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NEWSPAPER

IN THIS ISSUE

**BLACK
 MUSIC
 '90**

FOLLOWS PAGE 54

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 16, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

NAIRD, Fearing A Split, Won't OK Stickers

BY BRUCE HARING

NASHVILLE—After intense fighting that threatened to split its Board of Trustees, the National Assn. of Independent Record Distributors and Manufacturers has declined to endorse the concept of sticking 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 sticking (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 \$900 and \$950 units available at the end of June.



The announcements, which come after almost four years of political controversy, were made at the Summer Consumer Electronics

Show here June 2-5.

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 NMPA/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

As Sell-Through Grows, Label Video Divisions Move Beyond Music

PAGE 5

Retailers Report Fab First-Day Sales For New Kids' Latest

PAGE 6

New York To Consider Lip-Sync Legislation

PAGE 100

this juncture. According to Warner Bros. VP of quality assurance Ed Outwater, who has been briefed by Philips, the company's "digital compact cassette" system will probably debut within the next year at a ballpark figure of \$600 for home decks and \$300 for portable-type units.

The prices of Japanese DAT units announced at the Chicago Consumer
(Continued on page 99)

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

BY SEAN ROSS

NEW YORK—Folks 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)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ IT MUST HAVE BEEN LOVE (FROM "PRETTY WOMAN")	(EMI)
TOP POP ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	(CAPITOL)
HOT BLACK SINGLES	
★ TOMORROW (A BETTER YOU, BETTER ME)	(QWEST)
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	(CAPITOL)
HOT COUNTRY SINGLES	
★ LOVE WITHOUT END, AMEN	(MCA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	(RCA)
TOP VIDEO SALES	
★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ LOOK WHO'S TALKING	(RCA/COLUMBIA HOME VIDEO)



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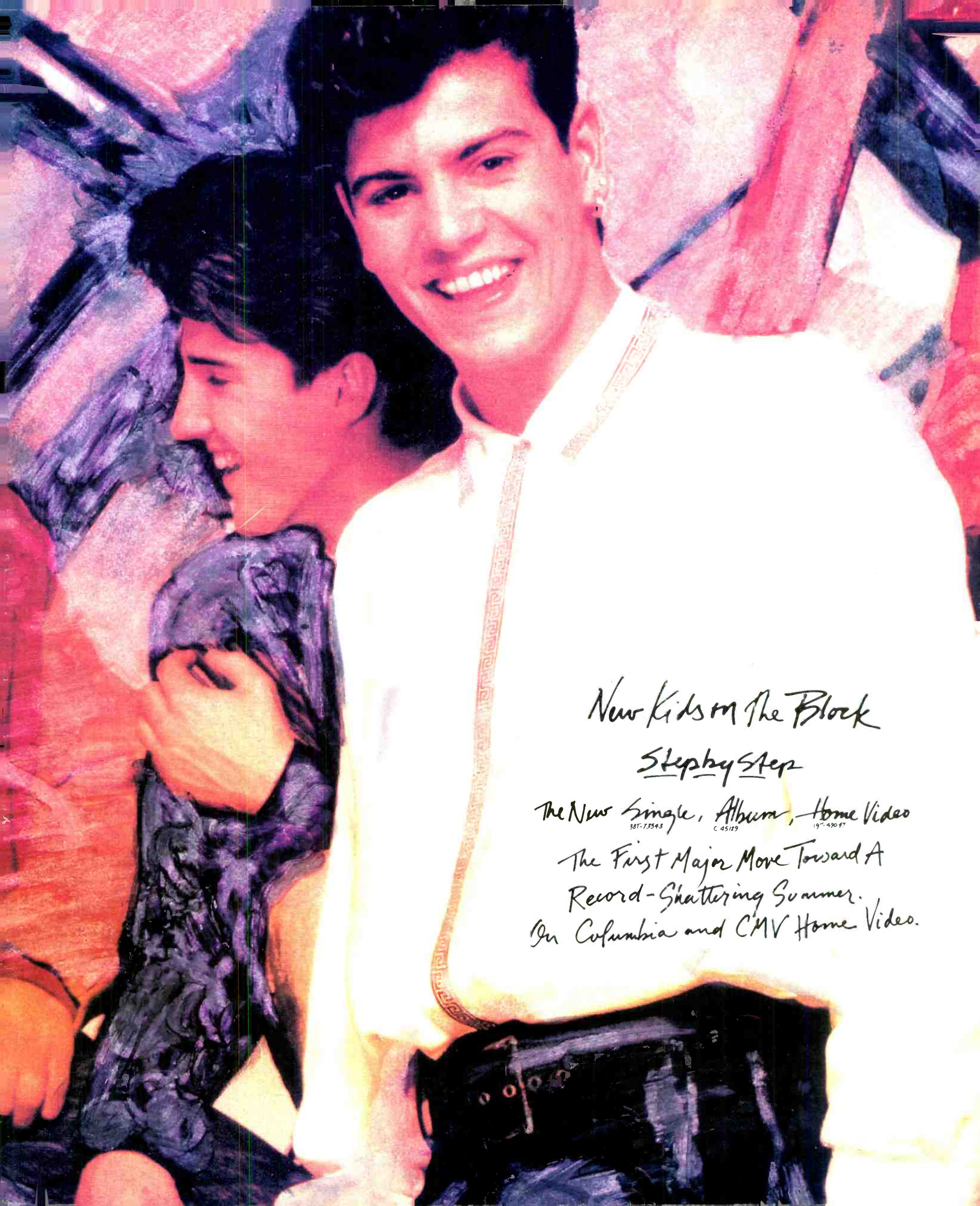
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Step by Step

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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*.

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Harry's enchanting on his first home video which features video performances 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."



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DON'T MISS HARRY ON HIS CROSS-COUNTRY BIG BAND TOUR.

Crew's 'Nasty' Ruled Obscene In Florida

BY BRUCE HARING

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 can set a precedent for other federal judges.

Bruce Rogow, attorney for the 2 Live Crew's label, Skywalker Records (formerly Skywalker Records), said the label and the four members of 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 law (*Billboard*, March 24).

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 declaratory judgment against Navarro and asked Gonzalez to enjoin Navarro and his deputies from arresting persons who sell the record to those over 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 *New Times*. Carlton Long, an expert on cultural affairs, also testified for the plaintiffs.

Gonzalez rejected the expert testimony. In his 62-page opinion, the judge said the album "appealed 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.

Previous rulings by Florida judges on "Nasty" have declared only that there was probable cause of obscenity, which would have required 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 truer 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 relief, 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 Broward retailers constituted prior restraint. He enjoined the sheriff from warning retailers in the future about recordings before obtaining a determination of obscenity. (Continued on page 98)

Shocked Trade Fears Louisiana Stickers Law

BY BILL HOLLAND

WASHINGTON, D.C.—Stunned industry opponents of the seemingly unstoppable Louisiana record-labeling bill are calling it "the bill that wouldn't die," and the measure stands a good chance of becoming the nation's first state-mandated labeling law, barring a last-minute turnabout by legislators.

Both the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers say they will challenge the bill in court if it passes.

"We haven't thrown in the towel yet," says RIAA VP Hilary Rosen. "We're going to keep fighting, trying to educate the members on the dangers of the bill."

The measure, sponsored in the Senate by Sen. Oswald DeCuir, a Democrat, sailed through the Senate Judiciary Committee June 5 in a 4-1 vote, with three members abstaining. It now goes to a full Senate floor vote. Industry sources say the vote could come "at any (Continued on page 98)

CONTENTS

VOLUME 102 NO. 24

JUNE 16, 1990

MUSIC

Album & Single Reviews	84	International	80
Black	25	Jazz/Blue Notes	70
Boxscore	56	Latin Notas	36
Canada	82	Lifelines	86
Chart Beat	8	Market Action	86
Classical/Keeping Score	70	Music Video	68
Clip List	69	Newsmakers	87
Commentary	11	Power Playlists	22
Country	51	Pro Audio	74
Dance Trax	35	Radio	12
Executive Turntable	6	Retail	41
Gospel Lectern	72	Retail Track	42
Grass Route	48	Studio Action	77
Hot 100 Singles Spotlight	91	Talent	54A
In The Spirit	73	Update	86
Inside Track	102		

HOME VIDEO

Page 59

Backlot Beat	60	Store Monitor	61
Box Office	61	Videocassette Rentals	62
Health And Fitness	66	Videocassette Sales	60
Top Kid Video	67	Video Reviews	67
Recreational Sports	66		

MUSIC CHARTS

Top Albums		Hot Singles	
Black	27	Adult Contemporary	93
Contemporary Christian	72	Black	30
Country	50	Black Singles Action	29
Gospel	73	Country	52
Hits Of The World	83	Crossover	93
Latin	36	Dance	34
Modern Rock Tracks	20	Hits Of The World	83
New Age	47	Hot 100	88
Pop	94	Hot 100 Singles Action	91
Rock Tracks	20	Rap	32
World Music	47		

CLASSIFIED/REAL ESTATE

Page 78

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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 stepping up their commitment to a broad array of video programming.

No longer content to confine themselves exclusively to music videoclip compilations and the occasional concert film, record labels are beginning to eye the children's and special-interest 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 changed its name to Elektra Entertainment, in part to incorporate its nonmusic activities. In September the company announced an agreement with cable network Nickelodeon to

release a series of Nickelodeon videos under the Elektra Entertainment banner.

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-Locke. In an unusual arrangement, Hersch will remain on the board of Kushner-Locke with the title of executive consultant while also serving as president of A*Vision.

Also, in an interview with *Billboard*, Joe Shults, the newly named head of PolyGram Music Video, indicated PMV 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 92)

'All Dogs Go To Heaven'— & Retail Via MGM/UA Vid

CHICAGO—The long-hinted-at fourth-quarter release of "All Dogs Go To Heaven" was finally confirmed at the Summer Consumer Electronics Show here when MGM/UA unveiled a \$21 million cross-promotion for the title with Procter & Gamble's Downy brand fabric softener.

The animated children's title produced by Don Bluth will be released Aug. 29 at a list price of \$24.98. A \$5 rebate offer from Downy will reduce the effective price to \$19.98. MGM/UA's minimum advertised price for "All Dogs" will be \$17.50. No co-op funds will be made available for ads running prior to Aug. 31.

In addition, MGM/UA will donate a portion of the proceeds from preorder sales to Boys Clubs Of America, and a public service announcement for Boys Clubs fea-

turing Dom DeLuise (who provides the voice for one of the film's animated characters) will appear at the end of each cassette. At a press conference here, MGM/UA chairman Bud O'Shea presented a \$25,000 check to Boys Clubs as an initial donation.

The tie-in with Downy is the most extensive in what is shaping up as a highly competitive fourth quarter for product oriented to children. In addition to "All Dogs," both Disney Home Video and GoodTimes Home Video will release versions of "Peter Pan" sporting substantial cross promotional tie-ins and \$5 rebates (see story, this page).

Another major children's title, "Teenage Mutant Ninja Turtles," will also be released to the sell-through market in October. (Continued on page 92)

GoodTimes Sweetens 'Peter Pan' Vid Deal With Nestle Tie-In

CHICAGO—The battle of the Peter Pans heated up with the announcement that GoodTimes Home Video's fall release of its version of "Pan" will be supported by a tie-in with candy giant Nestlé.

GoodTimes president Joe Cayre unveiled the tie-in at a press 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 92)

East Europe Deals: Risky Business

Panel Sees Promise Amid Confusion

BY KEN SCHLAGER

AMSTERDAM—Even as Boris Yeltsin was ascending in Moscow and Presidents Bush and Gorbachev were summiting in the States, delegates to the International Music & Media Conference here were sorting out the many uncertainties that cloud the future of East-West relations for entertainment companies.

The fifth annual IMMC, held May 27-30, was marked by the best attendance yet by representatives of Eastern Bloc firms. The conference organizers report 26 registrants from the Soviet Union, including a number from the upstart Baltic republics, and at least 20 more from Eastern Europe. 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 Brisac, of the Europe 1 and 2 radio stations in France, described the problems his firm confronted in setting up a joint venture radio station in Moscow with Gos-teleradio, the Soviet state committee of radio and TV broadcasting, and another in Prague, Czechoslovakia.

Brisac said there exist five major pitfalls for radio companies wanting to invest in the Eastern Bloc: Governmental confusion ("nobody knows exactly who is in charge of the frequencies"); lack of station management

("everything has to be explained"); lack of programmers who understand Western repertoire; lack of cooperation from Western record companies; and the inability to project when stations will become profitable.

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

In addition to a lack of management and programming talent, Western companies looking east are likely

• Estonia rocks in July, see page 100.

to find a lack of executives practiced in the art of the deal. "Nobody ever paid anything for the things we have used for 20 years," said Ulf Drechsel, producer of DT64, 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. 23-26 in Budapest, Hungary.

The meeting is being organized by Tribute Productions of London and is jointly sponsored by Billboard and its European sister publication, Music & Media.

Tribute inaugurated the conference last November in East Berlin, drawing 400 delegates from 25 countries for a four-day program of panels, workshops, trade exhibits, and artist showcases. Among those participating from the West were

representatives of major and independent labels, concert promoters, video companies, rights organizations, and the media, joining their counterparts from Eastern Europe.

The 1989 event was widely considered successful in terms of content and attendance—and timing. As delegates were welcomed to the opening evening's state banquet, they were told that the East German government ministers had just resigned. As the conference closed, news came of the Berlin Wall's dramatic opening.

This year's confab (renamed from 1989's Looking East at the request of Eastern European delegates) will feature seven core sub-

(Continued on page 86)



A Vision-ary Idea. Atlantic Records chairman/CEO Ahmet M. Ertegun, left, announces the establishment of A*Vision Entertainment, a new full-service home video and television company. Shown with Ertegun, from left, are Stuart Hersch, president, A*Vision Entertainment; Lori Weintraub, executive VP, A*Vision Entertainment; and Doug Morris, president/chief operating officer, Atlantic. (see story, page 5.)

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 publicity, 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.

Arista Records in New York promotes Amy Finkle to senior director of creative operations, and Jonathan Grevatt to national publicity director, East Coast. They were, respectively, director of creative operations, and associate director of publicity, East Coast, for the label.



BENNETT



BARON



MAZETTI



FINKLE

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 international division of CBS/Fox Video, and manager of internal audit for the label.



DREW



CORLETT



POTTER



PEDECINE

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 manager for the label, and an associate at Debevoise & Plimpton.

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

DISTRIBUTION. Alfred C. Pedecine is named VP of finance and administration for PolyGram Group Distribution in New York. He was VP/controller for the company.

PolyGram Group Distribution in New York also makes the following appointments: Joseph DeMeo, director of national sales development; Betsy Grant, director of national singles sales development; Gayle Miller, director of alternative sales development; and Leighton Singleton, director of urban sales development. They were, respectively, manager of national sales development, PGD; manager of national singles sales development, PGD; director of alternative marketing at Island Records; and Southwest regional urban manager for Polydor/Wing.

MCA Distributing Corp. in Los Angeles makes the following appointments: Peter Scifres, VP of manufacturing; Cary Mansfield, director of sales and inventory; and Chris Ryan, director of national accounts, video sell-through. They were, respectively, VP/GM of Technicolor Videocassettes, a sales executive at MCA, and a video sales representative, MCA.

LMR Records Signs Licensing Deal With RCA

Indie Will Get Major's Distrib, Marketing Support

BY IRV LICHMAN

NEW YORK—LMR Records, the hot dance-rap label operated by real estate giant Sam Lefrak and music industry 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 financial, accounting, and royalty services.

Officially known as Lefrak-Moelis Records—Moelis handles day-to-day operations as president—the label has scored platinum album success

with Maestro Fresh-Wes and Stevie B, whose third album, "Love And Emotion," opens the RCA deal with its release July 3. The LMR roster also includes Jaya and new Canadian signee Charles Christopher. The Stevie B album will be preceded by the title-track single from the album June 18.

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

According to LMR's Moelis, the decision 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 marketing. In addition to the success of our current roster, we've got plans to bring on other acts. For us, RCA's involvement 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 umbrella.

Among the major artist projects at LMR is the creation of what Moelis terms "the first young superheroine 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 Jacqui Tavar, will record dance music for LMR. An album will be recorded over the summer, with Stevie B producing some of the sides. Moelis, incidental

(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 doors." Officials at The Musicland Group, The Record Bar, Record World, and Spec's Music & Video chains say the album established first-day sales records.

What's more, retailers are also ecstatic over the numbers racked up by the longform video, which was simultaneously released with the album. In general, dealers report multiple purchases, with customers picking up not only the album and video, but in many in-

stances also T-shirts, towels, plush, or other New Kids related product.

Typical dealer reaction to the strength of the New Kids album on its first day out comes from Mitch Imber, VP of purchasing and distribution at 86-unit, Port Washington, N.Y.-based Record World, who says, "Fantastic, unbelievable; the best first day I have ever seen."

Cindy Barr, director of purchasing and product manager at 56-unit, Miami-based Spec's, echoes Imber. "We have never sold this many of a new release on its first day," she says. In fact, on June 5 alone, New Kids fell 300 units

(Continued on page 92)

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:

JUNE

11 Edmonton
12 Calgary
15 Denver
20/21 Mountain View, CA
23/24 Costa Mesa, CA
26/27/29 Los Angeles

JULY (Continued)

13 Orlando
14 St. Petersburg, FL
16/17/19/20 Atlanta
24 Indianapolis
27 Milwaukee
29/30 Chicago

JULY

2 Dallas
5/6 Austin
10 Memphis
11 Birmingham

AUGUST

4 St. Louis
7/8 Detroit
10/11 Washington DC
16/17/19 Philadelphia

“Come Back To Me” produced by Jimmy Jam
and Terry Lewis for Flyte Tyme Productions, Inc.

Co-Producer: Janet Jackson

Executive Producer: John McClain

From the multi-platinum smash album

Janet Jackson's Rhythm Nation

(7502-B20-L2/4)

1814

Also available on home video and laser disc.



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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).

This week Paula Abdul's "Shut Up And Dance" becomes the highest charting remix album in history, climbing from No. 9 to No. 7 in its fourth week on the chart, while Milli Vanilli's "The Remix Album" enters the chart at No. 42, 10 positions higher than the mark at which the Abdul album debuted in late May. MCA had

similar success in January with the Bobby Brown remix package "Dance! . . . Ya Know It!," which climbed to No. 9 on the chart and sold more than 1.5 million copies.

According to an MCA executive, VP/A&R black music Louil Silas Jr., the label is contemplating a Bell Biv DeVoe remix album, while SBK Records has a remix package in the works for Technotronic. A&M is also discussing the possibility of a Janet Jackson remix album.

Retail has generally accepted these projects with open arms. Response at radio, however, has been relatively cool, despite the fact that the Milli Vanilli collection features four previously unreleased tracks and Abdul and Milli Vanilli have been core artists for top 40 for more than a year.

(Continued on page 93)

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"—topped the 1 million plateau. 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 Leopard'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, "I 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 platinum. O'Connor's blockbuster single, (Continued on page 90)

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 contingent of more than 24,000 fans to Nashville for the 19th annual International Country Music Fan Fair, June 4-10. They came from across North America, Australia, Japan, Europe, and elsewhere for a solid week of songs, souvenirs, sun, and the chance to meet their favorite stars face to face. Nashville Area Chamber of Commerce officials estimate that Fan Fair 1990 and related events will pump more than \$7.5 million into the local economy.

Sponsored by the Country Music Assn. and the Grand Ole Opry, the jam-packed event, centered primarily at the Tennessee State Fairgrounds, was forced to cut off registration at 12:30 p.m. June 5 when the exhibit halls and grandstand became stretched to the limit. Hundreds of booths representing every status of singer—from Tex Nobodies to major acts such as Clint Black, Randy Travis, and Reba McEntire—drew swarms of fans armed with pens and cameras.

"Thanks to you, Fan Fair has been successful beyond our wildest dreams," Jo Walker-Meador, CMA (Continued on page 98)

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 ASM, publishers of Adweek. The purchase price was not disclosed.

Adweek is a national network of seven weekly magazines covering the marketing and communications industries, with a total circulation of 83,000. Each of the six regional Adweek editions contains national trade news and local coverage. Adweek's Marketing Week, the seventh weekly edition, focuses on the executives of the top national advertisers.

ASM 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 ASM and will retain a substantial equity stake in the company. Fadner also has been named a VP of BPI and will join its executive committee.

BPI, a subsidiary of Affiliated Publications Inc., also publishes the Hollywood Reporter, American Film, Musician, Backstage, Amusement Business, and other magazines, as well as 29 annual directories. In addition, it publishes books under five separate imprints, operates two book clubs, licenses copyrighted material for broadcast and re-publication, and electronically distributes information around the world. Affiliated Publications Inc. is also the parent company of The Bos-



It's Jill's Show. MCA executives congratulate MCA recording artist Jill Sobule after her SRO concert at Los Angeles' Club Lingerie, where she performed material from her debut album, "Things Here Are Different." Sobule is currently completing a European tour, which included a performance at the fifth annual International Music & Media Conference in Amsterdam, and will begin a North American club tour in Toronto on June 18. Shown, from left, are Jeb Hart, Sobule's manager; Al Teller, chairman, MCA Music Entertainment Group; Sobule; Barbara Cane, assistant VP, BMI; Richard Palmese, executive VP/GM, MCA Records; and Susan Dodes, director of A&R, East Coast, MCA Records.

Madonna's 'Breathless' Races To No. 3; Vai, Ice Cube Disks Are Hot; Roxette Reigns

MADONNA'S "I'm Breathless" vaults from No. 44 to No. 3 in its second week on the Top Pop Albums chart. It's the fastest-breaking album by any artist since Madonna's previous studio release, "Like A Prayer," which also shot to No. 3 in just two weeks.

The move is exceptional for two reasons. First, "I'm Breathless" isn't a new studio album. It's a collection of songs "from and inspired by" a film ("Dick Tracy") that hasn't even been released yet. One might have expected Madonna's legion of fans to regard the album, at least initially, as a side project rather than a must-have new release.

Second, Madonna has been going strong for six years now. Usually when an artist has been on top anywhere near this long, the records start to slow down. But Madonna doesn't know the meaning of the word. She has reached the top 10 with 19 singles during this six-year blitz, falling short with just one release ("Oh Father").



by Paul Grein

TWO OTHER albums—both on New York-based independent labels—leap into the top 30. Steve Vai's "Passion And Warfare" on Relativity Records shoots from No. 85 to No. 21 in its second week, and Ice Cube's "AmeriKKKa's Most Wanted" on Priority Records leaps from No. 62 to No. 27 in its third week.

This is Vai's second solo album, following a 1984 release, "Flexible." The high-profile guitarist has since been spotlighted on three top 10 albums: David Lee Roth's "Eat 'Em And Smile" and "Skyscraper" and Whitesnake's "Slip Of The Tongue."

Ice Cube, a former member of N.W.A., tops the Hot Rap Singles chart for the second straight week with "AmeriKKKa's Most Wanted."

FAST FACTS: Roxette tops the Hot 100 for the third time in less than 15 months with "It Must Have Been Love." The song is featured on the "Pretty Woman" soundtrack, which holds at No. 4 on the pop albums chart for the third week. All four of the soundtracks on this week's chart are from Disney/Touchstone films: "Pretty Woman," "Teenage Mutant Ninja Turtles" at No. 18, "The Little Mermaid" at No. 45, and "Beaches" at No. 84. And that doesn't even count Madonna's album, which features several songs from Touchstone's "Dick Tracy."

Milli Vanilli's "The Remix Album" is the top new entry on the pop albums chart at No. 47. It's likely to become the third top 10 album in less than six months con-

sisting largely of dance remixes of hits that fans already own. This "strike while the iron is hot" trend is great for record company profits, though it remains to be seen if it will have a detrimental effect on long-term career development.

Soul II Soul's "Vol II—1990—A New Decade" enters the pop albums chart at No. 53. The group's debut album, "Keep On Movin'," reached No. 14 in September and yielded back-to-back platinum singles . . . The Jeff Healey Band's "Hell To Pay" opens at No. 58. The group's previous album, "See The Light," was one of last year's biggest sleeper hits. It took a full year to reach No. 22, where it peaked in September.

Though Phil Collins' ". . . But Seriously" has not been the megahit that his previous album, "No Jacket Required," was, it continues to do very respectably. The album logs its 28th consecutive week in the top 20, and generates its third straight top 10 hit, "Do You Remember?"

Seiko and Donnie Wahlberg's "The Right Combination" enters the Hot 100 at No. 88. It's the second time this year that Wahlberg, a member of New Kids On The Block, has boosted a new act. A few months ago he co-produced Tommy Page's No. 1 hit, "I'll Be Your Everything."

Quincy Jones' "Tomorrow (A Better You, Better Me)" jumps to No. 1 on the Hot Black Singles chart. The song—which features newcomer Tevin Campbell—is the third No. 1 black hit from Jones' "Back On The Block" collection.

The Beach Boys' 1966 classic, "Pet Sounds," one of those rare albums to have grown in stature with each passing decade, re-enters the pop albums chart at No. 177. Its long-awaited release on CD coincides with the top 10 success of the debut album by Wilson Phillips, which features two daughters of Beach Boys mastermind Brian Wilson.

WE GET LETTERS: K.H. of Allentown, Pa., notes that Chynna Phillips of Wilson Phillips is the only artist to reach No. 1 in the rock era whose parents both hit No. 1. John and Michelle Phillips topped the chart in 1966 with the Mamas & the Papas' "Monday, Monday."

Rich Appel of CBS-TV in New York notes that four of the top 10 pop hits two weeks ago incorporated rap—an all-time record. They were Madonna's "Vogue," Bell Biv DeVoe's "Poison," and M.C. Hammer's "U Can't Touch This"—all of which are still in the top 10—plus Perfect Gentlemen's "Ooh La La (I Can't Get Over You)."



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.

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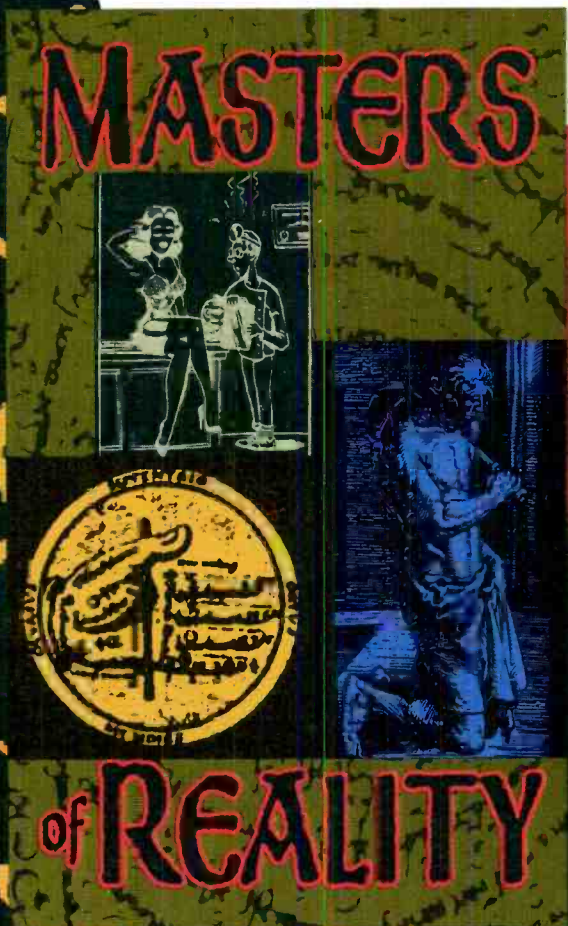
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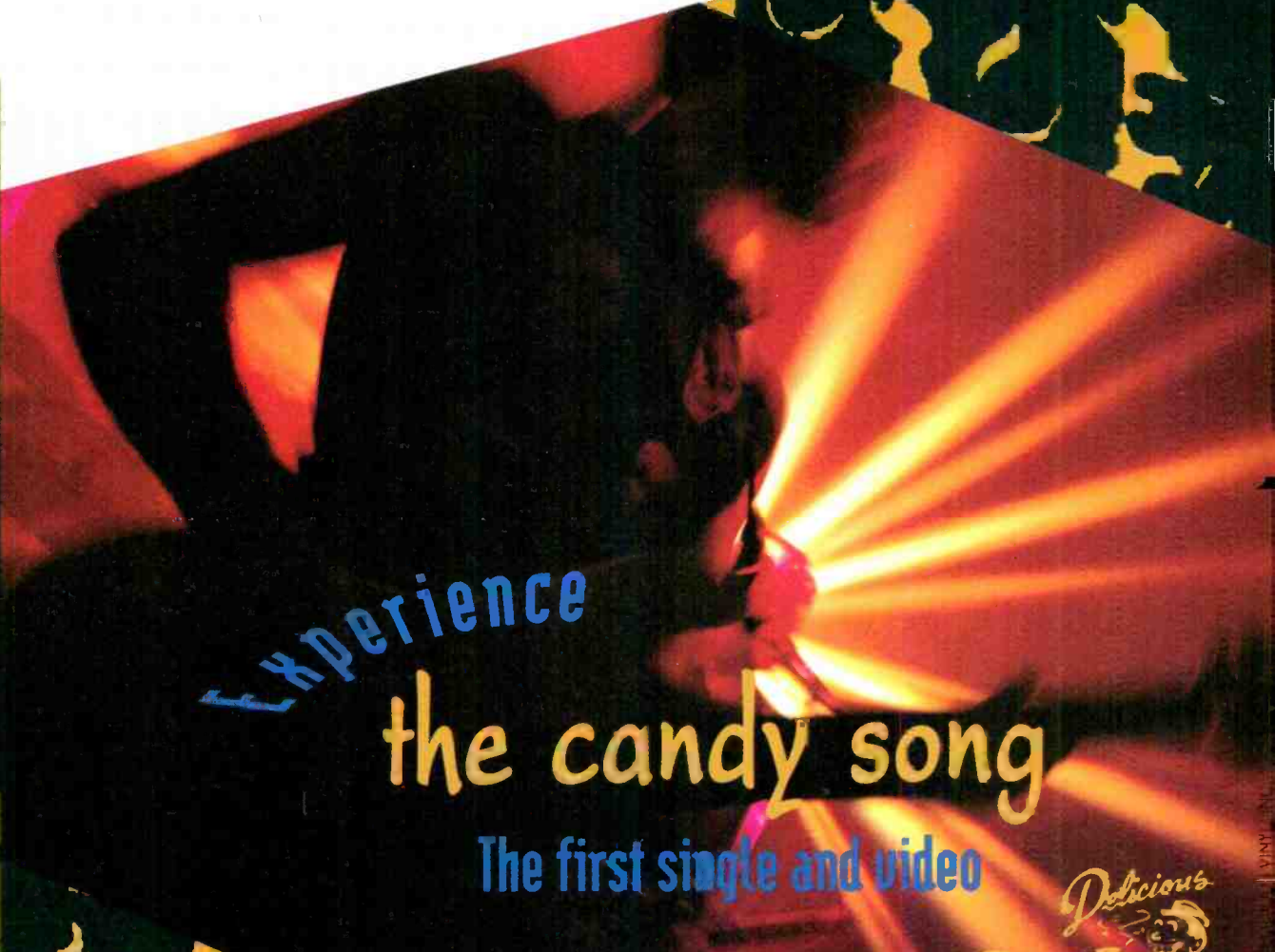
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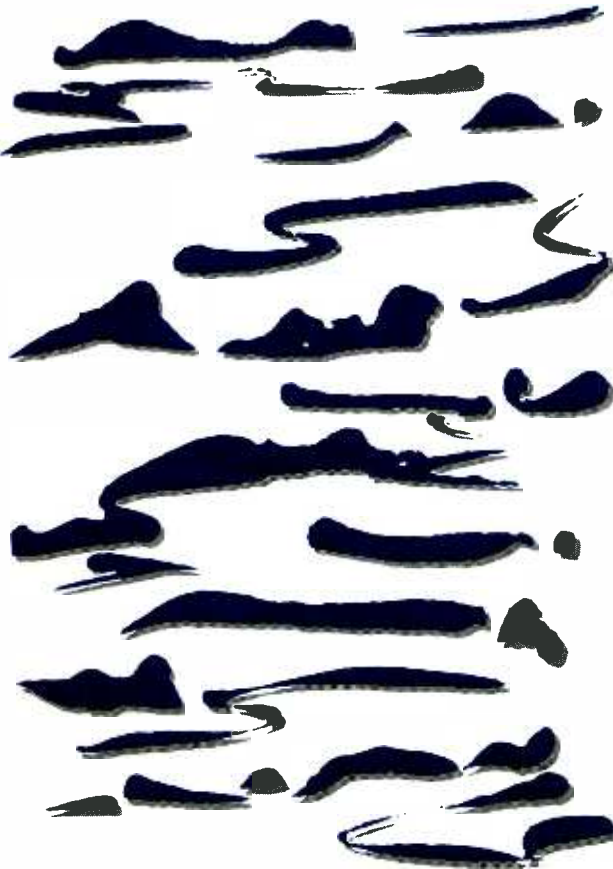
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Editorial

CONCERT BUSINESS NEEDS LONG-TERM VIEW

ESCALATING GUARANTEES and sharply higher ticket prices for superstars have raised the entire scale of concert prices by 20% in the past two years—far more than the rate of inflation. Increased prices, plus the huge numbers racked up by superstar stadium tours, are draining a lot of money from the market this season, hurting many midlevel acts on the arena and amphitheater circuit.

Meanwhile, the drop in the number of mid-size venues means that new acts are finding it more difficult to develop from the club level to arenas. In turn, this obstacle has made competition for opening slots on arena tours fiercer than ever.

In the black music field, the performing opportunities for developing acts are usually limited to small-club track 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. And, for a black act, superstar status is no guarantee of a concert career: A number of venues avoid rappers, for example, because they are afraid of attracting unruly crowds.

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 avenue for many artists to break through—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 older 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 for unreasonably high guarantees, 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.

Copyright Should Not Last Forever

PUBLIC DOMAIN BELONGS TO THE PEOPLE

BY WILLIAM KRASILOVSKY

I strongly dispute Michael Sukin's suggestion (Commentary, June 2) that copyright should be perpetual property like any other property. It is a cultural asset that is recognized under the United States Constitution as available "for limited times only."

Of course, Sukin could be taking advantage of public domain by adapting the writings of Noah Webster, 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 intellect?"

The simple answer is that intellectual property is not the same as a pair of shoes or a ton of steel. There is a public interest in intellectual property, which actually increases in value the more it is used. That public interest is parallel to that of the creator.

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

This philosophical recognition of the value of public domain to culture has been 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"), "Damn Yankees" (from Goethe's "Faust"), substantial portions of the motion-picture scores of "Prizzi's Honor" and "Moonstruck," and



'Intellectual property is not the same as a pair of shoes or a ton of steel'

William Krasilovsky is a partner in the New York law firm Feinman & Krasilovsky and a co-author of "This Business Of Music."

Marvin Hamlisch's adroit version of Scott Joplin's "The Entertainer," used in "The Sting," all made generous and appropriately acknowledged uses of public domain.

There is a public interest in the constitutional "limited times" protection because new composers and writers should be allowed to pre-

pare 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 to



DEVELOPING TALENT

As a songwriter/producer, I feel it necessary to address the issues raised in the article "Newer Black Acts Face Venue Void" (Billboard, June 2).

Rather than theorizing about the conditions and shortcomings of new black acts, it would prove more productive if all parties involved could make a concerted effort to help fully develop new talent. By this, I mean taking greater advantage of the resources available to us.

In the heart of New York alone, there are clubs and small theaters such as The Bitter End, Continental Divide, Mondo Perso, Speakeasy, Under Acme, CBGB, and Electric Lounge that cater to unsigned pop, heavy metal, and rock acts. If managers and promoters of R&B acts could take the initiative and book

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 more varied editions 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."

their talent at these places, perhaps the owners of these establishments could then realize the potential to draw a more diverse clientele as well as record company staffers. R&B, urban music, black pop, and funk are not dirty words and should not be treated as such.

Other aspects that should be explored are the criteria for new R&B act signings. There are simply too many mediocre R&B and rap acts signed to recording contracts. Emphasis should be placed on individuality and style rather than on good looks and hair color. A&R departments should learn to exercise other options, such as development deals (what a concept!), to ensure further longevity for their artists.

I also believe that the media has conditioned consumers to be more conscious of the producer than of the artist. To me, a good producer is one who best conveys the style and strengths of a given artist. I see the need to develop more "album-oriented" producers rather than "sin-

gles-oriented" ones. This would put more of a focus on the fine arts of songwriting and arranging. R&B has truly become a producer's medium, but it doesn't have to remain that way. A song that has good production value may last a while, but a good song will last a lifetime.

All in all, R&B has been the most influential and viable form of music in American pop culture, and throughout the world, for more than 50 years. Let us all try to adopt a "back-to-basics" approach through marketing, promotion, and development of new product.

Trevor P. Allen
Groov-A-Toon Productions
Brooklyn, N.Y.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

IN THIS ISSUE

Newsline: New KXKL, WBZN GMs	14
PD Of The Week: WNUA's Lee Hansen	19
Wash Roundup: Root Cops A Plea	20
Network Radio Vs. Cable TV	21

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 service. 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, outmoded 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 improvement.

Sikes says he reasoned: “If you’re going to get that model service so that the broadcaster can have a sufficient, clean contour in order 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.” But, he says, “No. 1, I don’t believe there was going to be all that much hunger to go into the expanded band. People want to keep their signals, plus . . . propagation characteristics 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 was important 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.”

Sikes is realistic 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 model, 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] certificates” to 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? “Sure I am,” he says. “It’s like the wag . . . who says, ‘AM stereo? Hurrah. Now I can get static on two channels instead of one.’”

“So 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. I completely upgraded one of my stations and I know quite well the difference [it makes].”

As for 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 NRSC.” 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 aware that the FCC can do a good job, the broadcasters (Continued on page 18)

Ex-Colleagues Recall Beleaguered AM

BY PHYLLIS STARK

NEW YORK—As FCC chairman and former AM station owner Al Sikes turns the commission’s efforts toward AM radio’s problems, former staffers at one of his properties, AC KGBX 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 in recent years.

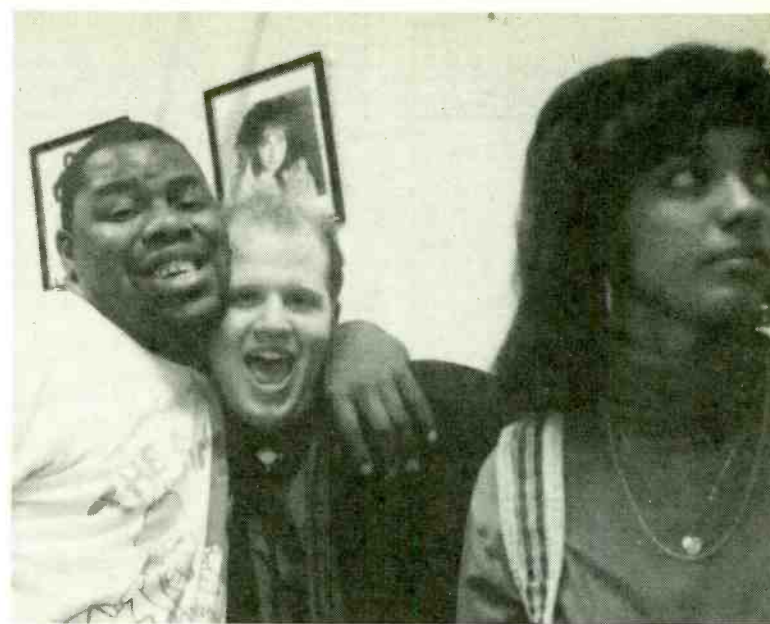
A stand-alone AM, KGBX began a ratings decline shortly after Sikes purchased it from Stauffer Communications in winter 1983, and, according to both Sikes and his former staffers, was never profitable. KGBX eventually went dark, although not before Sikes sold it to other investors. It returned to the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

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

Employees say the trouble at KGBX began when Sikes’ first GM, Dan Armstrong, was, in the words of former jock T.K. O’Grady, now at WFYR Chicago, “not well received by the staff.” After just a few months, employees banded together and asked Sikes to fire Armstrong. It was, in the words of former KGBX promotion director/AE Ray Dieckmeyer, “a complete station uprising—mutiny on the Bounty.” Sikes complied, firing Armstrong and assuming day-to-day management of KGBX for a time.

But Sikes’ own management style did not sit well with some KGBX people either. Bob Madden & Brian Nelson, now morning men at WLZR Milwaukee, held the same position at KGBX until the day Sikes took over as owner. Despite assurances in an early morning staff meeting that “nothing was going to change in daytime programming,” they were dismissed later that same morning. “As far as I know, we’re the only morning show to be fired by Al Sikes,” Madden says.

“Our success went away in the year I was there under Al Sikes,”



More Than Just A Friend? Top 40 WKCI (KC101) New Haven, Conn., evening jock Kelly Nash, center, and Biz Markie, left, get friendly backstage during the station’s recent listener appreciation party. Feeling underappreciated was Markie’s girlfriend, right. Other acts performing at the party were A’mé Lorain, Michel’le, and the Brat Pack.

says O’Grady, who went from afternoons 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 Wadlington 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 KGBX’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, KGBX built a pen out back for the hog, which until then, had free run of the station. “I

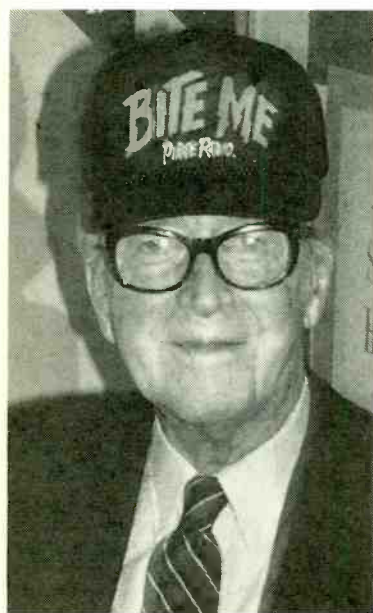
don’t think Sikes wanted to be associated with hogs,” O’Grady says.

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 KGBX’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.”

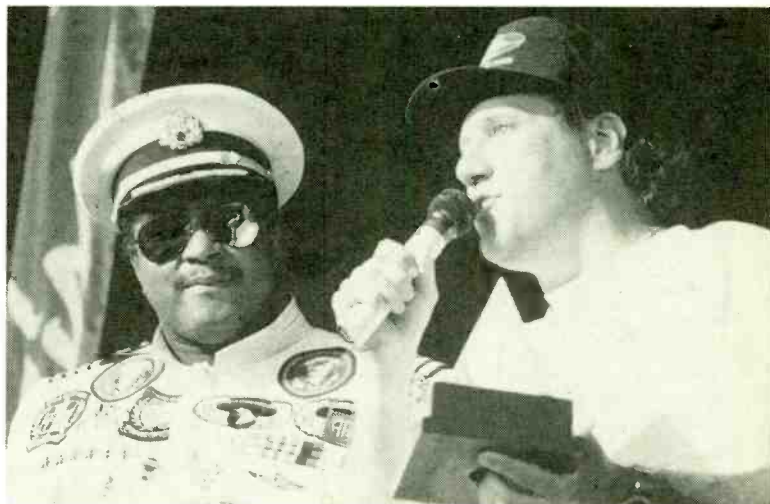
Although some former employees say KGBX was tremendously successful under its previous owner, others closer to the books say Stauffer had its problems with KGBX too, although its ratings were better at the time, averaging in the low double digits.

