno award (Canada’s Grammy) for best country group two years in a row, it was hooked up with Steve Berlin, who produces and plays with Los Lobos and now produces Prairie Oyster.

Prairie Oyster is managed by AMK Management, 2nd Floor, 941 North St., Toronto, Ontario M5R 1P7; 1416-925-2478. It is booked by Bluegrass Artists, Suite 106-B, 33 Music Square W., Nashville, Tenn. 37203; 615-726-6950.

DEBBIE HOLLEY
Desert Rose Band Aims To Cultivate A Strong Group Identity

BY JIM BESSMAN

NASHVILLE—Desert Rose Band’s “problem,” says front man Chris Hillman, has been establishing a strong group identity with which the public can connect.

“Country radio’s been great,” Hillman says. “It’s just matching the faces with the radio.” Video has helped some, he notes. But to aid the cause, the band used a cover shot for “Pages Of Life” (its third and current MCA/Curb album) that features only the three singer/songwriter front men: Hillman, John Jorgenson, and Herb Pedersen. Bassist Bill Brydon, drummer Steve Duncan, and steel player Jay Dee Maness were included on the inside group shot. Similarly, the new publicity photos show the core three.

Says Hillman, “We wanted to avoid the generic, neatly coiffed country-band look of six guys with leather jackets and bolos sneering at the cameras—which could be Canyon, Shenandoah, Sequoia. It’s become a caricature, part of a disposable, fast-food culture where there’s no substance and nothing lasts.”

To strengthen the new Desert Rose Band identity at retail, MCA’s marketing department devised a “Mission Possible” awareness campaign. It involved sending retailers colorful copies of “Start All Over Again,” the first “Pages Of Life” single. Accompanying each copy was a note that echoed the double opening segment of the “Mission Impossibly” TV series: “As always,” read the missive, “if you or any of your employees are caught NOT listening to this cassette, we will not be responsible for any lost opportunities.”

According to Hillman, who reinforced the campaign with personal letters to key retail buyers, few opponents were left. “You know, if we could start moving them, the whole country music business would be in a lot better shape than it is now,” he says. MCA Records moving up the chart with airplay gains this week.

(Continued on page 54)

FOR WEEK ENDING JUNE 16, 1990

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</tr>
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MAJOR SINGLE HIT SMASH!

Sure to make musical history . . .
Look for it soon in stores everywhere!

BRIAN COURTNEY's

"I BELIEVE"
"IN THE AMERICAN WAY"

First hit single from forthcoming LP

Produced by RICK MONDAY
CROAKY FROG
MUSIC BMI

Recorded at
Soundtrax
Rt. 2 Box 435
Johnson City, TN 37601
“It wasn’t Chris Hillman & Desert Rose, Hinton says, “so fans of Chris [alone] were less than thrilled. But more recent touring, he says, is ‘shaping up beautifully.’”

Noting the availability of supporting retail material for the new album, Hinton credits Hinton with “turning the company around.” They’re pouring money into acts that were selling two-thirds less than we were and [who] weren’t able to work country,” he concludes.

“Desert Rose is firmly entrenched in country music,” Hilty says. “We draw heavily from old bluegrass, Lefty Frizzell, Merle Haggard, and Hank Williams and stretch the parameters. The team was a winner out of the box. If you want to be in country music, and I don’t have the integration of this band to have one-two hits in the fast-food culture, which is happening to country music now.”

But Hilty says he is open to a Hillman/Roger McGuinn/David Crosby type of approach. The group performed together again at the recent Roy Orbison tribute. Hillman insists that such a reunion would be only a brief sidetrip from the three ex-Byrds’ current careers.

“I’m going to be on the road next month and I’m going to be on the road for the rest of the year,’ he says. “We’re going to be doing a lot of stuff that’s going to be new and different.”

Hilty also said he was looking forward to the upcoming Country Music Association Awards, which he will host with Brad Paisley. 

“[The CMA Awards] are really the centerpiece of the country music industry for the year,” he said. “We’re going to have a lot of fun with that and I’m really looking forward to it.”

**NARAS Elects Board Members**

NASHVILLE—The Nashville chapter of NARAS has elected 26 new members to its board of governors for the 1992-93 term.

They are Duane Allen, member of the Oak Ridge Boys; Eddie Bayers, session musician; Connie Bradley, Southern regional executive director, ASCAP; J. Aaron Brown, president, J. Aaron Brown Associates, music publishers; Allen Brown, director of media and artist development, CBS Records; Terry Coates, producer, Karen Conrad, president, AMRA Publications; Donna Hilley, senior VP and CEO, Tree Publishing; Algie, Wayland Holfey, songwriter; Stan Moore, talent manager; Bob Oermann, entertainment writer; Eddie Reeves, VP and GM, Warner Bros. Records; Phil Sanders, ASCAP; Steve Sande, BMI; Shari Sherr, BMI; Mary Schuett, BMI; Carl Sprague, BMI; Loretta C. Sublett, BMI; David Tyson, BMI; F. B. Fields, ASCAP; HDN; and Anne Bush, BMI; WDIA, Memphis, TN.

**Superwriters.** Some of the cream of ASCAP’s crop lead the organization’s recent Country Songwriter Workshop, held at the Nashville ASCAP offices. Panelists covered the entire spectrum of country music. Picture, from left, are Mike Reid, ASCAP’s 1985 writer of the year; songwriters Patti Ryan and Walt Aldridge, ASCAP’s John Briggs; and Kix Brooks, leader of the workshop. (Photo: Alan L. Mayor)

**Country Singles A-Z**

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

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**Country Radio Breakouts**

1. WANTED ALAN JACKSON ARISTA
2. TANQUERAY VERONICODISON/COLUMBIA
3. OUGHTA BE A LAW LEE ROY PARNELL ARISTA
4. I’LL LIE MYSELF TO SLEEP SHELBY LYNN EPIC
5. I’M WITH YOU DELBERT MCCLINTON COLUMBIA
6. BORN AND RAISED... WYALON, WILLIE ...
7. MEXICAN WIND JANN BROINE COLUMBIA
8. FAREWELL TO THE SUN CRYSTAL GAYLE CAPITOL
9. SMALL WORLD THE STANZERS MERCURY
10. TOO BLUE TO BE TRUE LARRY BOONE ABKCO

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 listing is based on the full panel of radio reporters and 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.
BLACK MUSIC

THE '90s
REPRESENT A NEW HORIZON
OF MUSICAL INNOVATION
AS HOUSE, HIP HOP, GOSPEL, REGGAE AND RAP
CARVE AN INDELIBLE IMPRESSION
ON TODAY'S MAINSTREAM
R&B.

By JANINE McADAMS

Sweet rhythm and blues! The true American-born art form is quite healthy as it surges forward into the new decade in style. Continuously evolving with the times and the tastes of an ever-growing number of fans, its strength lies not only in the artistry, but in the innovative marketing strategies of labels seeking to maximize the music's exposure.

But other styles of black musical expression—house, hip-hop, gospel, reggae, and especially rap—have gained in prominence in just 10 years.

The musical landscape on the black music side presented a different balance just one decade ago. In 1980, R&B was moving along the continuum of ballads, funk, and updated blues and soul, with artists like the Brothers Johnson, the S.O.S. Band, the Whispers, and Michael Jackson. House music's predecessor, disco, was headed toward its demise. Hip-hop and rap were gathering steam as an underground, urban youth phenomenon with nationally charted records beginning to make a mark on the musical consciousness of the country.

While the current world beat movement has put reggae into an international spotlight, in 1980 the music form was slowly spreading its bass-heavy beat beyond the Caribbean community—lead by the inimitable Bob Marley—to the mainstream via punk/rock/pop bands like the Clash and the Police and a handful of R&B artists, including Stevie Wonder ("Master Blaster"). And gospel music, long a staple of the faithful in the black community—after all, its ranks had inspired and produced a long line of R&B's premier vocalists—was still a niche market, the province of small labels and regional marketing.

The '90s represents a new horizon of musical innovation for R&B music. The enduring popularity of black musical forms here and abroad, combined with falling political barriers, has created a broader, global music market. On the creative front, the influence of hip-hop, with its youthful dance and funk rhythms, has had an indelible impact on the work of more traditional, established R&B artists. And many artists are looking backward for inspiration; much of the music being produced in 1990 bears a striking resemblance to the music (Continued on page B-10)
IT'S EASY TO SEE THE INFLUENCE BLACK ARTISTS HAVE HAD ON THE HISTORY OF MUSIC.

IT'S EVEN EASIER TO HEAR.
Most modern musical forms have their roots in Black culture. Today, that same culture continues to create and define the future of music. Not just for Blacks, but for all people.

We at Atlantic's Black Music Division are proud to be developing and promoting some of the most talented new performers in the business. Our commitment to them, and this influential segment, is growing every day. Because the success of Black artists is not only an achievement for the Black community, it is a contribution to the world.

From all of us at Atlantic

THE MAJORS: Wider Spectrum of Styles Ensure More Across-The-Board Sales Gains in '90 and Beyond

By DAVID NATHAN

With the umbrella tag "contemporary black music" now covering a wider spectrum of styles than it ever has before (including mainstream R&B, rap, black adult contemporary, gospel, house, hip-hop, and contemporary jazz), and accounting in many instances for a healthy proportion of revenue for the entire music industry, executives at major companies are buoyant that this coming year will see a further increase in across-the-board sales for black music.

A&M, an expanded staff is in place to deal with an increased product flow. According to Jesus Garber, VP R&B promotion, the label is coming off a relatively solid year, establishing female vocalist Vesta with a No. 1 black music hit ("Sweet Sweet Love") and a major record in "Congratulations"; the chart return of Barry White, a gold album on Seduction; an initially strong reaction for Randy Jackson & the Gypsies' label debut; but good urban response to Herb Alpert's "My Abstract Heart" album; and, of course, four million domestic sales on Janet Jackson's "Rhythm Nation" set, which contains four No. 1 black music singles.

Garber says product is out now on Foster Sylvers & Hy-Tech, and Johnson & Branson, with rap playing a major part in A&M's plans for the year via Groove B. Chill (from Andre Harrell's Uptown company) and the Intelligent Hoodlum (from Russell Simons' management stable). Also due: first product from a label deal with producers Jimmy Jam & Terry Lewis and their Flyte Tyme label; new albums by key artists Vesta, Brenda Russell and Jesse Johnson; and possible new sets from Herb Alpert and Barry White.

Arista is flying high with seven million sales on Milli Vanilli, a platinum double "live" album on Kenny G., a platinum-plus label debut on Lisa Stansfield (with No. 1 R&B and dance and top 3 pop hit on "All Around The World"), close-to-gold debut on rap act 3 Times Dope, a No. 1 black music hit for Jermaine Jackson ("Don't Take It Personal") and a top 5 R&B hit on Kashi. The label's Tony Anderson, VP R&B promotion, anticipates an even stronger 1990 with continued action on Stansfield's album plus release by new group Snap ("World Power", a No. 1 hit in the U.K.); the long-awaited Arista debut by Jeffrey Osborne; the debut album by male vocalist Geoff McBride; and a Milli Vanilli re-mix album.

Other albums due from Arista in 1990: Whitney Houston's much-anticipated third album (with production by L.A. & Babyface, Luther Vandross, Narada Michael Walden and Michael Masser); first product from producers L.A. & Babyface's LaFace Records (by duo Daniel A. Dane and rap-oriented act Level Three); a second album from Detroit-based Ka'la, the label's first set from Jennifer Holliday; a new album from 3 Times Dope, producer Bryan Loren's debut set as an artist; possibly, a new Aretha Franklin album by year's end; and the label's first album from Ashford & Simpson. Sylvia Rhone, Atlantic's senior VP/GM, reports that the label's black music division has performed "extremely well" during the past year, scoring very strongly with major hits from Miki Howard ("Love Under New Management") and Troop ("Spread My Wings") from the artists' respective third and second albums, both close-to-gold and headed for platinum status. The label's debut by Chuckie Booker (currently on tour with Janet Jackson) spawned No. 1 black music and mid-level pop single "Turned Away"; while R&B veterans Sky enjoy two No. 1 R&B hits including "Real Love" which crossed to pop. Atlantic's work in building its rap stable paid off with a platinum album by the DOC, and will be cemented in 1990 with a second album by First Priority's M.C. Lyte plus sets from K-Solo (from the EPMO camp), Grayson & Jayson and female rapper YoYo (produced by ice Cube of NWA).

Atlantic is also riding high with product by the Family Stand (the single, "Ghetto Heaven" and album "Chain") and En Vogue (from producers Foster & McElroy's 2-Tuff/Enuff stable) whose "Hold On" (from the album "Born To Sing" is described by Rhone as "the biggest record out-of-the-gate from Atlantic's black music division."). Also due from Atlantic: second albums by Sky, Ten City and Anne G.; on the jazz/urban side, the second album by guitarist Paul Jackson Jr.; and the debut by keyboardist Bob Baldwin (winner of the Sony Innovators Award); first albums by male vocalist Tim Owens and the Levert-produced Rude Boys; a solo album from Mic Murphy (of the System); a comedy album from Robert Townsend; likely a fourth Levert album; and possibly a Roberta Flack set by year's end.

At Atco, black music is thriving with the current success of Michel'le, and the label anticipates new releases from J.J. Fad and a possible second set by Michel'le by the end of 1990.

Capitol is enjoying unprecedented success with its black music roster, according to Step Johnson, VP/GM, black music. Noting that when he first joined the label two years ago, "we had just one platinum-oriented act [Freddie Jackson]," the company has emerged as a major player in the black music field. Since last summer, the label has seen M.C. Hammer emerge as a multi-platinum act, with BeBe & CeCe Winans achieving gold staus and R&B vets the Gap Band re-establishing their prominence via a No. black music single ("All Of My Love") from their successful "Round Trip" album.

Current Capitol albums by Melba Moore (scoring strongly with the multi-artist single "Lift Every Voice And Sing"; the third album from Mel'sa Morgan; and the label debut by platinum act the Whispers are all priorities. Upcoming product due includes albums by mainstay Freddie Jackson and BeBe & CeCe Winans, both subject to major marketing campaigns; second albums by Tracie Spencer and Suave; a new set by Lillo Thomas; and the label debut by new act Kool School.

Columbia has had a "very good year" but is poised for "the biggest year in history of our black music division," says Ruben Rodriguez, senior VP, black music. The executive cites the platinum-plus success of LL Cool J's third Def Jam album; the establishing of Regina Belle as a household name via her gold-plus "Stay With Me" second album; the platinum status of Surface (with three No. 1 black music hits in a row); million-plus sales on Def Jam acts Public Enemy and Slick Rick; the launch of OBR vocalist Alyson Williams and rappers 3rd Bass; and the overall company success of New Kids On The Block and Michael Bolton (both strong acts in the urban marketplace) as examples of Columbia's strength in the past years.

Currently scoring with newcomers Tashan, Newkirk (from the OBR and Def Jam labels), Perfect Gentlemen ("our next supergroup") and the Chimes as well as stalwarts such as Def Jam's Public Enemy, Earth, Wind & Fire, Groover Washington Jr. and Nancy Wilson, Rodriguez anticipates "a year when we release all our guns" with product due from George Michael, LL Cool J, Surface, Lisa Lisa & Cult Jam, Full Force, Kirk Whalum, the Pas... (Continued on page B.14)
YESTERDAY AND TOMORROW

GO HAND IN HAND

COLUMBIA RECORDS. THE PASSING DOWN OF BLACK CULTURE THROUGH MUSIC.
The success of black-oriented independent labels is rapidly changing the face of the music industry. No longer able to ignore the popularity, or profitability of progressive music, i.e. rap and house music, major labels have willingly become part of the fast-growing movement.

For the last five years, a number of independent labels have made it to the top 10 of the pop and black charts, and had sales well into the millions.

Artists like Biz Markie, Digital Underground, Young M.C., D.O.C., Big Daddy Kane, M.C. Hammer, Tone Loc, Public Enemy, Luke Skywalker, 2 Live Crew and others, have gained such notoriety and popularity that they've catapulted their independent labels into the big leagues and proven you don't need major bucks from major labels to break big, achieve gold status, and chart high.

Although the majors have the big bucks and the industry muscle when it comes to producing flashy videos and acquiring radio airtime, they realize a critical part of the learning process has been to understand the street base consumer and their needs.

"One of the reasons why majors shied away from rap music in the beginning is because they just may not have been aware of it, or recognized what it's all about," says Neil Portnow, VP West Coast operations for Zomba/Jive, an independent label distributed by BMG/RCA.

"Indies have been successful because they stay aware of the social patterns of the country," says Jimmy Smith, WGCI PD in Chicago. "They are bringing about change and the natural expression of America.

It's been more than 10 years since the first charted rap record, even though the music itself is closer to 15 years old. Others date the artistry of rap as far back as the '50s and '60s. And since that time it has grown by leaps and bounds, sometimes even catching the ear of a more mature audience.

"The majors thought that rap and house music was just going to be a fad," says Wendell Greene, Delicious Vinyl's national promotion director. "They were too busy in meetings to know what was really going on. It wasn't until records started charting and crossing over that they stood up and took notice." Russell Simmons, who heads Def Jam Records, agrees, but adds that the real problem with majors is the way they look at the musical phenomenon.

"It's a shame that the majors are into rap music and buying up indies solely for the market share and not for the music," Simmons says. "That hurts those of us that feel and live this music. At some majors there are a bunch of stupid, old people trying to figure out what's going on, and they're not even getting off the mark."

The days of the indie skeptics are over. Now everybody wants to get into the act. The success of independents is documented in the success of Warner Bros. and Geffen Records.

Over the years, Warner Bros., which accounts for a large chunk of the industry's music sales, has been, or is currently involved in varying deals with Paisley Park, Opal and Cold Chillin' as well as with subsidiaries like Sire, Qwest and Tommy Boy.

Columbia has Def Jam and others. PolyGram plans to develop a black-oriented music division and has hired Lisa Cortez, formerly of Russell Simmons' organization, to head the department, according to Ron Ellison, PolyGram VP promotions.

"Rap is going to find its way into the mainstream," says Ellison. "It sells because there is a community of people 25 years and younger, lots of them. They have their own vibe, create their own language and lifestyle. That's why it's big."

Geffen Records, the largest indie in the music industry before being acquired by MCA, proved the indies' effectiveness. The company, whose distribution deal with Warner Bros. expires in December, had worldwide sales in excess of $225 million in 1989. Led by David Geffen for the last decade, the company boasted numerous awards, including 50 gold records and 22 platinum and nine certified multi-platinum records.

Indies don't enjoy the airplay given to traditional, commercial acts on major labels. But that hasn't stopped them from taking chances, breaking barriers and knocking down the traditional walls. Almost miraculously, they have managed to rack up enormous record sales exclusively through a "word of mouth" network and limited television exposure.

It's no secret that a number of the indies feel betrayed by black radio because of the medium's reluctance to take a chance.

"Black radio has definitely turned its back on us," says Lisa Allen, acting president & VP of operations for West Coast Distributors. "If we had their support, there's no telling how big some of us could become. They're simply afraid because they don't want to jeopardize their advertising. There is reluctance on their part to step out. It's simply not happening for us. But, if I came through with the right information, I'd be on the air in a second."

Jeff Smith, WB's product manager, says that isn't always the case. "Of course the name Warner Bros. has more clout than some of the indie upstarts, but that doesn't always insure that we'll get the amount of airplay we want, or that we'll get it at all," says Smith. "It all comes down to good music. If the music isn't good it won't get played. I don't care who you are."

Greg Mack, the morning drive DJ on KDAL Los Angeles, and the former MD of the teen-oriented AM station, says he understands the reluctance of some black radio stations to shy away from rap music.

"Some of it is ignorance because they don't understand what's going on in today's music," says Mack, who is now a recording artist with an album on Motown Records and projects at MCA and Island. "Some simply don't play the product from indies because they don't play rap and most indie product is rap. It's as simple as that."

On a KDAY's top 40 playlist, 15 are indie products with 25 from the majors. Since the station changed its format from "R&B to black," Mack, who initiated the change, says the station has developed a larger teen listening audience that is more supportive than the traditional R&B audience.

"The hottest music right now is black music, not urban music, there is a big difference," says Mack. "The reason some groups don't get the support of some black radio stations is because they aren't popular enough."

Jimmy Smith of WGCI says urban radio has been supportive of independent labels, and insists that if indies were to get visibility first, it would make it a lot easier to come to radio.

"Instead of putting the blame on radio why not try to help by getting exposure," says WGCI's Smith. "If it gets enough exposure, radio will pick it up. If it's hot, we'll play it."

Smith, who says the most exciting music is on the indies, adds that his station strives to please advertisers and consumers, which is why the station plays music from controversial..."
On Aug. 1, 1981, a new version of an old concept took off like wildfire and ultimately changed the look of the music industry.

MTV launched its innovative 24-hour music video program, debuting with "Video Killed The Radio Star," a song by the Buggles.

The program became a hit bringing rock 'n' roll and pop acts into the homes of millions of cable subscribers. The purpose of the show, of course, was to grab an audience of young record-buying (demographics 12-34) enthusiasts who were more than happy to pay money to sit in front of the TV and watch their favorite artists perform their hit records right in their own living rooms. The record companies loved it because applying videos to the audios enhanced record sales.

MTV's concept worked, and what followed was a multitude of regional and national video shows. These programs are hit-drivers, chart-dominant outlets that bring VH-1. Within minutes, record stores cut into their stores, and music fans had a problem with the rock 'n' roll pop format. A large segment of the music population felt neglected, i.e., rap, R&B, jazz, reggae artists who were not invited to become a part of MTV's new musical movement.

With the exception of pop superstars like Michael Jackson and Lionel Richie, who eventually infiltrated the ranks because of their crossover appeal, there were no black acts to be found on the music television outlet.

That was nine years ago. Today, a splattering of black acts appear on MTV (even though the format has not changed) and on its offsprings, Club MTV, VH-1, and Yo! MTV Raps.

Club MTV's 1989 tour featured a number of black artists, including Tone-Loc, Wad (Not Was), and Milli Vanilli.

Some industry executives still feel neglected by MTV's programming because, as one record company executive who requested anonymity says, "they will still make you wait until a black artist hits top 5 before they'll even think about showing the video. But a white artist doesn't have to have a hit to get played. It just doesn't seem fair. They should play whatever is hot at the time, black or white."

"I still don't agree with MTV's concept," says Herb Moelis, of L.M.R. Records. "We have artists like Stevie B, who we started in the pop marketplace—making big waves in the music industry and we still can't get him on MTV. We haven't had one of our black acts on MTV or VH-1 because they're not conducive for blacks. We tell you our videos aren't good enough."

Although MTV has never aired any of her label's black acts, Sylvia Rhone, Atlantic Records' senior VP, says she doesn't knock the company for sticking to its format.

"The same thing happens at radio stations," notes Rhone. "Everyone has a format. Atlantic's artists may not fit MTV's format, but we do have Miki Howard on VH-1. Whether they're racist is another question. They have their criteria and their formats. I guess if one wanted to look at its being racist, they could. But if you look at it pragmatically, you might see something different. I say, thank goodness for BET."

The question of whether MTV is racist against black artists is a delicate one. Some industry execs believe the music doesn't fit their format. Others feel the company's decision to exclude R&B and rap shows is deliberate and archaic.

"We have a problem with the MTVs and the Video Jukeboxes," says Luther Campbell of Luke Skyywalker Records. "Even though our music [rap] is what the people want to hear, some companies find it difficult to show us. I don't worry about it too much. You can't. You have to move on.

"We have no more problem getting our black acts on MTV or VH-1 than we do any other video outlet," says Monica Lynch, who heads Tommy Boy Records with Tom Silverman. "In fact, MTV and VH-1 helped us break acts like De La Soul and Information Society.

"I'm of the view that the only color that matters in music is green," says Jeff Shore, producer of Fox TV's "In the Mix." a 60-minute weekly rap show based in Los Angeles. "I don't think there is any overt racism, although I guess depending on who you are you could argue that there is."

A.D. Washington, MCA Records' senior VP promotion/marketing black music, says no one could escape racism in the music industry because "you can't separate the business from life.

"The issue is larger than the industry," Washington says. "The whole business should be based on merit. The only way to kill racism is to put a lid on it."

Traci Jordan, Motown's VP development/video, says she doesn't really worry about getting an act on MTV because it's not the format she focuses on.

"I don't penalize them for their format," Jordan says. "My outlet would be VH-1, Yo! MTV and Club MTV anyway. Penalizing them would be like going to pop and asking them to play James Brown."

"We don't really have a problem getting our videos aired," says Brute Bailey of Ruthless/Priority Records. "We try to be prudent in knowing where videos fit in. All things don't fit BET and all things don't fit MTV. But living in America in 1990 we're not away from racism. We're not devoid of racism in this business because it's a mirror of our community."

A spokesman from MTV could not be reached for comment.

The debut of Black Entertainment Television's "Video Soul" in 1983 was seen as a very important move for black artists. It gave urban contemporary groups an outlet from which to showcase their talents. Black videos had finally found a home.

BET, the nation's first and only black-oriented television network, became a major contender for MTV, still considered the big guy on campus. The format of "Video Soul," which boasts 29 million viewers, is that of a humorous program complete with live in-depth interviews, entertainment news and world premiere videos presented by the show's host Donnie Simpson, 36, who is a DJ at WKYS-FM in Washington, where he is also the PD.

While the show focuses on black artists, they also play the music of white artists like Lisa Stansfield, who scored big with "All Around The World."

BET boasts a diverse audience of Hispanic, Asian and white (Continued on page B-20)

Black Video:
Gaining Ground Everyday Despite Limited Exposure and a Bright Home Future

The Black Flames

The Winsans

Luther Vandross

En Vogue

Michael Cooper

By All Means

Perfect Gentlemen

A Billboard Spotlight
JIVE Records celebrates Black Music Month with the sounds of modern soul.

Boogie Down Productions
- Edutainment

Jonathan Butler
- Deliverance EP

D-Nice
- Call Me D-Nice

Vincent Henry
- Vincent

Glenn Jones
- All For You

Kool Moe Dee
- African Pride EP

Mr. Lee
- Get Busy

Too Short
- Short Dog's In The House

Liz Torres
- The Queen Is In The House

A Tribe Called Quest
- People's Instinctive Travels And The Paths Of Rhythm

Ruby Turner
- Paradise
Crossover for black artists, that is, R&B-based records that meet with success in the pop arena, seems to be escalating. Still a sensitive subject for many black artists who feel that their product is perhaps given short shrift at labels in favor of more “mainstream-sounding” black projects, the fact is that crossover presence is still the gateway to superstardom: millions of albums sold, sellout concert tours, and national press attention.

“Our country has become a lot more multicultural than may be a lot of people in industry realize,” says Virgil Roberts, president of Solar Records, which released its smash crossover “Babyface” last year. “America is almost all an urban country now, which is a change from the last decade. A majority of people now live in urban areas. Because of the penetration of the media, now you have a feel for the urban experience. Bill Cosby is in everybody’s home, and so is MTV.”

“What’s happened is that some of the racial barriers have started to be broken down and you get greater acceptance of the music. All of a sudden Luther [Vanross] has top 10 pop record. You see many more black artists, including rap artists, crossing and having major pop records, and the country is programming urban.”

Roberts also notes that major labels, still haunted by the record industry downturn of the early ’80s, have learned how to maximize an album project’s life on the charts. “The music industry is more competitive. You’re getting albums that have more hit songs and enough since,” Roberts says. “There was a time when you put together two to three strong songs and the rest of the album was filler. Now they’re putting five, six, seven strong tracks on an album—every song is a potential single. The overall content of records is so strong, there’s more material there to play.”

“Records stay on the charts 40, 50 weeks, the numbers have increased dramatically. The way the industry changed, when they release a single you get a remix; an album might have 10 songs, with remixes you get 18 different pieces of music, gives an album more longevity. In the past if you put out a record and it wasn’t a hit in two weeks, they moved on. Now they’re working singles longer,” continues Roberts. “When the music industry went through the last downturn, when nobody was buying records, a lot of distributors became proficient at selling catalog, and those lessons learned from lean years, squeezing as much life as they could from catalog product, carried over. Now they are operating more efficiently. When all of a sudden [the market] seemed like it was cold, salespeople learned to exploit the marketplace. When you build up capacity to squeeze out sales, even in the good times, then something comes out that’s good: you squeeze out multplatinum albums. Look how many multi-million sellers there are! The explanation isn’t that there is a larger number of people in the market, there are a larger number of people buying.”

Among the more positive changes, say many in the industry, are socially conscious lyrics. The passing of 1989 into ’90 has witnessed, besides the usual ballads and up-tempo dance tunes, a plethora of songs about issues. The Winans reign with Teddy Riley-produced “It’s Time,” Melba Moore’s inspired all-star version of “Lift Every Voice And Sing” has brought the well-known song new recognition, Tashan’s “Black Man” single has brought the artists critical raves, and new artist Milli is scoring with her remake of Marvin Gaye’s “Mercy Mercy Me (The Ecology)” while M.C. Hammer’s “Save The Children” also uses Gaye’s work as a base. Rappers deserve credit for incorporating relevant social and political topics into the music. Currently riding the rap charts are records probing subjects as diverse as maintaining self-identity (Salt-N-Pepa’s “Expression”), criticizing local and federal government policies (“911 Is A Joke”) by Public Enemy and “Pawns In The Game” by Professor Griff, and comments against drugs and crime (“Murder Rap” by Above The Law).

