

# Billboard

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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 23, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Video Suppliers Try To Get B's Abuzz At Retail

BY JIM McCULLAUGH

LOS ANGELES—Plummeting sales to dealers of B-movie rental titles have forced many home video suppliers to take aggressive measures to rekindle interest.

According to studios, wholesalers, and retailers, B titles have been steadily dipping in sales during the last year or so, with typical titles now moving an average of 8,000-12,000 units each. Last year, an average B title was selling on the order of 20,000-25,000 units. For the most part, pricing of B rental movies remains at the wholesale equivalent of \$79.95-\$89.95 list, on a par with A titles.

Reasons cited for the softening of the B market vary, but contributing factors most often mentioned include a flattening rental

(Continued on page 82)

## 'Nasty' Ruling, Arrests Galvanize Industry

This story was prepared by Bruce Haring and Melinda Newman in New York and Chris Morris in L.A.

NEW YORK—The chill of a federal judge's finding that 2 Live Crew's album "As Nasty As They Wanna Be" is obscene is being felt across the country and throughout the music industry.

In South Florida, the June 6 ruling by U.S. District Court Judge Jose

Gonzalez led last week to the arrests of a Fort Lauderdale retailer for selling the album and of three members of 2 Live Crew for performing the album's contents at a Hollywood, Fla., concert.

In San Antonio, Texas, vice squad officers cited the Florida judge's ruling when they visited some 30 local stores on June 12 to advise managers that selling "Nasty" may violate the state's obscenity laws. They asked

the managers to sign a letter acknowledging that they had been informed that the Florida judge and lo-

### Trade Fears The Fallout... Page 5

cal law officials believed songs on "Nasty" were obscene and may violate local obscenity statutes.

The vice squad pursued its action after the Bexar County, Texas, district attorney's office declined to prepare a letter instructing retailers to pull the album from the shelves, indicating "such action might be considered prior restraint and unconstitutional."

Although the head of the vice squad denied ordering the retailers to pull the album, a corporate spokesman for Sound Warehouse in Dallas says the police department did ask store personnel to remove the product from their shelves.

Prior to the June 6 federal ruling, local law officials in Ohio, Indiana, Alabama, Tennessee, Florida, and Pennsylvania conducted similar warnings to retailers based on state obscenity statutes. However, only three arrests for selling albums believed to be obscene have taken place; two cases were dropped, and record store owner Tommy Hammond of Alexander City, Ala., had his conviction reversed on appeal (Billboard, March 10).

Many retail stores and chains across the country had previously pulled 2 Live Crew's albums from their stock or restricted sales to those over age 18.

(Continued on page 5)

## CD Edges Up On Cassette As Top Format

BY DAVE DiMARTINO and ED CHRISTMAN

LOS ANGELES—With LPs mostly out of the picture, the CD is now challenging the cassette as the configuration of choice, with many retailers reporting that CDs now surpass cassettes in dollar volume.

"First the LP went bye-bye, and now the cassette is going bye-bye," says Stan Goman, senior VP of retail operations at 55-store Tower Rec-

ords, based in W. Sacramento, Calif. "There's a lot of portable CD players, there's a lot of CD players in cars, and tape is just... going to go. Tape has never really been great—plus, it's getting too expensive for a crappy sound carrier."

At Tower, Goman says, CDs now constitute 57.5% of the chain's dollar volume, compared to 24.6% for cassette albums. Even more remarkable, Tower now sells more CDs than cassettes on a unit basis; according to

Goman, roughly 57% of the chain's total units sold are CD, 41% cassette, and 2% vinyl LP.

While other retailers are not predicting the demise of the cassette any time in the near future, some, including officials at Warehouse Entertainment, Music Plus, and Strawberries, forecast that, industry-wide, CDs will overtake cassette dollar volume sometime in the first half of 1991.

(Continued on page 81)

## DAT Bill's Passage Imperiled By Strong Senate Objections

BY BILL HOLLAND

WASHINGTON, D.C.—Hopes for passage this year of a bill that would sanction the importation and sale of DAT recorders equipped with the Serial Copy Management System faded June 13 when members of the Senate Communications Subcommittee of the Commerce Committee voiced objections to the lack of a royalty for music publishers, songwriters, and other copyright owners for sales lost to home taping.

Insiders say, moreover, that the overriding copyright concerns of bill opponents—which cannot be handled

(Continued on page 76)

## No. 1 IN BILLBOARD

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TOP POP ALBUMS	★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT BLACK SINGLES	★ U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)
TOP BLACK ALBUMS	★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	★ LOVE WITHOUT END, AMEN	GEORGE STRAIT (VCA)
TOP COUNTRY ALBUMS	★ KILLIN' TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	★ THE LITTLE MERMAID	(WALT DISNEY HOME VIDEO)
TCP VIDEO RENTALS	★ LOOK WHO'S TALKING	(RCA COLUMBIA HOME VIDEO)



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and "Jimmy Blue" produced by Gil Norton.  
Management: Bob Cavallo/in association with John P. Reid

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VOLUME 102 NO. 25

JUNE 23, 1990

## EUROPEAN RADIO CHALLENGES

MCA Music Entertainment chairman Al Teller urged European radio broadcasters to find their "own individual and unique paths" in a talk he presented at the recent International Music & Media Conference in Amsterdam. A text of the speech appears as this week's Commentary. **Page 11**

## COUNTRY FAN-FAIR FINDINGS

What do country-music fans favor in regard to particular artists, concerts, radio fare, and musical formats? Billboard polled attendants at the June 4-10 Fan Fair in Nashville to find out. **Page 32**

## SUNSET FOR THE TRADITIONAL STRIP?

Music and video retailers that locate in traditional strip shopping centers may face some changes in the '90s as supermarkets, drugstores, and warehouse clubs continue to evolve into what are, in effect, self-contained strip centers. So said speakers at the International Council of Shopping Centers' annual conference. Earl Paige and Ed Christman report. **Page 36**

## NAIRD INDIE AWARDS WINNERS

Rounder Records rounded up three trophies to top the winners' list at the National Assn. of Independent Record Distributors and Manufacturers' Indie Awards presentation. Bruce Haring has details. **Page 40**

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# Senators Assail Thailand On Copyrights Complain Of Rampant Piracy, Threats

BY BILL HOLLAND

WASHINGTON, D.C.—Six key U.S. senators have expressed their grave concerns over threats made to international record industry officials by Thailand underworld figures, and they have called for immediate efforts to solve the problem of Thailand's continued failure to curb piracy and provide adequate copyright

protection for U.S. goods.

In a June 7 letter to Thailand's U.S. ambassador, Vittha Vejajiva, the congressmen urged Thai Prime Minister Chatichai Choonhavan, who visited the U.S. last week for talks with President Bush, "to communicate our views to your Government, and to encourage expedited efforts to solve this problem." The signers included senators Daniel Moynihan, Dennis

DeConcini, David Boren, Bob Packwood, John Heinz, and John D. Rockefeller IV.

The no-nonsense letter, along with an even more frank missive from the Intellectual Property Alliance to top administration officials, may signal the beginning of a tougher trade stance toward Thailand. Alone among the Far Eastern countries, Thailand has not moved to crack down on a major piracy industry that hauls in more than \$60 million annually.

The senators say that the situation in Thailand "has deteriorated such that international industry representatives have been threatened and placed in jeopardy."

The legislators add: "We trust your government agrees that such threats are intolerable and must be ended."

The other letter, signed by the heads of eight copyright-based trade associations of the International Intellectual Property Alliance, was sent to Secretary of State James Baker, Secretary of Commerce Robert Mosbacher, and U.S. Trade Representative Carla Hills. It details the increasing dangers that officials and employees of U.S. copyright industries face in that country.

The Alliance letter charges that the Thai government has "refused to challenge" a group of widely known, large-scale pirate manufacturers who have "formed an association to consolidate their power." When the pi-

(Continued on page 83)

## Labels Pressured To State Songwriter-Credit Policies

BY MELINDA NEWMAN

NEW YORK—The National Academy of Songwriters and the Nashville Songwriters Assn. International have jointly sent a letter to 15 major-label heads asking them to state their policy on providing songwriter credits on all releases.

The letter, dated June 12, asks labels "to go on record stating that your company has a policy of providing these credits on all configurations. We're sure you will agree that songwriters deserve and have the right to this recognition."

Steve Schalchlin, director of services for NAS, says, "It's time for the label heads to go on the record

with their employees and with us and the industry announcing what their policy is." He adds that Arista is the only label that has clearly stated its policy of listing writers, and that its statement came about only after Schalchlin commended the record company on its strong track record.

"I asked them how they always managed to get the writer listed, and [executive VP] Roy Lott wrote me back a letter saying it was their policy to list the songwriters because it's the right thing to do," he says.

Schalchlin, whose commentary on the subject appeared in the May

(Continued on page 83)

## CBS/Fox Video To Bow Six R&H Musicals Promo, Consumer Rebates Via Procter & Gamble

BY PAUL SWEETING

NEW YORK—CBS/Fox Video threw its hat into the fourth-quarter cross promotion ring last week, announcing the September release of six classic Rodgers & Hammerstein musicals with a tie-in and consumer rebate from Procter & Gamble.

The lead title in the collection will be a 25th anniversary edition of "The Sound Of Music," priced at \$24.98. The other titles, priced at \$19.98 each, are "The King and I," "South Pacific," "Oklahoma!," "Carousel," and the 1945 version of "State Fair" (CBS/Fox previously marketed a 1962 version starring Pat Boone). The latter two titles have never appeared on cassette before; the others have been on moratorium for various periods of time. Street date on the collection is Sept. 13. The only other film version of a Rodgers & Hammerstein stage show, "Flower Drum Song" (1961), remains the home video property of Universal Pictures, although the Rodgers & Hammerstein Office has theatrical screening rights.

Through a tie-in with Procter & Gamble's bar soap division, consumers will be offered a \$5 rebate on "Sound Of Music," reducing its effective price to \$19.98. A \$2.50 rebate will be offered on the other five titles, reducing the effective price of each to \$17.48.

For the first time, CBS/Fox will impose minimum advertised prices on the titles. The MAP for "Sound Of Music" will be \$17.50 (including rebate) and \$15.50 for the other five titles.

The tie-in with CBS/Fox is the second video promotion announced by P&G for the fourth quarter. At the Consumer Electronics Show in Chicago earlier this month, P&G's Downy brand fabric softener unveiled a tie-in with MGM/UA Home Video's release of the animated Don Bluth film "All Dogs Go To Heaven" (Billboard, June 16).

The fourth quarter will also see tie-ins between GoodTimes Home Video

and Nestlé (Billboard, June 16), and between Disney Home Video and Nabisco (Billboard, May 26). Both GoodTimes and Disney will be releasing versions of "Peter Pan" priced at \$24.98. Through their respective tie-ins, both will also be offering \$5 rebates to consumers.

Unlike several of the other big fourth quarter tie-ins, no P&G commercials will appear on the CBS/Fox

(Continued on page 72)

## Buena Vista Sets Summer Debut Of Under-\$10 Videos

NEW YORK—Buena Vista Home Video is moving aggressively into the budget-priced video category with a line of licensed titles retailing for less than \$10.

The first 31 titles in what the studio expects to be an ongoing line of product listing for \$9.99 will be released July 31. Included in the initial batch are animated shorts and full-length programs featuring Paddington Bear, Max Fleischer's Cartoon Capers, Superted, Asterix, Lucky Luke, and two animated features from the Hubley Studios. Also included are six live-action Hopalong Cassidy westerns.

While some of the characters, such as Superted, currently appear in syndicated TV series, all

the titles included in the promotion are original to video.

The initial batch of titles includes no programming produced either by Walt Disney Studios or Touchstone Pictures. Nor are future releases likely to include such product, according to Kelley Avery, VP of brand marketing for Buena Vista Home Video.

The packaging will carry the Buena Vista Home Video logo. Most of the titles have been part of Buena Vista's catalog and had been released at higher prices.

In a separate announcement, Buena Vista subsidiary Touchstone Home Video said it will introduce two year-round sell-through promotions offering cat-

(Continued on page 82)



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# Trade Fears 'Nasty' Consequences Of Crew Ruling

This story was prepared by Bruce Haring and Melinda Newman in New York and Chris Morris in L.A.

NEW YORK—The ruling by a federal judge declaring 2 Live Crew's "As Nasty As They Wanna Be" obscene has already affected the thinking and business practices of some labels, distributors, and retailers.

Although the court's June 6 finding applies only in three counties in South Florida, many in the music industry fear that the decision is only the first of many to come.

Accordingly, some say they have already started to prepare for the hard rain they believe will soon fall.

"Personally, I'm fearful of what the future holds, not just for me, but for the entire industry," says Bryan Turner, president of Priority Records, home label for the controversial rapper Ice Cube and distributor for Ruthless Records, which handles N.W.A. and Eazy-E.

Turner admits that the 2 Live Crew furor might affect the type of material the labels release.

"I'm ashamed to say that it probably would have an effect," he says. "I

would resist putting out product that was blatantly sexually explicit. They've put me on notice that that kind of material is going to get me in trouble."

Mike Walker, president of Gemini Distributors in Norcross, Ga., says the shadow of 2 Live Crew's legal

*'I'm fearful of what the future holds, not just for me, but for the industry'*

problems has caused some video stores that were considering adding audio product to back off.

"They asked me not to put the stuff in," Walker says. "I think these actions will make everybody slow down and watch the stuff and be more aware." Walker, like other distributors, says he has held discussions with his attorneys about his possible culpability if a racketeering suit is brought against Gemini for distributing 2 Live Crew material.

Bunky Wilson, VP of operations for Jerry Bassin Distributors in Miami, says, "We're definitely being a little more cautious" about the material his company sells.

## 2 LIVE CREW SOUND-ALIKES

"There's a lot out there that's just the same as 2 Live Crew," Wilson says. "[Authorities] just haven't gotten to it yet." He says the distributor has stopped selling 2 Live Crew in certain areas and is not soliciting accounts to buy the product.

Wilson says the possibility of a suit under the provisions of the Racketeer Influenced and Corrupt Organizations Act (RICO) is the reason why his company is taking a cautious approach to explicit product.

The company's concerns are apparently well-founded. Shelley Rappaport, operations manager of the Miami-based JFL Distributors, says police visited one South Florida distributor to check whether "Nasty" was being sold.

Rappaport, who declines to name the distributor, says the police were referred to two local stores. The retailers were cited for selling the al-

bum but were not arrested, Rappaport says.

## HASTING'S PULLS TITLE

Walter McNeer, executive VP/retailer for Western Merchandisers in Amarillo, Texas, says his company has pulled "As Nasty As They

*'When you get that kind of pressure, you yank the product'*

Wanna Be" from the four Hasting's Books & Music outlets in San Antonio as a result of warnings from the police.

"We're not going to take any risks or assume any liability, especially as it relates to managers in stores or associates who may be placed at liability," McNeer says, echoing sentiments that many chains have expressed over controversial product.