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

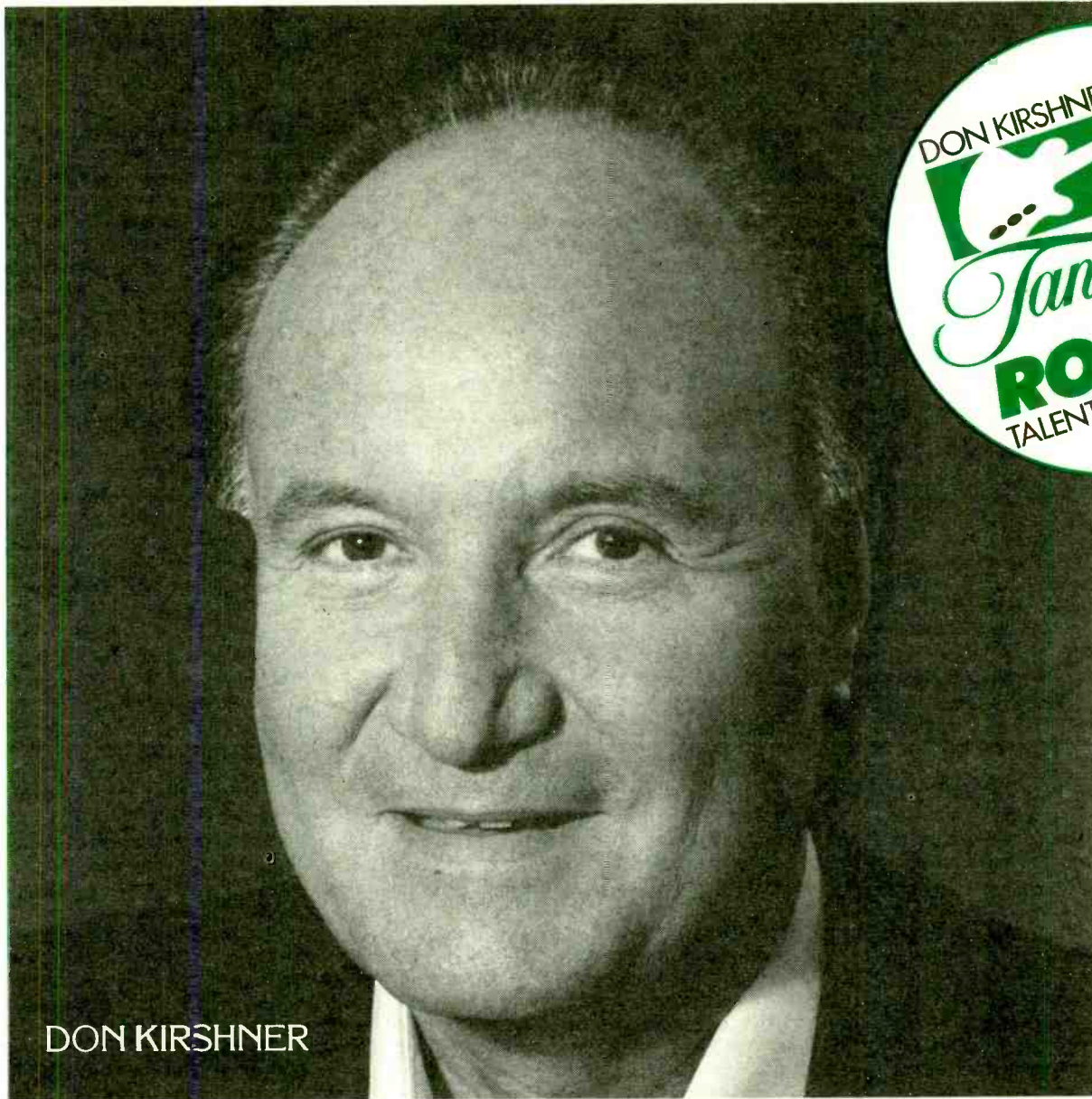
“To see something we had built (Continued on page 18)



It’s A Wonderful Hat. Actor Jimmy Stewart got to model the latest station merchandise during an on-air visit to programmer/morning man Scott Shannon at KQLZ (Pirate Radio) Los Angeles.



New Stripes On The Starr. WXKS-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 Balsbaugh.



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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 Concert*. A major force in music publishing, his catalogue of songs has sold more than 500 million copies.

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Well, here's your chance to be discovered.

Just enter the *Tanqueray Rocks Talent Contest*. If you're 21, send in the completed entry form along with a copy of your group's tape and photo. (Read contest rules for details.) If we like what we hear, your group will be invited to compete as Semi-Finalists in either Nashville or Los Angeles. Then, if you're really good, we'll fly you to New York City to perform in the Finals. If you're sensational, our select panel of judges from the music and recording industry will award you the Grand Prize: \$5,000 cash, \$2,500 more towards the production of a studio-quality demo tape, and most importantly, a face-to-face meeting with the legend who creates legends—Don Kirshner.

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 vocalist(s) 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. and its affiliates shall have the right to use each entrant's name or likeness in any promotional activities relating to this contest without further compensation. 8. Tanqueray will use cassettes sent in only for this contest. The cassettes will not be reproduced for any purpose. Cassettes will only be returned if accompanied by a self-addressed stamped envelope. 9. Three semi-finalists will be chosen to perform in each semi-final city. Contestants must indicate which semi-final contest they wish to enter. Semi-finalists will be notified no later than August 30th. Semi-finals dates and locations are Nashville—September 12, Los Angeles—October 3. 10. One finalist from each semi-final city will be chosen to compete in the final competition in New York on October 17. 11. If any entrant is unable to appear at either the semi-finals or final, an alternate will be chosen. 12. Each entrant acknowledges that his/her performance may be filmed, videotaped and/or photographed by Schieffelin & Somerset Co. The film, videotape and photographs of this performance may be used for any purpose whatsoever without payment of any compensation to entrant or securing of any additional permission from entrant. The filming, videotaping and/or photographing may in-

clude the final competition in New York and/or the semi-finals in Nashville or Los Angeles. By entering, each entrant warrants and represents that the musical routine performed by each band is original and will not infringe upon or violate the rights of any third party. Each group member by entering this contest agrees to all terms of this competition. 13. Employees and their families of 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 wherever prohibited by law. Contest is not open to MS, TX, or UT residents. 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 _____

Address _____

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.

Signature of leader _____

Mail to:

DON KIRSHNER'S

TANQUERAY ROCKS TALENT CONTEST

P.O. BOX 5223

F.D.R. STATION

NEW YORK, NY 10150-5223

The Red Zone Is For Goading & Ungoading; Widdows To WXLN; Murphy To KHYI

THE RED ZONE: When Soviet president Mikhail Gorbachev visited San Jose, Calif., June 4, album **KSJO** seized the day by hiring Mikhail & Raisa look-alikes from an L.A. talent agency and escorting them about the Bay area in a black stretch limo complete with Russian flags. In a stunt that received national coverage, **KSJO** staffers donned dark suits, dark glasses, and earphones to escort the "president" to each stop: the mayor's office, a local mall, the Department of Motor Vehicles, and Fisherman's Wharf. "Gorbachev" communicated through an interpreter, but neither actor spoke Russian so they spoke Yiddish instead.

THE GAME ZONE

The zoning board of upscale suburban Montgomery County, Md., has OK'd the AM antenna site change of Classical Acquisition Partner's **WGMS** Washington, D.C., but with the stipulation that CAP get board approval if it should ever decide to drop classical. CAP has filed a three-pronged appeal with the zoning appeals board, saying that the stipulation violates First Amendment rights, usurps FCC regulatory functions, and exceeds the board's jurisdiction. "We have no plans to change formats," says GM Catherine Meloy, "but we want to nip this in the bud."

PROGRAMMING: XHRM IN FLUX

At album **WMMR** Philadelphia, morning man **John DeBella** relinquishes his OM title, becoming creative director. Consultant **George Harris** is handling OM duties for now. . . . At adult alternative **WLVE** Miami, in-house consultant **Shirley Maldonado** is now officially PD, reporting to OM **Rich McMillan**. **Dave Caprita** from **KNUA** Seattle returns to **WLVE** for mornings. . . . PD **Lawrence Tanter** is out as PD of **AC KLIT** Los Angeles. . . . Group PD **Bobby Cole** reassumes PD duties at **AC KIOI** San Francisco; **John Evans** returns to news.

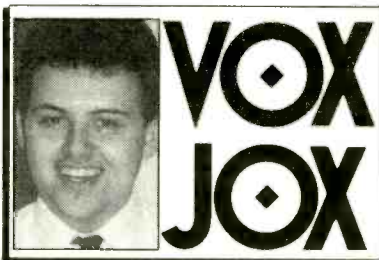
At press time, churban **XHRM** San Diego was still on the air with a skeleton staff, although there were still market rumors about a format change and phones for Mexican licensee Radio Moderna's U.S. company Modern Radio were no longer being answered. **XHRM**, which had already lost a number of key staffers before last week, lost several more June 1, specifically PD **Don Davis**, MD **Jacko Adams** (who will do weekends with rival **XHTZ**), and **Andy Holliday**. For the time being, morning man **David "D.C." Chadwick** is PD. "Wildman" **Juan Rivera** is MD.

After 10 months out of full-time radio programming, **Leigh Jacobs** is the new PD at **AC WMGK** Philadelphia, replacing **Beth Fast**. Jacobs was most recently PD of classic rock **WGFY** Nashville and, before that, **WGRX** Baltimore. . . . Full-service **AC** legend **WMAL** Washington, D.C., is completing its transition to N/T. **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 the new PD/midday man, replacing **Tony Tabor**, who will remain with the station. Other new air staffers are **Frosty Stillwell** (ex-**WGRD** Grand Rapids, Mich.), mornings; market veteran **Tom Kennedy**, afternoons; and **Dave Michaels** (**WBLZ** Cincinnati), nights. Widdows is replaced in Bloomington by p.m. driver **Chris Doren** on the AM and Pittsburgh veteran **Rich Anton** on FM.

After a year in N/T, **WFTL** Fort Lauderdale, Fla., is returning to adult standards. GM **Barry Hausman** is out; owner **Paul Bronstein** is



by Sean Ross with
Craig Rosen & Phyllis Stark

handling those duties for now. **Craig Worthington** (middays) and **Paul Lyle** (nights) exit; the latter heads to **WGR** Buffalo, N.Y. **Gene Packard** returns to the market for middays; public service director **Al Knight** returns to the air for nights.

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

KXOA Sacramento, Calif., drops Business Radio Network N/T for locally programmed '50s/early '60s-based oldies. . . . Oldies **WING** Dayton, Ohio, adds Satellite Music Network's Pure Gold. **Jim Summers** is out; **Jason Roberts** stays for production and swing at top 40 **WGTY** (Z93). . . . **KRNB** Memphis, which was briefly known as Hot 101, has switched calls to **KHUL** (Kool 101), but station management insists the station will stay urban, rather than switch to oldies as the calls might indicate. GM **Chuck Scruggs** exits.

Urban **WKIE** Richmond, Va., whose rap-leaning format made it the East Coast version of **KDAY** Los Angeles for several years, is off the air and will return as a BRN N/T affiliate. . . . **WKIX** Raleigh, N.C., has gone from Satellite Music Network's Kool Gold to Unistar's adult standards AM Only; no people changes are involved. . . . Country **WNIO** Youngstown, Ohio, becomes the market's first urban outlet, **WNRB**.

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

top 40 **WQID** Biloxi, Miss. Night jock **Wildman Walker** is acting PD. APD **Rick Lovett** is MD.

Look for Little Rock, Ark., to get a new country FM later this summer when new owners take over oldies **KQLV** and change its calls to **KXIX**. **John Rodriguez**, currently GM of country **WGUS** Augusta, Ga., has been named GM. . . . Suburban Chicago gets a new affiliate for **SMN's** top 40 The Heat format. **WAIT-FM** had been a top 40/album hybrid. It is also bringing back area veteran **Dick Mitz** for mornings.

Montpelier, Vt., gets a new FM **AC**, **WGMT**, owned by GM/p.m. driver **Bruce James** and PD/morning man **Rick Davis**. James owns an eponymous artist management company. Davis was sales manager at country **WYKR** Wells River, Vt. **Steve Merrill** from top 40 **WZPK** Berlin, N.H., is MD/middays. **Paul Mann** from **AC WLTN** Littleton, N.H., is ND. **Wes Chandler** from **WWLR** Lyndon, Vt., does evenings.

PEOPLE: JOY FOR WABC?

After months of speculation, **WSTR** Atlanta's **Jack Murphy** has indeed landed at **KHYI** (Y95) Dallas for mornings, replacing **Sonny Fox**. But at this point, the station denies there are any plans for ex-partner **Terence McKeever** to join Murphy. He will be teamed for now with Fox's newperson **Joanie Ciani** and **Mike Reeves**, who previously did morning fill-in at **WRBQ** (Q105) Tampa, Fla. Also, **WJET** Erie, Pa., sends **Hollywood Hammer** to late nights at Y95, which leaves **WJET** PD **Jim Cook** with an afternoon opening.

After a stint at **WIOD** Miami, **Alex Bennett** returns to modern **KITS** San Francisco for mornings with, as before, a live studio audience. . . . **C. Miles Smith**, a school counselor who came to the attention of **WGST** Atlanta 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-substance-abuse life at top 40 **WEGX** Philadelphia, **Danny Bonaduce** is out of late nights at that station. No replacement has been named; T&R to PD **Todd Fisher**.

Although nothing was signed at press time, N/T **WABC** New York had a handshake agreement with comedienne **Joy Behar** for the long-vacant midday slot last held by **Lynn Samuels**. . . . 15-year Nashville veteran **Tom Bootle** is now doing mornings at that market's classic rocker **WGFY** teamed with **Robert Harder**, last of **KWSS** San Jose, Calif.

At top 40 **KSAQ** (Q96) San Antonio, Texas, p.m. driver **Lee Carrington** is upped to APD. In addition, former **KJYO** (KJ103) Oklahoma City morning man **Jim "Catfish" Prewitt** joins on for mornings, replacing **Scott K. James**, who can be reached at 512-271-0985. . . . **KLSY** Seattle night host **Delilah René** heads to **AC WVBF** Boston.

Two former staffers return to urban **WEDR** (99 Jamz) Miami. **Yolanda**, last with **WJHM** (102 Jamz) Orlando, Fla., joins for middays, re-

newsline..

WESTWOOD ONE, following its recent layoffs, 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** executive VP/GM **Thom Ferro** will also be VP/GM of the Source, replacing **Steve Soule**. **WW1** VP/affiliate relations **Craig Whetstone** 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.

TM COMMUNICATIONS' board of directors has approved an agreement in principle to merge with competing syndicator **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 promotion/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 networks dramatizing the benefits of the advertising industry in general. **Group W Radio**, meanwhile, has announced the establishment of the "Radio Creative Fund" to encourage excellence in radio advertising. The company will allocate \$1 million a year for 10 years, beginning in 1991, for creative fellowships and annual awards.

MARTY LOUGHMAN, 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 alternative **WBZN** Milwaukee replacing **Tom Hoyt**. He was **GSM** at similarly formatted **WXDJ** Miami.

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

BOB POE 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: **Michael Scott** from sales manager at **KMTW/KKLZ** Las Vegas to **KZZF** Fresno, Calif.; **Joe Williams** from **WMGR/WJAD** Albany, Ga., to **WGUS** 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**.

placing **Jane Carnegie**, who had already gone on maternity leave. **Chico the Virgo** comes on for afternoons.

Urban **WIGO** Atlanta morning man **Hollywood Henderson** goes to production at rival **WVEE** (V103). **Marcus "Dr. Feelgood" Boyd**, a fixture for years at **WVEE's** AM, **WAOK**, joins **WIGO** for evenings.

Diane Raymond, PD of N/T **WWDB** Philadelphia until **Dave Rimmer's** arrival several months ago, is now out of the station altogether. Morning man **Paul W. Smith** and midday host **Susan Bray** have had their shifts expanded.

Former city councilwoman **Barbara Carlson** is now doing middays at N/T **KSTP** Minneapolis, replacing **Star-Tribune** columnist **John Klobuchar**. . . . **Charles Brennan** (from **WNTN** Boston) and **Kevin Horrigan** (a local columnist) join N/T **KMOX** St. Louis as a midday team. **Bob Hardy** remains on as a news anchor.

At **AC KESZ** Phoenix, **Bill Austin**, weatherman at local **KPNX-TV**, joins **Beth McDonald** in mornings, replacing PD **Steve LeBeau**. No replacement for the PD job yet. . . . At churban **XHTZ** (Z90) San Diego, market veteran **Kimo Jensen** joins for mornings. Area veteran **Jeff Davis** is now

doing afternoons. **Bad Bobby Orlando** from **KXXX** (X100) San Francisco joins for nights.

Chris Allen from **WDIZ** Orlando joins **Dick Edwards** in mornings at urban **WJM** Greensboro, N.C. MD **Kelly Masters** leaves for middays at crosstown oldies outlet **WMQX**. **Gary Cannon** goes from afternoons to middays. **Rick DeVoe**, who was known as **Michael Spears** at **KJMZ** Dallas, comes on for afternoons.

Robert Chase, formerly of album **KILO** Colorado Springs, and most recently with college station **KRCC** there, is the new MD/p.m. driver at album **WLAV-FM** Grand Rapids, Mich., replacing **Aris Hampers** (Billboard, June 9), who can be reached at 616-458-9501. . . . **Mike Smith** goes from nights to middays at oldies **WTRG** Raleigh, N.C.

Dr. Dave Michaels from **KROY** Sacramento, Calif., joins top 40 **WBXX** (B95) Battle Creek, Mich., for afternoons, replacing **Todd Foxx**. . . . **Michelle Fox** from **AC WQNY** Ithaca, N.Y., is the new overnighter at crosstown top 40 **WNYP**, replacing **J.J. Riley**, who was promoted to nights/MD last week. . . . P.M. driver **Kim Stevens** adds APD stripes at urban **WZFX** Fayetteville, N.C.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **FunkyTown**, Lipps Inc., CASABLANCA
2. **Coming Up**, Paul McCartney, COLUMBIA
3. **Biggest Part Of Me**, Ambrosia, WARNER BROS.
4. **The Rose**, Bette Midler, ATLANTIC
5. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL
6. **Call Me**, Blondie, CHRYSALIS
7. **It's Still Rock And Roll To Me**, Billy Joel, COLUMBIA
8. **Little Jeannie**, Elton John, MCA
9. **Cars**, Gary Numan, ATCO
10. **Steal Away**, Robbie Dupree, ELEKTRA

POP SINGLES—20 Years Ago

1. **The Long And Winding Road/For You Blue**, Beatles, APPLE
2. **Which Way You Goin' Billy?**, Poppy Family, LONDON
3. **Everything Is Beautiful**, Ray Stevens, BARNABY
4. **Get Ready**, Rare Earth, RARE EARTH
5. **Love On A Two-Way Street**, Moments, STANG
6. **Cecilia**, Simon & Garfunkel, COLUMBIA
7. **The Letter**, Joe Cocker, A&M
8. **Up Around The Bend/Run Through The Jungle**, Creedence Clearwater Revival, FANTASY
9. **Make Me Smile**, Chicago, COLUMBIA
10. **The Love You Save**, Jackson 5, MOTOWN

TOP ALBUMS—10 Years Ago

1. **Glass Houses**, Billy Joel, COLUMBIA
2. **Against The Wind**, Bob Seger & the Silver Bullet Band, CAPITOL
3. **Just One Night**, Eric Clapton, RSO
4. **The Wall**, Pink Floyd, COLUMBIA
5. **Mouth To Mouth**, Lipps Inc., CASABLANCA
6. **Women And Children First**, Van Halen, WARNER BROS.
7. **Christopher Cross**, Christopher Cross, WARNER BROS.
8. **Middle Man**, Boz Scaggs, COLUMBIA
9. **Pretenders**, Pretenders, SIRE
10. **Soundtrack**, The Empire Strikes Back, RSO

TOP ALBUMS—20 Years Ago

1. **Let It Be**, Beatles, APPLE
2. **McCartney**, Paul McCartney, APPLE
3. **Soundtrack**, Woodstock, COTILLION
4. **Deja Vu**, Crosby, Stills, Nash & Young, ATLANTIC
5. **Bridge Over Troubled Water**, Simon & Garfunkel, COLUMBIA
6. **Hendrix Band Of Gypsies**, Jimi Hendrix, Buddy Miles & Billy Cox, CAPITOL
7. **Chicago**, COLUMBIA
8. **Movement**, Isaac Hayes, ENTERPRISE
9. **American Woman**, Guess Who, RCA VICTOR
10. **Greatest Hits**, Fifth Dimension, SOUL CITY

COUNTRY SINGLES—10 Years Ago

1. **My Heart/Silent Night (After The Fight)**, Ronnie Milsap, RCA
2. **The Way I Am**, Merle Haggard, MCA
3. **Don't Fall In Love With A Dreamer**, Kenny Rogers With Kim Carnes, UNITED ARTISTS
4. **One Day At A Time**, Cristy Lane, UNITED ARTISTS
5. **I'm Already Blue**, The Kendalls, OVATION
6. **Trying To Love Two Women**, The Oak Ridge Boys, MCA
7. **Smooth Sailing**, T.G. Sheppard, WARNER/CORB
8. **He Stopped Loving Her Today**, George Jones, EPIC
9. **Lucky Me**, Anne Murray, CAPITOL
10. **Take Me In Your Arms And Hold Me**, Jim Reeves & Deborah Allen, RCA

SOUL SINGLES—10 Years Ago

1. **Let's Get Serious**, Jermaine Jackson, MOTOWN
2. **FunkyTown**, Lipps Inc., CASABLANCA
3. **Sweet Sensation**, Stephanie Mills, 20TH CENTURY
4. **Shining Star**, Manhattan 5, COLUMBIA
5. **Take Your Time (Do It Right)**, S.O.S. Band, TABU
6. **Gotta Get My Hands On Some (Money)**, Fatback, SPRING
7. **Landlord**, Gladys Knight & the Pips, COLUMBIA
8. **Back Together Again**, Roberta Flack With Donny Hathaway, ATLANTIC
9. **All Night Thing**, Invisible Man's Band, MANGO
10. **Clouds**, Chaka Khan, WARNER BROS.

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BMI NEWSMAKERS



(BMI Archives)

Nashville Then. Former 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**, now VP Performing Rights; **Patsy Bradley**, current Senior Director, Publisher Administration; **Joe Moscheo**, now VP Special Projects; and the late **Russ Sanjek**, who was then VP Public Relations.



(BMI/Lester Cohen)

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.



(BMI Archives)

Rock Goes Country. Appropriately coiffed **Little Richard**, a BMI songwriter since the 50's, picked up a BMI Country Award in 1974 for his tune "Slippin' And Slidin'". He's shown on the Nashville stage with **Frances Preston** (left) and **Edward Cramer** (right).



(BMI/Lionel Sapp)

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 (l-r): **Kraze of Whistle**; **Stan Desire** of Desire Management; Jackson; **Moot**; **Silver** of Whistle; **Kangol** of UTFO; **L.L. Cool J.**; and **Rahim** of Grandmaster Flash.



(BMI/Gary Gersthoft)

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).



(BMI/William Ballinger)

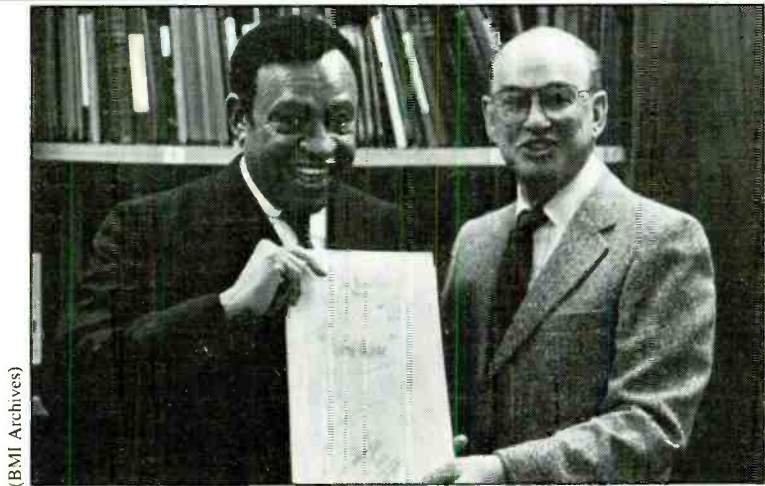
Talent Night. New rap and soul artists were given the chance to shine during a talent night in New York last year. There to show their support for the up-and-comers were **Regina Belle**; BMI's **Eric Coles**; **Shirley Murdoch**; BMI's **Cathy Jackson** and **Kool Moe Dee**.



(BMI/Sam Siegel)

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.

BMI and Black Music - A 50 Year Partnership



(BMI Archives)

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



(BMI/Cindy Dupree)

Take 6? Multi-Grammy winners **Take 6** played Town Hall and BMI's **Eric Coles**, Associate Director Writer/Publisher Relations New York thought he'd try to convince the group to become a septet. Pictured (l-r): Group members **Claude McKnight**, **Cedric Dent** and **Mervyn Warren**; Coles; and group members **Mark Kibble**, **Alvin Chea** and **David Thomas**.



(BMI/Lester Cohen)

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**.



(BMI/Chuck Pulin)

All That Jazz. Multiple Grammy winner **Bobby McFerrin** registers happy amazement as BMI friends and fellow musicians surround him following a New York concert. Here he is with BMI's **Rick Sanjek**; guitarist **John Scofield**; pianist **Monte Alexander** drummer **Jack DeJohnette** and BMI's **Bobby Weinstein**.



(BMI Archives)

Royalty. The legendary BMI songwriting team 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.



(BMI/Caroline Davis)

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-r) are: **Rick Riccobono**, VP Writer/Publisher Relations Los Angeles; manager **Larkin Arnold**; attorney **Michael Frisby**; Watson; and **Midnight Star's Belinda Lipscomb**, **Melvin Gentry** and **Kenneth Gant**; (front) **Midnight Star's Bobby Lovelace**, **Bill Simmons** and **Jeff Cooper**, and BMI's **Dexter Moore**.



(BMI Archives)

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".

BMI 50th ANNIVERSARY



'HOS' NO GO FOR SOME RADIO PROGRAMMERS, OK FOR OTHERS

(Continued from page 1)

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 john, 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 "getting 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 "Tie 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 peaked at No. 11 on the Hot 100 this month, has raised the most red flags with PDs. Even after Tommy Boy serviced radio stations with its MTV edit in which the song's touchier lines are replaced by whistles 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 serviced 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 KZZP 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. Arsenio Hall says it on his TV show," says Case. (Hall, in

fact, had 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 BBD declare "the low pro ho should be cut like an afro," stays in.

Across town, top 40/dance WBBM-FM PD Dave Shakes plays both "Poison" and "Humpty" unedited and has gotten no complaints. So are urban PDs touchier

about lyrics? Sometimes. Tommy Boy's Ed Strickland cites a number of urban stations that bowdlerized "Humpty" until it played unedited on their churban competitor. But in other markets, such as Winston-Salem, N.C., one urban plays "Humpty" unedited while a top 40 station edits it.

PD reaction also seems to defy any geographic or market-size pattern. Strickland calls the bible belt his biggest urban problem, citing a Georgia-based chain that pulled the record after a week and would not play the edit. But WJJS Lynchburg, Va., PD Robert "Lad" Goins, gets away with both "Humpty" and "Poison" unedited in "Jerry Falwell territory. I get a lot of

(Continued on page 20)



New Pig-sona. During last summer's Batmania, album KSHE St. Louis mascot Sweet Meat appeared on T-shirts all over the city as the caped crusader "Batmeat." Now, in time for this summer's hot comic-book movie, the station is unveiling his newest pig-sona, super detective Dick KSHE.

SIKES' EX-COLLEAGUES RECALL HIS TROUBLED AM STATION

(Continued from page 12)

fall so quickly made a lot of people very sad," adds O'Grady. "I don't think [Sikes] had much vision. He left a lot to be desired as the operator of a [stand-alone] AM."

Gary Banner, who was local sales manager and later GSM at KGBX, is more sympathetic. "It was a difficult situation. It's a market with a lot of stations [and] probably more competitive than [Sikes] was used to... I sympathize with him. It was tough for Stauffer too."

"I think Al grew up with AM ra-

dio and has his own perception of it," Wadlington says, "but that perception is no longer viable in the competitive marketplace."

So how does Sikes view KGBX's decline? He will not answer questions about the atmosphere at the station. Instead, he attributes it to the limitations of AM in general. "It was, I think, a well-programmed station," he says. "We were only getting six and seven shares because the AM medium limited the sort of audience pull that was possible." Without these limitations, Sikes says, KGBX should have been in the 11-12 share range based on the amount of "capital, imagination, and talent" involved.

"We were aiming at the 25-plus audience," Sikes says. "But the 25-36 audience is an FM audience, and so trying to get them to AM is quite difficult. You can aim to get an older audience and do better with AM, but [you] limit your advertising."

Sikes blames the ratings drop on the defection of former morning man Woody P. Snow to a competing station just a few months before Sikes arrived. "He clearly set the

pace at KGBX prior to my acquisition. In my view, the [ratings] decline resulted from [Snow's departure] and the general drift which tends to occur after the departing owners decide to sell the station but before the sale is completed. It could well be that there is something I could have done immediately to effect a rapid and radical turnaround but, of course, hindsight is always 20/20."

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."

Assistance in preparing this story was provided by Bill Holland.

SIKES PLANS AM BAND IMPROVEMENTS

(Continued from page 12)

can do a good job, but if the receiver manufacturers don't help latent demand develop at some 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 improvement proposals is to outlaw simulcasting. Will that be a hard sell to broadcasters? Sikes says he realizes there is some resistance. "I think if there is an end to simulcasting," he says, "it'll 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 the comments that come in, balance them, and make a decision."

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 is brutally honest about 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 FM's "gold."

Sikes, remembering his 1979-86 ownership days, says "you can put a lot into AM—capital, imagination, talent—but you get less bang for your buck. That's going to be an aggravation. I hope we can signal 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."

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Stations Write A Few Twists Into Standard Movie-Premiere Scripts

NEW YORK—As radio promotions go, movie premieres are pretty mundane stuff. But some enterprising stations keep them fresh with a whole assortment of embellishments ranging from kazoo concerts to a roving Robocop. But most radio promotion directors still consider movie premieres nothing more than a standard

sales promotion and warn that they should be kept simple.

"We don't want [our presence] to be an inconvenience or an intrusion the way commercials can be on television," says KKBQ (93Q) Houston promotions and marketing director Jim Marchyshyn. "But we do want to have a very strong presence at the

screening." Likewise, KKLQ (Q106) San Diego promotion director Pete Cosenza says, "Our jocks do a quick 90-second greeting to the crowd, then we start the movie, which is what everyone is really there to see."

Marchyshyn achieves his station's strong presence with the help of a sound system, banners, and inflata-

bles at the theater, and giveaways in the lobby. KKLQ goes as far as to actually put small bumper stickers on everyone's body as they come in the door.

But KKLQ 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-alike 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 premieres to his listeners, WBCN creative services director David Bieber says, "We have found that film is second in importance only to music for the rock'n'roll audience."

Last year, WBCN was involved in a sponsorship deal with USA Cinema 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 WEGX Philadelphia is currently running a movie club promotion in which members can get free tickets to any screening.

93Q 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 soft drink company actually tags its radio spots with mentions of the premiere, making for a nice two-way promo opportunity. Also, 93Q 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 Robocop character, for example, recently appeared at a local water park.

IDEA MILL: MUTANT TOOKIE

Capitalizing on the "Teenage Mutant Ninja Turtles" craze, top 40 WYHY (Y107) Nashville is selling T-shirts and hats featuring "mutant



by Phyllis Stark

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 Tookies."

During top 40 WNCI Columbus' recent "bladder 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 Cline made it to 74 ounces.

WAVA Washington, D.C., morning men Don Geronimo & Mike O'Meara are playing "pin the hair on Sinead" at club appearances. (Continued on page 21)

Billboard's **PD** of the week

Lee Hansen
WNUA Chicago



"NEW AGE IS music of the spirit and mind. We need more heart here in the heartland," says WNUA Chicago PD Lee Hansen in explaining his decision to take the adult alternative station further toward contemporary jazz. "Chicago is a more soulful, grittier town than any I've been in. I've discovered that you can't be too new agey here."

That change is just part of WNUA's evolution since it signed on in 1987. Today, jazz accounts for 40%-50% of the mix, while vocals and new age account for 25%-30% each in daytime programming. Once the subject of constant format-change rumors, WNUA was up 2.1-2.3-2.7 in the last two Arbitrons. Hansen, who joined in September after PD stints at KSJO San Jose, Calif., KMMX San Antonio, Texas, and Satellite Music Network's Wave format, attributes that to better on-air positioning, better marketing, and more appropriate music for Chicago.

As with the music, WNUA's positioning has also evolved, with two slogan changes in the last three years. The original slogan, "music for a new age," was replaced after just six months with "smooth rock/smooth jazz." When Hansen joined the station, it changed again to better reflect the music. WNUA is now known simply as "smooth jazz" and uses liners like "relax Chicago with smooth jazz WNUA."

In marketing, Hansen says, "we do radio like it's radio. We provide listener incentives." These include the "listen-at-work perk," with two \$500 prizes daily, and a "get out of town" trip giveaway every weekend. Recent destinations have included Australia and Paris.

To stay part of the community, WNUA does an on-air calendar of jazz events every morning and hosts shows at jazz clubs on a regular basis. Off-air marketing includes some billboards, an occasional TV blitz, some telemarketing, and some direct mail. But there is no major marketing campaign, Hansen says. "When you're not a mass-appeal format, mass-appeal marketing is a waste... New AC is still a niche format."

Customizing the music to Chicago, the third element of WNUA's success, meant dropping the rock vocals the station was airing when Hansen came on board, i.e., Rod Stewart's "My Heart Can't Tell You No" and Phil Collins' "Two Hearts." Says Hansen, "When we had our worst week [Winter '89], we were 50% vocals, many of them rock, but there was no need for a rock station in this market. We learned the kind of vocals to stay away from."

Although music tests are done quarterly, Hansen says he can determine if a vocal piece fits the format by removing the vocal and listening to what is left. "If it's jazzy, it works," he says, citing as examples Anita Baker's "Sweet Love" and Simply Red's "Holding Back The Years." A few rock vocals, like Collins' "Another Day In Paradise" and Bonnie Raitt's "Nick Of Time," still make the cut, as do some new age vocalists like Enya.

For the most part, however, Hansen says his vocals are more likely to be black than anything else, reflecting a market that is more than 50% black. "We play more urban music than any other NAC. Over half our vocals are urban based—not because they're black but because they're jazzier. We have trouble with folkie vocals [like] Shawn Colvin, Suzanne Vega, and Tracy Chapman. [The

vocals we play have] a more physical feel."

At WNUA's nadir, market observers agree, the station had been hurt by the loss of many of its black listeners to urban/AC WVAZ. Now WNUA's audience is 30%-40% black, although Hansen says, "I think of it as a market, not in terms of black and white. I don't think I'm clever enough as a programmer to say I need this much more black audience, what can I play to get that?"

"[Clients] don't look at us and say, 'Oh, that's a black station or a white station.' We reflect the market. Regardless of ethnic composition, our listeners are in the good ZIP codes. Both our black and our white audience are the suits."

This is a recent afternoon hour of WNUA: Tom Scott, "Cool Sensation"; Dianne Reeves, "Never Too Far"; Lee Ritenour, "Portrait"; Checkfield, "Slow Dancing"; Randy Crawford, "Rio De Janeiro Blue"; Les Sabler, "Hidden Treasure"; David Sanborn, "So Far Away"; Alex Bugnon, "Missing You"; Enya, "Storms In Africa"; Chi, "Little Island"; Steely Dan, "FM."

At night, during "Lights Out Chicago," WNUA features fewer interruptions, fewer jingles and liners, fewer vocals, and more electronic music. "We get a lot more reflective by 10," Hansen says. "It gets a little more cosmic late at night."

Hansen's air staff reflects Chicago's varied ethnic makeup as well, Hansen notes. Morning host Yvonne Daniels and p.m. driver Denise Jordan-Walker are black. Midday man Rick O'Dell is Japanese, and night host Dinae Alexander and overnigher Nick Alton are Greek.

"Our jocks and me could make more money working at [something other] than NAC," Hansen says. "You have to be a little off-center to tackle this because there is more money to be made in other formats. If I wanted money I would have switched to another business many years ago. We do it because we're totally committed to this music."

Although WNUA has no direct format competitor, SMN Wave outlet WTWV having gone religious some time ago, Hansen is wary of nearly everyone because, he says, "It's always better to have an enemy when you're waging a war." But the real enemy, he says, is the "stress-filled media" world. "We try to provide an oasis. A place [listeners] can go without being jammed or overloaded."

As for the rumors about a WNUA format change, which seem to have died down, or the more prevalent talk that the future of adult alternative radio itself is uncertain, Hansen says, "The last time I spoke to the corporate people they were delighted. We're billing more than our market share. Our sales department is the reason that we're still here. Even with a 2 share they can sell the station," although he concedes that "we are making money but we could make more." For the long term, Hansen predicts, "We'll settle into the 3.0-3.5 share range. L.A. and Dallas can do it. We [just] went through more growing pains [here] because the Midwest is a different place."

"I don't internalize those things [people say] about the format. If there are poison darts still being shot at the format, those people are out of touch. The truth is this format is making money in the top markets and has been for years." **PHYLLIS STARK**

'Mass-appeal marketing is a waste'

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Is Cable TV Causing Static For Youth-Oriented Radio?

LOS ANGELES—Is cable television one of the main culprits behind network and syndicated radio's youth-market blues?

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 doing \$1.9 billion," Severine said in a recent interview. "Those dollars are coming from somewhere. We have seen accounts that have been with us go to cable. There are other things, but cable is one of the big culprits."

Cutler Productions head **Ron Cutler** concurs. "It seems the youth market in the network business has been hit real hard this year and the culprit is cable TV, MTV, and Nickelodeon," he says.

Cutler says that although his top 40 show "Party America" is up in total audience, billing is down 5%-10%. And others, he claims, have been hit even harder. Cutler contends some youth programming is down 20%-30% in billing. "The youth networks are getting clobbered," he adds. "If anybody says it hasn't affected them, they are not speaking the truth."

Yet there are those who doubt the cable theory. "I don't think cable has had that much effect," says **Westwood One Radio Networks** chairman/CEO **Norman Pattiz**. He also shoots down ABC's claim that its restructuring was done in part to better compete with cable for advertisers. "It's hogwash," he says. "It's ABC's way of competing against the other networks."

Unistar Radio Networks co-chairman **Nicholas Verbitsky** agrees. "I don't think it 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 come out of the woodwork to pontificate about where that revenue is going, but I don't see cable affecting our business."

According to Verbitsky, 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 WW1's "MTV News" and Group W's TNNR to Unistar's radio version of CNN.

TNNR CUTS 24-HR. PROGRAMMING

Even ties to cable, however, don't guarantee success. As of June 30, TNNR will halt its 24-hour-a-day satellite-delivered programming. It will, however, continue to broadcast "The Nashville Record Review" and other special programs. TNNR, which was formed by Opryland USA Inc. and Group W Satellite Communications, made its debut in December 1988.

A TNNR spokeswoman 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 spokeswoman says TNNR had 63 affiliates, but it was difficult to find major-market stations willing to run the format 24 hours a day.

"The Nashville Record Review" and such specials as "SuperStar Spectacular" and "Country Music Legends" will continue to be distributed by TNNR on Satcom 1 and the audio subcarrier of TNN cable television. "SuperStar Spectacular" will air June 23 at 10 p.m. ET. The show will feature Randy Travis and Garth Brooks live, and others recorded live 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.

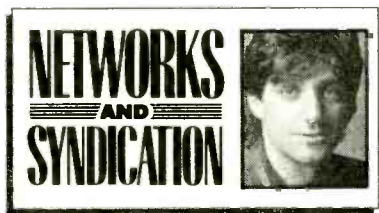
JEPKO'S BACK

Veteran talk host **Herb Jepko** is quietly making a comeback. Jepko originally launched his "Nitecap Show" on Feb. 11, 1964, on KSL Salt 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 combative and controversial; he declined, and was replaced by **Larry King**. He continued his show on his own for five years, then had stints at

KDYL, KLUB, KCPX, and KMGR Salt Lake City. But now Jepko's "Nitecap" is back.

The show, which 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,"



by Craig Rosen

Jepko says. "It's certainly good to be back in the arena."

AROUND THE INDUSTRY

While taping "Casey's Top 40" May 31 before visiting foreign broadcasters and journalists, **Casey Kasem** had just about reached No. 1 when he received a phone call from his wife, Jean. She informed him that she had just gone into labor. In show-must-go-on tradition, Kasem finished the countdown before leaving WW1'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 Liberty.

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 Entertainment Weekly, is hosting a daily 60-second show on N/T WCBS New York highlighting reviews from the magazine. The magazine is looking to syndicate the show with an advertiser who will also run a schedule in the magazine. For more information, call 212-522-2783.

MUSIC SPECIALS

June 15-17, **The New Girl Groups**, The Weekly Special, Unistar Radio Networks, 90 minutes.

June 15-17, **Martha Reeves/April Stevens & Nino Tempo/Carol Perkins/Goldie Hawn/Heart**, Cruisin' America With Cousin Brucie, CBS Radio Programming, three hours.

June 15-17, **Steve Vai**, Metalshop, MJI Broadcasting, two hours.

June 15-17, **Dion**, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.

June 15-17, **Tommy Dorsey Tribute**, The Great Sounds, Unistar RP, four hours.

June 15-17, **Ricky Van Shelton**, The Stories Behind The Songs, Unistar RP, one hour.

June 16, **Alabama**, Country Gold Saturday Night Live, Unistar RP, five hours.

June 16, **The Beatles, 1966-1970**, Solid Gold Saturday Night, Unistar RP, five hours.

June 18-24, **History Of Comedy Rap**, Dr. Demento, Westwood One Radio Networks, two hours.

June 18-24, **Janet Jackson**, Direct Hits, MJI, one hour.

June 18-24, **Black Music Month Salute/Babyface**, Starbeat, MJI, one hour.

June 18-24, **Eddie Daniels**, The Jazz Show With David Sanborn, WW1, two hours.

June 18-24, **The Moody Blues**, Superstar Concert Series, WW1, 90 minutes.

June 18-24, **Fresh Blood: Suicidal Tendencies**, High Voltage, WW1, two hours.

June 18-24, **Dire Straits/Boston/Yardbirds**, Classic Cuts, MJI, one hour.

June 18-24, **Melissa Etheridge**, Rock Today, MJI, one hour.

June 18-24, **Billy Joe Royal**, Country Today, MJI, one hour.

June 18-24, **SpectORIZATION of "Let It Be"**, The Lost Lennon Tapes, WW1 Special Series, one hour.

June 18-24, **Jerry Seinfeld**, Comedy Hour, MJI, one hour.

June 18-24, **Jerry Harrison**, Desert Island Discs, MJI, one hour.

June 18-24, **Elton John**, Timothy White's Rock Stars, WW1, 90 minutes.

PROMOTIONS AND MARKETING

(Continued from page 19)

game, a variation on pin the tail on the donkey, involves locks of hair and a poster of the singer... **WEGX** Philadelphia promotion director **Sam Milkman** clipped a year's worth of "Crimestoppers Notebook" from the Dick Tracy cartoon, and attempted to persuade a local TV reporter who does a regular "crimestoppers" feature to read them on the air. The reporter declined, but a good idea is a good idea.

Classical stations **WQXR-AM-FM** New York have enlisted the help of six area businesses for New York Works, a public-image campaign promoting the city's opportunities for business. The 12-week promotion features representatives of companies like Marine Midland Bank and Pfizer Inc. who talk about why New York is right for their business, as well as lo-

cal business success stories told by reporters from the co-owned New York Times.

Adult alternative **WQCD** (CD 101.9) New York, whose theme is "be cool," is doing its part toward easing New York's flaring racial tension by giving out 1,000 blue-ribbon pins that say "be cool New York." Mayor David Dinkins had urged all citizens of the city to wear blue ribbons to symbolize a unified New York.

In an effort to support the local music scene, classic rock **KCFX** (The Fox) Kansas City, Mo., is using the music of local bands for customized music beds that are being used for all station IDs, sweepers, and promos.

To celebrate the 25th anniversary of the lava lamp, a number of alternative stations are doing a call-in promotion with Sky Records recording

act **Lava Love**. Stations involved include **WVXX** Pittsburgh, **KTCL** Denver, **WTKX** Pensacola, Fla., and **WOXY** Cincinnati... **AC KIOI** (K101) San Francisco is awarding one member of its loyal-listener club \$101,000.

North American Network is preparing a promotion for national car-care month in October that includes 60-second consumer reports, news feeds, and interview opportunities with car-care experts. This is a promotion appropriate for nearly every format since 86% of all car owners listen to their radios, according to the Radio Advertising Bureau. Interested stations can contact the network at 202-265-3689... Album **WLLZ** Detroit and **Budweiser** are giving away a **Corvette ZR-1** this month valued at \$60,000.

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.T." Taylor has been named promotion director at country **CFGM** Toronto. He is a former promotion director of album **CFOX** Vancouver, British Columbia, and more recently was part of the morning show there. Taylor replaces **Elsie Xynos**, who is now promotion director for sister album station **CILQ** (Q107) Toronto.