Says Medina: “One of the better trends I see at least in black music, we seem to be developing more of a need to speak of our culture. Some of the newer artists — Boogie Down Productions, A Tribe Called Quest, Jungle Brothers, and Public Enemy — the rap styles and artists are utilizing their clout to talk about more than just their neighborhoods.”

Despite the general feeling that the trend is a good one, publishing issues of concern in the black community and raising awareness among younger listeners, message music still seems to meet with resistance at urban radio, particularly those stations that wish to cultivate a broader-based audience.

No, the age-old dichotomy of radio v. labels has not abated. Charges continue to fly from radio that labels do not understand the musical needs of the black listening audience and provide less-than-original or exciting product, labels feel that despite claims to the contrary, radio stifles creativity by playing sound-alike records by “safe” artists. Strict formatics at urban radio continue to restrict play for a number of artists, particularly in the areas of rap, jazz, black rock, and gospel.

On the touring and concert front, there seems to be no single blockbuster tour apart from Janet Jackson’s Rhythm Nation 1814 extravaganza, which is storming through arenas at sell-out dates. Opportunities for independent black promoters have been steadily dwindling, as corporate sponsors step in to foot the bill and teams with major promotion firms—most of which (Continued on page B-22)
The music
From the trumpet at his lips
Is honey
Mixed with liquid fire.
The rhythm
From the trumpet at his lips
Is ecstasy
Distilled from old desire...
—Langston Hughes
(excerpt from Trumpet Player)
IN LATE 1987, KEITH SWEAT RELEASED HIS DEBUT ALBUM, *MAKE IT LAST FOREVER.* A COOL 3 MILLION ALBUMS AND 1 MILLION SINGLES LATER, HE'S READY TO HEAT IT UP AGAIN.

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EXECUTIVE PRODUCER: VINCENT DAVIS

ON ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS
adenas, Paul Young, Djavan, Black Flames, Wynton Marsalis, Branford Marsalis, Johnny Kemp and, likely, New Kids On The Block plus second albums from Slick Rick, Alyson Williams and Cheryl "Pepsii" Riley and the Superiors. New acts with albums slated for '90 release include singer/songwriter/producer Mar- iah Carey, the Superiors and Joelee Love, with Rodriguez noting that the label will strategically plan releases to ensure maximum concentration and an increased market share.

Def Jam anticipates expanding its share of the marketplace this year, according to label founder Russell Simmons, with the launch of Rush Associated, an umbrella company that will feature six (and possible seven) separate labels, with product distributed through CBS. Simmons says that the success of 3rd Bass, Alyson Williams, Slick Rick, and Public Enemy and the strong response to product by Tashan, Oran "Juice" Jones, Black Flames and Newkirk have all contributed to the compa- ny's current strength but anticipates a bumper year with the re- lease of "possible 30 albums" through the Rush Associated set-up in the next 12 months.

Included in the RAL product pipeline are albums by the Afro- s and the Famlee (UMJ Records), Sid and B-Tone and the Don (Rush Associated); No Live Squad and Bitches With Problems (BWP) on No Face Records; Fever on the True Blue Label; and the launch of two other labels, Pump It Up Records from Public Enemy's Chuck D., and a rock label headed by "a prominent rock & A&R guy." In addition, Simmons says that Def Jam will re- lease albums by Dave D., Nikki D., Downtown Science, a Flavor Flav solo album and a second Alyson Williams set on OBR.

Solidifying the black music department at Elektra has been a major priority for Doug Daniel, VP, black music, with the label enjoying success with new act Entouch (via the hit "All Nite Long") and current hit product by Howard Hewett (whose third album is already his best-selling project for the label) and Star- point, as well as raising visibility in the black music marketplace for Tracy Chapman.

The company anticipates an extremely strong 1990 with an increased product flow and "an infra-structure and a cohesive team now in place." The much-anticipated third Elektra album due from Grammy-winning multi-platinum artist Anita Baker, a second set from platinum seller Keith Sweat; and a new Teddy Pendergrass album, preceded by a duet with label newcomer Lisa Fisher (whose debut set includes production from Luther Vandross) for the movie "The Adventures Of Ford Fairlane" are all due imminently. New albums from Entouch and Shinehead and label debuts by Memphis-based singer/producer Phalon Alexander (son of James Alexander of the Bar-kays) through a deal with indie Mega Jam Records; rap act Shazzy, male vocal- istic Keith Washington and Chicago-based band Mr. Fiddler are all scheduled before year's end.

Taking chart veterans the O'Jays to a new level of sales suc- cess with current black music buyers via the "Serious" album (and two No. 1 R&B hits), continuing to cement Natalie Cole's position in the marketplace, and the launch of Orpheus Rec- ords' Eric Gable were among the major accomplishments for EMI this past year. Glynn Coelman, the label's national direc- tor of urban promotion, says the company is "understanding its successful streak via product from Dianne Reeves, Na- jee, the "Def By Temptation" soundtrack from Orpheus (which includes hits singles from Freddie Jackson and Ashford & Simp- son "Tracks and stories by Eric Gable and Z-Looke), the Natalie Cole hit "Wild Women Do" from the soundtrack of "Pretty Woman," and Evelyn Champagne King's second set for the label.

Due from EMI in the upcoming months: the debut album by former Soul II Soul vocalist Caron Wheeler (entitled "UK Blak"), a second set from Orpheus artist Alex Bugnoun (tagged "Any Love" and including: an instrumental version of the Luther Van- dross hit); a first album by duo Answered Questions (featuring Morris Rent), formerly with the Gap Band and L.A. background vocalist Marla King); the debut set from 17-year-old female voca- list Marrisa Rose, in the rap arena, product from Orpheus' Arabian Prince and Compton's Most Wanted, UBC, a second al- bum from Jaz; and the debut by Bervin Harris on Orpheus.

Considering his first year at the label as "great for "openers: Eric's Hank Caldwell, senior VP black music, focuses on the breakthrough crossover (and ongoing black music) success of superstar Luther Vandross (with the single "Here And Now" and his seventh consecutive platinum album with the double set "The Best Of Love, The Best Of Luther Vandross"); Solar/Epics Babyface (with a double-platinum-plus album) and Calloway (with "I Wanna Be Rich") as exemplifying a new cohesiveness and joint team effort with Epics pop promotion staff. Caldwell adds that the launch of Sweet Obsession last year, the addition of Above The Law through Epic's deal with Ruthless Records, the initial success of WTO's Louie Louie and hits on Tabu acts Mary Davis and Demetrius Perry are also important Accomplishments for the label.

New product due from Epic this year will include: a Michael Jackson "Greatest Hits" package which will feature five new music, albums from Solar/Epic acts Midnight Star, the Deelee (in- cluding: L.A. & Babyface), Shalamar, Lakeside, Jeffrey Daniel (ex-Shalamar member), and new female group Absolute; new releases by Tabu stalwarts Cherrelle and Alexander O'Neal and first albums by rap group African Unity and Late Night Magic; new Epic albums from Teena Marie, Tony Terry, Sweet Obse- ssion and Keisha Jackson, with the possibility of a fourth album from Sade; and label debuts from Kathy Sledge (formerly of Sis- ter Sledge). D-Lavance, Victoria Wilson-Jones (produced by Jazze B. of Soul II Soul), Janice Dempsey, and Something Spe- cial.

For Island, the past 12 months have afforded the label an opportunity to effectively establish a presence on the rap scene, according to Lisa Jackson, the label's black music A&R director, with successful projects from Young M.C. (via Delicious Vinyl), Shelley Thunder (Mango), X-Clan and the Boo-Yaa T.R.I.B.E. (both with Def Jam & Broadway). The company also achieved strong response for By All Means with their second album (and major black music hits "Let's Get It On" and "Do You Still Remem- ber") as well as Miles Jave, and continued the process of breaking Will Downing (a regular hitmaker in the U.K.), main- stayed momentum in the launch of British vocalist Mica Paris, and received positive reaction to a Sly & Robbie collaborative effort with KRS-One.

Due this year: a second Island album ("Stickin' To My Guns") by the legendary Etta James; a new Mica Paris set; the label de- but by Ciara Houston; plus albums by the Bhdous Boys; dance- oriented artist Robert Owens; the 49ers; rappers Laquan; two span-off groups from X-Clan, Professor X and Isis; And Why Not, a funk/rap band from the U.K. ; and IV Deep, a contemporary young R&B group. Jackson adds that new product from Tone- Loc and Young M.C. through Delicious Vinyl and a new Shelley Thunder album are also possible before December.

Platform status for Too Short, the further solidification of KRS-One's, the ongoing success of Boogie Down Productions, the ongoing establishing of Jonathan Butler as a multi-format artist, the U.S. launch of Ruby Turner (with No. 1 black music single "It's Gonna Be Alright") and the initial response to house-ori- ented act Mr. Lee (whose "Get Busy" was the first project to emerge from the company's newly-created Chicago studio com- plex) are among the highlights of a great year at Jive, says Bar- ry Weiss, senior VP, who adds that the company renegotiated a worldwide distribution deal with RCA/BMG.

Current excitement over product by 1 Tribe Called Quest, Mr. Lee, Glenn Jones, and Kool Moe Dee (a special 4-track entitled "African Pride" featuring two new sides) are sustaining the la- bel whose 1990 release schedule is extensive with a special six- track jazz-instrumental EP due from Jonathan Butler preceding a new vocal album (due in the summer); albums by Boogie Down Productions ("Edutainment"), Too Short, Samantha Fox and the Woo Poppa Girls; the She-Rockers (produced by Tech- notronic), Liz Torres, Kool Rock Jay (a West Coast-based rap- per) and Kid Rock; a solo album by D-Nice (of BPDL) entitled "It's All About Me"; the label debut by UTFO; the launch of new teen (Continued on page B-16)
FOR THIRTY DAYS, WE CELEBRATE THOUSANDS OF YEARS: YEARS OF THE PAST AND FUTURE.
DURING BLACK MUSIC MONTH, WE REMEMBER THAT EXPRESSION IS ALWAYS A STRUGGLE.
IN TODAY'S SONGS, WE HEAR THE VICTORIES OF YESTERDAY AND THE TRIUMPHS OF TOMORROW.
WIDER SPECTRUM
(Continued from page B-14)

act Hi-Five; a new Kool Moe Dee album produced by Teddy Riley; the debut by R&B/jazz saxophonist Vincent Henry; plus two new albums from Vanessa Bell Armstrong (including a Christmas collection).

MCA's status as a black music powerhouse continues unabated and according to Louil Silas Jr., executive VP A&R/artist development, black music, "1990 is an artist development year" with releases due from new, mid-level and superstar acts. Silas notes that the label is extremely proud of debuting Bobby Brown as a bona-fide star worldwide (with sales in excess of 6 million copies) while the immediate response to the BBD (Bell, Libs & DeVoe of New Edition) album has "far surpassed our expectations." Other strong acts for MCA this past year have included Heavy D. & the Boyz with a breakthrough, platinum-plus album ("Big Time"). Jody Watley with her second platinum-selling album, the group Guy (with a platinum-plus album), Stephanie Mills (with two No. 1 singles from a close-to-platinum third MCA album), and Patti Labelle (with a near-gold album).

Already generating sales excitement at the label this year have been projects by George Howard (on his third MCA album "Personal"), Kymaxis ("The Maxx Is Back," spurred by the hit single "Good Love"), new male vocalist Jeff Redd, teen group the Newtorns and female act Body (with their debut "Footsteps In The Dark" single and album). Silas says the upcoming releases include: all-important second albums by platinum artist Pebbles (produced by L.A. & Babyface) and the MAC Band; a third set by Perri (opening for Anita Baker on an international tour this year); the label debuts by hitmaker Ray Parker Jr. and Bernadette Cooper; a new album by Eric B. & Rakim (coming off a near-platinum set); a first solo album by Raquel Batts Trentvant (of New Edition); a second MCA album by Sheena Easton; and label debuts by Stacy & Kimiko (formerly the Sugar Babes), Omar Chandler (featured on Keith Sweat's debut album and produced by Sweat), male vocalist John Pagano (who debuted on George Howard's "Shower You With Love" single), and New York-based vocalist Myleka Thompson. Silas adds that new albums are likely from (a revamped) Loose Ends and Ready For The World and possible from New Edition, Patti LaBelle, Stephanie Mills, Jody Watley, Heavy D. & the Boyz, and Bobby Brown. Noting that the focus for the latter half of 1989 was "continuing to set up the future of the label," Motown's COO Harry Anger cites the "Do The Right Thing" soundtrack, initial Motown product by Wreck's Effect, and the launch of the Good Girls as contribution to the rejuvenated company's standing in the marketplace. Since the beginning of the year, Motown has seen major chart action with the Temptations, Stacy Lattisaw ("Where Do We Go From Here," a No. 1 black music hit from New Edition's Johnny Gill), Smokey Robinson, the soundtrack from the hit movie "House Party," and an immediate response to Gill's Motown solo debut (with hit single "Rub You The Right Way").

In addition to a major catalog push, a 30th anniversary campaign (with Pepsi-Cola as major sponsor) and a planned return of the famed Motortown Revue road tour featuring a number of the label's newer acts, the label's 1990 activities include the release of product by platinum sellers the Boyz; Motown debut albums by the Pointer Sisters, Shandice Wilson, La La and Rebbie Jackson; second albums by Gerald Alston (produced by James Carmichael), Today and Ada Dyer; initial product from Motown's Apollo Theater Records' deal on female vocalist Mia Lira; and the first albums from new female rapper Misa, Pretty in Pink, Crystal & Penny, Curto, Artz & Kraftz (produced by Teddy Riley), and club favorites Blaze. Anger says that he also anticipates new albums from Stevie Wonder and Lionel Richie and possibly an album from Diana Ross before year's end.

With the label undergoing major roster changes, Ed Eckstine, executive VP, talent & creative affairs, PolyGram Inc. and GM, Wing says that PolyGram is gearing up to "redline our position in the black music area." Success with Angela Winbush's second solo album and chart action with the Main Ingredient alongside the launch of former Atlantic Starr vocalist Sharon Bryant's solo career (via two No. 1 black music hits "Let Go" and "My Foolish Heart" from a strong debut album) kept the label active last year.

Eckstine notes that both PolyGram and Wing are headed for a hot streak with current projects by Cameo, Tony Toni Tone and Shades Of Love receiving strong response. A second Vanessa Williams album for Wing is due this summer, with releases by comedian Sinbad (featuring the Boyz, M.C. Lyte and Chubb Rock), the late Robin Harris, Marva Hicks, Marvin Sease, Gentry and the Robert Cray Band all likely by December.

Success with new acts has been the key to RCA's ongoing foray into the black music marketplace. Skip Miller, VP black music, notes that the label fared well with debut product on Grady Harrell (a top 10 R&B single in "Sticks & Stones"), Tyler Collins (two top 10 black chart hits) and Bobby Ross Avila (a teen act who is touring with New Kids On The Block), and with an increased black music staff (including the addition of former longtime Motown executive Miller London), Miller anticipates further expansion for the division.

The label is currently active with product on L.A.-based Domino Theory (a debut album), a duet by Grayson Hugh and soul veteran Betty Wright ("How 'Bout Us") and Troy Johnson ("Virgin Girl") single, with albums due from new rap act 415 and Grady Harrell in the upcoming months. RCA recently signed a distribution deal with L.M.R. Records which features rapper Stevie B.

We broke into the R&B field with gusto and we are now established in the black music field," declares Sharon Heyward, VP R&B promotion & marketing, at Virgin. With two million sales for Grammy-winning Soul II Soul's debut album (which includes two No. 1 R&B hits, both major pop charters), six million sales on Paula Abdul's first album (featuring four top 5 black music hits), the success of After 7 with a No. 1 single ("Ready Or Not") from their gold-plus debut (produced by L.A. & Babyface), chart action on E.U., a top 5 R&B single for Boy George, two top 10 black music hits for Cheryl Lynn, a critically-acclaimed first album by Neneh Cherry and two top 5 rap singles from Redhead Kingsley, Heyward's claim is justified.

Currently scoring with a first album from New York-based act Aftershock and the first single ("Get A Life") from Soul II Soul's much-anticipated second album, the label is gearing up for several major releases. "We're primed for the '90s," says Heyward, with debut albums by Laah Hathaway (daughter of the late Donny Hathaway, whose album includes production by Angela Winbush, Andre Fischer and Derek Bramble); Kipper Jones (former lead vocalist with Tease); Starleena (formerly with the future."

(Montpelier, Montpelier Station, VA)

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(Continued on page B-22)
MCA Celebrates The Heritage of Black Music.
groups like 2 Live Crew and NWA during its Saturday evening (10 p.m.-2 a.m.) show, “Rap Down Side A&B.” “Rap music and house music move a lot of product,” says Jeff Smith, director of national sales and consumer promotions for the 2 Live Crew. Skywalker, alias Luther Campbell, says the whole thing was intentional, a creative marketing tool to bring attention to his label and his artists. It worked.

“Rap is a conscious effort to shock people,” Campbell said. “It was a road no one chose to go down.”

2 Live Crew’s sexually explicit album, “As Nasty As They Wanna Be,” which did include a warning label, underwent enormous attacks in Florida, the headquarters of the rap-oriented label. Even so, the group, which has three gold albums, a platinum album and both a gold and platinum single, has managed to sell millions of albums without music radio support. So volatile was the Crew’s album, that Florida Gov. Bob Martinez tried to get it prosecuted for violation of the state’s pornography and racketeering penal codes. Two of Florida’s counties declared the album obscene and banned it for sale to both adults and minors. A record chain pulled the album for all of its 22 Florida stores and a 19-year-old Sarasota, Fla., record store clerk was arrested on a felony charge after selling a copy of the “Nasty” album to an 11-year-old girl.

Whatta year, and it’s only been five months.

Campbell, 29, insists his music is “adult comedy.” “It’s a form of material,” Campbell says. “There are other people out there doing the same thing. Why are they focusing on me?”

“Music Man” lowered its rates five years ago with the song “Throw The D.” A 12-inch who sold 150,000 copies. Campbell said he started the label out of spite. The previous year he had received a record for a company in Miami and didn’t get paid. So Campbell got even by becoming independent.

“It was difficult in the beginning because distributors wouldn’t take out the product for us. Then they found out we had good product,” Campbell says. “The independent labels were more interested in the record industry for the last 15 years. We have the hits.”

Campbell says he’s upset that the majors have entered into the rap scene, primarily because they are too “bourgeois and don’t know our music or how to market it.”

“The majors don’t know where to spend the money,” Campbell says. “It bothers me that majors are involved because rap music is our music. Our music is what people want. You have to go to the streets and the clubs. I will never sell to a majors unless they pay me some crazy amount. But that will never happen because they won’t give me a white contract. They want to give me a black contract. Believe me, there’s a big difference.”

Luke Skywalker records has sold over three million records. Campbell expects to double that amount this year.

The label is counting on the success of Professor Griff’s new solo career. The controversial Griff, the “Minister of Information,” was formerly with Public Enemy. He was dropped from the group, largely because of SRA publicity over comments in a Washington newspaper quoting Griff as saying Jews were behind “the majority of the wickedness” in the world. He was eventually reinstated, but in a less visible role. Griff’s solo album is “Pawns in the Game.”

Other artists on the label include Tony MR, Rockette, and Le Juan Love. Groups expected to break big this year are Poison Clan and Rhythm Radicals, whose album is titled “Two Lowlife M’s.”

DEF JAM: Russell Simmons, the brainchild behind Def Jam Records, admits he’s not really an independent because of the support the label gets from Columbia.

Still, this independent label that’s not independent, has a red hot roster that includes, 3rd Bass, which has sold 700,000 records. Others on the roster include Public Enemy, Kool J and T Shaddies.

“The thing about being independent is that we are able to take a look at the chances that the majors won’t take,” Simmons says. “We’re a phenomenon and the majors didn’t see the potential. We know that some majors are getting involved with rap now because they’re old people who are only in this for the market share and not for the music. They hurt us developmentally.”

Simmons says the majors have become so enthralled with rap that every major has put more rap music in the last six months than in the last five years.

But there is a method to Simmons’s madness. He recently bought several record companies including, Pump Up, Fever Records, RnM Records, True Blue, and No Face.

“I bought these labels because I can’t stand to hear the same thing all the time,” Simmons says. “It gets boring. It’s time to do something different.”

To combat the reluctance of radio to play a significant amount of rap, Simmons is now negotiating to buy radio stations in New York, Chicago, and Los Angeles.

The only way we’re going to change radio is to buy them ourselves and force them to play our music.”

DELICIOUS VINYL: Wendell Greene, Delicious Vinyl’s national promotion director, understands why the majors want to be

“Rap is a part of the music industry and not a separate entity.”

Simmons says. “I can’t think of anything that will ever change.”

“I don’t care about the majors anymore. We’ll do it ourselves.” Simmons says.

“IT’S the hottest thing happening right now,” he surmises. “They can’t ignore it any longer if they wanted to. They can no longer consider this music afad. We’re dominating the industry.”

Greene knows what he speaks. Delicious Vinyl’s two main rap artists, Tone Loc and Young M.C., both bona-fide crossover hits, are celebrating phenomenal success.

Tone Loc’s “Wild Thing” reached No. 2 on the pop charts. “Funky Cold Medina” sold a million copies, while his album, “Loc’d After Dark” sold a whopping 2.5 million copies. Both the album and single are certified multi-platinum by the RIAA.

Young M.C. sold 1.7 million of his debut album (distributed by Island Records) “Stone Cold Rhymin” while his single, “Bust A Move,” which sold 1.5 million copies, reached No. 7 on the pop charts.

Neither one of the artists started out as black radio, according to Greene.

“Both of the artists on the label include Body & Soul and Jeff Def.

“Jeff Def was an artist that we knew for a long time.” Greene says. “He’s not that big radio act, but he’s got something going. He’s definitely a hot, hot, hot act.”

“IT wasn’t until alternative rock, which played ‘Wild Thing’ and CHRs which really pushed the records that black radio found it was forced to play the music,” Greene says. “I don’t fault black radio because a song like ‘Bust A Move’ is pop anyway. I don’t think a black radio station has to sac a record just because an artist is black. But I do think if the music is hot, they may have to give it some exposure by playing it at 4:30 in the afternoon.”

With or without black radio support, Greene says black music is clearly carrying the industry, “or at least the industry is being influenced by it.”

Dakiny Jones, the success story of Mike Ross and Matt Diike, who began the label three years ago in a room behind a Hollywood Thai restaurant. They were quickly signed to a distribution deal with Island Records’ 4th & Broadway subsidiary, largely due to the interest of Island’s chairman Chris Blackwell.

The label has expanded so much, it finally had to move in April to accommodate a larger staff.

JIVE RECORDS: Jive Records has been around international-

ly for 15 years, with eight years in America. During those eight years they’ve concentrated their efforts on establishing themselves as a contender within the indie industry.

“I believe the industry that allows for discovery and development of new talent is a positive,” says Neil Portnow, VP West Coast operations for Zomba/Jive. “The industry, unlike the record companies creative and adventurous.”

Jive’s roster reads like a who’s who in rap with groups like DJ Jazzy Jeff & the Fresh Prince, Boogie Down Productions and Kool Moe Dee.

The label sold millions of records with DJ Jazzy Jeff pulling in three million on its own.

One of the hottest new acts on the roster is the group A Tribe Called Quest. The group’s single “I Left My Wallet in El Segundo” has been on the Top 40, largely due to the interest of Island’s chairman Chris Blackwell.

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"No two people on earth are alike, and it's got to be that way in music or it isn't music."

BILLIE HOLIDAY

ADEVÀ
BEMSHI
ANGELA BOFILL
GARY BROWN
BUST IT RECORDS
TISHA CAMPBELL
JOHNNY CLEGG & SAVUKA
CPO
JOEY DIGGS
EVIANE
RACHELLE FERRELL
THE GAP BAND
D'ATRA HICKS
FREDDIE JACKSON
GRACE JONES
KING TEE
KOOLO SKOOL
LILLO THOMAS
MANTRONIX
M.C. HAMMER
MELLOW MAN ACE
KYM MAZELLE
MELBA MOORE
MELISA MORGAN
WILLIAM MORRIS
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101 NORTH
PORTRAIT
PHIL PERRY
THE SCOTTS
EMANUEL RAHEIM
TRACIE SPENCER
SUAVE
TINA TURNER
THE WHISPERS
BEBE & CECE WINANS
MOSE ALISON
ELIANE ELIAS
DEXTER GORDON
ANDREW HILL
STANLEY JORDAN
BIRELLI LAGRENE
RICK MARTITZA
TANIA MARIA
BOBBY MCFERRIN
CHARNETT MOFFETT
MICHEL PETRUCCIANI
DON PULLEN
LOU RAWLS
DIANNE REEVES
JOHN SCOFIELD
MCCOY TYNER
STANLEY TURRENTINE
BENNIE WALLACE
BOBBY WATSON
TONY WILLIAMS

The title of this work of art is "The Trumpet Player" by Billy Dee Williams. For more information regarding Mr. Williams' work, contact Victoria Franklin at 718/855-3334.

Art Direction & Design: ARTONI

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and Kru Cut. Egyptian Empire, started by Greg Broussard and run by Lisa Allen, VP of operations, is the only one left. Broussard and Allen bought out the other three labels after computing that the $1 million in sales, Egyptian Empire accounted for 93%, or more than $900,000 of the total.

"It wasn't feasible to continue that way," says Allen who runs the day-to-day operations of the company housed in a converted automobile hangar in South Central Los Angeles. The company's roster includes Egyptian Lover, which is Broussard, 2 O'Clock, Get Large Posse, Jamie Jupiter and Te & Joeeze. The label hit big with Rodney O & Joe Cooley's album "Me And Joe" last year, which sold 265,000.

In 1983, Egyptian Lover's "Egypt Egypt" was hot. The album still sells 3,000 units a month, according to Allen. The label recently released Egyptian Lover's "Greatest Hits," which is a combination of the only two albums ever released by Broussard—"On The Nile" and "One Track Mind." So far it has sold 70,000.

Since January, Allen says, West Coast Distributors has grossed $400,000 and expects to gross well over a million as it has in previous years.

Although the company, which drops about four albums per year, has been successful, Allen is skeptical of the outlook for independent labels.

"I'm really disappointed with the independent organizations," says Allen who believes her label's success is due to their extensive catalog. "In 1983 the indies were the answer. Since then, there has been no unity. It's just become a hunger market with everyone out for themselves. If things don't shape up, indies will fall apart." Allen, 27, says if the right deal came her way, she'd get out of the independent record business. She says, however, that she has had offers from Atlantic, Jive/RCA and Warner Bros. They just were not the right deals.

"It also doesn't help that black radio has turned their backs on us," says Allen. "At least if we had their help things would look brighter. Our extensive retail promotions break our products. I don't see things getting better. But we'll keep plugging away. You have to keep hot product out and constantly drop what isn't working and the public aren't going to hear."
We're Black In Business

VERNEll BROWN, JR.

GROOVE B CHILL

BARRY WHITE

JANET JACKSON

THE NEVILLE BROTHERS

BRENDA RUSSELL

SEDUCTION

THE INTELLIGENT HOODLUM
BLACK VIDEO

(Continued from page B-20)

give exclusivity rights of videos by black artists to MTV instead of BET.

Case in point is the ongoing rift with A&M Records over Janet Jackson's videos.

“We started playing Janet Jackson’s ‘Dream Street’ video from the ‘Name’ show long before MTV had anything to do with her,” says Lee. “Then when she got hot A&M gave MTV exclusivity to her. What Have You Done For Me Lately video and others. It seemed that the record company didn’t think BET was important enough.”

Lee retaliated by pulling all of A&M’s artists from the video roster. Lee says the same thing happened with videos from Jackson’s “Rhythm Nation 1814” album. MTW would retain exclusivity rights for a period of time before other video outlets could broadcast the videos.

“Individual artists aside, BET’s impact and importance has been proven out,” says Lee. “We’re only getting bigger and better.”

When looking at the big picture, most record company executives agree that black videos have come a long way since 1983. They agree that the story of black videos is one of a positive, forward movement that has earned enormous impact on the video market.

“Black videos have become more sophisticated, competitive and state-of-the-art,” says Linda Haynes, Virgin Records’ pub- lishing VP. “The visual impact can’t be ignored. Videos have become extremely important when it comes to breaking an act. You can hear a record, but when you have unique effects and a story, you can’t compare the value. Getting a video in the right place, like BET, is like getting all the radio stations everywhere to play your music at the same time.”

Haynes adds that since Paula Abdul’s records were already selling well, the choreographer/singer’s career really skyrocketed after her videos were aired.

“Paula is now a multimedia star,” says Haynes. “She’s gorgeous, can dance and when people see her—we completely run them over with our production.”

Haynes adds that the same has happened for the group After 7 whose video “Ready Or Not” has catapulted them to another level.

“You bring the concerts to people’s homes,” says Haynes. “Our primary focus is to sell records. Videos provide us the opportunity to do so.”

While black videos have improved their production, storyline, technology, and production over the years, Rhone says things haven’t improved much because the exposure for black acts is still limited.

“Exposure and imagery is so important,” says Rhone. “It’s a shame that black videos’ impact is limited by the number of outlets available. Still, videos are a major tool in augmenting any marketing campaign.

MTV’s Marketing Director says videos have become “a way of life” and are so important that it’s “frightening to have a hit record without a video because you don’t know what you’ll do.”

He adds that since 1983, black video’s look and effectiveness is true “night and day” because of the good concepts, great packages and more expensive, sophisticated look.

“It’s wonderful to see how black music is progressing,” Washington says. “A lot of record labels in music now are black. Music is making more and more contributions and holding its own across the board. It’s doing better now, more than ever, and videos have played an important part in that progress.”