When Hasting's, a 117-store web, instituted its 18-to-purchase in-house

sticker program in May 1989 (Billboard, June 17, 1989), 2 Live Crew's albums were among those interdicted from sale to minors. But, until the action in San Antonio this week, the albums had never been withdrawn from sale.

McNeer believes that more heat is due to come down on the 2 Live Crew record. He says, "I think for this title it will [snowball]. I'm not sure if it will for other titles. It gives me a bad feeling in my guts not to be able to sell it to adults."

"I was thinking what we should do is print up the Bill of Rights and hand it out to anybody who comes in the goddamn stores," says Russ Solomon, president of the 55-store, W. Sacramento, Calif.-based Tower Records.

Solomon admits, "If the cops were to come in to us, as they apparently did down in San Antonio, we would react. But then we would go into a legal action and get a declaratory judgment... When you get that kind of pressure, you yank the product."

But Solomon says the possibility of litigation would not intimidate the chain. "We're not going to change [our stocking policy.]"

## 'NASTY' RULING, ARRESTS GALVANIZE INDUSTRY

(Continued from page 1)

But retail sales are not the only concern in the wake of the judge's obscenity ruling. 2 Live Crew's concert performance is also being studied by local authorities in Alabama, Georgia, and Ohio. The community officials are deciding whether to allow the group to perform live in their communities.

### PICKETING PLANNED

Turning up the heat a bit further, Jack Thompson, a Florida obscenity crusader who has been instrumental in getting retail chains to pull 2 Live Crew product, says he will organize a campaign that will coordinate activities with local chapters of the American Family Assn. and Focus On The Family to selectively picket stores that carry the next 2 Live Crew album, tentatively titled "Banned In The U.S.A." The album is set for a July 4 release.

A Dade County spokesman for the American Family Assn. says the group will wait to see how police officials deal with Judge Gonzalez's ruling before going ahead with any or-

ganized programs to make sure "Nasty" is pulled from stores.

"As much as possible we'll work together [with Thompson], but I believe in working with local officials and building up a rapport rather than [intimidating] anybody," says Ralf Stiles, president of the Dade County AFA. But he adds, "If we need a consolidated effort there, I can see a concerted effort between us happening."

Focus On The Family did not return calls.

The national media have swarmed over South Florida since Gonzalez's June 6 ruling, which sprang from a suit brought by Skywalker Records against Broward County, Fla., Sheriff Nick Navarro. That suit asked the court to enjoin Navarro from warning local retailers not to sell the album and also asked for a ruling on whether "Nasty" was obscene on constitutional grounds. Gonzalez agreed that Navarro had erred in warning retailers, but that the album was indeed obscene (Billboard, June 16).

Besides receiving extensive cover-

age in daily newspapers, the major players in the court case have been featured on ABC-TV's "Nightline," CNN's "Crossfire," and the Geraldo Rivera and Phil Donahue talk shows, among other programs.

Media attention was also a key element in the arrest of the Florida retailer for selling "Nasty." On June 8, Charles Freeman, owner of E.C. Records in Fort Lauderdale, was handcuffed and taken into custody by police for selling an undercover detective a copy of "Nasty."

Freeman had flaunted his disregard of the judge's ruling in newspaper and TV interviews immediately following the decision. Reporters sought him out for comment and news organizations asked him to pose for a picture that would show him selling the album. He agreed and set up an appointment for June 8, two days after Gonzalez ruled the album obscene.

"The first person to come in was an undercover cop," Freeman says, noting that the officer had been into the store "several times before." This time, the detective bought "Nasty" and a Regina Belle cassette, Freeman says.

Following the sale, sheriff's deputies arrived and handcuffed Freeman. He was charged with distributing obscene material, a misdemeanor carrying maximum penalties of a year in jail and a \$1,000 fine.

The American Civil Liberties Union has hired Bruce Rogow to represent Freeman. Rogow represented Skywalker Records in the suit that ended in the obscenity ruling on "Nasty" and has filed an appeal in that case.

### RICO CHARGE POSSIBLE

Despite his arrest, published reports quoted a defiant Freeman saying that he would continue to sell the album. However, Freeman now says Rogow advised him that he can be charged with distributing obscene material under the Racketeer Influenced and Corrupt Organizations Act. "I was told they can confiscate

the shop and close it down," he says. "Knowing our sheriff, he would do exactly that."

Freeman's arrest was topped in the early morning hours of June 10 by the bust of two members of 2 Live Crew following a performance at the Club Futura in Hollywood.

Plainclothes detectives videotaped the performance and telephoned Sheriff Navarro, informing him that the rap group had performed a song with a sexually explicit title during the show.

Navarro ordered the arrests of all members who performed the song.

The group left the adults-only concert in two separate vehicles. Police pulled over 2 Live Crew label owner and group member Luther Campbell's maroon Jaguar several blocks from the club, arresting him and group member Chris Wongwon.

They were charged with violating local obscenity laws by performing parts of the album declared obscene, a misdemeanor, and later released without bail.

A warrant was issued for group member Mark Ross, who police did not stop when he drove away from the club. A fourth group member, David Hobbs, was not charged in the incident.

### INDUSTRY SUPPORT LACKING

Campbell, who recently changed the name of his company from Skywalker Records to Luke's Records to comply with a court injunction in a trademark infringement suit brought by George Lucas' Lucasfilms, says he will aid retailer Freeman in his legal battle.

However, Campbell decries the lack of support from the music industry in his struggle and says his legal bills are quickly escalating beyond his control.

"We feel like we're isolated," Campbell says, adding that many labels may be afraid to draw attention to groups on their roster whose content is similarly controversial. "I wouldn't feel that way if the shoe

(Continued on page 77)

## Super Club Said To Eye Applause Chain

LOS ANGELES—The expansion-minded web Super Club N.A. is negotiating to purchase all or part of the high-profile Applause Video chain based in Omaha, Neb., according to sources close to the negotiations.

Super Club is known to be on the hunt once more after a period of relative inactivity on the acquisition front (Billboard, June 16). On June 1, Super Club announced it is acquiring Kansas City area 10-store Movies At Home (see story, page 60).

The chain's ultimate strategy, according to those claiming knowledge of Super Club's aim, is to acquire the 20-store Applause Video franchisee in Kansas City, developed by well-known couple Don and Debbie Cahail.

However, according to one source close to the deal, Omaha-based Applause principals Allan Caplan, chairman, and Bruce Shackman, president, "own the first right of refusal on any sale of Don and Debbie's chain. That's where the negotiations center at this point."

If completed, the Kansas City acquisition would give Super Club nominal domination of that market. The only other sizable operation is Blockbuster Video, with 15 stores in the Kansas City area.

In Omaha, Shackman acknowledges that he and Caplan do own the first option on any deal involving Applause franchisees, but will say only that "there are no negotiations between Don and Debbie and Super Club."

In Dallas, Super Club chairman and CEO Darrell Baldwin would not comment beyond statements relating to the Movies At Home purchase.

EARL PAIGE



**Angelic Performance.** Maestro Klaus Tennstedt, third from right, is congratulated by Angel and EMI executives after conducting the Chicago Symphony Orchestra in Mahler's Symphony No. 1. Angel/EMI recorded and videotaped the performance for album, video, and laserdisk release. The concert is Maestro Tennstedt's first recording with the Chicago Symphony Orchestra. Shown, from left, are Roger Press, video production director, EMI; Henry Peters, Midwest sales and promotion, Angel; Tony Caronia, VP, Angel/EMI; Tom Evered, marketing director, Angel/EMI; Tennstedt; John Fraser, senior producer, EMI; and Renny Martini, VP of sales, Angel/EMI.

# Labels Look To Black College Radio

## Seek New Outlets For Alternative Acts

BY JANINE McADAMS  
and SEAN ROSS

NEW YORK—With record company complaints about urban radio's conservatism on the rise, several major-label promotion departments are targeting black-formatted college radio stations that frequently play the music that commercial urban outlets will not.

Most recently, Virgin Records, the label best known for the eclecticism of its black music roster, hired Troi Torain as a national alternative R&B promotion director for the specific purpose of promoting black college stations.

Torain, formerly research retail rep, pop music, at Atlantic, joins the still-small ranks of label personnel—specifically at CBS, Atlantic, Arista, and Elektra—whose sole focus is black college radio. Most other labels still work black college radio through local R&B people, or through the reps that work college rock radio.

"We needed some other outlets to expose the music," says Sharon Heyward, Virgin's VP/black music promotion. "The college demographic is something that we need. If there are 50 [black college] stations out there, those are 50 more outlets that I can play to, pass fliers to, sell records to. They will probably break more alternative music, which, based on our roster—which has a lot of reggae and rap—is good, too."

Lo Jelks, head of the Black College Radio organization, has witnessed

the growth of black college stations during the 12 years he has been organizing an annual black college radio convention. "I've seen this grow from a half dozen stations to where stations are popping up all over," says Jelks. "The emphasis on radio and TV is what's happening now on black college campuses. At our meeting every year, more and more college officials are seeking information about how they can construct stations on their

campus."

Formats at black college stations vary widely. Many, like Texas Southern's KTSU Houston, Clark's WCLK Atlanta—where Spike Lee was once a jock—and Jackson State's WJSU Jackson, Miss., are predominantly jazz. Some, like WJSU, are National Public Radio affiliates. Some, like Howard's WHUR Washington, D.C., or St. Augustine's WAUG Raleigh, (Continued on page 12)

## Griffiths Named President Of Epic/Associated Records

BY THOM DUFFY

NEW YORK—Richard Griffiths has been named president of Epic/Associated Records in the first step of a long-term strategy aimed at establishing the imprint as a fourth full-service CBS label.

Griffiths was named to the new post by CBS Records president Tommy Mottola and will report directly to Epic Records president Dave Glew.

His appointment pre-empts any immediate plans by CBS to launch a long-rumored fourth label at a time when the marketplace is absorbing the recent start-ups of Charisma, DGC, and Giant Records and facing

the arrival of Hollywood Records, Zoo Entertainment, and Jimmy Iovine's still-unnamed label.

"The logic behind not doing something at this point is simple," says Griffiths. "Everyone else is doing it. And the cost of executives and acts is getting out of hand. We've really decided to let the dust settle a little bit."

At the same time, Mottola says, "what will happen is Associated will continue to build not only its roster of artists but take on its own marketing, and become a full-service label when the timing is right. We've got a 3-5-year strategy."

In the interim, says Mottola, Griffiths (Continued on page 72)



**Moss & Mathis.** A&M Records president/CEO Jerry Moss and recording artist Johnny Mathis are honored at the Los Angeles chapter of NARAS' third annual awards luncheon, held June 1 at Le Bel Age Hotel. During the luncheon, Moss' longtime partner Herb Alpert serenaded him with "This Guy's In Love With You," accompanied by Burt Bacharach. Brenda Russell performed the Carpenters' "Close To You" and Mathis sang "Chances Are," backed by Rhino recording group the Inner Voices. Shown, from left, are Mathis, luncheon co-chairman Howard Portugais, Moss, and luncheon chairman Brooks Arthur.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Richard Griffiths is appointed president of Epic/Associated Records in New York. He was senior VP, West Coast at CBS Records (see story, this page).

MCA Music Entertainment in Los Angeles names Dave Clark VP, controller, and Merrill Morris assistant controller. They were, respectively, group controller for MCA Records and Music Publishing, and assistant controller at MCA Records.

MCA Records in Los Angeles appoints Susan Silverman VP of video services, and Angee Jenkins manager of publicity. They were, respectively, director of video at Columbia Records, and a publicist at EMI Records.

## WEA Int'l Executives To Meet In Madrid

### Talent Development, New Acquisitions In Spotlight

BY ADAM WHITE

LONDON—When WEA International executives assemble this week in Madrid for their annual senior management conference, they can bask in the Spanish sun—if there's time—and in the reflected glow of record revenues. The company's volume reached \$1.1 billion in 1989, representing 44% of the Time Warner music group's total

sales of \$2.5 billion.

The conference will likely generate some heat of its own, too, with analysis of the impact of WEA International acquisitions in Italy, France, Germany, and Japan; the subdivision of operations in the U.K., Japan, and Brazil; the ongoing drive to develop national talent alongside U.S.-originated blockbusters; and the possible loss of the MCA/Geffen license deals next

year (see story, page 83).

There is also the matter of a new corporate identity, not yet made public but anticipated. And, not least on the agenda, this year's sluggish world sales climate.

WEA International chairman/CEO Ramon Lopez, 48, chuckles when reminded of Walter Yetnikoff's remark not long ago that CBS Records International "is coining money." The CBS chieftain "may have been referring to his illegal financial activities," Lopez jokes. "We find we have to work very hard for our money. This is certainly not a money-coining operation, and we don't see it that way, either."

The company's 1989 sales—which topped the billion-dollar mark for the first time—achieved growth of more than 30% over 1988. Lopez, who declines to reveal profits, says he expects more growth this year but that it will be tougher to achieve.

"In 1989, we anticipated the market would start becoming difficult in 1990," he says. "And, indeed, that is very much the situation." He estimates this year's revenues will be about \$1.4 billion.

Against a background of record sales, WEA International has made substantial investments—more than \$400 million during the past two years—to expand and reconfigure itself. These moves include the creation of a classical music division, the purchase of independent record companies in Italy (CGD), Japan (Alfa (Continued on page 83))



GRIFFITHS

CLARK

EASON

BERG

A&M Records in Los Angeles names Don Eason VP of black music promotion and marketing, and promotes Milton Olin to VP and director business development. They were, respectively, VP of promotions at Epic Records, and VP of business development at A&M.

Suzanne Berg is named VP of AC promotions at Elektra Entertainment in New York. She was director of AC promotions for the label.

Arista Records promotes Larry Jenkins to senior director of national publicity in Los Angeles, and Dina Mercaldi to director of creative ad-



JENKINS

GERMAISE

ERACAO

DOLD

ministration and advertising in New York. They were, respectively, director of publicity, and associate director of creative administration and advertising for the label.

Vicky Germaise is named product manager, East West UK for Atlantic Records in New York. She was creative director for Deniz Productions.

Frank Ceraolo is appointed manager of national dance music promotion at Epic Records in New York. He was a promotion representative for the label.

CBS Records in New York names Mary Ellen Palmacci associate director of accounting services operations. She was senior human resource consultant with Information Sciences.

CBS Records in London makes the following appointments: James Little, professional manager, music publishing; Mark Schwartz, business affairs manager, Epic UK; Nigel Wilton, dance music promotions manager; and John Rahim, music publishing talent scout. They were, respectively, manager and co-owner of Hobo Railways; an associate in the CBS New York law department; dance promotions manager at Island Rec- (Continued on page 72)

## New Site, New Awards For AVC, Music Video Confab

LOS ANGELES—A new location and two new awards presentations have been set for this year's fourth annual American Video Conference and the 11th annual Billboard Music Video Conference.