Hot Hits in Tokio

Week of May 27, 1990

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

- 1 Alright Janet Jackson
- 2 Nothing Compares 2 U Sinéad O'Connor
- 3 Vogue Madonna
- 4 Ah I Wanna Do Is Make Love To You Heart
- 5 Hold On Wilson Phillips
- 6 It Must Have Been Love Roxette
- 7 Poison Bell Biv DeVoe
- 8 Don't Wanna Fall In Love Jane Child
- 9 Do You Remember Phil Collins
- 10 This Old Heart Of Mine Rod Stewart with Ronald Isley
- 11 The Humpty Dance Digital Underground
- 12 U Can't Touch This M.C. Hammer
- 13 How Can We Be Lovers Michael Bolton
- 14 Love Child Sweet Sensation
- 15 Ready Or Not After 7
- 16 Book Of Dreams Suzanne Vega
- 17 Whip Appeal Babyface
- 18 Save Me Fleetwood Mac
- 19 Rub You The Right Way Johnny Gill
- 20 Welcome To The Terrordome Public Enemy
- 21 All Around The World Lisa Stansfield
- 22 Shake It Up Jamaica Boys
- 23 It's Time The Winans
- 24 I'll Be Your Shelter Taylor Dayne
- 25 I Wanna Be Rich Calloway
- 26 Ooh La La (I Can't Get Over You) Perfect Gentlemen
- 27 Children Of The Night Richard Marx
- 28 Morcego Lisa Ono
- 29 Hold On En Vogue
- 30 Drive Me Nuts Pink Cloud
- 31 Every Heartbeat Lori Carson
- 32 Heartbeat Seduction
- 33 Monster Rock Tokyo Ska Paradise Orchestra
- 34 Want To Be With You Zan
- 35 Step By Step New Kids On The Block
- 36 Endless Game Tatsuro Yamashita
- 37 Cruising For Bruising Basia
- 38 Sending All My Love Linear
- 39 Left Us To Burn Martin Stephenson & The Daintees
- 40 Serpent A Plumes Antena
- 41 I Still Haven't Found What I'm Looking For The Chimes
- 42 Way Down Now World Party
- 43 1990 Medley Mix Paula Abdul
- 44 I'll Be Your Everything Tommy Page
- 45 Spread My Wings Troop
- 46 Driving Everything But The Girl
- 47 Shake Andrew Ridgeley
- 48 Soledad Roe
- 49 The Sex Of It Kid Creole & The Coconuts
- 50 Softly Whispering I Love You Paul Young

J-WAVE

81.3FM

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.

★★★★★★★★★★★★★
★ SKORIK will be playing ★
★ at T. A. VERN'S Club in ★
★ Milwaukee, FRIDAY Evening, ★
★ June 22...Come on World! ★
★

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

BY DAVID NATHAN

LOS ANGELES—Curtis Mayfield has had a major influence on contemporary black music as a legendary 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 date, 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.

"I 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 really real with what I do."

Mayfield was one of the first recording artists to address civil rights issues through music during the turbulent mid-'60s as leader 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," two Mayfield 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."

"Take It To The Streets" is Mayfield's first album since "We Come In Peace," released in 1985. "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 getting started. "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 balladeering 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 'Claudine' soundtrack, performed by Gladys Knight & the Pips, as was

(Continued on page 31)



Tony Trio Plus Two. Wing/PolyGram act Tony! Toni! 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 Venus Restaurant, from left, are an unidentified admirer holding a "Revival" fan; Ray Wiggins, TTT; equally spiffy "Yo! 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

LAISSEZ LE BON TEMPS ROULER: After being held in the Los Angeles area for four straight years, the annual conference of Black Radio Exclusive this year moved to magical New Orleans, May 30-June 3. It proved to be a wise decision by publisher **Sidney Miller**. The city, the birthplace of jazz and blues and a historical site steeped in African and Cajun cultural traditions, was a unique setting for a black music conference. The atmosphere at the Sheraton New Orleans was relaxed and congenial, in keeping with the city's "Big Easy" outlook.

A number of executives from some major labels were noticeably absent this year, some turned off by overcrowding at last year's Long Beach, Calif., event, some citing the plethora of black music conventions where it seems the same issues are rehashed. But turnout was good on the radio side and from labels that were sponsoring key conference events. And while some big name stars showed for various events and panels (among them **Kool Moe Dee**, **Keith Sweat**, **Jeff Redd**, new EMI act **Answered Questions**, **Earth, Wind & Fire**, practically the entire **Rush Associated Label roster**, **Klymaxx**, **M.C. Shan**, **Howard Hewett**, **M.C. Hammer** and his **Bust It** 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 personnel, but management and publicity companies as well. Big winners were **Russell Simmons**, owner of the best management company, **Rush**; **Luther Campbell**, owner of the best independent label, **Skyline Records** (a name concession after the suit filed by **George Lucas** regarding the **Skywalker** name); **Leyla Turkkan'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 **LeBaron Taylor**. MCA was named best label. A nice moment 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 industry in light of accusations that albums by his act, **2 Live Crew**, are obscene and should be banned from

record bins. The issues of censorship and responsibility stemming from his troubles with the state authorities in Florida put Campbell at the center of one BRE seminar called "How Lowdown Is Legal?" Moderated by Florida attorney **Ronda Robinson**, panelists, including Campbell, retailer **Dallas Washington** of **Brown Sugar Records**, **Tom Reich** of Florida-based **Cheetah Records** (whose **D.J. Magic Mike & the Royal Posse** reached the black albums charts recently), and former Lakeside lead singer **Otis Stokes**, simply

stated their opinions about the issues. All agreed that censorship is not the answer; it was suggested that "we govern ourselves." A recording system, like that used by the Motion Picture Assn. of America for film works? Perhaps. Campbell gave the now-familiar defense that he voluntarily stickered and provided "clean" versions of his albums, and that the reason he has been singled out by the authorities is based on race. His much-applauded conclusion: "We're going to say what the fuck we want to say and if you don't like it, don't buy the shit." Word.



by Janine McAdams

Look for more BRE panel coverage next week.

OTHER STUFF: Island is rereleasing the entire **Bob Marley** catalog on the original Tuff Gong label this month. All product will be made available in all three configurations; vinyl will be stickered "Original Jamaican Pressing—Collector's Edition Vinyl." The original masters are being digitally remastered. Included among the rereleases are "Catch A Fire," "Burnin'," "Natty Dread," "Live," "Exodus," "Rebel Music," "Confrontation," and "Legend." "The Bob Marley Story," a video longform, is also being released. Meanwhile, Island/Mango has welcomed back reggae act **Burning Spear**, whose new album, "Mek We Dweet," was released May 29. A celebration for the act was held last month at the Tribeca Film Center in New York, where the production offices for the "New Jack City" film are located. . . **Jonathan Butler** has issued "Deliverance" (Jive), a six-song, all-instrumental EP. Why no vocals? The South African guitarist/composer/singer wants to maintain his profile as a jazz artist, a distinction perhaps overshadowed by his recent R&B vocal hits. The EP was produced by bassist **Wayne Braithwaite**. . . PolyGram held a listening party for **Cameo's** new album, "Real Men Wear Black," May 26 at **Larry Blackmon's** North Miami Beach house. Despite impending storm warnings, invitees from radio, retail, and press braved the wind and mist to view the **Cameo** videography (including a be-

(Continued on page 31)

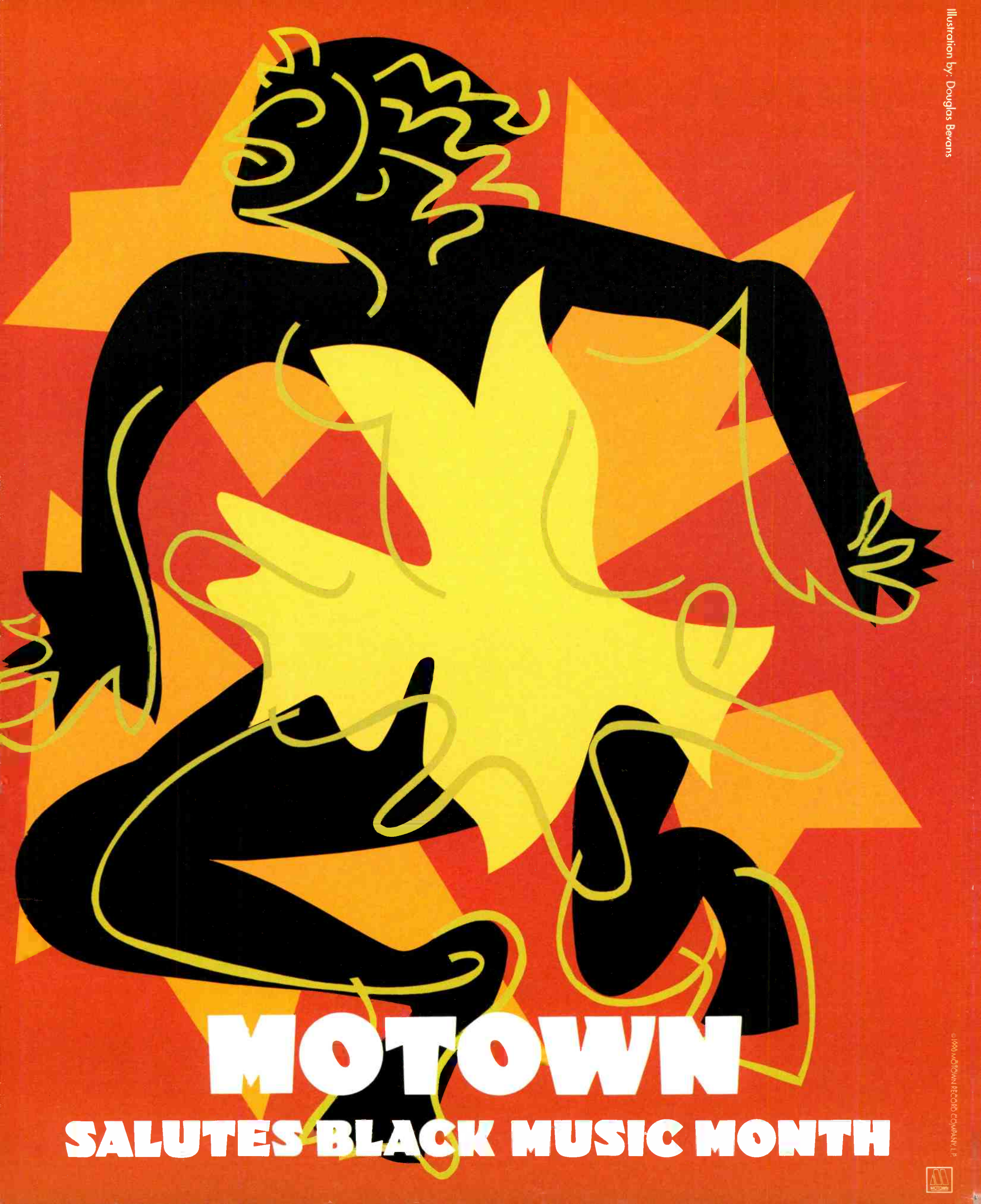
Super Salute To Jack "The Rapper" Gibson



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 BROADCASTERS (NABOB), THE BLACK ENTERTAINMENT AND SPORTS LAWYERS ASSOCIATION (BESLA), THE YOUNG BLACK PROGRAMMERS COALITION (YBPC) and THE BLACK MUSIC ASSOCIATION (BMA). The evening will feature super 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 Fund**. For further information contact **Virginia Glover (609-772-5677)** or **Billye Love (407-423-2328)**. For Hotel accommodations call **Leigh Hughes at The Willard Inter-Continental Hotel (202-628-9100)**.

HONORARY CO-CHAIRPERSONS:

- | | | |
|----------------|------------------------|-----------------------|
| Anita Baker | Michael Jackson | Charles Sherrell |
| Arnet Ertegun | Reverend Jesse Jackson | Martha Jean Steinberg |
| Kenneth Gamble | Coretta Scott King | Percy Sutton |
| Berry Gordy | Tony Martell | LeBaron Taylor |
| | Diana Ross | |



MOTOWN

SALUTES BLACK MUSIC MONTH



FOR WEEK ENDING JUNE 16, 1990

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*, TITLE. Includes the No. 1 album 'PLEASE HAMMER DON'T HURT 'EM' by M.C. HAMMER.

Table with columns: 50, 45, 45, 8, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*, TITLE. Lists albums ranked 50-100.

Albums with the greatest sales gains this week. (CD) Compact disk available. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.

Advertisement for the single 'Funk is... WHAT YOU DESERVE' and debut album 'ANSWERED QUESTIONS' by Eric Burdon & The New Animals. Includes a sun logo and photos of the artist and a woman.

CURTIS MAYFIELD

(Continued from page 24)

'On & On,' a song Mayfield recut for his current album]. Even 'Superfly' [rereleased 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 rap artists 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."

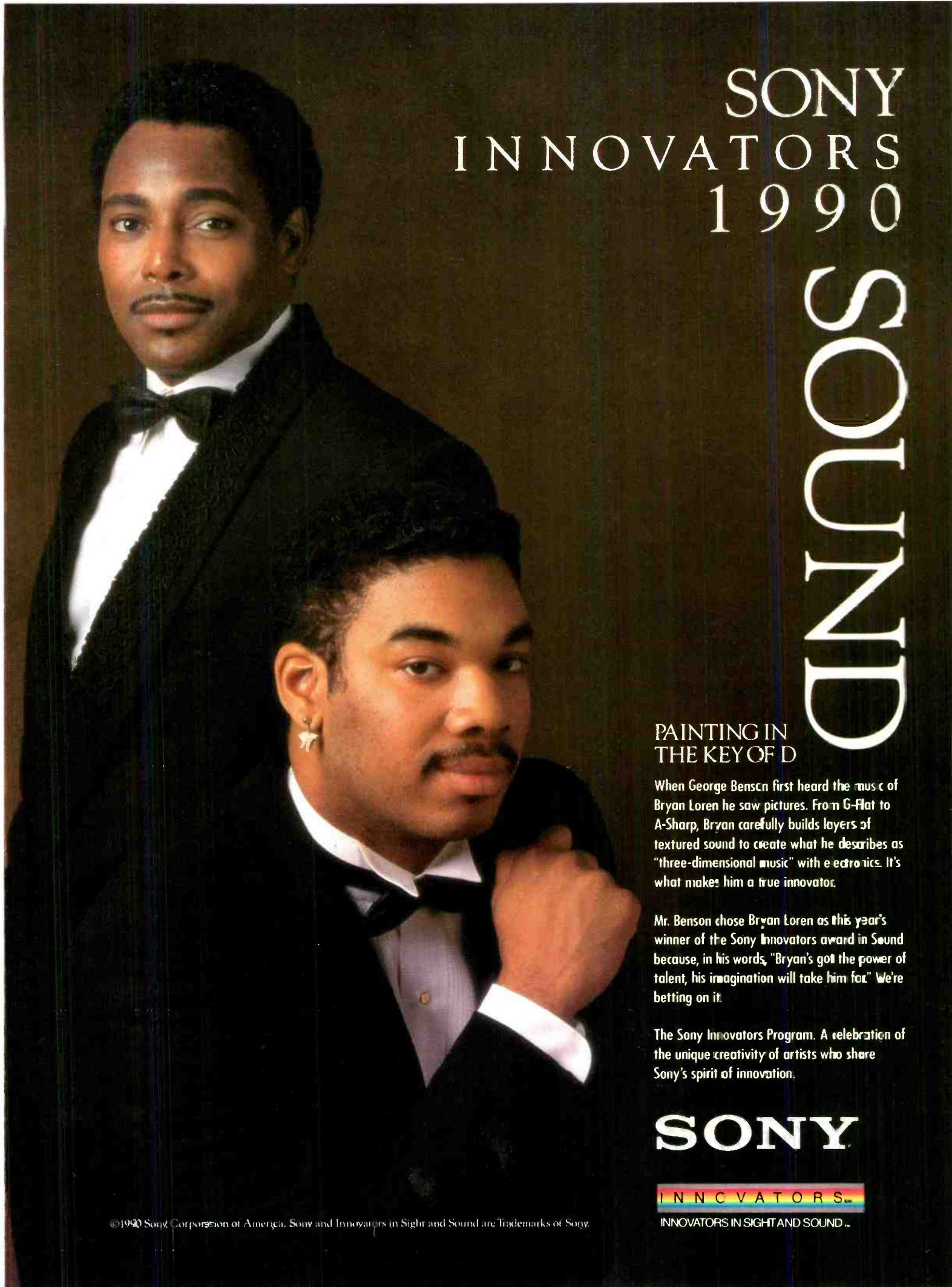
With some older Curtom product being reissued on CD, Mayfield is hopeful that some of his albums (owned by Warner Bros.) can also be made available again. He says, "There are a lot of die-hard fans who haven't been able to get copies of my first solo album for 15 years now. I'm hoping that we can work 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 quintessential Cameo, with interesting forays into hip-hop, jazz, and classic ballads. Should prove to be a better commercial vehicle than 1988'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 **HITS** magazine . . . **Quincy Jones**, a Seattle native, was awarded an honorary doctorate of humanities June 3 from Seattle Univ.

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SONY
INNOVATORS
1990

SOUND

PAINTING IN THE KEY OF D

When George Benson first heard the music of Bryan Loren he saw pictures. From G-Flat to A-Sharp, Bryan carefully builds layers of textured sound to create what he describes as "three-dimensional music" with electronics. It's what makes him a true innovator.

Mr. Benson chose Bryan Loren as this year's winner of the Sony Innovators award in Sound because, in his words, "Bryan's got the power of talent, his imagination will take him far." We're betting on it.

The Sony Innovators Program. A celebration of the unique creativity of artists who share Sony's spirit of innovation.

SONY

INNOVATORS

INNOVATORS IN SIGHT AND SOUND

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CHILL ROB G

"The Power"

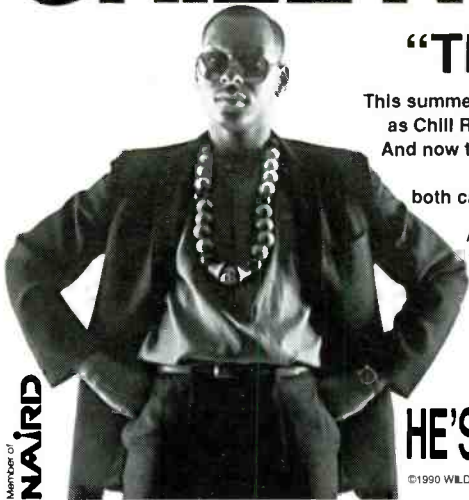
This summer will be getting even more hectic as Chill Rob G keeps the words flowing. And now the smash single is available on "Ride The Rhythm" both cassette and the brand new CD.

Also, the new video proves that Chill Rob G is the one with the true Power!!



HE'S GOT THE POWER

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MEMBER OF NAIRD



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 Ashhurst-Watson, president, Def Jam Recordings; Russell Simmons, CEO, Rush Associated Labels; Ruben Rodriguez, senior VP, black music, Columbia; Tashan; Bob Sherwood, senior VP, international marketing Columbia; and Sara Melendez, VP of marketing, black music & jazz, Columbia. Shown, front row from left, are Angela Thomas, director of product marketing, black music & jazz; Cynthia Badie-Rivers, director of national publicity and artist development; Jerry Blair, 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.

FOR WEEK ENDING JUNE 16, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	6	AMERIKKA'S MOST WANTED PRIORITY 7220 (C)	◆ ICE CUBE 2 weeks at No. 1
2	3	3	7	THE POWER ARISTA 2014 (C)	◆ SNAP
3	4	5	9	THE POWER WILD PITCH 1018 (M)	POWER JAM FEATURING CHILL ROB G
4	5	7	5	U CAN'T TOUCH THIS CAPITOL 15571	◆ M.C. HAMMER
5	2	1	9	911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C)	◆ PUBLIC ENEMY
6	6	4	10	"B" GIRLS PANDISC 056 (C)	◆ YOUNG AND RESTLESS
7	8	12	8	MY HOOPTIE NASTY MIX 76988 (M)	◆ SIR MIX-A-LOT
8	9	9	8	FUNKY FOR YOU FRESH 80139/SLEEPING BAG (C)	◆ NICE & SMOOTH
9	10	14	4	TURTLE POWER SBK 19710 (C)	◆ PARTNERS IN KRYME
10	7	6	21	THE HUMPTY DANCE ▲ TOMMY BOY 944 (C) (M)	◆ DIGITAL UNDERGROUND
11	16	—	2	LET THE RHYTHM HIT 'EM MCA 24026 (C)	◆ ERIC B. & RAKIM
12	15	18	6	IT'S JUST A GIRL THING ARISTA 2001 (C)	◆ ICEY JAYE
13	12	16	7	RAISE THE FLAG 4TH & B'WAY 487/ISLAND (C)	◆ X-CLAN
14	21	23	4	FAME 90 RYKO 56163/EMI (C)	DAVID BOWIE WITH QUEEN LATIFAH
15	20	—	2	OWNLEE EUE ATLANTIC 82100 (C)	◆ KWAME
16	18	22	4	ON THE ROAD AGAIN FIRST PRIORITY 0-96494/ATLANTIC (C)	◆ AUDIO TWO
17	19	28	6	MENTIROSA CAPITOL 15599 (C)	◆ MELLOW MAN ACE
18	24	—	2	ONE TIME GAFFLED EM UP ORPHEUS 72292/EMI (C)	COMPTON'S MOST WANTED
19	11	8	14	FUNHOUSE SELECT 62356 (C)	◆ KID 'N PLAY
20	13	11	14	PAWNS IN THE GAME SKYYWALKER 131 (C) (M)	◆ PROFESSOR GRIFF
21	22	21	5	WHAT "U" WAITIN' "4"?? WARNER BROS. 0-21477 (C)	◆ JUNGLE BROTHERS
22	23	27	4	THE WOMAN IN ME Geffen 0-21506 (C)	◆ SILK TYMES LEATHER
23	17	13	13	JUICY GOTCHA CRAZY CAPITOL 15510 (C)	◆ OAKTOWN'S 3-5-7
24	25	25	10	DON'T SWEAT ME ON TOP 8007/JOEY BOY	◆ M.C. SHY-D
25	14	10	15	MURDER RAP RUTHLESS 49-73155/EPIC (C)	◆ ABOVE THE LAW
26	NEW ▶		1	U TREAT ME RIGHT EMI 56164 (C)	◆ THE UBC
27	NEW ▶		1	SET IT OFF SEDONA 7614/JCI (C)	◆ DEF DAMES
28	28	19	18	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	◆ L.L. COOL J
29	NEW ▶		1	IT DON'T MEAN A THING COLD CHILLIN' 21501-0/WARNER BROS. (C)	◆ M.C. SHAN
30	27	17	13	THE FORMULA RUTHLESS 0-96500/ATLANTIC (C)	◆ D.O.C.

○ Products with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette maxi-single availability. (CD) Compact disk single availability.



SBK Acquires Steele. SBK Records brass stop by Ameraycan 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 Ollie Brown; Charles Koppelman, chairman/CEO of SBK Records Group; Steele; and Seline Armbeck, director of A&R, SBK.



Cardiac Queen. Cardiac Records signs its 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 markets, 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 Motif with rapper Doug E. Fresh; up front is M.C. Lyte. (Photo: William Ballinger)



BMI Fetes L.A. & Face. BMI president/CEO Frances Preston presents plaques to BMI songwriters of the year Antonio "L.A." Reid, left, and Kenny "Babyface" Edmonds, right. The pair's work in 1989 includes "Every Little Step," "Superwoman," "The Lover In Me," and "On Our Own."

LABEL EXECUTIVES TURN THEIR EARS TOWARD ADULT-ORIENTED BLACK ARTISTS

(Continued from page 29)

"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 30% 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 Holli-

'Our audience doesn't want to hear rap or hip-hop'

day, Aretha, and Dionne [Warwick], who definitely have adult appeal. In fact, Dionne's next project [an album of Cole Porter material] is just what the doctor ordered for quiet storm and black adult contemporary formats."

Tony Kidd, PD at WVAZ, points out that his station, which calls its format black adult contemporary, will play "cuts by Soul II Soul, En Vogue, and even Madonna, if they fit our format." He adds that "we have responded to a need. It wasn't the case of a group of programmers sitting around deciding to do this kind of format. We're not just a station playing golden oldies. We play a mix of music but we won't play rap or heavy dance stuff because in this particular market, adults don't want it in the mix."

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 25-54, we're also doing respectably with the 18-34 listeners in Chicago."

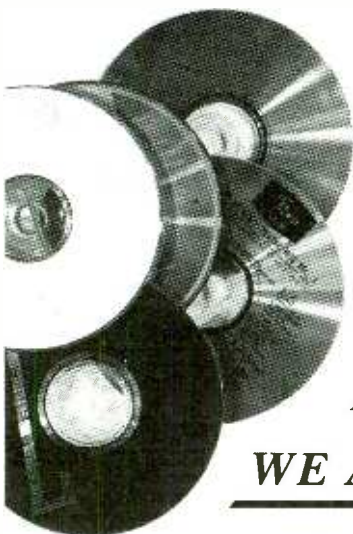
Atlantic Records, with artists like Miki Howard, Paul Jackson Jr., and Gerald Albright, has clearly benefited from the increased number of radio outlets and formats open to programming adult-oriented music. Richard Nash, VP promotion, black music, says, "Although our target is still the mainstream urban 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 almost a 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 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."



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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** titled "Kite" (Charisma). If you're a Smiths fan, then you'll more than likely find a soft spot for MacColl. She emotes a similar sensitivity in her lyrics and melodies, while the clean, well-textured production complements. The comparison should come as no surprise since former Smiths axeman **Johnny Marr** lends his unmistakable talents to seven of the 12 tracks and co-wrote two. The CD even features a Smiths cover of "You Just Haven't Earned It Yet Baby" (which first appeared stateside 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 "Staring At 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 easily paced and melodic nature offers proof of Ralske's growing maturity as a songwriter. The cuts "Crash" and "Something Better" are also noteworthy... While Mute readies stateside 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, 213-398-8831). 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. Shimmy shimmy shake... An album we've been enjoying lately (but that has been out for some time) is **Dessau's** "Exercise In Tension" (Carlyle, 615-



by Bill Coleman

385-4611). If you haven't discovered this treasure, you should. This project follows very much in the industrial-inspired dance camp, sporting really strong songs and production. All the cuts jam with fervor, but "Never Change," "Principal Tension," "Europe Light," "Shovel," and "Crowfest" 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 delivered a promising debut album, "Peace" (Epic), that has plenty of programmable confections. Outfit masks a Euro-inflected 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., Dania Morales, and Paul Rijnders** deserve your attention and support. Cuts like "When We Lie," "Kiss Of Love," "Lady 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 "Confessions Of A Knife..." (Wax Trax, 312-252-1000). Feverishly industrial dance beats keep the toes-a-tappin', with plenty of humor tossed in. Quite agitated at times. Be sure to drop the needle on "Hand In Hand," the freaky Chic-inspired "Waiting For Mommie," "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 hits as hard. **Michael Mertens** is the only member remaining from the original lineup and the presence of **Rolf Dorper, Suzanne Freytag, and the charismatic vocals of Claudia Brucken** 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 members **Douglas McCarthy** and **Bon Harris** utilized more traditional instruments like piano, trumpet, and clarinet for the first time. Says Harris, "It was time to open up ourselves to a small area of what we like: the hard and aggressive. We went back to the reasons we started 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 Body Works," became an instant club favorite.

After a few more successful singles, including "Let Your Body Learn" and "Murderous," 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, Cabaret 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 Play** chart, while remixes of "Getting Closer" have just been serviced to clubs and progressive radio. McCarthy concedes that "alternative used to be as unlistenable 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 mainstream's backdoor. In the future we're hoping less gets in the way of others listening to us."

BILL BARENBOIM

LOUIS BREAKS MOLD

With the release of his **Epic** debut album, "From The Mind Of Lil Louis," DJ/musician **Lil Louis** is out to break the sometimes confining mold cast for dance music artists—whether his label likes it or not.

(Continued on next page)



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3. I SIT ON ACID LORDS OF ACID WING
4. TRUTH IS OUT OF STYLE MC 900 FT. JESUS WITH DJ ZERO NETWORK
5. CRAZY EARTH FORTRAN 5 MUTE, BRASIL

12" SINGLES SALES

1. PINEAPPLE FACE REVENGE CAPITOL
2. SOMEONE TO HOLD APRIL METROPOLITAN
3. WE'RE ALL IN THE SAME GANG WEST COAST RAP ALL-STARS WARNER BROS.
4. JUBILATION ANYTHING BOX EPIC
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Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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Retail

IN THIS SECTION

Musicland Loses Advertising VP	42
Chains Tie In With Gas Station Promo	46
Artist's Mom Designs Store Display	48
NAIRD Takes Nashville	48

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, Cinnaminson, 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 Blei, 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."

Blei 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, 69%; video rental, 15%; video sales, 8%; accessories, 8%.

Blei 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, add-

ing that 95% of that was financed by cash flow 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 Suncoast Motion Picture Co. and Saturday Matinee, Spec's store offers videocassettes for rental as well as for sale. Asked about expansion of the concept, Blei 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 \$36.9 million. Same-store sales for the period were up 4%.

On the day the quarterly results were released, Spec's stock, which trades on the Nasdaq exchange, closed at \$6.875 a share, unchanged from the previous day. Its 52-week price high has been \$9.125.

In New Jersey, Wall To Wall reports a \$3.68 million net loss for the fiscal year ended Feb. 28. In the previous year, the company had net earnings of \$1 million.

Revenues, meanwhile, went up 12.8% over the year before to \$171.5 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 large debt in expanding the chain in the past two years. Its interest expense jumped to more than \$3.6 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 pro-

duce 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.



"High Wire" Act. Elektra recording artist Ernie Isley celebrates with retailers and label executives backstage at New York's Bottom Line after two sold-out shows in support of his debut album, "High Wire." Shown, from left, are Mike Connor, president of MC Entertainment; John Purtil, manager at a New York outlet of the Wiz; Bonnie Burkert, Elektra Northeast marketing coordinator; Jaco Freilich, cassette buyer at a Long Island, N.Y., outlet of Tower Records; Isley; Paul Solce, WEA in-house marketing representative; and Seth Rosen, assistant cassette buyer at a Long Island outlet of Tower Records.

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 track record in grass-roots metal marketing will soon each receive 45 units of Alice In Chains' "We Die Young" EP, according to Jim Pitulski, 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," Pitulski 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," Pitulski says. "It's a salable piece of product, but retailers can do with it what they want. If I

"It's salable . . . but retailers can do with it what they want"

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, Pitulski 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," Pitulski 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," Pitulski

says. "This is where you start with a band like this, and we want to get these people focused."

Alice In Chains, described by Pitulski 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."

Video suppliers are stepping up their use of celebrity in-store appearances to promote product . . . see page 59

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RETAIL TRACK



by Geoff Mayfield

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 Child World and Children's Palace; another runs the eye and key departments at Sears. The mall division, to which Wicker reports, includes three gift logos—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 industryites were convinced that Musicland would work out a deal to acquire Cinnaminson, 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 Chesapeake, Va.-based Variety Co., which owns 11 Mother's Rec-

(Continued on page 48)

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 a set appear within parentheses following the manufacturer number.

POP/ROCK

BAD COMPANY

Holy Water
CD Atco 91371-2/\$15.98
CA 91371-4/\$9.98
LP 91371-1/\$9.98

BITTER END

Harsh Realities
CD Metal Blade 2-26246
CA 4-26246

BOOM CRASH OPERA

These Here Are Crazy Times
CD Giant 2-26160
CA 4-26160
LP 1-26160

BRADFORD
Shouting Quietly

CD Warner Bros./Sire 2-26222
CA 4-26222
LP 1-26222

GWAR

Scum Dogs Of The Universe
CD Metal Blade 2-26243
CA 4-26243

HARTER ATTACK

Human Hell
CD I.R.S. IRSD-82044
CA IRSD-82044

JEFF LYNNE

Armchair Theatre
CD Reprise/Warner Bros. 2-26184
CA 4-26184
LP 1-26184

NEIL ROSENGARDEN

The Plaid Album
CA Banana Uggie BU-001/\$7

DAVE STEWART-BARBARA GASKIN

The Big Idea
CD Rykodisc RCD-10172
CA RACS-10172

WALK ON FIRE

Blind Faith
CD MCA MCAD-6423
CA MCA-6423
LP MCA-6423

WEST INDIA COMPANY

New Demons
CD Caroline EGED-61
CA EGED-61

LP EGED-61

BLACK

COMPTON'S MOST WANTED

It's A Compton Thing
CD EMI D2-75627
CA 04-75627
LP D1-75627

PERRI

Tradewinds
CD MCA MCAD-6386
CA MCAC-6386
LP MCA-6386

SMOOTH ICE

Smooth Ice
CD MCA MCAD-6398
CA MCAC-6398
LP MCA-6398

KEITH SWEAT

I'll Give All My Love To You
CD Elektra 60861-2
CA 60861-4
LP 60861-1

BARBARA WEATHERS

Barbara Weathers
CD Reprise 2-26166
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VARIOUS ARTISTS

We're All In The Same Gang
CD Warner Bros. 2-26241
CA 4-26241
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COUNTRY

RIDERS IN THE SKY

Horse Opera
CD MCA MCAD-42338
CA MCAC-42338

KELLY WILLIS

Well-Traveled Love
CD MCA MCAD-6390
CA MCAC-6390
LP MCA-6390

JAZZ/NEW AGE

MICHAEL FRANKS

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(Continued on page 46)

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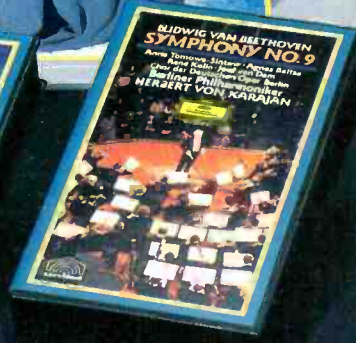
NTSC 072 241-1
 * 1 disc/2 sides
 (2 Seiten/2 faces)

GIACOMO PUCCINI La Bohème

NTSC 072 205-1
 * 1 disc/2 sides
 (2 Seiten/2 faces)

CLAUDE DEBUSSY La Mer Prélude à l'Après-midi d'un Faune MAURICE RAVEL Daphnis et Chloé

NTSC 072 238-1
 * 1 disc/1 side
 (1 Seite/1 face)



Items shown are international versions.
 Packaging may differ
 from country to country.



VHS
 NTSC 072 501-3

VHS
 NTSC 072 205-3

VHS
 NTSC 072 233-3

VHS
 NTSC 072 214-3

* A production of M...

VHS





FM: JAMES G. FIFIELD
President, Chief Executive Officer
EMI Music Worldwide

MEMORANDUM

TO: Charles Koppelman/Marty 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. WilsonPhillips #1,
Unbelievable!!!

Billboard®		HOT 100		SINGLES™			
FOR WEEK ENDING JUNE 9, 1990		When you play					
WEEK	ARTIST	WEEK	LAST WEEK	WEEKS ON CHART	WEEK	ARTIST	
51	WILSON PHILLIPS	73	-	2			
52	BELL BIV DEVOE	55	70	7			
53	ROXETTE	62	78	7			
54	JANET JACKSON	59	60	7			
55	LINEAR	58	60	7			
56	JANET JACKSON	58	60	7			
57	LINEAR	58	60	7			
58	THE DOWNEASTERS	43	30	19			
59	ROOM AT THE TOP	51	57	6			
60	COMING OF AGE	46	28	14			
61	SINEAD O'CONNOR	64	63	8			
62	AFTER 7	53	53	7			
63	DIGITAL UNDERGROUND	47	32	16			
64	PERFECT GENTLEMAN	64	81	6			
65	EN VOUE	67	69	20			
66	PARTNERS IN KRYME	66	48	39	11		
67	THE BLUES	89	-	2			
68	THE ART OF THE MATTER	56	44	17			
69	HERE AND NOW	70	63	25			
70	THE LIGHTS	63	57	23			
71	COY	69	51	23			
72	PORE	73	77	80	4		
73	MAKE YOU SWEAT	80	86	4			
74	WITHOUT YOU	75	91	-	2		
75	WELCOME TO THE REAL WORLD	76	61	43	16		
76	BOUNCE BACK	77	90	-	2		
77	TOMORROW (A BETTER YOU, BETTER ME)	88	95	3			
78	JEALOUS AGAIN	79	79	88	3		
79	JUST A FRIEND	81	70	58	21		
80	COUNTING THE DAYS	82	85	89	6		
81	ALL THAT GLITTERS ISN'T GOLD	83	75	66	10		
82	GET A LIFE	84	76	71	9		
83	SAVIE ME	85	66	59	7		
84	LOVE WILL LEAD YOU BACK	86	74	49	10		
85	COULD THIS BE LOVE	87	83	67	20		
86	WHEN SOMETHING IS WRONG WITH MY BABY	88	78	85	5		
87	SHAKES	90	84	77	5		
88	RISE TO IT	91	86	72	20		
89	POSSESSION	92	86	72	20		
90	LET ME BE YOUR LOVER	93	NEW	1			
91	TAKE IT TO HEART	94	NEW	1			
92	HEARTBEAT	97	NEW	1			
93	HOW YOU'RE GONE	98	NEW	1			
94	YOU CAN'T DENY IT	99	87	68	16		
95	WHEN I HEARD OF YOU	100	96	-	2		

En
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TOP POP ALBUMS™

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

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	14	R.C. HAMMER ♪	PLEASE HAMMER DON'T HURT ME
2	2	10	SINBAD & COMPANY	DO NOT WANT WHAT I HAVEN'T GOT
3	3	10	HEART	SOUL PROVIDER
4	4	10	SOUNDTRACK	VIOLATOR
5	5	47	MICHAEL BOLTON	JANET JACKSON'S 34TH ANNUAL ARIA AWARDS
6	6	10	DEPECHE MODE	WILSON PHILIPS
7	7	10	JANET JACKSON	NICK OF TIME
8	8	10	PAULA ABDUL	PERNÉT
9	9	10	PHIL COLLINS	BUT SERIOUSLY
10	10	61	BONNIE RAITT	CHARMIE LIFE
11	11	10	PHIL COLLINS	LUMP
12	12	10	BILLY IDOL	JOHNNY GILL
13	13	10	JOHNNY GILL	TEENAGE MUTANT NINJA TURTLES
14	14	10	LISA STANSFIELD	END OF THE INNOCENCE
15	15	10	SOUNDTRACK	STICK IT TO YA
16	16	10	DON HENLEY	BEHIND THE MASK
17	17	10	PAULA ABDUL	SEX PACKETS
18	18	10	ROD STEWART	BORN TO SING
19	19	10	FLEETWOOD MAC	LONDON WARSAW NEW YORK
20	20	10	DIGITAL UNDERGROUND	ANIC NIRVANA
21	21	10	EN VOIGUE	COSMIC THING
22	22	10	BASIA	TENDER LOVER
23	23	10	ROBERT PLANT	BLANNAH MYLES
24	24	10	THE B-52'S	DAMN YANKEES
25	25	10	THE B-52'S	PUMP UP THE JAM - THE ALBUM
26	26	10	ALANNAH MYLES	CANT FIGHT FATE
27	27	10	ALANNAH MYLES	HANGIN' TOUGH
28	28	10	ALANNAH MYLES	KILLIN' TIME
29	29	10	ALANNAH MYLES	DR. FEELGOOD
30	30	10	ALANNAH MYLES	BLUE SKY MINING
31	31	10	ALANNAH MYLES	THE DRY THE LAUGHTER DIED
32	32	10	ALANNAH MYLES	CHANGESBOWIE
33	33	10	ALANNAH MYLES	LIVIN' IT UP
34	34	10	ALANNAH MYLES	THE RE
35	35	10	ALANNAH MYLES	I'M BREA
36	36	10	ALANNAH MYLES	PICKIN' ON
37	37	10	ALANNAH MYLES	BACK
38	38	10	ALANNAH MYLES	
39	39	10	ALANNAH MYLES	
40	40	10	ALANNAH MYLES	
41	41	10	ALANNAH MYLES	
42	42	10	ALANNAH MYLES	
43	43	10	ALANNAH MYLES	
44	44	10	ALANNAH MYLES	
45	45	10	ALANNAH MYLES	
46	46	10	ALANNAH MYLES	
47	47	10	ALANNAH MYLES	
48	48	10	ALANNAH MYLES	
49	49	10	ALANNAH MYLES	
50	50	10	ALANNAH MYLES	
51	51	10	ALANNAH MYLES	
52	52	10	ALANNAH MYLES	
53	53	10	ALANNAH MYLES	
54	54	10	ALANNAH MYLES	

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
55	65	122	VAN MORRISON	THE BEST OF VAN MORRISON
56	50	46	LITTLE FEAT	REPRESENTING THE MAMBO
57	51	49	CARLY SIMON	MY ROMANCE
58	53	32	FASTER PUSSYCAT	WAKE ME WHEN IT'S OVER
59	62	67	NEW KIDS ON THE BLOCK	COCKED & LOADED
60	59	56	L.A. GUNS	NEW KIDS ON THE BLOCK
61	113	2	DIO	LOCK UP THE WOLVES
62	110	2	ICE CUBE	AMERIKKA'S MOST WANTED
63	68	66	SOUNDTRACK	THE LITTLE MERMAID
64	54	57	MICHAEL PENN	MARCH
65	66	26	THE BLACK CROWES	SHAKE YOUR MONEY MAKER
66	67	26	SUZANNE VEGA	DAYS OF OPEN HAND
67	65	12	TOMMY PAGE	PAINTINGS IN MY MIND
68	66	12	SOUNDTRACK	BEACHES
69	67	12	MICHELLE	MICHELLE
70	68	12	ELTON JOHN	SLEEPING WITH THE PAST
71	69	12	ROXETTE	LOOK SHARP
72	70	12	ADAM ANT	MANNERS & PHYSIQUE
73	71	12	COWBOY JUNKIES	THE CAUTION HORSES
74	72	12	SALT-N-PEPA	BLACK'S MAGIC
75	73	12	PERFECT GENTLEMEN	RATED PG
76	74	12	TOM PETTY	FULL MOON FEVER
77	75	12	THE CHURCH	GOLD AFTERNOON FIX
78	76	12	NAJEE	TOMMY BLUE
79	77	12	THE 2 LIVE CREW	AS NASTY AS THEY WANNA BE
80	78	12	CHER	HEART OF STONE
81	79	12	LUTHER VANDROSS	ATTITUDE
82	80	12	THE BEST OF LUTHER VANDROSS	SLIP OF THE TONGUE
83	81	12	THE BEST OF LUTHER VANDROSS	LAST OF THE RUNAWAYS
84	82	12	THE BEST OF LUTHER VANDROSS	PASSION AND WARFARE
85	83	12	THE BEST OF LUTHER VANDROSS	REPEAT OFFENDER
86	84	12	THE BEST OF LUTHER VANDROSS	THE REAL THING
87	85	12	THE BEST OF LUTHER VANDROSS	LIKE HUSTLERS
88	86	12	THE BEST OF LUTHER VANDROSS	DEEP

EMI

FM: **JAMES G. FIFIELD**
 President, Chief Executive Officer
 EMI Music Worldwide

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

MEMORANDUM

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, *[Signature]*

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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 bound 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 disks and cassettes sold at participating Record Bar/Tracks and Turtle's outlets. Credit card customers who charge at least \$5 in June will receive the music coupons, which will be attached to their monthly BP Oil billing 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 coupons will be distributed 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 at Turtle's.

"It's a nice test program—it's free—and it was an opportune time for us to get involved," says Martin. "People are driving to the beach; they're looking for new music."

"It offers us good penetration into the bigger cities," adds 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 \$7.69 or more, and customers putting more than \$30 on the BP Oil credit card will receive \$2.50 off purchases made at the two chains, which are owned by Dallas-based Super Club N.A.

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' VV Dances To An Alternative Beat

■ BY CHARLENE ORR

DALLAS—Rolling Stone recently cited Dallas' VV as being on the vanguard of retailers servicing the alternative dance market.

But the store, named after a '40s surrealist 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's for the used records and CDs 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 KDFE-FM, 'The Edge.' It was pretty hard to advertise until now. Our outlets were pretty limited."

Besides the latest in dance imports, VV stocks British rap, African and reggae vinyl, 12-inch singles, and compact disks. Most selections are on vinyl rather than CD. But dance music is definitely the biggest mover, 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 that he gets quite a mix of music buffs in the store. "We get people anywhere from 18 to 35 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 say, 'I was at a club last night and I heard this song that 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.