So far, no one has tracked the number of increased sales because of a video’s popularity. But, Jackson says it is easier to track time spent on the air. “Videos have added a new dimension to radio time they get, it would be a lot easier to see the immediate sales of a rap act’s video.”

New York’s picnic Coast operations at Zomba/Jive, says since artists cannot depend on radio, they have no choice but to count on their videos.

“You can’t be adventurous in radio, so you have to be creative and adventurous when presenting an artist’s video,” says Portnow. “What the people are saying in the videos and how they’re presented has become unbelievably powerful.”

To accommodate the flood of videos in the marketplace, a number of video outlets have begun up the scene including “Pump It Up,” the regional show hosted by Delicious Viny’s female rapper Denise “Dee” Barnes, Hit Video USA, VH-1, TBS “Night Tracks,” Video Jukebox Network (a pay-per-play system), and a myriad of others.

Even the Playboy Channel is getting into the act with its “Playboy’s Hot Rocks” show which began airing in May. John Sloate, co-host of the show, says the show’s intent is “to air what everyone else won’t.” The controversial group 2 Live Crew appeared on the show’s run.

Although MTV often remains the first priority among video departments, more and more labels are finding that local shows are coming out of Chicago, Tampa, San Francisco, Akron, Pittsburgh, and Orlando. And most of these shows have already prepared their videos to help break black and male acts.

Since only 40% of U.S. households have cable, shows like Fox Television’s “Pump It Up,” now seen in seven markets, are gaining momentum. The show, which six months old, has already made its mark, adding Houston, Washington D.C. and New York to its schedule earlier this year.

“Pump It Up,” which goes after the 16-34, young, black/ white market, said to be the fastest growing part of the industry’s most popular rappers. Because of a rapper’s limited amount of radio airtime, videos have become an essential part of a rapper’s popularity and record sales. The show is unique in its comfortable, laid-back approach.

“The show is successful because we tapped a specific market,” says Jeff Shore, “Pump It Up’s” producer. “We reach an audience that other acts won’t reach which is rap fans and people without cable.”

Shore also credits the significant success and infectiousness of Fox Television’s “This Is Our Time” show. Washington, D.C.-based DC Street Express, says his promotion company will be expanding to consider non-concert businesses in the face of a lackluster summer touring season. “Right now it’s kind of thin,” says Brooks of the outlook for the small promoter. “How can you go to the major markets if you don’t have those kind of [corporate] guns with you?”

Brooks also points to the fact that many popular, youth-oriented groups are not sufficient draws by themselves and must be presented in packages. “Radio is not playing tap. That younger-demon-stuff that caters to festivals isn’t being nurtured, unles you can make a lot of money out of it. I’ve got a package with rock bands.”

CREDITS: Editorial by Janine McAdams, Billboard Black Music Editor, David Nathan, freelance music writer in Los Angeles, and Darlene C. Donloe, a freelance music writer in Los Angeles; Photo coordination, Kastie Lund, Cover & design, Anne Richardson Daniel.
HELLO STRANGER
Produced By DR. YORK for WARLOCK RECORDS

Cheryl Hunter (Right)
Kennethia York (Middle)
Shauna Smith (Left)

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DRUG FREE
McDonald Takes New Disk ‘To Heart’
Ex-Doobie Is Back On The Solo Circuit

BY THOM DUFFY

NEW YORK—Michael McDonald wasn’t about to rush-release a new album for career or business reasons. “It’s hard for me, as an artist, to see this album as more important than the last one,” he admits, talking on the phone from California, amid rehearsals for a summer tour.

Except, of course, that this album, “Take It To Heart,” is McDonald’s first solo disk in five years and a chance for this soulful, soft-spoken artist to reclaim fans who have followed him for a more than a decade, through his days fronting the Doobie Brothers, his hit duets with the likes of Patti LaBelle, and his earlier solo efforts with such singles as “Sweet Freedom.”

The sweet voice of late-period Doobie Brothers hits such as “What A Fool Believes” chose to sit out that band’s reunion tour last year, opting for his own return spring with “Take It To Heart,” his third solo album for Warner Bros./Reprise Records. But why the five-year break between “No Lookin’ Back” in 1985 and this release?

“The most honest answer is that I’m not that prolific,” says McDonald. “And there were the opportuni-
ties of working live and the records with Patti and James.” McDonald’s duet with James Ingram, “Ya Mo B There,” hit the top 20 in 1984. Then “On My Own,” with Patti LaBelle, became a No. 1 smash, holding the top slot for three weeks in 1986.

While settling down a bit and starting a family with his wife, singer Amy Holland, McDonald also worked on that hit-laden track record al-

owed him to tour without an album. Booked by the William Morris Agency, his shows have runged from out-
door festival dates before tens of thousands to unannounced club shows. “It was an ‘anywhere, anytime’ kind of attitude,” says McDonald, conceding that he was often willing to do more low-profile dates than perhaps his managers, Howard Kaufman and Craig Fruin at H.K. Management, might have liked.

But as the title track of “Take It To Heart” cracks the Hot 100 Singles chart and rises to the top 20 on the

(Continued on next page)

Piano Man Meets Violin Virtuoso. Billy Joel talks backstage with renowned classical violinist Eugene Fodor at McNichols Arena in Denver, where Joel recently signed a management deal with Chuck Morris Entertainment. Joel continues his successful “Storm Front” tour with two sold-out shows June 22 and 23 at Yankee Stadium, the only major solo star since James Brown to stage a full-scale concert there. Citing with Joel’s tour. CBS Music Video has released “Eye Of The Storm,” a 25-minute collection of three videos from the “Storm Front” album and other previously unreleased footage.

Paul McCartney? Not In Their Back Yard; Les Paul At 75; Hunters & Collectors

BOO LA, BOO LA: Living next to the Yale Bowl in New Haven, Conn., residents in the quiet, well-heeled neighborhood of Westvillers have seen it all:traffic jams, fans in minivans, and even, in one tragic episo-
date, a postevent melee at the stadium resulting in se-
rious injuries to a young woman and negligence suits against the city.

The events involved, however, were college football games, not rock ‘n roll shows. Yet rock concerts have been effectively blocked from the bowl for a decade by the protests of a minority of area residents. As a reporter who covered the pop beat in New Haven for five years in the early ‘80s, I suffered a dose of déjà vu when Paul McCartney canceled plans for a July 9 date at the Yale Bowl (Billboard June 9). McCart-
ney’s manager, Richard Ogden, said in a statement that “Paul is very sensitive to community con-
cerns of this sort and has no desire to be the catalyst for such a deep, divisive controversy within the city.”

Now it seemed to come as no sur-
prise that McCartney—who cut a sponsorship deal reserving blocks of seats for Visa Gold Card holders—would be particularly sensitive to the gentry in an area like Westvillers. But the issues il-

(Continued on next page)

the BEAT

by Thom Duffy

ON THE LINE: While Famous Artists Agency is well known for its impressive dance and rap roster, the booking firm has been expanding its reach of late. Recent signings include Atlanta’s Laura Branigan and CBS hard rock/metal act Riot, as well as two of the newest acts on the dance charts, Snap and Beats International, both on Arista Records... Orpheus Records has signed the New York dance/pop duo Atooz, whose debut for the EMi label is expected this summer.

ON THE BEAT: After years of praise and disks Down Under, with solid rock songwriting soaked in social concern, and the push of a major label behind it, the band seems poised for a U.S. breakthrough. Mid-
night Oil, you say? No. That tale now belongs to Australia’s Hunters & Collectors, whose opening set for the Oils at Radio City Music Hall May 28, showcas-
ing their Atlantic debut, “Ghost Nation,” ranged from rich, moody rhythms to horn-fired punch, from the drive of their single “When The River Runs Dry” to a Ray Charles cover offering R&B/R&B. H&C is on tour with Midnight Oil through late June... “Sawage warrior angst,” declares Rob Tyner, former lead sing-
er for Detroit’s seminal and celebrated MCS, of the motivation behind “Blood Brothers,” his uncompro-
mising return to form on R&A Records. Contact: Mark Edwards at 313-824-4730... M.C. Hammer hits the road June 26 in Louisville, Ky., with a 30-perform-
mer, revue-style show, featuring four opening acts—
Oaktown’s 3-5-7, Troop, Michelle & James Brown, and After—7 and trumpeted by low-key papal figures at Capitol Records as “a once-in-a-lifetime extravaganza.”
bourgeois' tag is virgin's new charisma
(continued from preceding page)

Bourgeois' ability to play adult contemporary songs is amply demonstrated by the success of the album's first single, "Fare To Fall In Love," which has scaled both the Hot Adult Contemporary chart and the Hot 100 Singles chart. The accompanying video clip recently entered VH-1's "Top 21 Countdown" as well.

How does Bourgeois feel about being Charisma's first release? In fact, says the former member of Island Records' Bourgeois Tagg, he had some serious reservations at first.

"I was actually given the choice, when I first signed, to go on Virgin itself or to launch this label," he says. "And I didn't really have the faintest idea what to do. I didn't really understand, at that point, that it meant that Phil Quartararo was not going to be at Virgin, that he was just going to be at Charisma. So my first reaction was, 'I'll go with the stability of Virgin, because hey, I'm not going to be your test balloon.' But my management really straightened me out on that point."

Bourgeois now says he has been given "the opportunity that comes along once in a career—and for a lot of people, maybe not at all," that is, to be the first offering from a major new industry player. "All the peripheral promotion that goes along with being the first release," he says, "all the support for Phil Quartararo in the WEA system—everybody loves Phil, and everybody wants him to do a great job. And I'm on the coattails of all that stuff."

Meanwhile, at Charisma, Quartararo sees some similarities in the new duties he now faces and his former stint at Virgin.

The one thing that we spent an awful lot of time doing was launching Virgin Records as a label," he says. "And every artist we had was a debut artist, an unknown artist, so we sort of became the experts in that area. It didn't make us better than everybody else, it just gave us a little bit more experience. So it doesn't make us smarter—but when every act you're working is unknown or unheard of, you sure do get a lot of practice at it."
FILE 1 TALENT

18,000-Seat Amphitheater To Be Built Next To Michigan's Palace At Auburn Hills

AUBURN HILLS, Mich.—An 18,000-seat amphitheater will be built next to the Palace of Auburn Hills arena, whose owners will build and operate the shed in this Detroit suburb.

The Palace Gardens, with 8,000 covered seats and a lawn capacity of 10,000, is designed to be the largest amphitheater in Michigan when it opens in May 1991, outranking the 16,000-seat Pine Knob Music Theater.

With ground breaking set for Au-

gust, the Palace Gardens is expected to host 50-100 events during each May-September season, beginning next year, according to Thomas S. Wilson, president of the Detroit/Palace Gardens and CEO of the Detroit Pistons basketball team.

"Just as the Palace [arena] has pro-

vided coordination opportunities that might not have been available otherwise in the marketplace, we will actively pursue commitments from touring theater and Broadway groups to play the Palace Gardens," said Wilson in a statement.

The amphitheater's design, as well as its programming, will be determined by the Palace Gardens Inc., a partnership of William Davidson, David Hermelin, and Robert Manheim.

Planned for the amphitheater, to be built on a 50-acre site in the north-

west corner of the 140-acre Palace Gardens complex owned by the arena, will be a pavilion setting and will include numerous amenities.

Lawn seating, for example, will face three large video screens suspended from the pavilion roof and viewing locations on the lawn will offer chairs, blankets, umbrellas, and rain gear, as well as tour merchandise.

Forty-two suites will be built into the sloping hillside of the amphithe-

ater. They are separated by alleys from those found in arena skyboxes while avoiding sightline interference for other fans.

The covered pavilion also will feature video screens and upholstered, theater-style seating.

In addition to some competition areas for the Palace Gardens, offering varied fare, arena facilities such as a parents' quiet room, restaurants, and bars, will be open during amphitheater events. Performers at the Palace Gardens will have the use of a private pool and patio area, sauna and whirlpool and workout facility.

The existing parking areas will be expanded by 2,500 spaces for a total parking capacity of 10,000 vehicles.

The Detroit architectural firm of Ros-

setti Associates, award-winning de-

signers for the Palace Gardens, has been contracted for the amphitheater.

The general contractor for the Palace arena, R.C. Dailey, also will build the Palace Gardens. The ambitious group has the permission to seek financial assistance while carrying out the ambitious group's major-label debut, lead singer Mike Ness of Social Distortion reminisced repeatedly from the stage at this May 21 show about his punk days, an era marked, he said, by "Quasimude and gin and tonic.

Yet, no matter how far the songs on the self-titled album for Epic strayed from this Southern Californian band's hardcore past, they didn't need Ness' defending, "Story Of My Life" and "Sick Boys," though lyrically simplistic, stood on their own and carried a three-chord urgency ab-

sent in much of today's pop. The

tattoo-covered Ness, shitting from the stage, was more of a surprise.

With the proven formula of finding a melodic chorus and going to it quickly and often, Ness and company played a powerful 90-minute set of mostly new material for the allages crowd of a few hundred people. The band was at its best when it bummed into the meaty, blues grunge of "It Coulda Been Me" and "Drug Train" and the very catchy pop single, "Ball And Chain," a first-hand account of Ness' past additions.

Gang Green, a Boston band that refuses to give up its hardcore stance, poured things out for about 45 minutes to open the show. Though its distortion-drenched skateboard boogie is a lot less fashionable these days, it was still fun to hear singer Chris Doherty wince the vocals to the band's trademark "Alcohol," as well as "Voices Carry," its acceler-

ated cover of the '71 Tuesday battle.

The rest of the set, most of which came from the group's recent live album "Emergo/Roadrunner release, "Can't Live Without It," blurred by without incident.

SCOTT RHEUBERT
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Words & Music

TALENT

RIDGELEY ROCKS
Andrew Ridgeley’s amicable split with George Michael
notwithstanding, the ex-Wham! guitarist needed a break after the
superduo disbanded in 1986—

But he lacked a creative outlet, and his frustration led to songwriting:

But I enjoyed Wham’s music, but needed to get further back in time
to touch on my real influences—

A photographer’s lawsuit, a
management dispute, and "fabricated stories" in the U.K.
press contributed to the Ridgeley’s "dissentment with the music
industry," he says. So he moved to Los Angeles and indulged in his hobby of car racing.

But he lacked a creative outlet, and his frustration led to songwriting:

I enjoyed Wham’s music, but needed to get further back in time
in the recording industry—

STRAWBERRY ZOTS
When RCA Records ships
Strawberry Zots’s debut album,
"Cars, Flowers, Telephones," to
radio and retail next week, the
Albuquerque, N.M.-born band will
have been signed to the label for
only about one month.

In a business where long and
arduous negotiations are
common, RCA president Bob
Buziak signed the group within
a week after hearing its self-
financed album, according to RCA
product manager Tom Carrabba.

"We discovered them through
one of several marketing
companies we work with," he
says. "It all happened very fast.
It seemed like one day I had the
album on my desk, the next day
I played it for Bob, and then
the day after that, things were
in motion. I’ve never seen lawyers
and accountants move so
quickly.

The marketing firm that
discovered Strawberry Zots is
Best New Music, based out of
New Jersey. According to the
company’s president, Jim Brack,
it was a fluke that the album was
recorded in the first place.

"I took them to see how they
looked on a lo-fi, 16-track
machine in someone’s basement
within seven days," he says.
"They started out just
wanting to commit something
tape in order to help them get
some gigs.

However, the finished product
proved stronger than the band
had anticipated. In fact, the RCA
album is actually a mastered
version of those original sessions.
Brack recalls rejecting the band’s
first proposal for the company to
work the album last September.

"They only had about 500
thousand records," he says. "We
liked it a lot. There was just no
way of supplying it to retail on a
large scale.

But the group was persistent,
and Brack gave in. He sent 100
copies of the album to select
retail-in-store. Within a
week, they were sold out. Two
weeks after that, 120 college and
alternative radio stations began
playing the disk. Three weeks
later, the band’s deal with RCA
was inked.

"It’s been a total 60s thing," Brack
says. "In those days, everything moved quickly. It
gives hope to bands out there
trying to put out a record that it’s
possible.

With a major album and
modem rock promotion push
about to go into full swing,
Strawberry Zots will hit the road
for a fall tour in late autumn.

---

N.Y. Showcase Sheds Light
On The Songwriters’ Craft

BY IRV LICHTMAN

THERE WORDS, THEIR MUSIC: Bottom Line proprietor Allan
Pollin presents his songwriters’
showcase series in New York May
24, patterned after similar nights
at his Washington, D.C., club. Al-
though Mary Chapman Carpenter,
Don Dixon, Fred Koller, and El-
en Shipley performed their ma-
terial, coming songs from these com-
posers concerning their craft is
the stuff Words & Music is made of.

Critics noted it was helpful, at
times, to have "somebody around
to say it sucks," like Dixon’s
wife and collaborator, Marti
Jones, or his "Mr. Hair & I Ac-"
guitarist and sometime collabora-
tor John Jennings. But Koller,
citing Carpenter’s epic saga of
"It’s Over," cautioned
"writing a
piece of music from a single:
I
mean, ‘shirt’s
a
male word, why don’t you
call it ‘This
Blouse’?"

Koller said that giving
his
"We’re At The Five & Dime"
was "The unknown
singer from Texas on Philo [Nanci
Griffith] was just as rewarding as
giving credit of [the music publishing com-
established Kathy] Mattes. Ship-
ley’s “Heaven Is A Place On
Earth,” written with Rick
Nowells and performed by Be-
linda Carlisle, was discussed as
an example of a song written for
a specific singer. “I knew it was
good, but had no idea I could buy
a house [with it],” Shipley joked.

It was originally supposed to be
“Earth On Earth,” but I hated the
title. We wanted something
that sounded like her personality,
that was empowering and upbeat and
fun and joyous for her to
perform.”

The showcase was hosted by
radio personality Vin Scelsa.
From the audience were
songwriters who made the
Bottom Line include “A Tribu-
te To The Bluebird Cafe” this
month, featuring Janis Ian, Ker-
in Welch, Ashley Cleveland, and
Gary Nicholson. In August, it’s
“Buy Me, Bring Me, Take Me—
Don’t Mess With My Heart and
Tell Me Life Is Not All
Bitchin’ Babes,” featuring
Christine Lavin, Patty Larkin,
Megan McDonough, and Sally
Fingerette.

DEALS: Writer/editor Dan
Hartman has renewed his publish-
ing ties with EMI Music Publish-
ing. The veteran music man, au-
tor of such songs as “Free Ride,”
“Instant Replay,” “Livin’ In
America,” and “I Can Dream
About You,” is the writer of
“9.99,” heard in the smash SBK
soundtrack “Teenage Mutant
Ninja Turtles” . . . Famous Music
has an exclusive global publishing
dee with Scotty McCreery.

Trouble, with a new album, "With
Friends Like These," due on Vir-
gin Records around the world
with the exception of the U.K.,
where EMI Activities . . . Cherry Lane
Music has made an exclusive co-
publishing agreement with Blues
Sacramento, currently in produc-
tion on his second album for Gut-
ner Records. Also, the company
signed new artist Colton Becker to
an exclusive writer contract. He
wrote Linda Ronstadt’s 1981 hit,
“Get Closer,” and was a member of
the touring band winning a 1976 Grammy for vocal ar-
rangement on “Afternoon Del-
ght.”

VOL. 3, A BIG DEAL LATER: Be-
fore the SBK music publishing set-
tement to the New York Stock Exchange for more than $300 million, SBK had already published two volumes of its professional song catalog under the SBK Professional Song Catalog. Now, with SBK hav-
ing merged its considerable catalog with EMI’s considerable catalog clout, volume 3 is available, a 400-page compendium of selections from EMI’s April, Blackwood, and Combine catalogs. The volume is known as “The Great Song Thesaurus.” Those industries in-
terested in obtaining a copy can contact Gary Klein at EMI Music Publishing, 3220 Blvd., 1260 Ninth Ave., New York 10014, or call 212-492-1200.

SPRING IS HERE and the air
is filling with ideas to follow these days as artists seek the attention of choral direc-
tors who are beginning to make musical selections for the upcom-
ing school year. The company claiming world leadership in choral
publishing, is promoting both
Jenson, a recent distribution ac-
quaintance, and its own Hal Leonard
material. The idea, says Hal Leonard
president Keith Mardak, is to
take each to the division to qualify them for a separate identity. So, two albums
of two LPs each giving professional
musician and singer rendition of music on their way to find middle school, junior high, and
high school choral directors throughout
the country.

PRINT ON PRINT: The follow-
ing are the best-selling folios at
Billboard’s 2008 Conference:

1. Indigo Girls, Indigo Girls
2. Clint Black, Killin’ Time
3. Happy Anniversary, Charlie
4. Martika, Martika
5. Tom Petty, Full Moon Fever

Assistant in preparing this col-
umn was provided by Jim Bess-
man.

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for qualified buyer.
Blockbuster CEO Has Giant Plans
Aims To Capture 20% Market Share By '93

BY PAUL SWEETING

NEW YORK—Already larger than its 15 closest competitors combined, Blockbuster Video expects to control 20% of the video-rental market by 1995, chairman and CEO H. Wayne Huizenga told the New York Society of Securities Analysts, which he addressed on May 31.

By that time, Blockbuster figures, the industry will generate $1.3 billion in revenue, including $8 billion by Blockbuster and its franchises.

The company estimates its market share as of the end of 1989 at 6%-7%, and expects to claim 10%-11% by the end of this year.

But in a note that will probably sound sour to the studios, Huizenga indicated that Blockbuster intends to achieve its market dominance primarily by sticking to video cassette rentals.

“We don’t see the demand for sell-through that Hollywood would like us to believe,” Huizenga said. “There may be some videocassettes used as instructional, exercise, or musical — that people might want to buy rather than rent, but it’s not a major factor in the business.”

Huizenga said sell-through accounted for 11% of Blockbuster’s revenues in 1989, a figure he expects to remain unchanged this year.

In downplaying the significance of sell-through, Huizenga drew repeated attention to the major sell-through releases from the first quarter, which he claimed significantly underperformed studio expectations. “I don’t think Hollywood really knows what it wants to do in video,” he said in response to questioning by analysts. “There are only three or four titles a year that are really suitable for sell-through. If you look at the first-quarter sell-through titles, they were not successful.”

Huizenga said he was unconcerned about the apparent slowing in the growth of the rental market. “I don’t believe industry growth is slowing,” he said, noting the average Blockbuster customer rents 4.25-4.5 cassettes per month, considerably higher than the industry average as reported by several research companies such as A.C. Nielsen.

Responding to a story that appeared in The New York Times, which cited Nielsen figures indicating average per capita rentals falling to about 2.5 tapes per both sides had a lot to look forward to.,

With systemwide revenue in 1989 of $664 million, and projected revenue of $1.1 billion this year, Blockbuster is now the largest entity of any kind in the home video industry.

The company plans to add 400 stores to its existing 750 outlets this year, including 160 company-owned and 240 franchised outlets (Billboard, May 26). The company plans to continue adding stores at a rate of about 400 a year until the entire system reaches 5,000 outlets in the U.S. and Canada, Huizenga said.

At that point, according to Huizenga, an increase in Blockbuster’s

(Continued on page 63)

Sony Chief Stresses Need For Software-Hardware Ties

BY MOIRA MCMORRICK

CHICAGO—The key to continued growth, innovation, and success in the consumer electronics industry is ongoing synergy between its hardware and software branches.

That was the main point of the keynote address delivered by Sony chairman Akio Morita at the 1990 Summer Consumer Electronics Show held here June 2-5 at McCormick Place.

The hardware-software link, now commonplace, was not always so obvious, however, said the Sony chairman, adding that his own company’s Betamax experience in the late 70s and early 80s was a painful reminder of noncommunication between the two companies.

“Software producers at that time,” he said, “did not see the mutual benefits of synergy with hardware. And to be honest, we did not initially understand the important impact which software would have in this respect. In particular, each other and how our destinies are actually linked tightly together.

“By not recognizing fully that people buy VCRs to get access to software, Sony pushed ahead on the hardware innovation side,” Morita continued. “At that time, we did not treat the critical role software availability would play. Betamax had the technology but the lack of software support is what made the difference in the end. Hardware and software synergy is fundamental. Believe me, I know it now.”

Discussing hardware-software ties in the audio area, Morita said, “The success of the compact disk is not the future of home entertainment.

“It is more than just the next generation of TV, because HD technology will be at the heart of a new generation of audiovisual software,” he said. “We can expect further advances in digital recordings and optical media, as well as new leaps in computer technology and information systems. This integration of technologies promises to expand the concept of entertainment once again.”

Morita also hailed the advent of a new genre of interactive forms of home entertainment,” which will blend “the features of advanced video, audio, and computer technologies.

To make this coming age a reality, it will more than ever require the twin talents of both the hardware and software industries.”

Celebs Hit Vid Promo Trail
Star In-Stores Boost Titles ‘Sales

BY JIM McCULLAUGH

LOS ANGELES—Nineties marketing or sign of the times?

While the special-interest home video category has always relied extensively on in-store appearances and other publicity by celebrity participants, video suppliers appear to be stepping up the activities of film personalities who are supporting product.

As competition continues to heat up in home video—particularly with alternative titles and ever-increasing catalog releases—film celebrities have become an even greater presence in the overall marketing mix.

Just a sampling of recent activity has seen no less a film legend than Jimmy Stewart do an in-store appearance in Los Angeles for the debut of his classic “Harvey” on MCA/Universal Home Video. Another silver-screen legend, Cyd Charisse, made an appearance and signed autographs at the opening of Suncoast’s 100th store for MGM/UA’s Home Video (Billboard, May 20).

Media Home Entertainment has author/director Clive Barker doing a series of personal trade appearances, including a stint at the recent VSDA Chicago Video Expo, for the release of “Nightbreed.”

Regal Video Home has “Little Rascal” Spanky McFarland doing in-stores and other trade events. And Warner Home Video has film-maker Michael Moore visiting accounts around the country touting “Roger And Me.”

Another major home video supplier that has been aggressively integrating talent into the marketing mix has been RCA/Columbia Pictures Home Video. In addition to making actor Edward James Olmos available for interviews in conjunction with the release of “Triumph Of The Spirit,” the company also co-produced VH-1 special to promote “sex, lies and videotape.”

If film talent was at all opposed to promoting home video several

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**TOP VIDEOCASSETTES SALES**

**PIONEER LDCA BUYS 10% STAKE IN CAROLCO PICTURES**

Carolco Connections: Pioneer LDCA Inc. is the latest Japanese company to gain more of a presence in Hollywood by purchasing, for a 10% equity position in Carolco Pictures, an L.A.-based independent movie company, known for the “Rambo” films. Last year, Sony bought Columbia Pictures, while JVC co-ventured with U.S. producer Carolco to form Largo Entertainment.

And in another, separate Carolco development, the company is forming its own Carolco Home Video label. Hereafter, Carolco product will be distributed on the new label, which is a wholly owned subsidiary of Live Entertainment. Carolco, a 48% stockholder of Live, has an exclusive home video distribution pact with I.V.E since 1986, covering such titles as “Red Heat,” “Angel Heart,” and “Extreme Prejudice.”

In addition, terms of the Carolco/Pioneer agreement, Pioneer is purchasing $8 million in stock from Carolco. In turn, Pioneer obtains a 10% ownership stake, as well as rights of first refusal to worldwide rights to Carolco titles on laserdisk format. At the same time, Pioneer takes a 40% stake in Carolco Electronics Corp., subsidiary, which will license all Japanese rights to a group of upcoming Carolco theatrical titles, including “Terminator II,” “The Doors,” and “LA Story.”

The first title on the new Carolco Home Video label is “The Music Box” with Jessica Lange, set to arrive in stores June 21. Later titles include “Mountains Of The Moon,” “Total Recall,” “Reposessed,” and “Air America.”

**EVERYTHING OLD, NEW AGAIN:** While not a major trend, steady sales are noted for a much higher priority on re-Issue and re-releasing classic films. That not only generates pure profit in many Video cassette title sales, but also helps a successful collector to home video as well. Last year, for example, new theatrical releases and reinvigorated home video campaigns of such classics from MGM/UA as “Caddyshack,” “The Wizard Of Oz,” “Oceans 11,” and “The Manchurian Candidate.” Columbia also went to considerable lengths to restore “Lawrence of Arabia.”

A dramatic indication of the public interest is Paramount’s recent “premier” of a restored 70-millimeter Super Vista Vision six-track stereo print of “The Ten Commandments” at the Hollywood Cinerama Dome. With Charlton Heston, who stole the show, sitting in the Cecil B. de Mille epic—on hand signing autographs, the event created such a media buzz that business at the theatre, originally slotted for four days, was added to eight other screens in Southern California for a several-week run.

**SUMMER MOVIE/VIDEO SCORE: back to the future**

Universal’s “Back To The Future” takes the lead for the previous weekend, nabbed second place for a cumulative take of $38,401,585. Orion’s “Cadillac Man” stood at $15,883,862 in its second week. Meanwhile, Arnold Schwarzenegger’s “Total Recall” looked like a big winner for Tri-Star as its first-week-in-June opening was reported as a whopping $28 million. Still performing strongly are several holdovers from the early part of the year—all now over the $100 million mark—including Touchstone’s “Pretty Woman.” New Line Cinema’s “Teenage Mutant Ninja Turtles,” and Paramount’s “The Hunt for Red October.” There’s still some talk in Hollywood that Touchstone is mulling a possible fourth-quarter sell-through price on “Pretty Woman.”