The simultaneous conferences will be held Nov. 7-9 at the Westwood Marquis Hotel & Gardens in Los Angeles. The conferences are presented each year by Billboard, the Hollywood Reporter, and the American Film Institute. This year's sponsors are Tanqueray Sterling and Federal Express.

The AVC attracts producers, suppliers, and retailers in the made-for-home-video field; the Billboard Music Video Conference is aimed at producers, promoters, and pro-

grammers of music video clips and longform music video.

For the first time, the gathering will feature two separate awards ceremonies. The AVC Awards for excellence in special-interest video will be presented at a gala dinner Nov. 7 at the Westwood Marquis.

Music video achievement will be recognized Nov. 9 at the Billboard Tanqueray Sterling Music Video Awards. The awards show will include live performances and special guest presenters.

The awards are changing, too. For the first time in the 11-year history of Billboard's music video awards, the program will recognize outstanding achievement in a vari-

(Continued on page 82)



Cheap Trick  
Cheap Trick  
Cheap Trick  
Cheap Trick  
Cheap Trick  
Cheap Trick

**BACK AND "BUSTED"**

Coming off the platinum "LAP OF LUXURY," Cheap Trick hits you with "BUSTED," their new album featuring "Can't Stop Fallin' Into Love," "If You Need Me," "Wherever Would I Be" and "Back 'N Blue." Plus "Every Trick In The Book," Cheap Trick's Home video collection— all their best videos, including special unreleased clips.

Cheap Trick shatters your expectations. "BUSTED" ON EPIC.

Produced by Richie Zito. Management: Ken Adamany Associates



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# Cassettes Are Still Being Improved

## Digital Reproducers, Dolby S In Wings

BY SUSAN NUNZIATA

NEW YORK—In an effort to maintain and expand cassette sales in the face of the current CD onslaught (see story, page 1), record companies are continuing to seek new ways to improve the sound of the configuration.

"Cassette is still the dominant format, and as long as cassette has a decent percentage of sales, it should be improved as far as you can take it," says Gene Wooley, director of recording and quality control for MCA Records.

There are several potential improvements yet to be made in cas-

settes, notes Ed Outwater, VP of quality assurance, Warner Bros. Records. But even the average cassette today displays a 20 dB improvement in signal-to-noise ratio and a frequency response that is more than 7 kHz over that of its predecessor of the early 1960s.

Improved tape formulations and noise reduction techniques, better playback hardware, and digital recording, mixdown, and mastering processes brought greater frequency and signal-to-noise characteristics to cassettes, which have been the dominant U.S. sound carrier for the past five years. Yet even more upgrades

are on the horizon.

"We're waiting for digital reproducers, for improved duplicating tape formulations, we're waiting for a noise reduction system like Dolby S," says Outwater, "And the final thing that really is going to push the quality of the analog cassette to the absolute maximum is getting the azimuth issue addressed and solved."

Azimuth is the angle of a tape head's record and/or playback gap relative to the tape. Misalignment can result in dramatic loss in high frequency response. Improvements in azimuth alignment have been made on the software side, and there is a call for adjustable azimuth knobs on playback hardware, similar to tracking knobs on VCRs (Billboard, June 9).

Outwater notes that if these things can be accomplished, the analog cassette will rival CD for headroom, signal-to-noise ratio, dynamic range, and frequency response.

(Continued on page 81)



**CD Pioneer Honored.** DCC Compact Classics president/CEO Marshall Blonstein, right, is honored by the Los Angeles City Council with a resolution commending him for his myriad accomplishments in the music industry, particularly his early role in introducing the compact disk product to the public. The resolution also salutes DCC Compact Classics' continuing growth in the world marketplace, through recent business dealings in the Republic of China and the acquisition of Europe-based AVM Ltd. Shown presenting the commendation to Blonstein is Councilman Hal Bernson, who introduced the resolution.

# SBK Gets Green Light In Copyright-Infringement Suit

NEW YORK—In a 4-year-old legal action centering on the tangled web of home video rights with regard to old feature films, a U.S. federal judge here June 4 refused to dismiss three key causes of action in a suit by SBK Catalogue Partnership alleging copyright infringement by CBS/Fox Home Video, MGM Entertainment, and United Artists Corp.

SBK's legal challenge stems from its 1984 acquisition from CBS Inc. of the former MGM/UA music publishing firms. Among the properties bought by SBK were the oldline Big 3 catalogs of Robbins-Feist-Miller.

Judge Peter K. Leisure did dismiss two other counts.

SBK's charges appear headed for trial as Judge Leisure requested the parties to appear July 13 at a final pretrial conference.

At the core of the dispute is whether the Fox, MGM, and UA film companies could deliver home video rights to CBS/Fox without payment of royalties to SBK for music in those films it controls.

Important elements in the suit date back to 1936, when 20th Century-Fox gave its film music rights to two publishers later owned by MGM/UA. SBK contends that, beginning with that arrangement, no third-party rights without royalty payment exist

in granting home video distribution rights to CBS/Fox for films containing SBK copyrights. In addition, SBK further alleges infringement resulting from Fox ties with now-defunct home video pioneer Magnetic Video and CBS/Fox arrangements with MGM and UA.

Among the SBK charges Judge Leisure refused to dismiss was the issue of third-party rights.

Judge Leisure turned aside a CBS/Fox motion in which it claimed that the 1936 agreement reserved to Fox the nonexclusive right to use the musical works involved, including the right to license the films for distribution by others. SBK argued that the 1936 agreement was ambiguous at best in giving Fox the right to license third parties to distribute for home video use films containing music owned by SBK.

According to court documents, of the 140 films distributed for home video by CBS/Fox containing SBK copyrights, 13 were distributed by CBS/Fox pursuant to an agreement with CBS/Fox and Fox. Among the titles are "Blood And Sand," "Dr. Dolittle," "The Longest Day," and "Zorba The Greek."

According to an SBK official, SBK estimates that it is owed "in excess of \$10 million" in royalties.

# Maynard Reuter Dies At 76

## A Leader In Growth Of Billboard

NEW YORK—Maynard L. Reuter, retired VP of sales at Billboard Publications Inc. (now BPI Communications Inc.), died June 9 at the Swedish Retirement Assn. in Evanston, Ill., where he lived. He was 76.

Reuter, who retired from Billboard in 1978 after 40 years, began his career in the editorial department. He was among several Billboard staffers who made the decision to take coverage of outdoor entertainment out of Billboard to create Amusement Business, another Billboard publication. AB first appeared in 1961.

Reuter was also instrumental in setting up the Nashville office of BPI and was a co-founder of the monthly publication, Vend, along with W.D. Littleford, chairman emeritus of BPI Communications, and G. Richard Schriber. Vend was later acquired by Vending Times.

The Maynard L. Reuter Sales Achievement Award at BPI Communications, recognizing individual performance, has been awarded annually since 1978.

"His personal contributions to many of BPI's successes were significant," says Littleford. "The contributions he made through others were immeasurable."

Reuter worked out of the Chicago office of Billboard and later moved to New York, where he became VP of sales. After retiring in 1978, he moved to Naples, Fla.

He is survived by two sons, two daughters, two step-daughters, and a brother.

Contributions can be made to the Reuter Scholarship at Loyola Academy in Wilmette, Ill., or St. William Educational Trust at St. William Catholic Church in Naples, Fla.

# Kids Take Giant 'Step' Onto Albums Chart; Soul II Soul Leaps To 24; Hammer Holds At 1

**NEW KIDS ON THE BLOCK** mania extends into 1990 as the quintet's new album, "Step By Step," blasts onto the Top Pop Albums chart at No. 14. That's the highest new entry since **Madonna's** "Like A Prayer" opened at No. 11 in April 1989. Madonna's follow-up album, "I'm Breathless," jumps from No. 3 to No. 2 this week, which means she'd better hurry if she's going to make No. 1 before New Kids spend a good part of the summer camped out in the top spot.

The "Step By Step" title track jumps to No. 2 on the Hot 100 and is likely to assume the top spot next week. The title track to New Kids' last album, "Hangin' Tough," made No. 1 in September.

William Simpson of Los Angeles notes that proteges of New Kids' mastermind **Maurice Starr** account for seven (count 'em) singles on this week's Hot 100. Starr wrote and produced current hits by New Kids, **Perfect Gentlemen**, and **Ana**, and produced a duet by **Seiko** and New Kid **Donnie Wahlberg**. In addition, Starr was instrumental in launching the careers of **New Edition** members **Bell Biv DeVoe** and **Johnny Gill** and former New Edition mainstay **Bobby Brown**, all of whom have hits in the top 15.

**SOUL II SOUL's** "Vol. II—1990" vaults from No. 53 to No. 24 in its second week on the pop albums chart, leapfrogging over **Milli Vanilli's** "The Remix Album," which jumps from No. 47 to No. 32 in its second week. That may provide some consolation to Soul II Soul, which lost the Grammy for best new artist to Milli Vanilli earlier this year.

Soul II Soul's hefty jump is noteworthy because the first single from the album, "Get A Life," peaked at a disappointing No. 54 on the Hot 100 last month.

Also showing great strength in its second week is the **Jeff Healey Band's** "Hell To Pay," which vaults from No. 58 to No. 36. It took Healey's previous album, "See The Light," 48 weeks to crack the top 40.

**FAST FACTS:** **M.C. Hammer's** "U Can't Touch This" jumps to No. 1 on the Hot Black Singles chart, beating out the song on which it was modeled—**Rick James' "Super Freak."** That 1981 hit reached No. 3 on the black chart. Hammer's album, "Please Hammer Don't Hurt 'Em," holds at No. 1 on the pop chart for the third

straight week.

**Taylor Dayne** lands her seventh straight top 10 hit as "I'll Be Your Shelter" jumps from No. 14 to No. 10 on the Hot 100. Dayne is the fourth act to land seven consecutive top 10 hits while on Arista Records—following **Air Supply**, **Whitney Houston**, and **Exposé**.

"I'll Be Your Shelter" is the 12th top 10 hit in a little more than three years for songwriter **Diane Warren**. Warren has six songs on this week's Hot 100—just one shy of her headline-making November blitz.

**Glenn Medeiros' "She Ain't Worth It"** (featuring **Bobby Brown**) jumps to No. 12 on the Hot 100, matching the peak of Medeiros' first hit, 1987's "Nothing's Gonna Change My Love For You."

**Digital Underground's** randy rap smash "The Humpty Dance" logs its sixth week in the top 15 on the Hot 100—not bad for a

record that never quite made the top 10. It peaked at 11.

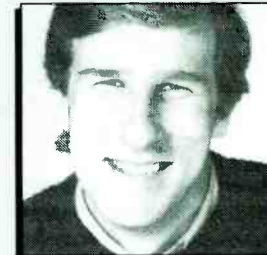
**Depeche Mode** lands its second top 20 single as "Enjoy The Silence" jumps to No. 19 on the Hot 100. "People Are People" reached No. 13 in August 1985.

A pair of Grammy-winning pop veterans, **Bruce Hornsby & the Range** and **Anita Baker**, preview their next studio albums with singles that enter the Hot 100 this week. Hornsby's "Across The River," the first single from the just-released "A Night On The Town," is the top new entry at No. 63; Baker's "Talk To Me," the first single from the forthcoming "Composition," bows at No. 86. Hornsby's two previous albums—"The Way It Is" and "Scenes From The Southside"—reached the top five and spun off a total of three top five singles. Both of Baker's last two albums—"Rapture" and "Giving You The Best That I Got"—went multiplatinum; each yielded one top 10 pop hit.

**Modern English's** rerecording of its 1983 chart hit "I Melt With You" enters the Hot 100 at No. 91. The song is featured on the group's otherwise all-new album, "Pillow Lips," on TVT Records.

**WE GET LETTERS:** Tony Cardone of Camden, N.J., notes that this week marks the first time in nearly two years that two different songs with the same title were in the top 10 together. **Wilson Phillips** and **En Vogue** both have top 10 hits titled "Hold On." In 1988, **Bobby Brown** and **Cheap Trick** both had top 10 hits titled "Don't Be Cruel."

**CHART BEAT**



by Paul Grein



hothouse  
flowers

# HOME

Hothouse Flowers take their unique brand of rock 'n' roll to new heights of inspiration with their latest recording, **HOME**.  
(828 197-2/4)  
Includes Give it Up, Movies and I Can See Clearly Now.



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**TAKE A LAST LOOK AT THE SUN**, a spectacular hour-long concert video filmed in Dublin. Includes Don't Go, I'm Sorry and others from their debut release **PEOPLE**; live versions of songs from **HOME**; and previously unreleased songs.

Management: Robbie Wootton

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## ASCAP Wins Legal Battle Over Radio License Fees

■ BY KEN TERRY

NEW YORK—ASCAP has won a legal battle against a group of mostly religious-formatted radio stations that wanted to renegotiate their music license fees for the period since 1982. A New York federal district court on June 6 upheld the recommendation of federal magistrate Michael Dolinger last December that the complaints of 139 of the stations be dismissed.

The proceeding in Dolinger's rate court was instituted June 30, 1988, by 205 stations, including Salem Media of Calif., a chain of religious broadcast outlets. It followed ASCAP's termination of interim licenses that had been granted earlier in a rate-setting proceeding (the application of WGN of California Inc., et al.) on behalf of approximately 2,000 radio stations.

While the WGN proceeding was pending, many stations entered into license extension agreements with ASCAP. These agreements maintained the status quo but provided for future retroactive adjustment of the stations' license fees in accordance with the outcome of the WGN proceeding. They also contained a provision stating that the licensee waived its right to apply to ASCAP or to the court for terms others than those set in the WGN action.

ASCAP and the All-Industry Committee representing the broadcasters reached a rate agreement that was approved by the federal court in August 1986. The settlement established blanket and per-program licensing fees for the period from Jan. 1, 1983, through Dec. 31, 1990.

Of the stations that joined in the Salem proceeding, 139 had signed licenses in the form approved in the WGN proceeding for the period Jan.

(Continued on page 25)

## ASCAP Members Sue ESPN For Copyright Breach

■ BY PHYLLIS STARK

NEW YORK—Twenty-one members of ASCAP filed a copyright infringement class action suit May 30 against cable operator ESPN on behalf of the 40,000-member performing rights society. ESPN is the only major cable programming supplier that has not yet applied for an ASCAP license.

Meanwhile, ASCAP's appeal of a federal rate court decision setting an interim 15-cents-per-subscriber fee for Showtime-The Movie Channel was heard by the U.S. Court of Appeals in New York June 8. ASCAP is seeking a 25-cent fee, comparable to the level in its deals with HBO and Disneyland. The period covered is April 4, 1984-Dec. 31, 1988. Court action for periods before and after this time frame are pending.

The ESPN suit, filed in federal court here, alleges that "many, if not all, of the cable television programs ESPN supplies to its cable system operator affiliates contain nondramatic public performances of copyrighted musical compositions." The suit fur-

(Continued on page 25)

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### Should Stress New And Local Acts

# EUROPEAN RADIO CAN AVOID U.S. MISTAKES

■ BY AL TELLER

*(The following speech was presented at the recent International Music & Media Conference in Amsterdam.)*

It's a pleasure to be here today—not simply as a representative of the music industry, but as a representative of the *American* music industry.