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(Continued from page 42)

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CA MPC-3001

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CD Varese Sarabande VSD-5261
CA VSC-5261

JERRY GOLDSMITH
Gremlins 2: The New Batch, Original Motion Picture Soundtrack
CD Varese Sarabande VSD-5269
CA VSC-5269

ALAN SILVESTRI
Back To The Future, Part III, Original Motion Picture Soundtrack
CD Varese Sarabande VSD-5272
CA VSC-5272

VARIOUS ARTISTS
Dick Tracy, Original Motion Picture Soundtrack
CD Sire 2-26236
CA 4-26236

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Billboard® TOP ADULT ALTERNATIVE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	9	KOJIKI GEFFEN 24255-2 5 weeks at No. 1	KITARO
2	2	7	CITIZEN OF TIME NARADA ND-62008/MCA	DAVID ARKENSTONE
3	4	5	THE ODD GET EVEN PRIVATE MUSIC 2065	SHADOWFAX
4	3	57	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
5	6	7	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026	OTTMAR LIEBERT
6	5	23	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
7	7	13	MIL AMORES NARADA ND 63010/MCA	DOUG CAMERON
8	NEW		REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P	YANNI
9	12	71	WATERMARK ● GEFFEN 24233	ENYA
10	10	61	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
11	13	5	BETWEEN PLACES MESA 79019	EXCHANGE
12	9	87	CRISTOFORI'S DREAM NARADA 61021/MCA	DAVID LANZ
13	14	15	SET FREE HEARTS OF SPACE HS11016-2	CONSTANCE DEMBY
14	16	87	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
15	15	27	THEMES POLYDOR 839 518-2	VANGELIS
16	18	3	HEART & BEAT NARADA ND-63009/MCA	RALF ILLENBERGER
17	17	7	BODYMUSIC NUAGE 89888	NICHOLAS
18	8	17	CHAPTER II NOUVEAU A 381-2	CELESTIAL NAVIGATIONS
19	NEW		FOREVER BLUE SKY SHINING STAR SSPCD-115	BRUCE BECVAR
20	25	3	A VIEW FROM THE EDGE AMERICAN GRAMAPHONE AGCD 790	CHECKFIELD
21	20	59	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
22	NEW		EROTICA EPIC EK 45272	ROBERTO PERERA
23	NEW		ACROSS THE RAINBOW SEA GLOBAL PACIFIC GP 79332	STEVEN KINDLER
24	21	3	HOMELAND NARADA ND-61026/MCA	ERIC TINGSTAD & NANCY RUMBEL
25	RE-ENTRY		DECEMBER ▲ ² WINDHAM HILL 1025/A&M	GEORGE WINSTON

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	2	5	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446 1 week at No. 1	JOHNNY CLEGG & SAVUKA
2	1	5	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
3	3	5	NOW MESA 79021	BLACK UHURU
4	NEW		TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
5	4	5	UPTOWNSHIP NOVUS 3070/RCA	HUGH MASEKELA
6	12	3	COYOTE MOON GLOBAL PACIFIC R2 79331	BEN TAVARA KING
7	11	5	BRAZIL CLASSICS 2: O SAMBA LUAKA BOP/SIRE 26019/WARNER BROS.	VARIOUS ARTISTS
8	6	5	WELELA MERCURY 838-208/POLYGRAM	MIRIAM MAKEBA
9	7	5	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
10	10	5	PASSION SOURCES REAL WORLD 91299-4/VIRGIN	VARIOUS ARTISTS
11	5	5	VOLUME TWO NONESUCH 79201/ELEKTRA	LE MYSTERE DES VOIX BULGARES
12	8	5	VOLUME ONE NONESUCH 79165/ELEKTRA	LE MYSTERE DES VOIX BULGARES
13	NEW		HEART OF UNCLE RYKO RCD 20156/RYKODISC	3 MUSTAPHAS 3
14	NEW		MLAH SIRE 26029/WARNER BROS.	LES NEGRESSES VERTES
15	NEW		PAMBERI! MANGO 9858/ISLAND	THE BHUNDU BOYS

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Indie Buyouts, Album Stickers Dominate Nashville NAIRD Meet

BY BRUCE HARING

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 indie music at retail. That agenda joined the usual indie conundrums of distribution, cash flow, and artist developments, making for a convention full of meaty discussion.

Getting around the huge Opryland Hotel complex proved to be one of the major adventures of the gathering. For those unfamiliar with Opryland, imagine the Pentagon laid out with additional wings, all augmented with tropical gardens, dancing wa-

ters, and a slew of white-belted, awe-struck senior citizens.

The Versailles-like setup might have contributed to the generally feisty atmosphere, which saw several issues emerge that should have a big impact on the indie scene in the coming months.

First, the future composition of NAIRD's membership was at issue with some indies. Pockets of grumbling were heard concerning the presence of several major-owned labels in the clan.

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 119-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 provide 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 new indie labels. **Shocck Records**, in particular, made an impression on many conventioners

with an elaborate setup at the NAIRD trade show.

The major challenge now facing NAIRD is to achieve more media attention for an organization that is oftentimes overshadowed by the industry's larger gatherings.

To that end, the NAIRD co-op advertising/publicity committee is investigating the creation next year of a compilation sampler of **Indie Award** winners. The product would be distributed to press and radio.

RETAIL TRACK

(Continued from page 42)

ords & Tapes and **Variety Records** shops, is shopping a package of stores. Sources believe that **Variety** plans to hold on to at least some of its locations if indeed it does land a deal.

At least a couple of other regional chains are said to be wheeling and dealing: One of them seems to be aiming for an out-and-out sale, while the other appears to be looking for an owner who would allow the web to continue running as an autonomous company.

And, while we're stirring up dust, some music industry and investment types say that U.K.-based **W.H. Smith**, the owner of **Wee Three**, wants to be among the 10 largest U.S. music retailers. A worthwhile question, then, is if that is indeed the desire of the W.H. Smith people, what are they up to these days?

Stay tuned.

DISTRIBUTION FEATS: This week **Madonna** breaks the hold **CEMA** held for the past two weeks on the top 4 positions of **Billboard's** Top Pop Albums chart. **WEA**, at the close of 1988, was the last distributor to hold a clean sweep of positions 1-4, and that was quite a streak. **Henry Droz** and his crew held the top four slots for five consecutive weeks from Dec. 3 through Dec. 31. **CEMA's** recent two-week run must have seemed like old hat to **CEMA** president **Russ Bach**; he was executive VP of marketing development for **WEA** when that company ended '88 with its impressive showing... The strategy by

BMG to use the off-cycle street date of May 25 in front of the Memorial Day weekend seems to have paid off (**Billboard**, June 2). Five titles from **Arista** and **RCA**—including those by **Snap**, **Lita Ford**, **Alabama**, and the **Jeff Healey Band**—make the top half of this week's Top Pop Albums chart, with **Milli Vanilli** making the highest debut... That late **Mariah Carey** song that **Columbia** decided to add to her debut, as reported a couple of weeks ago, was responsible for the additional delay that moved the young singer/songwriter's street date back again from June 5 to Tuesday (12).

Mom's Effort Spurs Sales Of Son's Album At Ark. Wal-Mart

BY JIM BESSMAN

NEW YORK—Jason D. Williams' blazing piano-boogie shows win instant concert converts, but the **RCA** artist still needs help moving copies of his debut album, "Tore Up." So **Marie Williams**, his mother, decided to help out.

Williams "kept after" the manager of the local **Wal-Mart** in **El Dorado, Ark.** (population: 25,270), and was permitted last month to "fix up" a homemade display for her boy's product.

"They gave us one little old table that wasn't even in the record room, but where us old folks go to drink coffee," she says.

"We placed covers of the album catty-cornered around the edge of the table, and on the table cassettes and CDs were stacked up real neat," she continues. "On top was a little old [tape deck] playing his album."

She also made five display posters out of orange posterboard and the "fuzzy-haired picture from the record company."

Across the top of the posters read "El Dorado's Own Jason D. Williams," in "the biggest letters you ever did see." In one corner was **Jason Williams'** logo; affixed to another was the calling card of his Nashville agent, **Tim Tye**.

Wal-Mart manager **Larry Kraus** says, "We got behind him because his parents are in here shopping with us three times a day. If we can be even a small part of his success, it will be worth it."

According to **Marie Williams**, **Wal-Mart** bought 75 cassettes and 25 CDs, and sold 47 and 14, respec-

tively. "We sold 35 pieces in a week's time," says **Kraus**. "That isn't bad for someone who's up-and-coming without much exposure."

Williams was disappointed that the stock "didn't sell right out." But she was heartened to hear so many of her friends say, "Well, Marie, we've been by Jason's [display] this morning."

"I said, 'Wonderful! Buy one of his tapes!'"

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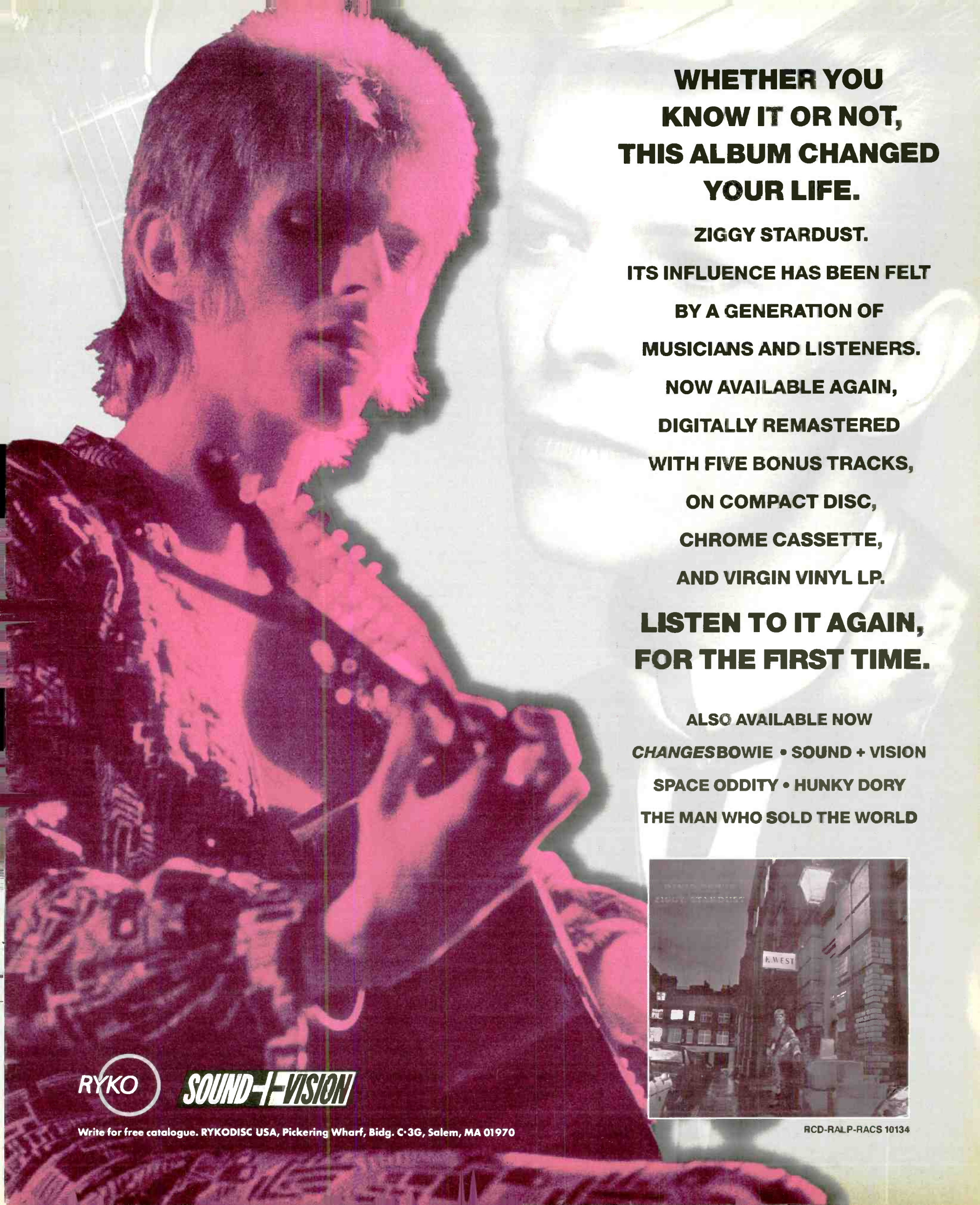
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TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ No. 1 ★ ★					
1	1	1	57	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME 18 weeks at No. 1
2	2	2	31	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
3	3	3	12	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
4	4	4	20	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III
5	5	5	13	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
6	6	6	35	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
7	14	—	2	GEORGE STRAIT MCA 6415 (8.98) (CD)	LIVIN' IT UP
8	11	11	57	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
9	9	9	17	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
10	7	7	60	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
11	12	12	17	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
12	13	13	9	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
13	10	10	52	LORRIE MORGAN ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
14	8	8	14	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
15	16	16	43	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
16	17	15	11	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
17	15	14	32	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
18	NEW ►	1	1	ALABAMA RCA 52108 (9.98) (CD)	PASS IT ON DOWN
19	19	17	53	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
20	22	29	6	TANYA TUCKER CAPITOL 91821 (9.98) (CD)	TENNESSEE WOMAN
21	21	20	160	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	20	18	34	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
23	18	19	36	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
24	23	23	10	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
25	33	—	2	PATTY LOVELESS MCA 6401 (8.98) (CD)	ON DOWN THE LINE
26	24	24	10	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
27	25	27	68	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
28	29	32	148	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
29	27	26	31	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
30	31	33	38	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
31	26	28	95	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
32	36	30	52	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
33	28	31	47	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
34	30	25	69	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
35	42	52	4	LACY J. DALTON CAPITOL 93912 (CD)	LACY J.
36	NEW ►	1	1	SHENANDOAH COLUMBIA 45490/CBS (CD)	EXTRA MILE
37	49	—	2	LIONEL CARTWRIGHT MCA 42336 (8.98) (CD)	I WATCHED IT ALL ON THE RADIO
38	37	35	60	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	34	6	EDDIE RABBITT CAPITOL 93882 (9.98) (CD)	JERSEY BOY
40	56	—	2	FOSTER & LLOYD RCA 52113 (8.98) (CD)	VERSION OF THE TRUTH
41	34	36	104	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
42	32	22	68	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
43	40	38	19	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
44	41	39	98	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
45	35	21	88	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
46	50	46	57	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
47	38	37	44	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
48	47	41	87	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
49	58	56	171	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
50	46	45	225	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
51	43	42	208	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
52	45	47	5	WILD ROSE CAPITOL 93885 (9.98) (CD)	BREAKING NEW GROUND
53	44	44	18	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
54	57	57	55	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
55	48	40	35	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
56	55	53	56	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
57	63	66	23	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
58	54	51	239	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
59	53	50	69	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
60	60	65	33	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
61	66	73	3	PRAIRIE OYSTER RCA 2049-4 (CD)	DIFFERENT KIND OF FIRE
62	52	43	11	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
63	61	49	35	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
64	59	55	11	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
65	51	48	142	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
66	64	72	316	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
67	62	60	56	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
68	73	62	15	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
69	65	61	103	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
70	67	67	13	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
71	74	69	16	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
72	70	—	121	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
73	RE-ENTRY	354	354	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
74	71	54	91	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
75	68	58	111	RODNEY CROWELL ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT

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ICMBA 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/Nash-

ville, 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're an overrated tool." However, what videos clearly do, he conceded, 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 merchandisers who are serviced by rackjobbers to find out more about sales appeal.

Bowen 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, Galante maintained. Concert promoters can no longer count on the much-touted longevity of country stars to sell tickets, 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 in as high a proportion—28%-30% of the total—as the label's pop offerings.



All This And Emmylou, Too. That's not the title of a new Paul Kennerley song, but it would certainly fit. BMI/Nashville hosts a party honoring Kennerley's recent string of hit songs by various artists. Pictured, from left, are BMI's Del Bryant; Marty Stuart; Kennerley; his wife, Emmylou Harris; Nanci Griffith; BMI VP Roger Sovine; Jamie O'Hara and Kieran Kane (the O'Kanes); and BMI's Jody Williams.

Summer Festival A-Lights On Music City

Fans Flock To Nashville For Yearly Event

SIZZLING 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. The annual food/music/arts/theater/dance celebration enjoyed 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 smorgasbord of sound that was a perfect lead-in for Fan Fair week. Some of the highlights:

Townes Van Zandt singing as wind whipped 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 half about a horse and half about 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 devastating lyrics as, "Maybe me and Marie could find a burned out van and do a little settling 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 stylings ranging from pop to country rap with several stops in between. The **Gringo Dogs** continued their emergence into the music arena, rousing the crowd into a dance mode with a reggae-colored set that included "Fish Murder" and "Contrabando." 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 McDaniell**, **T. Graham Brown**, **Vince Gill**, **Janie Frickie**, and **William Lee Golden**.

Combining youthful irreverence with creative ingenuity, **Colin Wade Monk** came through with a hot set. 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 disas-

ter.

Among the musical genres showcased were rock, jazz, classical, folk, beach, big band, country, R&B, dance—including clogging and African dance—Western 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 nostalgic 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 **Opryland** 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 two of their writer/artist heroes, **Townes Van Zandt** and **Guy Clark**, the affable Clark invited them to a nearby watering hole, the **Sports Page**. Winding down from an outstanding performance of his classic songs such as "Old Friends," Clark relaxed, ordered drinks, lured another Summer Lights performer, **Gove Scrivenor**, off the street as he walked by the bar—and soon it was hot talk of songs, writing, living, and surviving. In typical Nashville fashion, the guitars came out somewhere after the third round. Between new and old songs from Clark and Scrivenor, 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 Scrivenor, one of Music City's finest musician/writer/artists.

WHO'S COUNTING, HARLAN? 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 on Music Row. **Roger Murrah** and **Tammy Wynette** will co-host the event sponsored by BMI, the Nashville Entertainment Assn., and the Nashville Songwriters Assn. International—with proceeds from the \$15 ticket sales going to the latter two organizations. The talent lineup will be announced soon.



by Gerry Wood



PRAIRIE OYSTER: Shown, from left, are Denis Delorme, Keith Glass, Joan Besen, Russell deCarle, Bruce Moffet, 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 Besen, 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 rests 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 keyboardist/writer Besen 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, 9 New St., Toronto, Ontario M5R 1P7; 416-925-2478. It is booked by Monterey Artists, Suite 106-B, 33 Music Square W., Nashville, Tenn. 37203; 615-726-0950.

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 further aid the cause, the band used a cover shot for "Pages Of Life" (its third and current MCA/Curb al-

bum) that features only the three singer/songwriter front men: Hillman, John Jorgensen, and Herb Pedersen. Bassist Bill Bryson, 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 bolo ties sneering at the camera—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 cassette copies of "Start All Over Again," the first "Pages Of Life" single. Accompanying each copy was a note that echoed the opening

segment of the "Mission Impossible" 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 opportunities were lost. He says that steady movement of the new album has raised the sales level to nearly double the approximately 120,000

copies that each of the first two albums—"Desert Rose Band" and "Runnin'"—sold.

MCA Records/Nashville president Bruce Hinton says he expects the new album to go gold by the end of this year. He says the strong showing results from a lengthy "educational process" that involved presenting Desert Rose as a band, rather than spotlighting Hillman's folk/country/rock career in the Byrds and Flying Burrito Brothers.

(Continued on page 54)

FOR WEEK ENDING JUNE 16, 1990

Billboard® HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	8	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	★ ★ No. 1 ★ ★ 2 weeks at No. 1 GEORGE STRAIT MCA 79015
2	4	11	11	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KILLER)	KATHY MATTEA MERCURY 876746-4
3	5	8	8	PASS IT ON DOWN J.LEO,L.MEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA RCA 2519-7
4	3	4	13	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER CAPITOL 44520
5	10	12	10	WALK ON J.BOWEN,R.MCINTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA 79009
6	2	1	15	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
7	9	10	14	THE DOMINO THEORY R.SCRUGGS (B.LABOUTY,B.FOSTER)	◆ STEVE WARINER MCA 53733
8	12	14	11	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
9	6	2	15	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	◆ CLINT BLACK RCA 2520-7
10	13	18	7	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL 79024
11	17	19	9	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART RCA 2503-7
12	8	5	16	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA 9122-7
13	7	6	15	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
14	19	22	6	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS. 7-29878
15	16	15	12	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS,H.KANTER)	◆ LACY J. DALTON CAPITOL 79962
16	20	23	11	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL 44534
17	15	13	13	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53804/MCA
18	18	16	12	GUARDIAN ANGELS B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
19	11	7	17	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-19918
20	21	27	9	ISLAND B.BECKETT (T.SEALS,E.RAVEN)	◆ EDDY RAVEN CAPITOL 79997
21	26	40	5	ON DOWN THE LINE T.BROWN (KOSTAS)	★★★ POWER PICK/AIRPLAY ★★★ PATTY LOVELESS MCA 79004
22	27	37	10	NOBODY'S TALKING R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	◆ EXILE ARISTA 2009
23	23	28	10	PERFECT K.LEHNING (M.E.NEVIN)	◆ BAILLIE AND THE BOYS RCA 2500-7
24	14	9	13	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	◆ LIONEL CARTWRIGHT MCA 53779
25	30	38	9	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
26	33	45	5	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-19872/WARNER BROS.
27	36	48	6	SEARCHIN' FOR SOME KIND OF CLUE N.LARKIN (P.RAKES,D.KES,N.LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
28	22	20	18	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
29	25	24	23	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
30	34	34	10	FIT TO BE TIED DOWN J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 79000
31	44	54	5	RICHEST MAN ON EARTH J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA 2505-7
32	28	29	20	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
33	32	26	19	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COOLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP RCA 9120-7
34	35	30	21	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
35	37	32	21	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN)	DON WILLIAMS RCA 9119-7
36	40	50	8	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	◆ MARTY STUART MCA 79001
37	29	25	17	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
38	49	60	4	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNING,C.MOSER)	HIGHWAY 101 WARNER BROS. 7-19829

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	43	52	6	WHITE LIMOZEEN R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS
40	50	57	4	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	LORRIE MORGAN RCA 2508-7
41	39	36	24	SEEIN' MY FATHER IN ME J.STROUD (P.OVERSTREET,T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
42	24	17	15	BLACK VELVET N.LARKIN (C.WARD,D.TYSON)	◆ ROBIN LEE ATLANTIC 4-87979
43	38	35	24	CHAINS T.BROWN (H.BYNUM,B.RENEAU)	◆ PATTY LOVELESS MCA 53764
44	58	—	2	GOOD TIMES K.LEHNING (S.COOKIE)	DAN SEALS CAPITOL 79120
45	31	21	16	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73254/CBS
46	57	66	3	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY 422 875 450-7
47	47	44	23	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
48	46	41	18	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIDGE,R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
49	56	65	4	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS EPIC 34-73352/CBS
50	42	39	19	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	◆ HIGHWAY 101 WARNER BROS. 7-19968
51	54	58	4	PUTTIN' THE DARK BACK INTO THE NIGHT R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB/CAPITOL 79040/CAPITOL
52	52	47	24	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER,R.LINN)	MARY-CHAPIN CARPENTER COLUMBIA 38 73202/CBS
53	60	62	4	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA 79011
54	45	31	11	I GO TO PIECES SOUTHERN PACIFIC,J.E.NORMAN (D.SHANNON)	◆ SOUTHERN PACIFIC WARNER BROS. 7-19860
55	51	33	17	BRING BACK YOUR LOVE TO ME R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
56	48	46	11	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER,B.LLOYD)	◆ FOSTER & LLOYD RCA 2502-7
57	61	67	4	TILL I SEE YOU AGAIN P.WORLEY,E.SEAY (K.WELCH)	◆ KEVIN WELCH REPRISE 7-19873/WARNER BROS.
58	64	63	8	KNOWIN' YOU WERE LEAVIN' P.MCMAKIN (M.REID,T.ROCCO)	LES TAYLOR EPIC 34 73264/CBS
59	55	55	26	SOONER OR LATER B.BECKETT (S.LONGACRE,B.FOSTER,B.LABOUTY)	EDDY RAVEN CAPITOL 44528
60	NEW ▶	1		I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	★★★ HOT SHOT DEBUT ★★★ TRAVIS TRITT WARNER BROS. 7-19797
61	74	—	2	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA 38 73373/CBS
62	69	—	2	LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE MCA 79023
63	67	69	3	MY ANNIVERSARY FOR BEING A FOOL C.WATERS,H.DUNN (H.DUNN)	HOLLY DUNN WARNER BROS. 7-19847
64	68	70	3	NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD)	MICHELLE WRIGHT ARISTA 2002
65	65	59	26	LITTLE GIRL J.BOWEN,R.MCINTIRE (K.FRANCESCHI,Q.POWERS)	REBA MCENTIRE MCA 53763
66	63	64	22	OKLAHOMA SWING T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
67	72	—	2	BABY, WALK ON W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)	◆ MATRACA BERG RCA 2504-7
68	62	61	20	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
69	66	56	17	MISTER DJ J.STROUD (C.DANIELS,T.CRAIN,T.DIGREGORIO,C.HAYWARD,F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
70	59	49	20	BACK WHERE I COME FROM J.E.NORMAN,M.MCANALLY (M.MCANALLY)	◆ MAC MCANALLY WARNER BROS. 7-22662
71	NEW ▶	1		MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS RCA 2507-7
72	70	75	4	FROM SMALL THINGS (BIG THINGS ONE DAY COME) R.SCRUGGS,NITTY GRITTY DIRT BAND (B.SPRINGSTEEN)	THE NITTY GRITTY DIRT BAND MCA 79013
73	NEW ▶	1		SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER COLUMBIA 38 73361/CBS
74	75	—	2	I DON'T HURT ANYMORE S.BERLIN (J.ROLLINS,D.ROBERTSON)	◆ PRAIRIE OYSTER RCA 2510-7
75	73	—	2	SHOT FULL OF LOVE P.WORLEY,E.SEAY (B.MCDILL)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-19836

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

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GROUP-IDENTITY ISSUE IS ONLY THORN IN DESERT ROSE BAND'S SUCCESS

(Continued from page 52)

"It wasn't 'Chris Hillman & Desert Rose,'" Hinton says, "so fans of Chris [alone] were lost to classic rock radio."

Hinton adds that DRB's touring the first year was not in venues that attracted record buyers. But more recent touring, he says, "is shaping up beautifully."

Noting the availability of supporting retail material for the new album, Hillman credits Hinton with "turning the company around." "They were 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," Hillman says. "We draw heavily from old bluegrass, Lefty Frizzell, Merle Haggard, and Hank Williams and stretch the parameters. The one

mistake every artist makes is changing horses in midstream. I want to be in country music, and I won't sacrifice the integrity of this band to have one or two hits in the fast-food culture, which is happening to country music now."

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

NARAS Elects Board Members

NASHVILLE—The Nashville chapter of NARAS has elected 16 new members to its board of governors for the 1990-92 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 Assocs. music publishers; Allen Brown, director of media and artist development, CBS Records; Terry Choate, producer; Karen Conrad, president AMR Publications; Donna Hilley, senior VP and CEO, Tree Publishing.

Also, Wayland Holyfield, songwriter; Stan Moress, talent manager; Bob Oermann, entertainment writer; Eddie Reeves, VP and GM, Warner Bros. Records; Phran Schwartz, director of marketing and artist development, Arista Records; Harold Shedd, creative VP, PolyGram Records; Bill Walker, arranger; and Harry Warner, assistant VP of writer/publisher relations, BMI.



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. Pictured, 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 CORNER



by Marie Ratliff

HEADHUNTERS CAPTURE COUNTRY: With a look that pushes the edges of country believability and a sound that courts crossover attention, the **Kentucky Headhunters** have a certified gold album with their very first release, "Pickin' On Nashville" (Mercury). The package is solidly at No. 2 on the Top Country Albums chart and is at No. 51 on the Top Pop Albums list.

Now the group grabs for a broader country base with the third single pulled from the album—a cover of the classic "Oh Lonesome Me." The song became legendary singer/songwriter **Don Gibson's** first No. 1 record in 1958 (it stayed there for eight weeks). Says MD **Linda Jo, KEKA** Eureka, Calif., "Overall, we get more requests for this group than anything else we play."

"Oh Lonesome Me" moves to No. 46 in its third chart week, with good action already showing at WPOC Baltimore, WAMZ Louisville, Ky., WCTK Providence, R.I., WBVE Cincinnati, WDAF Kansas City, Mo., KPLX Dallas, KASE Austin, Texas, WWYZ Hartford, Conn., KSAN San Francisco, WQDR Raleigh, N.C., WHOK Columbus, Ohio, and WSOB Charlotte, N.C. Among the new adds this week are WSSL Greenville/Spartanburg, N.C., WKHX Atlanta, WCRJ Jacksonville, Fla., KNIX Phoenix, WZZK Birmingham, Ala., WBEE Rochester, N.Y., KZLA Los Angeles, and WFMS Indianapolis.

OMAHA GOES FOR GUNN: "We've already been getting some calls for it," says MD **Bill Corey, WOW** Omaha, Neb., of **Rhonda Gunn's** debut disk on Warner Bros., "Some Somebody." "People are starting to take notice," he adds. "You can tell there's something going on when the record shops start calling us to find out more about the record."

Corey is excited, too, about **Matraca Berg's** first single—"Baby, Walk On" (RCA), charted at No. 67 in its second week. "She has a very powerful voice and really knows what to do with it." Stations adding the Berg record this week include WAMZ Louisville, KVOO Tulsa, Okla., and WCMS Norfolk, Va., with big increases in gross impressions showing at WXTU Philadelphia, WSM Nashville, KSON San Diego, and KEYE Minneapolis.

"EXILE is turning out to be a real success story here," says MD **Phil Williams, KYKR** Beaumont, Texas. "The things they're doing now are just right for our market."

"Nobody's Talking," the group's second Arista single, jumps to No. 22 on the Hot Country Singles & Tracks chart on the strength of big moves at such stations as KIKK and KILT Houston, WNOE New Orleans, WYAY Atlanta, WDSY Pittsburgh, WGAR Cleveland, WWWW Detroit, WSIX Nashville, WESC Greenville, S.C., and KWJJ Portland, and first-time play at KSON San Diego, WBEE Rochester, and WTQR Greensboro, N.C.

"IT JUST BLEW ME AWAY," says MD **Ryan Dobry, WTCM** Traverse City, Mich., of **Shenandoah's** "Next To You, Next To Me" (Columbia). "It's country to the bone, makes you want to do the Cotton Eyed Joe or Texas Two Step." The song, charted at No. 61, is the first single from the group's "Extra Mile" album, which debuts at No. 36 on the Top Country Albums chart.

Strong jumps are showing at WDAF Kansas City, KXXY Oklahoma City, WWYZ Hartford, Conn., WYRK Buffalo, N.Y., WTQR Greensboro, KIKK Houston, and WAMZ Louisville. It picks up new adds at KASE Austin, KPLX Dallas, WFMS Indianapolis, WCMS Norfolk, WTDR Charlotte, N.C., and KAJA San Antonio, Texas.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

67	BABY, WALK ON (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)	23	PERFECT (MCA, ASCAP) HL
70	BACK WHERE I COME FROM (Beginner, ASCAP)	51	PUTTIN' THE DARK BACK INTO THE NIGHT (Zoo Crew, ASCAP)
15	BLACK COFFEE (ESP, BMI)	52	QUITTIN' TIME (EMI April, ASCAP/Getarealjob, ASCAP/Grog, ASCAP)
42	BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	31	RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP)
55	BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	68	RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP
43	CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM	8	RUNNIN' WITH THE WIND (Eddie Rabbit, BMI/Englishtowne, BMI) HL
10	THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)	27	SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP)
11	DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM	48	SEE IF I CARE (Colgems-EMI, ASCAP) WBM
7	THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	41	SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
37	DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	2	SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI) HL
30	FIT TO BE TIED DOWN (Rick Hall, ASCAP)	75	SHOT FULL OF LOVE (PolyGram International, ASCAP)
32	FIVE MINUTES (BMG, ASCAP) CPP	73	SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP)
72	FROM SMALL THINGS (BIG THINGS ONE DAY COME) (Bruce Springsteen, ASCAP)	59	SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) WBM
26	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)	33	STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
44	GOOD TIMES (Abkco, BMI)	38	THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP)
18	GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Aimo, ASCAP) HL	57	TILL I SEE YOU AGAIN (Cross Keys, ASCAP) HL
34	HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	9	WALKIN' AWAY (Howlin'Hits, ASCAP)
19	HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	4	WALKING SHOES (Irving, BMI/Littlemarch, BMI)
29	HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	50	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
40	HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL	5	WALK ON (Tom Collins, BMI)
14	HE WALKED ON WATER (Hayes Street, ASCAP/Aimo, ASCAP)	53	WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP)
36	HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	39	WHITE LIMOZEEN (Velvet Apple, BMI/Songpainter, BMI)
25	HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP) WBM	49	WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP)
13	I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL		
		74	I DON'T HURT ANYMORE (Chappell & Co., ASCAP)
		45	IF LOOKS COULD KILL (Coolwell, ASCAP)
		16	IF YOU COULD ONLY SEE ME NOW (W.B.M., SESAC/Kinetic Diamond, BMI/Edge O' Woods, BMI)
		54	I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL
		60	I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Heart Street, ASCAP)
		12	I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)
		17	IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) HL
		56	IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung Fu, BMI) HL
		20	ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM
		6	I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL
		24	I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Aimo, ASCAP) WBM
		35	JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL
		58	KNOWIN' YOU WERE LEAVIN' (Lodge Hall, ASCAP/PolyGram International, ASCAP) HL
		65	LITTLE GIRL (W.B.M., SESAC) WBM
		62	LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP)
		28	LOVE ON ARRIVAL (Pink Pig, BMI)
		1	LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI)
		71	MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP)
		69	MISTER DJ (Cabin Fever, BMI) WBM
		63	MY ANNIVERSARY FOR BEING A FOOL (Careers, BMI) HL
		64	NEW KIND OF LOVE (Kinetic Diamond, BMI/Edge O' Woods, BMI/Rancho Bogardo, ASCAP)
		61	NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP)
		22	NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI) WBM
		47	NOT COUNTING YOU (Major Bob, ASCAP) WBM
		46	OH LONESOME ME (Acuff-Rose, BMI)
		66	OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM
		21	ON DOWN THE LINE (Songs Of PolyGram, BMI) HL
		3	PASS IT ON DOWN (Maypop, BMI) WBM

HOT COUNTRY RADIO BREAKOUTS

1. WANTED ALAN JACKSON ARISTA
2. TANQUERAY VERN GOSDIN COLUMBIA
3. OUGHTA BE A LAW LEE ROY PARNELL ARISTA
4. I'LL LIE MYSELF TO SLEEP SHELBY LYNNE EPIC
5. I'M WITH YOU DELBERT McCLINTON CURB
6. BORN AND RAISED... WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA
7. MEXICAN WIND JANN BROWNE CURB
8. EVERYBODY'S REACHING OUT FOR... CRYSTAL GAYLE CAPITOL
9. SMALL SMALL WORLD THE STATLER BROTHERS MERCURY
10. TOO BLUE TO BE TRUE LARRY BOONE MERCURY

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. 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.

Janet Jackson



Jazzie B.



Spotlight

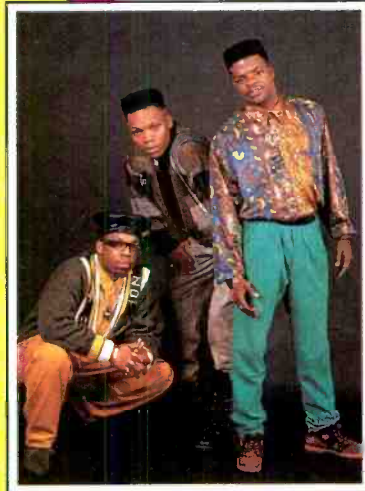
BLACK MUSIC

Miki Howard



THE '90s

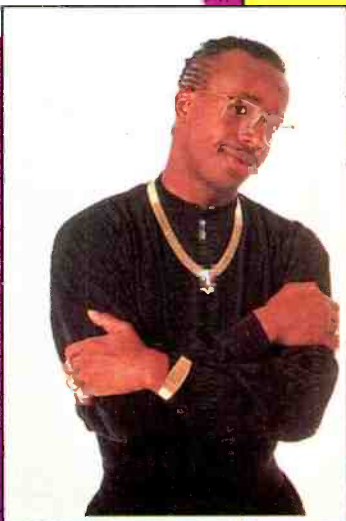
Bell Biv DeVoe



REPRESENT A NEW HORIZON OF MUSICAL INNOVATION

AS HOUSE, HIP HOP, GOSPEL, REGGAE AND RAP CARVE AN INDELIBLE IMPRESSION

M.C. Hammer



ON TODAY'S MAINSTREAM

Howard Hewett



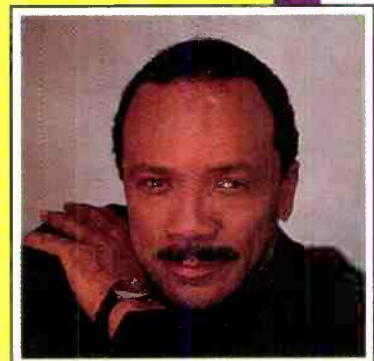
R&B.

By JANINE McADAMS

Babyface



Quincy Jones



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.

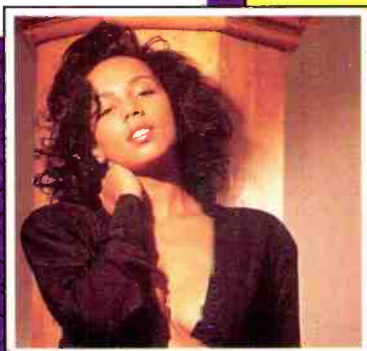
The musical landscape on the black music side presented a different balance just one decade ago. In 1980, R&B was moving along the continuum of ballads, funk, and updated blues and soul, with artists like the Brothers Johnson, the S.O.S. Band, the Whispers, and Michael Jackson. House music's predecessor, 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.

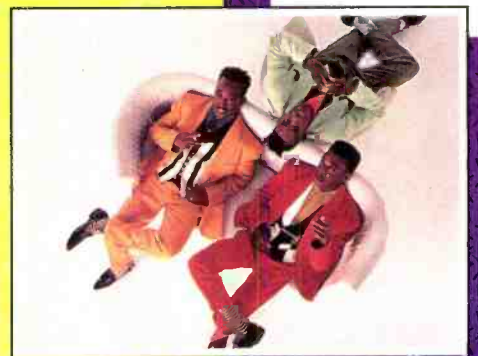
The '90s represents a new horizon of musical innovation for R&B music. The enduring popularity of black musical forms here and abroad, combined with falling political barriers, has created a broader, global music market. On the creative front, the influence of hip-hop, with its youthful dance and funk 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)

Tyler Collins



Tony!Toni!Toné!





IT'S EASY TO SEE THE INFLUENCE

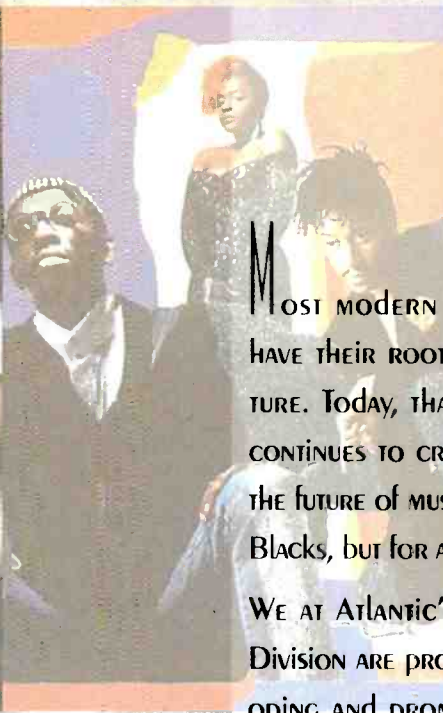
BLACK ARTISTS HAVE HAD



ON THE HISTORY OF MUSIC.

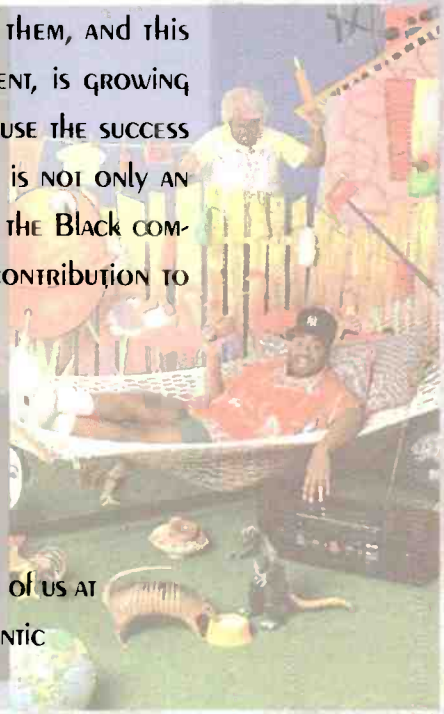
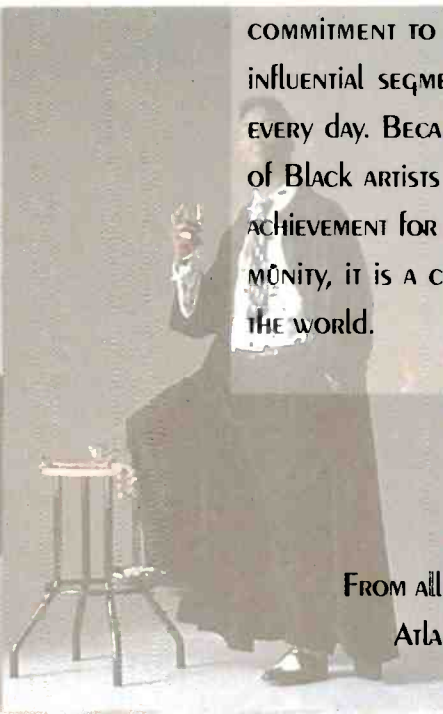


IT'S EVEN EASIER TO HEAR.

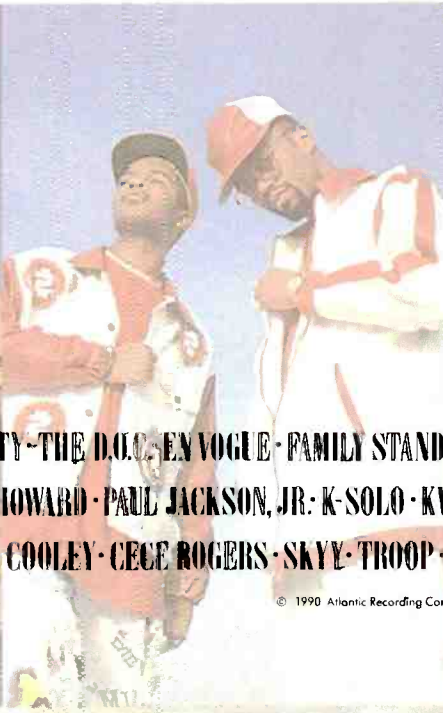


MOST MODERN MUSICAL FORMS HAVE THEIR ROOTS IN Black culture. Today, that same culture continues to create and define the future of music. Not just for Blacks, but for all people.

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



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LEVERT • BOBBY LYLE • MC LYTE • RODNEY O/JOE COOLEY • CECI ROGERS • SKYY • TROOP • AUDIO TWO • YO YO

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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.

At **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; 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 Simmons' 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 Kashif. The label's Tony Anderson, VP R&B promotion, anticipates an even stronger 1990 with continued action on Stansfield's album plus a 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 La'Face Records (by duo Damien Dane and rap-oriented act Level Three); a second album from Detroit-based Kiara; 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 Chuckii Booker (currently on tour with Janet Jackson) spawned the No. 1 black music and mid-level pop single "Turned Away"; while R&B veterans Skyy enjoyed 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 EPMD 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 Skyy, 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.

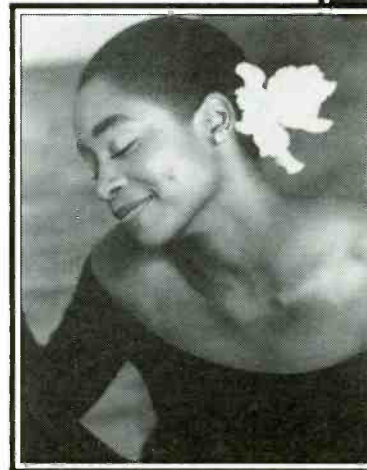
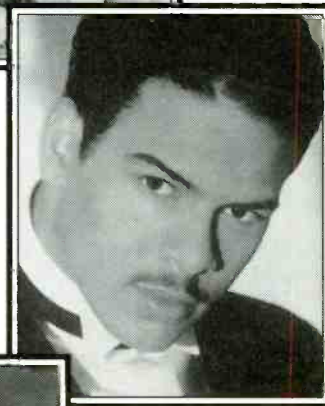
At **Atco**, black music is thriving with the current success of Michel'le, and the label anticipates new releases from J.J. Fad and a possible second set by Michel'le by the end of 1990.