**OUTTAKES:** New Line Cinema has parted with Management Company Entertainment Group for domestic theatrical distribution of Touchstone’s “Pretty Woman” for the previously completed films. MCEG will finance all distribution expenses. (Continued on next page)
BACKLOT BEAT
by Earl Paige

CAMPAIGN TRAIL: It's that favorite season when video retailers have fun handicapping the Video Software Dealers Assn. elections, with one insider taking standing predictions more seriously than others. One doesn't have to ask Dave Ballstadt where that is that much of a favorite. I would say the No. 1 favorite is Lou Berg, although I would not use the term "shoo-in." If you ask Ballstadt the question, he will tell you that through the various elections for Women's Board, Berg probably wouldn't vote for him if he were running as he doesn't feel the need for help and he just might not make it. I would see No. 2 as Allan Caplan, and then Ballstadt fighting it out with the three women for No. 3. I wouldn't even hazard who the favorite is for the No. 4 slot. A lot of people are saying VDSBA needs a change. This doesn't bode well for incumbents like Ballstadt, Ca-
pan, or Berg. Also, over 70% of those voting are women, this could mean all three females could get in or show strongly," says this source about Dawn Weiner, Kathy Miezenberg, and Peggy Lake, all running independent candidates and not selected by VDSBA's own nominating committee.

The slate of candidates includes the incumbent directors Berg, filling out his second succeessful term, and president and head of Houston two-store chain Audio Video Plus; Caplan, a director and head of Applause Video, Omaha, Neb.; and Ballstadt, present treasurer and head of 10store Adventures In Video in Minneapolis. Ballstadt and Caplan were both passed over by the nominating committee. The women, all presidents of chapters, are from, respectively, Home Video Plus Music, Austin, Texas; Critics Choice, Tucson, Ariz; and Country Home Video, Sanger, Calif. Election handicappers are deeply embroiled in analyzing the likely outcome with so many female candidates. One says various eliminations it was one woman vs. many men. I happen to believe these were selected—Linda Lauer, Carol Pough, and Jan DeMasse—not because they're women, but because they're good candidates. Two of the three mentioned are on the board now—Pough of Video Cassette Unitesed, Santa Ana, Calif., and VDSBA, and DeMasse of Video Place, Exeter, N.H. A former board member, Lauer is VDSBA executive director. One source says the reason there are so many excellent candidates this year is that "we never went looking for people as we understand it. The nominating committee normally has four or so names. This year I am told there were 10-12 names submitted to the committee. Also, the membership is growing what the association wants to see. The particular nominated candidates. This year, the association went a little further in stressing why the nominated slate should be considered." This emphasis is all the more important now that many people in that VDSBA leadership would like to see Carl Bellini, president of Erol's, seriously considered. "We need to ensure that the larger chains are represented on our board. That's one of the ideas behind our policy of appointing three board members," says this insider, one of several applauding the nominating committee on its selection of Bellini when such "big chain" candidates have fared poorly in past elections. Picked in addition to Bellini and Berg were Sioux Falls, S.D., retailer Joe Johnson, GM of popcorn Video, and head of Mint of 15 stores; and then-candidate, head of three-store Premiere Video in suburban Atlanta, Backman, from last year's slate where he lost, also as an official nominee.

BLOCKBUSTER, BLOCKBUSTER: There's still a buzz about Blockbuster Video's appearance at the Indianapolis Motor Speedway in Las Vegas, especially some dismay at the various re-

requirements given to developers (Billboard, June 9). Some that strike some observers as surprisingly low are "minimum population within two miles 30,000" and "traffic counts in excess of 20,000 cars/day." The first thing Blockbuster demands is visibility. It is of "utmost importance; therefore, freestanding, right of way, and endofline spaces" are sought. Next is "the ability to designate exclusive parking if a common parking arrangement exists." The minimum car parking spaces is 45. Size of the space is listed at 5,000-7,000 square feet, with 60 feet of frontage. It's "we can't see them," believing it trivializes the business. Carol Pough agrees that she and husband John epitomized the thousands of couples in America who mort-
gaged their home and everything they own to open a video store, in their case Video Cassettes Unlimited in the Santa Ana suburb of Los Angles. Its shutting (see story, this issue), it sent jolts of emotion through many friends and acquaintances. One of the founding direc-
tors of VDSBA, John went on to become the group's presi-
dent and Carol is just finishing her stint as a director. Many remark that the couple "just never changed as the business changed." As recently as two years ago, cus-
tomers still sat on tall chairs and thumbed through me-
tically maintained catalogs. Finally, John built racks and the empty boxes were put out on display, but there were no plans to go live, as so many stores now feel is essential. An irony is that only in the past year were the Poughs utilizing all of the sales space in the building (for years, one third of the space was devoted to office space). 

SELF-CONTAINED STRIP: All three of the Goldman Sachs & Co. retailer experts at ICScot noted in panel remarks a significant trend toward "supermarkets and discount stores building significantly larger and the focus of being self-contained," in the words of Stephen Mandel Jr., a V.P. A video rent-

al store is often included inside these new supermarkets, typified by Wal-Mart. Of its 146 openings last year, 36 were 10,000-square-footers and this year half of the projected 175 Wal-Marts will be this format (for more on Goldman Sachs forecasts, see Retailing).

COMING SOON: "Born On The Fourth Of July," winner of two Oscars for best direction (Oliver Stone) and for best song ("I Am..."") will take to video the ninth of two from MCA/Universal Home Video. Also debuting the same date is "Cape De Vyle," "Hard To Kill" arrives July 25 from Warner Home Video. . . . "Blaze" with Paul Newman arrives July 25 from Touchstone Home Video... HBO Video is releasing "Age Old Friends" July 2.
**TOP VIDEOCASSETTES RENTALS**

Compiled from a national sample of retail store rental reports.

| NO. 1 | **LOOK WHO'S TALKING** | Tri-Star Pictures | RCA/Columbia Home Video 20183 | John Travolta | Keri Lewis | 1989 PG-13 |
| 1 | | | | | | |
| 2 | **SEA OF LOVE** | Universal City Studios | MCA/Universal Home Video 80889 | Al Pacino | Penelope Ann Miller | 1989 R |
| 3 | **BLACK RAIN** | Paramount Pictures | Paramount Home Video 32220 | Michael Douglas | Andy Garcia | 1989 R |
| 4 | **THE LITTLE MERMAID** | Walt Disney Home Video | 913 | | | 1989 G |
| 5 | **DEAD POETS SOCIETY** | Touchstone Pictures | Touchstone Home Video 947 | Robin Williams | 1989 PG |
| 7 | **HARLEM NIGHTS** | Paramount Pictures | Paramount Home Video 32216 | Eddie Murphy | Richard Pryor | 1989 R |
| 8 | **SEX, LIES, AND VIDEOTAPE** | Orion Pictures | RCA/Columbia Home Video 90489-3 | James Spader | Andie MacDowell | 1989 R |
| 9 | **BACK TO THE FUTURE II** | Amblin Entertainment | MCA/Universal Home Video 80914 | Michael J. Fox | Christopher Lloyd | 1989 PG |
| 10 | **THE ABBY** | CBS/Fox Video | 1561 | Ed Harris | Mary MacDonnell | 1989 PG-13 |
| 11 | **FIELD OF DREAMS** | Universal City Studios | MCA/Universal Home Video 80884 | Kevin Costner | Amy Madigan | 1989 PG |
| 12 | **DAD** | Amblin Entertainment | MCA/Universal Home Video 80933 | Jack Lemmon | Ted Danson | 1989 PG |
| 13 | **THE FABULOUS BAKER BOYS** | IVE 68910 | | Jeff Bridges | Brad Davis | 1989 R |
| 14 | **DRUGSTORE COWBOY** | IVE 68911 | | Matt Dillon | Kelly Lynch | 1989 R |
| 15 | **NEXT OF KIN** | Lorimar Film Entertainment | Warner Home Video 670 | Patrick Swayze | | 1989 R |
| 16 | **JOHNNY HANDSOME** | IVE 68902 | | Mickey Rourke | Elizabeth McGovern | 1989 R |
| 17 | **AN INNOCENT MAN** | Touchstone Pictures | Touchstone Home Video 910 | Tim Selleck | | 1989 R |
| 19 | **HONEY, I SHRUNK THE KIDS** | Warner Home Video 9010 | | Rick Moranis | | 1989 PG |
| 20 | **PARENTHOOD** | Universal City Studios | MCA/Universal Home Video 80921 | Steve Martin | Diane Keaton | 1989 PG-13 |
| 21 | **IMMEDIATE FAMILY** | RCA/Columbia Pictures | Home Video S01995 | Glenn Close | James Woods | 1989 PG |
| 22 | **FAT MAN AND LITTLE BOY** | Paramount Pictures | Paramount Home Video 32252 | Paul Newman | | 1989 PG |
| 23 | **CASUALTIES OF WAR** | RCA/Columbia Pictures | Home Video S0231 | Michael J. Fox | Sean Penn | 1989 PG |
| 24 | **A DRY WHITE SEASONS** | CBS/Fox Video | 4768 | Donald Sutherland | Marlo Brando | 1989 PG |
| 25 | **LET IT RIDE** | Paramount Pictures | Paramount Home Video 32248 | Richard Dreyfuss | | 1989 PG |
| 26 | **SHIRLEY VALENTINE** | Paramount Pictures | Paramount Home Video 32220 | Pauline Collins | | 1989 PG |
| 27 | **IN COUNTRY** | Warner Bros. Inc. | Warner Home Video 11888 | Bruce Willis | Emily Lloyd | 1989 R |
| 30 | **LEATHERFACE: TEXAS CHAINSAW MASSACRE III** | New Line Cinema | RCA/Columbia Home Video 75013-3 | | Kate Hodge | 1989 PG |
| 31 | **TURNER & HOCHH** | Touchstone Pictures | Touchstone Home Video 911 | Tom Hanks | | 1989 PG |
| 33 | **SHOCKER** | Universal City Studios | MCA/Universal Home Video 80931 | Michael Murphy | Peter Berg | 1989 R |
| 34 | **WORTH WINNING** | Sony Home Video | 1700 | Mark Harmon | Lesley Anne Warren | 1989 PG-13 |
| 35 | **WHEN HARRY MET SALLY ...** | Nelson Home Entertainment | 7732 | Billy Crystal | Meg Ryan | 1990 PG |
| 36 | **COOKIE** | Lorimar Film Entertainment | Warner Home Video 660 | Peter Falk | Emily Lloyd | 1989 R |
| 37 | **MILLENIUM** | IVE 68908 | Kris Kristofferson | Chief Ladd | 1989 R |
| 38 | **INDIANA JONES AND THE LAST CRUSADE** | Paramount Pictures | Paramount Home Video 31859 | Harrison Ford | Sean Connery | 1989 PG-13 |
| 39 | **THE PACKAGE** | Orion Home Video | Orion Home Video 8774 | | | 1989 PG |
| 40 | **UNCLE BUCK** | Universal City Studios | MCA/Universal Home Video 80891 | John Candy | | 1989 PG |

**HOME VIDEO**

"Nightbreed" Should Spawn Brisk Horror-Fan Business

**BY MICHAEL DARE**

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.


This is a totally satisfying follow-up to "Hellraiser" parts I & II, and, like "Nightmare On Elm Street," it is sure to clean itself up nicely. Clive Barker isn't just a film maker, he's a cottage industry, and this "Nightbreed" novel and series of comic books are sure to pique the interest, if not the bloodlust, of horror fanatics everywhere. It involves a young man's obsession with a giant Ward in front of which he finds the largest collection of grotesque creatures to be seen in public since the Nixon administration. Few film makers have ever shown such savagery in the whole human flesh, and Media would probably be given away a fifty set of home entertainment tools if Barker had his way. In this film, his humor is as finely honed as his sadism, and there are a surprising number of number crunching so that it is a fascinating period piece, a classic of sorts, with Douglas doing like a good job in long hair, faded jeans, and a serious attitude problem. "Adam And Eve X A.M." is a sensitive (i.e., boring) examination of a case of alienation that strikes Adam Gaines, noted professor of linguistics. Once again, Douglas tries to come to terms with family problems that are none too exciting. Both films are enjoyable in ways the film makers certainly never intended. If you only want one, "Hail Hero" is slightly superior.

- "The Game," Monarch Home Video, prebooks Tuesday (12). A Naz, an Arab, an Italian, and a Jew get together once a year to play a private war game and kill innocent people. This might sound like the start of a bad joke, but it's not. It's the start of a bad movie. Actually, this is a blood-and-thriller thriller with a reasonable amount of tacky thrills. The good photography and action sequences are brilliantly offset by excruciating acting, acting so that it note mention any briefs but lovely gratuitously tidy. There are some fantastic displays of weaponry and obscure fighting tactics in this tale of malevolent crinons playing diabolical games. But other than the plot, the biggest draw is the presence of Joseph Campanella. Wow.

- "Future Zone," A.L.P., prebooks Tuesday (12). David Carradine starts in this rip-ridiculous cross between "Terminator," "Mad Max," and "Dirty Harry." Carradine plays a future cop who says things like "You have the right to die." before blowing people away. Despite all its shortcomings (like incompetent everything), this is a fun piece of trash for viewers who can't remember what they saw last week. See it with anything mentioned above.

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*ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrical released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrical released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles.*

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**BILLBOARD** | **JUNE 16, 1990**
er's basic rental price of $3.00 may be implemented. While Steve Ber-
rard, vice-chairman and chief fi-
nancial officer, said he felt the in-
dustry could easily tolerate such an
increase, the company has re-
sisted such a move in the interests of building market share. He also
noted that Blockbuster's prices
are already near the high end of
the industry average.
In addition to expanding its base
of stores, Blockbuster is also look-
ing at other areas of the industry
for growth. "We have stayed out
of certain areas, like vending ma-
chines and supermarkets, because
we've remained focused on our
core business," Huizenga said.
"But those areas may represent
opportunities for the future."
Two weeks earlier, at the com-
pany's annual stockholders' meeting
in Fort Lauderdale, Fla., Huizenga
indicated that the company may
pursue a strategy of vertical inte-
gration, leading to speculation
that it might acquire a distributor
(Billboard, May 26).
But in an interview following his
presentation to securities ana-
lysts, Huizenga denied any de-
signs on distribution. "That's not a
business we want to be in," he
said.
More likely, he said, was a move
into what he called "private-label"
programming. "We'll do quite a bit
in private-label movies," Huizenga
said. "We're not talking about 'Bat-
man' or movies on that scale,
but programming that would be
exclusive to Blockbuster." He not-
ed that Blockbuster is the exclu-
sive retailer for the Chicago Cubs
(including a year-end highlight
tape), the Miami Heat, the Detroit
Pistons, and the National Hockey
League playoffs.
"Remember, we're a corporation
called Blockbuster Entertainment
with one division called Blockbust-
er Video," Huizenga said.
Overall, the roughly 125 ana-
lysts who attended the presenta-
tion proved a much easier audi-
cence than a similar gathering a
year ago. At that time, the Wall Street
firm Bear Stearns had just re-
leased a report highly critical of
Blockbuster's accounting prac-
tices, particularly its policy of am-
ortizing the cost of cassettes over
36 months.
Since the beginning of the year,
however, Blockbuster has been us-
ing a more conservative 12-month
amortization for hit tapes, largely
diffusing the issue. Blockbuster
continues to use a 36-month sched-
ule for nonhit cassettes.
Huizenga said the accounting
change lowered earnings in the
first quarter by about one cent per
share and would likely cost 10
cents per share over the year.

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VSDA IS AN AUGUST OCCASION

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Pre-VSDA
Time/Billboard "Man Of The Year" and "Who's Who In The Video Pipeline"

ISSUE: AUGUST 4, 1990
AD CLOSE: JULY 10, 1990
For the first time ever in an editorial focus, Billboard will honor the Time/Billboard MAN OF THE YEAR, an award to an outstanding video retailer.

The main editorial focus will be on the "movers and shakers in the video pipeline" and will include all key sales executives in video distribution.

BLOCKBUSTER BONUS MAILING - A blanket mailing of this issue to the entire video retail universe and 1,300 top sales associates at distribution will insure impact to all those who truly effect your bottom line sales before VSDA.

You can use Billboard to set priorities for distribution sales managers and their telemarketers by advertising in this super special issue.

VSDA Spotlight

ISSUE: AUGUST 11, 1990
AD CLOSE: JULY 17, 1990
This is the editorial center piece of VSDA. It will feature an in-depth look at new product.

Our VSDA edition will produce significant readership impact, not only reaching the individuals who effect the immediate success of your breaking product, but also including the whole spectrum of artists and executives who collectively determine long term survival in your competitive and dynamic marketplace.

The Superstars Of Video and the Hollywood/Video Connection

ISSUE: AUGUST 18, 1990
AD CLOSE: JULY 24, 1990
This issue will cover a unique aspect of the changing home video industry. It will take a thorough look at the film-to-video process, tracing videos back to their birth as films, as well as tracking the top stars of the top new product and how they came "home" to home video.

Post VSDA Debriefing

ISSUE: AUGUST 25, 1990
AD CLOSE: JULY 31, 1990
To wrap-up VSDA month, Billboard will provide its readers with a comprehensive report on all events at VSDA. In addition, a telemarketer and retailer bonus mailing will boost impact.

Join in the festivities this August in Billboard's VSDA four issue spectacular!

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*August: (1) Inspiring awe or reverence, marked by grandeur, majestic (2) the eighth month of the year.
Sony To Bow Camcorders, Vid Walkmans, And An 8mm Editing Deck In The Fall

BY JIM BESSMAN

NEW YORK—Pointing to continued market growth of its 8mm video product line, Sony unveiled three new camcorders, two Video Walkman sets, and an 8mm editing deck during a home video editing conference at a May 30 news conference here in anticipation of the Consumer Electronics Show.

Heading the list is the second generation of Sony's ultra-compact CCD-TR5 HandyCamcorder, all available in the fall.

Billed as "the world's smallest camcorder," the new CCD-TR4, weighing in at 1 pound, 9 ounces, and priced at $1,100, is smaller than its year-old ancestor. Slightly larger than the prototype, the new TR4, at 2 pounds, 2 ounces, and a $1,200 price tag, offers upgraded features for more demanding users, according to Sony.

The CCD-TR7, only three ounces heavier than the TR4, offers AFM Hi-Fi Stereo via a newly developed flat stereo microphone, as well as sharper pictures via a half-inch precision CCD chip. It is priced at $1,400.

Supporting all three units are two new accessories: the SPK-TR Sports pack, for rugged outdoor use, and the MPK-TR Marine park housing, The hardware will get a massive push.

Sony's new Video Walkman models are the GV-400 and GV-200, which are priced at $1,400 and $1,200, respectively, and will also be available in the fall.

Both units are said to be designed to deliver improved LCD technology, allowing better picture quality. They can also be hooked up to a remote editing trolley as part of a home video editing system.

Additionally, the GV-200 model employs a multiplex tuner for stereo broadcast reception and AFM Hi-Fi Stereo.

Also introduced was the EVS-560 8mm VCR, which features advanced editing functions as well as both AFM Hi-Fi Stereo and PCM Digital Stereo. It will also be available in the fall, at suggested retail price of $500.

Yuki Nozoe, senior VP of personal video marketing at Sony Consumer Video Products Co., said that the hardware will be supported this fall by a "massive multimillion-dollar push."

According to Nozoe, 8mm is in the fastest growing camcorder format. John Briesch, president of Sony's Consumer Products Group, predicted the camcorders sold this year will be 8mm models, with full-size VHS units experiencing zero growth.

He said that the first four months of 1990 showed a 22% increase in sales of Sony 8mm hardware over last year.

FOR WEEK ENDING JUNE 16, 1990

Billboard.

TOP SPECIAL INTEREST VIDEOS

RECREATIONAL SPORTS

1 1 18 NBA AWESOME ENIGMANS CBS/Fox Video 2422 $14.98
1 2 21 ALL NEW DAZZLING DUNGS & BASKETBALL LIGHTS CBS/Fox Video 2401 $14.98
1 3 64 MICHAEL JORDAN: COME FLY WITH ME CBS/Fox Video 2173 $19.98
1 4 58 DAZZLING DUNGS AND BASKETBALL LIGHTS CBS/Fox Video 2222 $19.98
1 5 45 BASEBALL FUNNIES Hively Video Communications $19.98
1 6 114 CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp. $19.95
1 7 127 DOGF ON GOLF 12 YEARS OF BASKETBALL Karls Video Communications $14.99
1 8 114 ENTR NABA SUPERSTARS CBS/Fox Video 2288 $14.98
1 9 114 ENTRY THE ALL NEW NOT SO GREAT MOMENTS IN SPORTS HBO Video 9.25 $9.95
2 10 26 RICK PITTS' BASKETBALL IMPROVEMENT VIDEO Clockwork Programs $14.95
2 11 102 100 YEARS OF BASKETBALL Karls Video Communications $16.95
2 12 49 GREG NORMAN: THE COMPLETE GOLFER Karls Video Communications $19.95
2 13 49 GREG NORMAN, THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685 $19.95
2 14 27 CHAMPIONS FOREVER CBS/Fox Video 142 $14.98
2 15 112 NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024 $14.98
2 16 133 A YEAR IN THE LIFE OF THE DOGERS 2 Fox Video Communications $12.95
2 17 8 PELE, THE MASTER AND HIS METHOD 3 24th Century $14.95
2 18 8 HOCKEY'S HARDEST HITTERS JCI Video JCVI-HV-15 $9.95
2 19 8 BASEBALL THE RIGHT WAY: HITTING FOR POWER A & R Video 711 $15.95
2 20 8 THE BOYS OF SUMMER VideoVision 720 $17.95

HEALTH AND FITNESS

1 1 1 JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650 $29.98
1 2 19 JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 635 $23.98
1 3 176 CALLANETICS MCA/Universal Home Video 80429 $19.95
1 4 179 JANE FONDA'S BODY BASICS JCI Video 811 $14.95
1 5 83 KATHY SMITH'S FAT BURNING WORKOUT JCI Video 817 $19.95
1 6 179 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT Warner Home Video 707 $9.95
1 7 31 BEGINNING CALLANETICS MCA/Universal Home Video 80892 $14.95
1 8 179 KATHY SMITH'S ULTIMATE VIDEOWORKOUT JCI Video 810 $24.95
1 9 7 KATHY SMITH'S ULTIMATE STOMACH & HIP WORKOUT JCI Video 8246 $24.95
1 10 8 ANGELA LANDSBURY: POSITIVE VOTE For A Better Life $14.98
1 11 137 START UP WITH JANE FONDA Warner Home Video 077 $14.95
1 12 18 JUDI SHEPARD MISSET'S FITNESS NOW! Warner Home Video 290 $14.95
1 13 18 KATHY SMITH'S TONEUP JCI Video 812 $14.95
1 14 179 JANE FONDA'S NEW WORKOUT Warner Home Video 079 $29.98
1 15 127 DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Paradise Video 31 $24.95
1 16 181 NEW! SUPER CALLANETICS MCA/Universal Home Video 80809 $19.95
1 17 15 RITA MORENO: NOW YOU CAN! JCI Video JCVI-HV-80 $14.95
1 18 85 JANE FONDA'S EASY GOING WORKOUT Warner Home Video 058 $19.95

NEWSLINE

For Blockbuster Chain, The Price Of Expansion Is Going Down

Among the most interesting nuggets dropped by Blockbuster executives during their presentation to the New York Society of Securities Analysts last week was the chain’s reliance on catalog product (see story, page 59). “Eighty percent of our revenues come from non-top 50 renters,” said Steve Berrard, see chairman and chief financial officer. “We are not a hit-driven company.” One advantage of pushing catalog, Berrard added, is that it is generally cheaper than new product, due to studio repressing. Lower catalog prices have “brought down the cost of opening a new store to $600,000 to about $250,000 with the same level of cash flow,” Berrard said.

Later in the discussion, chairman and CEO H. Wayne Huizenga elaborated. Other than the typical Blockbuster store, Berrard said, Blockbuster stores typically bring in 75-100 new titles a month.

Radio Stars For New York’s V.I.E.W. Video

Starting in August, V.I.E.W. Video, the New York-based supplier of music and cultural programming, will begin sending audio samplers to radio stations in an effort to gain on-air promotion for its titles. Included in the sampler will be snippets from the soundtracks of various V.I.E.W. video titles.

The audio sampler will also dovetail with V.I.E.W.’s planned launch of a music-label version of its summer's Blockbuster.

The first release on the planned label is likely to be the soundtrack from the upcoming video release featuring the Moscow Sax Quintet, a Soviet jazz ensemble. The video is slated for July.

"We’ve been acquiring audio rights to [its video titles] for three or four years now," Karcy says. "We don’t have rights to everything in our catalog, but this is something we've been developing for some time." V.I.E.W. hopes to have a distribution deal with an existing record label signed within the next few weeks, Karcy says.

While V.I.E.W. is best known for its cultural programs, including ballets, operas, and classical music, Karcy says its jazz and pop music titles are the fastest growing portion of V.I.E.W.’s catalog. "That side of the business is growing more dynamically now, while the cultural side has been fairly stable," he says.

A Trade Show That Lives Up To Its Name

With the New York Home Video Show apparently fading from the scene after five years, a new show has sprung to the void. Sponsored by New York retailer Norman Scherer, owner of Video Oyster, the new show is designed as a trading expo during which retailers can buy, sell, and trade catalog product directly with one another. Dubbed VOTE (Video Oyster’s Trading Expo), the one-day show will be held July 1 at a site in New York still to be determined, according to Scherer.

"One of the big problems retailers have is managing older inventory and catalog product," Scherer says. "The purpose of the show is to provide a forum for retailers to buy and sell among themselves, perhaps through a broker." Independent retailers will be charged $100 to set up a trading booth at the show. Chains of five or more stores will be charged $250 per booth.

Another purpose for the show, according to Scherer, is to stimulate a market for collectors of obscure or hard to find videos. The afternoon of the show will be open to consumers, to whom retailers will be encouraged to sell any product they still have left. "I want to show retailers that they can attract collectors, just like for baseball cards or comics,” Scherer says. Scherer himself is publishing a book on movie titles that were once released on video but are no longer listed in suppliers’ catalogs. (Video Oyster, 212-490-2440)

News From The Trading Floor: Fries, Bearer

Fries Home Video has acquired North American video rights to the American Playhouse version of "A Raise In The Sun," starring Danny Glover and John Amos. The trade-cassette package will be released Aug. 22 at a list price of $69.95. . . . Water Bearers Films has signed an agreement with Coral Films for home video rights to two films by the controversial Italian director Pier Paolo Pasolini. The films, "The Gospel According to Saint Matthew" and "Oedipus Rex," will be released in the fall at $79.95 each.

Kultur Draws The Line On Keith Haring

The work of the widely acclaimed artist Keith Haring, who died earlier this year, is examined in a new release from Kultur called "Drawing The Line: A Portrait Of Keith Haring." The 30-minute program traces the artist's work from its origins as graffiti in the New York subways to the rarefied air of uptown museums. Scheduled for release in July, it lists for $19.95.

HOME VIDEO

To succeed among the plethora of fitness titles on the market, exercise tape really needs to stand out. Unfortunately, this one doesn’t. "High Energy Aerobics" (previously titled "Rock Aerobics") features a rather dull 25-minute routine. There are no fun dance steps or interesting moves, and the music is an unmemorable instrumental with a rock beat. The only creative thing about the tape is the surreal background: a set of TV monitors and fake statues, including the Venus de Milo and Michelangelo’s David. But the background is the same throughout the video and there are no variations.

The main problem is that the tape doesn’t offer value for money. Why would anyone pay $20 for a 20-minute aerobic session, when for $6.99, they could get a full 60- or 90-minute workout—including exercises for all body areas in addition to aerobics? TRUDI MILLER

Train Your Dog Before Your Dog Trains You, American Pet Industries, 120 minutes, $19.95.

In this matter-of-fact tape, dog trainer Larry Berg explains how to train a dog a step at a time, and how to do it.

"The real problem they have with their dogs is that they think their dog is a person," says Berg. "They think he should talk to them. They think he should understand what they say to him."

Berg’s ideas are practical and effective, even for the dog-as-child school of pet owners. His methods are both easier for you to remember and include a method for training your dog to do tricks.

"I want to free people to get the happiness out of having a pet," says Berg. "If you don’t have a pet, you’re missing a lot."

This tape is a must for anyone who wants to improve their dog’s behavior and have a healthy, happy dog.

CELEBS HIT VID PROMO TRAIL

(Continued from page 59)

years ago, says Stephanie Long, Media Home Entertainment publicity VP, that sentiment has now firmly disappeared.

"The realization is that promoting the home video is becoming just as important, if not more so, than promoting theatrically," she says. "Now people think more celebrities realize that they need to have something left over for home video." At MCA/Universal Home Video, Jane Ayer, director of publicity, says "Harvey" has been one of Stewart’s all-time favorite films, and the classic’s release logically lent itself to “something special. I asked him if he would like to get involved and he said yes.”

That involvement, she says, also included putting together a special six-minute narrative consisting of stills and Stewart’s voice as he picks up the tape, as well as an agreement to appear at Video Plus, a specialty video store in West Los Angeles.

In terms of quantifying the in-store appearance, she says, the store sold 700 pieces in one day. Additionally, the video also saw heavy play from nine TV cable crews probably resulted in more sales elsewhere in L.A.

"My background is celebrity publicity," she says, "and I understand the dramatic effectiveness of it. I’m hoping we can do more of it. It’s giving us a whole new idea and approach to promoting videos. I’ve always tried to get the celebrities involved. Getting them invested is the biggest difference overall. It’s creative publicity and it works.”