Naturally, I'm proud of my country and its system, as no doubt all of you are of yours. And as you've probably noticed, Americans not only want other people to like us—we want them to *be* like us. We love it that rock music and baseball are popular in Japan; indeed, we seem to have been as successful in exporting our culture to them as they have been in sending their cars and electronics to us. We're glad that American football is catching on in Great Britain. And we're happy to see McDonald's in Moscow, or Burger King in Belgium—to say nothing of the prospects for democracy in Dresden.

But I believe there's something a little disturbing about this trend.

It's one thing to want every nation to be free from fascism and dictatorship. But it's another thing altogether to see this kind of cultural homogeneity take over the world, whether it's inspired by American culture or any other country's.

And I would suggest that goes for the radio business as well.

You are in an exciting position to architect and build the new European radio, but I feel strongly that it's absolutely essential that each country examine all the possibilities and find its own individual and unique path.

#### NEW FREEDOM

Indeed, the challenge facing newly emerging European radio stations today is in some ways a creative microcosm of the challenge faced by the countries in Eastern Europe that have been undergoing such a monumental sociopolitical upheaval.

New freedom and new opportunities are thrilling, but they do not come without new responsibilities as well. And in the radio business, I believe that foremost among those responsibilities is to find the pulse of the people and to make an original programming statement that will keep time with that pulse.

Don't be too easily swayed by the siren song of consultants.

Don't be too casually seduced by the efficient drone of computers.

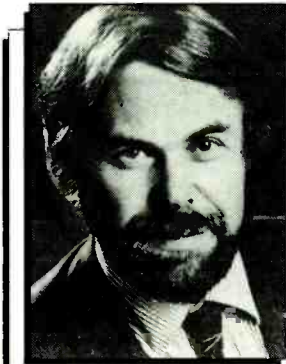
Don't be too quickly sold on so-called proven formulas for success.

Let's take a look at an example of radio which seems to be the product of computer parentage, seemingly unspoiled by any human intervention.

I'm sure all of you are well aware of Sky Radio, a cable station right here in Holland owned by media mogul Rupert Murdoch. The popularity of the station is indisputable, and we've seen the numbers to prove it. In the first three months of 1990, listenership grew by well over 50%.

Sky Radio can now be heard in more than 4 million homes in Holland, and its growth potential in other countries throughout Europe is substantial.

There's no arguing with success—but I'm going to do it, anyway. To me, Sky Radio is a prime ex-



**'A station must be part of the fabric of the community'**

Al Teller is chairman of the MCA Music Entertainment Group.

ample of treating music as some element of the background instead of an active, involving listening experience.

For example, there are no disk jockeys. There's no talk at all, except for commercials. The music can be adapted to any other territory almost instantaneously. Just change the language in the commercials, and you're done.

And what about the music? The format's been described as "Mellow Adult Contemporary," targeting an audience from ages 13 to 34 but concentrating mainly on housewives, who have been identified as Sky Radio's principal listenership.

Playlists are determined by computer, with a logic that I find bizarre at best. If it's Christmas, you'll hear Bing Crosby. If it's springtime and the sun is shining brightly, you'll hear the Beach Boys. Just think of the possibilities! If a storm front is approaching, "Raindrops Keep Fallin' On My Head" would be the obvious programming choice.

#### RADIO AS AIR FRESHENER

We've seen this approach in the States, too. I remember when the Wave format, which specializes in new age music, first became popular in America. There were no DJs, no identification of records. Supposedly they were "creating an environment" with radio, which to me just meant you weren't supposed to really listen to it.

It was radio as air freshener: Just one quick spray and there you have it, a pleasant but artificial, and ultimately unfulfilling, musical experience.

To their credit, the Wave *does* have disk jockeys now. But it is still a far cry from the days when radio, both in America and abroad, was a blend of hip disk jockeys, varied programming, and, most of all, a passion for the music.

In America, we had air personalities who were iconoclasts, intent on carving out a personal niche and turning people on to music. There were jocks like Wolfman Jack, screaming at us to "get naked" while we listened, or Alan Freed, a true music junkie who conveyed his

excitement by weaving together a compelling listening experience. Alan Freed would play anything he thought was good, period, and music to him wasn't something to be fit in conveniently between the jingles and commercials and contests.

Now, we have computers playing

This is the case in Great Britain as well, where the album chart—which relies on sales—is full of what are called "artist albums." These artists are still selling, despite the fact that most of them don't have hit singles playing on the radio.

But at the same time, the British singles chart is dominated by dance music artists. These artists have not proven that they can consistently sell albums as well, and their longevity, in most cases, is certainly highly questionable.

With very little crossover between the singles and album charts, it's clear that people are looking beyond radio to find the artists whose music they want to buy.

#### RAP ANOMALY

The same thing is happening in America with rap music. Rap is the only significant new contemporary music style to emerge in the 1980s. The popularity of these records is undeniable: Rap is used by major advertisers in the most mainstream commercials you hear. Yet rap hasn't been fully recognized by either black or pop radio stations.

And it's a sad state of affairs when Ronald McDonald's commercials are hipper than what I'm hearing on the radio. But you know what? That hasn't stopped kids from finding rap music, listening to it, and buying it in enormous quantities.

For example, earlier this year there were 10 rap albums in the top 30 on the Billboard Black Albums chart, which is based largely on sales. Some of the albums were platinum, and several others had gone gold.

All 10 of those rap artists had singles in release, yet not one of them was in the top 25 on the Hot Black Singles chart, which is compiled primarily on the basis of radio airplay. So you tell me: Who's losing out here? Not the kids who want rap, because they're buying it, and not the record companies, because they're selling it. It's the radio stations who are losing—as in losing listeners.

Now, a radio station will say, "We are not an extended sales force for the record industry. Our business is to sell advertising, not to play new music so you can break new artists." On a simplistic level, this is true. But I think the issue is far more complex.

#### LOSING TOUCH

Stations playing nothing but the tried-and-true, so-called "classic" artists are losing touch with the younger, more adventurous listener—the listener that gives a station what I like to call its "sizzle." Teenagers know what they like. If they don't hear what they want to hear on your station, they're going to go elsewhere to find it.

From a commercial standpoint, the younger listener is an active listener and in turn an active buyer. By contrast, the older listener is a more passive buyer. As a commercial station must deliver active buyers for its advertisers, it follows that it must deliver the younger listener. And you'll do that by playing new music and exposing new artists. Do so con-

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# Radio

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## Shortage Of Quality Talk Jocks Is The Talk Of The Town Among Format's PDs

BY PHYLLIS STARK

NEW YORK—"We have trained most of the creativity and spontaneity out of our air talent," says KGW Portland, Ore., PD Steve Wexler about his recruiting difficulties. "We all share the blame for stifling a lot of people."

That sounds like something that a music programmer might have said at any time in the last 15 years. But if the talent crunch is a problem in music radio, it is epidemic in Wexler's format, talk radio, in which programmers need high-profile personalities for every shift.

Chief among the long list of reasons that talk PDs cite for their talent crunch is the loss of the small and medium markets as training grounds. Network talk, says WABC New York PD Valerie Geller, has "eaten away at the farm team. It's cheaper to plug in a network than to develop talent, and [PDs] don't have to work as hard."

Geller also notes that "a lot of people love music and can play records. They are working within a tight format, so [music formats are] easier to do. It's harder to find the truly creative people who can do talk."

WABC has gone through a lengthy search for a midday host. WWRC Washington, D.C., has been through an equally tortuous search for a p.m. driver. "To be a quality talk host, you have to have the skills of a journalist and a rock jock. You have to be well read and informed but also have an innate sense of timing and entertainment," says PD Tyler Cox.

Talk PDs are increasingly running into burned-out journeymen hosts. "There are some victims of the industry that have worked at so many stations and had so many PDs

tell them what to do that they have lost track of who they are," says Mediavision Ltd. consultant Bill McMahon.

Adds Wexler, "More talk programmers are wishing there were talk performers out there who considered themselves real people rather than radio people. If we run an ad we get professional jocks who have forgotten who they are."

One danger with journeymen talk hosts is their unfamiliarity with the market. "You take a risk when you go outside your market," says WLW Cincinnati PD Vance Dillard, adding that such nontransient cities as Cincinnati may have trouble accepting an outsider. "There is an advantage to having local talent on the air," agrees WWDB Philadelphia PD Dave Rimmer.

"As a programmer," Cox says, "you are much better if you find someone who can get started with a basic understanding of the community—the traffic patterns, political background, and local lore."

KING Seattle PD Brian Jennings says, "I've hired people from outside the market who have not worked out either because they didn't know the market or because they had a preconceived idea of what the market is. The days of the U-Haul talk talent are over, and I think it's good because it isn't in the best interest of the community."

To combat the burnout factor and find new talent, talk PDs "have to look under every rock," says Dillard. Some of today's most successful talk hosts, for example, are also lawyers, comedians, politicians, teachers, athletes, newspaper columnists, and even former rock jocks.

Often talk PDs turn to a celebrity to add freshness to the station. WCAU Philadelphia has gotten a lot

of press mileage out of former mayor Frank Rizzo and recently hired Philadelphia Inquirer columnist Clark DeLeon for a daily show. PD Greg Tantom says, "I have [tended

(Continued on page 18)

## Some Labels Discover Black Colleges

(Continued from page 6)

N.C., are run as commercial outlets. Others, like Yale's WYBC New Haven, Conn., or Northeastern's WRBB Boston, are not even at black-run colleges, but are in markets that do not have a commercial urban FM.

But like radio stations at other schools, the typical black college FM is block-programmed. Hampton's WHOV Hampton, Va., alternates between jazz, a quiet storm-type show called "Mystic Vibes," and urban and rap blocks. North Carolina A&T's WNAA Greensboro, N.C., in the course of its broadcast week, does gospel, mainstream urban, a progressive block where it plays only album cuts, jazz, quiet storm, blues, and reggae. A similar mix runs on KGRM Grambling, La.

Recently, KGRM OM Ken James—a veteran of commercial urban radio in that region—has been on a one-man crusade to bring more record company attention to black college stations. In an open letter to the industry in the black tipsheet Jack The Rapper, and at a well-attended panel at the recent Black Radio Exclusive convention, James charged major labels with inattention to black college radio.

"When I was in commercial radio, I was getting loads of service, not just records, but regional reps working with me on station promotions and the whole nine yards. Now that I'm in noncommercial radio, I don't get that, [even though] our station is more important than commercial stations. We'll break an artist before commercial radio will."

Besides improved record service, James also wants record company executives to work with black college stations to develop training programs. He also wants to "establish a tighter network of college stations around the country"—Jelks' BCR is a small-scale operation—and is considering launching a trade publication for black college radio.

"[OBR/Columbia artist] Tashan gets more airplay from colleges than he does on commercial radio. A lot of the more controversial artists such as Public Enemy or Boogie Down Productions will be played on college radio before commercial radio," James says.

Although their examples vary as widely as their formats, most other black college broadcasters can cite



**Cathedral Of Talent.** Honorees at the June 6 Emerson Radio Hall of Fame induction ceremony pose with their trophies. They are, from left, Dick Clark (inductee in the the music radio category), Charles Osgood (talk host), Emerson president Bill Lane, Frank Stanton (distinguished lifetime achievement), and Paul Harvey (newscaster honoree).

something they have exposed before, or instead of, the commercial urban outlets in their markets. For example, WHOV plays regional artists, Sparrow's R&B/gospel act New Colors, and Gail Ann Dorsey, one of the black folk artists that urban radio does not play. "During our jazz programming, we'll run the gamut from Duke Ellington to Grover Washington Jr. to Etta James so people can hear the past and know where [today's music] came from," says GM Frank Sheffield. "I've had people come up and tell me they didn't know 'Don't Go To Strangers' wasn't originally by Chaka Khan."

### EARS TO THE GROUND

Even when they cover the same musical turf as commercial stations, college PDs say they get there sooner. "Our ear is more to the ground in terms of what's happening in the streets and in the clubs," says WNAA PD Yvonne Anderson. "We delve into albums and get the cuts that probably will become singles," says Sheffield.

While lack of label attention is a sore spot for James, as well as for a number of audience members at the BRE panel—many of whom talked about having to buy records or trade out for them with retailers—both Sheffield and Anderson are relatively pleased with the service they get. "I agree with Ken James to a certain degree," says Sheffield. "But it's all in the tenacity of MDs and PDs. If you have a commercial radio background, you can do things."

"Record labels are recognizing the need to service college stations," says WJSU GM Anthony Dean. "The burst of energy that rap got from college radio, and the demographics we serve are important to record labels." But Dean also has the advantage of being at a jazz station—in a format where labels are used to dealing with noncommercial outlets. "We're looking at playing some rap to attract more student listeners. That's when we're going to know what kind of relationship we have with the labels," he says.

Label strategies toward black college radio vary. Columbia Records has a 45-person staff of college reps to all formats, but others, like PolyGram, EMI, MCA, Motown, and GRAM, work black college radio primarily through their local R&B reps. So while MCA VP/promotion A.D.

Washington says, "I can say that [college stations] really are more willing to play rap than our commercial stations... I am trying to get them to fill the void at commercial radio," he also says college's priority for him "is between B and C depending on the product."

"We view [college stations] as just as important as commercial radio," says RCA VP/black music promotion James "Jazzy" Jordan, a WYBC alumnus. RCA's current system "is working the way that it is, but I would like to see us do what other companies have done and get a secondary promotion staff that will take care of noncommercial stations."

### NO STRATEGY YET

In any event, the strategy of deliberately building a story on hard-to-work artists at black college radio, then going to commercial outlets, has not yet taken hold. "We just put out Three Times Dope's 'Weak At The Knees' direct to colleges," says Arista's Julia Tirado, coordinator of national black college and jazz promotion. "But it's not really Arista's way of thinking."

Meanwhile, one major rap-oriented label, Delicious Vinyl, disputes the notion that black college radio is even that supportive of rap. "With [Young M.C.'s] 'Bust A Move,' some college stations wanted it, but only after it became popular at commercial radio, then it was usually the white colleges calling," says national promotion director Wendell Greene. Delicious Vinyl is preparing a bigger push at black college radio, but only because the label is introducing more jazz and R&B-oriented artists, he says.

And just as the increasing interest in alternative rock radio has spawned fears that the genre might be over-commercialized, there are also concerns that black college radio might not be alternative enough. Or that it may lose its training-ground status. Says WCLK GM Reggie Hicks, "At the last BCR convention, a lot of students said they were being squeezed out of stations, and [that training] became secondary to raising money. I don't intend to lose sight of training."

Says BCR's Jelks, "Many of these stations are copycats [of] commercial stations. They may be doing their thing when it comes to training DJs, but I don't think enough stations are producing good talk hosts or good newscasters or good producers."