Capitol is enjoying unprecedented success with its black mu-



Troop

Christopher Williams

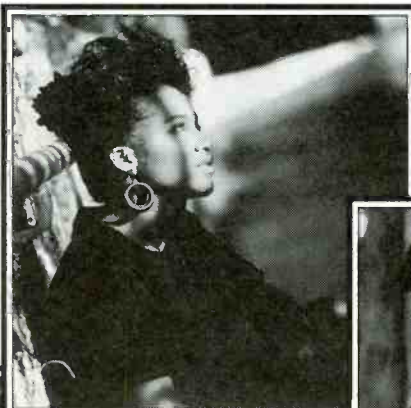


Regina Belle

The Jamaica Boys



Michel'le



Calloway

After 7



Johnny Gill



sic 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 status and R&B vets the Gap Band re-establishing their prominence via a No. 1 black music single ("All Of My Love") from their successful "Round Trip" album.

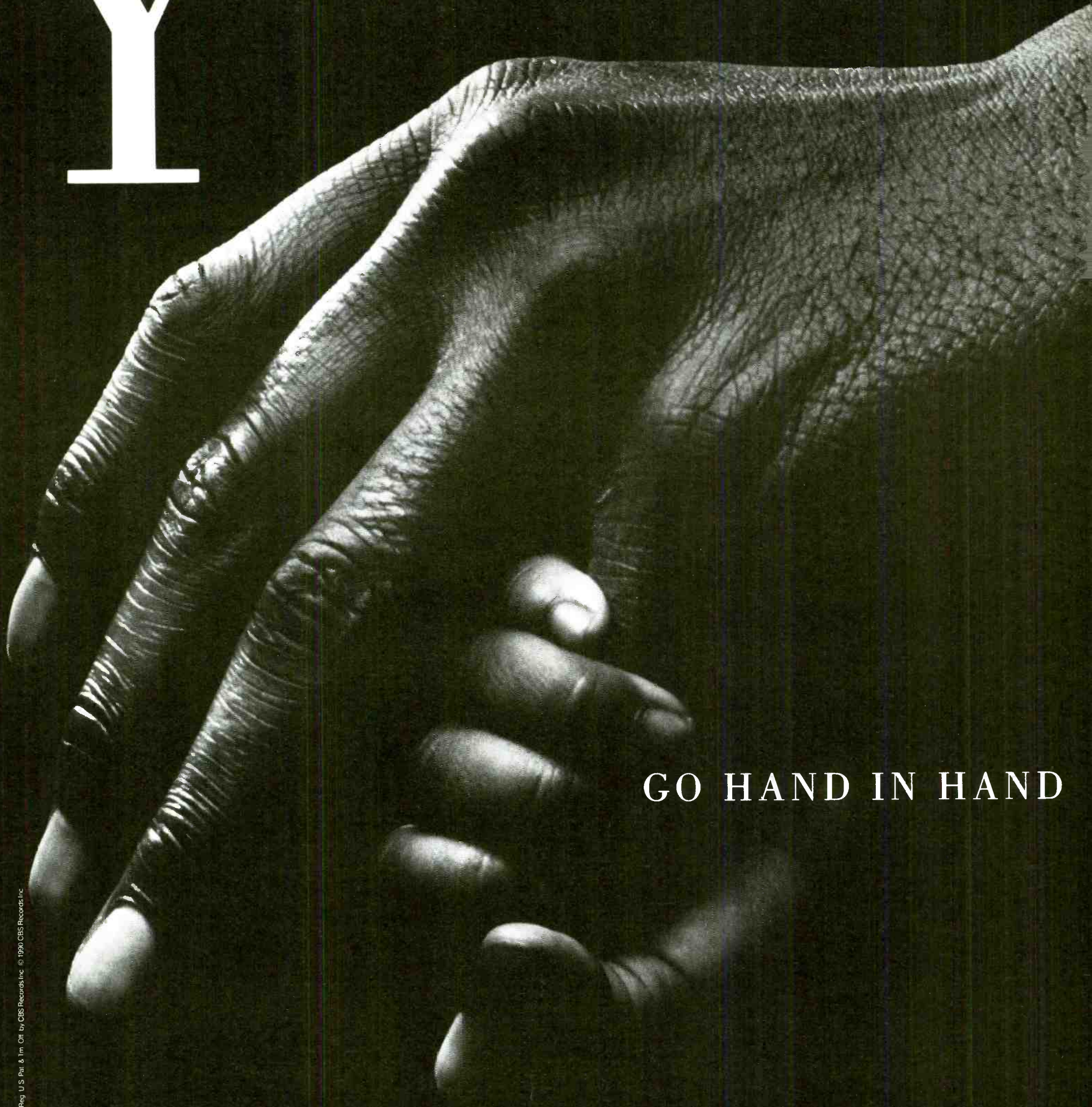
Current Capitol albums by Melba Moore (scoring strongly with the multi-artist single "Lift Every Voice And Sing"; the third album from Meli'sa Morgan; and the label debut by platinum act the Whispers) are all priorities. Upcoming product due includes albums by mainstay Freddie Jackson and BeBe & CeCe 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, Grover 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 Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. © 1990 CBS Records Inc.

COLUMBIA RECORDS. THE PASSING DOWN OF BLACK CULTURE THROUGH MUSIC.

BLACK-ORIENTED INDIES: Days of Skepticism Are Over as Street-Smart Labels Make Success Look Easy

By DARLENE C. DONLOE

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 Skyywalker, 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 has plans to develop a black-oriented music division and has hired Lisa Cortez, formerly of Russell Simmons's organization, to head the depart-

ment, 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 the door with a Warner Bros. product 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 KDAY 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 vanilla enough."

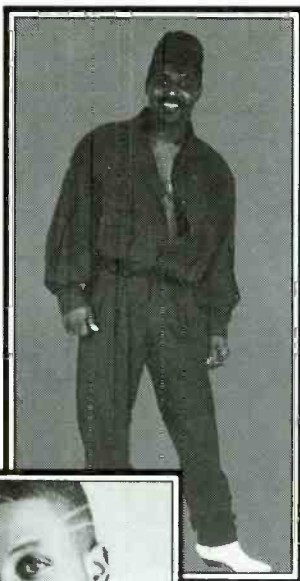
Jimmy Smith of WGCI says urban radio has been supportive of independent labels, and insists that if indies were to get visibility first, it would make it a lot easier to come to radio.

"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."

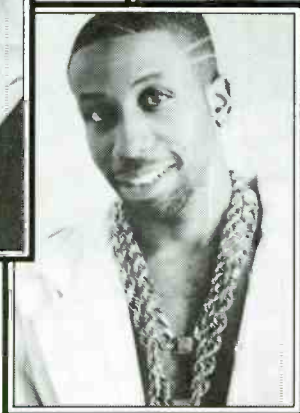
Smith, who says the most exciting music is on the indies, adds that his station strives to please advertisers and consumers, which is why the station plays music from controversial

(Continued on page B-18)

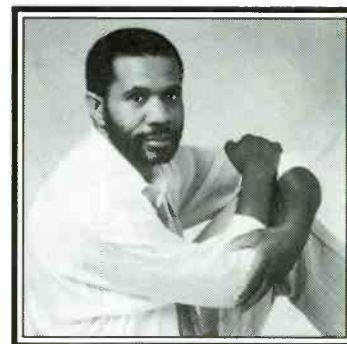
Whistle



Stevie B



Rob Base



Lenny Williams



Boo-Yaa T.R.I.B.E.



Sybil



Fast Eddie



Queen Latifah

BLACK MUSIC.

THE HEART OF ALL MUSIC.



Epic

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EPIC RECORDS.

BLACK VIDEO: Gaining Ground Everyday Despite Limited Exposure and a Bright Home Future

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-driven, chart-driven outlets that broadcast four-minute visualization packages across the airwaves day and night. Videos, costing anywhere from a conservative \$20,000 on up into the millions, have literally made their way into almost every home in America—be it through video programs or longform music videos, which are rapidly coming into their own.

Today 49.3 million viewers subscribe to MTV in the U.S. and millions more to the smaller outlets. While a few cable shows have cut back on viewing hours, the majority have reported an increase in both their viewership and their on-air hours.

While MTV, considered the granddaddy of all video shows, became an incredibly powerful entity, some industry experts 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, Was (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 indies. They tell us 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 if the music doesn't fit the format, don't make waves. Still others feel the exclusion of R&B and rap 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 poeple 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 "Pump It Up," 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)



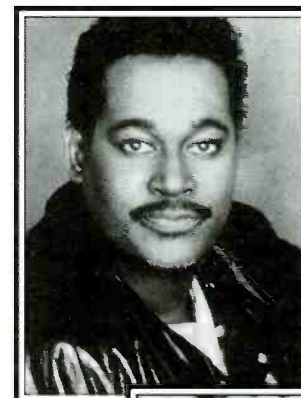
The Black
Flames



The Winans



Today



Luther Vandross

En Vogue



Michael Cooper



By All Means



Perfect Gentlemen



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LIZ TORRES
The Queen Is In The House

A TRIBE CALLED QUEST
People's Instinctive Travels And The Paths Of Rhythm

RUBY TURNER
Paradise



TODAY'S GLOBAL R&B

(Continued from page B-1)

heard 20 years ago.

The re-explosion of soul music in this country, heralded in the last year by the likes of such British artists as Soul II Soul and Mica Paris and now by Lisa Stansfield, the Chimes, Ruby Turner, and others, is seen by many as a reaction against some of the more mechanical-sounding, producer-focused slickness of much of American contemporary R&B music. The British soul revival has rekindled the soul spirit in U.S. musicians, who are responding with their own updated versions of classic '60-'70s R&B sounds that echo the ground-breaking work of Marvin Gaye, Curtis Mayfield, James Brown, Aretha Franklin, and the Philadelphia International and Motown artists.

Some acts, including Sybil ("Don't Make Me Over"), M.C. Hammer ("Dancin' Machine"), Whistle ("Always And Forever"), the Good Girls ("Love Is Like An Itchin' In My Heart"), and By All Means ("Let's Get It On") have found more immediate commercial success by covering a number of hits from that era. Part of this retro movement has led more recently to the creation of Supremes-like "girl groups" like Body, En Vogue, the Good Girls, Shades Of Lace, and Seduction, while the demand for "bubblegum soul" among young buyers, led by the Boys and New Kids On The Block, has put acts like the Newtrons, the Superiors, and Perfect Gentlemen on the musical map. Acts like the Family Stand, Lenny Kravitz, Tashan, and others are seeking to recreate and expand upon the live sound and emotional feel of that era.

This trend opens up the field for artists who want to experiment with a back-to-basics, less-gimmicky sound. "The music is taking a turn back to being more soulful and rhythmic," says Sharon Heyward, VP, black music promotion for Virgin Records, whose act Soul II Soul revolutionized the musical landscape with its brand of retronuevo R&B dance rhythms. "Soul II Soul has set a new trend, just as Teddy Riley set the trend for the jack swing movement. Soul II Soul has broken new ground in that now artists make music that is more rhythmic and much more melodic."

While the new swing toward the roots soul sound is generally perceived as positive for the music, there are still far too many imitators and sound-alikes. Imitation is the highest form of flattery, right? Well, familiarity is breeding contempt among many tired of the same sounding swing-beat or soul revival-beat records.

"The last really important changes were very rhythmic, were the things that were influenced by hip-hop and rap to a large extent, even new jack swing. Everybody has defined what those rhythmic characteristics are and incorporated those into every form of music—creating sameness in sound on black radio and hurting the developing artist of the future," says Benny Medina, head of black music A&R at Warner Bros. Records.

Continues Medina: "The blame has to go to everybody. It involves artists, labels, and the advertiser-interested radio community. I think record companies should bear a tremendous amount of responsibility. I recognize how concerned we are in getting a return on the investment [in the artist]. We have to discover the Ray Charles, Sarah Vaughns, B.B. Kings of today—I don't know whether we're giving those artists the chance to be themselves. I don't know whether a Jimi Hendrix could survive today, whether anybody could see the genius of a Prince."

Sylvia Rhone, senior VP/GM of Atlantic Records, sees new hope for the "self-contained band," much like the creative conglomerates that ruled the '70s charts like the Ohio Players, Parliament, and Earth Wind & Fire. "From a creative standpoint, one of the predominant trends in the '90s is that we'll be recording more with live musicians than in the past," says Rhone. "It's almost as if we're getting burned out on synthesized sounds and getting back to basics. We're investing a lot of time in doing groups like the Family Stand [which has been compared to the Family Stone]. The concept is that the the musicians who play on the record are the ones you'll see perform."

The '80s also represented the reign of The Producer as the ultimate musical star. More artists are testing their skills behind the board, producing their own records and those of other artists, in particular Chuckii Booker, Angela Winbush, and Jimmy Varner & Stan Sheppard of By All Means. In the '90s, the innovations of Jimmy Jam & Terry Lewis and L.A. & Babyface have inspired the formation of a slew of new production companies and independent labels, with former DJs, rappers, musicians, and label executives trying their hand at creating a unique sound that will build them the next Flyte Tyme or LaFace empire.

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 maybe 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 [Vandross] 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 in them," 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



Patti Austin



Chuckii Booker



Randy Crawford



David Peaston

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 multiplatinum 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

Najee



Melba Moore

Nancy Wilson



Dianne Reeves

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 Milira 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, publicizing 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 team with major promotion firms—most of which

(Continued on page B-22)

*T*he 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*)



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WIDER SPECTRUM

(Continued from page B-4)

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 "Pepsi" Riley and the Superiors. New acts with albums slated for '90 release include singer/songwriter/producer Mariah Carey, the Superiors and Joeski 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 company's current strength but anticipates a bumper year with the release 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 Afros and the Famlee (JMJ Records); Sid and B-Tonn 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 release albums by Davy 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 Starpoint, 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 vocalist 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 success 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 Records' Eric Gable were among the major accomplishments for **EMI** this past year. Gynice Coleman, the label's national director of urban promotion, says the company is currently continuing its successful streak via product from Dianne Reeves, Najee, the "Def By Temptation" soundtrack from Orpheus (which includes hit singles from Freddie Jackson and Ashford & Simpson and tracks 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 Bugnon (tagged "Any Love" and including an instrumental version of the Luther Vandross hit); a first album by duo Answered Questions (featuring Morris Renti, formerly with the Gap Band and L.A. background vocalist Marva King); the debut set from 17-year old female vocalist Marris Rose; in the rap arena, product from Orpheus' Arabian Prince and Compton's Most Wanted, UBC, a second album from Jaz; and the debut by Bervin Harris on Orpheus.

Considering his first year at the label as "great for openers!," **Epic'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/Epic's Babyface (with a double platinum-plus album) and Calloway (with "I Wanna Be Rich") as exemplifying a new cohesiveness and joint team effort with Epic's 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 WTG'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 cuts; albums from Solar/Epic acts Midnight Star, the Deele (including 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 Obses-

sion and Keisha Jackson, with the possibility of a fourth album from Sade; and label debuts from Kathy Sledge (formerly of Sister Sledge), D-Lavance, Victoria Wilson-James (produced by Jazzie B. of Soul II Soul), Janice Dempsey, and Something Special.

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 on 4th & 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 Remember?"), as well as Miles Jaye, and continued the process of breaking Will Downing (a regular hitmaker in the U.K.), maintained 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 debut by Cissy Houston; plus albums by the Bhundu Boys; dance-oriented artist Robert Owens; the 49'ers; rappers Laquan; two spin-off groups from X-Clan, Professor X and Isis; And Why Not, a funk/pop 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.

Platinum status for Too Short, the further solidification of KRS-One, 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 in "It's Gonna Be Alright") and the initial response to house-oriented act Mr. Lee (whose "Get Busy" was the first project to emerge from the company's newly-created Chicago studio complex) are among the highlights of a great year at **Jive**, says Barry Weiss, senior VP, who adds that the company renegotiated a worldwide distribution deal with RCA/BMG.

Current excitement over product by A 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 label 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 Wee Poppa Girls; the She-Rockers (produced by Technotronic), Liz Torres, Kool Rock Jay (a West Coast-based rapper) and Kid Rock; a solo album by D-Nice (of BDP) entitled "It's All About Me"; the label debut by UTFO; the launch of new teen

(Continued on page B-16)

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IS ALWAYS A STRUGGLE.

IN TODAY'S SONGS, WE HEAR
THE VICTORIES
OF YESTERDAY
AND THE TRIUMPHS
OF TOMORROW.



SOUL II SOUL



KID FROST



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 establishing Bobby Brown as a bona-fide star worldwide (with sales in excess of 6 million copies) while the immediate response to the BBD (Bell, Bivins & 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 Tyme"), 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"), Klymaxx ("The Maxx Is Back" spurred by the hit single "Good Love"), new male vocalist Jeff Redd, teen group the Newtrons 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 Raalumbh Tresvant (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 Sewat'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 al-

bums 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 Wrecks'n'Effect, and the launch of the Good Girls as contributing 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 duet with 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 Milira; and the first albums from new female rapper Misa, Pretty In Pink, Crystal & Penny, Curio, 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 "redefine 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 Lace 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, Gerry Woo, and the Robert Cray Band all likely by December.

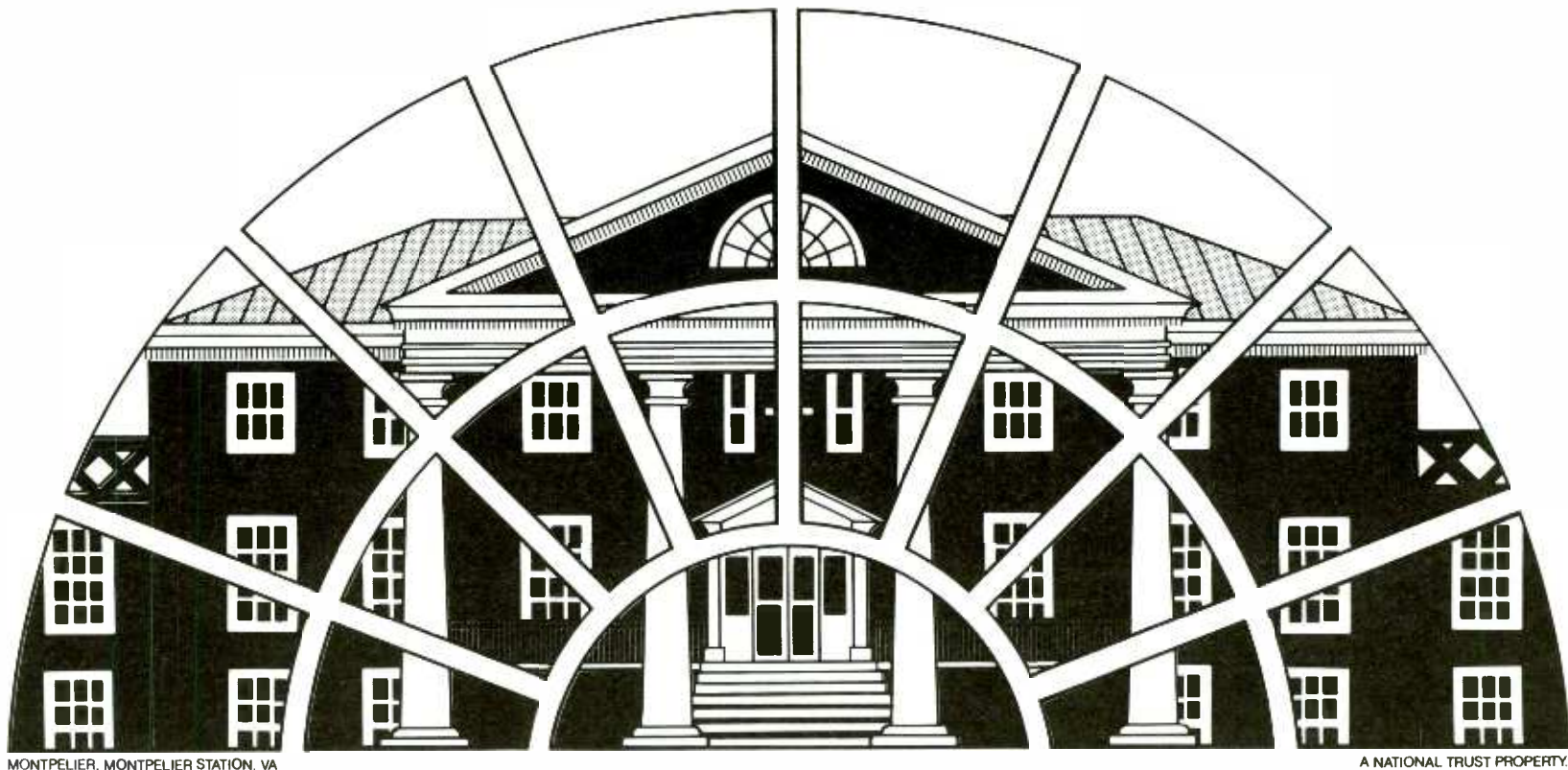
Success with new acts has been the key to RCA's ongoing foray into the black music marketplace. Skip Miller, VP black music, notes that the label fared well with debut product on Grady Harrell (a top 10 R&B single in "Sticks & Stones"), Tyler Collins (two top 10 black chart hits) and Bobby Ross Avila (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 Kingpin, 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 Lalah 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); Starleana (formerly with

(Continued on page B-22)



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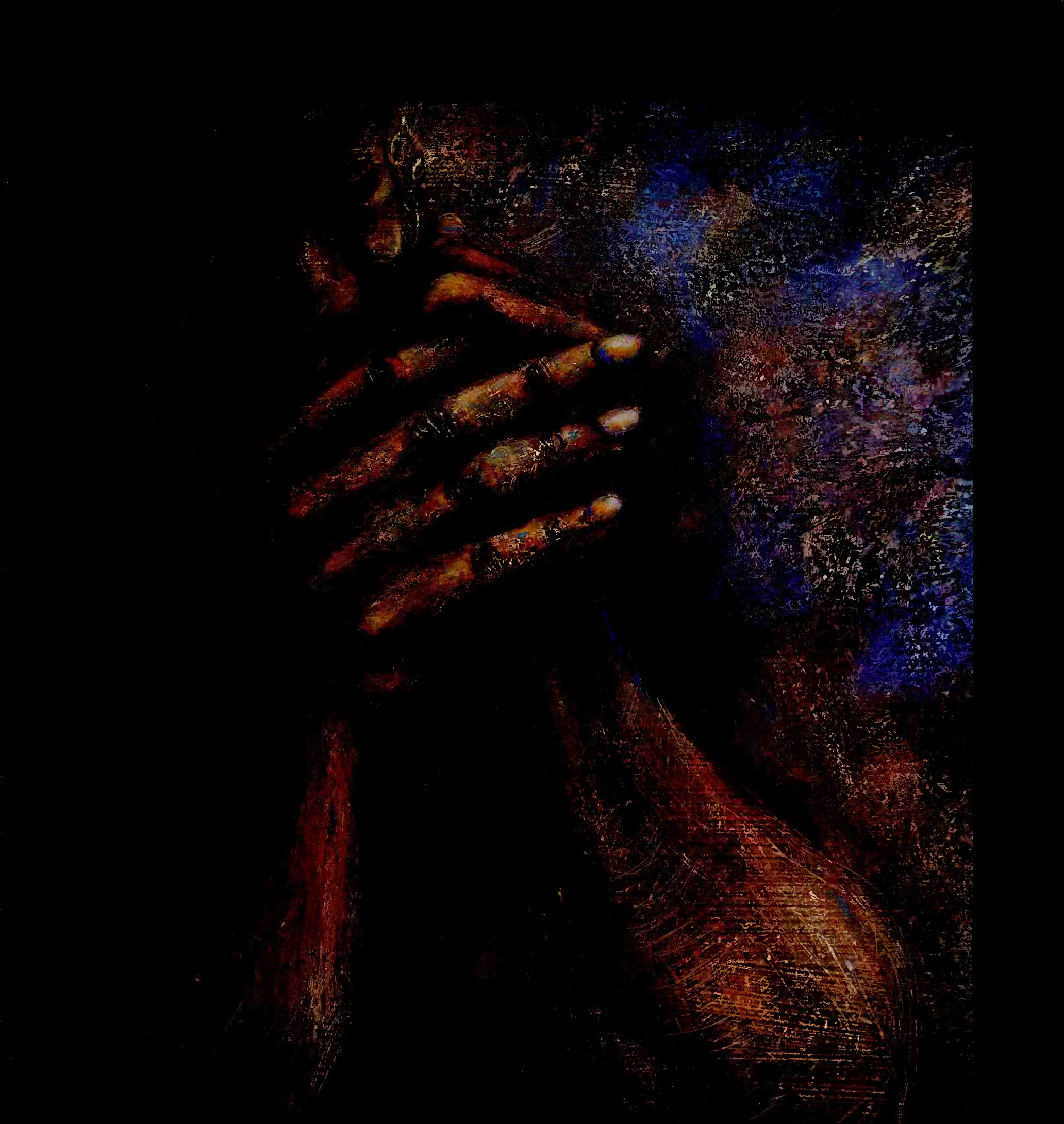
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STREET-SMART LABELS

(Continued from page B-6)

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. "The success of the sound can't be ignored."

As testimony to the strength of the music are the numerous magazine covers rap has graced in the past year, most recently Newsweek, which has outraged the rap community with its depiction of rap as an obscene and violent expression.

Regardless of the outlook for rap by the "white establishment," the rap phenomena moves on into the ears of a growing white audience. Indie record execs continue to pump out the music the people of the streets want to hear.

Cold Chillin', Def Jam, Jive, L.M.R., Luke Skyywalker, Macola, West Coast Distributors, Delicious Vinyl, Tommy Boy, and Ruthless/Priority are just a few of the indies that make it all look easy.

COLD CHILLIN': For five years, Cold Chillin' Records has successfully kept their artists in the mix. The original roster consisted of Big Daddy Kane, Biz Markie, Roxanne Shante, Kool G Rap and MC Shan. All are still holding their own, but by far, Kane and Markie are making their marks.

Clearly 1989 was the best year for the label, by far, according to Jeff Smith, Warner Bros. production manager. Within eight months Kane's "I Get The Job Done," has sold over 800,000 and is quickly closing in on a million. Markie's "Just A Friend," which came out last August and shipped over a million, has been certified gold by the RIAA, signifying sales in excess of 500,000 units. Meanwhile, the album, which also features the single "It's Spring," is also approaching gold status.

Both Markie and Kane phenomenally sold millions of records with very little airplay. Word of mouth has become rap's marketing tool.

"We're going to do a lot of product this year," Smith says. "Rap continues to move a lot of product. We're still not getting a lot of respect because we don't hear our rap artists on the radio very often. But we're optimistic that will change. We've never had a bomb rap record. Actually we do better with rap than with our other music."

MC Shan, whose first album was a disappointment, will emerge this year with a new sound. Biz Markie has just signed a production deal for the group IU Kid Capri, featuring his brother. Shan's new single, "It Don't Mean A Thing" from the album "Play It Again Shan," is expected to make a splash. A new group, 2 Deep, dropped the single "I Didn't Do My Homework" in April, and the group Master Ace just released "Music Man."

The average record sales for an act on Cold Chillin' is 450,000, Smith says. The label, which has held a distribution deal with Warner Bros. for two years, will release its "Cold Gold" compilation and video package this June, featuring its successful acts.

Clearly rap music is doing better than any other music. In fact, according to Jeff Smith, the company has never had a bomb with a rap song. Even with the success of Cold Chillin' to the popularity and dominance of rap music, Smith says black music is not carrying the industry.

"I don't think it's carrying the industry, but I do think there is a clear influence that has spread," Smith says.

Darryl Lindsay, product manager at Cold Chillin', says the label plans to continue its path, detouring only to place more product this year than last—and getting more airtime where possible.

"Rap is going to continue," Lindsay says, "and we plan to be right on top of it just like we've always been."

LUKE SKYYWALKER: No one raised more controversy and hell this year than Luke Skyywalker and his 2 Live Crew. Skyywalker, alias Luther Campbell, says the whole thing was intentional, a creative marketing tool to bring attention to his label and his artists. It worked.

"It was 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."

"I didn't invent this kind of material," Campbell says. "There are other people out there doing the same thing. Why are they focusing on me?"

Luke Skyywalker started five years ago with the song "Throw The D," a 12-inch which sold 150,000 copies. Campbell said he started the label out of spite. The previous year he had recorded 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 have had a real influence on 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 major unless they paid me some crazy amount. But that will never happen because they won't give me a white contract. They'll want to give me a black contract. Believe me, there's a big difference."

Luke Skyywalker 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 last year because of the negative 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 MF Rock, Anquette and Le Juan Love. Groups expected to break big this year are Poison Clan and Rhythm Radicals, whose album is titled "Two Lowlife MFs."

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 Shan.

"The thing about being independent is that we are able to take a lot of chances that the majors won't take," Simmons says. "We're a phenomenon and the majors didn't see the potential. I resent the fact 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. At least Ruben Rodriguez [Columbia's senior VP of black music] is sensitive to a good record getting its place."

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

But there is a method to Simmons' madness. He recently bought several record companies including, Pumpin Up, Fever Records, JMJ 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 get a radio network going."

DELICIOUS VINYL: Wendell Greene, Delicious Vinyl's national promotion director, understands why the majors want to become part of the current music movement.

"It's the hottest thing happening right now," he surmises. "They can't ignore it any longer even if they wanted to. They can no longer consider this music a fad. We're dominating the industry right now."

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

Tone Loc's "Wild Thing" reached No. 2 on the pop charts. "Funky Cold Medina" sold a million copies, while his album, "Loc'ed 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 Rhyming" 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 at black radio, according to Greene.

Other artists on the label include Body & Soul and Def Jeff. "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 play a record just because an artist is black. But I do think if the music is hot, they may have to take a second look at what's happening."

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."

Delicious Vinyl is the success story of Mike Ross and Matt Dike, 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 Record's 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 internationally 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 anything in 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 indies, unlike the majors, are 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 with the single, "I Left My Wallet In El Segundo."

Jive doesn't suffer from lack of radio airtime because of its affiliation with BMG/RCA.

"We're a hybrid," explains Portnow. "We're independent, but distributed through a major company that has clout, that makes a difference. It's true that radio lacks being adventurous. But sooner or later radio will recognize that something more than music is going on. There are sociological elements involved."

WEST COAST DISTRIBUTORS: When West Coast Distributors first came on the scene it consisted of four labels: Egyptian Empire, Techno-Hop, City Fresh (which replaced Dream Team)

(Continued on page B-20)

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(Continued from page B-18)

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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 of 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 & Joezee. 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 hungry 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 deal for the label.

"It also doesn't help that black radio has turned their backs on us," Allen says. "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 they [radio and the public]—wants to have and hear."

TOMMY BOY: For nearly a decade, Tommy Boy Records has had a hand in developing some of music's most exciting artists. Tom Silverman started the label in 1981 when he was a publisher of Disco News, which was later named Dance Music Report.

Now teamed with Monica Lynch as president, the label is continuing its tradition of excellence with Digital Underground, DJ Red Alert, Steinski, Latin Rascals, Queen Latifah, De La Soul, Double D and new artists like J.C. Lodge.

Lynch credits indies with keeping the music industry in a system of checks and balances.

"We all know that there are people out there trying to imitate what the indies can do," explains Lynch who adds that the label released about five albums last year, but will drop about 12 this year. "We have the advantage of coming up with wonderful marketing game plans because of our size and mobility; majors can't do that."

She adds that the music industry would be "dull" if only six companies dominated.

So far this year, Digital Underground with the hit "Humpty Dance" has been certified gold with De La Soul expected to do the same. De La Soul is expected to hit with a funky package in June and plans are already underway to reservice Digital Underground's first single "Do What You Like" with a remix and re-edit of the video. Queen Latifah featuring Monie Love is on its way to gold with another album set to start production in August.

Without revealing actual numbers, Lynch says billing is up 350% over previous years.

This year, Lynch says the label will try various avenues with 808 State, a new-age dance group, which is at the forefront of the Manchester musical movement happening in the U.K.

"Unlike the majors we break acts through clubs, specialty rap shows and some video," Lynch says.

When it comes to radio, Lynch says it does look as if black radio has turned its back on rap music.

"An increasing number of urban stations won't play rap music. Or they'll play it, but won't report it," she says. "The way I look at it, rap is a big underground success and sooner or later something is going to have to give."

Silverman and Lynch recently put together a deal with Warner Bros. that will make them WB VPs. Their deal allows product to be released independently or through WB. With a 50% interest in Tommy Boy already, WB can exercise its option and pick up the other 50% of the company.

RUTHLESS/PRIORITY: Bryan Turner started Priority Records in 1985 expecting only to sell about 100,000 records.

"I really didn't bank on selling a lot of records," he laughs.

Five years later, though, the label has sales in the millions. Parlaying the fruits of his labor with the successful record sales of the California Raisins, Turner and his friend Jerry Heller teamed up on a record deal Heller needed with one of his clients.

The clients, NWA and Eazy E, are the original reasons for launching of Ruthless/Priority. What followed was the success of "Eazy-Duz-It," which sold over 150,000 units and then the album which sold more than one million units. Success didn't end there. The controversy-plagued NWA album "Straight Outta Compton" was highly successful, selling well over a million units as well.

Eazy E's album "Split Personality" is due in July, while NWA's new, as yet untitled, album is due in August. NWA's album, which prompted a letter to Turner from the FBI, is still selling 70,000 units a month, Turner says.

"The whole rap movement has been successful because it was so original, forbidden and controversial," Turner says.

Turner and partner Mark Cerami owe their success to timing. Their roster includes Tres-3, Big Lady K, Ice Cube and Low Profile.

"We came into this when West Coast rap was coming into its maturity," Turner says. "I think the majors are rather embarrassed that they let this whole thing get by them in the beginning simply because they didn't want to take the time to understand what was going on. I think they were afraid of touching rap because it's so real. As I remember, though, under the constitution you can talk about whatever you want."

Priority's 10-volume compilation, "Rap Masters," a smorgasbord of rap's beginnings dating back to the Sugar Hill Gang and Grandmaster Flash is so popular, it has sold over one million units in six months.

L.M.R.: Herb Moelis and partner Sam Lafrak run a tight operation at L.M.R., now in its second year of indie life. They've had eight singles reach the top 50 and have a hot act in rapper Stevie B, who scored big with his 12-inch single "Part Of Your Body." The album sold three million copies. Moelis says Stevie B was working at several odd jobs before accepting \$5,000 to

put out four albums for the label. Both parties are happy with the outcome. Moelis says it was all possible because of the flexibility of independent labels.

"The one thing about indies," offers Moelis, "is that we can sell 100,000 copies of a product and be OK. Majors can't. Indies lend a more personal touch. In actuality we gamble on new music and act as a farm system for the majors. I like to think that we keep avenues opened for unknown artists."

With Stevie B, L.M.R. went to the pop market first because Moelis says they believe in going "across-the-board." Moelis hates to think in terms of black, white, green or purple music.

"I like music, it shouldn't be classified by a color," he says.

Moelis hasn't experienced the barriers at black radio experienced by other black-oriented indies.

"I'd like to think that there really isn't a problem," Moelis says. "If it's good, play it. If you like it, buy it."

New product ready to ship from L.M.R. includes a new Canadian rap act called Miestro and a group called Fresh West. Charles Christopher, a 24-year-old singer out of Annapolis, Md. is expected to break big with an R&B dance record called "Don't Step On My Feet."

SELECT: Frank Munao founded Select Records in 1981 quite by accident. He had been a manager of a group under contract to MCA Records. He became disenchanted when he took the group on the road because he consistently found there had been no advance work done before the group hit town.

"It was really disappointing," Munao remembers.

One thing lead to another and Munao remembered jokingly saying "let's do our own label." And he did.

Munao, the label president, doesn't want to be reminded of his first year's record sales.

"It was clearly a mute testament to my optimism," he laughs.

Recent years have been quite the opposite with 1989 record sales hitting the \$10 million mark. That number was attained largely through the efforts of Kid 'N Play, currently one of the hottest rap acts in the industry.

"Rap will continue to be dominant for a while," insists Munao. "It's exciting and it appeals to the right people—people who want to buy records. For the first time in history you have young, black people speaking with a powerful voice and black radio doesn't support them."

Munao disagrees with the reports that rap is too violent and too negative to be played on radio.

"There are too many worthwhile rappers to concentrate on the ones radio critics say are violent," Munao says. "Black radio seems to accept rap less than CHR. It all seems very strange."

Munao acknowledges that Kid 'N Play's "Rollin' With Kid 'N Play" had great acceptance, but there are times when the dice haven't rolled his labels way.

"There are some records that the stations simply cannot reject," Munao says.

The secret to his success, Munao says, is his label's pursuit of quality. The label concentrates on the club, retail and college radio promotion for support.

BLACK VIDEO

(Continued from page B-8)

viewers.

"We don't care what color an artist is, if the video is good, we'll play it," says Jefferi K. Lee, BET's VP of network operation/programming. "We play what people like to listen to. It's never been our thing not to play white artists."

Unlike MTV, which caught flack when it made an initial decision not to air urban music, Lee says BET opts to play what's hot regardless of the artist's ethnicity.

Lee says it didn't bother him when MTV made their choice of airing only rock and pop.

"It was a business decision," Lee says. "If I was in their shoes, I wouldn't have done it. But it's OK, in a way we've been vindicated because they had to come up with shows in which to showcase the music anyway. America is still America. "Video Soul" proves there is a market for black videos to be displayed. BET and videos have become extremely important. Black music is more than music, it's a lifestyle. We're playing a tremendous role. There are many groups who otherwise would never get the exposure they deserve if it were not for us."

Lee points to groups like Wing Records' Tony!Toni!Tone!, whose music gained major airplay after debuting on "Video Soul."

"Video Soul" receives about 30 videos a day, a big jump from the 20 the show received per month when it debuted.

"Black videos have changed," offers Lee who has been with BET for almost nine years. "They used to be just performances. There was no marketing and no real preparation. Now they're all theatrical."

Although Lee doesn't have a problem with MTV's philosophy, he does have a gripe with some record companies who prefer to

(Continued on page B-22)

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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 'Fame' 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. MTV 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 made an enormous impact on the video market.

"Black videos have become more sophisticated, competitive and state-of-the-art," says Linda Haynes, Virgin Records' publicity director/R&B specialist. "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 visual 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 says although 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.

"We 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, storylines, treatments, 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 the black videos' impact is limited by the number of outlets available. Still, videos are a major tool in augmenting any marketing campaign."

MCA's Washington 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 what you sell is what you get back."

He adds that since 1983, black video's look and effectiveness is like "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 the big fellas in music now are black. 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."

"It's an essential marketing tool," says Traci Jordan, Motown, VP A&R. "Video enhances an artist's popularity."

So far, no one has tracked the number of increased sales because of a video's popularity. But, Jordan says it is easier to track video shows which air rap acts. "Because of the lack of radio time they get, it would be a lot easier to see the immediate sales of a rap act's video."

Neil Portnow, VP, West 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 being presented has become unbelievably powerful."

To accommodate the flood of videos in the marketplace, a number of video outlets have burst upon the scene including "Pump It Up," the regional show hosted by Delicious Vinyl's female rapper Denise "Dee" Barnes, Hit Video USA, VH-1, TBS' "Night Tracks," Video Jukebox Network (a pay-per-play video 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-producer of the show, says the premise of the show is to "air what everyone else won't." The controversial group 2 Live Crew appeared on the show's virgin 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 proven their ability to help break black and white 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 ground everyday. The show, only 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/old, black/white viewer, features the artistry of some 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 others won't reach which is rap fans and people without cable."

Shore also credits the significant success and infectiousness of the show to Barnes' credibility. Barnes is a natural at putting her guests at ease. She essentially hangs out with the guests going everywhere from the record store with Jazzy Jeff & the Fresh Prince, to the basketball court with Tone Loc.

"We get into their lifestyle," says associate producer Scott St. John. "We're a very informal show."

"Night Tracks," which airs videos from acts such as Regina Belle, Salt-N-Pepa, After 7, Biz Markie, Kool Moe Dee, Rob Base, Janet Jackson, Calloway, Babyface, M.C. Hammer, and Digital Underground, airs 10 hours of videos a week inserting a two-hour movie geared toward a young viewing audience.

Producer H.B. Barnum III says he goes on his own instincts when programming "Night Tracks," which has a half million viewers. As long as the song is hot and the video is not violent or overtly sexual, Barnum says he'd air them. Barnum says he tries to keep the seven-year-old show well-balanced.

"We won't play all R&B or all rock," says Barnum. "I'll play Janet Jackson and then turn around and play Motley Crue. I don't care what color an artist is. They could be pink or green,

but as long as there's a hit record and hot video, we'll show it."

Now, according to some industry executives, video is the "magical marketing tool" for breaking an artist. Clearly, black artists are not enjoying the abundance of video outlets as their pop counterparts, therefore they don't enjoy as much national exposure.

"Even so, black music just keeps on improving," says MCA's Washington. "It's one of those things where it refuses to be held back."

DARLENE C. DONLOE

WIDER SPECTRUM

(Continued from page B-16)

Deja); new male singer Kyle Jason; female rapper Harmony (Ms. Melodie's sister); Latin rapper Kid Frost; and M.C. Skat Cat (who was featured on Paula Abdul's "Opposites Attract" hit) all due soon. A label deal with rap entrepreneur Nat Robinson for Bum Rush Records will give Virgin three new rap acts (M.C. Peaches, Kings Of Swing, and Bashar), with a new Redhead Kingpin album also slated before year's end. Albums are also anticipated from Lavine Hudson and E.U.

In addition to continued success with mainstream black music acts, Warner Bros. made major inroads with its rap acts during 1989, according to Ernie Singleton, senior VP, marketing & promotion, black music. "We have now established ourselves as competitive in the marketplace," he notes, citing Big Daddy Kane's second close-to-platinum album, Biz Markie's gold-plus album and platinum single ("Just A Friend"), Ice-T's third gold album (headed toward platinum) and the strong interest in the Jungle Brothers' debut album as examples. Warner has also scored with seven No. 1 black music singles during the past nine months, with records by Quincy Jones, Prince, Frankie Beverly & Maze and Atlantic Starr. Jones' "Back On The Block" (close to double platinum status) has also enjoyed a 12-week run as No. 1 black music album and 13 weeks as the top jazz album, while Prince's platinum-plus "Batdance" album, and Maze's label debut (gold-plus, headed for platinum, spurred by the act's current sell-out tour) along with product by the Isley Brothers (featuring Ronald Isley), Michael Cooper, James Ingram, Geffen acts David Peaston and Christopher Williams and the re-establishing of vocalist Randy Crawford as a major chart act have all contributed to the company's strength in the marketplace this past year.

Current multi-format activity on product by Jane Childs and Madonna, a new Winans album and a second Jamaica Boys album are tasters for what Singleton predicts will be a bumper year. A first Warner album from El DeBarge is due, together with an album from Royalty (including production by Full Force), the soundtrack from Prince's "Graffiti Bridge" movie, the much-heralded reunion of the Time (with Prince, Jimmy Jam & Terry Lewis, Morris Day and Jesse Johnson), a major West Coast-based rap compilation "We're All In The Same Gang" (featuring, among others, King T., Body & Soul, Def Jef, Young M.C., Tone Loc, Michelle, Above The Law, Ice-T, NWA, J.J. Fad, M.C. Hammer and Digital Underground on the title track as well as several new rap acts) aimed at raising community consciousness in combatting gang violence, at least two "Dick Tracy"-related album projects albums from Unity 2 and 2 Deep, two major Cold Chillin' albums (one by Marley Marl, the other a compilation), the solo debut by ex-Atlantic Starr vocalist Barbara Weathers, a new Force MD's album through Tommy Boy Records, a first "world beat"-oriented album from new artist Chris Thomas, a jazz-based album from George Benson and the label debut by Thelma Houston.

TODAY'S GLOBAL R&B

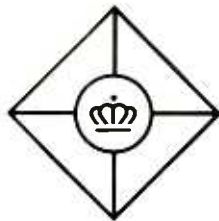
(Continued from page B-10)

are not black-owned—to present some of the hottest R&B artists. Darryl Brooks, co-owner of Washington, D.C.-based G-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 rap. That younger-demo stuff that caters to festivals isn't being nurtured, unless L.L. Cool J comes out with a hit. I've got a package with nine acts at the Capital Center in Washington, D.C.," continues Brooks. "Out of nine, only three of them are getting airplay."

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, Kastle Lund; Cover & design, Anne Richardson Daniel.