"They have an incredible effect," he says, "and as far as we are concerned, Spanky McFarland has been the most successful of our marketing mix on ‘Little Rascals.’ He tours for us pretty consistently. In the last six months he’s probably done 29-30 appearances for us in the store every two months. We took him to the Midwest to the West Coast.”

On a recent Home Shopper’s Network segment, for example, in which McFarland was interviewed, says Ross, 850 “Little Rascals” gift packs were sold during a 15-minute episode. Each $24.97 pack contains three cassette tapes.

“They relax the segment two weeks later and sold another 500,” says Ross. "They’re all filled up. We come up with the idea and then we send it out from TV to TV. Then we just do it out of print. We charge the same thing. It’s a great benefit to us.” It’s hard to say exactly how to quantify it. It certainly helps. Other important aspect is that it’s been a good way to explain certain types of films. Without Clive Bark- er’s participation there might be a tendency for some to dismiss the film as something that it isn’t or misrepresent it. That can be an enormous benefit also.”

Mack Attack. Raul Julia, left, and Julia Mignenes star in RCA/Columbia Pictures Video’s “Mack the Knife.” This 1941 classic, based on Bertolt Brecht’s “Three Penny Opera,” is priced for rental.

FOR WEEK ENDING JUNE 16, 1990

Compiled from a national sample of retail store sales reports.

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<tr>
<th>TITLE</th>
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Panelists discuss a playlist formula weighted toward non-Anglo acts.

Unlike music video, where the television station is delivered a finished product, music video performances and performances on television cause more problems because of the greater margin for error.

If a company produces a great video, the record company wants TV stations to run it, thus making the video into a hit. Therefore, the only thing that makes sense for a production company is to make the deal with the artist directly and then sell the record company and television about it.

Is It Live Or Tape? Jive/RCA artist Jonathan Butler, fourth from left, talks to label execs after a taping for his upcoming longform video. From left are the label's VP of production George C. Skatul, London, VP of music, promotion, Skip Miller; RCA Records president Bob Busiek; Butler; RCA executive VP/GM Rick Dobbs; BMG vice chairman and president of A&R Monty Neufeld; and Jive senior VP Barry Weiss.

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**MUSIC VIDEO**

**Music Meets Television At MMC Panelists Discuss Marriage Of Two Media**

by Melinda Newman

Melinda Newman is covering the Music & Media Conference in Amsterdam. This week's Eye was written by Jim Beaman.

**THE EYE**

The forward-looking guest eye especially enjoys the music/video of Jane Siberry, who once demonstrated her own keen video foresight by selling tapes of her home video, 12-minute "The Bird In The Gravel" clip at tour stops.

Now comes another novel Siberry video concept, though kudos here go to manager Bob Blumer, stirred into action by continuing reactions to her clip "The Life Is The Red Wagon," the second of two videos from the September-released Reprise album "Bound By The Beauty" (first was its title track).

Whereas Griffin faulted television producers for the problems artists have with TV, I hope the age of producers will decrease, he said. "Or that many of the new ones won't follow their predecessors and be egotistical and not help the record companies out."

Taking exception to those comments was Martiuke Klasema, executive producer for Dutch-based IDTV, a pan-European company that produces music programming, including live concerts, for television stations. "I'm very offended by the remark about producers not taking care of camera angles or scheduling," said Klasema. "I think producers are innovative and will do the best program for the artists."

However, she agreed with Griffin that labels and television stations do have separate goals. "There is a conflict of interest between record companies and television—a large one," she continued. "Record companies will go for long-term investments; TV producers are more interested in getting the hottest act at the time. The ideal would be one big record company with no competition who picks the bands for our show."

Griffin faulted television producers for artists often not looking good on camera, Klasema blamed the labels. "New bands need to be able to play live—50% can't or hardly can...or give a good interview. Most bands aren't ready for television. The record companies are a bit late longer so they're ready to be launched on television."

As a music radio director, Doezel, who works with labels and television producers alike, could see problems with both. He said, "With record companies, it's getting better, but most producers use their producers. And then with television, the producer won't even be able to pronounce the name of the band correctly.

"On short-term projects, record companies are great; on long-term, DS doesn't have their television, it's just reverse. Therefore, the only thing that makes sense for a production company is to make the deal with the artist directly and then sell the record company and television about it."

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**VIDEO TRACK**

**LOS ANGELES**


Olely Sassone directed the new Babyface clip, "My Kinda Girl," from the Sun Records-Based Solar album "Tender Lover." Joseph Sassone produced the video for Mark Freedman Productions. Keith Young choreographed the dance sequences, and Howard Katz reeled footage at Hollywood's Mark Sennett Stage. (Continued on next page)
**NEW VIDEOCLIPS**

This weekly listing of new video clips generally available for programing, and/or promotional purposes includes artist, title, album (where applicable), label, producer, production house, and release service information to Billboard, New Video Clips, Suite 700, 9107 Wishire Blvd, Beverly Hills, Calif. 90212.

- **REBELLA BELIG**
  - *This Is Love*
  - Slow With The Guitar
  - RCA

- **GARTH BROOKS**
  - *If Tomorrow Never Comes*
  - Monkey/Sony
  - MCA

- **CAMEO**
  - *I Want It Now*
  - New Wave Black / Primrose
  - Epic

**DIGITAL UNDERGROUND**

- *On the Phone*
  - Warner Bros

**DIRTY WHITE BOY**

- *Lazy Crazy*
  - Motown

**NEW VIDEOCLIPS**

**VIDEO TRACK**

(Continued from preceding page)

while, Mark Freedman director Mark Rzyka lensed Polydor's Malcolm in "Rockin' Chair". Craig Fanning produced and Bernard Auroux directed photography at the Late Night Stage.


**NEW YORK**

**TOMMY BOY'S Phine N' Rhythm** suffer from "Swollen Pelvis" in their new video, directed by Phil Mabell. M. Raboy directed photography, shot footage at the Riverwalk Stages and Socrates Sculpture Park in Long Island City. The clip follows the rappers on a strange trip to the doctor, where they hope to relieve their trobbing affliction. Rod Houston produced.

**OTHER CITIES**

**IT'S A CLASSIC BATTLE OF THE BANDS when Larry Gatlin & the Gatlin Brothers pit their boogie against a chamber orchestra's "Beethoven And Boogie." Mark Ball directed the Capitol clip, which comes from the band's "Cookin' Up A Storm" album. Kitty Moon produced for Scene Three.

Sweethearts Of The Rodeo go south on the border of "Como Se Dice (I Love You)," a concept/performance video set to a Mexican theme of love gone bad. The Dustin Flanigan production was shot in Albuquerque, N.M., for the Columbia album "Buffalo Zone."

The crew at Studio Productions recently wrapped a pair of Nashville-based videos for Aristis' Exile and Curb's Delbert McClinton. Jim May directed Exile's "Nobody's Talking" clip, reeled with producers Mary Matthis and Joan French; and Mike Figlio directed McClinton's "I'm With You," produced by Robin Foster.


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Emmis Chief Advises U.S. B'casters On Euro Ventures

AMSTERDAM—Emmis Broadcasting president Steve Crane, speaking May 22 at the IBA's International Music and Media Conference here, offered recommendations and rules for U.S. broadcasters looking to invest in Europe's "hot" market.

Emmis is one of a handful of U.S. broadcasters venturing into U.S.-style rock and pop media expressions of interest in Europe, having recently taken a 15% stake in France's Maximum FM outlet Billboards.

Crane pointed out that, in most cases, American investors must be caught up as minority partners in deals that are essentially investments in European TV or radio stations, and that the "frenzy of European radio" is not creating the kind of business opportunities in the "bottom line" for investors that might attract others. However, he did concede that U.S. investors might find it unerving to enter the market "without a partner."

The Emmis chief noted that France today operates a regulatory climate for radio most closely aligned with the U.S. for radio, while interesting business opportunities also exist in Spain and Italy. In East Europe, the uncertainty of the regulatory environment is a disincentive for U.S. investors to make major deals for deals (see story, page 6).

Crane argued that Europeans do not have the "personal relationshisp" and that American investors who have deals with American television stations, which are "very comfortable" with the idea of advertising is due to the lack of stations," he stated. ADAM WHITE

PROSPECT OF EAST-WEST VENTURES COLORS 5TH IMM (Continued from page 6)

WAYS GOOD.

"Eastern Europe is just a very small child starting to take its first step," said Laslo Hegedus of Budapest, Hungary's new Radio Calypso, a classic rock station, which is a joint venture with the U.K.-based MultiMedia Ltd.

Hegedus, speaking from the audience, emphasized the need for audiocultural research. He reported that the new government of Hungary is working with a committee of experts to decide how to handle radio license fees. Among the surprising findings: "Almost 20% of the listeners want to hear heavy metal"—which never had been programmed in Hungary.

Several panel members took the opportunity to announce new East-West deals. Among them was Olaf Opdahl, a young communica
tion in chief of the English-language service of Radio Moscow, reported sketchy details of a deal with the U.S. which "will produce a two-hour, 40 show on the studio—a former propaganda outlet that is now under the control of the Swedish Broadcasting Company".

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tion in chief of the English-language service of Radio Moscow, reported sketchy details of a deal with the U.S. which "will produce a two-hour, 40 show on the studio—a former propaganda outlet that is now under the control of the Swedish Broadcasting Company"

ASCAP is honoring Gillespie with its coveted Duke Award died June 2 of liver and kidney disease. He was an ebullient person—playful and boisterous, even at 57, the age of his death—who reveled in the joy of making music with other members of his beloved fraternity of jazz men.

Of all the pianists who wove high the Bud Powell banner, Davis may have been the most committed of the lot. He was a child of the jazz 40s, and while he went on to be a close associate of the most of the new hard-bowing blues. Powell, Charlie Parker, Thelonious Monk, Davis in which he won the Middle East and South America during the following decade.

On July 27, 1991, at the age of 50, he made a deal with A&M to release a new album, "Dizzy," which included one of his most bewitching ballads. Davis' touch was tender with a feeling of touching that could only be interpreted as love. It was a special aura that surrounded him—and on the bandstand.

Clasical KEEPING Score

by Is Horowitz

INBAL LOOKS AHEAD: When the recording industry revives its interest in four-channel home playback, yet better to leapfrog to eight-channel playback, Elisha Inbal hopes to be around to rerecord all of Mahler, Berli
ton, Ravel, Beethoven, and Schubert. That's not to say the much-recorded conductor, who has just left his post as music director of the Frankfurt Symphony Orchestra, a unhappy with his sub
c ultant and rapidly growing disk catalog. It's just that he believes that full capture of concert-hall ambiance mandates an increase in playback channels.

"We're just at the beginning of a new surge in technical advances," he says.

As a matter of fact, master tapes of his Denon recordings already incorporate information to permit a useful increase in playback channel number.

At ceremonies mounted by Russian Radio and Denon in Frankfurt, West Germany, May 25, to honor Inbal as he relinquished his orchestral post after 16 years, the conductor said he expects to concentrate on recording, with much of his future podium activities tied to new re
cording projects. He is a firm believer in live recordings, with some help from audienceless sessions to correct minor flaws in performance or to remove audience noises.

Inappropriately, Inbal's last concert with the Frankfurt orchestra, May 25, in the city's acoustically impressive Old Opera House, was recorded by Denon as a joint projec
t with the DP Radio, as have past recordings by the team. But it was enterprise that dwarfs more conventional undertakings.

The piece was Schoenberg's youthful butrijoly Rom
cantic oratorio "Gurrelieder," an outsize work that calls for extra players in almost all sections of the orchestra—i.e., 10 horns, four piccolos, four harps, and six trumpets—plus a large chorus and six vocal soloists. In all, there were more than 400 people on stage. No won
ter it's so rarely performed, let alone recorded.

At a press briefing the following day, Inbal estimated the talent cost at more than $300,000, a project that has not been attempted without the support of the German radio authority.

What's in Inbal's immediate recording future for Denon is the Lang Lang-Symphony cycle is already un
dead, this way with the Viennese Symphony Orchestra. And 10th Symphony was recorded last January; the 9th will be recorded later this June. Other sessions have been scheduled for November, January and March of next year.

Inbal looks ahead to projects as he departs Frankfurt post next year. The Shostakovich 5th, which Inbal had re
corded previously with the Frankfurt orchestra, will be remade with the Vienna to retain the integral authority of the cycle.

PASSING NOTES: MCA Classics has renewed its li
censing agreement with RPO Records, the label operated by EMI Classics boss Vitali Pichovszky.

MCA's Martin Fleischmann says he expects the deal to generate six to 10 disks a year. Early product will include live recordings by the RPO and Vladimir Ashkenazy, taped during concerts in Moscow last year, as well as a crossover contender featuring Maria Ewing in songs by Gershwin and Porter.

Meanwhile, says Fleischmann, MCA's deal with IMP Pickwick will not be renewed when it expires in October. MCA has released more than 100 midprice titles from this source over the run of the contract.

Inbal Perlman, Pinchas Zukerman, and Lynn Harrell were due to complete their recorded survey of Beethoven string trios for Angel June 6 and 7, taped live at New York's 92nd Street Y.
A MOST CELEBRATED COLLECTION!

A definitive retrospective of the Grammy Award winning guitarist's most popular recordings. Including, two new, never before released tracks!

Available on GRP Compact Disc, HQ Cassettes and Records.

©1990 GRP Records
Produced by Larry Carlton

LARRY CARLTON
COLLECTION
GOSPEL

TOP CONTEMPORARY CHRISTIAN ALBUMS™

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

**NO. 1**

1 1 31 CARMAN BENSON 2568 27 weeks at No. 1 REVIVAL IN THE LAND
2 2 27 STEVEN CURTIS CHAPMAN SPARKOW 1508 MORE TO THIS LIFE
3 3 7 GLAD BENSON 3602 ACAPELLA PROJECT II
4 5 31 PETRA DAYSPRING 1578 WORD PETRA PRAISE: THE ROCK CRIES OUT
5 6 37 SANDI PATTI WORD 8456 THE FINEST MOMENTS
6 8 11 THE IMPERIALS STORING 4435 SPARKOW LOVE’S STILL CHANGING HEARTS
7 9 10 MICHAEL W. SMITH REUNION 8412-WORLD I’M EYES
8 4 35 RUSS TAFF MYRH 1700-WORLD THE WAY HOME
9 13 199 AMY GRANT & MYRH 2500-WORLD THE COLLECTION
10 7 17 HOLY SOLDIER MYRH 6806-WORLD HOLY SOLDIER
11 2 13 CHARLIE PEACOCK SPARKOW 2121 THE SECRET OF TIME
12 11 19 DAVID MECEE STARRING 8137/SPARKOW LEARNING TO TRUST
13 12 7 VARIOUS ARTISTS WORD 9132 HANDEL’S YOUNG MESSIAH
14 9 31 STEVE GREEN SPARKOW 1196 THE MISSION
15 14 19 MICHAEL CARD SPARKOW 1174 SLEEP SOUND IN JESUS
16 18 19 MICHAEL CARD SPARKOW 2197 THE BEGINNING
17 11 7 SANDI PATTI BENSON 3884 SONGS FROM THE HEART
18 15 5 HEBRETT BENSON 2628 CARRY ON
19 17 5 LARNELLE HARRIS BENSON 3956 FROM A SERVANT’S HEART
20 NEW> DANA KEY BENSON 2630 JOURNEY
21 19 5 JOHN MICHAEL TALBOY SPARKOW 2124 THE HIDING PLACE
22 27 5 IDOL FOREFRONT 9064-BENSON 2ND AVENUE
23 NEW> JACK JEEZRO BRENTWOOD 5142-BENSON SMOKY MOUNTAIN HYMNS II
24 20 27 RAY BOLTZ OAKMEN 30571/SPECTRA THE ALTAR
25 25 23 THE BROOKLYN TABERNACLE CHOIR WORD 8509 LIVE AGAIN
26 22 5 VARIOUS ARTISTS BENSON 2631 RAP STRAIGHT FROM THE STREET
27 40 87 RAY BOLTZ OAKMEN 30296/SPECTRA THANK YOU
28 24 115 CARMAN BENSON 2493 RADIALLY SAVED
29 23 5 JULIE MILLER WORD 6695 MEET JULIE MILLER
30 37 31 FIRST CALL MYRH 6809-WORLD GOD IS GOOD
31 REENTRY UNDERCOVER BROKEN ISLE-WORLD BALANCE OF POWER
32 31 19 RICH MULLINS REUNION 0033-WORLD NEVER PICTURE PERFECT
33 NEW> THE WINSANS QWEST/WARNER BROS. 2616/SPARKOW RETURN
34 39 3 HOSANNA! MUSIC INTREPID 0330-SPARKOW AMAZING LOVE
35 REENTRY SANDI PATTI & IMPACT 3901-BENSON HYMNS JUST FOR YOU
36 NEW> VARIOUS ARTISTS INTER-PC 803 SPRING AHEAD CONGRATULATIONS
37 NEW> THE MARANATHA SINGERS BENSON 8196 PRAISE 13
38 NEW> HELEN BAYLOR WORD 9112 HIGHLY RECOMMENDED
39 32 4 D.C. TALK FORTHrightness 2843-BENSON D.C. TALK
40 34 103 GLAD BENSON 2445 THE ACAPELLA PROJECT

* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units.
* RIAA certification for sales of 1 million units.

Compiled and researched by John Griswold.

FOR WEEK ENDING JUNE 16, 1990

by Bob Darden

IF THE SUMMER’S as good as the spring has been, this could be a banner year for contemporary Christian music. I can’t remember there ever before having been this many good releases this early in the year.

Charlie Peacock’s longawaited Sparrow release, “The Secret Of Time,” sounds like a musical marriage made in heaven between Simply Red and TBone Burnett. Julie Miller’s “Meet Julie Miller” debut crosses Cyndi Lauper with Rebecca Sparks, with arrangements not quite out of Victoria Williams. The Imperials’ “Love’s Still Changing Hearts” is their best in a decade, and David Robertson is a monster new talent to watch.

Still getting lots of airplay at the Darden household is Jacob’s Trouble’s “Door Into Summer.” Another major talent is Pierce Pettis. His A&M debut, “While The Serpent Lies Sleeping,” is a frequent visitor in my car’s cassette deck. Mainstream programmers should also give a long listen to the first release by Rick Elias & The Confessions. Both Pettis and Elias deserve serious consideration.

Summer never sounded so good!

NOTES: Dayspring/Word recording artist Trace Balin recently sang the national anthem at the All-Star Classic in Orlando, Fla. The classic features the nation’s top 36 collegiate basketball players and was televised nationally... Also singing for his supper was Larnelle Harris, who was featured on a recent "Nashville Now" program broadcast on TNN. Harris was introduced by Barbara Mandrell, who said, “I can count the number of my favorite vocalists on one hand, and Larnelle is on that one hand.”

Yo! Ho-Ho! Yo! ForeFront will release the first Christian rap Christmas album, “Yo! Ho-Ho!" featuring Yo! ForeFront rappers DC Talk, E.T.W., and True MC... Heirloom member Barbara Fairchild was recently featured on The Nashville Network’s “All Star Salute To Country Music” performing her classic “The Teddy Bear Song”... Best wishes to Gerry Scott, founding president of Word Communications Ltd., Canada, who recently retired after 28 years of bringing Christian music to Canada. Replacing Scott will be Terry Dawes... Recently performing at the powerful National Religious Broadcasters Convention in Washington, D.C., were Benson artists Larnelle Harris and Billy & Sarah Gaines, along with ForeFront artist Jeffrey Benward... RiverSong artists the Lewis Family recently won four awards at the Society for the Preservation of Bluegrass Music in America’s annual awards ceremony, held in Nashville. Little Roy received the Master’s Gold Medal of Merit to commemorate his fifth consecutive year of being named bluegrass music’s entertainer of the year.

CALL HER LEXI

Introducing a young, vibrant new artist who combines the message of gospel with the sound of contemporary music: LEXI with her debut release

CALL HER LEXI

On Lection records, compact discs and chrome cassettes. 1990 PolyGram Records, Inc.
Frank Williams doesn’t know whether or not it’s a record, but for the last 10 months, his group—the Mississippi Mass Choir—has held the No. 1 spot on the gospel music charts. Fact is, the choir’s success in gospel is nothing short of phenomenal, considering that a little more than two years ago it didn’t even exist. “It’s nothing that we did,” Williams says. “It’s just God working, and showing the world what he can do.” And while Williams—who serves as executive producer/director and also heads up Malaco’s gospel division—expected success, even he is surprised that it has come so fast.

But he is betting on the choir’s most recent undertaking: a collaborative effort with the Rev. James Moore due July 1 from Malaco. Actually, the project started out with the choir backing Moore, who was a guest vocalist on its debut album, “The Mississippi Mass Choir Live,” released in June 1989. However, the label is now considering co-billing status for the group’s latest live effort.

Williams says the move isn’t part of any chart strategy, rather in keeping with a preset release schedule. “We never think about dominating the charts. Nor do we believe in writing a song especially for crossover. I think that God should give the writer a song, and when God gives you something, it’s great. My main thought is to have the word of God in songs—words that draw people to Christ.”

However, his primary goal for the moment is getting 10,000 people into Jackson Coliseum—the state’s largest indoor facility, for the official recording of the Mississippi Mass Choir’s follow-up album in December. “We believe in God,” Williams says, “so we’re stretching out in Him and stepping out on our faith. We plan to fill it, and to tell you the truth, I don’t believe they can build a place big enough to hold God’s people, when they want to do something.”

“SING, CHICAGO, SING! On June 23, the Windy City played host to the 6th Annual Chicago Gospel Festival and the music of men and pop Winans, Commissioned, Albertina Walker, Rev. Milton Brunson

‘My main thought is to have the word of God in songs’

&S the Thompson Community Singers, Inez Andrews, Vanessa Bell Armstrong, Rev. Clay Evans, and the Five Blind Boys. The event, billed as the world’s largest free gospel festival, drew an estimated 75,000 attendees. In a special salute to Chicago’s gospel greats, mayoral proclamations went to Pope Staples and the Barrett Sisters, to whom the festival paid special tribute.

Speaking of tributes, Tyscott Records execs have enlisted the aid of John P. Kee in assembling and remixing a compilation of tunes recorded by the late Rev. Bill Sawyer, to be included in their “TrIBUTE A LEGEND,” dedicated to Sawyer’s memory. Sawyer, 54, died of heart failure April 1, as Tyscott executives were in the process of renewing his contract. He had recorded three albums for the label since signing in 1986, including his most recent release, “What A Wonderful Change.”

ARTIST | LABEL | NUMBER DISTRIBUTING | TITLE | WEEKS ON CHART | ENTRY
---|---|---|---|---|---
MISSISSIPPI MASS CHOIR | MALACO | 43 | AS WAKES AT NO. 1 | MISSISSIPPI MASS CHOIR | 1
SHIRLEY CAESAR | WORD | 8447 | I REMEMBER MAMA | 2 | 29
L.A. MASS CHOIR | LIGHT | 72026 | CAN’T HOLD BACK | 3 | 33
MILTON BRUNSON | REJOICE | 9115 | OPEN OUR EYES | 4 | 5
THE WINANS | QWEST | 26461 | RETURN | 5 | 6
NEW LIFE COMMUNITY CHOIR | SPARROW | 90744 | WAIT ON HIM | 6 | 21
GEORGIA MASS CHOIR | SPARROW | 97096 | HOLY, HOLD ON HELP IS ON THE WAY | 7 | 21
REV. F.C. BARNES & CO. WITH DEBRA & GERALDINE BARNES | ATLANTIC | 10749 | CAN’T YOU SEE | 8 | 13
REV CHARLES NICKS/ST JAMES BAPT CHURCH | SPARROW | 65176 | HOLD BACK THE NIGHT | 9 | 14
TONY WINANS | SELAH | SPARROW | FAMILY & FRIENDS CHOIR | 10 | 8
THE RICKY GRUNCY CHORA | SPARROW | 65176 | THE RICKY GRUNCY CHORA | 11 | 8
NICHOLAS | SPARROW | 60006 | MORE THAN MUSIC | 12 | 11
THE WEST ANGELES CO. | WORD | 8450 | SAINTS IN PRAISE VOL | 13 | 1
DOUGLAS MILLER | WORD | 9100 | LIVING AT THE TOP | 15 | 6
THE RICHARD SMALLWOOD SINGERS | WORD | 8449 | PORTRAIT | 16 | 9
WANDA NERO BUTLER | WORD | 8450 | HOLD ON HELP | 18 | 5
REV. R.L. SMALLWOOD SINGERS | MALACO | 43 | NEW BORN SOUL | 19 | 4
REV. R.L. SMALLWOOD SINGERS | MALACO | 43 | NEW BORN SOUL | 20 | 4
YOUNG ARTISTS FOR CHRIST | WORD | 8450 | YOUNG ARTISTS FOR CHRIST | 21 | 9
BEAU WILLIAMS | LIGHT | 73021 | WONDERFUL | 22 | 11
HELEN BAYLOR | WORD | 9112 | HIGHLY RECOMMENDED | 23 | 13
THOMAS WHITLEY & CO. | SONG OF GOSPEL | 179 | AND THEY SANG A HYMN | 24 | 14
REV. JAMES CLEVELAND | SONG OF GOSPEL | 179 | BREATHE ON ME | 25 | 13
DARIUS BROOKS | SONG OF GOSPEL | 185 | SIMPLY DARIUS | 26 | 11
NEW JERUSALEM BAPT CHURCH | SONG OF GOSPEL | 179 | MIGHT | 27 | 13
REV. R.L. WHITE & DONALD VAALS | SONG OF GOSPEL | 179 | JESUS PAID IT ALL | 28 | 5
WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO | WORD | 8450 | THIS IS THE DAY | 29 | 5
THE CLARK SISTERS | WORD | 8449 | BRINGING IT BACK HOME | 30 | 21
THE ONCIAL TWINS | ATLANTIC | 4439 | I WONT BE SILENT ANYMORE | 31 | 7
DONALD VAILS CHORALE | SONG OF GOSPEL | 183 | JESUS CHRIST I HAVE EVERYTHING I NEED | 32 | 11
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COSMOPOLITAN CHURCH OF PRAYER | MALACO | 43 | ANYTHING GOES GOD CAN | 36 | 31
JESSE DIXON | WORD | 8432 | I KNOW WHAT PRAYER CAN DO | 37 | 29
THE WILLIAMS BROTHERS | MALACO | 420 | I AINT LOVE WONDERFUL | 38 | 33
WITNESS | LECTION | 81 | WE CAN MAKE A DIFFERENCE | 39 | 11
TIMOTHY WRIGHT | SONG | 1176 | WHO’S ON THE LORD’S SIDE | 40 | 49

*Recording Industry Association of America (RIAA) certification for sales of 500,000 units
**RIAA certification for sales of 1 million units. ©Copyright 1990. Billboard. All rights reserved.
SPARS Meets To Map Digital Future

BY CARBIOE JOHNSON

NASHEVILLE—The Society of Professional Audio Recording Services held its second digital audio conference here May 19-20.

The conference brought 11 manufacturers of disk- and tape-based digital audio recording systems together with an audience made up primarily of facility owners in order to exchange information about digital audio recording technology. Eleven manufacturers made presentations, and the assembly reflected the growing field of companies looking to obtain a foothold in what many believe is the future of audio recording.

The manufacturers, and their respective products, were: Alpha Audio (DR2 system); Digital Audio Research (SoundStation II); AMS (Audio-File); Studer (Dyaxis); Lexicon (Opus); New England Digital (Post-Pro SD); Solid State Logic (Screen-Sound), Waveframe (Cyberframe), Digital Synergies (DPR100); Otari (D.A.R.E.); and Sony Pro Audio.

The conference revealed a wide spread in types and prices of systems, ranging from approximately $100,000 for the 4-track NED PostPro SD to about $27,000 for a compact 32-channel 1.2 Gb 2-track Studer Dyaxis system.

SPARS first VP Pete Caldwell, who moderated the presentations and the second-day panel discussions, said he was pleased with the turnout. He noted that, while the first digital audio recording conference last year in Chicago seemed to underscore the similarities between the various systems, the conference served to highlight the evolving differences among the systems in the market.

Standardization of protocols between manufacturers was the most viable issue at the conference. Many systems use hard disk drives, although magno-optical drives are now available on some systems. Participants generally agreed that magno-optical drives will be used in the future of digital recording, although there was also some sentiment that their present state of development limits their usefulness for a broader range of audio applications.

This debate also underscored the growing link between the computer and digital audio industries.

Steve Krampf, of Waveframe, indicated during a question-and-answer period, however, that he thought the Winchester-type hard drive will probably be viable for this segment of the industry for some time to come.

Frank Sullivan, VP at NED, made a standing offer to those on the manufacturing side to make available the specifications for NED's SyncNet protocol, hoping to develop it as an industry standard, a move Caldwell vigorously applauded.

Other standardization issues discussed included EDL (Edit Decision List) standards for the 8.5-inch-inch CDX video standard, optical crossinterchanges between workstations, standardization of terminology, and the development of a standardized disk format for interchange among systems.

Slides 2500 Sewickley Ave., Pittsburgh, PA 15223.

7 NEW PRODUCTS AND SERVICES

IVIE LEAVES: Ivie was purchased from Mark IV Audio by a group of investors that includes Ivie's founder/CEO Craig Berry. Resigned and now owned by Glen Meyer, Larry Driskill, Bob Greene, Joel Zabriskie, and Berry, Ivie Technologies Inc., Orem, Utah, retains its product line except for its 2500 Series of automatic microphone mixers. That line will be produced by Electro Voice, another Mark IV company, under an OEM basis by Ivie, which will also produce and market the series under its own name. Contact Ivie: 801-224-1800.