**Their Amos True.** Cookie maker/motivational speaker Wally "Famous" Amos, center, consumer advocate Ralph Nader, Parade editor Walter Anderson, and Sen. Steven Symms, R-Idaho, were among the major speakers at the second annual convention of the National Assn. of Radio Talk Show Hosts, which drew 150 people to Orlando, Fla., June 9. Pictured, from left, are NARTSH honorary chairman/WRKO Boston host Jerry Williams, Amos, and organization president Mike Siegel of KING Seattle.

# Discovering Life After 40 The Hard Way; Even SLC Jumps On EZ Bailout Bandwagon

A FEDERAL JURY ruled on June 7 that three former employees of WXEZ Chicago were victims of age discrimination and entitled to double damages. The U.S. Equal Opportunity Commission filed the suit over firings that took place when WXEZ switched calls from WLOO and began its segue from easy to soft AC. **Jack Taylor**, 61, will receive more than \$115,000. **Ralph Rowland**, 59, is owed more than \$95,000. **Dave Adams**, 57, will receive more than \$40,000. Bias claims by **Bruce Robbins**, 46, were rejected. The EOC still plans to try to get the jocks reinstated; WXEZ says it will appeal.

**TRENDS: REISSUED & OTHERWISE**

The WXEZ story is only one of several unusual ones from Chi-town this week. After several months in which it looked like AC WTMX was gaining primacy in an overcrowded format, Arbitron has reissued its trends for February through April after deciding that 10 diaries credited to WTMX should really have gone to black/AC WVAZ, formerly known as WBMX.

Looking at the second spring Arbitron for Chicago, WTMX—which was ostensibly at a 3.6—goes 3.5-3.1 12-plus this time. WVAZ, which had been down to a 5.0, instead holds 5.1-5.1. With N/T WGN steady in first (8.4-8.5), the real story is second-place urban WGCI-FM, where outgoing PD **Jimmy Smith** gets a going-away present (7.1-7.7). Other stations: top 40 WBBM-FM (4.5-4.5); album WLUP-FM (4.0-4.3); classic WCKG (4.1-4.2); country WUSN (3.3-3.8); top 40 WKQX (2.9-3.4); album WXRT (2.5-2.9); and top 40 WYTZ (2.6-2.8).

In New York, oldies WCBS-FM is within a month of a second straight book at No. 1, going 5.0-4.9, but the surprise is urban WRKS, up from fifth in the winter book to second, 4.5-4.7. Top 40 WHTZ (Z100) is up 4.4-4.5. AC WLTV (4.7-4.4) and N/T WINS (4.7-4.3) are down. Other N.Y. numbers: urban WBLS and dance WQHT both go 4.2-4.0; album WNEW-FM 3.7-3.9, AC WNSR 3.2-3.5, classic rock WXRK 3.2-3.4 (powered by a 6.2-6.5 rise for second place in mornings), sports WFAN 2.5-2.9, top 40 WPLJ 2.5-2.8, and jazz WQCD 1.7-2.0.

In Los Angeles, AC KOST tightens its hold on No. 1 (6.3-6.5), while top 40 KIIS-AM-FM slips (6.1-5.9) but still leads KPWR (5.5-5.5). Perhaps the biggest surprise in the market is the recovery of soft AC KXEZ, up 3.1-3.6 from last month, and up from a 2.5 three months ago. Other noteworthy moves: top 40/rock KQLZ (3.7-3.5); country KZLA (2.2-2.7); and urban KKBT, which goes 1.8-2.7 to take the format lead from KJLH (1.9-1.8).

**PROGRAMMING: SLC NOT EZ NOW**

The station that was once Bonneville's easy listening flagship, KSFI Salt Lake City, becomes another prominent easy-to-soft AC conversion this week. Despite the market's reputation, KSFI's **Craig Hansen** says there have been "minimal com-

plaints." Bonneville will continue to provide KSFI's soft AC library.

Meanwhile, KODA Houston joins KMEO-FM Phoenix and KJQY San Diego, other current or onetime Group W stations that have gone from easy to soft AC. Because of KODA's history as part of Group W's Adult Spectrum Radio experiment, the station will continue to play a handful of jazz instrumentals, but is now predominantly vocal. KMEO, meanwhile, has spun its easy format onto its AM, now known as Cozy 740.

By the time you read this, Rock 40 KXXR Kansas City will have



by Sean Ross with  
Craig Rosen & Phyllis Stark

dropped its rock product and become mainstream top 40 X106. **Gary Franklin** remains PD, but p.m. driver **Steve Douglas** will replace **John Langan** in mornings.

Former WPLJ New York/KIOI San Francisco PD **Larry Berger** has been named station manager of Viacom's soon-to-be-acquired KOFY-FM San Francisco. A separate GM will be named for the station. Berger will also handle programming duties for the time being... Longtime news director/p.m. drive co-host **Kris Olinger** is the new PD at KOA Denver, replacing **Bruce Kamen**.

After a year with an unusual bright AC mix, WALR Atlanta is going to Unistar's soft AC Special Blend format. The station will be local from 5:30 a.m.-7 p.m. Owner **Charles Smithgall** is now acting GM at the station, assuming those duties from **Rob Jackson**. At crosstown WSTR, which has also moved more toward mainstream AC recently, former PD **Jim Morrison** returns as MD/p.m. drive from the VP/programming job at WLFX Lexington, Ky. He replaces **Steve Mitchell**, now doing mornings at country WYAY-WYAI. **Dan Vallie** consults WSTR. **Tony Novia** is now officially OM (Billboard, June 9).

**J.C. Floyd**, VP of the **Don Kelly & Associates** consultancy, is the new interim PD at urban WGCI-FM Chicago, until **Jimmy Smith's** old job can be filled... MD/morning man **Kevin Ross** is the new PD at urban KDKO Denver... At Spanish WKDM New York, the long-vacant PD opening is filled by **Raul Lopez Bastidas**, who is promoted from MD.

**Rich Hancock**, PD of religious WMUZ (103 Praise FM) Detroit, is transferring to a p.m. drive talk slot at co-owned KBRT Los Angeles... Veteran Chicago broadcaster **Barry Warnell** adds assistant GM stripes to his PD/MD/morning duties at

Christian AC WCFJ Chicago... **KGZ Abilene**, Texas, PD **John Scaggs** is the new OD for the Dallas-based USA Radio Network replacing **J.W. Brinkley**, who becomes VP/marketing.

**Dan Bryan** from classic rock WMMQ Lansing, Mich., is the new PD at similarly formatted KRXX Oklahoma City, replacing **Bill O'Bryan**... **KZFX Houston** APD/MD **W.R. "Catfish" Crouch** replaces **Dana Brown** as PD of classic rock KZEP San Antonio, Texas... AC **WIZE Dayton**, Ohio, goes to Unistar adult standards.

After a brief spell with Satellite Music Network's Traditional C&W format, **WVOK Birmingham**, Ala., returns to oldies. Market veterans **Doug Layton** and **Johnny Davis** are doing mornings and afternoons, respectively. **SMN Pure Gold** fills the remainder.

**WNJR Newark**, N.J., PD **Carlos DeJesus** has taken that station from mainstream urban to an unusual adult-leaning format that he says will reflect the full spectrum of black music. Besides mainstream urban hits and what was already a healthy complement of oldies, **WNJR** is now playing jazz from artists like **Jean-Luc Ponty** and **Paul Jackson Jr.**, as well as contemporary gospel from **Edwin Hawkins**, **Witness**, et al.

At press time, former **XHRM San Diego** GM **Lee Miribal** had agreed to, but had not signed off on, a deal that would give her and Commonwealth Broadcasting the U.S. rights to the troubled churban outlet. No word yet on people or format.

**WQUE New Orleans** PD **Bob West** is taking over the programming duties at top 40 **KEZB (B94) El Paso**, Texas, "on a project basis," according to GM **Bob Payton-Proud**, with whom West worked at rival **KAMZ**... Hard-rocking **AM KBAD Bakersfield**, Calif., went dark June 1 after being shut down by Federal Bankruptcy Court, says former OM **Bob Watt**. He can be reached at 805-322-9824.

Simulcast **KMGR Salt Lake City** drops the FM's AC format for Business Radio Network. On AC **KMGR-FM**, midday jock **Don Bishop** is going to Unistar's Special Blend format. **Tom Bock**, p.m. driver at rival **KLCY**, joins **KMGR-FM** for afternoons as **Dan Jessop** moves to middays... **Sid Mills**, previously with **WQSR Baltimore**, is now PD at AC **KEYI Austin**, Texas, replacing GM/PD **Michael Scott**.

**PEOPLE: NO GUARANTEES**

Back in the early to mid-'80s, when music guarantee promotions were common, this story would have surprised few, but there hasn't been one like it in a while. Midday man **Matt Young** is out at classic rock **WUFX Buffalo**, N.Y. Young inadvertently played five songs in a row instead of the six that the station guaranteed. **WUFX** gave away \$6,000. The station says that Young wasn't fired for giving away the money, but for an "error in judgment" in the handling of the contest.

## newslines..

**WCRB BOSTON** has promoted president **Richard Kaye** to co-chairman of the board. **Cynthia Donahue Scullin** has been upped from executive VP to president/GM, assuming duties that had been Kaye's.

**RON REEGER** is the new VP/GM of **WTAR/WLTY Norfolk**, Va. He joined the station six weeks ago as OM.

**OTHER GMS:** **WKSJ Mobile**, Ala., GSM **Ron Raybourne** to GM at **WEZL Charleston**, S.C., replacing **Buddy Barton**. **Kevin Fennessy** to VP/GM of **AC WTYO Hammonton**, N.J., replacing **Frank Hogan**. He was an AE for **WFG Atlantic City**, N.J. **Mark Rushton** is upped from R&D director to GM at noncommercial **KRUI Iowa City**, Iowa.

**OTHER APPOINTMENTS:** **Nick Imbornone** joins the **Mahlman Co.** brokerage as VP of its new **Atlanta** office. He was across town at the **Stan Raymond Associates** firm for five years. **Tom Powell** is promoted to VP/production at **Radio Today Entertainment**. **Bob Weed** is named senior VP/field operations for the **Radio Advertising Bureau**. He has been VP/marketing for the **RAB's Southeastern region** since 1981.

**THE SPRING 1990 RADAR** report on radio listening is virtually the same as the fall 1989 report. FM's overall share remains at 77%. More than 96% of persons age 12 or over hear radio each week—194 million people. About 79% of the population hears network radio. Twenty-four million people tune in during an average quarter hour.

The jox-on-TV movement continues. **WMMR Philadelphia** morning man **John DeBella** and **Reeves Entertainment** are readying his late-night music/comedy/talk show to premiere in mid-July on Philly's **KYW-TV**. The show will have an ensemble cast and studio band led by **Roger Waters' guitarist Rick Difonzo**. **Woody Frazier** ("Good Morning America") is executive producer.

Meanwhile, **WLUP Chicago** morning man **Jonathon Brandmeier's** newest **NBC** project is a TV movie, "Thanksgiving Day," with **Mary Tyler Moore**. The film is described by the network as a "black comedy about a quirky family coping with life after their father drops dead on Thanksgiving."

**Dance KPWR (Power 106) Los Angeles** has officially promoted **Joe "The Boomer" Servantez** from nights to afternoons, a shift he has been handling since **Mucho Morales'** departure. **Weekender Frank Lozano** moves into nights... At urban **WVEE (V103) Atlanta**, morning-show producer **Thomas Bacote** adds MD duties. He replaces **Kenny Diamond**, who stays on for nights.

**Jim "Catfish" Prewitt** made it to top 40 **KSAQ San Antonio**, Texas, but never made it on the air. **Scott K. James** is staying on for mornings after all. Meanwhile, interim MD **Rik Ollervidez** gets the official MD slot... Top 40/dance **WPOW (Power 96) Miami** part-timer **Robert W. Walker** is now an-house consultant. The station is also looking for a morning co-host to replace **Maty Monfort**... At **AC WNLT Tampa**, Fla., **Brian Christopher**, who joined recently from rival **WRBQ**, is out of nights.

Longtime **Chicago** newsperson **Catherine Johns** is now the evening host at N/T **WLS Chicago**, a station where she was once morning sidekick to **Larry Lujack**. Across town, **WJJD late nighter Kurt Schaeffer** goes to overnights on oldies sister **WJMK**, replacing **Pat O'Kelley**, who becomes production director for both stations.

Although there's no firm deal yet, there is an agreement in principle between veteran **Philadelphia** talk host **Mary Mason** and **WHAT**. That station is set to begin its long-pending move from black adult standards to black N/T July 18. **GM Cody Anderson** will do mornings, but will move to afternoons if/when **Mason** comes aboard... **Mark Davies** from **WTKN Tampa** is the new P.M. driver at N/T **WWRC Washington, D.C.**

**Dennis Daniel**, a 10-year veteran of album **WBAB-FM Long Island**, N.Y., is the new production director at modern rock rival **WDRE**. He replaces **Maxx**, who wants to stay in New York radio and can be reached at 718-544-3550... **Jeff McKee** from **KBTS (B93) Austin**, Texas, joins **WVBF Boston** as its new production voice... **Christie Maxx** joins **AC WQAL Cleveland** for weekends from crosstown **WMJI**.

Veteran **WBCN Boston** staffer **Lisa Traxler** joins album **WCCC Hartford**, Conn., as MD... **Pamela Grund** is upped from research director to MD at top 40 **KWOD Sacramento**, Calif.... With MD **Carla Foxx** assuming APD duties at **AC KESZ Phoenix**, that station's PD search is on the back burner for now... Seattle radio veteran **Bobby Simon** has joined classic rock **KZOK-FM** for weekends. So has **Robert Williams**.

**Sherri Thomas** from **KOOL-FM Phoenix** is the new MD at album **KMBY Monterey**, Calif.... Album **CITI Winnipeg**, Manitoba, adds **Tom McGouran & Larry Updike** for mornings, replacing **Dan Williams**. The two were at crosstown **CKIS** until its recent purge... **Melanie DeVeaux** from **CHUM Toronto** is the new morning co-host at top 40 **CIMX Windsor**, Ontario, replacing **Sari Zalesin**.

**B.C. Beshore** goes from swing at top 40 **WSBG Stroudsburg**, Pa., to the same shift at top 40 **WAEB-FM Allentown**, Pa.... Former top 40 **CKOC Hamilton**, Ontario, swing jock **Paul Wainright** is looking for a drive shift; call 416-573-9671.