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

Photo by: Pablo

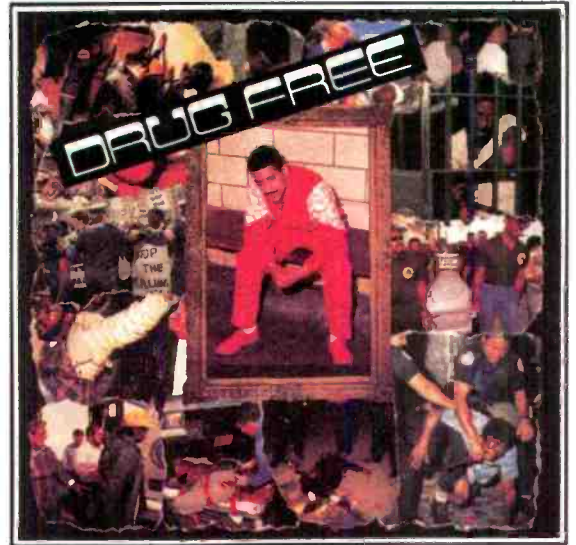
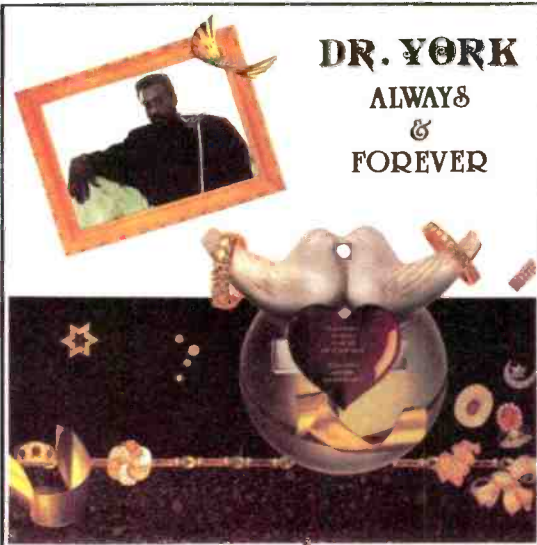
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IN THIS SECTION

On The Craft Of Songwriting

Suzanne Vega On Tour In U.K.

Social Distortion Rages In Philly

Palace Gardens Planned In Michigan

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 success 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 this 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 opportunities 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 found that his hit-laden track record allowed him to tour without an album. Booked by the William Morris Agency, his shows have ranged 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 into 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 invited Fodor to perform with his band on "The Downeaster 'Alexa'." Fodor has 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. Coinciding 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.

Brent Bourgeois' Tag Is Virgin's New Charisma

BY DAVE DIMARTINO

LOS ANGELES—In many ways, Brent Bourgeois is in an enviable position. His new, self-titled album marks not only his solo debut, but that of Charisma Records, the new label started earlier this year by the Virgin Group.

Bourgeois is thus assured his name—and that of his new label—will be given the maximum exposure any start-up company requires. He can also feel secure knowing his new album was deemed strong enough to launch an entire label.

"Brent is a well-rounded artist," says Phil Quartararo, Charisma president and former senior VP of marketing and promotion at Virgin. "He's got the ability to play a pop

song, a rock song, an adult contemporary song, and even run into the urban side a little bit. He's an all-around artist. And he represented for us what we wanted to exhibit in terms of the kind of product we're going to be coming out with at Charisma."

Aside from Bourgeois, Charisma is working album rock radio with guitarist Gary Moore's version of "Oh Pretty Woman," and currently gaining some reaction at modern rock outlets with singles from the Irish quartet Something Happens and British singer/songwriter Kirsty MacColl. The label is making its move on the black music charts with Maxi Priest's reggae-tinged single "Close To You."

(Continued on next page)

Garden State Honors Its Own Smithereens, Markie, Snow Lead List

BY SCOTT BRODEUR

NEW BRUNSWICK, N.J.—The Smithereens, Biz Markie, and Phoebe Snow each took home three awards at the second annual Garden State Music Awards held May 30 at the State Theater here.

Following the success of their Capitol Records album "11" and the single "A Girl Like You," the Smithereens received awards for best New Jersey artist, best pop-rock single, and best music video.

Snow swept the R&B/dance category, and Biz Markie, who was one of the rare multiple winners present at

the ceremony, swept the rap awards.

The show, hosted by actor/comedian Robert Wuhl and drummer Max Weinberg of the E Street Band, honored artists who were either born in New Jersey or who have lived in the state for a substantial period of time. Music journalists and radio station personnel from across the state nominated performers for 23 different categories, and residents of New Jersey, limited to one ballot each, voted by mail.

The three-hour awards ceremony was flavored with live performances from rappers Queen Latifah and K-

(Continued on page 56)

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

BOOLA, BOOLA: Living next to the Yale Bowl in New Haven, Conn., residents in the quiet, well-heeled neighborhood of Westville have seen it all: traffic jams, fans imbibing alcohol, even, in one tragic episode, a postevent melee at the stadium resulting in serious 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 29 date at the Yale Bowl (Billboard June 9). McCartney's manager, Richard Ogden, said in a statement that "Paul is very sensitive to community concerns of this sort and has no desire to be the catalyst for such a deep, divisive controversy within the city."

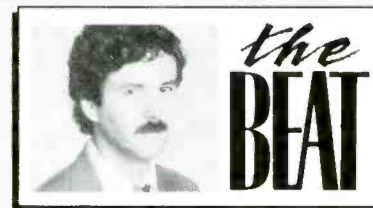
Now it ought to come as no surprise that McCartney—who cut a sponsorship deal reserving blocks of seats for Visa Gold Card holders—would be particularly sensitive to the gentry in an area like Westville. But the issues illustrated here also go beyond this tour and even this venue.

One is the double standard repeatedly applied to sporting events and pop concerts. In New Haven, the same neighborhood that feared it would be overrun during concerts has gladly lent its front lawns as parking lots for Yale-Harvard football matches. Officials wisely banned alcohol from the proposed McCartney show. But you can be sure the cocktails flow at tailgate parties before Yale football games.

And when disputes like this arise anywhere, it's also worth asking what responsibility any city dweller has to the larger community. As Billboard correspondent Randall Beach and his wife, Jennifer Kaylin, who are both Westville residents, wrote in a letter to the New Haven Advocate: "When these people bought their houses near the Yale Bowl, they must have realized that sometimes they would have to put up with public events in their neighborhood. Football games, parades, road races, street festivals, jazz concerts, and rock concerts are all part of city life. Residents of New Haven's other neighborhoods have to put up with it; why shouldn't Westvillers?"

MORE FROM LES: "As far as me personally, I

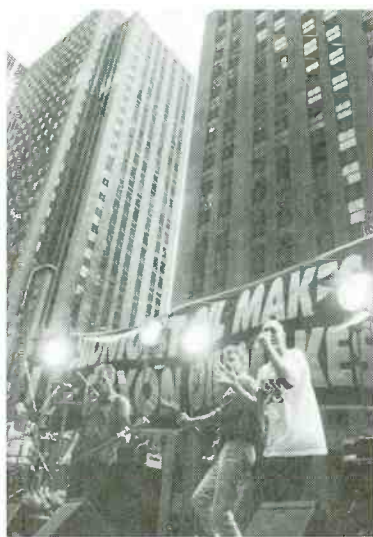
would try to ignore it as much as I could," quipped guitarist Les Paul of his 75th birthday June 9. He won't have a chance. A birthday bash is planned for Tuesday (12) at the Hard Rock Cafe in New York, with such admirers as Joe Perry and Brad Whitford of Aerosmith expected. Paul, whose pioneering work with multitrack recording and the solid-body electric guitar that bears his name helped revolutionize pop music, is still at it. Aside from playing every Monday at Fat Tuesday's in New York, Paul is planning a series of new disks with a who's who of rock, jazz, and blues—most of whom he has played with in his long career. He's building a new studio for the project at his New Jersey home. "The carpenters are out there right now," he says. "I'm very excited about it."



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 Atlantic'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. **Midnight Oil**, you say? Nope. That tale now belongs to Australia's **Hunters & Collectors**, whose opening set for the Oils at Radio City Music Hall May 29, showcasing 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 Oz-style R&B. H&C is on tour with Midnight Oil through late June. . . "Savage warrior angst," declares Rob Tyner, former lead singer for Detroit's seminal and celebrated MC5, of the motivation behind "Blood Brothers," his uncompromising return to form on R&A Records. Contact: Mark Edwards at 313-524-4730. . . M.C. Hammer hits the road June 20 in Louisville, Ky., with a 30-performer, revue-style show, featuring four opening acts—Oaktown's 3-5-7, Troop, Michel'e, and After 7—and trumpeted by those low-key folks at Capitol Records as "a once-in-a-lifetime extravaganza."



Oil In The Streets. Midnight Oil staged a midday concert in midtown Manhattan May 30 before the second of two shows by the Columbia Records act at Radio City Music Hall. The group rocked on a flatbed truck across the street from the Exxon Building, in front of a banner reading "Midnight Oil Makes You Dance; Exxon Oil Makes Us Sick." At a later press conference, lead singer Peter Garrett elaborated on the band's protest of the Exxon Valdez oil spill last year in Alaska's Prince William Sound. (Photo: Chuck Pulin)

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, "Dare To Fall In Love," which has scaled both the Hot Adult Contemporary chart and the Hot 100 Singles chart. The accompanying videoclip 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."

MICHAEL McDONALD

(Continued from preceding page)

Hot Adult Contemporary chart, McDonald and his band were due out on the outdoor tour circuit beginning June 9 in Dallas.

For this album, McDonald says, he was looking for "that combination of songs that are a little more geared for playing live."

He got the sounds he was looking for working with writers such as hit maker Diane Warren, who co-wrote the title track, and longtime favorite Paul Carrack, as well as producers including Don Was and Ted Templeman.

"Being an artist—a songwriter and musician—I'm still amazed at people like Ted and Don who have that overview of what it's going to take to make this [song] a hit record."

But McDonald gives away too much credit, says Templeman, senior VP and director of A&R at Warner Bros. "He knows what's right," says Templeman. "A lot of these things were Mike's idea and he would say, 'Ted, what do you think?' It was true co-production."

"I think that everyone at the label is such a Michael McDonald fan," Templeman continues. "He's one of our most respected artists."

That is one reason, certainly, why McDonald was able to woodshed until he came up with the album he wanted to release.

And for longtime McDonald fans, "Take It To Heart" contains some surprises: the Shep Pettibone dance mix of "All We Got," which opens the disk; the rock-hard rhythm of "Homeboy"; and the Stan Getz sax break on "You Show Me." The disk also features the more familiar soulful pop that is a signature of McDonald's music.

"We did step out a little bit in an effort to break any preconceptions people have," he says. "But that's a thin line to walk."

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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 August, 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 Palace/Palace Gardens and CEO of the Detroit Pistons basketball team.

"Just as the Palace [arena] has provided the area with entertainment options which 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 Palace complex is owned by Arena Associates Inc., a partnership of William Davidson, David Hermelin, and Robert Sosnick.

Plans for the amphitheater, to be built on a 50-acre site in the northwest corner of the 140-acre Palace complex, will emphasize its parklike setting and will include numerous amenities. Lawn seating, for example, will face three large video screens suspended from the pavilion roof and vending 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 amphitheater offering amenities similar to those found in arena skyboxes while avoiding sightline interference for other fans.

The covered pavilion also will fea-

ture video screens and upholstered, theater-style seating.

In addition to concession areas for the Palace Gardens, offering varied fare, arena facilities such as a parents' quiet room, restaurants, and lounges 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 10,900 vehicles. The Detroit architectural firm of Rossetti Associates, award-winning designer of the Palace arena, has been contracted for the amphitheater. The general contractor for the Palace arena, R.E. Dailey, also will build the Palace Gardens. At both buildings, Volume Services is the concessionaire, Ogden Leisure Services the merchandiser, and TicketMaster the ticketing service.

TALENT IN ACTION

SUZANNE VEGA

*Cambridge Corn Exchange
Cambridge, England*

WITH A SET design that resembled a college common room, Suzanne Vega should have been more comfortable playing in this famous university town than she appeared, particularly since she opened her U.K. tour here three weeks earlier.

But Vega was never able to connect with her audience long enough to leave the kind of impression that her deceptively sweet music and hard lyrics merit. There were occasionally lighthearted and impromptu moments; when she said, "Feel free to ask any questions" and promptly got a marriage proposal, or when she took a childlike stance for the "Walla-

bee Song." But there were also long periods of unrelieved introspection when she drifted out of reach.

Vega reserved most of her anecdotes for older songs. In doing so, she shortchanged new, less familiar songs from her current A&M release, "Days Of Open Hand."

Her band's neat baroque folk tended to emphasize the music's pristine qualities, except when the musicians stretched on songs like the ambitious "Those Whole Girls," where they added a dynamic edge that was lacking on songs like "Marlene On The Wall," "Solitude Standing," and "Luka."

The full potential of Vega's songs was realized when she was at her most exposed, playing solo or with acoustic backing and putting numbers like "Some Journey," "Room Off The Street," "Neighborhood Girl," and "Gypsy" into stark relief. But she needs to maintain this impact

if her show is to be more than a dangling conversation.

HUGH FIELDER

SOCIAL DISTORTION GANG GREEN

The Trocadero, Philadelphia

ALMOST APOLOGIZING for the revamped, cleaner sound on his 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 "Quaaludes and gin and tonics."

Yet, no matter how far the songs on the self-titled album for Epic strayed from this Southern California 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 absent in much of today's pop. The tattoo-covered Ness, spitting from the stage, gnarled out every line.

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 all-ages crowd of a few hundred people. The band was at its best when it jumped 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 addictions.

Gang Green, a Boston band that refuses to give up its hardcore stance, pounded 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 whine the vocals to the band's trademark song, "Alcohol," as well as "Voices Carry," its accelerated cover of the 'Til Tuesday ballad. The rest of the set, most of which came from the group's recent live Emergo/Roadrunner release, "Can't Live Without It," blurred by without incident.

SCOTT BRODEUR

GARDEN STATE SALUTES ITS OWN

(Continued from page 54A)

YZE, rockers John Eddie and Saraya, jazz singer Little Jimmy Scott, soul singer Evelyn "Champagne" King, and the vocal group the Shirelles.

"The difference between New Jersey and other places is you," Eddie

told the audience of about 600 people between songs in his brief set, which included a sizzling cover of Elvis Presley's "Suspicious Minds." "You people are what makes it happen in New Jersey."

Bon Jovi drummer Tico Torres, who showed up to pick up the best pop-rock album award for "New Jersey" and best-pop-rock-male-vocalist award for band mate Jon Bon Jovi, drew shrieks as he thanked the crowd from his home state.

Skid Row won as best new artist, Stanley Jordan's "Cornucopia" took the award for best jazz album, and Joe Walsh's "Rocky Mountain Way" won for best classic performance. The Isley Brothers received an award for best male vocals in R&B or dance and Sandy Saraya, lead singer of the band Saraya, won best female vocalist in the pop-rock category.

In addition, Les Paul and the late Sarah Vaughan were inducted into the Garden State Music Hall of Fame.

AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	May 31- June 2	\$1,357,200 \$26	52,500 sellout	Ron Delsener Enterprises
DAVID BOWIE LENNY KRAVITZ	Dodger Stadium Los Angeles	May 26	\$1,117,086 \$28.50	40,877 47,000	Avalon Attractions BCL Group
WORLD SERIES OF ROCK '90: WHITESNAKE SKID ROW GREAT WHITE BAD ENGLISH HURRICANE ALICE	Alpine Valley Music Theatre East Troy, Wis.	May 26-27	\$1,033,258 \$32.50/\$25.50	36,831 60,000	Joseph Entertainment Group
MADONNA TECHNORONIC	Rosemont Horizon Rosemont, Ill.	May 23-24	\$955,481 \$30	33,954 sellout	Jam Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Palace of Auburn Hills Auburn Hills, Mich.	May 25 & 27	\$866,385 \$22.50	38,506 sellout	Belkin Prods. Cellar Door Prods.
DON HENLEY	Garden State Arts Center Holmdel, N.J.	May 29-30	\$392,510 \$25.25/\$17.75	20,006 21,604	in-house
AEROSMITH JOAN JETT & THE BLACKHEARTS	Cooper Stadium Columbus, Ohio	May 24	\$375,575 \$22.50/\$20	16,800 19,000	Sunshine Promos.
CHER	World Music Theatre Tinley Park, Ill.	June 2	\$374,750 \$35/\$25/\$15	16,870 20,000	Tinley Park Jam Corp.
DAVID BOWIE	Los Angeles Sports Arena Los Angeles	May 23	\$356,991 \$28.50	12,756 sellout	Avalon Attractions
JULIO IGLESIAS	Garden State Arts Center Holmdel, N.J.	May 31- June 1	\$296,749 \$37.50/\$15	9,185 19,604	in-house
MOTLEY CRUE MONROE	Neil S. Blaisdell Center Honolulu	May 31- June 1	\$290,316 \$19.50	15,722 17,610 sellout	Avalon Attractions
MEL TORME/ROSEMARY CLOONEY	Fox Theatre Detroit	May 17-20	\$279,295 \$50/\$37.50/ \$25/\$5	14,991 23,390	Brass Ring Prods.
JULIO IGLESIAS	Centrum in Worcester Worcester, Mass.	May 30	\$278,589 \$100/\$50/ \$28.50/\$22.50	8,000 10,000	Armenian Church of our Savior
DAVID BOWIE FRANKLY SCARLET	Starplex Amphitheatre State Fairgrounds of Texas Dallas	June 4	\$276,167 \$26.50/\$23	11,538 20,000	MCA Concerts PACE Concerts Fey Concert Co. BCL Group
ROSEANNE BARR RASPYNI BROTHERS	Fox Theatre Detroit	May 9-10, 12	\$274,320 \$25/\$20	12,282 14,490	Brass Ring Prods.
FLEETWOOD MAC SQUEEZE	Pacific Coliseum Pacific Nat'l Exhibition Grounds Vancouver, British Columbia	May 25	\$259,689 (\$305,914 Canadian) \$28/\$26	12,221 sellout	Beaver Prods. Perryscope Concert Prods.
DEPECHE MODE NITZER EBB	Miami Arena Miami	May 31	\$258,720 \$21	12,548 sellout	Fantasma Prods.
MIDNIGHT OIL HUNTERS & COLLECTORS	Radio City Music Hall New York	May 29-30	\$257,140 \$25/\$22.50/\$20	10,837 11,748	Radio City Music Hall Prods.
REGGAE SUNSPASH: BURNING SPEAR FREDDIE MCGREGOR MARCIA GRIFFITHS SHINEHEAD U-ROY SHELLY THUNDER, 809 BAND	Greek Theatre Los Angeles	May 26-27	\$255,165 \$23/\$21/\$16	12,374 sellout	Nederlandler Organization
DEPECHE MODE NITZER EBB	Arena, Orlando Centroplex Orlando, Fla.	May 30	\$230,580 \$20	11,661 sellout	Fantasma Prods.
RUSH MR. BIG	Veterans Memorial Arena, Hartford Civic Center Hartford, Conn.	May 8	\$229,535 \$19.50	11,991 12,513	Cross Country Concerts
ALAN KING/JOEL GRAY	Westbury Music Fair Westbury, N.Y.	May 30- June 3	\$225,477 \$25	10,252 14,350 sellout	Music Fair Prods.
ALABAMA CLINT BLACK LORRIE MORGAN	Patriot Center George Mason Univ. Fairfax, Va.	June 1	\$195,332 \$20	10,076 sellout	Keith Fowler Prods.
TEARS FOR FEARS THE CALL	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 27	\$193,952 \$24.50/\$22.50/ \$19.50	8,636 15,000	Avalon Attractions
REGGAE SUNSPASH: BURNING SPEAR FREDDIE MCGREGOR MARCIA GRIFFITHS SHINEHEAD U-ROY SHELLY THUNDER, 809 BAND	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 2	\$186,839 \$25/\$19/ \$17/\$16	10,844 15,000	Avalon Attractions

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ARTIST DEVELOPMENTS

RIDGELEY ROCKS

Andrew Ridgeley's amicable split with George Michael notwithstanding, the ex-Wham! guitarist needed a break after the superduo disbanded in 1986—leaving behind three No. 1 singles and more than 6 million in U.S. album sales.

"It got like a roller coaster toward the end, and was a little too big to handle," says Ridgeley, who has just released his debut solo album, "Son Of Albert," on Columbia Records.

"I wanted to get away from the whole thing because the problems that had nothing to do with the music were getting on my nerves."

A photographer's lawsuit, a management dispute, and "fabricated stories" in the U.K. press contributed to the Ridgeley's "disenchantment 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 need to go further back in time to touch on my real influences—the Stones, Beatles, Elvis, early rock'n'roll. There was spontaneity and energy in that music, which is

what I wanted." That energy is evident in the first single, "Shake." A video of the track had exclusive play on MTV during April and was serviced to more than 1,000 retail accounts.

While "Son Of Albert" is more guitar-rock-oriented, Ridgeley adds that he did not consciously set out to challenge memories of Wham!'s pop bounce.

"It would be juvenile to react to critics whose expectations of me would be to carry on the 'lightweight' style [of Wham!], or react to the criticism that I have no talent," he says.

"George Michael doesn't work with idiots."

JIM BESSMAN

STRAWBERRY ZOTS

When RCA Records ships Strawberry Zots' 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, Tim Brack, it was a fluke that the album was recorded in the first place.

"They did [the album] on a 16-track machine in someone's basement within seven days," he says. "They started out just wanting to commit something to 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 [pressed] a 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 for in-store play. 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 modern rock promotion push about to go into full swing, Strawberry Zots will hit the road for a national tour at the end of the month. Among the dates is a slot during the New Music Seminar in New York in July.

LARRY FLICK

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

BY IRV LIGHTMAN

THEIR WORDS, THEIR MUSIC: Bottom Line proprietor Allan Pepper launched his songwriters' showcase series in New York May 24, patterned after similar nights at Nashville's Bluebird Cafe. Although Mary Chapin Carpenter, Don Dixon, Fred Koller, and Ellen Shipley performed their material, comments from these composers concerning their craft is the stuff Words & Music is made of. Writers noted it was helpful, at times, to have "somebody around to say it sucks," like Dixon's wife and collaborator, Marti Jones, or Carpenter's longtime guitarist and sometime collaborator John Jennings. But Koller, citing Carpenter's epic saga of "This Shirt," cautioned against "writing the life out of a song. I mean, 'shirt's' a male word, why don't you call it 'This Blouse?'"

Koller said that giving his song "Love At The Five & Dime" to a "[then] unknown folk singer from Texas on Philo [Nanci Griffith] was just as rewarding as getting it covered by [the more-established Kathy] Mattea." Shipley's "Heaven Is A Place On Earth," written with Rick Nowells and performed by Belinda 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 'Heaven On Earth,' but I hated the title. We wanted something that sounded like her personality, that was anthemic and up and would be fun and joyous for her to perform." The showcase was hosted by radio personality Vin Scelsa. Forthcoming songwriter nights at the Bottom Line include "A Tribute To The Bluebird Cafe" this month, featuring Janis Ian, Kevin Welch, Ashley Cleveland, and Gary Nicholson. In August, it's "Buy Me, Bring Me, Take Me—Don't Mess My Hair: Life According To Bitchin' Babes," featuring Christine Lavin, Patty Larkin, Megan McDonough, and Sally Fingerette.

DEALS: Writer/producer Dan Hartman has renewed his publishing ties with EMI Music Publishing. The veteran music man, author of such songs as "Free Ride," "Instant Replay," "Livin' In America," and "I Can Dream About You," is the writer of "9.95," heard in the smash SBK soundtrack of "Teenage Mutant Ninja Turtles" . . . Famous Music has an exclusive global publishing deal with Scotland's Blues 'N' Trouble, with a new album, "With Friends Like These," due on Virgin Records around the world

with the exception of the U.K., where it's released by UnAmerican Activities . . . Cherry Lane Music has made an exclusive co-publishing agreement with Blues Saraceno, currently in preproduction on his second album for Guitar Records. Also, the company has re-signed Jon Carroll to an exclusive writer contract. He wrote Linda Ronstadt's 1981 hit, "Get Closer," and was a member of the Starland Vocal Band, winning a 1976 Grammy for vocal arrangement on "Afternoon Delight."

VOL. 3, A BIG DEAL LATER: Before the SBK music publishing set-up was sold to EMI last year for more than \$300 million, SBK had already published two volumes of its professional song catalog under

the moniker SBK Professional Song Catalog. Now, with SBK having merged its considerable catalog clout with EMI's

considerable catalog clout, volume 3 is available, a 400-page compilation with selections from EMI's April, Blackwood, and Combine catalogs. The volume is known as "The EMI Music Publishing Catalog." It was compiled by Roger Lax, author of "The Great Song Thesaurus." Those industryites interested in obtaining a copy can contact Gary Klein at EMI Music Publishing, 42nd Floor, 1290 Sixth Ave., New York 10104, or call 212-492-1200.

SPRING IS HERE and the air is filled with autumn. At least that's the way folks at Hal Leonard Publishing think from a business point of view these days as they seek the attention of choral directors who are beginning to make musical selections for the upcoming school year. The company, claiming world leadership in choral publishing, is promoting both Jenson, a recent distribution acquisition, and its own Hal Leonard material. The idea, says Hal Leonard president Keith Mardak, is to allow each division to maintain a separate identity. So, two albums of two LPs each giving professional musician and singer rendition of material are on their way to 60,000 middle school, junior high, and high school choral directors throughout the U.S.

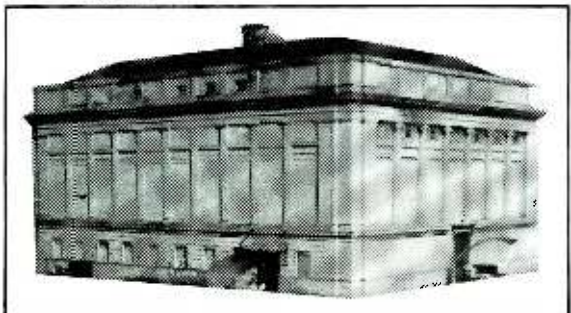
PRINT ON PRINT: The following are the best-selling folios at CPP/Belwin:

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

Assistance in preparing this column was provided by Jim Bessman.



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Billboard Home Video

IN THIS SECTION

Carolco Pioneers Deal, Starts Own Label	60
Blockbuster Buzzes ICSC	61
'Nightbreed' Likely To Scare Up Rentals	62
Sony Adds To 8mm Lineup	66
Special-Interest Video Reviews	67

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 retailing market by 1993, chairman and CEO H. Wayne Huizenga told the New York Society of Securities Analysts here May 31.

By that time, Blockbuster figures, the industry will generate \$14.5 billion in revenue, including \$3 billion by Blockbuster and its franchisees.

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 vid-

siderably higher than the industry average as reported by several research companies such as A.C. Nielsen.

Responding to a story that appeared recently in The New York Times, which cited Nielsen figures indicating average per capita rentals falling to about 2.5 tapes per month, Huizenga said, "Nielsen surveyed only 300 people. I don't think that's what the U.S. is really feeling . . . I take issue with the New York Times story."

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 system 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 3,000 outlets in the U.S. and Canada, Huizenga said.

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

(Continued on page 63)



Box Office Receipts. Carolyn Phillips, owner of Grand Rapids, Mich.-based Box Office Video, is the happy winner of Warner Home Video's \$10,000 national retail display contest for "Lethal Weapon 2." The store constructed a set containing a jail, a bathroom that exploded hourly, life-size standees, signage, and monitor. Shown, from left, are Warner Home Video sales rep Bob Sarka, Phillips' husband, Jim, and WHV field sales promotion coordinator Michael Gertz.

Sony Chief Stresses Need For Software-Hardware Ties

BY MOIRA McCORMICK

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 is a painful reminder of noncommunication between the two camps.

"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, both sides had a lot to learn about 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

mainly due to the development of a new breed of electronics technology. It was hardware and entertainment software starting out of the gate together, rather than separately, which proved to consumers that CD was the wave of the future."

Shifting his attention to laserdisk, Morita observed, "The union of optical and video technologies is the horizon we have currently reached. And again, our industry has the chance to promote synergy with the software industry." Laserdisk, he said, "is another new genre of entertainment which shows how the power of technology can blend together with and enhance the possibilities for software. Meeting the consumer demand for higher quality which CD created, LD is not just another prerecorded software format. Videotape may have brought movies home but LD brings live performance to the living room."

The Sony chairman even predicted CD video "one day surpassing the current 45 rpm or single cassette market as young music lovers, and some older ones too, look for more video to go with their audio."

The innovation of multidisk players, he said, with their "access to all sizes of optical, video, and audio software in one component unit, expands the market for software formats."

Characterizing the '80s as a decade in which audio entertainment stressed more personal and higher-quality systems—exemplified by the Walkman and compact disk—Morita pointed out parallels in the '90s with respect to home video entertainment such as "personal applications which 8mm provides and the higher-quality systems like laserdisk."

He predicted that HDTV, or as he put it, "HDVS—high-definition video systems," will have a major impact

on 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 all 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."

'I don't think Hollywood really knows what it wants to do in video'

eocassette rentals.

"We don't see the demand for sell-through that Hollywood would like us to believe," Huizenga said. "There may be some videos—such 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, con-

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 Home Video (Billboard, May 26).

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." Republic Pictures Home Video 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 a VH-1 special to promote "sex, lies and videotape."

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

(Continued on page 67)

TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
			★★ NO. 1 ★★					
1	1	3	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	2	10	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	3	12	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
4	12	29	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁰	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
5	7	3	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
6	4	16	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
7	6	18	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
8	5	33	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
9	8	5	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
10	11	9	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
11	13	35	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
12	9	8	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
13	16	44	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ¹⁷	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
14	10	7	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
15	14	5	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
16	19	160	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ♦	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
17	15	4	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE ...	Family Home Entertainment 27317	Animated	1988	NR	39.95
18	18	37	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
19	21	16	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
20	17	5	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video	Barry Manilow	1990	NR	19.98
21	24	2	RED RIVER	MGM/UA Home Video M201724	John Wayne Montgomery Clift	1948	NR	19.95
22	NEW ▶		BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	89.95
23	20	29	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
24	30	33	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
25	23	20	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
26	22	125	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
27	35	179	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
28	29	99	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
29	28	17	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
30	NEW ▶		THE HORSE SOLDIERS	MGM/UA Home Video M201772	John Wayne William Holden	1959	NR	19.95
31	25	2	3 GODFATHERS	MGM/UA Home Video	John Wayne	1948	NR	19.95
32	38	84	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
33	37	2	THE WINGS OF EAGLES	MGM/UA Home Video M200513	John Wayne Maureen O'Hara	1957	NR	19.95
34	33	20	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
35	39	25	1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
36	RE-ENTRY		BACK TO THE FUTURE ◇	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
37	27	20	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT ◇	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
38	RE-ENTRY		CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
39	RE-ENTRY		BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	19.98
40	RE-ENTRY		POSITIVE MENTAL OCTOPUS	EMI Home Video 1614	Red Hot Chili Peppers	1990	NR	14.98

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

HOME VIDEO

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 dealing for a 10% equity position in Carolco Pictures, an L.A.-based independent movie company best known for the "Rambo" films. Last year, Sony bought Columbia Pictures, while JVC co-ventured with U.S. producer Lawrence Gordon to form Largo Entertainment.

And in another, separate Carolco development, the company is forming its own Carolco Home Video label. Heretofore, Carolco product had been distributed on the IVE label, a wholly owned subsidiary of LIVE Entertainment. Carolco, a 48% stockholder of LIVE, has had an exclusive home video distribution pact with

IVE since 1986, covering such titles as "Red Heat," "Angel Heart," and "Extreme Prejudice."

Under terms of the Carolco/Pioneer

agreement, Pioneer is purchasing \$60 million worth of 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 LDC Inc., a separate Pioneer Electronics Corp. subsidiary, 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," "Repossessed" and "Air America."

EVERYTHING OLD, New Again: While not a major trend, studios appear to be placing a much higher priority on restoring and rereleasing classic films. That not only generates pure profit in many cases for the studios but has a healthy spillover to home video as well. Last year, for example, saw limited theatrical rereleases and reinvigorated home video campaigns of such classics from MGM/UA as "Gone With The Wind," "The Wizard Of Oz," and "The Manchurian Candidate." Columbia also went to considerable lengths to restore "Lawrence Of Arabia," mount a limited theatrical campaign, and release it to home video. Disney, of course, has made a practice of reissues, with "The Jungle Book" being the next prominent example of that.

A dramatic indication of the public interest is Paramount's recent "premiere" of a restored 70-millimeter Super VistaVision six-track stereo print of "The Ten Commandments" at the Hollywood Cinerama Dome. With Charlton Heston—who played Moses in the Cecil B. DeMille epic—on hand signing autographs, the event created such overflow business that the picture, originally slotted for four days, was added to eight other screens in Southern California for a several-week run.

SUMMER MOVIE/Video Scorecard: Universal is the early season leader as "Back To The Future III" grabbed the top theatrical spot over the Memorial Day weekend, the traditional starting

point for big summer releases, accounting for \$23,703,060 in box office receipts, according to Billboard sister publication The Hollywood Re-

porter. Universal's "Bird On A Wire," which had opened the previous weekend, nabbed second place for a cumulative take of \$33,401,585. Orion's "Cadillac Man" stood at \$15,584,392 in its second week. Meanwhile, Arnold Schwarzenegger's "Total Recall" looked like a big winner for Tri-Star as its first-weekend-in-June opening was reportedly 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 already some talk in Hollywood that Touchstone is mulling a possible fourth-quarter sell-through price on "Pretty Woman."

Not unexpectedly, the original "Back To The Future" at \$19.95 list, stimulated by the theatrical release of the third and final installment, re-enters Billboard's Top Videocassettes Sales chart at No. 36, while "Back II" enters at No. 22 for MCA/Universal Home Video, despite its \$89.95 price tag. On Billboard's Top Videocassettes Rentals chart, "Back II" jumps to No. 9, after having debuted the previous week at No. 36.

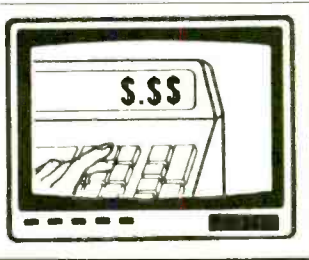
OUTTAKES: New Line Cinema has pacted with Management Company Entertainment Group for domestic theatrical distribution rights for MCEG's seven recently completed films. MCEG will finance all distribution ex-

(Continued on next page)



by Jim McCullaugh

STORE MONITOR



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 strong exception to earlier predictions. "I don't see where Dave Ballstadt is that much a favorite. I would say the No. 1 favorite is Lou Berg, although I would never use the term 'shoo-in.' If he is considered that strong it's very likely many people won't vote for him figuring he doesn't need the 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 VSDA needs a change. This doesn't bode well for incumbents like Ballstadt, Caplan, or Berg. Also, 70%-75% of those voting are women, this could mean all three females could get in or show strongly," says this source about Dawn Weiner, Kathy Meisenberg, and Peggy Lake, all running as independent candidates and not selected by VSDA's own nominating committee.

The slate of candidates includes the incumbent directors Berg, filling out his second successive term as 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 10-store Adventures In Video in Minneapolis. Caplan and Ballstadt 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, "In previous elections it was one woman vs. many men. I happen to believe they were elected—Linda Lauer, Carol Pough, and Jan DeMasse—not because they're women but because they were good candidates." Two of the three mentioned are on the board now—Pough of Video Cassettes Unlimited, Santa Ana, Calif., and VP; and DeMasse of Video Place, Exeter, Vt. A former board member, Lauer is VSDA executive director. One source says the reason there are so many excellent candidates this year is that "we never went looking for people as I understand it. The nominating committee normally had four or so names. This year I am told there were 10-12 names submitted to the committee. Also, the membership was never told why the association wanted 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, the source adds, in that VSDA 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 Poppingo Video, a chain of 15 stores; and Steve Rosenberg, head of three-store Premiere Video in suburban Atlanta, a repeat 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 International Council of Shopping Centers convention in Las Vegas, especially some dismay at the various requirements given to developers (Billboard, June 9). Some that strike some observers as surprisingly low are "minimum population within two miles 35,000" and "traffic counts in excess of 20,000 cars/day." The first thing Blockbuster demands is visibility. It is "of utmost importance; therefore, freestanding, point, and end-of-line 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 store is listed at 5,500-7,000 square feet, with 60 feet of frontage.

JOHN AND CAROL: Although she hates the term "mom-and-pop," believing it trivializes the business, Carol Pough agrees that she and husband John epitomized the thousands of couples in America who mortgaged the house and everything else to open a video store, in their case Video Cassettes Unlimited in the Santa Ana suburb of Los Angeles. Its shuttering (see story, this issue) sent jolts of emotion through many friends and acquaintances. One of the founding directors of VSDA, John went on to become the group's president 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, customers still sat on tall chairs and thumbed through meticulously 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. retail experts at ICSC noted in panel remarks a significant trend toward top "supermarkets and discount stores building significantly larger stores and . . . in effect becoming self-contained strip centers," in the words of Stephen Mandel Jr., a VP. A video rental store is often included inside these new superstores, typified by Wal-Mart. Of its 145 openings last year, 25 were 110,000-square-footers and this year half of the projected 175 Wal-Marts will be this format (for more on Goldman Sachs forecasts, see Retailing).

BACKLOT BEAT

(Continued from preceding page)

penses and oversee marketing on the films in their U.S. theatrical releases, while retaining domestic home video rights with distribution through MCEG/Virgin Home Entertainment. Films include "Without You I'm Nothing," "Chains Of Gold" (John Travolta), "Sketches," "Boris And Natasha," "Cold Heaven," "Convicts," and "Fatal Charm."

NOW LENSING: Barbra Streisand will both star in and direct "Prince Of Tides," based on Pat Conroy's best-selling novel, for Columbia Pictures. Nick Nolte co-stars. It's one of the first major

projects to go into production under the new regime of Columbia Pictures Entertainment co-chairmen Jon Peters and Peter Guber . . . Tom Selleck, Steve Guttenberg, and Ted Danson are reuniting for "Three Men And A Little Lady" for Touchstone . . . Robin Williams' next project will be "The Fischer King" for Tri-Star. Jeff Bridges will co-star; Terry Gilliam is directing . . . "Batman II" director Tim Burton is shooting "Edward Scissorhands," featuring Johnny Depp and Winona Ryder for 20th Century-Fox . . . Sally Field's new film will be "Not Without My Daughter" for Pathé Entertainment . . . Director John

Badham is teaming up Michael J. Fox and James Woods for "The Hard Way" for Universal.

COMING SOON: "Born On The Fourth Of July," winner of two Oscars for best direction (Oliver Stone) and best film editing, arrives on video the ninth of August from MCA/Universal Home Video. Also debuting the same date is "Coupe De Ville" . . . "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.

THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Total Recall (Tri-Star)	25,533,700	2,060 12,395	—	25,533,700
2	Back To The Future III (Universal)	10,337,625	2,025 5,105	1	38,098,875
3	Bird On A Wire (Universal)	6,350,305	1,963 3,235	2	42,256,355
4	Pretty Woman (Buena Vista)	4,755,105	1,791 2,655	10	126,741,424
5	Cadillac Man (Orion)	2,885,324	1,878 1,536	2	19,598,361
6	Fire Birds (Buena Vista)	2,611,812	2,006 1,302	1	10,168,398
7	Teenage Mutant Ninja Turtles (New Line)	1,953,695	1,777 1,099	9	121,026,660
8	Hunt for Red October (Paramount)	1,046,867	933 1,122	13	112,256,167
9	Tales From The Darkside (Paramount)	560,556	618 907	4	15,405,624
10	Joe Versus the Volcano (Warner Bros.)	413,166	566 730	12	38,169,803
11	Longtime Companion (Goldwyn)	393,141	76 5,173	3	1,571,823
12	The Guardian (Universal)	370,110	438 845	5	15,720,830
13	The Cook, The Thief (Miramax)	347,725	226 1,539	8	5,942,677
14	Cinema Paradiso (Miramax)	328,325	125 2,627	15	5,858,764
15	Tie Me Up (Miramax)	292,238	92 3,176	4	1,273,130
16	Spaced Invaders (Buena Vista)	287,595	581 495	5	14,042,643
17	Wild Orchid (Triumph)	271,706	421 645	5	10,083,405
18	House Party (New Line Cinema)	252,710	286 884	12	24,639,349
19	Driving Miss Daisy (Warner Bros.)	239,866	574 418	24	101,873,538
20	Q & A (Tri-Star)	219,425	335 655	5	10,509,621
21	Hard To Kill (Warner Bros.)	216,225	313 691	16	46,607,1142
22	Ernest Goes To Jail (Buena Vista)	209,685	455 461	8	22,904,334
23	Gods Must Be Crazy II (Columbia)	178,706	240 745	7	5,513,719
24	The First Power (Orion)	169,657	288 589	8	21,365,321
25	I Love You To Death (Tri-Star)	160,470	277 579	8	15,449,225
26	Body Chemistry (Concorde)	153,249	69 2,221	12	2,282,791
27	Mountains of the Moon (Tri-Star)	147,752	184 803	15	3,138,228
28	Steel Magnolias (Tri-Star)	145,485	183 795	27	81,744,134
29	Def by Temptation (Troma)	141,540	44 3,217	6	739,229
30	Last Exit to Brooklyn (Cinecom)	111,828	30 3,728	—	1,132,895
31	Miami Blues (Orion)	107,156	219 489	6	9,338,739
32	Lisa (MGM)	98,081	127 772	6	3,828,372
33	A Cry in the Wild (Concorde)	93,120	30 3,104	—	93,120
34	Henry V (Goldwyn)	91,443	99 924	28	9,531,093
35	Little Mermaid (Buena Vista)	87,886	206 427	28	84,137,504
36	Impulse (Warner Bros.)	85,066	81 1,050	8	2,423,658
37	Too Beautiful For You (Orion Classics)	77,366	29 2,668	13	1,130,461
38	Crazy People (Paramount)	72,305	180 402	7	13,069,851
39	Strapless (Miramax)	52,939	18 2,941	2	191,890
40	Daddy's Dyin' (MGM/UA)	46,781	87 538	4	996,486

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	7	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
2	2	6	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
3	3	6	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
4	6	3	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
5	4	10	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
6	7	3	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
7	12	3	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
8	5	5	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
9	36	2	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
10	8	9	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
11	10	12	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
12	15	3	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
13	NEW ▶		THE FABULOUS BAKER BOYS	IVE 68910	Jeff Bridges Beau Bridges	1989	R
14	16	3	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
15	9	5	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
16	11	7	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
17	14	10	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
18	NEW ▶		CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
19	13	12	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
20	18	16	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
21	26	3	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
22	24	3	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
23	17	10	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
24	20	5	A DRY WHITE SEASON	CBS-Fox Video 4768	Donald Sutherland Marlon Brando	1989	R
25	19	4	LET IT RIDE	Paramount Pictures Paramount Home Video 3220	Richard Dreyfuss	1989	PG-13
26	22	7	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
27	21	4	IN COUNTRY	Warner Bros. Inc. Warner Home Video 11888	Bruce Willis Emily Lloyd	1989	R
28	23	16	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
29	NEW ▶		TRIUMPH OF THE SPIRIT	Epic Home Video RCA/Columbia Home Video 59063-5	Willem DaFoe Wendy Gazelle	1989	R
30	RE-ENTRY		LEATHERFACE: TEXAS CHAINSAW MASSACRE III	New Line Cinema RCA/Columbia Home Video 75013-5	Kate Hodge William Butler	1989	R
31	25	18	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
32	30	8	COMMUNION	New Line Cinema M.C.E.G./Virgin Home Entertainment	Christopher Walken	1989	R
33	34	10	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
34	NEW ▶		WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
35	37	23	WHEN HARRY MET SALLY...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
36	33	9	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
37	27	11	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
38	32	17	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
39	35	14	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
40	29	18	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG

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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.

● "Nightbreed," 1989, Media Home Entertainment, prebooks 7/24.

This is a totally satisfying follow-up to "Hellraiser" parts I & II, and, like "Nightmare On Elm Street," it is sure to clone itself into a slew of sequels. Clive Barker isn't just a film maker, he's a cottage industry, and the "Nightbreed" novel and series of comic books are sure to pique the interest, if not the blood lust, of horror fanatics everywhere. It involves a young man's obsession with a graveyard in 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 savage disregard for human flesh, and Media would probably be giving away a nifty set of home evisceration 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 laughs throughout the slashings and explosions. Few saw it in theaters, which means more will see it at home. Parents should put on some old Disney films to put their kids to sleep first, then watch this and have their own nightmares.

● "Lobsterman From Mars" & "Girlfriend From Hell," International Video Entertainment, two-pack prebooks 7/3.

"Lobsterman From Mars" made the midnight circuit last year, which gave it a certain amount of notoriety, and God knows where "Girlfriend From Hell" came from, but it's clear the primary selling points of both these titles is their titles. Luckily, they both come through with just the right amount of tacky thrills to satisfy anyone who would rent such things. "L.F.M." features Tony Curtis as a studio head who is considering releasing the worst movie ever made as a tax write-off, and "G.F.H." features Satan reborn as a vixen who ruins the evenings of teenage boys by sucking out their vitality during sex. These are both gloriously cheesy satires of bad movies and make a perfect double bill. Where else can you see nuns with sawed-off shotguns? Where can you hear someone say "Look at this! Lobster tracks!" with a straight face?