WORKING IN HARMONY: Harman International added DOD/Digitel to its family of pro audio companies. DOD/Digitel/Audiologic manufactures a range of products for the musical instrument, pro audio, and recording industries, including graphic equalizers, and delay and effects units. Contact Harman: 818-880-8411.

STUDIO SPECIAL: Cirrus Ltd., the Scarborough, Ontario, manufacturing facility, saw an increase of 72% in its 1990 first-quarter sales over 1989. Sales for the first quarter, ending March 31, were $10,850,000; in the corresponding period in 1989, sales were $10,150,000. The sales increase was the result of increased shipments of CDs, according to the company. Cirrus supplies CDs, prerecorded cassettes, and LPs. Contact: 416-298-8190.

ON THE SPOT: WCQD-FM (CD 101.9) New York is one of the first broadcasters regularly using a CD by the SPOT 90 system available from Gotham. The SPOT 90 is based around the Yamaha PDS recorders, featured in its CDH-100 reference system for studio. The WCQD disk, which contains 59 separate tracks, is played throughout the day, airing station IDs and jingles. The integrated SPOT system features technology developed by York Audio, Harman's sound. Audio Design, Dell Computers, and Taiyo Lden. Contact Gotham: 212-765-3410.

JSM GOES DDA: Television and radio music production facility JSM in New York has purchased DAA's AMR 24 console to handle all of its recording and mixing duties. Matthew Knoel, a JSM engineer, was responsible for a modification that is now being offered as an option by DDA; a button for selecting the routing of the auxiliary send channels to the first four group channels instead of aux masters, giving fader control of those outputs for feeding to four-track mix. With this option, the entire console can be assigned to the four-track output mix. Contact DDA: 516-249-5699.

SOURCEBOOK: The 1990 International Manufacturing and Packaging Directory (IREDS) is available from BPI Communications Inc. for $90. The directory is geared toward the music, video, and tape industries. Contact: 212-506-5025.

WADIA TRANSPORT: Wadia Digital has introduced the new WT-2000 CD transport, slated for availability in New York this month. The CD transport is designed for the Wadia 2000 and other Wadia decoding computers that use its proprietary and patent-pending circuitry to translate analog music from a digital disk. Contact: 212-639-6002.

ROAD WORK: Abbey Road Studios, London, has made several additions, including a new Sonie Solutions digital mastering room, a second Cedar system, another Mitsubishi 32-track digital machine, a third mobile unit with DDA desk, a second Direct Metal Mastering (DDM) lathe, and a multiple R-DAT copying room. Contact: 01-769-1161.

TO THE BEACH: Apogee Electronics Corp. has moved near the beach, 2103 Main St., Santa Monica, Calif. 90405. The new fax number is 213-099-7665. Contact: 213-099-2991.

QSC POWERS VAN HALEN CANTINA: QSC Audio supplied power amplification for Van Halen's newly opened Cabo Wabo Cantina in Cabo San Lucas, Mexico. Five of the company's Model 1400s were installed in the 10,000-square-foot bar/restaurant. Audio Analysis' North Hollywood operation handled the installation of the sound system, which also featured JBL components. Contact: QSC: 714-645-2540.

D-2 ON SALE: Sony Magnetic Products Co. has announced a 20% reduction in the standard price of its D-2 professional videotape, effective June 1. Contact: 201-350-6432.

MADRID ARCHITECTURE: Sonoland, one of Madrid, Spain's best-known recording studios, has opened Studio B, designed by the London-based Recording Architecture. The room is an identical twin to Studio A, designed by the same firm in late 1987. Projects can now switch between control rooms without the inconvenience of a change in audio characteristics, says studio manager Bob Painter. Contact Recording Architecture: (U.K.) 0181-858-6880.
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THOENER.

Joe Schwartz.

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Quark

Jungle Brothers

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Shane Faber.

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Brown

“Burnin’,” “Natty

completed its third album for

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Brown. Reese

Korey

album

Like Me”

recording

Rogala

Beat

to

produced.

Eric Kupper programmed

new

“Graceland”

Black Mambazo,

Shaun James

produced.

Sex-o-matic’s new track for

Quark Records. Gary Clugston

was behind the board. Producer

Bruce Sedano was in Studio A
cutting overdubs on Erin Cruise’s

new

track, “It’s Never Enough.”

Eric Kupper programmed

and

Shaun James engineered.

At Power Play, Ladysmith

Black Mambazo, the South

African choir from Paul Simon’s

“Graceland” album, worked on a

new 12-inch release for Warner

Bros. with producer Marley Marl.

Anton Puksansky engineered,

with Yianni Papadopoulos

assisting.

LOS ANGELES

T\n
HE WININS were in Alpha Studio-

des sweetening and mixing a live

Apollo Theatre concert video.

Paul Wright and Chip Fields pro-

duced for Selch Records. Gary

Brandt engineered, assisted by

Joe Schwartz. Angela Hofill

recorded a new song for Capitol

titled “Bless This Child.” Tena

Clark produced, with Ryan Green

engineering. Steve Egelman

assisted.

Laurie Schiff produced tracks for

Dana McCull & the White

Beat at For the Record. Frank

Rogala and Schiff mixed, with “E”

recording and mixing.

Teena Marie worked on “Girl

Like Me” from her upcoming Epic

album at Elumba with producer

James Reese. Rick Caughron and

Korey Henderson were on the

board. Reese also produced his

own upcoming album with assist-

cence from Caughron and Hender-

son.

At A&M’s Studio A, Glass Tiger

recorded its third album for Capi-

tel. Eddie Delena engineered,

with Tom Werman producing.

Simmons/BMG act House Of

Lords was in the mix room work-

ing on material with David

Thoener.

(Continued on next page)
Scream had Janet Jackson in mixing her new single and video, "Black Cat." The song was produced by Jackson and Jellybean Johnson. Michael Wagener remixed the number, assisted by Craig Douhet.

At Antaeus Productions, Alex Antaeus recently completed postproduction and mixes on the new Earth, Wind & Fire single, "Wanna Be The Man," for CBS. The tune features guest rapper M.C. Hammer and is slated for release this month. Antaeus also started co-production work on the new Malcolm McLaren album, for Virgin/U.K. and Island/4th & B'way for the U.S.

Jeffrey Osborne was in Cornerstone Recorders overdubbing a project for Arista. Peter Wolf produced, with Paul Erikson engineering. Joe Barresi assisted at this studio. Laura Beanigan overdubbed for Atlantic with producers Peter Bunetta and Rick Chu. Leon Johnson engineered, assisted by Scott Campbell. Warrant overdubbed and mixed for CBS with producer Jani Lane. Dave Eaton was at the board, assisted by Barresi.

British band Kiss Like This worked with producer Michael Jay on its debut album for Chrysalis at Trax. Jay also produced three songs for the upcoming Brenda K. Starr album on Epic/CBS with engineer Michael McDonald.


MCA act the Jets mixed "Question Of Time" at Skip Taylor with engineer Liz Cluse. Greg Royal produced. Ross Donaldson assisted.

NASHVILLE


Crystal Gayle worked on tracks at the Music Mill with engineer Joe Scaife. Rosanne Cash was in with her producer/husband Rodney Crowell to work on tracks and vocals for CBS. Roger Nichols and Pete Greene engineered.

Digital Recorders had Vanessa Williams in mixing for Wing/PolyGram. Keith Thomas produced and Billy Whittington engineered. John Runze, Barry Dixon, and Jeff Giedt assisted. Tony Toviler was in tracking for Capitol with producer James Stroud. Lynn Peterzell was at the board, assisted by David Boyer. The Happy Goodman Family worked on Word tracks with producer Rick Goodman. Skip Shimmin engineered, with John Hurley assisting.

At Eudora, Reba McEntire and Tony Brown wrapped sessions on her forthcoming MCA album, slated for mid-August release.

The Sound Emporium had George Jones in overdubbing and mixing a CBS album project with producer/engineer Billy Sherrill. Don Williams cut tracks for a new BMG album with producer Garth Fundsig. Gary Laneu engineered, assisted by Dave Sinko.

OTHER CITIES

WALT DISNEY RECORDS brought a 32-piece symphony orchestra into the Fire Station, San Marcos, Texas, for an album to accompany the "Davy Crockett" television picture. Ted Kryczko produced and George Charrohaus engineered.

The project was composed by Kenneth Scott. Keith Rawls and Fred Sawyers tracked an album for Island at Maxisiplex in Atlanta. Thom Kidd engineered, with Dale Abbott assisting.

Blu Max was in Transmedia, Lithia Springs, Ga., completing mixes on 10 metal numbers for debut release. Michael G. Miller and Ralph Saylor handled mixing duties. Rapper KILO added vocals and worked on mixes for his debut album release. David Norman as producer.

Earl Klugh was in Studio A Dearborn Heights, Mich., mixing his latest self-produced Capitol album. Dave Palmiere engineered, with Randy Poole assisting. Commissioned put down background and lead vocals on its sixth album (first for Benson). Fred Hammond and Michael Brooks produced, with John Jaszes at the board.

Former Steely Dan Cohorts Combine Skills At Hit Factory

[By] JESSE NASH and GEORGE FLOWERS

NEW YORK—Donald Fagen and Walter Becker are back in studio, not as Steely Dan which (both subtit have been relegated to music history), but as collaborators: Fagen is doing a solo album, with several cuts—perhaps six or seven—co-written and produced by Becker.

Recording on the new project began the week of May 21 at New York's Hit Factory. No release date has been given (although early 1991 has been suggested), and no label has yet been secured.

Producer Becker declined to name any of the studio musicians, but guitarist Rick Derringer, who played on all but two of the Steely Dan albums, confirmed that he may take time out from his current tour with the Edgar Winter Group to work on the project.

Many years have been "reeled in" since Becker and Fagen made music together. Their last album with Steely Dan was "Gaucho," after which they embarked on successful solo careers: Fagen focused on composing, singing, and producing; Becker concentrated on producing.

In recent years, Fagen has been doing a lot of writing—alone and with Becker—and some of that material will be featured on the new album. Becker declines to say too much about the nature of Fagen's latest writing, but says it has a soulful flavor with "some what greater harmonic and lyrical complexity [than traditional R&B]."

Becker has expressed a preference for producing, saying it is much easier to enter a project after he has written the songs have been written. "All the hard work is really done, and you just look into some swank recording studio, find a comfortable chair, order some food, and start recording."

Neither Fagen nor Becker is entirely pleased with all of the technological imprints that have been made on music in recent years. Fagen is frequently offended by the use of drum machines: "I'm insulted when I hear something and I know that for the drum track, and maybe a lot of the other instruments, someone just pushed a button and that's what I'm hearing. I feel really manipulated by it."

Becker's feelings are mixed. "A lot of records are technically well produced and well mixed, but the quality of a lot of the stuff is excellent. But because of this preoccupation with sound and production, the content is often less interesting than it might be. In a lot of cases, there's little or no content that I can discern, just a tremendous number of synths sounds I try to avoid that."

Jittering Jules. I.R.S. recording artist Jules Shear recently produced Capitol-EMI Canada act the Jitters' upcoming "Louder Than Words" album at MetWallen studios in Toronto. Shown, from left, standing, are Glenn Martin, the Jitters; Hugh Cooper, engineer, The Metalworks; Tim Trombley, A&R, Capitol-EMI Canada; Danny Levy, the Jitters; Blair Packham, the Jitters; and Trevor Morrow, The Metalworks. Seated are Shear, left, and Mathew Greenberg and Peter Nunn, the Jitters.

300s, two digital mastering suites, and a Soundstream digital editing suite.

Five Harmonia Mundi digital processors, customized to accommodate virtually any recording system, are also featured, along with Sony DAE 1100 and 3000 editors, DASH and DAT recorders, and 1630 processors.

In late 1989, the studio underwent a management change in which Planer and Meyer were named to their present positions. Larry Schnapp, formerly director of recording operations, is no longer with the company.

Planer, once president of MediaSound Studios, had previously served as executive consultant to Sigma Sound studios and has been a manager for producers and mixers for the last five years.

Meyer, once a high school English teacher, began his pro audio career at Metasound in 1976, where he stayed until that studio's demise. He became GM at Sigma Sound in 1985, and has also served as operations manager for Radio Band Of America, a jingle and production company.

In her newly created position of manager is responsible for generating new business, maintaining the technical facilities, and streamlining internal operating systems.

"We want to create an atmosphere similar to that of an independent studio," she says. "We want to foster a creative environment, one which is highly sensitive to clients' needs."

In the last year, BMG's clients have included Wynton and Branford Marsalis, Sondheim, Orion Pictures for "She-Devil," and Spike Lee for "Variations On The My Better Blues."

Recordings by violinist Midor Mido and pianist Vladimir Feltman have passed through the Soundstream editing suite for Sony Classical, along with projects by Bernard Haitink and the Berlin Philharmonic for Philips Classics, and James Galway for BMG Classics.

Planer stresses that although the studio is owned by BMG, its services are not restricted to BMG projects.
## PRO AUDIO

### STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 9, 1990)

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<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>BLACK</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>DANCE</th>
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<td>Artist</td>
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<td>HD ME</td>
<td>Wilson Phillips</td>
<td>SBK</td>
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<td>HOLD ON</td>
<td>Tony! Toni! Tom!</td>
<td>WINE</td>
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<td>THE BLUES</td>
<td>E. Brown</td>
<td>MCA</td>
<td>WAY DOWN NOW</td>
<td>World Party</td>
<td>Elektra</td>
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<td>LOVE WITHOUT AN END</td>
<td>T. Perry; R. Martin; T. Kish; J. King</td>
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<td>HD ME</td>
<td>Be Good To Me</td>
<td>Beats International</td>
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<td>RECORDING ENGINEER</td>
<td>OCEANWAY; WESTLAKE; STUDIO ULTIMO; Francis Buckley</td>
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<td>RECORDING CONSOLE</td>
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<td>MULTITRACK RECORDER</td>
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<tr>
<td>MASTER TAPE</td>
<td>Ampex 456; Ampex 456</td>
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<td>MIXDOWN ENGINEER</td>
<td>Francis Buckley</td>
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<td>CONSOLE</td>
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<td>Ampex 456; Ampex 456</td>
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<td>BERNIE GRUNDMAN; Chris Bellman</td>
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<td>Specialty/WEA Manufacturing</td>
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P'Gram’s Fortunes On Rise In E. Europe ‘90 Looks To Be Banner Year For Exports

BY ADAM WHITE

LONDON—The first five months of this year have produced a significant increase in business for PolyGram’s Hamburg, West Germany-based Eastern Europe division, which exports finished product to the region and licenses repertoire for local release.

Direct export manager Lothar Steyer says revenues for January through May have already exceeded the total for all of the previous year. The office deals with all the Eastern European markets except East Germany, which is handled through PolyGram West Germany.

The 1990 upturn follows a prosperous 1989, according to Steyer. "We doubled our income from licensing and finished pressings compared to 1988. If the trend continues, we will double our turnover this year," he declines to reveal specifics, beyond noting that PolyGram's direct exports to the East currently represent a "seven-digit income" in deutschmarks.

With licensed repertoire, Steyer says the company used to lease an annual average of 16-28 PolyGram titles per Eastern Europe territory. Last year, that increased to 100 titles per year market, "although they are finding difficulty in coming up with the money," he says.

PolyGram accepts only hard currency for licensing and export, with payments upfront. In the past, the company dealt exclusively with the state trading organizations or state record companies. Today, Steyer is doing business with a range of contacts. "Private entrepreneurs are mushrooming," he says. "You can feel it over the past few months. Some are operating from one record store, looking to buy and license material." Others are experienced executives who have left the state-controlled recording organizations and set up on their own. "A number of them have the potential to end up as fully fledged record companies," Steyer says.

PolyGram will continue to deal with the established companies, however. "It’s only fair," says Steyer. "We have relationships built up over years and we also have an obligation to artists. We can’t license one release [by an artist] to one company, the next album to another."

That said, Steyer has been making deals with smaller entrepreneurs on the basis of second- and third-option arrangements with customary licenses. "Other companies who are new to dealing with Eastern Europe aren’t governed by prior agreements and contracts," he says. "We are." Pop and rock repertoire attracts the most interest, while the number of classical titles licensed has remained fairly steady. "They want to have what is selling in the West," Steyer says. "They follow our releases very closely; they know what’s on the charts."

The catalog offers 28,000 titles across all music genres. Steyer says unit sales of a licensed pop/rock item will range from 10,000-100,000 per market, while a classical title will move between 5,000 and 10,000 pieces.

"Hungary is the most-developed music market, and the fastest-growing," says the PolyGram executive. "They have more money available [from the government], and some companies were told in 1988 they could make direct deals." PolyGram signed the first finished contract to Hungary, followed by Czechoslovakia, Poland, and Yugoslavia.

At present, the state trading agencies appear to have much less influence.

(Continued on next page)

Virgin To Open Megastore In Tokyo

TOKYO—Virgin Megastores Japan will become a reality this fall, it has been confirmed. The joint venture (Billboard, May 19) is a 50-50 arrangement between the retail division of Richard Branson’s group and the Marui retail chain, one of Japan’s largest.

The first megastore will open in Tokyo, with Marui providing the space in its Shinjuku district department store and Virgin paying the cost of refitting. It is estimated it would have cost about $118 million to acquire a site of similar proportions.

More than 10,000 square feet will be devoted to music, videos, games, books, and clothing for youth. If this project proves successful, there are plans to extend it to 18 of Marui’s 83 department outlets, with Virgin occupying a floor in each.

Another potential development is a range of retail products carrying the Virgin brand name. A novel aspect of the Shinjuku megastore, due to open in October, will be the presence of the first Virgin Atlantic Airways Japan booking office on the trading floor. The Virgin airline began a nonstop service from London to Japan last year.

Also last year, Branson sold 25% of his record operations to the Fujiwakai Communications Group for $189 million and 10% of Virgin Atlantic Airways to Seibu Saison for $80 million.

The megastores are now operating in the U.K., Ireland, Australia, and France, where the Champs-Elysees store has the highest gross in Europe and 5% of the French retail market. A second French store has just opened in Marseilles and another is scheduled for Belfast in Northern Ireland later this year. There are plans for megastores in 14 more European cities.

U.K.’s HMV Plans Sydney ‘Hyperstore’

BY GLENN A. BAKER

SYDNEY, Australia—After “testing the water” with two stores in the suburbs of this city, the U.K.’s HMV retail organization has announced plans for full-scale invasion of the Australian market, with a planned investment of $10 million over the next five years.

The first stage of the plan is the September opening of a mid-city Sydney “hyperstore,” at an initial cost of $2 million.

The 15,000-square-foot complex is being touted as the “most exciting and comprehensive record store in the country.” Among its facilities will be an in-house radio station, advanced audio/visual equipment, and a full-size stage for rock band performances.

Says Carl Olsen, managing director of the HMV Australia operation: “We are already proved, with our stores in the suburbs of Parramatta and Chatswood, that Australians are now ready for this style of music retailing.”

Open for less than a year, the two Tulsehers have hosted a number of extra-ordinary in-store appearances by the likes of Bon Jovi, D.A.D., the Bombers, Colette, Indecent Obsession and Craig McLachlan.

HMV came into the Australian market after Virgin and is now about to compete with megastore outlets operated by its main U.K. competitor, as well as Brash’s and Chubb’s.

However, Stuart McAllister, chief executive of HMV Group Ltd., in Sydney to announce the “hyperstore,” insisted that far from suffering as a consequence of the proliferation of large retail outlets, each operator stands to profit as Australians become accustomed to a retailing style taken for granted for many years in the U.K., U.S., and Europe.

“This is a new era for Australia’s music consumers,” McAllister said. “What HMV is offering is something that, to a large extent, has not been seen here before.”

The new store, sited in the basement of the City Centre Shopping Mall, McAllister said, continue to present in-store appearances and performances by local and visiting acts. It will also, as HMV has done successfully in the U.K., with releases by such acts as Sadie and Hothouse Flowers, mount specific campaigns to make buyers aware of important albums.

McAllister talked here of the possibility of this approach even being applied to Australian recordings in U.K. stores, with the next Kate Cerrano album a possible contender.

“HMV is concerned, first and foremost, with selling music,” he said. “Virgin sells everything from condoms to clothing, and does well at it. But that’s not our style.”

“What we’re bringing to Australia is in unmatched array of recorded music and music-related items. We’re doing this at a time when there is a degree of economic uncertainty in Australia and that indicates the confidence we have in the potential for our operations here.”

First Soviet-Made CDs Bow W. German Firm Aids In Startup

BY YADIM YURCHENKOV

MOSCOW—The first batch of Soviet-made CDs was distributed to the retail trade recently. They were produced in the former OGIZ experimental pressing plant here after a period of intensive restructuring and retooling under the supervision of the main contractor, Anela Marketing of West Germany.

Anela managing director Volker Schiersch coordinated the provision by several international companies of clean rooms, laser harders, molding machines, and printing and packing equipment.

Valerii Sukhorodo, Melodia Records director general, paid tribute to Schiersch’s efforts, which included arranging credits and financial support for setting up the CD facility.

The Anela managing director also arranged the training of Melodia’s technical staff who are running the plant and stationed a supervisor in Moscow to superintend it during the initial weeks.

It was a hard, challenging task and we would never have the CD plant today without the energy and input of Schiersch and his Anela staff,” says Sukhorodo. "That’s why he was given the task of cutting the ribbon at the opening ceremony, which happened a year earlier than we expected.

The first domestically produced CD releases through Melodia are all classical. Included are some works written by Ivan Tchaikovsky, the 19th century czar. The records are retailing at 20 rubles each, approximately $5, and the Soviet market for them at present is limited by this price level and lack of CD hardware.

Sukhorodo is trying to set up a separate company to produce CD hardware with a foreign manufacturer yet to be named that would entail assembling the foreign-made components at a Soviet plant.

And The Wall Come Tumbling Down. Songwriter Tino Lopez, center, stands with an East German soldier and an American MP at Berlin’s Checkpoint Charlie as a symbol of East and West coming together. Lopez’s hit “If I Had A Hammer” was sung while the Berlin Wall was being knocked down.
**Proposed Changes Inflame Irish Pop/Rock Broadcaster**

**Dublin**—Radical changes in broadcasting proposed in the Irish parliament would change the state-run RTE 2FM from a pop to a public-service radio station—and also divert some $4.77 million of RTE's $87.45 license fee revenue to the Independent Radio & Television Commission.

The proposed move has met with hostility from politicians and broadcasters alike.

It means 2FM's format would switch from mainly pop-rock music to programming about education, farming, continental languages, and some specialist music shows.

Cathal McCabe, controller of 2FM, describes the plans of Ray Burke, the minister involved, as "a proposal to introduce legislation to make a highly popular radio service unpopular." Burke has been accused of penalizing RTE as a means of "bailing out" its troubled national competition, Centenary Radio, which has lost $4.77 million since its September 1989 launch and is seen as badly in need of investors.

Recently, Century's two main shareholders, Oliver Barry and James Stafford, have met the station's wage bill from their own funds, and the very survival of Century has been in question.

Toddy O'Sullivan, the Labour Party's communications spokesman, has accused the government of misusing public money and giving it to the private sector.

"In the longer term," he adds, "I have little doubt that the size of this scandalous ripoff will increase and when commercial television needs access to money."  

**Ken Stewarts**

**MIDEM Gets Tough On Record Pirates**

**Paris**—The MIDEM organization is introducing new clauses to its 1991 participation contract to preclude record pirates taking part in the event.

The management of the premier annual music industry happening was horrified last January by pirated product being found within the Palais des Festivals (Billboard, Feb. 3 and 17).

The new contract requires all participants to refrain from engaging in any of counterfeiting or piracy. A breach of this understanding will result in the offender being expelled immediately from MIDEM with no readmission for two years.

MIDEM chief executive Xavier Roy comments: "These new clauses will spell out a clear message to any pirates contemplating MIDEM participation—stay away, we don't want you."

The revised contract has been introduced following investigation by MIDEM's Paris lawyers and widespread contact with major organizations, including the IFPI and French music business associations SCPP and SNEP.

The IFPI has welcomed the MIDEM contract amendment. Says director general Ian Thomas: "The MIDEM organization has generously provided a platform for the IFPI's anti-piracy activities. The presence of illegal product in the international marketplace has caused great concern and we very much hope that these new measures will successfully resolve this problem."

**Polygram Finding Success In Eastern Europe**

(Continued from preceding page)

by dealing with the state record companies because they earn that currency through their own foreign sales and licensing. The labels make their own overseas arrangements now, according to Steyer, which is why officials from the Soviet Union's Melodia, for instance, have been traveling extensively.

Like others in Western Europe, Steyer is cautious in predicting how swiftly the nations of Eastern Europe will develop into viable music markets. "Freedom, thought and speech can be achieved overnight, once that decision has been made—and it doesn't cost anything," he says.

"Economic normalization moves at a much slower pace. And when it comes to buying records, that's not exactly their first priority. They have other things on their shopping list."

**Latin Music Seminar Shines In Miami Sun**

Latin label executives gather for the first Latin Music Seminar, which was held May 23 at the Hyatt Regency Hotel in Miami. The one-day gathering, which was sponsored by Billboard, brought together 150 key industry players, and featured panels on distribution, radio, piracy and copyrights, and music TV/video.

Billboard associate publisher Gene Smith addresses the attendees at the radio panel. Shown, from left, are Clara Carneiro, market definition analyst, Arbitron; Emilio Garcia, membership, ASCAP; Smith, Mike Missle, promotions manager, TH Records; and Maria Gomez, Spanish program director, KERI Bakersfield, Calif.
INTERNATIONAL

CD Production In Japan Up 31%; Vinyl Numbers Down 81% In March

TOKYO—Production of compact disks in Japan in March this year totaled 17.14 million units, up 21% from the same month in 1989, while only 245,000 vinyl records (singles and albums) were manufactured, a decrease of 81%, according to statistics released by the Japan Phonographic Industry Association. The total disk production, vinyl records accounted for just 1%. First-quarter figures show a CD production tally of 45.85 million (up 41% from 1989) and a single/LP total of 679,000 (down 83%). First-quarter prerecorded tape production was 12.55 million, down 27%, mainly because of a 24% March downturn.

SHIG FUJITA

Latin American Video Trade Group Set Up

BUENOS AIRES, Argentina—Following a meeting of commercial home video trade groups from more than 10 countries, the Latin American Federation of Video (FLAV) has been formed, its main aims being exchange of information, copyright protection, and anti-piracy campaigns. Peter Cernik of Venezuela is president of the group, which includes members from Argentina, Brazil, Chile, Colombia, Mexico, Peru, Uruguay, Venezuela, and some Central American countries.

PAUL KLEINMAN

Roxy Music's Manzanera Launches Label

LONDON—Phil Manzanera, of Roxy Music, has set up a new independent label, Expression Records, based at his gallery studio complex, which was originally built to service Roxy Music and has since been used by Dire Straits, Cliff Richard, Asia, and others. The label is distributed in the UK by Pinnacle, and license deals have already been set in France and Belgium (Disques Vogue), Spain (Producciones Twain), Italy (Dischi Ricordi), Scandinavia (Sonet), Germany (ACM), and Japan (Victor). First release is a Manzanera single, "A Million Reasons Why," from his new album, "Southern Cross."

PETER JONES

Singapore Dates Bolster Marx, Carlisle

SINGAPORE—Concert appearances by major recording artists here have proved to build long-term sales, according to Betty Eng. EMI marketing chief in this territory, who notes sales success by Belinda Carlisle and Richard Marx. Carlisle's "Runaway Horses" has topped the 40,000-unit (double-platinum) mark here, while sales on Marx's "Repeat Offender" have topped 70,000 units. Live shows by Tina Turner here two years ago also consistently boosted her album sales since.

CHRISTIE LEWIS

Finland's IFPI Group Moves To New Site

HELSINKI, Finland—AKT, the Finnish national IFPI group, has moved to a new location in the middle of Helsinki, using the same premises as Suomaliainen Musiikin Tiedotekeskus, the national music information center. The new address: Runeberginkatu 15 A, 00100 Helsinki; phone: 440 8777

KARI HELPOPALO

2nd Japanese Blue Note Opens In Osaka

TOKYO—Guitarist George Benson will open the Osaka Blue Note club July 26, the first date of a nine-day stint. This is the third official Blue Note to be opened in the world, after the original in New York and another in Tokyo, which opened in November 1988. Under a license deal with the New York venue, Osaka Blue Note will bring in major names for six-day engagements. The first bookings are McCoy Tyner, Art Blakey, and Dizzy Gillespie.

S.F.

MCA Mounts Euro Promo Marathon For Wilde

LONDON—A pan-European marketing campaign for Kim Wilde's new album, "Love Moves," linked with the chart success of "It's Here," the first single from the package, is described by MCA International as its most ambitious European tour yet. It takes in magazine and TV appearances in France, Germany, and the U.K., along with top spots in leading television series in Holland, West Germany, France, Spain, Italy, Denmark, and Sweden. Wilde has also been named act of the month by World Of Music, Germany's biggest music retail chain.

P.J.

Ashkenazy Gets His First Dutch Gold Disk

AMSTERDAM—For the first time in his long career, Russian-born classical pianist Vladimir Ashkenazy has been handed a gold disk for sales in Holland. It was presented to him at a postconcert dinner party here for sale of his performance of Rachmaninov's 2nd and 4th Piano Concertos, one of which is accompanied by the Amsterdam Concertgebeurd Orchestra, conducted by Bernard Haitink. Ashkenazy had previously struck gold in the U.K. and Japan.