### WNCI 97.9

Columbus P.D.: Dave Robbins

5	Wilson Phillips, Hold On
6	Madonna, Vogue
7	Roxette, It Must Have Been Love (From Glenn Medeiros, Bobby Brown)
8	George LaMond, Bad Of The Heart
9	After 7, Ready Or Not
10	Heart, All I Wanna Do Is Make Love To You
11	Taylor Dayne, I'll Be Your Shelter
12	Perfect Gentlemen, Ooh La La (I Can't Get No Satisfaction)
13	Timmy T, Time After Time
14	Phil Collins, Do You Remember?
15	The B-52's, Deadbeat Club
16	Richard Marx, Children Of The Night
17	Johnny Gill, Rub You The Right Way
18	Tyler Collins, Girls Nite Out
19	Lisa Stansfield, You Can't Deny It
20	Depeche Mode, Enjoy The Silence
21	Louie Louie, Sittin' In The Lap Of Lu
22	Alisha, Bounce Back
23	Joey Kid, Counting The Days
24	Brent Bourgeois, Dare To Fall In Love
25	Lineal, Sending All My Love
26	Seiko & Donnie Wahlberg, The Right Co
27	Alannah Myles, Love Is
28	Nikki, Notice Me
29	Tommy Page, When I Dream Of You
30	Michael Bolton, When I'm Back On My F
31	Elton John, Club At The End Of The St
32	Sweet Sensation, If Wishes Came True
33	Jane Child, Welcome To The Real World
34	Good Girls, Love Is Like An Itching I
35	Mariah Carey, Vision Of Love
36	Babyface, My Kinda Girl
37	Sinead O'Connor, Nothing Compares 2 U
38	EX Seduction, Could This Be Love
39	EX A Brother Beyond, The Girl I Used To Kn
40	EX A Steve B, Love And Emotion
41	EX Madonna, Hanky Panky
42	EX The U-Krew, Let Me Be Your Lover

### 104

Baltimore P.D.: Steve Perun

1	Madonna, Vogue
2	M.C. Hammer, U Can't Touch This
3	Roxette, It Must Have Been Love (From Wilson Phillips, Hold On)
4	Wilson Phillips, Hold On
5	Bell Biv DeVoe, Poison
6	Lineal, Sending All My Love
7	Paula Abdul, Knocked Out
8	New Kids On The Block, Step By Step
9	Digital Underground, The Humpty Dance
10	Heart, All I Wanna Do Is Make Love To You
11	Young And Restless, "B" Girls Be Lovin'
12	Michael Bolton, How Can We Be Lovers
13	Sinead O'Connor, Nothing Compares 2 U
14	Motley Crue, Without You
15	Richard Marx, Children Of The Night
16	Whistle, Always And Forever
17	Depeche Mode, Enjoy The Silence
18	Giant, I'll See You In My Dreams
19	Slaughter, Up All Night
20	Heart, All I Wanna Do Is Make Love To You
21	Brent Bourgeois, Dare To Fall In Love
22	Alannah Myles, Love Is
23	Mariah Carey, Vision Of Love
24	Madonna, Hanky Panky
25	Tommy Page, When I Dream Of You
26	Taylor Dayne, Love Will Lead You Back
27	EX En Vogue, Hold On
28	EX Luther Vandross, Here And Now
29	EX Salt-N-Pepa, Expression
30	EX A Tyler Collins, Girls Nite Out
31	EX A Sinead O'Connor, Emperor's New Clothes
32	EX Michael Bolton, When I'm Back On My F
33	EX Mottley Crue, Don't Go Away Mad (Just Like Me)
34	EX EX Mariah Carey, Vision Of Love
35	EX EX Tommy Page, When I Dream Of You

### #100

Miami P.D.: Frank Amadeo

1	Wilson Phillips, Hold On
2	New Kids On The Block, Step By Step
3	Heart, All I Wanna Do Is Make Love To You
4	Phil Collins, Do You Remember?
5	Richard Marx, Children Of The Night
6	Madonna, Vogue
7	Janet Jackson, Alright
8	Roxette, It Must Have Been Love (From Glenn Medeiros, Bobby Brown)
9	Phil Collins, Do You Remember?
10	After 7, Ready Or Not
11	Michael McDonald, Take It To Heart
12	Don Henley, The Heart Of The Matter
13	Nikki, Notice Me
14	Brent Bourgeois, Dare To Fall In Love
15	Elton John, Club At The End Of The St
16	Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich
17	Mariah Carey, Vision Of Love
18	Taylor Collins, Girls Nite Out
19	Michael Bolton, When I'm Back On My F
20	Billy Joel, The Downeaster "Alexa"
21	Michael Bolton, How Can We Be Lovers
22	Alannah Myles, Love Is
23	Lisa Stansfield, You Can't Deny It
24	Sinead O'Connor, Nothing Compares 2 U
25	EX The Lightning Seeds, Pure
26	EX A Anita Baker, Talk To Me
27	EX A29 —
28	EX Gloria Estefan, Oye Mi Canto (Hear My

### TOWER 93.5

Tampa P.D.: Marc Chase

1	Bell Biv DeVoe, Poison
2	M.C. Hammer, U Can't Touch This
3	Phil Collins, Do You Remember?
4	Tyler Collins, Girls Nite Out
5	After 7, Ready Or Not
6	Roxette, It Must Have Been Love (From Robbie Mychal, Can't Get Enuff Of U)
7	Nikki, Notice Me
8	Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich
9	Louie Louie, Sittin' In The Lap Of Lu
10	New Kids On The Block, Step By Step
11	Michael Bolton, When I'm Back On My F
12	George LaMond, Bad Of The Heart
13	Taylor Dayne, I'll Be Your Shelter
14	Heart, All I Wanna Do Is Make Love To You
15	Johnny Gill, Rub You The Right Way
16	Janet Jackson, Alright
17	En Vogue, Hold On
18	Mellow Man Ace, Mentiroso
19	Rebel M.C., Street Tuff
20	Keith Sweat, Make You Sweat
21	Babyface, My Kinda Girl
22	Mariah Carey, Vision Of Love
23	Madonna, Hanky Panky
24	EX Technonic, This Beat Is Technon
25	EX Sweet Sensation, If Wishes Came True
26	EX The U-Krew, Let Me Be Your Lover
27	EX Jane Child, Welcome To The Real World
28	EX Lisa Stansfield, You Can't Deny It
29	EX Snap, The Power
30	EX Billy Idol, Cradle Of Love
31	EX Alisha, Bounce Back
32	EX M.C. Hammer, U Can't Touch This
33	EX A Brother Beyond, The Girl I Used To Know
34	EX Seduction, Could This Be Love
35	EX A Fine Line, Follow My Heartbeat
36	EX 49ers, Don't You Love Me
37	EX Anita Baker, Talk To Me
38	EX West Coast Rappers, We're All In The
39	EX Kyper, Tic Tac Toe
40	EX Timmy T, What Will I Do
41	EX A —
42	EX A —
43	EX A —
44	EX A —
45	EX A —
46	EX A —
47	EX A —
48	EX A —
49	EX A —
50	EX A —

### 106.5

St. Louis P.D.: Lyndon Abell

1	Roxette, It Must Have Been Love (From Glenn Medeiros, Bobby Brown)
2	M.C. Hammer, U Can't Touch This
3	Faster Pussycat, House Of Pain
4	Madonna, Vogue
5	Jude Cole, Baby, It's Tonight
6	New Kids On The Block, Step By Step
7	Alannah Myles, Love Is
8	Taylor Dayne, I'll Be Your Shelter
9	EX The West, King Of Wishful Thinking (Fr
10	EX Nikki, Notice Me
11	EX Richard Marx, Children Of The Night
12	EX Bell Biv DeVoe, Poison
13	EX Billy Idol, Cradle Of Love (From "For
14	EX Lineal, Sending All My Love
15	EX New Kids On The Block, Step By Step
16	EX Phil Collins, Do You Remember?
17	EX Digital Underground, The Humpty Dance
18	EX Giant, I'll See You In My Dreams
19	EX Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich
20	EX Elton John, Club At The End Of The St
21	EX Richard Marx, Children Of The Night
22	EX Depeche Mode, Enjoy The Silence
23	EX Michael Bolton, When I'm Back On My F
24	EX Madonna, Vogue
25	EX Sinead O'Connor, Nothing Compares 2 U
26	EX 12 —
27	EX 13 —
28	EX 14 —
29	EX 15 —
30	EX 16 —
31	EX 17 —
32	EX 18 —
33	EX 19 —
34	EX 20 —
35	EX 21 —
36	EX 22 —
37	EX 23 —
38	EX 24 —
39	EX 25 —
40	EX 26 —

### 102

Cincinnati P.D.: Dave Allen

1	Wilson Phillips, Hold On
2	M.C. Hammer, U Can't Touch This
3	Roxette, It Must Have Been Love (From Bell Biv DeVoe, Poison)
4	Wilson Phillips, Hold On
5	Bell Biv DeVoe, Poison
6	Lineal, Sending All My Love
7	Paula Abdul, Knocked Out
8	New Kids On The Block, Step By Step
9	Digital Underground, The Humpty Dance
10	Heart, All I Wanna Do Is Make Love To You
11	Young And Restless, "B" Girls Be Lovin'
12	Michael Bolton, How Can We Be Lovers
13	Sinead O'Connor, Nothing Compares 2 U
14	Motley Crue, Without You
15	Richard Marx, Children Of The Night
16	Whistle, Always And Forever
17	Depeche Mode, Enjoy The Silence
18	Giant, I'll See You In My Dreams
19	Slaughter, Up All Night
20	Heart, All I Wanna Do Is Make Love To You
21	Brent Bourgeois, Dare To Fall In Love
22	Alannah Myles, Love Is
23	Mariah Carey, Vision Of Love
24	Madonna, Hanky Panky
25	Tommy Page, When I Dream Of You
26	Taylor Dayne, Love Will Lead You Back
27	EX En Vogue, Hold On
28	EX Luther Vandross, Here And Now
29	EX Salt-N-Pepa, Expression
30	EX A Tyler Collins, Girls Nite Out
31	EX A Sinead O'Connor, Emperor's New Clothes
32	EX Michael Bolton, When I'm Back On My F
33	EX Mottley Crue, Don't Go Away Mad (Just Like Me)
34	EX EX Mariah Carey, Vision Of Love
35	EX EX Tommy Page, When I Dream Of You

### 94.1

Cincinnati P.D.: Dave Allen

1	Wilson Phillips, Hold On
2	Madonna, Vogue
3	M.C. Hammer, U Can't Touch This
4	Roxette, It Must Have Been Love (From Glenn Medeiros, Bobby Brown)
5	Phil Collins, Do You Remember?
6	After 7, Ready Or Not
7	Lineal, Sending All My Love
8	Luther Vandross, Here And Now
9	Michael Bolton, When I'm Back On My F
10	Janet Jackson, Alright
11	Babyface, My Kinda Girl
12	Bell Biv DeVoe, Poison
13	Natalie Cole, Wild Women Do (From "Pr
14	Heart, All I Wanna Do Is Make Love To You
15	Expose, Your Baby Never Looked Good I
16	Aeromith, What It Takes
17	Taylor Dayne, I'll Be Your Shelter
18	Calloway, I Wanna Be Rich
19	Giant, I'll See You In My Dreams
20	After 7, Ready Or Not
21	Michael McDonald, Take It To Heart
22	Don Henley, The Heart Of The Matter
23	Nikki, Notice Me
24	Brent Bourgeois, Dare To Fall In Love
25	Lineal, Sending All My Love
26	ZZ Top, Doubleback (From "Back To The
27	EX Tyler Collins, Girls Nite Out
28	EX Bruce Hornsby & The Range, Across The
29	EX 31 —
30	EX 32 —
31	EX 33 —
32	EX 34 —
33	EX 35 —
34	EX 36 —
35	EX 37 —
36	EX 38 —
37	EX 39 —
38	EX 40 —
39	EX 41 —
40	EX 42 —

### WTOT 99.1

Milwaukee P.D.: Mike Berlak

1	Roxette, It Must Have Been Love (From Madonna, Vogue)
2	Wilson Phillips, Hold On
3	Phil Collins, Do You Remember?
4	Richard Marx, Children Of The Night
5	Jude Cole, Baby, It's Tonight
6	Expose, Your Baby Never Looked Good I
7	Calloway, I Wanna Be Rich
8	Taylor Dayne, I'll Be Your Shelter
9	Elton John, Club At The End Of The St
10	New Kids On The Block, Step By Step
11	Sinead O'Connor, Nothing Compares 2 U
12	After 7, Ready Or Not
13	Brent Bourgeois, Dare To Fall In Love
14	Basia, Cruising For Bruising
15	Don Henley, The Heart Of The Matter
16	Bruce Hornsby & The Range, Across The
17	Mariah Carey, Vision Of Love

### WTOT 99.1

Minneapolis P.D.: Gregg Swedberg

1	M.C. Hammer, U Can't Touch This
2	Bell Biv DeVoe, Poison
3	Roxette, It Must Have Been Love (From Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich)
4	Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich
5	Lineal, Sending All My Love
6	Paula Abdul, Knocked Out
7	Partners In Kryme, Turtle Power
8	Louie Louie, Sittin' In The Lap Of Lu
9	New Kids On The Block, Step By Step
10	After 7, Ready Or Not
11	Digital Underground, The Humpty Dance
12	Tyler Collins, Girls Nite Out
13	Depeche Mode, Enjoy The Silence

### 106.5

St. Louis P.D.: Lyndon Abell

1	Roxette, It Must Have Been Love (From Glenn Medeiros, Bobby Brown)
2	M.C. Hammer, U Can't Touch This
3	Faster Pussycat, House Of Pain
4	Madonna, Vogue
5	Jude Cole, Baby, It's Tonight
6	New Kids On The Block, Step By Step
7	Alannah Myles, Love Is
8	Taylor Dayne, I'll Be Your Shelter
9	EX The West, King Of Wishful Thinking (Fr
10	EX Nikki, Notice Me
11	EX Richard Marx, Children Of The Night
12	EX Bell Biv DeVoe, Poison
13	EX Billy Idol, Cradle Of Love (From "For
14	EX Lineal, Sending All My Love
15	EX New Kids On The Block, Step By Step
16	EX Phil Collins, Do You Remember?
17	EX Digital Underground, The Humpty Dance
18	EX Giant, I'll See You In My Dreams
19	EX Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich
20	EX Elton John, Club At The End Of The St
21	EX Richard Marx, Children Of The Night
22	EX Depeche Mode, Enjoy The Silence
23	EX Michael Bolton, When I'm Back On My F
24	EX Madonna, Vogue
25	EX Sinead O'Connor, Nothing Compares 2 U
26	EX 12 —
27	EX 13 —
28	EX 14 —
29	EX 15 —
30	EX 16 —
31	EX 17 —
32	EX 18 —
33	EX 19 —
34	EX 20 —
35	EX 21 —
36	EX 22 —
37	EX 23 —
38	EX 24 —
39	EX 25 —
40	EX 26 —