● "The Red Shoes," IVE, prebooks 6/19.

With narration by James Earl Jones, a fantastic reggae soundtrack by Caleb Sampson, and superb animation by Michael Sporn, this is one of those very special children's tapes that won't make parents gag. Rent it with the classic film version and viewers will be able to see how beautifully the ancient story of a little girl's obsession with a pair of shoes has been updated to the modern city. The story has a good moral, and it's great to watch animation that doesn't look like everything else.

● "Hail Hero" (1969), & "Adam At Six A.M." (1970), CBS/Fox Video, prebooks Tuesday (12).

This dual-pack (20% off!) features Michael Douglas in his first two film appearances, and they make perfect double bills with "The War Of The Roses,"

which is getting released at the same time. "Hail Hero" is a quaint portrait of the lost generation, featuring Douglas in his debut role as a college dropout and draft dodger who decides to join the army in order to prove something to his family. It's a fascinating period piece, a classic of sorts, with Douglas looking like a goofball in long hair, faded jeans, and a serious attitude problem. "Adam At Six 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 Nazi, an Arab, an Italian, and a Jew get together once a year to play private war games 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-guts thriller with a reasonable amount of tacky thrills. The good photography and action sequences are brilliantly offset by excruciating acting, not to mention some brief but lovely gratuitous nudity. There are some fascinating displays of weaponry and obscure fighting tactics in this tale of malevolent cretins playing diabolical games. But other than the plot, the biggest draw is the presence of Joseph Campanella. Wow.

● "Future Zone," A.I.P., prebooks Tuesday (12).

David Carradine stars in this 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.



BLOCKBUSTER CEO

(Continued from page 59)

er's basic rental price of \$3.00 may be implemented. While Steve Bernard, vice-chairman and chief financial officer, said he felt the industry could easily tolerate such an increase, the company has resisted 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 looking at other areas of the industry for growth. "We have stayed out of certain areas, like vending machines 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 company's annual stockholders' meeting in Fort Lauderdale, Fla., Huizenga indicated that the company may pursue a strategy of vertical integration, leading to speculation that it might acquire a distributor (Billboard, May 26).

But in an interview following his presentation to securities analysts, Huizenga denied any designs 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 'Batman' or movies on that scale, but programming that would be exclusive to Blockbuster." He noted that Blockbuster is the exclusive 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 Blockbuster Video," Huizenga said.

Overall, the roughly 125 analysts who attended the presentation proved a much easier audience than a similar gathering a year ago. At that time, the Wall Street firm Bear Stearns had just released a report highly critical of Blockbuster's accounting practices, particularly its policy of amortizing the cost of cassettes over 36 months.

Since the beginning of the year, however, Blockbuster has been using a more conservative 12-month amortization for hit tapes, largely diffusing the issue. Blockbuster continues to use a 36-month schedule 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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CBS FOX VIDEO

All Titles Rated **R**

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your video marketing plan.*

■ 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 indepth 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!

Don't miss this unique opportunity to send your message to the entire video industry and reach Billboard's 200,000 readers worldwide.

Billboard

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New York: Alex Kelly, 212-536-5223
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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 units, and an 8mm home video editing deck 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 Handycam camcorder, 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 CCD-TR6, 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 broadcast CCD chop. 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 pack housing,

'The hardware will get a massive push'

for underwater taping.

Sony's new Video Walkman models are the GV-300 and GV-200, which are priced at \$1,400 and \$1,200, respectively, and will also be available in the fall.

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

Additionally, the GV-300 model

employs a multiplex tuner for stereo broadcast reception and AFM Hi-Fi Stereo.

Also introduced was the EVS-550 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 \$800.

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 the fastest growing camcorder format. John Briesch, president of Sony's Consumer Products Group, predicted that half 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.

NEWSLINE

For Blockbuster Chain, The Price Of Expansion Is Going Down

Among the more 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, vice 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 repricing. Lower catalog prices have "brought down the cost of opening a [new] store from \$500,000 to about \$425,000 with the same level of cash flow," Berrard said.

Later in the discussion, chairman and CEO H. Wayne Huizenga elaborated, noting that the typical Blockbuster store spends \$15,000-\$16,000 a month on new inventory, or roughly 20% of revenues. "The majority of the titles are bought in ones and twos," he said. "Only a small percentage are hits on which we buy deep." Huizenga 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 record label sometime this summer, according to president Bob Karcy. 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 a 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 is trying to fill 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 in July 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 them to buy and sell among themselves, without going 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. Other exhibitors will be charged \$500.

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, 212-480-2440).

News From The Trading Floor: Fries, Bearer

Fries Home Video has acquired North American video rights to the American Playhouse version of "A Raisin In The Sun," starring Danny Glover and Esther Rolle. The two-cassette package will be released Aug. 22 at a list price of \$69.95. . . Water Bearer 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.

FOR WEEK ENDING JUNE 16, 1990

Billboard. TOP SPECIAL INTEREST VIDEOS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	18	NBA AWESOME ENDINGS CBS-Fox Video 2422	14.98
2	2	8	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98
3	3	64	MICHAEL JORDAN: COME FLY WITH ME CBS-Fox Video 2173	19.98
4	7	58	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229	14.98
5	4	36	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
6	6	114	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95
7	16	127	DORF ON GOLF ♦ J2 Communications J2-0009	19.95
8	RE-ENTRY		NBA SUPERSTARS CBS-Fox Video 2288	14.98
9	RE-ENTRY		THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025	14.99
10	10	26	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod.	24.95
11	17	102	A KNIGHT OF BASKETBALL Kartes Video Communications	19.95
12	RE-ENTRY		GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95
13	RE-ENTRY		GREG NORMAN, THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95
14	20	27	CHAMPIONS FOREVER J2 Communications J2-0047	19.95
15	13	112	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024	14.95
16	NEW▶		100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072	19.95
17	15	9	PELE, THE MASTER AND HIS METHOD Vidcrest	19.95
18	9	8	HOCKEYS HARDEST HITTERS JCI Video JCV-8209	9.95
19	RE-ENTRY		BASEBALL THE RIGHT WAY: HITTING FOR KIDS Parade Video	14.95
20	RE-ENTRY		THE BOYS OF SUMMER VidAmerica 7017	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	3	71	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
2	2	19	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
3	1	179	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
4	4	179	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
5	9	83	KATHY SMITH'S FAT-BURNING WORKOUT ♦ Fox Hills Video FH1059	19.95
6	5	179	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070	29.98
7	6	33	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
8	10	179	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
9	7	21	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ Fox Hills Video M032466	19.95
10	8	67	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
11	13	117	START UP WITH JANE FONDA Warner Home Video 077	19.95
12	18	13	JUDI SHEPPARD MISSETT'S FITNESS NOW! JCI Video 8119	14.95
13	14	81	KATHY SMITH'S TONEUP JCI Video 8112	14.95
14	15	179	JANE FONDA'S NEW WORKOUT ♦ Warner Home Video 069	29.98
15	RE-ENTRY		DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
16	NEW▶		JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
17	12	85	SUPER CALLANETICS MCA/Universal Home Video 80809	24.95
18	11	65	RAQUEL: LOSE 10LBS. IN 3 WEEKS HBO Video 9892	19.99
19	16	4	RITA MORENO: NOW YOU CAN! ♦ Wood Knapp Video 1054	19.95
20	17	174	JANE FONDA'S EASY GOING WORKOUT ♦ Warner Home Video 058	29.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

VIDEO REVIEWS

"High Energy Aerobics," Parade Video, 20 minutes, \$19.95.

To succeed among the plethora of fitness titles on the market, an exercise tape really needs to stand out. Unfortunately, this one doesn't. "High Energy Aerobics" (previously titled "Rock Aerobics") features Denise Austin, fitness expert of NBC's "Today" show and star of an exercise show on ESPN, demonstrating a rather dull 20-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, so there's no variety.

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 \$5 more he 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, \$49.95.

In this matter-of-fact tape, dog trainer Larry Berg explains how to train a dog to sit, stay, lie down, come, and heel. He also gives tips on housebreaking, nutrition, grooming, and curbing destructiveness and aggression. Berg is a personable host who peppers his lessons with amusing anecdotes. He demonstrates each lesson with real dogs, and has a knack for troubleshooting, covering

every possible response the dog might make. He also gives insight into dog behavior ("Don't yell at your dog as soon as you walk in the door, even if he's made a mess—it will only make him fear your coming home").

The video includes a free leash, but given the high price point, the tape probably won't rack up big sell-through numbers. However, it is a useful guide, and given the popularity of dogs as pets could be a steady renter.

T.M.

"Grimm's Fairy Tales: Old Sultan," Hi-Tops Video, 22 minutes, \$14.95.

Although this is a delightful version of the classic fairy tale, it may have a difficult time finding an audience.

The biggest problem is that it cannot seem to decide exactly to whom it is trying to appeal. Although stories of this ilk are usually aimed at youngsters under 10, the vocabulary in certain sections seems fairly advanced. Also, the moral is delivered almost as an afterthought. Given that this video constitutes the entire point of everything that has gone before it, one might reasonably expect this segment to be given just a bit more emphasis. In this case, the rather vague moral may require parental explanation.

Still, the animation is commendable, and the voices and nonstop action should hold youngsters' attention. Even with its attractive sell-through price point, look for this to rent—especially for precocious children. Given the inherent flaws in the tape, high sell-through numbers don't seem likely.

RICHARD T. RYAN

"Jinny Beyer—Video Workshop I—Palettes For Patchwork," Concept Associates, 60 minutes, \$29.95.

"Jinny Beyer—Video Workshop

II—Mastering Patchwork," Concept Associates, \$39.95.

During the past several years, there has been a return to basics—natural foods, gardening, and the revival of old crafts such as quilting.

Jinny Beyer is the self-proclaimed leader of the national quilting bee. Patchwork, as Beyer defines it, is making a pattern, cutting pieces, and sewing them together to produce an entire quilt top or units of blocks that can be combined into a whole. In her first video workshop, Beyer discusses colors for patchwork. Skirting theories, wheels, spectrums, and yardlong words, she puts fabric right into the audience's hands, demonstrating how to create a master palette.

In the second volume, Beyer gives the instruction on patchwork itself. This program is perfect for those who want to learn an art their grandmothers knew.

LACEY BETHEL

"Carnaval 90," Globo Video, 90 minutes, \$70.

Each spring, Globo Video releases a highlight tape of that year's samba school parades during Carnival in Rio de Janeiro, Brazil. Each samba school (a community organization, not a real school) picks a theme song, builds dozens of floats, and organizes some 5,000 musicians and dancers for the event. Backed by samba polyrhythms, the parades are glittering spectacles, pulsating waves of color and sound. They also feature hundreds of nearly nude women gyrating to the beat, captured in extreme close-up by Brazilian newspaper El Globo's camera men—this video would get an "R" if it were rated. Production values are high, though not as high as in the 1989 edition (which was superlative). The ultimate party tape. Call 718-784-5544.

CHRIS MCGOWAN



Mack Attack. Raul Julia, left, and Julia Migenes star in RCA/Columbia Pictures Home Video's "Mack The Knife." The June 20 release, based on Bertolt Brecht's "Three Penny Opera," is priced for rental.

FOR WEEK ENDING JUNE 16, 1990

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★		
1	15	3	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
2	1	10	TEEN MUTANT NINJA TURTLES/COWABUNGA ... Family Home Entertainment 27319	1990	14.95
3	2	34	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
4	5	35	BAMBI Walt Disney Home Video 942	1942	26.99
5	3	85	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
6	4	70	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
7	7	37	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
8	8	87	CINDERELLA Walt Disney Home Video 410	1950	26.99
9	6	55	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
10	12	3	TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317	1988	39.95
11	10	93	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	11	246	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
13	9	24	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
14	14	6	BABAR: THE MOVIE Family Home Entertainment 27316	1990	24.95
15	17	191	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
16	13	33	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
17	RE-ENTRY		AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
18	18	132	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
19	RE-ENTRY		THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
20	21	20	BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.95
21	RE-ENTRY		TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
22	22	33	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
23	19	139	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
24	24	33	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
25	16	7	DAFFY DUCK & COMPANY Turner Entertainment Co./MGM/UA Home Video M201768	1990	14.95

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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. "I 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 at the beginning of 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 out 700 pieces in one day. Additionally, she says, the spillover effect from nine TV camera 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 given us a whole new idea and approach to promoting videos. I've always tried to get the celebrities involved. Getting them involved can make a big difference overall. It's creative publicity and it works."

Glenn Ross, VP marketing at Republic Pictures Home Video, also underscores the effectiveness of celebrity participation.

"They have an incredible effect," he says, "and as far as we are concerned, Spanky McFarland has become part of our marketing mix on 'Little Rascals.' He tours for us pretty consistently. In the last six months he's probably done 20-25 appearances for us, everywhere from New York 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 period. Each \$24.97 pack contains three cassettes.

"They reran the segment two weeks later and sold another 500 sets," he says. "The RKO/Warner chain in New York also had him recently and they not only ordered extra product but they ran out of product, the response was so big. Of course, you have to back an in-store appearance with appropriate media

coordination and having enough product on shelves. It's very effective." Ross says actor Joe Dallesandro, who appears in two upcoming Republic titles—"Double Revenge" and "Private War"—is also getting involved in distributor appearances.

"Three years ago at VSDA there were only a handful of celebrities. Last year every company had major names. It's an edge and people will line up. Video distributors, retailers, and consumers are also very up on celebrities that we might not consider an A star. There's a much broader exposure and awareness now among video people," he says.

Media's Long adds, "Celebrities will be more in the mix when we have the opportunity to utilize them. Luckily, with more of our current tapes, a number of people involved are helping to back them, including Shelly Duvall and John Lithgow. Clive Barker lives in London, and to be able to have him help us in the U.S. has been a great benefit to us. It's hard to say exactly how to quantify it. It certainly helps. One other important aspect is that it helps to explain certain types of films. Without Clive Barker's participation there might be a tendency for some to dismiss the film as something that it isn't or misperceive it. That can be an enormous benefit also."

Music Meets Television At IMMC

Panelists Discuss Marriage Of Two Media

BY MELINDA NEWMAN

AMSTERDAM—Though it has been 30 years since the marriage of music and television via programs like "The Ed Sullivan Show," the two media still have a ways to go before they fully understand each other.



That was the consensus during a panel on music and television here at the International Music & Media Conference, May 27-30.

Record companies and television stations are often at cross purposes, according to Bill Roedy, managing director/chief executive at MTV Europe. "They're in different businesses," he said. "TV sells commercial time and needs ratings; record companies sell records."

The gap is not so wide with music videos as it is with performances and interviews with artists on television, even though the latter category has been around much longer. With music video television and labels, "That relationship has evolved to where we want videos on time, just like radio stations do," said Roedy.

"So far, that relationship is strong," agreed Chris Griffin, GM, Virgin International. "It's radio with pictures, and the record companies want high rotation. I think MTV Europe will only become more powerful because it's the first pan-European music programming."

Reiterating the position of most record companies, Griffin stressed that labels see video as a selling tool first and artistic exercise second. "Record companies are too soft with an artist or the company making the video," he said. "The primary reason we make videos is to sell records. We need to keep better control of the artists."

"A good video is the same as a good TV program," said Rudi Dolezal, managing director of Doro Productions, a Vienna, Austria-based music video and concert production company. "We're not forcing creativity on an artist, but we do have to be creative so we have new ideas."

The main criticism that MTV Europe and other music video channels receive from labels is the overwhelming attention paid to Anglo-American acts. "Our priority is to get on more non-Anglo-American artists," said Roedy. "Airing in 24 countries creates a tricky balancing act. We have a playlist formula weighted toward where we're distributed so we look at

the charts country by country. As we add a country, we'll incorporate some of its music into the mix."

However, as Dolezal pointed out, "At some point, we have to accept that the Anglo-American acts are the ones often desired by the audience."

Unlike music video, where the television station is delivered a finished product, artist appearances and performances on television cause more problems because of the greater margin for error.

"TV wants big names and to sell programming; they don't understand why an act can't or won't appear," Griffin said.

"Artists don't like the lack of control they have on television," Griffin continued. "Television doesn't care about the sound and acts also don't like unflattering camera angles—no one looks good with a camera stuck up his nose. The other thing is some performers just aren't good on TV."

Griffin faulted TV 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 Marijke 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 that remark about producers not taking care of camera angles or scheduling," said Klasema. "I think producers are innovative and try to 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."

Whereas 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 company should babysit them a little bit longer so they're ready to be launched on television."

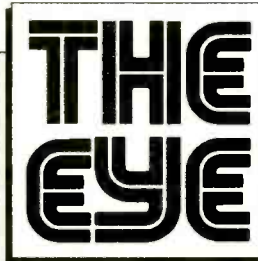
As a music video director, Dolezal, who works with labels and television producers alike, could see problems

with both. He said, "With record companies, it's getting better, but most people there have no training in videos. 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, forget it. With television, it's just the reverse. Therefore, the only thing that makes sense for a production company is to make the deal with the artist directly and then tell 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 product development, black music, Miller London; VP of black music, promotion, Skip Miller; RCA Records president Bob Buziak; Butler; RCA executive VP/GM Rick Dobbis; BMG vice chairman and president of A&R Monti Lueftner; and Jive senior VP Barry Weiss.



by Melinda Newman

Melinda Newman is covering the International Music & Media Conference in Amsterdam. This week's Eye was written by Jim Bessman.

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 self-made, 12-minute "The Bird In The Gravel" clip at four stops.

Now comes another novel Siberry video concept, though kudos here go to manager Bob Blumer, stirred into action by continuing reaction 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).

"The album had done its thing, and Jane had just finished touring," says Blumer. "But at the same time, VH-1 had latched onto her with 'Red Wagon,' and every day I'd get a call from somewhere in the country saying they'd seen it."

"Now here I am, Jane's manager, faced with an album at the end of its life expectancy: All of a sudden there's a latent interest, but nothing to attach it to."

What to do but swim a few laps and consider all those suggestions for a video to album cut "Everything Reminds Me Of My Dog."

"I took \$2,500 from T-shirt sales from the tour and arbitrarily decided to make a cheap, likable, hip video of just dogs—a cross between 'Letterman' and 'America's Funniest Home Videos,'" continues the Los Angeles-based Blumer, though he first got his client's blessing (neither she nor her Toronto-based dog Wolf—short for Wolfgang—are involved). He then posted signs at the film schools.

"Everybody in town wanted to make it, and one guy said he'd put up \$50,000! But I went with my instincts and got a kid from the Cal Arts Film School named Zig Gron—from the experimental film department, I think—who showed me some cool stuff on his reel. Now every dog in Hollywood wants to sleep with me to get into the video!"

That's dog as in canine, of course, but it's too late, anyway, starlets, because they've already finished shooting. Of course, his clip being a cheap production, executive producer Blumer held the dogs before the director/camera man himself.

"We made a dolly out of a skateboard rolling across a piece of plywood, and had the director lying on the ground propping up a Super-8. We tried to be as creative as Jane is."

The end result is "mostly neat dog images" cut to the song.

"Everybody we work with threatened to drop us from their roster if we didn't use their dogs!" sniffs Blumer,

who adds that he's checked with VH-1 to make sure there's no rule against programming dog videos. (There isn't.)

BRAVO BRAZOS: Brazos Films Productions, which is distributed by Chris Strachwitz's Arhoolie Records and Flower Films, has a new Les Blank/Strachwitz/Maureen Gosling Cajun/zydeco documentary that Strachwitz is rushing out to home video via the Brazos Films label.

Titled "J'ai Été Au Bal (I Went To The Dance)—The Cajun And Zydeco Music Of Louisiana," the 83-minute program features such legendary past and present genre artists as Clifton Chenier, Michael Doucet, Beausoleil, Queen Ida, Wayne Toups, the Balfa Brothers, Marc and Ann Savoy, Canray Fontenot, and Nathan Abshire, to name a few. Price point is \$49.95, with the release being accompanied by a two-volume Arhoolie CD/cassette release containing the complete soundtrack plus additional material.

Meanwhile, Doucet and his band Beausoleil have been touring as part of a Cajun Extravaganza package featuring a live performance/film screening. But the colorful Strachwitz, who has previously put out other highly acclaimed Blank/Strachwitz productions on video, really wants to "inundate the world" with his latest piece of ethnic excellence; he welcomes "any weird ideas."

FEIN'S FINDINGS: L.A. music talk show king Art Fein, whose "Li'l Art's Poker Party" is seen on public access channels across the country, has just finished editing one of his best episodes ever. He's got "Crazy Cajun" producer Huey P. Meaux, Memphis producer Jim Dickinson (Replacements, Alex Chilton), Leroi Brothers drummer Mike Buck, and journalist Joe Nick Patoski all taped at a backyard barbecue during the recent South By Southwest confab in Austin, Texas.

Meanwhile, Li'l Art's finished a book titled "L.A.—The Musical History Tour." Due out this fall, the Faber & Faber title documents 170 area rock'n'roll landmarks, including Dead Man's Curve, Janis Joplin's death site, Phil Spector's alma mater (Fairfax High School), and the Laundromat where the Coasters cut "Searchin'."

S.F.L. TAPES & DISCS just filmed its first video, for dulcimer ace David Schnauffer's "Dulcimer Player" track "I'm So Lonesome I Could Cry." The performance/concept clip of the Hank Williams standard, directed and produced by Greg Crutcher for Dream Ranch Pictures, has rare stills of the country legend from the personal collection of Merle Kilgore—a friend of Williams' and manager of his son and namesake.

According to label chief John Lomax III, "Lonesome" was selected because Schnauffer is touring solo, and to have used a song featuring guest musicians like Chet Atkins and Mark O'Connor might have unintentionally misled prospective concert patrons.

Incidentally, the rhinestone jacket Gram Parsons wore on the cover of the Flying Burrito Brothers' "Gilded Palace Of Sin" also appears in the clip, since Gram was a big Hank fan and Melanie Wells, Lomax's girlfriend and "Dulcimer Player" co-producer, now owns the jacket.

VIDEO TRACK

LOS ANGELES

ANGELA WINBUSH and Ronald Isley perform a moving duet in the new video "Lay Your Troubles Down." Jeff Stein directed the exquisitely warm performance clip, reeled in the Atlas Restaurant, for Eyeballs Inc. Michael Chapman directed photography and Julios Flores produced. The clip comes

from Winbush's Mercury album, "The Real Thing."

Oley Sassone directed the new Babyface clip, "My Kinda Girl," yet another single culled from the 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 Mack Sennett Stage. Mean-

(Continued on next page)

Emmis Chief Advises U.S. B'casters On Euro Ventures

AMSTERDAM—Emmis Broadcasting president Steve Crane, speaking May 28 at this year's International Music and Media Conference here, offered recommendations and ground rules for U.S. broadcasters looking to invest in Europe in the '90s.

Emmis is one of a handful of U.S. broadcast firms to go beyond expressions of interest in Europe, having recently taken a 15% stake in France's Maxximum FM outlet (Billboard, Oct. 14).

Crane pointed out that, in most cases, American investors must be content as minority partners because of national legislation in Europe concerning foreign ownership. That would not appeal to some companies. But partnerships also make sense, he said, because of the uncharted nature of the new media landscape. "Even if all the legislative restrictions were dropped, U.S. firms might find it unnerving to enter the market-

place without a partner."

The Emmis chief noted that France offers a regulatory climate most closely aligned with the U.S. for radio, while interesting business opportunities also exist in Spain and the U.K. In Eastern Europe, the uncertainty of the regulatory environment is a disincentive, as is the lack of hard currency for deals (see story, page 6).

Crane argued that Europeans do not have the "personal relationships" with radio that young Americans have as they grow up, nor the station loyalty—a point contested by U.K. syndication executive Tim Blackmore of Unique Broadcasting during the Q&A session.

Addressing the low usage of radio as an advertising medium in Europe, Crane commented that this will change as outlets proliferate. "The current low percentage of advertising is due to the lack of stations," he stated. ADAM WHITE

PROMISE OF EAST-WEST VENTURES COLORS 5TH IMMC

(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 audience research. He reported that the new government of Hungary is working with a committee of experts to decide how to allot radio licenses. 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. Armen Oganessian, editor in chief of the English-language service of Radio Moscow, reported sketchy details of a deal with an unnamed U.S. company to produce a two-hour, top 40 show on the channel—a former propaganda outlet that is trying to develop entertainment programming. "Many [Western] companies are knocking on our doors," said Oganessian.

And Vadim Yurchenkov, Billboard's Soviet correspondent, announced the July introduction of World Of Music, a quarterly consumer magazine to be published in the Soviet Union as a joint venture of Billboard and Muzyka. The new publication will carry music charts compiled by Soviet news agency Tass, as well as Billboard charts.

Billboard also announced its sponsorship with Music & Media of Looking East & West, an industry conference to be held Nov. 23-26 in Budapest (see story, page 6).

The bottom line for all East-West dealings is convertible currency, and there was varied speculation as to when this would arrive. The most optimistic scenario was offered by Radio Moscow's Oganessian, who predicted: "I think next year, autumn, is probably the time."

Other East-West dealings discussed at IMMC:

• Maxine Chrein, co-owner of Master Sound Astoria, said her company

was moving ahead with previously announced plans to build an audio production facility in Riga with the Soviet Republic of Latvia. Master Sound expects to bring in equipment for the studio this fall and the facility could be on line by winter. At IMMC, Chrein discussed the possibility of similar joint ventures with other Soviet interests.

• Similarly, Mart Maripuu, a production executive in Tallinn, Estonia, reported a joint venture with Beton Industries of Sweden to build a recording studio in Tallinn. Maripuu, a Melodia executive who is in the process of creating an independent recording and production company, also said negotiations are under way with a West German company to provide equipment and raw materials for a CD plant in Estonia.

• Europe 1 and 2's Brisac reported his company, which is consulted by conference attendee Jeff Pollack, chairman/CEO of U.S.-based Pollack Media Group, hopes for "other investments in the next few months in other Eastern territories."

• Hegedus said at least half of the 72 radio applications now before the Hungarian government are East-West joint ventures. The government, which already has given five licenses to privately owned radio stations, is expected to grant another seven licenses by 1992.

• MTV Europe said it has been negotiating for several months with the Soviet Union to begin some form of exchange that would bring selected MTV programming to the U.S.S.R. through Gosteleradio. These negotiations currently have taken a back seat to more pressing domestic issues in the Soviet Union.

Amid discussion of all these activities, East Germany's Drechsel made sure to keep things in perspective: "The East did not make the revolution to buy Beatles records," he said. "We need Beatles records, but we need other things first."

Assistance in preparing this story was provided by Melinda Newman in Amsterdam. Further IMMC coverage appears on page 68.



by Jeff Levenson

WHEN HE'S NOT PERFORMING, Dizzy Gillespie looks like many other 72-year-olds. Where once he bounded up stairs two at a time, he now portions his moves, saving his wind for the moments that matter most. When he hits the stage the amazing reverse-aging process begins. He becomes 27, a puckish filly who kicks up the dust.

Apparently, Dizzy, like many great performers before him, has discovered that work is the elixir that keeps him young. His recent tête-à-tête with soul mate Max Roach ("Max + Diz, Paris 1989," issued on A&M) reveals a feisty spirit that belies any indication of advancing senior citizenship; he won't give an inch to Father Time.

In recognition of his myriad achievements—as composer, trumpeter, band leader, and all-around good guy—spanning a career that's at least as old as bebop (50 years, give or take a few), ASCAP is honoring Dizzy with the **Duke Award**, a citation named after another none-too-shabby ASCAP member who continues to inspire controversy among parkside statue designers. The presentation will be made at Washington, D.C.'s Kennedy Center Sunday (10).

MORE: As if to prove that Ambassadors of Good Will can never stop spreading their munificent cheer, Dizzy has scheduled a full calendar of festival dates. Among them is a sun-and-fun outing at the **Third Annual Aruba Jazz & Latin Festival**, where he brings his sextet on June 17. The entire fest runs from Friday (15) to June 24 with a host of rhythm masters on the card: **Hilton Ruiz, Kenny Barron, Nester Torres, Regina Belle**, and the **Rippingtons with Russ Freeman**,

among others . . . Dizzy then heads north to New York's JVC fest for a June 22 performance with his **United Nations Orchestra**, featuring players of various cultural persuasions: **Paquito D'Rivera, James Moody, Flora Purim, Steve Turre, Claudio Roditi, Mario Rivera**, and others . . . Wrapping up the summer, he closes out the **Montreux-Detroit jazz fest** on Sept. 3 with a quintet. He'll follow folks like **Carmen McRae, Dave Valentin, Michel Petrucciani**, and **Branford Marsalis**, all of whom are slated to appear earlier that Labor Day weekend.

KEEPER OF THE KEYS: As long as we're on the subject of people who possess a natural generosity of spirit, it was sad to hear that pianist **Walter Davis Jr.**

ASCAP is honoring Gillespie with its coveted Duke Award

died June 2 of liver and kidney disease. He was an ebullient person—playful and boyish, even at 57, the age of his death—who reveled in the joy of music, of making music with other members of his beloved fraternity of jazz men.

Of all the pianists who waved high the **Bud Powell** banner, Davis may have been the most committed of the lot. He was a child of the jazz '40s, fiercely devoted to bebop and to the advances of those who created it: **Powell, Charlie Parker, Thelonious Monk**, Dizzy (in whose big band he toured the Middle East and South America during the following decade.)

Watching him work was a joy. His smile, which he cast generously while admiring the solos of stage mates, could (and often did) illuminate a darkened room. A few years back, during a New York Kool Festival tribute to Powell, Davis and confrere **Jackie McLean** duetted on "I'll Keep Loving You," one of the honoree's most bewitching ballads. Davis' touch was tender with a depth of feeling that could only be interpreted as love. It was a special aura that surrounded him—on and off the bandstand.



by Is Horowitz

INBAL LOOKS AHEAD: When the recording industry revives its interest in four-channel home playback, or better yet leapfrogs to eight-channel playback, **Eliahu Inbal** hopes to be around to rerecord all of Mahler, Berlioz, Ravel, Bruckner, and lots more.

That's not to say the much-recorded conductor, who has just left his post as music director of the Frankfurt Radio Symphony Orchestra, is unhappy with his substantial 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 Hessian 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 recording projects. He is a firm believer in live recordings, with some help from audience-less sessions to correct minor flaws in performance or to remove audience noises.

Appropriately, 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 project with Hessian Radio, as have past recordings by the team. But it was an enterprise that dwarfs more conventional undertakings.

The piece was Schoenberg's youthful but ripely Romantic 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 wonder 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 could not have been undertaken without the support of the German radio authority.

What's in Inbal's immediate recording future for Denon? A Shostakovich symphonic cycle is already under way, this with the Vienna Symphony Orchestra. The 10th Symphony was recorded last January; the 9th will be recorded later this June. Other sessions have been scheduled for November, and January and March of

Inbal looks ahead to projects as he departs Frankfurt post

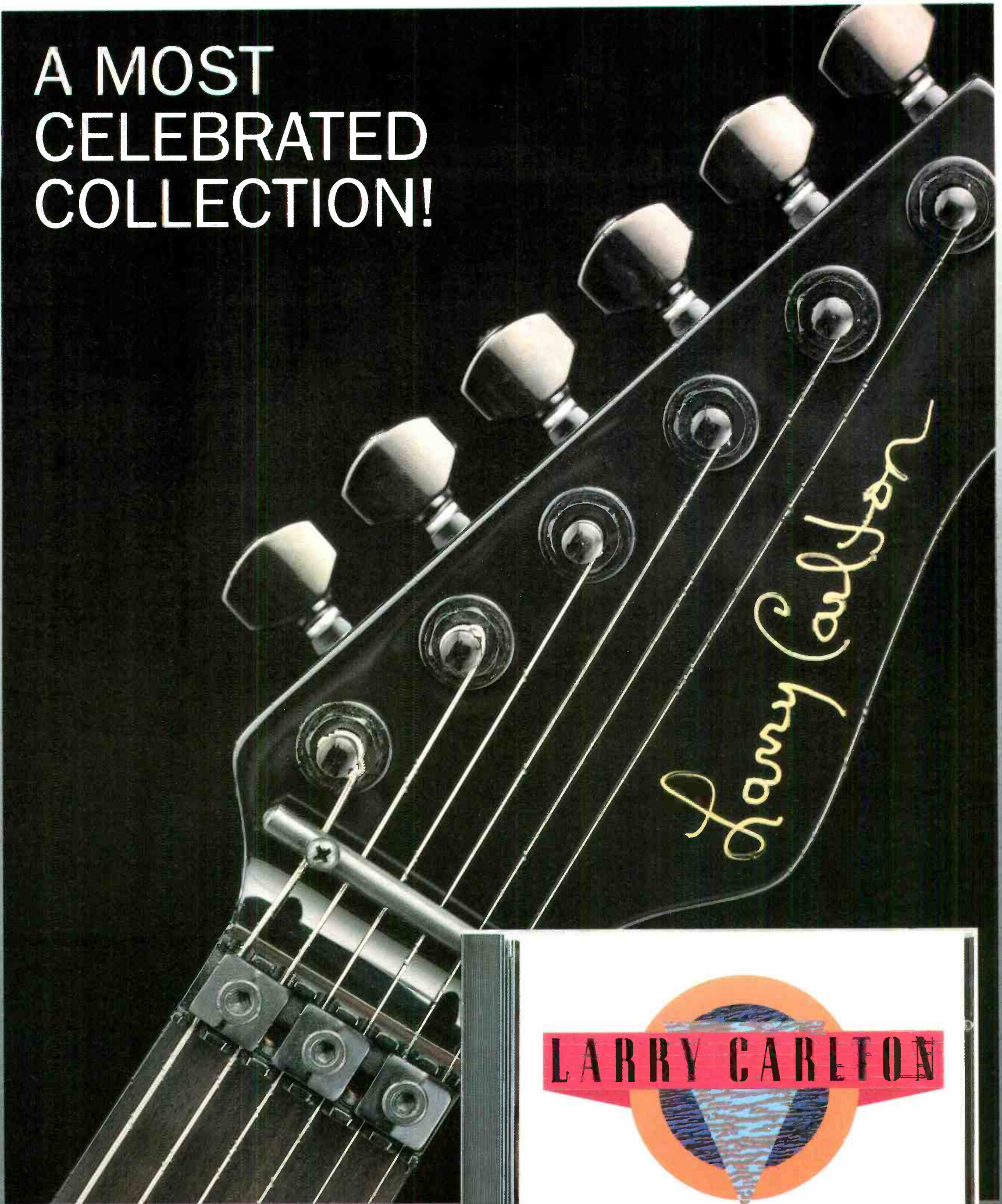
next year. The Shostakovich 5th, which Inbal had recorded previously with the Frankfurt orchestra, will be remade with the Vienna to retain the integral authority of the cycle.

PASSING NOTES: MCA Classics has renewed its licensing agreement with RPO Records, the label operated by the U.K.'s Royal Philharmonic Orchestra. 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 live during concerts in Moscow late 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.

Itzhak 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.

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	31	CARMAN BENSON 2588	27 weeks at No. 1 REVIVAL IN THE LAND
2	2	27	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
3	3	7	GLAD BENSON 2602	ACAPELLA PROJECT II
4	5	31	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
5	6	27	SANDI PATTI WORD 8456	THE FINEST MOMENTS
6	8	11	THE IMPERIALS STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS
7	10	91	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
8	4	35	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
9	13	199	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
10	7	7	HOLY SOLDIER MYRRH 6896/WORD	HOLY SOLDIER
11	21	3	CHARLIE PEACOCK SPARROW 1217	THE SECRET OF TIME
12	16	19	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
13	12	7	VARIOUS ARTISTS WORD 9132	HANDEL'S YOUNG MESSIAH
14	9	31	STEVE GREEN SPARROW 1196	THE MISSION
15	14	39	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
16	18	19	MICHAEL CARD SPARROW 1219	THE BEGINNING
17	11	7	SANDI PATTI BENSON 3884	SONGS FROM THE HEART
18	15	5	HARVEST BENSON 2626	CARRY ON
19	17	5	LARNELLE HARRIS BENSON 3956	FROM A SERVANT'S HEART
20	NEW ▶		DANA KEY BENSON 2638	JOURNEY
21	19	5	JOHN MICHAEL TALBOT SPARROW 1214	THE HIDING PLACE
22	27	5	IDOL CURE FRONTLINE 9064/BENSON	2ND AVENUE
23	NEW ▶		JACK JEZZRO BRENTWOOD 5142/BENSON	SMOKEY MOUNTAIN HYMNS II
24	20	27	RAY BOLTZ DIADEM 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 DIADEM 30296/SPECTRA	THANK YOU
28	24	115	CARMAN BENSON 2463	RADICALLY SAVED
29	23	5	JULIE MILLER WORD 6895	MEET JULIE MILLER
30	37	31	FIRST CALL MYRRH 6889/WORD	GOD IS GOOD
31	RE-ENTRY		UNDERCOVER BROKEN 0516/WORD	BALANCE OF POWER
32	31	19	RICH MULLINS REUNION 0053/WORD	NEVER PICTURE PERFECT
33	NEW ▶		THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
34	39	3	HOSANNA! MUSIC INTEGRITY 030/SPARROW	AMAZING LOVE
35	RE-ENTRY		SANDI PATTI ▲ IMPACT 3910/BENSON	HYMNS JUST FOR YOU
36	NEW ▶		VARIOUS ARTISTS INTERLINC 003/SPRING ARBOR	CONGRADULATIONS
37	NEW ▶		THE MARANATHA SINGERS BENSON 8196	PRAISE 13
38	NEW ▶		HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
39	32	4	D.C. TALK FOREFRONT 2543/BENSON	D.C. TALK
40	34	103	GLAD BENSON 2445	THE ACAPELLA PROJECT

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GOSPEL



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 long-awaited Sparrow release, "The Secret Of Time," sounds like a musical marriage made in heaven between Simply Red and T-Bone Burnett. Julie Miller's "Meet Julie Miller" debut crosses Cyndi Lauper with Rebecca Sparks, with arrangements right 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 Bailin 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 M.C. . . 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

Spring's bounty includes a bevy of quality releases

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. RiverSong artist Sheri Easter was named female vocalist of the year, contemporary.

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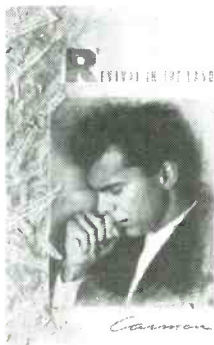
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In the SPIRIT



by Lisa Collins

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 get-

ting 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 2-3, the Windy City played host to the 6th Annual Chicago Gospel Festival and the music of mom and pop Winans, Commissioned, Albertina Walker, Rev. Milton Brunson

'My main thought is to have the word of God in songs'

& 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 Pops 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 To 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 1983, including his most recent release, "What A Wonderful Change."

THIS WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	49	MISSISSIPPI MASS CHOIR MALACO 6003	★ ★ No. 1 ★ ★ 45 weeks at No. 1 MISSISSIPPI MASS CHOIR
2	2	29	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
3	3	33	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
4	4	5	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
5	6	5	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
6	5	21	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSOCT 89415/SPECTRA	WAIT ON HIM
7	9	21	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
8	8	13	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
9	10	21	COMMISSIONED LIGHT 72026/SPECTRA	ORDINARY JUST WON'T DO
10	7	21	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO	HE'S WORTHY
11	21	3	REV. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
12	15	17	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
13	12	17	RON WINANS SELAH 7504/SPARROW	FAMILY & FRIENDS CHOIR II
14	11	13	THE RICKEY GRUNDY CHORALE SPARROW 1222	THE RICKEY GRUNDY CHORALE
15	14	11	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
16	13	45	THE WEST ANGELES C.O.G.I.C SPARROW 1189	SAINTS IN PRAISE VOL. I
17	16	5	DOUGLAS MILLER WORD 9109	LIVING AT THE TOP
18	NEW ▶		THE RICHARD SMALLWOOD SINGERS WORD 8469	PORTRAIT
19	25	9	WANDA NERO BUTLER SOUND OF GOSPEL 907	NEW BORN SOUL
20	NEW ▶		GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
21	17	33	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
22	20	57	BEAU WILLIAMS LIGHT 72021/SPECTRA	WONDERFUL
23	34	7	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
24	18	45	THOMAS WHITFIELD & CO SOUND OF GOSPEL 179	AND THEY SANG A HYMN
25	19	33	REV. JAMES CLEVELAND SAVOY 7097/MALACO	BREATHE ON ME
26	24	11	DARIUS BROOKS SOUND OF GOSPEL 185	SIMPLY DARIUS
27	23	13	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 190	IN WORSHIP
28	28	5	REV. R.L. WHITE & DONALD VAILS FAITH 1710	JESUS PAID IT ALL
29	32	5	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
30	22	21	THE CLARK SISTERS WORD 8449	BRINGING IT BACK HOME
31	27	7	THE O'NEAL TWINS ATLANTA INTERNATIONAL 10148	I WON'T BE SILENT ANYMORE
32	26	11	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
33	33	73	BEBE & CECE WINANS SPARROW 1169	HEAVEN
34	RE-ENTRY		THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD
35	37	37	THE JACKSON SOUTHERNAIRES MALACO 4435	ON THE THIRD DAY
36	31	3	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO	IF ANYBODY CAN, GOD CAN
37	29	33	JESSE DIXON I AM 8432	I KNOW WHAT PRAYER CAN DO
38	36	33	THE WILLIAMS BROTHERS MALACO 4420	AIN'T LOVE WONDERFUL
39	30	11	WITNESS LECTON 841 810/POLYGRAM	WE CAN MAKE A DIFFERENCE
40	35	49	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE

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AIR 10152

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BMG Installs SSL SL 4000 Console

Studio's Renovation Is Almost Complete

BY SUSAN NUNZIATA

NEW YORK—BMG Recording Studios, formerly RCA Studios, has installed a 56-input Solid State Logic SL 4000 G-Series console with studio computer in its Studio D. The installation is the latest addition to a facility that has invested approximately \$2.5 million in renovation.

With the exception of a new lounge area being built for Studio D, renovation was completed on the studios last year, and the New York facility has been undergoing equipment updates.

"We want to attract more rock'n'roll clients," says Susan Planer, GM of BMG Studios. Studio manager Hank Meyer adds that many clients have shown interest in using the console, particularly for mixing. Although no rockers have visited the revamped studios yet, there have been discussions with several, according to a studio representative.

"Studio D used to be the rock'n'roll studio and I want to bring back rock'n'roll to BMG," says Meyer. Studio D, a 30-by-40-foot room, was

originally designed for the Jefferson Airplane's recordings. Cosmetically updated, the room is "an ideal rock studio," says Planer.

BMG, owned by the Bertelsmann Music Group, has six live recording rooms and 21 production rooms. Opened in 1969, the studios became

'I want to bring back rock'n'roll to BMG Studios'

part of BMG in 1987, when the West German-based company purchased them from General Electric along with RCA Corp. record label and record clubs. The facility was renamed in late 1989.

This renovation, which began in early 1987, is the first full-blown renovation in the facility's history, with the exception of a 1973 attempt to redesign Studio D.

Among the new acquisitions is a Neve VR60 60-channel console with Flying Faders in Studio A's control

room.

Bette Midler recently had a big-band date in the 60-by-100-foot Studio A for an upcoming album. That room has been the site of virtually all of Wynton Marsalis' jazz recordings for CBS, Stephen Sondheim's original-cast recordings for RCA, and Leonard Bernstein's recording of his own "West Side Story" for Deutsche Grammophon.

Studio B, the 50-by-75-foot room where Harry Connick Jr.'s soundtrack for "When Harry Met Sally..." was recorded, features a 72-input Sony MPX 3000 console.

Extensive remodeling has given the 50-by-75-foot Studio C four isolation rooms. The soundtrack for Spike Lee's "Do The Right Thing" was recorded in the room, which also uses the MPX 3000.

Studios E and F, which are used primarily for spoken-word recordings and overdubs, feature MPX 3000s.

Among the many production rooms are nine all-digital tape-mastering rooms, equipped with MPX

(Continued on page 76)

NEW PRODUCTS AND SERVICES

IVIE LEAVES: Ivie was purchased from Mark IV Audio by a group of investors that includes Ivie president/CEO Craig Berry. Renamed 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, on 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/Digitech to its family of pro audio companies. DOD/Digitech/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: 818-893-8411.

SOUND FIGURES: Cinram 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 \$10,153,000. The sales increase was the result of increased shipments of CDs, according to the company. Cinram supplies CDs, prerecorded cassettes, and LPs. Contact: 416-298-8190.