WILLEM BOON

NEWSLINE

CANADA

HMV President Advises Caution

Says Chains Must Avoid Overexpansion

BY KIRK LAPOINTE

OTTAWA—The record retail business is going through a cautious period where chains will have to be "extremely selective" about expansion, says the president of the 47-store HMV Music Canada chain.

Paul Alofs is alarmed that record industry sales and shipment statistics have been running up for some time. At a time when there has been so much retail expansion, there should be more growth, particularly in terms of shipments. What he believes is that retailers will be more careful than ever in the next little while to avoid overexpansion.

"I don't see any retailers embarking on a major expansion program," says Alofs. "What you'll see is that when new stores [opening each month] will decline over the next 18 months or so.

"The 275-store A&A Records & Tapes chain, which expanded at an enormous rate in the last five years, is rumored to be reconsidering some of its expansion plans. For the first time, HMV is giving retailers a lesson from what they've done," says Alofs.

HMV has not been recognized as the retail chain of the year the last two years running in Canada through voting by the trade. It turned around the Mister Sound/Sherman's Music Stores chain a few years ago into a modern, user-friendly chain. One HMV difference from the competition: a highly decentralized business approach, with 12 outlets now taking direct shipments and fashioning their own market plans.

But Alofs, who took over last year when Tony Hirsch moved to the U.S. to oversee HMV's expansion into that market, does not sense there is enough cooperation in the business.

"For one thing, he does not have much hope for the newly created Retail Music Assn. of Canada. Asked if he thinks RMAC can flourish in the short term, he was quick to counter, "If I were a betting man, I would bet a set of golf clubs that operation that should be there isn't."

"Overall, there's too much record retailer vs. record retailer mentality out there," he says. "What we have to do is get together, and realize that our competition is the jeans store, the theater chain, the video store, and not so much the other record stores.

"RMV lobbied against the quick elimination of longbox CD packaging, and managed to get record companies to delay the end of the practice until April 1. By all indications, HMV is out of step with the keep-the-longbox approach of some of his colleagues. For HMV, the chain is the only one right now only using the jewel box in-store. Others are using paper/book sleeves.

Alofs, whose chain will open a 30,000-square-foot outlet in downtown Toronto next spring (Billboard, June 9), is dismayed at the lack of cooperation between record and electronics manufacturers. CD hardware penetration in Canada remains at about 10%, roughly half that in the U.S. And CD prices, although competitive to those in the U.S. and in decline, still are not low enough.

"I'm not against record companies recouping their investments," Alofs says of CDs. "But I still think the gap between the prices of CDs and cassettes is too high. My lowest margin right now is on CDs, and my highest is on the cassette single. The future of the business is where the prices should be most competitive.

"If we could get our acts together ... then I'm sure we could create growth. Right now, we're all pretty stagnant."

One controversial growth area for which HMV has pressed in the last year has been the cassette-to-store-taping technology operated by the Persönics group. Record company reactions, however, say he understands "the worries about cannibalization, particularly of back-catalog product," but he still wants HMV to be the first in Canada with the system.

But, he notes, "it's not a top priority right now."

HMV is already hiring staff for its downtown Toronto superstore, 10 months before it opens. He sees a real lack of staff training and development in the industry, with customer service, product knowledge, and quality of service being the main areas of concern. The company is spending more effort in hiring and training top-flight people.

Indeed, the lack of top people is one obstacle to growth of the chain.

"We opened two stores last year and will open four or five this year," Alofs says. "But just opening two new stores won't attract customers. For HMV to grow, we have to have the best people, and that means developing people internally, something that takes time."

Christine H. Hart, the Ontario minister of communications and culture, has resigned her post. Hart accepted political lobbying by employees of two communications firms over which she held some sway. The help was relatively modest—cellular phones and a home office to employees on their own time. But the principle of the matter prompted her resignation, accepted by Premier David Peterson.

Christopher Spencer, of the Canadian Telecommunications Commission, was named the new president and CEO of the Canadian Broadcasting Assn., effective June 1. That follows a long search involving MCA, CBS, and A&M to reduce front-line and midline CD prices. The best line service will be $39.4 million in 1990, the lowest line service, the CD figures indicated the per-unit sales cost of about 50 cents in the last year, despite the massive growth.

WEA MUSIC has dropped suggested list prices of its front-line CDs by $2, effective June 1. That follows various moves by MCA, CBS, and A&M to reduce front-line and midline CD prices. The best line service will be $39.4 million in 1990, the lowest line service, the CD figures suggested list price drop to $20.98.

About 1,100 suspected illegal video and music tapes were seized May 15 in Montreal at a downtown music store. The operation resulted in the arrest of Deja Vu Records store manager, the Canadian Motion Picture Distributors Assn. and CRIA cooperated in the investigation leading up to the seizure.
HITS OF THE WORLD

(Billboard Music Week/Gallay) As of 6/9/90

BRITAIN

T 

DO SESSIONS OR FACTORY? MCA

1. KILLER ADAMSKI: MCA

2. THE GODFATHER: WEA

3. VENUS DON PABLO'S ANIMALS: RCA

4. DIRTY CADES: FACTORY/HOBBIT

5. BETTER THAN THE DEVIL: ENIGMA: VERTIGO

6. HOLD ON: EN VOGUE: ATLANTIC-WEST

7. DON'T DO IT: BETTY BOO: CAPITOL

8. I STILLhaven't found what I'm looking for: THE CHES BIBBS - "IT'S MY LIFE" - "IT'S MY LIFE"

9. NEW: BLACK VELVET ALANNAH MYLES

10. NEW: AMERICAN IDOL

11. NEW: THE ABBOTTS

12. NEW: THE CHEMICAL BROTHERS

13. NEW: PAPA WAS A ROLLING STONE (NOT JUBB): FONTANA/Tower

14. NEW: NEW: KENSINGTON MANOR

15. NEW: EVERYBODY EVERYBODY BLACK BOX: CONSTRUCTION

16. NEW: REPUTATION DUSTY SPRINGFIELD: PARLOPHONE

17. NEW: THE FIRST SONG: MICA: PARLOPHONE

18. NEW: ALL I WANT TO MAKE LOVE TO YOU: HEART: CAPITOL

19. NEW: THE CRAFTERS: ALL

20. NEW: LABOUR OF LOVE: DOD

21. NEW: MICHAEL BOLTON: WARNER BROS.

22. NEW: BANGLES: GREAT GEMS

23. NEW: KIDS ON THE BLOCK: HANGY: CBS

24. NEW: LUCIANO PAVAROTTI: THE ESSENTIAL PAVAROTTI: DECCA

25. NEW: NIKO: IVY: WARNER BROS.

26. NEW: ALANNAH MYLES: ATLANTIC-EAST

27. NEW: THE JEFF HEBEY BAND: "I DON'T WANT WHAT I Haven't Got"

28. NEW: STEVIE J: PASSION AND WARFARE: "GOOD THOUGHTS"

29. NEW: BERNIE STOMA: "DO WHAT I WANT, I HAVE"

30. NEW: FLEETWOOD MAC: "REMEMBER THE NAME" - "MAKER"

31. NEW: THE BREDERS: POD AND "NEW"

32. NEW: DEPECHE MODE: "VIOLET" - "MUTE"

33. NEW: BIG FUN: "POCKETFUL OF DREAMS: JVC"

34. NEW: GLORIA ESTEFAN: "CUTS BOTH WAYS: EPIC"

35. NEW: TINA TURNER: FOREIGN ATTIRE: CAPITOL

36. NEW: PETER GILL: "ONE WORLD - ONE VOICE"

37. NEW: JOHNNY KENNEDY: "FRIENDS"

38. NEW: KATIE MALLOW: "SIDING"

39. NEW: HEART: "BREAKING IT DOWN"

40. NEW: SANDRA: "PITY"

41. NEW: ELLIE GRUESSE: "SIXES" - "EXTRADITION"

42. NEW: SINEAD O'CONNOR: "I DON'T WANT WHAT I Haven't Got"

43. NEW: ALANNAH MYLES: "ALANNAH MYLES: ATLANTIC-EAST"

44. NEW: EMISKA: "BADGES"

45. NEW: BILLY JOE: "STORM FRONT"

46. NEW: TECHNOCRONIC: "THE JAM: SAMAR"
AIBU

BAD COMPANY

BAD COMPANY

Bob Dylan

STORYBOARD

Hall of Flowers

JOAN KIRKE

“Boys Cry Tough,” both of which

KOOL & THE DAMNED

84

POP

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REVIEWS

SINGING WRITERS: B.R. River
PUBLISHERS: Warner Bros. (cassette single)

Poeticaly smart cut has already gathered heavy radio play at both album and modern rock. Expansion into pop arena appears imminent.

Poco What Do People Know (3:34)
PRODUCER: David Cole
WRITER: R. Town
PUBLISHER: Publishing, ASCAP

Another shot from the noteworthy "Legacy" album is a harmonious, discipioo popper.

FAN CLUB Don't Let Me Fall Alone (4:38)
PRODUCER: Max Berry
WRITERS: E. Reed, J. Forbes
PUBLISHERS: Warner Bros., BMI/Platinum Platasc.

Epic 374-7722 (cassette single; 12-inch released June 9)

LORI RUSSO Show Off (3:29)
PRODUCER: Larry Roe, Tom Merl
WRITER: L. Russo
PUBLISHER: S. Cecula, BMI

Cypress 4X3-71520 (cassette single; 12-inch version also available. Cypress V-74501)

Glisney, percussion-dominated pop freestyle workout should fit power radio formats like a glove. Featured vocalist with label mate Michael Danieu. Contact: Michael Danieu

INDECENT OBSESSION Tell Me Something (4:09)
PRODUCERS: Jan Markovitz, Michael Sambourne
PUBLISHERS: RCA, BMI
MCN 750-29 (12-inch reissued May 19)

Conley revisits "Holding Her And Loving You" thematically in this slow, fretted-fast fit of the face of an innocent bystander.

LEE GREENWOOD Holder! A Good Man (4:21)
WRITERS: R. Crosby, J. Few
PRODUCERS: Schanz & Schanz, BMI
PUBLISHER: Books/America/World, BMI

A smooth, fluid, pop-tinged essay in self-advertising. Ewings's as, are, commanding.

DAVY JONES When Times Were Good (4:00)
WRITERS: Michael J. Powell, V. Fols
PUBLISHERS: All Baker/Musique/Deford, BMI

Arista 45-2202 (12-inch single also available. Arista AD-2022)

Well-sung traditional soul tune is a breath of fresh air from overcrowded soul/jackin'jammers currently vying for radio attention.

CLUE NOUVEAU Momentary Love (3:58)
WRITERS: J. King, W. Hamilton, J. Jackson
PUBLISHER: Joy/King/Song/Caviglietta, Warner Bros.

Warner Bros. 012566 (12-inch single)

Once again, charismatic presence of Valente is discerned by the most appealing element of trio's funk-vibed efforts.

RICKY VAN SHELTON I Mean Every Word (4:00)
PRODUCER: Ray Everingham
WRITERS: G. Pottharst, D. Jones, J. Chambers
PUBLISHERS: Capitol, ASCAP/Cross Key/Sanjay Chatterjee. Capitol NS-37413

At a loss for words? Then simply use someone else's. That's the premise of this intricate tale of lost love. Shelton's TNM/City Music News awards (entertainer, male vocalist) should spark even more interest in his career and this release.

EARL THOMAS CONLEY Who's Gonna Tell Her Goodbye (3:33)
PRODUCERS: Randy Sangs, Earl Thomas Conley
WRITERS: B. Rice, M. Sharpe
PUBLISHER: RCA

ASCAP 2511-7

Conley revisits "Holding Her And Loving You" thematically in this slow, fretted-fast fit of the face of an innocent bystander.

LEE GREENWOOD Holder! A Good Man (4:21)
WRITERS: R. Crosby, J. Few
PRODUCERS: Schanz & Schanz, BMI
PUBLISHER: Books/America/World, BMI

A smooth, fluid, pop-tinged essay in self-advertising. Ewings's as, are, commanding.

DAVY JONES When Times Were Good (4:00)
WRITERS: Michael J. Powell, V. Fols
PUBLISHERS: All Baker/Musique/Deford, BMI

Arista 45-2202 (12-inch single also available. Arista AD-2022)

Well-sung traditional soul tune is a breath of fresh air from overcrowded soul/jackin'jammers currently vying for radio attention.

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LIFELINES

BIRTHS
Girl, Harmony, to Paul and Julie Overstreet, May 4 in Nashville. He is an RCA recording artist.

Girl, Amanda Lynn, to Bill and Robyn Reed, May 8 in Fort Worth, Texas. He is music director of KSWS-Dallas Fort Worth.

Girl, Kelly Anne Smalley, to Kevin Wall and Susan Smalley, May 9 in Los Angeles. He is a CEO/President of Radio Vision International, a firm dealing in foreign language and international distribution of specialty videos and longform music-broadcast television programming.

Boy, Darrin Lloyd, to Gary and Torri Chappell, May 18 in San Clemente, Calif. He is VP of sales and operations of West Records in San Rafael, Calif.

Boy, Jordan Michael, to Jack Silver and Karen Sobel-Silver, May 27 in Los Angeles. He is producer of Rick Dees’ show on KIIS-FM there. He is director of national music video promotion at Geffen Records.

Boy, Kevin Anthony, to Dale and Nancy Crawhorn, June 3 in Louisville, Ky. He is a buyer for Waxworks and Disc Jockey Records in Owensboro, Ky.

MARRIAGES
Walter Garcia to Debra Kresh, May 20 in Long Island, N.Y. He is art director at Bradley Music Publications. She is VP of artist development at DAS Communications Ltd.

DEATHS
Harry L. Tirk, of complications from pneumonia, April 28 in Cleveland. Tirk was the father of Sheldon Tirk, president/CEO of Smart Panto Audio & Video, and at various times served as a consultant to his son there. He is survived by his wife, Sylvia, his son, two daughters, and seven grandchildren. Lodge can be sent to 15104 Detroit Ave., Suite 2, Lakewood, Ohio 44107.

Stephen Blazina, 37, of an undiagnosed illness, May 28 in Los Angeles. Blazina was a recording engineer who worked on symphonies by the Tiffany, Bell Biv DeVoe, and Shane Sutton, and recently completed work on the film “Jetsons: The Movie” and its accompanying soundtrack. During the Vietnam War, Blazina was awarded two Purple Heavens. He is survived by his wife, Patrice, his daughter, Cynde, two brothers, and one sister.

Art Lund, 75, of cancer, May 30 at his home in Hollidays, Utah. Lund emerged as a lead singer in the 1960s folk-music scene, went on to make a series of successful solo recordings in the late ‘60s, mostly for MGM Records. His biggest hit, “Many Rivers to Cross,” No. 1 single after its release in 1947. His other hits included “Peg O’ My Heart,” also on the chart in “A Sow Boat To China,” in 1948. He made appearances on Broadway, the most prominent of which was as the character of Joey in Frank Loesser’s 1956 musical, “The Most Happy Fella.”

William “Red” Rector, 60, of a heart attack, May 31 in Knoxville, Tenn. Rector was a pioneer bluegrass producer who played guitar and recorded with such acts as Charlie Monroe, Bill Clifton, Clent Atkins, Grandpa Jones, and Hylo Brown.

Walter Davis Jr., 57, of liver and kidney disease, June 2 in New York. Davis was a jazz pianist, one of the foremost interpreters of Bud Powell and bebop. He got his start in the ‘40s working with Babes Gonzales’s group Three Bips And A Bop. Associations with Max Roach, Donald Byrd, Art Taylor, Jack McVitie, and Jimmy Smith followed. (See Blue Notes, page 70).

Richard Sohl, 37, of cardiac seizure, June 3 in Long Island, N.Y. Sohl played keyboards with the Patti Smith Group and recorded many of the group’s songs.

Stevie Bators, 40, after being struck by a car, June 4 in Paris. As lead singer of the Boys Group, the dog he founded in his native Cleveland in 1976. Bators also managed one of the leaders of the U.S. punk rock scene centered around the New York City punk boy band. Dog Boys moved to New York, they were managed by CBGB manager Hilly Kristal and released two albums on Sire, “Young Loud And Snotty” in 1977 and “We Have Come For Your Children” in 1978, and the live set “Night Of The Living Dog Boys” for the Bomp label before disbanding. With ex-Remain guitarist Brian James, Bators formed Lords Of The New Church, who released four discs for IRS between 1982 and 1986. Members of the Dead Boys staged a reunion for one single in 1987 and Bators joined the Lyres for a 1988 single. He had appeared in Minnie Driver’s “Chrysalis” music video for the “heads” and John Waters “Polyester” and, recently, had formed a new group, New Lords Of The New Church, with his wife Jane, his parents, Mr. and Mrs. Steven J. Bator of Cleveland.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036

CALENDAR

A weekly listing of trade shows, conventions, award shows, conferences, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036

JUNE

June 10-13, Broadcast Promotion and Marketing Executives (BPME) Seminar, with 29th Annual BPME Gold Medal Awards, BPME Industry Achievement Awards, and BPME Hall of Fame Awards, Bally’s Las Vegas, 213-485-3777.


JULY


July 13-15, Upper Midwest Communications Convention, Radisson Hotel South, Minneapolis. 612-927-4487.


LMR RECORDS PACTS WITH RCA

(Continued from page 6)

ly, is familiar with recording success stemming from tie-ins with the com- ics or TV spinoffs, having worked with Don Kirshner when he was as- sociated with the Arches and the Monkees two decades ago. While he does not discuss a possi- ble deal related to BMG for international representation, Moelis says he has been “talking to a lot of people late- ly.”

Although initial discussions between Lefrak and Moelis and BMG executives centered on a music pub- lication relationship, RCA president Bob Buziak reveals that LMR came into the label’s fold, joining such simi- lar street labels as Jive and 21st Century, by dint of a rain check months ago in Boston. “I really got focused on the label when, during a

LOOKING EAST & WEST CONFERENCE

(Continued from page 6)

recent marking his release from cap- tivity.

Further details of Looking East & West are available from Tribute at the Maple Business Center, Suite F, 144 Liverpool Road, London N1 1LA; telephone 071 700 4515; fax 071 700 0854.

FOR THE RECORD

In the June 2 Single Reviews Young M.C. was mistracted as the guest rapper on the new single by Chrysalis act Was (Was Not), “Papa Was A Rolling Stone.” The rap is actually performed by newcomer and Chrysalis artist G.E. Boy.

Contra to a report in the June 9 Billboard, Ray Clark continues to be booked by the William Morris Agency. Clark is managed by Jerry Halsey.
CONGRATULATIONS TO ALL THE SONGWRITERS WHO MADE IT POSSIBLE

Toni Wine  Carole Bayer Sager
Deon Estus  Susanna Hoffs  Per Gessle
Charlie Midnight  Eddie Schwartz
Gerry Goffin  Carole King  Phil Cilia  Chris Duffy
Enya  Nicky Ryan  Roma Ryan
Jackie DeShannon  Jimmy Holiday  Randy Myers
Barry Mann  Phil Spector  Cynthia Weil
Cal Curtis  Kenny G

EMI MUSIC PUBLISHING
The World's Leading Music Publisher
“Nothing Compare 2 U,” went platinum last month. Five other albums were instant hits, last month’s winning gold and platinum certifications. These are Heart’s “Brigade,” Depeche Mode’s “Violator,” Bell Biv DeVoe’s “Poison,” Def Leppard’s “Hysteria,” and Aerosmith’s “Pump.” The $100 million box-office smashes “Pretty Woman” and “Teenage Mutant Ninja Turtles” also scored.

“Janet Jackson’s Rhythm Nation 1814” was certified for domestic sales of 4 million, which puts it within easy striking distance of the 5 million sales racked up by her previous album, “Control.” Jackson also landed her third gold single, with “Exhale (Shhh).” Two Geffen Records stalwarts matched the sales plateau of their previous albums. Madonna, who has sold its second triple-platinum album in a row as “Pump” followed “Permanent Vacation” to the 3 million mark. And Don Henley scored his second double-platinum album in a row with “The End Of The Innocence” coming on the heels of “Building The Perfect Beast.”

Salt-N-Pepa landed its second platinum single with “Expression.” The female trio also scored a gold album with “Black & White.” The last single, “Push It,” was certified platinum last fall.

Three front-runners in the Grammy race for best new artist scored big last month. Lisa Stansfield landed her first platinum album with “Affection,” one month after she received her first platinum single with “All Around The World.” And Wilson Philips received both a gold album and single for “What’s Up?” and “Hold On,” respectively.

Two disparate ’80s releases earned heavy certifications in May. The “Fiddler On The Roof” soundtrack from 1964 was certified platinum and double platinum; the Moody Blues’ “Days Of Future Passed” was certified platinum. The latter album was released in 1967, but did not reach the top until 1972, when it was re-released by the left-field success of the album’s classic single, “Nights In White Satin.”

In White Satin.”

Here is the complete list of May certifications:

**MULTIPLATINUM ALBUMS**

Michael Jackson, “Thriller,” Epic, 21 million.

Def Leppard, “Hysteria,” Mercury/Poly-Plan, 9 million.


**PLATINUM ALBUMS**


**GOLD ALBUMS**


“Zebra,” Atlantic, its first.

“Pretty Woman” soundtrack, EM, its first.

**SILVER PLATINUM SINGLES**


Conway Twitty, “The Very Best Of,” MCA, its first.

“Fiddler On The Roof” original cast album, RCA Victor, its first.

“Pretty Woman” soundtrack, EM.

“Teenage Mutant Ninja Turtles” soundtrack, SBK.

**GOLD ALBUMS**


Def Leppard, “Poison,” MCA, its first.

Robert Plant and Jimmy Page, “Reunited,” Atlantic, its fifth.


“Salt-N-Pepa’s Black Magic,” MCA, its first.


“Wheel of Fortune,” CBS, its first.


“Zebra,” Atlantic, its first.

“Pretty Woman” soundtrack, EM.

“Teenage Mutant Ninja Turtles” soundtrack, SBK.

**PLATINUM SINGLES**


**GOLD SINGLES**


“Zebra,” Atlantic, its first.

“Pretty Woman” soundtrack, EM.

“Teenage Mutant Ninja Turtles” soundtrack, SBK.
**HOT 100 SINGLES SPOTLIGHT**

by Michael Ellis

**SWEDISH DUO ROXETTE JUMPS over American trio Bell Biv De-Voe to capture the No. 1 slot with "It Must Have Been Love." It is also No. 1 in airplay points, while "Poison" by Bell Biv De-Voe (MCA) holds at No. 1 in sales and is certified platinum. "Poison" is held back because it is only No. 5 in airplay, although gaining; overall, it holds at No. 3 with a bullet. "Hold On" by Wilson Philips (SBK) loses a few points and slips to No. 2. "Step By Step" by New Kids On The Block (Columbia) shoots from No. 8 to No. 4, with massive point gains, and is likely to hit No. 1 next week, although Roxette's single has a chance to hold if it continues to gain points.

**THE CHART IS JAMMED** all the way from No. 9 to No. 35, with 20 bulleted singles in 27 slots. By contrast, in the lower half the chart is relatively "loose," with only two bullets between Nos. 64 and 70. So, in the teens and 20s several records are held back. "The Humpty Dance" by Digital Underground (Tommy Boy) gains points without moving up the chart for the second week in a row. This week it is held at No. 12 as even stronger records jump over it. "I'll See You In My Dreams" by Giant (A&M) is actually pushed down from No. 20 to No. 24 despite a small point gain. "Rub You The Right Way" by Johnny Gill (Motown) is among the 10 most-added records at radio with 25 adds, but moves only two places to No. 19. A dozen stations are reporting "Rub" in their top five, including a No. 1 report from Y108 Denver, and jumps of 11-5 at WWCK Flint, Mich., and 6-4 at KMET San Francisco. "Girls Nite Out" by Tyler Collins (RCA) also is held to a two-place jump, to No. 27, despite 22 radio adds and such good moves as 14-8 at Energy 96.5 Houston, 6-4 at KZZP Phoenix, and 9-5 at I94 Honolulu.

**THE MOST-ADDED RECORD** at radio, and the Hot Shot Debut, is "If Wishes Came True" by Sweet Sensation (Atco), with an impressive No. 58 debut fueled by 81 adds. It's already No. 18 at Q106 San Diego. Second most added, and also a ballad by a trio that has previously scored high on the chart with dance records, is "Could Thus Be Love" by Sensation (Vendetta). It zooms 33 places to No. 55, the biggest jump on the chart, added by 59 adds and an early jump of 15-12 at KEZB El Paso, Texas. One of the five most added didn't even hit the chart, coming in just below No. 100 in points: "The Girl I Used To Know" by U.K. band Brother Beyond (Capitol). Look for a healthy debut next week.

**THREE NEW ARTISTS MAKE** their chart debuts this week. It's rare for a Japanese artist to hit the American Hot 100, but Japanese superstar Seiko enters at No. 85, in a duet with New Kid Donnie Wahlberg: "The Right Combination" (Columbia). From the other side of the world, the "Italo-house" band the 49ers makes its Hot 100 bow at No. 91 with "Don't You Love Me" (4th & B'way). Closer to home, Los Angeles-based rock quintet Little Caesar, named after a 1930 Edward G. Robinson gangster film, hits the Hot 100 at No. 93 with a cover of the Aretha Franklin classic "Chain Of Fools." It's the first Hot 100 single also for the new Geffen spinoff label DGC.

### HOT 100 SINGLES ACTION

#### RADIO MOST ADDED

<table>
<thead>
<tr>
<th>Record Title</th>
<th>Platinum/Gold Adds</th>
<th>Silver Adds</th>
<th>Bronze/Secondary Adds</th>
<th>Total Add</th>
<th>Total On</th>
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<tr>
<td>If Wishes Came True</td>
<td>9</td>
<td>18</td>
<td>54</td>
<td>81</td>
<td>94</td>
</tr>
<tr>
<td>Could This Be Love</td>
<td>6</td>
<td>11</td>
<td>42</td>
<td>59</td>
<td>109</td>
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<td>Seduction/Secrets</td>
<td>3</td>
<td>3</td>
<td>40</td>
<td>56</td>
<td>103</td>
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<tr>
<td>Possession</td>
<td>6</td>
<td>12</td>
<td>37</td>
<td>55</td>
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<tr>
<td>The Girl I Used To Know</td>
<td>3</td>
<td>3</td>
<td>33</td>
<td>39</td>
<td>39</td>
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<tr>
<td>Brother Beyond/Canyon</td>
<td>10</td>
<td>23</td>
<td>36</td>
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<td>20</td>
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<td>96</td>
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</tbody>
</table>

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

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**THE 3 BEST WAYS TO LIVE IT UP IN 1990.**

Live it up with the fantastic new single from CROSBY, STILLS & NASH, "Live It Up." From their new album of the same name.

Management: Bill Siddons for Siddons & Associates
Gerry Tolman for Management Network
video product because that's our base," Hersch says. "We are working with the consumer and trying to be a lot more creative with longer forms. But once we get the basic business organized, there are a lot of things that are looking good.

Among the areas being scrutinized, according to Hersch, are video magazines and children's videos.

"We're looking at TV magazines, mostly targeted at very different demographic groups." As for kid video, Hersch says, it's a very attractive, but difficult market. It's very competitive, but it's a growing market.

Hersch says that "if things go according to schedule, we'll have non-music programming out by Christmas.

"MGVagram Music Video is looking at a somewhat longer time frame before introducing nonmusic product, according to Shults. "There isn't really a steady flow of music video product to retailers right now, which is one reason we're looking at other areas," he says. "But for the first year, we'll concentrate on music videos.

Both executives stress that their labels' existing relationships with record stores will be an increasingly important component of the sell-through market—provide an attractive distribution base from which to launch their expanded program offerings.

Aside from their expansion plans, the Atlantic and PolyGram executives are also looking to enhance their labels' commitment to longform music video, primarily by promoting the simultaneous release of albums and related music video product.

"We look at [video] as another configuration: CD, cassette, home video, etc.," explained Shults. "At present, the whole [record] business is really oriented toward an audio release. Video is looked on as promotion, not as a profit center unto itself. We have to change how the industry looks at it."

One way Hersch hopes to change that is by avoiding straight clip compilations. "The way we look at it, the visual side of the album is a whole other dimension the consumer is looking for. It doesn't just have to be longform music video at the same time the album is released.

"One problem has always been that the promotion people don't know what the second and third singles off an album will be, so they don't promote the video clips alongside the entire 90 minutes of the package, the album is off the charts. But if a longform only included the first clip, which is usually ready by the time an album is released, along with other material, you could release it right away."

Another area that needs attention, according to Hersch, will be the well-received market broadens, I think we can get much more aggressive with pricing.

"As long as we keep the configuration, that's the key. With the release of longforms from Kentucky Headhunters and Kathy Mattea, both of which will be priced at $9.95.

"We want to make sure we get into the markets and the Targets of the world with this product," Shults says.

**We are going to be a lot more creative with longer forms**

what's on MTV or VH1."

Hersch says A 'Vision longforms will include lifestyle features, inter-connecting the group just as much as the audio." By not relying on clips produced for promotional purposes, moreover, the labels will be able to release more

MGM/UA GOING TO THE 'DOGS' FOR THE FOURTH QUARTER

"(Continued from page 5)

MERCHANT. Industry speculation is rampant that the release will include a major tie-in, particularly in light of the highly successful Turtles promotion by Burger King earlier this year involving four animated Turtle titles.

Despite the stiff competition, MGM/UA executives were careful to note that the marketing strategy for "All Dogs" was not designed to move every duplicated copy into the distribution pipeline at the beginning of the release.