### 102

San Diego P.D.: Garry Wall

1	Bell Biv DeVoe, Poison
2	Mellow Man Ace, Mentiroso
3	Johnny Gill, Rub You The Right Way
4	Roxette, It Must Have Been Love (From George LaMond, Bad Of The Heart)
5	Depeche Mode, Enjoy The Silence
6	New Kids On The Block, Step By Step
7	En Vogue, Hold On
8	M.C. Hammer, U Can't Touch This
9	Nikki, Notice Me
10	Tyler Collins, Girls Nite Out
11	Digital Underground, The Humpty Dance
12	Snap, The Power
13	Wilson Phillips, Hold On
14	Janet Jackson, Alright
15	Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich
16	Sweet Sensation, If Wishes Came True
17	Keith Sweat, Make You Sweat
18	George LaMond, Bad Of The Heart
19	Michael Bolton, When I'm Back On My F
20	icky Jaye, It's Just A Girl Thing
21	Mariah Carey, Vision Of Love
22	After 7, Ready Or Not
23	Seduction, Could This Be Love
24	Kyper, Tic Tac Toe
25	Lisa Stansfield, You Can't Deny It
26	Bell Biv DeVoe, Do Me
27	Madonna, Hanky Panky
28	Kid Frost, La Raza
29	Tommy Page, When I Dream Of You
30	Soul II Soul, A Dream Is A Dream
31	Seiko & Donnie Wahlberg, The Right Co
32	EX Maxi Priest, Close To You
33	EX Stacy & Kimiko, Wait For Me
34	EX The U-Krew, Let Me Be Your Lover
35	EX Fan Club, Don't Let Me Fall In Love

### KUBE 93.5

Seattle P.D.: Tom Hutylar

1	Roxette, It Must Have Been Love (From Glenn Medeiros, Bobby Brown)
2	M.C. Hammer, U Can't Touch This
3	Richard Marx, Children Of The Night
4	Wilson Phillips, Hold On
5	After 7, Ready Or Not
6	Phil Collins, Do You Remember?
7	Jude Cole, Baby, It's Tonight
8	Expose, Your Baby Never Looked Good I
9	Bell Biv DeVoe, Poison
10	Brent Bourgeois, Dare To Fall In Love
11	Louie Louie, Sittin' In The Lap Of Lu
12	Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich
13	Taylor Dayne, I'll Be Your Shelter
14	Elton John, Club At The End Of The St
15	New Kids On The Block, Step By Step
16	Sinead O'Connor, Nothing Compares 2 U
17	Tommy Page, When I Dream Of You
18	Michael Bolton, When I'm Back On My F
19	Oel Amriti, Kiss This Thing Goodbye
20	Nikki, Notice Me
21	EX West, King Of Wishful Thinking (Fr
22	EX Billy Idol, Cradle Of Love (From "For
23	EX Tyler Collins, Girls Nite Out
24	EX Michael Bolton, When I'm Back On My F
25	EX George LaMond, Bad Of The Heart
26	EX Alannah Myles, Love Is
27	EX Mottley Crue, Don't Go Away Mad (Just Like Me)
28	EX Mariah Carey, Vision Of Love
29	EX Seduction, Could This Be Love
30	EX Jane Child, Welcome To The Real World
31	EX Faith No More, Epic
32	EX Bruce Hornsby & The Range, Across The
33	EX A Fine Line, Follow My Heartbeat
34	EX Soul II Soul, A Dream Is A Dream
35	EX Danger Danger, Bang Bang
36	EX Babyface, My Kinda Girl
37	EX Sweet Sensation, If Wishes Came True
38	EX A —
39	EX A —
40	EX A —
41	EX A —
42	EX A —
43	EX A —
44	EX A —
45	EX A —
46	EX A —
47	EX A —
48	EX A —
49	EX A —
50	EX A —

### WTOT 99.1

Milwaukee P.D.: Mike Berlak

1	Roxette, It Must Have Been Love (From Madonna, Vogue)
2	Wilson Phillips, Hold On
3	Phil Collins, Do You Remember?
4	Richard Marx, Children Of The Night
5	Jude Cole, Baby, It's Tonight
6	Expose, Your Baby Never Looked Good I
7	Calloway, I Wanna Be Rich
8	Taylor Dayne, I'll Be Your Shelter
9	Elton John, Club At The End Of The St
10	New Kids On The Block, Step By Step
11	Sinead O'Connor, Nothing Compares 2 U
12	After 7, Ready Or Not
13	Brent Bourgeois, Dare To Fall In Love
14	Basia, Cruising For Bruising
15	Don Henley, The Heart Of The Matter
16	Bruce Hornsby & The Range, Across The
17	Mariah Carey, Vision Of Love

### WTOT 99.1

Minneapolis P.D.: Gregg Swedberg

1	M.C. Hammer, U Can't Touch This
2	Bell Biv DeVoe, Poison
3	Roxette, It Must Have Been Love (From Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich)
4	Glenn Medeiros Featuring Bobby Brown, Calloway, I Wanna Be Rich
5	Lineal, Sending All My Love
6	Paula Abdul, Knocked Out
7	Partners In Kryme, Turtle Power
8	Louie Louie, Sittin' In The Lap Of Lu
9	New Kids On The Block, Step By Step
10	After 7, Ready Or Not
11	Digital Underground, The Humpty Dance
12	Tyler Collins, Girls Nite Out
13	Depeche Mode, Enjoy The Silence

### TOP 40/DANCE

New York P.D.: Joel Salkowitz

1	George LaMond, Bad Of The Heart
2	Bell Biv DeVoe, Poison
3	En Vogue, Hold On
4	Snap, The Power
5	49ers, Don't You Love Me
6	Millie Vanilli, Can't You Feel My Lov
7	Sweet Sensation, If Wishes Came True
8	EX Club Kid, Let Me Fall In Love
9	EX Technonic, Get Up! (Before The Nig
10	EX Joey King, Counting The Days
11	EX Seduction, Could This Be Love
12	EX Madonna, Hanky Panky
13	EX Maxi Priest, Close To You
14	EX Brat Pack, Never Gonna Give You Up
15	EX Adam Ant, Rough Stuff
16	EX Jane Child, Welcome To The Real World
17	EX Tommy Page, When I Dream Of You
18	EX Bobby Z, You Are Everything

### 106.5

Chicago P.D.: Dave Shakes

1	Whistle, Always And Forever
2	Madonna, Vogue
3	Lineal, Sending All My Love
4	George LaMond, Bad Of The Heart
5	M.C. Hammer, U Can't Touch This
6	Roxette, It Must Have Been Love
7	New Kids On The Block, Step By Step
8	Wilson Phillips, Hold On
9	

# 'AT40,' 'DK-35' Celebrate With America

LOS ANGELES—When the July 4 holiday rolls around, bringing with it the customary barrage of network and syndicated specials, there will be plenty of anniversaries celebrated besides Independence Day.

ABC Radio Networks will be marking the 20th anniversary of "American Top 40," while syndication newcomer Don Kirshner Mediators offers another installment of "Don Kirshner's 35th Anniversary Of Rock'n'Roll." CBS Radio Networks will be offering a special edition of "Cruisin' America With Cousin Brucie," in honor of 35 years of rock'n'roll and Disneyland.

"AT40" is set to celebrate its second decade with its 1,040th broadcast, a four-hour special that will feature a musical retrospective, as well as interviews with the artists and glances back at news stories from the last two decades.

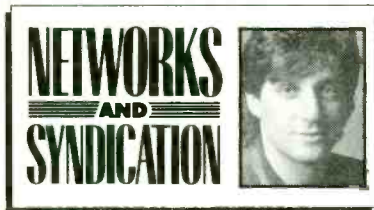
ABC will also serve up "Records And Romance," a three-hour interview show with Rosanne Cash and Rodney Crowell hosted by Bob Kingsley of "American Country Countdown." (Kingsley also hosted "Hank Williams Jr. Live In Concert" Memorial Day weekend.)

For the Fourth, "DK-35" will continue with "The British Invasion," a four-hour installment featuring the likes of Steve Winwood, the Rolling Stones, the Beatles, and Phil Collins. "Cruisin' America" offers a taped cruise from Disneyland with special guests the Beach Boys.

On The Radio Broadcasting once again is offering up classic rock and oldies holiday fare. "Born In The USA," a 12-hour retrospective hosted by KRQR San Francisco personality Paul "Lobster" Wells, will feature the best of American rock. "Made In America," a 12-hour retrospective hosted by WCBS-FM New York PD Joe McCoy, will fo-

cus on oldies recorded by American artists from 1955 to 1970.

Unistar Radio Networks won't be celebrating any anniversaries, but the network's programming department has a full slate of July 4 programming. "Vocalists Of The Year: Ricky Van Shelton And Kathy Mattea," a three-hour special hosted by WXTU Philadelphia's Mike Brophrey, continues Unistar's "Country Six Pack 1990" series.



by Craig Rosen

"'60s Classics," a 90-minute tribute hosted by WNSR New York's Dave Charity, is the sixth volume of Unistar's 15-part summer series.

For the sixth year, Unistar will be serving up a "Summer Beach Party." The 1990 version is a four-hour tour of hot-weather hits hosted by WNSR New York air personality Alain Ross. Keeping with the beach theme, Unistar pays tribute to the ultimate sun-and-fun group with "The Beach Boys Story." The four-hour special is hosted by WCBS New York personality Ron Lundy. Topping Unistar's July 4 schedule is the ninth annual "Solid Gold All-Time Favorite Oldies Countdown," a five-hour hit parade hosted by Bob Worthington.

Westwood One covers a number of formats with its July 4 offerings. For country, WW1's Mutual Broadcasting System has the three-hour "America's Concert In The Country, Part II," hosted by

Jim Duncan, lined up for the June 29-July 5 broadcast week. On the top 40 front there's "Casey's Top 40 No. 1 Hits Of The Summer," a four-hour special set for broadcast during the week of June 28-July 4.

For classic and album rock, WW1 once again dips into the vaults of the BBC for "The '60s At The Beeb," a six-hour show available on CD hosted by Andy Peebles, set for broadcast June 28-July 4. The two-hour urban special "Motown 30: And The Beat Goes On," hosted by KACE Los Angeles PD Steve Woods, is also set for that week. For adult formats, Mutual offers "Music & Movies: The Magic Of Mancini," a two-hour special, while "Those Thrilling Days Of Yesterday," a 30-minute Mutual special hosted by Dick Rosse, will focus on radio dramas from the '30s and '40s, including the "Dick Tracy" and "Superman" programs.

Sheridan Radio Networks' STRZ Entertainment Network has the two-hour special "From Boys To Men," focusing on New Edition and its spinoff successes Bobby Brown, Bell Biv DeVoe, and Johnny Gill. It will be available for broadcast from July 4-8. On the Jazz front, "The Stoli World Music Series" continues with the Yellow Jackets, live via satellite from San Francisco at 10 p.m. EDT on July 3. Global Satellite Network will have a two-hour special edition of "Rockline" with Robert Plant on July 4.

### AROUND THE INDUSTRY

WW1's chairman/CEO, Norm Pattiz, may not be interested in the Winter Olympics (Billboard, June 9), but another network is. CBS has the radio and television broadcast rights to the 1992 games in Aberville, France, and the 1994 Olympics in Lillehammer, Norway.

Comedy team Mack Dryden and Jamie Alcroft, better known as Mack & Jamie, have joined Premiere's Country/Adult Comedy Network. The duo was featured on the recent ABC-TV show "Anything For Laughs." Also joining Premiere as a comedy/writer producer is Alan Wenkus, who was most recently a writer for the Stevens & Grdnic morning show.

### MUSIC SPECIALS

June 22-24, Vivian Campbell/Riverdogs, Metalshop, MJI Broadcasting, two hours.

June 22-23, Billy Idol, On The Radio, Westwood One Radio Networks, one hour.

June 22-24, Billy Idol, The Weekly Special, Unistar Radio Networks, 90 minutes.

June 22-24, Bee Gees, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.

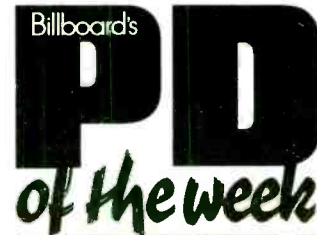
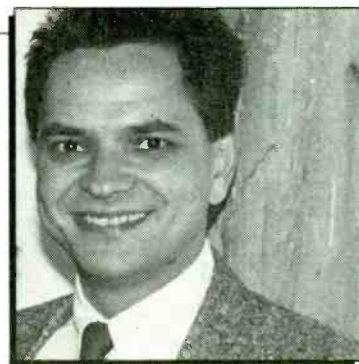
June 22-24, Eddie Fisher, The Great Sounds, Unistar RP, four hours.

June 22-24, Keith Whitley, The Stories Behind The Songs, Unistar RP, one hour.

June 23, Bubble Gum Favorites, Solid Gold Saturday Night, Unistar RP, five hours.

June 23, Waylon Jennings, Country Gold Saturday Night Live, Unistar RP, five hours.

(Continued on page 19)



Dave Popovich  
WLTF Cleveland

IN THE PAST several years, much has been written about Cleveland's three-way AC battle between WLTF, WDOK, and WMJI. Now, with easy listening WQAL being soft AC, much may be written about the four-way AC battle.

But as WLTF PD Dave Popovich sees it, "Musically, WQAL [has gone] from instrumentals to soft vocals, but the reality is that there are still two stations battling in the easy listening arena. WQAL's change only makes them a stronger easy listening station, and makes the battle between them and WDOK stronger.

"WLTF and WMJI are battling in another arena. We are forefront radio stations. They are background radio stations. For those who still want more tempo, more involvement, or a little bit more than background music, there's WLTF and WMJI."

Has that dichotomy been affected by WMJI's virtual switch to an oldies format in recent months? "Not at all. They have [morning man] John Lanigan. We have Trapper Jack Elliot. They have oldies. We have more currents. Both do big contesting. Both are very promotionally active."

However many ACs you may perceive there to be in Cleveland at this moment, WLTF was ahead of all of them, and of the rest of the market, in the winter Arbitron. Up 7.9-9.0 12-plus after an abnormally low fall book, it took the market lead from WDOK, which was down 8.5-7.1. WMJI, also unusually soft in the fall, was up 6.8-7.4. WQAL, in its last easy listening book, rose 5.9-8.1.

Popovich minimizes the impact of any changes that might have taken place at WLTF during the winter, including the house he gave away as part of an ongoing direct-mail campaign. At various points in this interview, he notes, "We gave away big prizes and big money when we weren't No. 1," and, "In our hearts, we've been No. 1 for the last year and it finally showed up in Arbitron."

To an extent, what has changed has not been WLTF but the market around it. Five years ago, WLTF still shared heavily, as did everybody in town, with Rock 40 WMMS, whose double-digit shares tended to dwarf otherwise healthy stations. Now WMMS is in the sevens and eights itself, has returned to album rock, and shares fewer listeners with WLTF. Last spring, WLTF had a nine share and it

was only good for second place in the market. This time it was a half share ahead of WMMS.

Popovich admits that "the changes in the market very much helped us get to this point... With WMMS getting harder, and WDOK and WQAL in this soft position, it helped strengthen our position of the last five years: 'Not too hard. Not too soft.' It helped position us more firmly as the station everyone can agree on."