ON THE SPOT: WQCD-FM (CD 101.9) New York is one of the first broadcasters regularly using on-air a CD recorded by the SPOT 90 system available from Gotham. The SPOT 90 is based around the Yamaha PDS recordable CD unit featured in the CDR-90 CD reference system for studios. The WQCD disk, which contains 59 separate tracks, is played throughout the day, airing station IDs and jingles. The integrated SPOT system features technology from Yamaha as well as Harmonia Mundi Acustica, Audio Design, Dell Computers, and Taiyo Uden. Contact Gotham: 212-765-3410.

JSM GOES DDA: Television and radio music production facility JSM in New York has purchased DDA's AMR 24 console to handle all of its recording and mixing duties. Matthew Knobel, a JSM engineer, was responsible for a modification that is now being offered as an option by DDA: a button for altering the routing of the auxiliary send channels to the first four group channels instead of to 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: 516-249-3660.

SOURCEBOOK: The 1990 International Manufacturing and Packaging Directory (IRESD) is available from BPI Communications Inc. for \$30. The directory is geared toward the music, video, and tape industries. Contact: 212-536-5025.

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: 212-689-6602.

ROAD WORK: Abbey Road Studios, London, has made several additions, including a new Sonic 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 (DMM) lathe, and a multiple R-DAT copying room. Contact: 071-286-1161.

TO THE BEACH: Apogee Electronics Corp. has moved near the beach, 2103 Main St., Santa Monica, Calif. 90405. The new fax number is 213-399-7665. Contact: 213-399-2991.

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 Analysts' 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: 201-930-6432.

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.) 081-858-6883.

SPARS Meets To Map Digital Future

BY CARBIDE JOHNSON

NASHVILLE—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 the 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 (Au-

dioFile); Studer (Dyaxis); Lexicon (Opus); New England Digital (Post-Pro SD); Solid State Logic (Screen-Sound); WaveFrame (CyberFrame Digital Audio); Symetrix (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 \$130,000 for the 8-track NED PostPro SD to about \$25,000 for the two-hour-per-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 recorder conference last year in Chicago seemed to underscore the similarities between the various sys-

tems, this conference served to highlight the evolving differences among the systems on the market.

Standardization of protocols between manufacturers was the most volatile issue at the conference.

Most systems utilize hard-disk drives, although magneto-optical drives are now available on some systems. Participants generally agreed that magneto-optical disks will be very much a part of 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, hopefully to develop it as an industry standard, a move Caldwell vigorously applauded.

Other standardization issues discussed included EDL (Edit Decision List) standards for the 3 1/2-inch CMX video standard, optical scanner interchanges between workstations, standardization of terminology and measurement for workstations, and timecode standards for DAT. Most expected the standardization issues to be resolved within two years.

Caldwell indicated that SPARS is planning another such conference for the future, and that both SPARS and the manufacturers present agreed to keep technological issues as the focus and avoid letting a trade-show atmosphere develop.



Hilton Thinks Digital. Hilton Sound, one of the largest pro audio rental companies in Europe, has bolstered its in-house technical team with the addition of Ian Silvester as a full-time R&D technician. Previously the principal digital audio specialist at rental company Audio FX, Silvester joins the London-based Hilton following a short spell as a free-lance recording engineer. The Hilton Digital Think Tank includes, from left, chairman Andy Hilton, Silvester, technical manager Chris Myring, and broadcast technician Steve Lane. One of the team's main objectives is to investigate and evaluate emerging hard-disk digital recording technologies

AUDIO TRACK

NEW YORK

ISLAND RECORDS utilized **Barry Diament Audio** for remastering the entire **Bob Marley** catalog. **Barry Diament** and **Rob Fraboni** completed new masters on several albums, including "Catch A Fire," "Burnin'," "Natty Dread," "Rastaman Vibration," "Exodus," "Survival," "Uprising," "Confrontation," and "Rebel Music," due out on the **Tuff Gong** label.

Alex Bugnon worked on an **Orpheus Records** project at **39th Street Recording** with engineer **Edward Douglas** and assistant **Mike Groarke**. Bugnon produced. **Maceo Parker** of the **James Brown** band worked with producer **Bill Laswell** on a project with engineer **Steve Rinkoff**. Douglas assisted.

Partners In Kryme was in **Caliope** cutting "Undercover" with **Shane Faber**. **De La Soul** put finishing touches on its second album for **Tommy Boy**. **Africa & the Jungle Brothers** recorded tracks for a new **Warner Bros.** album with **Robert Power** at the console.

Producer **Tony Mangurian** was in **Studio A** at **Prime Cuts** mixing **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 Pukshansky** engineered, with **Yianni Papadopoulos** assisting.

LOS ANGELES

THE WININS were in **Alpha Studios** sweetening and mixing a live **Apollo Theatre** concert video. **Paul Wright** and **Chip Fields** produced for **Seleh Records**. **Gary Brandt** engineered, assisted by **Joe Schwartz**. **Angela Bofill** 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 McCall & 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 at the board. Reese also produced his own upcoming album with assistance from **Caughron** and **Henderson**.

At **A&M's Studio A**, **Glass Tiger** recorded its third album for **Capitol**. **Eddie Delena** engineered, with **Tom Werman** producing. **Simmons/BMG** act **House Of Lords** was in the mix room working on material with **David Thoener**.

(Continued on next page)

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AUDIO TRACK

(Continued from preceding 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 Doubet.

At Antaeusound Productions, Alex Antaeus recently completed postproduction and remixes 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 the board. Laura Branigan overdubbed for Atlantic with producers Peter Bunetta and Rick Chudacoff. Leon Johnson engineered, assisted by Scott Campbell. Warrant overdubbed and mixed for CBS with producer Jani Lane. Dave Eaton was at the board, as-

sisted 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.

Brian Malouf mixed Anna Marie's "Tears Won't Put Out The Fire" for MCA at Can-Am. Michael Jay produced.

MCA act the Jets mixed "Question Of Time" at Skip Saylor with engineer Liz Cluse. Greg Royal produced. Ross Donaldson assisted.

NASHVILLE

LIONEL CARTWRIGHT tracked and overdubbed for an upcoming MCA album at Recording Arts with producers Harry Stinson and Ed Seay. Seay engineered. Restless Heart tracked, overdubbed, and mixed cuts for a Christmas album on Arista, with Scott Hendricks and Tim DuBois producing. Mike Clute engineered.

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 Kunz, Barry Dixon, and Jeff Giedt assisted. Tony Toliver 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 Emerald, 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

Fundis. Gary Laney 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 "Dick Tracy" motion picture. Ted Kryczko produced and George Charohaus engineered. The project was composed by Kendall Schmidt.

Keith Rawls and Fred Sawyers tracked an album for Island at Muxiplex 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 mixed two songs for the project.

Earl Klugh was in Studio A, Dearborn Heights, Mich., mixing his latest self-produced Capitol album. Dave Palmer 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 Jaszcz at the board.

Leslie Gore completed two new cuts at Red Rock Recording in the Pocono Mountains. Benjy King produced, with Kent Heckman at the board.

M.J.I. Broadcasting produced two radio specials at Criteria Recording in Miami with artists Gloria Estefan and Earth, Wind & Fire's Phillip Bailey. Ted Stein engineered, with Roger Hughes assisting. Producer/artist Cecil Womack completed overdubs and mixes for the upcoming release of the Womack's next RCA album. Eric Schilling engineered, assisted by Steve Whaley. Emmanuel returned to Criteria to overdub vocals on an upcoming Epic compilation, "Music Speaks Louder Than Words," a collaborative album between the U.S. and the U.S.S.R. Mike McDonald produced, assisted by Carlos Nieto.

Starlight Sound in Richmond, Calif., had Digital Underground in working with engineer Steve Counter on a song for an upcoming motion picture. The Red Family was also in working with engineer Steve Counter on a 12-inch for Revolution Music. Dave Chilson assisted.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



Jittering Jules. I.R.S. recording artist Jules Shear recently produced Capitol-EMI Canada act the Jitters' upcoming "Louder Than Words" album at The Metalworks studio 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.

BMG STUDIO INSTALLS SOLID STATE LOGIC SL 4000 G-SERIES CONSOLE

(Continued from page 74)

3000s, 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 Schnapf, 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 Mediasound 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 GM, Planer 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, Sontheim, Orion Pictures for "She-Devil," and Spike Lee for "Variations On The Mo' Better Blues."

Recordings by violinist Midor and pianist Vladimir Feltsman 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.

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 the studio, not as Steely Dan (which both submit has 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, confided that he may take time out from his current tour with the Edgar Winter Group to play on the project.

Many years have been "reeled in" since Becker and Fagen made music together. Their last album with Steely Dan was 1980's "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 "somewhat 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 the songs have been written: "All the hard work is really done, and you just book 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 recorded and well produced; 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 synth sounds. I try to avoid that."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 9, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	MODERN ROCK	DANCE
TITLE Artist (Label)	HOLD ON Wilson Phillips (SBK)	THE BLUES Tony! Toni! Tone! (WING)	LOVE WITHOUT AN END, AMEN George Strait (MCA)	WAY DOWN NOW World Party (Ensign/ Chrysalis)	DUB BE GOOD TO ME Beats International (Elektra)
RECORDING STUDIO Engineer	OCEANWAY; WESTLAKE; STUDIO ULTIMO; Francis Buckley	CAN-AM Gerry E. Brown	EMERALD Tom Perry; Russ Martin; Tim Kish; Julian King	SEAVIEW Karl Wallinger	ESSELLE Simon Thornton
RECORDING CONSOLE	Custom API; Neve V Series; Neve 8108	SSL 6000-E&G Series	SSL 4064-E Series	Amek Angela	Soundtracs
MULTITRACK RECORDER	Mitsubishi X-850 Sony APR 24; Ampex ATR 124	Studer A-820 Mitsubishi X-850	Mitsubishi X-850	Otari MX-80	Saturn Research 820
MASTER TAPE	Ampex 467; Ampex 456	Ampex 456; Ampex 467	Agfa 467	Ampex 456	Ampex 456
MIXDOWN STUDIO Engineer	WESTLAKE Francis Buckley	CAN-AM Gerry E. Brown	SOUNDSTAGE Tom Perry; Russ Martin; Tim Kish; Julian King	SEAVIEW Karl Wallinger	ESSELLE Simon Thornton
CONSOLE	Neve V Series	SSL 6000-E&G Series	SSL 4000-E Series	Cadac	Soundtracs
MULTITRACK RECORDER	Sony MCI 24; Mitsubishi X-850	Studer A-820; Mitsubishi X-850	Mitsubishi X-850	Otari MX-80	Saturn Research 820
MASTER TAPE	Ampex 456; Ampex 467	Ampex 456; Ampex 467	Ampex 467	Ampex 456	Ampex 456
MASTERING HOUSE Engineer	BERNIE GRUNDMAN Chris Bellman	HIT FACTORY Herb Powers Jr.	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	STERLING SOUND Ted Jensen
PRIMARY CD REPLICATOR (ALBUM)	Capitol-EMI Music	PDO	DADC	Capitol-EMI Music	Specialty/WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol-EMI Music	HTM;PRC;Electro Sound	MCA Manufacturing	Capitol-EMI Music	Specialty/WEA Manufacturing
PRIMARY DUPLICATION TAPE	Various	Aurex 708;Aurex 708; Not Available	Agfa 649	Various	Agfa 649

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the question.



A Moment Of Relaxation. Convention attendees enjoy the view down by the riverside at Phonogram's London headquarters during a break in the managing directors conference. Shown, from left, are Maurice Oberstein, chairman/CEO, PolyGram U.K.; Mercury recording artist Oleta Adams, currently on tour with Tears For Fears; Bruno Tibaldi, managing director, Phonogram Italy; David Bates, director of A&R; Jan Corduener, managing director, Phonogram Holland; and Louis Spillman, managing director, Phonogram Germany.

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 office, 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 or triple our business this year." He declines to reveal specifics, beyond noting that PolyGram's direct exports to the East currently represent a "seven-digit income" in deutchmarks.

With licensed repertoire, Steyer says the company used to lease an annual average of 10-20 PolyGram titles per Eastern Europe territory. Last year, that increased to 100 titles per year per 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 enterprises 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 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 licensees. "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."

PolyGram's 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 sells the most finished product to Hungary, followed by Czechoslovakia, Poland, and Yugoslavia.

At present, the state trading agencies appear to have more hard currency.

(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 33 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 Japanese 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 Fujisankei Communications Group for \$168 million and 10% of Virgin Atlantic Airways to Seibu Saison for \$60 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 a 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've 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 outlets have hosted a number of enthusiastically received 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 Strand.

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.S., U.K., 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 Mid-City Center, will, 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 Sade 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 Ceberano 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 an 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 VADIM YURCHENKOV

MOSCOW—The first batch of Soviet-made CDs was distributed to the retail trade recently. They were produced in the former OZG experimental pressing plant here after a period of intensive restructuring and retooling under the supervision of the main contractor, Ancla Marketing of West Germany.

Ancla managing director Volker Schiersch coordinated the provision by several international companies of clean rooms, laser hardware, molding machines, and printing and packing equipment.

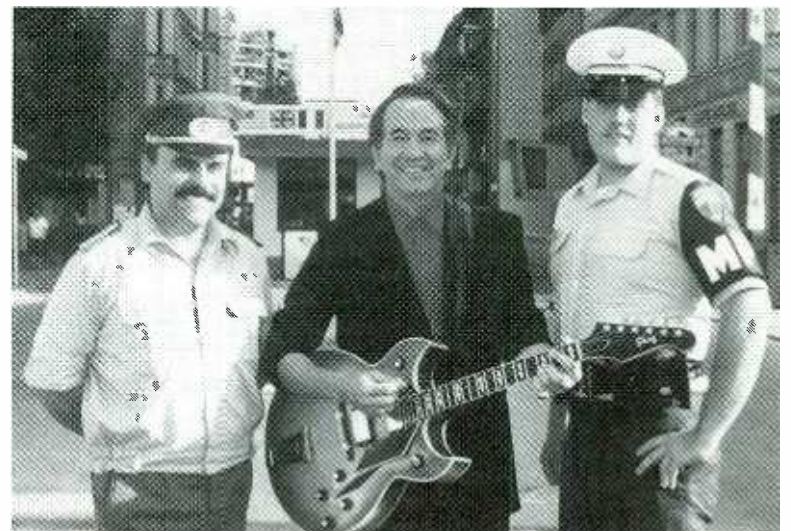
Valeri Sukhorado, Melodia Records director general, paid tribute to Schiersch's efforts, which included arranging credits and financial support for setting up the CD facility. The Ancla managing director also arranged the training of Melodia's technical staff who are manning the plant and stationed a 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 Ancla staff," says Sukhorado. "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 the Terrible, the 16th century czar. The records are retailing at 20 rubles each, approximately \$33, and the Soviet market for them at present is limited by this price level and lack of CD hardware.

Sukhorado is trying to set up a joint-venture scheme 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 Came Tumbling Down. Songwriter Trini 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 Inflamm 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 million 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 ac-

cused of penalizing RTE as a means of "bailing out" its troubled national competitor, Century 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 as and when commercial television needs access to money."

KEN STEWARTS

MIDEM Gets Tough On Record Pirates Says Violators Will Be Expelled From Music Fair

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 act of counterfeiting or piracy. A breach of this undertaking 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 spell out a clear message to any pirates contemplating MIDEM participation—stay away, we don't want you."

The revised contract has been in-

troduced 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)

cy for deals than 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 Eu-

rope will develop into viable music markets. "Freedom of 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."



Mingling at the seminar from left, are Emilio Garcia, membership, ASCAP; Gene Smith, associate publisher, Billboard; Carlos Agudelo, Latin Notas columnist, Billboard; and Barbara Corcoran, producer, MTV Internacional.



Frank Welzer, newly appointed president of CBS Discos, asks a question during a panel discussion.



George Zamora, VP of CBS Discos, answers a question during the retail panel. Sitting next to him on the panel is Debra Villalobos, regional product manager of Wherehouse Entertainment in Los Angeles.



Tony San Martin, executive VP of Kubaney Records, makes a point during a panel discussion.

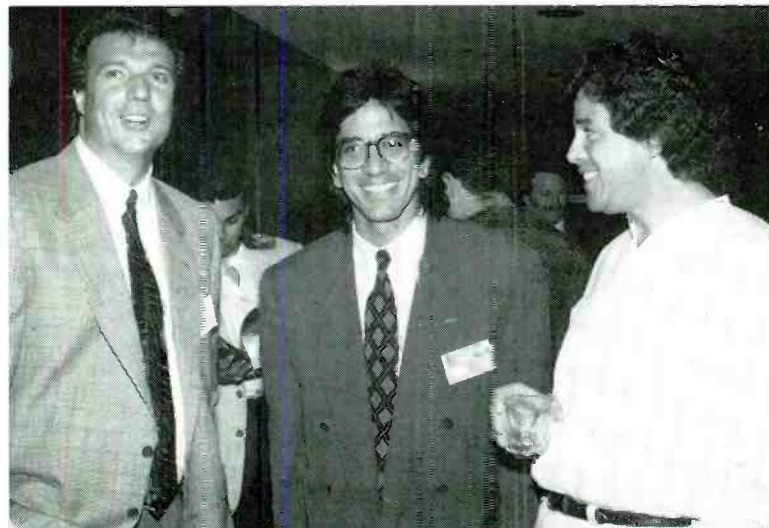
Latin Music Seminar Shines In Miami Sun



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 Missile, promotions and sales representative, BMG U.S. Latin; Alba Egan, promotions manager, TH Records; and Maria Gomez, Spanish program director, KERI Bakersfield, Calif.



Chatting between panel discussions, from left, are Jorge Pino, VP, TH Records; Peter Lopez, entertainment attorney for recording group Wilson Phillips; and Norberto da la Rosa, manager, Latin division, PolyGram Records.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

SWEDISH DUO ROXETTE JUMPS over American trio **Bell Biv DeVoe** to capture the No. 1 slot with "It Must Have Been Love" (EMI). It is also No. 1 in airplay points, while "Poison" by Bell Biv DeVoe (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 Phillips** (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 79. 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 28 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 KMEL 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 194 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 This Be Love" by **Seduction** (Vendetta). It zooms 33 places to No. 55, the biggest jump on the chart, aided 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. 88, 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

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON CHART
IF WISHES CAME TRUE SWEET SENSATION ATCO	9	18	54	81	94
COULD THIS BE LOVE SEDUCTION VENDETTA	6	11	42	59	109
POSSESSION BAD ENGLISH EPIC	3	3	50	56	103
MY KINDA GIRL BABYFACE SOLAR	6	12	37	55	58
THE GIRL I USED TO KNOW BROTHER BEYOND CAPITOL	3	3	33	39	39
VISION OF LOVE MARIAH CAREY COLUMBIA	3	10	23	36	187
THE RIGHT COMBINATION SEIKO COLUMBIA	5	6	22	33	37
RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN	3	1	24	28	159
DON'T GO AWAY MAD... MOTLEY CRUE ELEKTRA	2	5	20	27	139
BAD OF THE HEART GEORGE LAMOND COLUMBIA	3	1	20	24	96

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.

THE 3 BEST WAYS TO LIVE IT UP IN 1990.



1



2

3

Live it up with the fantastic new single from
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From their new album of the same name.

Management: Bill Siddons for Siddons & Associates
Gerry Tolman for Management Network



On Atlantic Records, Cassettes and Compact Discs.

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LABEL VIDEO UNITS MOVE BEYOND MUSIC

(Continued from page 5)

video product because that's our base," Hersch says. "We are working with a number of groups and are going to be a lot more creative with longer forms. But once we get the basic business organized, there are a lot of areas that we are looking at."

Among the areas being scrutinized, according to Hersch, are video magazines and children's video.

"We're looking at video magazines, mostly targeted at very distinct 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."

PolyGram 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 will concentrate on music video."

Both executives stress that their labels' existing relationships with record/video combo chains—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 seeking 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," Hersch says. "Right now, 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

We are going to be a lot more creative with longer forms'

what's on MTV or VH-1."

Hersch says A*Vision longforms will include lifestyle features, interviews, and behind-the-scenes footage of the band. "It's a matter of getting to know the artist better," he says. "Video is a reflection of 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

longform product 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 produce videos for them right away," Shults says. "By the time they figure it out, and the clips have been played out on MTV and are ready to be repackaged, the album is off the charts. But if a longform only included the first clip, which is usually ready by the time the album is out, along with other material, you could release it right away."

Another area that needs attention, according to Shults, is pricing. "As the market broadens, I think we can get much more aggressive with pricing," he says. PolyGram is currently readying 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 racks and the Targets of the world with this product," Shults says.

MGM/UA GOING TO THE 'DOGS' FOR THE FOURTH QUARTER

(Continued from page 5)

ber. 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 Turtles 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—a sell-through approach that has drawn fire from retailers and distributors.

"We are in the reorder business," MGM/UA sales VP Dave Bishop

said. "We know what the upside is for 'All Dogs,' but we have no intention of shipping it all out on street date."

While he declined to disclose MGM/UA's ultimate goal for the title, O'Shea said, "If you ask retailers the one [fourth-quarter] title they don't have excess numbers on, it's 'Wizard.' We will not force product down anyone's throat."

MGM/UA released a special 50th anniversary edition of "The Wizard Of Oz" last year that also featured a tie-in and rebate offer from Downy.

For "All Dogs," MGM/UA and Downy have developed two separate TV commercials as part of a planned \$13 million TV advertising campaign beginning on street date and running through Christmas.

The first of the two spots features animated characters from the film trumpeting the benefits of Downy and tagging the rebate offer; it is designed to promote general consumer awareness of the title's release. The second, slated to run later in the campaign, promotes the "gift-giving aspects" of the title.

"We did a lot of research during 'Wizard' which showed we needed to focus more on the gift-giving aspects of video," MGM/UA marketing VP Ralph Tribby said. "We

'STEP BY STEP' RUNNING AWAY AT RETAIL

(Continued from page 6)

short of topping Madonna's total first week sales at the chain.

At 178-unit, Durham, N.C.-based The Record Bar, Jim Thompson, senior product manager, reports the chain sold 4,500 cassettes, 350 CDs, and 1,300 videos on the first day.

"The only other record that may have sold as much the first day out, from a dollar standpoint, may have been the Bruce Springsteen boxed set," Thompson says. Other dealers mentioned Springsteen's album but only in the context of saying the New Kids eclipsed its sales. Also, after the initial surge, sales of the Springsteen album cooled considerably.

While no one expects "Step By Step" to sustain first-day sales volume, dealers say the album should have a long shelf life.

The dealers anticipated the initial demand on the album but have been surprised by the big video numbers. "On the tape and CD we did fine, but we had to reorder the video," says Record World's Imber. "We

are scrambling around, trying to get more product."

At Record Bar, the "Step By Step" video tripled the first-day volumes of the "Hangin' Tough Live" video and quadrupled "The Little Mermaid," according to video buyer Bev Paul. Spec's Barr adds that the only video that did as well on the first day as the current New Kids was "E.T."

"The smartest thing [CBS] ever did was using the video as a third configuration," and making it available on street date, says David Curtis, marketing manager at 18-unit, Woburn, Mass.-based Lechmere. "It was a brilliant marketing maneuver that worked well." A CBS spokeswoman says the company shipped more than 500,000 units of the "Step By Step" video. The group's two previous videos have been certified as million sellers, the first music videos to hit that plateau (see story, page 8).

The main criticism, Lechmere's Curtis notes, leveled at the New Kids in the past has been that the band appeals mostly to young teenage girls. He adds, however, that "Step By Step" will have a broader appeal than previous [New Kids] albums. It's a New Kids album that parents can listen to as well."

But so far, most chains report that cassettes, the configuration preferred by young listeners, are greatly outselling CDs, which older listeners generally prefer. Spec's sold almost 10 times as many "Step By Step" cassettes as CDs on June 5, according to Barr.

Despite the overwhelming response to the latest release, dealers report that older New Kids albums or videos have not seen their sales revived in any noticeable manner. This indicates to dealers that most fans already have the Kids audio and video releases in their collections.

Some retailers fueled fan expectations for the new album through promotions. For instance, The Record Bar had a prerelease listening party at some of its locations. In Skokie, Ill., Sound Warehouse stayed open until midnight to get a head start on selling the album. Labeling their promotion a "pajama party," store employees dressed in pajamas and a special New Kids nightshirt. "We had 750 people in the store," says Mike Kauffman, regional advertising coordinator for the 135 unit, Dallas-based chain. "We had girls who camped out from 1 p.m. to midnight on June 4."

PAUL SWEETING

Super Club N.V. Launching \$157 Mil Stock Offering

BY MARC MAES

ANTWERP, Belgium—Super Club N.V., operator of Belgium's largest chain of video stores and a video distribution service, has launched a \$157 million stock offering to fund its rapid expansion.

One million shares are offered to existing stockholders only, and Super Club says 75% of the new stock issue has already been bought. The price of the remainder is set between \$156 and \$162.

Super Club also operates several home entertainment companies in the U.S., including the Record Bar and Turtle's music and home video retail chains; Best Video, a distributor; and Movietime/Alfalfa and Video Towne Entertainment, video rental chains.

The company also will issue 2 million convertible 3 1/2-year bonds at a fixed price of \$176.30, redeemable for stock on a one-for-one basis from Feb. 1, 1992.

Super Club is additionally creating 500,000 warrants to be taken up by key stockholders at \$354 each, beginning January 1991. These are

intended as protection against takeover bids.

Super Club has been subject to recent criticism of its financial structuring, and has taken full-page advertisements in the entertainment trade press to clarify its financial results for the fiscal year ended January 1990.

Super Club asserts the results "are consolidated, audited, and approved without any reservation" by KBMG, the accountancy firm that audited them. KBMG endorses the statement, although the allegations released to the media were under a KBMG letterhead and written by a former employee.

Referring to the rumors, Super Club managing director Maurits de Prins says, "We've been expecting this for over two years. This is a business war and we will take legal action against those behind it."

The allegations surfaced a week after de Prins announced the company's net income of \$34.5 million on sales of \$317.9 million in 1989, compared with \$8.8 million in profits on revenues of \$96.6 million for 1988.

GOODTIMES' 'PETER PAN' RELEASE WILL HAVE NESTLE TIE-IN

(Continued from page 5)

also releasing a version of "Peter Pan" in the fall.

GoodTimes plans an Aug. 28 release of its live-action version of the Sir James Barrie story, which features actress Mary Martin in the title role. On Sept. 21, Disney will release its classic animated version of the story, backed by a tie-in with Nabisco crackers (Billboard, May 26). Both versions will be priced at \$24.98.

In a related announcement, Cayre revealed that RCA/Columbia will join in the distribution of GoodTimes' version of "Pan," handling sales to the specialty store market.

As part of the tie-in, Nestlé will offer consumers a \$5 rebate on Good-

Times' "Pan," reducing the effective price to \$19.98. The offer will be promoted through advertising for Nestlé's Raisinets brand chocolate-covered raisins, and on the back of 1.5 million-2 million supermarket-size boxes of Raisinets. Nestlé will also sponsor a Sunday newspaper insert in September.

A 30-second commercial for Raisinets will appear at the beginning of the GoodTimes tapes.

Disney's "Pan" will sport a \$5 rebate from Nabisco, but there is no commercial from Nabisco on the tape.

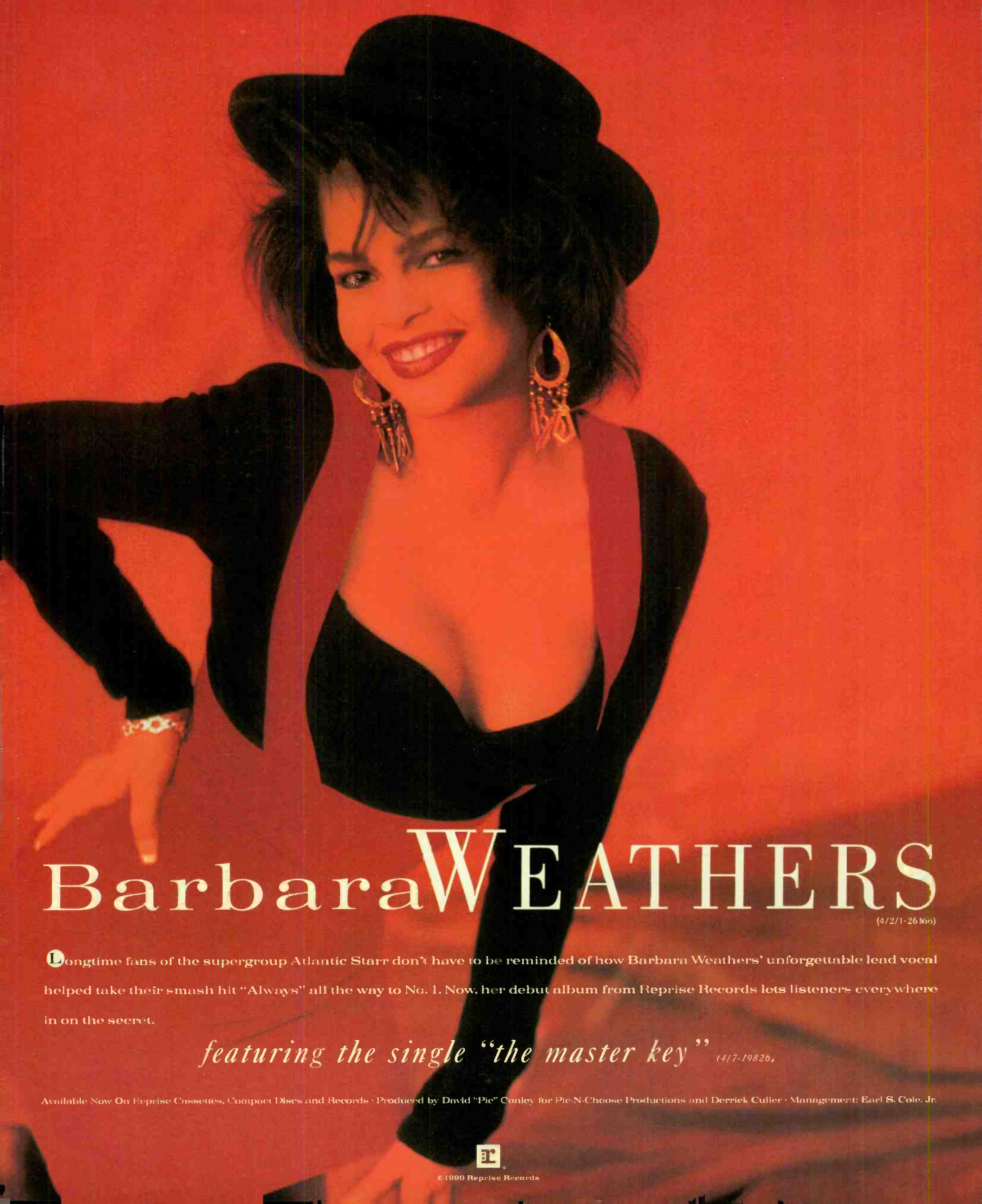
The Nestlé tie-in will also involve joint sales calls by Nestlé and Good-

Times' sales forces, according to Paul Argay, associate business director for Nestlé Foods Corp. "We're going to try to get Raisinets into video stores," Argay says. "We think there's a natural connection between movies and Raisinets."

Argay said the \$5 rebate will be "jointly redeemed" by GoodTimes and Nestlé. Consumers will redeem their coupons through the mail, eliminating any administrative headaches for retailers.

In addition to the offer on Raisinets boxes, a rebate coupon will be packed into each tape.

PAUL SWEETING



Barbara WEATHERS

(4/2/1-26 166)

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" (4/7-19826)

Available Now On Reprise Cassettes, Compact Discs and Records • Produced by David "Pie" Conley for Pie-N-Choose Productions and Derriek Culler • Management: Earl S. Cole, Jr.



© 1990 Reprise Records

JOHN HIATT STOLEN MOMENTS



“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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7502-15310-1/2/4

There's Still Life Left!



RECORD SOURCE INTERNATIONAL CAN HELP YOU KEEP IT ALIVE!

...ECONOMICALLY
...AUTOMATICALLY

A Constant supply of 45's is the Lifeblood of the Jukebox

The Problem: Record companies have either stopped or drastically reduced the number of vinyl records manufactured, due to a constantly declining market for the 45 rpm single.

There is a justified concern among jukebox owners that an opportunist could take advantage of the current situation. Jukebox owners could eventually be faced with much higher prices. There has already been attempts by profiteers to charge exorbitant prices for records.

The new record distribution policy is a non-refundable, one way sale to the One Stop! This policy places the One Stop in potential jeopardy, the One Stop must gamble with orders. One over buy could wipe out the One Stop's profit. Under buying means records will not be available to many of jukebox owners. This is a national problem that can't be solved solely by local One Stops.

The Solution: RSI offers Jukebox Owners the only opportunity to join together to create combined purchasing power to insure availability of 45 RPM records.

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.
Class B72 Subscription: Approximately 3 hit records will be shipped every other week. 72 Total records per year at an annual rate of \$110.00 per year. Each subscription is for one jukebox and includes records, location jukebox promotion material and helpful hints to jukebox operators.

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.

CLASS A - 144 RECORDS A YEAR

Number of Jukeboxes or Subscriptions for each

- Hot Pop
 Hot Country
 Hot R&B
 Pop/Country
+ Pop/R&B

Total Number of Sub's

Subscriptions x Type of Payment = Amounts Due with Order

- x \$200 Annual = \$
 x \$105 Semi-Annual = \$
 x \$55 Quarterly = \$
 x \$20 Monthly = \$

Class A Total \$

CLASS B - 72 RECORDS A YEAR

Number of Jukeboxes or Subscriptions for each

- Hot Pop
 Hot Country
 Hot R&B
 Pop/Country
+ Pop/R&B

Total Number of Sub's

- x \$110 Annual = \$
 x \$60 Semi-Annual = \$
 x \$35 Quarterly = \$
 x \$15 Monthly = \$

Class B Total \$

Class A Total \$ + Class B Total \$ = Total Due \$

Payment must accompany order form. Prices are for U.S.A. only. Foreign rates available upon request.

Ship Records To:

Company Name:

Attention of:

Address:

City, State, Zip:

Please add 8% tax in the State of Texas

Prices do not include shipping cost.

Please allow 3-4 weeks for first delivery.

Mail Order and Payment to:
Record Source International, Inc.
P.O. Box 75, 205 N.E 1st Ave.
Mineral Wells, Texas 76067

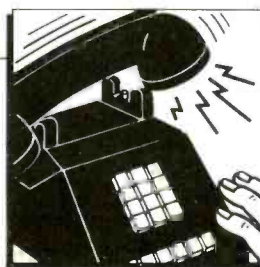
"Joey,

I'm not

angry

anymore."

INSIDE
TRACK



Edited by Irv Lichtman

A FLIP-FLOP ON THE LEVY: After repeatedly asserting that he saw no chance of a compensatory royalty bill being passed by Congress, Jay Berman, president of the Recording Industry Assn. of America, now says that the trade group will seek the introduction of such a bill in 1991. If the current DAT bill—which mandates an anti-copying device in DAT units—is not passed in this congressional session, it would be reintroduced in tandem with the royalty bill, he says. Berman expects no opposition from European electronics firms, but plenty from Japanese manufacturers. Ed Murphy, president of the National Music Publishers Assn., which has opposed the DAT bill because it contains only a technical solution, says his group would support the RIAA's royalty measure, but only if it becomes an integral part of the DAT legislation.

THE SONGS OF IRVING BERLIN are likely to enter a new era of multimedia exposure, thanks to a U.S. administration deal worked out by the great songwriter's daughters and Morgan Guaranty Trust Co. of New York, executor of Berlin's will, with the Rodgers & Hammerstein Office, which looks after the interests of the estates of Richard Rodgers and his chief lyric collaborators, Oscar Hammerstein II and Lorenz Hart. Berlin, who died last September at the age of 101, was very protective of his songs in terms of project licensing and often refused their exposure in shows, movies, and books in which authors desired that his lyrics be printed. However, it's likely that Hal Leonard will get print rights to the Irving Berlin Music Co. catalog, which has all of Berlin's songs with the exception of early output now in the public domain. The R&H Office's publishing unit, Williamson Music, has an existing print deal with the print firm. The administration deal involves Berlin's songs, scores, and music publishing activities. Abroad, the Berlin catalog is split among Warner/Chappell, EMI in the U.K., and Victor Music in Japan.

ALSO, LOOK FOR A DISTRIBUTION DEAL to be announced in New York June 11—appropriately enough at the Richard Rodgers Theatre—that will bring several Rodgers & Hammerstein film musicals, including

"The King & I" and "Carousel," into the CBS/Fox Video fold. Rights to all R&H film properties are owned by the Rodgers & Hammerstein Office. CBS/Fox once had "The King & I" on the market and has had two R&H giants, "Oklahoma!" and "South Pacific," in its catalog for years.

IT'S NO SECRET that Mighty Three Music, the Kenny Gamble-Leon Huff-Tom Bell catalog, is up for sale. Warner/Chappell is said to be the leading contender for a buyout, at an estimated \$20 million.

BUSTIN' OUT: New label executive M.C. Hammer, the multiplatinum rap artist who has entered into a joint venture with Capitol Records for his Bustin' Records label (Billboard, May 5), has firmed up his roster of artists with several new signings. Hammer will produce and manage female vocalist B. Angie B., choreographer/rappers Ho Frat Ho, rapper Parole, male R&B group Special Generation, and rappers One Cause One Effect. These acts will join Hammer on his Please Hammer Don't Hurt 'Em Tour '90, which kicks off Friday (15) in Louisville, Ky. CEMA Distribution will handle U.S. sales and distribution for the Oakland, Calif.-based label; EMI Music will handle licensing worldwide.

THE WHEEL GOES 'ROUND: Ira Derfler, formerly EMI VP of sales, has landed at RCA with the same title. He replaces Dave Wheeler, who will head back to Nashville in an unspecified capacity, according to Joe Galante, senior VP/GM of RCA Nashville... Meanwhile, speculation continues that Gary Arnold, formerly VP of merchandising at Trans World Music Corp., is apparently headed for Irving Azoff's Giant imprint, although some suggest that he might turn up at Hollywood Records.

NO GUARANTEES: PolyGram Records execs had a guarantee for a June date at the Puck Building in downtown New York to celebrate, at a cost of \$100,000, the gold certification of the latest Tony! Toni! Toné! album, "The Revival." At least that's what label reps Dawn Bridges and Beverly Paige thought six weeks ago. They say they were recently informed by a building rep that the event, with an invitation list of 1,000 people, was of some concern over the "type of people this event would draw and the potential damage they could do." So, the "Revival" party is now taking place June 26 at the South Street Seaport's Bridgewater.

GONE WITH THE WIND: Rumors of an imminent (Continued on page 100)

Poughs Pose Mystery To Video Trade Pioneering Retailers In Sudden Disappearance

■ BY EARL PAIGE

LOS ANGELES—The sudden decision by pioneer home video retailers John and Carol Pough to shutter their 12-year-old store, Video Cassettes Unlimited, here in suburban Santa Ana, along with their apparent disappearance, has jolted members of the home video community.

Repeated attempts by Billboard to contact the high-profile couple were still unsuccessful at press time.

For leaders of the Video Software Dealers Assn., where Carol Pough served as a board member, it was still another shock following the recent filing for reorganization by North American Video, the North Carolina-based chain headed by board member Gary Messenger (Billboard, March 14).

The board has also been hit by turnover recently, resulting from the resignation of Wherehouse president Scott Young and the departure of Gary Rockhold from Commtron Corp. to PolyGram Distribution. Young, who held one of three appointed positions on the board, was replaced by Terry Worrell, president of Sound Warehouse. Rockhold's

seat, also appointed, has not been filled.

VSDA insiders say they were not too surprised to receive Carol Pough's resignation and were aware that the Poughs had complained for some time about a downturn in their store's business.

However, board members had been told the Poughs were going on vacation and say they are stunned to learn about the couple's apparent mysterious departure.

A representative of landlord firm S&A Properties, which oversees Northland Center on Tustin Boulevard, where the store is located, says, "They were evicted for nonpayment of rent, [although] it didn't exactly get to the point [of eviction]." He further claims a lawsuit was filed and that a judgment was obtained by default because of their nonresponse. "The sheriff posted the property, but by the time the sheriff got there, they'd already moved out," he says.

Although Carol Pough was a sitting board member, Jack Messer, owner of Lancaster, Ohio-based Gemstone Entertainment and a director of VSDA, says her resignation "will have no effect on the [upcoming

board] election."

Four seats are currently being contested, including Carol Pough's, who had decided not to seek re-election after a three-year stint as a director. According to Messer, no one will be named to fill out the rest of Pough's term, which expires in August.

Business neighbors of the Poughs report sudden and frantic activity at the store. "They put up a sign 'closed for inventory' and a truck drove right up and hauled all the movies away," says one neighbor, who adds that customers have complained about an unexplained contest and lost deposits on special orders.

Some intimates of the Poughs reflect that about a year ago they moved from their longtime residence into a rented house. Distributor reps at various local branches here indicate the Poughs were making purchases on a cash-will-call basis.

John Pough is a founding director of VSDA and served one term as president in 1984-85. He was recently honored by the VSDA Southern California Chapter as an industry pioneer involved in the formation of a short-lived dealer group that briefly preceded VSDA.

Concrete Blonde

"Joey"

UASC-73011

the lead single from
Bloodletting

URS-42037



MILLI VANILLI STEP UP THE PACE!



Hot on the heels of their 7X Platinum debut album, the year's Grammy winning best new artists return with a strong collection of new and renewed hits. The Remix Album includes hot versions of their 4 #1 hits plus 4 all new songs; "Money," "Hush," "Can't You Feel My Love" and "Boy In The Tree," not available elsewhere.

MILLI VANILLI THE REMIX ALBUM. MORE BEATS PER MILLI.



Management:
GALLIN - MOREY - ASSOCIATES

Produced by Frank Farian for FAR Music Production

On Arista chrome cassettes, compact discs and records.

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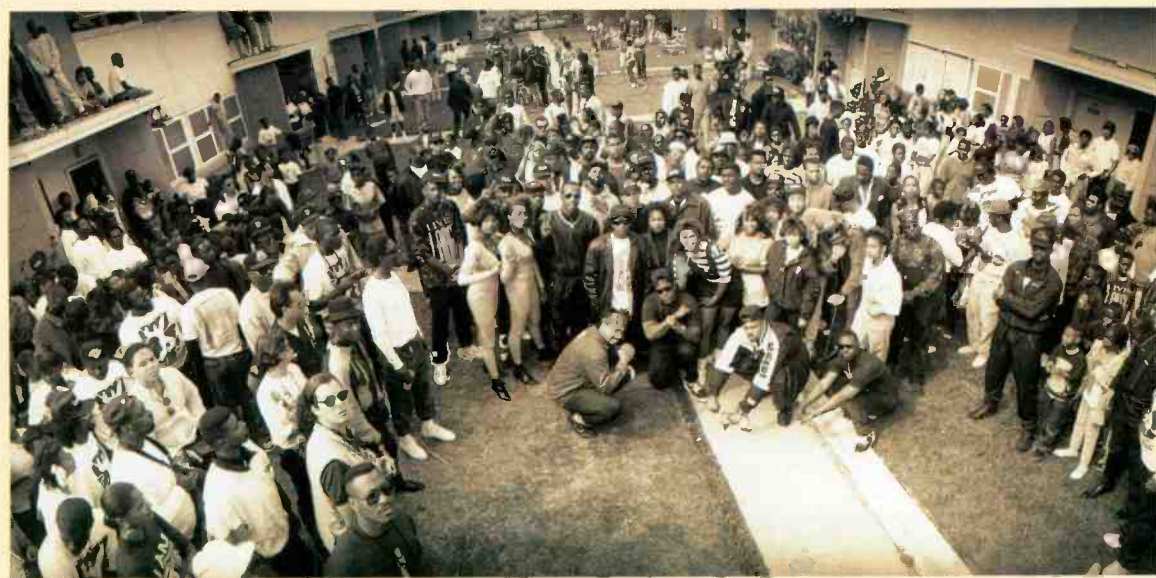
On June 12, Grand Jury and Warner Bros. Records will release an album of historic proportions:

We're All In The Same Gang.

The single "We're All In The Same Gang" features 14 of today's hottest rap artists, and brings major musical focus to former gang leader Michael Conception's dream of promoting gang harmony.

There's something you can do about gang violence.

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.



"We're All In The Same Gang"

The New Single (4-19819)

Featuring The West Coast Rap All-Stars:

King Tee	Digital Underground
Body & Soul	Young M.C.
Def Jef	Ice-T
Tone Lōc	Eazy-E
Above The Law	Oaktown's 3.5.7
N.W.A.	M.C. Hammer
Michel'le	J.J. Fad

Produced by N.W.A.'s Dr. Dre for High Powered Productions



From The Album **We're All In The Same Gang**

(4/2/1-26241)

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