"The video is designed to be a tie-in and rebate offer from Downy.

"As we're in the reorder business," MGM/UA sales VP Dave Bishop said, "we know what the upside is for All Dogs", but we have no intentions of shipping it all out on street date.

"While we do not disclose MGM/UA's ultimate goal for the title, O'Shea says, "I'm sure the offer is a million.

MGM/UA released a special 50th anniversary edition of "Wizard of Oz" video which featured a tie-in and rebate offer from Downy."

"For All Dogs," MGM/UA and Downy have developed two separable TV commercials as part of a planned $18 million video advertising campaign. Both the CD and VHS version, the studio will offer a tie-in and rebate offer from Downy.

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"We did a lot of research during "Wizard" which showed we needed to focus more on the gift-giving aspect at video," MGM/UA marketing VP Ralph Trigby said. "We shared the results of that research with Downy, which led to the creation of the tie-in, and Downy, we will coordinate the rebate, pricing. "We will offer the title as part of a 48-piece floor merchandising program, and we can get added into two 24-piece floor or counter displays. The studio will also provide retailers with three different merchandising stickers promoting the price either before or after the rebate.

"Different stores like to do it different ways," Bishop said. "Some like to promote $19.98 and the after rebate while others prefer $24.98 plus a $5 rebate.

"Pace & Gambles will use its own sales force to place point-of-purchase displays promoting the rebate in its own accounts. According to Bishop, "Pace & Gambles' sales force will "be-ordinate with the Downy sales force so that the rackjobber or whoever services the supermarket with video can coordinate with Downy."

The release of "All Dogs Go To Heaven" will also mark the first release of the title on VHS and all the copies will be available in all software formats simultaneously. In addition to the standard VHS release, the title will be available on CLV and CAV laser disk, Super VHS, and 8mm. The rebate will be available only for the conventional VHS release, however.

PAUL SWETKING

**GOODRIMES' 'POTTER PAN' RELEASE WILL HAVE NESTLE TIE-IN**

(Continued from page 5)

also releasing a version of "Peter Pan" in the fall.

"Goodrimes plans an Aug. 28 release of its live-action version of the "Goodrimes' Raisinets brand chocolate-covered raisins, and on the back of the 1.5 million 2.5 million supermarket-size box, it will also sponsor a Sunday newspaper insert in September.

A second commercial for Raisinet will appear at the beginning of the Goodrimes tapes. Disney's "Pan" will sport a $5 rebate in addition to be a joint-assistance commercial for Raisinet on the tape.

The Nestlé tie-in will also involve joint sales calls by Nestlé & Goodtimes' sales forces, according to Paul Argay, associate business director for Post Foods Goodtimes.

"If you want to get Raisinet in video stores," Argay says, "we think there's a natural connection between mothers wanting a video and the raisin business."

Argay said the $5 rebate will be "jointly redeemed" by Goodrimes and Nestlé. Consumers will mail in their coupons through the mail, eliminating any administrative headaches for retailers.

In addition to the offer on Raisinet boxes, a rebate coupon will be packed into each tape.

PAUL SWETKING
Retailers said the Abdul package is selling particularly well. "We weren't exactly sure how it was going to do," says Johnny Sall, buyer for the 27-store, Chicago-based Rose Records chain. "We thought the public might have OD'd on Paula, but it has done very well for us. It is another story. We've had it about two weeks, but we haven't seen the response, the sales, that Paula and Bobby Brown have gotten.

Cindy Barr, director of purchasing and product manager of the 56-store, Missouri-based Sue's Music web, attributes the success of the Abdul remix collection to the fact that radio has been playing "Knocked Out" as a remix.

Barr says the Abdul package is outselling the Milli Vanilli release by more than two-to-one, but predicts the Milli album will have longer legs, since it contains the four new tracks. "It is a good way to keep an artist out there," Barr says. However, she notes if maxi-cassette singles continue to pick up sales, they could hurt future sales.

Howard Appelbaum, VP marketing at the 33-unit Kemp Mill Records in Beltsville, Md., says the chain also has had success with the Abdul remix album. "Obviously Virgin is seeing extra sales, and therefore so are we, so we like it. Not all retailers are ecstatic, however. "It's definitely not a guaranteed thing," says Mitch Perras, purchasing for Los Angeles-based Show Industries, which operates the 76-store Music Plus chain. "It's hit and miss, and the fewer and farther between the better."

Brown's "Dance... Ya Know It!" wasn't the first successful remix album. Madonna's "You Can Dance" reached No. 14 in January 1988 and has sold more than a million copies. Billy Idol's "Vital Idol" hit No. 10 in 1987 and went platinum. Numerous other artists also have issued remix albums.

In the case of the Abdul package, Virgin senior VP/GM Jim Swindell acknowledges the possibility of overlap exposure, but says the album can be avoided by not working a single. "We're very, very careful not to let [the remix package] be perceived as a new Paula Abdul album."

Swindell says the possible inclusion of new tracks was discussed, but the idea was nixed. "We talked about it, but then we run the risk of overexploiting it. There will be a new Paula Abdul project and we don't want this to get in the way. "He says a new studio album will probably be released by early 1991.

According to Swindell, two-thirds of the "Shut Up And Dance" sales have been on cassette, one-third on CD, and only 5% on vinyl.

MCA's Silas, who compiled the Bobby Brown remix collection and Jody Watley's "You Want Dance With Me?" which wasn't faring as well, says the Brown album was successful because it sounded familiar. "We kept it as familiar as possible," he says. "Whatever songs he is on, the tracks so there was some difference and sequence in it that way made it have a real party feel.

According to Silas, if a budget is kept low on a remix album, it is "a healthy profit center." For example, Silas says the Watley album made "a healthy profit for all involved" on sales of about 300,000 units. Artista senior director of national sales, Lauren Moran, is hopeful that previously unreleased tracks will help Milli Vanilli's "The Real Album" get exposure at radio. No official single has been released, Moran says, but radio is being serviced with CD containing some of the remixes featured on the album.

"The band has been on tour extensively for the last couple of months, "she says. "We thought there was a demand for a new record with such extensive tourngage.

Radio has been cool to the remixes. According to KRBE Houston PD Adam Cook, the Milli Vanilli album isn't being tested, while the Abdul album features mixes that are too long for top 40 radio. Besides, Cook says, both artists are being buried. Milli Vanilli and Paula Abdul have really cut the variety factor at top 40," he says. "I'm not so sure we have to hear them again."

WTXF (The Fox) Madison, Wisc., however, was receptive to the Abdul release. The station held a "Shut Up And Dance Weekend" promotion around to the album's release, it gave away copies on special Fox "Shut Up And Dance" T-shirts. Assistant in preparing this story was Sean Rosa.
Longtime fans of the supergroup Atlantic Starr don't have to be reminded of how Barbara Weathers' unforgettable lead vocal helped take their smash hit "Always" all the way to No. 1. Now, her debut album from Reprise Records lets listeners everywhere in on the secret.

featuring the single "the master key"

"HIS SONGS ARE LIFELINES."
-TIME Magazine

John Hiatt, songwriter of recent hits for Jeff Healey and Bonnie Raitt, an artist with a career's worth of critical and public acclaim, and a captivating performer in his own right, returns with another classic collection of the stories and characters that have become his trademark.

Look for John Hiatt on tour this summer with Little Feat.

Stolen Moments. The new album by John Hiatt.

Featuring "Child Of The Wild Blue Yonder" 75021-1510-4

PRODUCED BY GLYN JOHNS
Management: Will Botwin/Side One Management, Ltd.
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### Billboard Top Pop Albums

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<th>Week Ending</th>
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**Note:** Garth Brook's albums are listed from 1990 to 1991.
NARM Fails To Endorse Sticking Concept
(Continued from page 1)

NARM IAC was the first time independent labels jointly agreed to adhere to any industrywide move toward the elimination of stickers. The Recording Industry Assn. of America introduced a uniform parental guidance sticker on May 30, following the lead of the organization’s member labels who had agreed to adopt the standardized label.

RIAA VP Trish Heimers declines to provide specific membership information but says that independent labels compose at least 50% of the 84 RIAA member companies.

The fact that what was widely viewed as an industry-wide consensus on stickering could reignite legislative efforts on stickering at the state level, Mississippi Rep. Jean Dixon, the architect of the national stickering campaign, says that the NARM decision “could affect what I do.”

“When we talked to [RIAA president] Jason Berman, we asked for a signed agreement so we could have a guarantee of compliance,” Dixon says. “He gave us none, because he couldn’t. We wanted 100% compliance.”

HEAVY WRANGLING
The proposed 12-member NPAIRD board was issued after two days of wrangling at the trade organization’s convention, held in Nashville May 5-8. The board’s position is not binding on its members.

Opposed to the paragraph statement, the board said it “does not propose to dictate business practices to our membership of over 400 independent companies. Nor can we speak

2 LIVE CREW ALBUM RULE OBSCENE IN FLORIDA
(Continued from page 5)

ty.

Rogow, a constitutional law profes-

sor at the University of Denver, said the RIAA’s decision to “reluctantly withdraw” the label was an “awfully disappointed” move. “We’re very disappointed,” he said.

Rogow says the ruling may enable prosecutors across the country to bring charges against the records they believe may not meet community standards.

“People like Andre’ Dick Clay, Eddie Murphy, all of those people are potential targets for prosecution,” Rogow says. “The judge has said that even those labels who are using the old three-prong test of Miller vs. California, which holds that material may be declared obscene if it does not have some literary or artistic value and appeals primarily to the prurient interest.”

CHILLING EFFECT
John Mitchell, counsel for the National Assn. of Recording Merchandisers, says the ruling would have a chilling effect on artistic freedom.

“We think until now, there was a general assumption that no music could ever be declared obscene because it met the components of the Miller test. And if the judge in our case can declare any single song might be offensive, then we’re talking about an album full of lyrics, the rhythm, the beat, the whole social implications.”

Mitchell says he was surprised that Judge Gonzales endeavored to determine the community standards for southeast Florida. Usually, Mitchell says, “all we have to do is go through any appeal, that other judges will get to do the same thing.”

Mitchell adds, “Are we in a new era of censorship?”

Mitchell said there was a “fair chance” the Gonzales’s ruling would not be overturned on appeal. He was unsure what involvement NARM would have in any appeal, but says, “We’ll definitely be interested in the broader issue here.”

Jack Thompson, a Florida attorney who has vigorously opposed 2 Live Crew sales across the nation, predicts the ruling will have a broad effect on the recording industry “Will it mean more prosecutions of 2 Live Crew? Probably. Will there be prosecutions of Andre’ Dick Clay and others? Maybe. But I think what we need is to read this opinion, particularly if they are involved in recording this opinion is a scholarly look at what the community standards are. Here a judge takes on his own shoulders the whole community standard. It may be he decides that other judges will decide to do the same thing.”

Thompson adds that the ruling is “a psychological tool that can be used in any grand jury room in the U.S.”

Luther Campbell, owner of Skywalker Records and a member of 2 Live Crew, remained defiant after the judge’s hearing. Campbell said that the next 2 Live Crew album will be titled “Banned In The U.S.A.” will be “more obscene” than “Nasty.” The new album is scheduled for release July 4.

Assistance in preparing this story was provided by Deborah Wilker in Portland, OR.

SHOCKED TRADE FACES LOUISIANA STICKERING LAW
(Continued from page 5)

RCA, MCA, Atlantic, 16th Avenue, Artesia Heights.

Among the early performers were Kathy Mattea, Hoyt Axton, Charlie Daniels, Waylon Jennings, Sticky Van, Shebben, Ray H. Gary Brooks, Carlene Carter, Travis Tritt, and Randy Travis. Among those scheduled to perform later this week were Vicky Gill, the Nitty Gritty Dirt Band, Billy Joe Royal, Canyon, John Conlee, Charley Pride, the Cretus, and Algona, Iowa, and various music-related tourist attractions.

Tower Records appeared to be doing a booming business at its Fan Fair store and also inaugurated some in-stores at its West End Avenue location before a crowd of more country fans. CMA officials, always anxious to upgrade the perception of the country music demographic, could be giving the public some idea of the economic level described by many of the fairgoers. The die-hard country fans shell out $7.50 for registration, spend thousands on food, lodging, and souvenirs, and carried enough video cameras to secondary shows from the stage, motel rooms, and relatives were packed to capacity, and the tourist strip area near Music Row was humming with activity.

The measure, if it wins approval, would go back to the House, where it has already passed, for concurrence. It could then be sent to the govern-

ment for filing as signing as early as this week.

According to insiders, unless there is a change in the opposition vote, there is little chance of a veto.

The bill was one of the last to be introduced in a flurry of state labeling bills earlier this year. It caught the industry by surprise by breezing through the Louisiana House 65-0 in May 14, less than a week after the RIAA unveiled its uniform parental guidance sticker. That version is sponsored by Democrat Ted Hak.

OUTLAW LABELS TARGETED
Halk says that his bill is focused on “the outlaw label,” that hasn’t signed on with the RIAA agreement,” but adds that “if the industry does right” by enforcing its volun-

tary stickering, the bill would be voided because it has an effective date of 1992 (Billboard, May 26).

Both versions prohibit the sale and display of state-targeted albums to minors—stickered or not—and set up an appeal process for store clerks, distributors, and manufacturers.

Penalties for a first offense are $1,000-$2,000 and/or up to one year in jail. Repeat violators could face up to $5,000 in fines and up to three years in jail.

Lobbyists for both NARM and RIAA say they have been amazed at the success of the group despite organi-

zed opposition testimony on the part of lobbyists as well as music groups, performers, and retailers from Florida.

The American Civil Liberties Union, People For The American Way, and Not Freedom Ring, a coal-

ition of recording artists and indus-

tries, also oppose the bill as being unconstitutional.

“Even some witnesses from the usual[ly conservative] Morality In Media were against the bill,” said one observer at the hearing. “They said that Louisiana already has a toponymic obscenity law and this will only mess things up. The teenagers didn’t pay them any mind, either.”

The RIAA has announced that it will present the bill in the legislative process, but if it passes, it will initiate a court challenge. NARM has also gone on record saying it will take legal action.

“It’s like they heard all the arguments and just didn’t care,” said NARM legislative manager Jack Thompson of the Senate hearing after the vote. “We pointed out the constitutional problems... and they just went ahead and passed it.”

Observers also noted that the chairman of the committee, who later abstained from the vote, called the bill “unconstitutional” at the June 5 hearing, but still the bill passed.
Philips’ Analog/Digital Tape Technology Interests Trade

NEW YORK—Technical experts at record companies who have witnessed presentations of Philips’ new digital-audio format, called "Digital Compact Cassette" (DCC) system are generally impressed with its potential as a consumer product, although none of the engineers working on the system have declared an opinion.

"My personal opinion is that DCC will be an important medium for pre-recorded audio use," says Ralph Cousino, VP of technical development for Capitol Records. "But this Philips technology is making a lot of sense for the consumer’s use than the DAT format." A benefit of the Philips DCC system is that the new system is "downward compatible" (existing analog cassettes may be played on DCC machines). He says that a DCC unit can be made the same size as a Walkman-type portable cassette unit, with comparable functions, dimension, and power consumption.

Noting that DCC uses a stationary head, as opposed to R-DAT’s rotating head, Cousino adds, "The technology is such that it will simply be more cost-effective."

Merv Bornstein, VP of quality control for A&M Records, notes that software for the Philips system would "cost much less than a normal prerecorded tape and could be distributed at high speed, unlike DAT, which at present requires real-timeduping.

According to label sources, the Philips presentation indicates that a DCC machine, in both deck and portable format, will cost less than the least expensive DAT machine. "It sounds like DCC will be an advantage to the consumer," Bornstein says. "Now he’s into digital without spending $1,000 for a machine."

Ed Outwater, VP of quality assurance for Warner Bros., says the Philips engineers were "very close-mouthed" about the details of the new system at a presentation he attended in May. But, Outwater said, they did not know particulars of pricing, he adds that they offered him a few comments about a product for "a Walkman-like portable unit and $600 for a home deck.

In terms of an introduction date, Outwater suggests "a few" months, i.e., looking within a year sometime."

While no prototype decks were demonstrated, Outwater says, "I definitely couldn’t tell, because it wasn’t a real demonstration of the hardware or software. It was a transfer ... don’t consider that I’ve heard a demonstration of the technology."

Outwater suggests that the DCC machine will not enhance the sound of existing analog cassettes. "If you have the new DCC, it will give you digital playback, and if you use the analog system, it will give you analog playback," Outwater says.

Perhaps the biggest plus from the viewpoint of the labels is that this dual-format machine could boost waning cassette sales. Says Bornstein, "This is a way they figure to extend the life of the prerecorded cassette."

But DAT hardware prices will come down far enough to appeal to the youthful demographic that is buying DAT machines worldwide. The majors give a number of reasons for not launching DAT lines now. The first has to do with last minute technical problems with the new equipment, which committed both hardware and software companies to seek legislation mandating the inclusion of solo-coping devices in all DAT recorders. Although such a bill is pending in Congress, it will probably not pass in time for home machines to begin coming in. Moreover, record companies and music publishers also favor a government levy on blank cassette sales to aid financing for home taping.

"We believe the ultimate result of this lengthy debate has to be a compensatory royalty scheme here and in the rest of the world," says Joel Schoenfeld, senior VP/general counsel for BMG Music. "If and when such a royalty scheme is in place, we’ll give strong consideration to re-leasing on other formats," including DAT.

No Mass Market Seen

Schoenfeld also speaks for many when he says, "At the moment, we don’t see a viable mass market for DAT. It could change, but right now we’re not interested," says David Bither, VP of marketing for Elektra Entertainment, says the WEA labels will probably make a "corporate decision" on whether to manufacture DAT, but that right now it is seen as too costly. The pre- vailing view in his company, he says, has been that "down the road it may begin to make sense," but that wouldn’t be significant soon. However, he adds, the advent of hardware and software "enhancement systems" generally has had "no negative effect," especially if the software can be duplicated for a reasonable price.

But another label executive, who did not want to be identified, says if DAT came in at a mass-market price, "I’d still be concerned about it, because there’s so much growth potential for DAT and there’s only 20% of the U.S. population that is equipped with CD players, he says, adding existing "a few" preferable to penetration of the penetration level of CD systems, you bet the record industry would get into DAT. But it’s not there yet.

The possible emergence of an alternative—and cheaper—digital tape technology also has made some industry execs cautious about the system. Philips has the Philips format that’s right around the corner, it doesn’t bode well for the introduction of DAT, because this label would have to wait for a mass market next year," notes Joe Smith, president and CEO of Capitol-EMI Music. He adds that its compatibility with existing systems is an especially attractive feature.

Smith feels that the three-year tussle between the electronics and music industries may have doomed DAT. "It’s a loss of a great configuration, because the hardware and software manufacturers could not agree. They may have effectively throttled any chance it may have had to grow as a configuration."

Retailers "Wait and See"

Retailers are also unenthusiastic about DAT. J&K Music World, a major music and electronics store in New York’s Wall Street area, is taking a "wait and see" attitude on both DAT and DCC. Although the 770-unit Musicland Group is planning to try out some DATs at its flagship New York City Goodyear store, VP of purchasing Dick Odette says, "I don’t think we’re interested in taking a leadership role on DAT in the near future."

Tower Records, the 55-store chain based in West Sacramento, Calif., is likely to be much more conservative, its Grubb Street outlet in New York and Boston outlets. But Stan Goman, senior VP of retail operations for Tower, summarizes his view of DAT as "initially skeptical" by saying, "the high-end people will buy it and tape all of their CDs."

The sourcing for DAT begins to Bud Kastel, senior VP of sales and distribution for GRP. "We’re very optimistic about what’s going to happen in the DAT market," and we’re going ahead with it," he says.

GRP currently has a dozen DAT titles on releases, including 4,000 copies via direct sales to one-stops and such accounts as Abbey Road, Heat Records, & Jerry Bas sil’s Omega Records. Other labels have been following Kastel’s lead, and for the first time, GRP will try to sell DAT product to its entire account base through MCA, Decca, its regular distributor.

Although some observers have seen GRP as a shaking horse for MCA, Records, that label’s executive VP, Richard Palmese, says "MCA has no plans" to release DAT software.

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N.Y. Follows N.J.'s Lead On Lip-Sync Disclosure Bills

BY CHRIS MORRIS

LOS ANGELES—New York state has joined neighboring New Jersey in requiring promoters and ticket agents to disclose the use of prerecorded music at live performances.

The lip-syncing bills were introduced June 4 in both branches of the New York legislature. As with the bill introduced in New Jersey which assembles (Billboard, May 20), the New York statutes would hit concert promoters and ticket agents with substantial fines if the use of taped vocals at shows were not disclosed.

If passed, the New York bills—introduced by Republicans Sen. Eugene Levy and Democratic Assembyman Gary Proud—would penalize promoters $10,000-$50,000 and ticket agents $1,500-$5,000 for violating the provisions.

The bills, which would amend the state's arts and cultural affairs law, are not the first to be introduced in New York, and may not be the last of their kind.

In May, Assemblyman Jerry Nadler introduced an earlier amendment to the arts and cultural affairs law requiring the "clear and conspicuous disclosure" of the use of prerecorded music at live events in all advertisements (the new bills refer only to prerecorded vocals). That bill, which carries mandatory fines against offenders, remains pending.

One source indicates that a lip-syncing bill is set to be moved in the California state house, but its introduction would not be confirmed at press time.

Levy says that the New York acts were inspired by other lawmakers who were contacted by musicians concerned about the increasing use of lip-syncing in live performances. Miller Vanilli's performances, which reportedly rely on the heavy use of taped vocals, were often cited by the musicians; Levy also says that the New York City music union local had received 1,000 complaints about the use of taped music at a recent "Walt Disney On Ice" show in Radio City Music Hall.

"What we're saying is, you want to do it that way, OK, but you're going to advertise it as such," Levy says of the new proposals. "It seems in terms of fairness that the advertisement be proper in terms of the music."

Levy's bill will now move into the rules committee, where he expects it will be the subject of a "fairly decent" discussion with no objections from stakeholder or opponents. It would require that a notice be included in all advertisements for an act containing lip-syncing indicating that in an "Oscar's Greatest Moments," featuring highlights of Oscar presentations from the award ceremony's origin in 1927. Being assembled by Jack Haley Jr. for the Academy of Motion Picture Arts and Sciences, the series of events begins next spring, with additional volumes in 1992 and 1993, Leslie, founder of Pickwick International and MGM/UA Home Video Entertainment, is expected to have a distribution deal within 60 days. All proceeds from the series, to retail for less than $25 each, will be used to support the Academy Foundation for Motion Picture Study.

NEW MUSIC SHOES: Peggy Dold is leaving her position as managing director of Kiss for a senior VP and director of East Coast operations for JVC/Nippon Phonogram, a spinoff of the JVC Corporation of Japan (JVC). She will be the company's first female Executive VP, reporting to chairman Hitoshi Tanaka.

Former Homestead A&R head honcho Masa was seconded to JVC by Taro Asai, senior VP and director, JVC Japan.

PolyGram has agreed to transfer 15% of its 40% stake in Nippon Phonogram to PolyGram, thus increasing the latter's share to 65%. The third partner is Matsushita Electric, whose stake remains at 10%.

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Three-Day ‘Freedom Fest’ To Rock Estonia In July

BY THOM DUFFY

NEW YORK—In a nod to the political changes in Eastern Europe, promoters of a three-day summer rock festival in the Soviet republic of Estonia have dubbed the event "Freedom Fest.

The Cure, Michael Penn, Johnny Clegg & Savuka, Loverboy, and Krokus were among the acts from around the globe whose appearances at the festival July 27-29 were announced May 31 at the Hard Rock Cafe in New York. Organizers plan to tape the event for later broadcast worldwide on outlets including the Soviet Gotterdammerung network.

Freedom Fest is "taking place at a time when the Eastern Bloc is gaining newfound independence," producer Alpert said in a press statement. "Rock 'n' roll is the ideal medium to communicate the Estonian message of freedom."

With the first Rock Summer Festival at a huge outdoor amphitheater in the Estonian capital of Tallinn in 1987 with local groups. Opening the bill to Western artists such as Robert Cray, Public Image Ltd., and Big Country in 1988, Makarov saw more than 300,000 fans attend that year's festival.

Makarov, who also is founder of Muusik Entertainment Management, an independent management and booking agency, is organizing Freedom Fest with music video and telecast producer David Joseph of New York. With the first Rock Summer Festival at a huge outdoor amphitheater in the Estonian capital of Tallinn in 1987 with local groups. Offering the bill to Western artists such as Robert Cray, Public Image Ltd., and Big Country in 1988, Makarov saw more than 300,000 fans attend that year's festival.

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Three-Day ‘Freedom Fest’ To Rock Estonia In July

(Continued from page 103)

JACK IN THE BOX: RCA's new country label will be headed by Jack Weston, who currently serves as RCA/Nashville's VP of promotion and country promotion. The new name label will have Westons as its VP and GM, plus an A&R chief, both of whom will report directly to Joe Gaeta, who has been promoted to VP for RCA's country division.

On the Repertoire front, the company expects to sign over 20 new acts to the label, including a "super star," a "hitmaker," and "promising young talent." The label will concentrate on releasing "Nashville's two to four hits a year," according to Gaeta.

DIgITAL ADVANTAGE: Speaking at the Spanish Institution in New York June 4 to announce his new Sony Classical album, "Italian Songwriters," opera superstar Josè Carreras, all of 5 feet, 7 inches tall, declared that one of the reasons he preferred the CD to the LP is that it made him appear taller when he held up a new release at a press gathering. One wag suggested he appear even taller if he held up an upcoming Sony Classical DAT.

In reporting the departure of Ed Trunk as VP of Maguire Records in the June 2 edition of Track, it should have been made clear that Trunk isn't employed at Loud & Proud Management in New York, but can be reached there at 217-824-2662.

AFFIRMING A MAY 1988 Los Angeles superior court decision (Billboard, June 4, 1988), the second district of the California Court of Appeal has ruled that the Band of Equalization must pay Joni Mitchell and the members of America a refund of close to $800,000, plus interest, of sales taxes the musicians paid under protest in the '70s. The appellate decision affirmed the trial court finding in the artists' suit—that Mitchell and America performed nontaxable personal services when they recorded their material. The Board of Equalization had claimed that their recording work constituted the sale of their masters to their labels, and thus required a sales tax.

CMJ NEW MUSIC REPORT editor Scott Byron has ex-}icted for an A&R position at the new BMG distributed label Zoo Entertainment. CMJ VP managing editor David Margulies becomes CMJ's new A&R chief. Mark Glaser becomes managing editor, and editorial assistant Glen Sansone assumes the Band editor duties.

TOKING TURTLES: First the movie, then the soundtracks. Obsession: Turtles is the first of four hit-film soundtrack scenes that will be on display during a 40-city road show opening at New York's Radio City Music Hall in September—featuring costumed ninja turtle characters created by founder of the Teenage Mutant Ninja Turtles comic book-central. The September 11-12 event will be booked by Kenny Rogers, Pinetop Perkins, spicy guitar, keyboards, bass, and sax, respectively. The tour, produced by Steve Leber and Bob Bejan, will not feature the artists or songs from the hit SBK Records film soundtrack but instead offer such new numbers as "No Need To Mutate" and "Pizza Power." The sponsor of the tour by the pizza-loving tortoises is, not surprisingly, Pizza Hut.

victim Ryan White, and Sammy Davis Jr. Additionally, Jackson has been behind schedule in completing his long-expected Epic album. At press time, he was expected to be released within two days.

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Three-Day ‘Freedom Fest’ To Rock Estonia In July

(Continued from page 103)
**There’s Still Life Left!**

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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 over buy could wipe out the One Stop’s profit. Under buying means records will not be available to many of jukebox owners. This is a national problem that can’t be solved solely by local One Stops.

**The Solution:** RSI offers Jukebox Owners the only opportunity to join together to create combined purchasing power to insure availability of 45 RPM records.

**ORDER FORM:** For information call 817-325-8752 or fax 817-325-6431

Yes, I would like to sign up for RSI membership subscription service for Jukebox owners. I understand one subscription will service one Jukebox for one year. However, I can subscribe in any format as many times as I need. Also, I can mix up the Class A and Class B service as I choose.

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How RSI Works: RSI is a subscription service developed to provide the jukebox owner with the hits! Hit records will be sent every other week to RSI members. The hit records will have been researched and play tested on jukeboxes across America. The most played selections will be sent to RSI members.

**Subscription Memberships:** Two types of subscription memberships are available.

Class A144 Subscription: Approximately 6 hit records will be shipped every other week. 144 Total records per year at an annual rate of $200.00 per year. Each subscription is for one jukebox and includes records, location jukebox promotion material and helpful hints to jukebox operators.

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Payment must accompany order form.
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On June 12, Grand Jury and Warner Bros. Records will release an album of historic proportions:

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The idea is simply to unite the community—gang members and non-gang members alike—behind the notion of people existing side-by-side without killing each other. The project will kick off with a special telecast of “The Arsenio Hall Show” on Thursday, June 14. Arsenio and special We’re All In The Same Gang guests will count down to a national “Peace Weekend,” set to begin at 12:01 A.M., Friday, June 15. Using the urgent issue of gang violence as a platform, “Peace Weekend” will deliver an unmistakable message of togetherness to concerned people everywhere.

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Produced by N.W.A.'s Dr. Dre for High Powered Productions

From The Album We’re All In The Same Gang

Introducing fresh new music from The Grand Jury All-Stars

Portions of the proceeds from the sale of the single will be donated to various charities for the development of inner city youth.

**Gang Up On Gang Violence**

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