WLTF has also survived national changes that made the successful mainstream AC something of an oddity in certain markets. "This whole idea that if you're an '80s AC you can't play Bread is ridiculous. The perception of variety on this station comes from the different types of music that we play, and our listeners still like Bread to some extent. They also like Sinead O'Connor and Bad English."

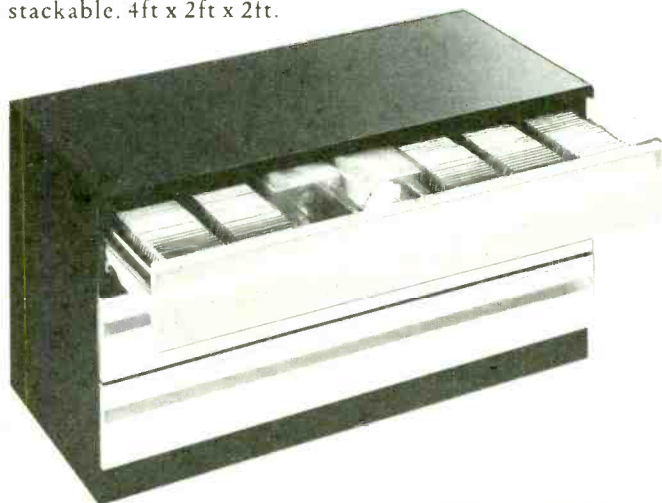
Because of the WMMS influence, and because music tastes in Cleveland are traditionally harder, WLTF has always been fast on rock ballads. It was early on Heart's power ballads; presently, it is playing Giant's "I'll See You In My Dreams" as a current. But Popovich says, "There has been a misperception of this station as borderline CHR. We have pretty much the same music mix that we've had for the last couple of years. There are still a group of '60s songs that our audience likes and that still work well with our position."

This is a recent p.m. drive stretch of WLTF: Taylor Dayne, "Love Will Lead You Back"; Fleetwood Mac, "Go Your Own Way"; Regina Belle, "Make It Like It Was"; Bob Seger, "Night Moves"; Lionel Richie, "You Are"; Calloway, "I Wanna Be Rich"; Four Tops, "Reach Out, I'll Be There"; Jude Cole, "Baby It's Tonight"; Carole King, "So Far Away"; Eric Carmen, "Make Me Lose Control"; and Rogers & Knight, "If I Knew Then What I Know Now."

At various times in the past, WLTF has altered its "free money" promotion to include trips to Hawaii (Free Maui), Disney World (Free Mickey), or for the house (Free Mansion). This spring, it's sticking with cash, calling a \$10,000 number at 7:10 daily.

WMJI meanwhile, having run the Fish In A Blender TV spot, is doing a prize catalog promotion: the Wish On A Fish \$1,000,000 Prize Catalog. The reaction to the spot, according to Popovich, (Continued on page 19)

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



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# Stations Mull Merits Of High-Profile (And High-Priced) Aerial Ads

NEW YORK—Top 40 WZOU Boston recently took advantage of a major outdoor concert hosted by crosstown rival WXKS-FM (Kiss 108) by flying a banner over the event. On the first pass, the airplane congratulated Kiss on its 11th anniversary. On its second, it bore the message, "Bored yet? Tune to 94.5 WZOU on the way home."

The two main advantages of aerial advertising are the uniqueness factor and its potential to reach a lot of people. Wayne Mansfield, president of National Aerial Advertising, says one plane can reach as many as 750,000 people a day around Boston and up to 2 million on a run above the North Jersey and Long Island, N.Y., beaches. Mansfield, who works with a number of radio clients and has more than 100 planes nationwide, recommends aerial advertising for stations that want to increase their visibility or promote a specific event.

But the cost of aerial advertising can be prohibitive, particularly for smaller stations. Renting a plane for a full day costs \$2,925 at National Aerial, not counting the cost of banner production, which can range from \$100-\$30,000, Mansfield says. Because of the expense, promotion directors say this type of advertising works best for specific, targeted events.

Both WBCN Boston promotion director Cha-Chi Loprete and WKLH Milwaukee promotion director Brad Wallace say aerial advertising can be

exceptionally effective for major events, particularly concerts. Loprete will use planes for all of the major 50,000-60,000 seat concerts in town this summer, including ones by Paul McCartney, the Grateful Dead, and David Bowie.

"If you are doing something that is event-oriented, then it is effective, especially for a captive audience like a



by Phyllis Stark

concert crowd," says Wallace. "It's a good idea if you're very specific." But, he adds, "I don't think it works that well for overall imaging."

Loprete agrees that imaging is a weakness of the medium and says he has cut back on his aerial advertising this year for that reason. "For \$300-\$400 a whack, I've found that my [dollars] can be better spent on other things. People see [the plane] and forget about it. It's much better to give them a T-shirt or a Frisbee or something they can hold on to."

#### IDEA MILL: GROUNDHOG RESCUERS

Top 40 WNCI Columbus, Ohio, is running a contest to solve a hairy local problem. The Port Columbus Air-

port is being overrun with more than 2,500 groundhogs, so the station is offering \$500 to the person who comes up with the best way to move the animals without killing them. The airport has agreed to use the winning idea.

N/T WABC New York received immediate local press coverage for its on-air editorial campaign demanding that Yankees owner George Steinbrenner either sell the team or hire someone who can run it according to the standards to which New York fans are accustomed. The campaign's slogan: "We're Yankees fans. We're mad as hell. And we're not going to take it anymore." WABC is also the flagship station for Yankees baseball.

In an effort to get Madonna to bring her Blond Ambition tour to Charlotte, N.C., top 40 WCKZ (Kiss 102) circulated a mobile "petition"—night jock Sly Douglas' car—that was signed by thousands of listeners. Douglas planned to present the keys to the singer at her Washington, D.C., show June 8. WZOU, meanwhile, asked listeners to send in bras to win tickets to see Madonna in concert.

Top 40 WHYI (Y100) Miami is giving away weekly barbecues for 50 that include food, music, prizes, Y100 jocks, and the station's inflatable dolphin. Across town, classic rock WZTA (Zeta-4) co-sponsored the Ocean Watch Foundation's Reef Sweep June 9. Volunteers at four

sites gathered garbage collected from the coral reefs by divers. Zeta-4 jocks were stationed at the sites throughout the day and later hosted an appreciation party for volunteers. Prizes were awarded to the divers with the most garbage and the most unusual garbage.

Album KISW Seattle "sold" 418 acres of Maya rain forest at a local street fair last month. For \$30, listeners could buy an acre to be preserved by a conservation organization. Because of the success of the promotion, the station has decided to continue the sale. Listeners can come by the station or mail in a donation and receive a commemorative certificate in return.

AC WNIC Detroit had listeners send in postcards nominating the hardest-working father in the city for Father's Day. The winning Dad will have his house painted for free... Top 40 WEGX Philadelphia planned to sell 2,000 ugly ties on the street for Father's Day. The money will benefit a local charity.

Twenty-three rock stations will participate in the Budweiser Rock and Roll Summit in Moscow in early August. Album WYNF Tampa, Fla., morning men Ron Diaz & Ron Bennington will broadcast live, and will bring two listeners to Moscow. Other participating stations include WHCN Hartford, Conn., WDV Pittsburgh, KTXQ Dallas, KQRS Minneapolis, KUPD Phoenix, and KZOK Seattle.

Top 40 KBTS (B93) Austin, Texas, held a Kiss-A-Thon during a live broadcast from the parking lot of a local restaurant. Two couples were able to remain lip-locked for three hours. One won a Fender Stratocaster guitar autographed by the group Kiss. The other won tickets and backstage passes to a Kiss concert.

Album WPYX Albany, N.Y., is celebrating its 10th anniversary by reducing ticket prices for an upcoming Robert Plant concert to \$14.35, the price circa 1980. The station is running a heavy promotional schedule for the show in exchange for the price reduction.



Best At BPME. "American Top 40" host Shadoe Stevens, left, and Saturday Night Live cast member Phil Hartman anchored the Broadcast Promotion & Marketing Executives convention panel on the best radio spots of the last year. This year's BPME, held June 10-13 in Las Vegas, drew 2,904 people, 8% of them from the radio side.

## Canadian Ratings: Spring '90 BBMs

Call	Format	Su	Fa	W	Sp
		'89	'89	'89	'90
<b>MONTREAL</b>					
CKAC	Fr/adult std	10.4	12.0	10.6	12.2
CKMF	French/top 40	9.1	10.3	9.5	10.5
CFGL	French/AC	10.5	9.1	9.8	10.1
CJMS	French/AC	6.0	7.4	6.8	7.4
CHOM	album	7.1	6.4	7.3	6.5
CJAD	AC	6.4	7.4	6.7	6.5
CKOI	French/top 40	7.4	5.4	6.9	5.4
CFQR	easy	4.7	4.2	5.2	5.3
CJFM	AC	5.4	5.1	5.4	5.0
CHL	French/AC	3.4	3.3	4.0	4.1
CITE	French/AC	6.9	7.2	4.7	4.1
CBF	French/CBC	3.2	4.0	4.3	3.8
CKVL	Fr/talk	3.8	2.5	3.3	3.3
CHTX	top 40	2.0	2.3	3.2	2.9
CBF-FM	French/CBC	1.5	1.9	1.6	2.2
CBM-FM	CBC	1.5	1.5	2.4	1.9
CFCF	adult std	2.8	2.6	2.4	1.8

Call	Format	Su	Fa	W	Sp
		'89	'89	'89	'90
CBM	CBC	1.4	1.9	2.2	1.8
<b>TORONTO</b>					
CFRB	AC	13.0	11.6	13.1	12.4
CHFI	AC	7.8	10.5	10.1	10.4
CHUM-FM	AC	8.7	8.9	10.1	8.3
CILQ	album	6.7	7.6	6.0	6.8
CBL	CBC	4.3	6.2	6.8	6.7
CJCL	adult std	6.6	7.5	4.9	5.0
CFMY	modern	5.2	4.7	4.9	4.9
CHUM	oldies	2.9	3.4	4.1	4.9
CKFM	AC	4.7	3.6	4.0	4.7
CFTR	top 40	5.6	5.6	5.0	4.3
CJEZ	easy	3.9	3.1	4.3	3.8
CBL-FM	CBC	2.9	2.5	3.2	3.1
CKEY	oldies	3.5	2.9	3.6	3.1
CFGM	country	3.3	2.9	3.4	3.0
CFMX	classical	1.6	2.2	2.6	2.4
CJRT	classical	1.1	1.0	.9	1.1

Call	Format	Su	Fa	W	Sp
		'89	'89	'89	'90
<b>VANCOUVER, B. C.</b>					
CKNW	AC	15.3	17.5	18.5	17.8
CBU	CBC	6.8	8.3	9.7	10.2
CFOX	album	7.6	7.2	7.5	8.2
CFUN	AC	7.1	5.4	4.7	6.6
CKWX	country	6.2	8.3	7.0	6.1
CKLG	top 40	5.6	4.3	5.0	5.9
CFMI	album	6.6	4.7	5.6	5.7
CHQM-FM	easy	6.6	6.6	6.9	5.6
CBU-FM	CBC	3.7	2.7	5.1	4.6
CKKS	AC	3.7	4.5	4.2	4.6
CISL	oldies	5.0	3.5	2.8	3.9
CHRX	cls rock	4.2	3.6	3.6	3.8
CJJR	country	4.2	3.5	4.0	3.7
CHQM	adult std	3.8	4.9	3.2	2.6
CKXY	album	3.0	2.8	1.9	1.1

## OTHER BBM HIGHLIGHTS

#### CALGARY, ALBERTA

CFAC (country) 13.2-12.7; CHQR (easy) 14.7-11.0; CBR (CBC) 8.0-10.7; CKIK (album) 9.2-10.0; CKRY (country) 9.4-9.1; CFCN (top 40) 9.8-9.0; CJAY (AC) 6.6-8.2.

#### EDMONTON, ALBERTA

CJCA (AC) 11.6-13.6; CISN (country) 6.6-11.2; CFRN (AC) 8.1-10.8; CHQT (easy) 11.8-10.1; CIRK (album) 10.2-8.7; CFCW (country) 7.6-8.4; CHED (top 40) 9.9-8.2.

#### HALIFAX, NOVA SCOTIA

CHFX (country) 20.7-18.8; CIOO (AC) 14.4-17.3; CFDR (top 40) 10.3-12.8; CBH (CBC) 15.6-12.8; CHNS

(AC) 13.9-12.1; CFRQ (album) 10.4-11.5.

#### HAMILTON, ONTARIO

CHAM (country) 11.7-9.7; CKDS (AC) 8.6-9.2; CKOC (top 40) 6.4-9.0; CHML (AC) 10.3-8.6; CKLH (AC) 7.9-8.5.

#### LONDON, ONTARIO

CFPL-FM (album) 14.1-15.9; CJBX (country) 11.9-13.4; CFPL (AC) 14.7-12.0; CKSL (top 40) 13.6-11.2; CIQM (AC) 7.9-9.6; CJBK (AC) 6.3-7.8.

#### OTTAWA

CFMO (easy) 10.4-12.8; CKBY

(country) 10.6-9.6; CBO (CBC) 9.8-9.5; CFGO (top 40) 8.8-8.8; CHEZ (album) 6.1-8.1; CKTF (top 40) 7.0-7.9; CFRA (AC) 11.0-7.3; CJSB (top 40/rock) 4.0-4.7.

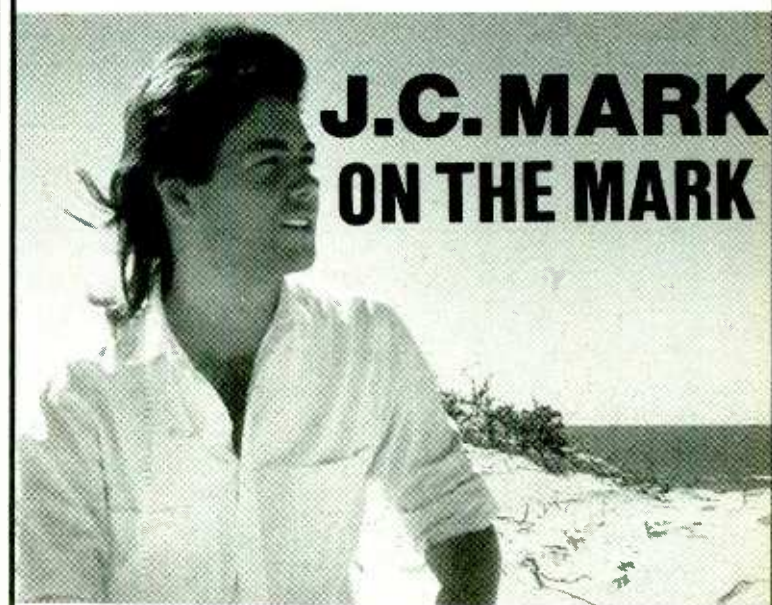
#### QUEBEC CITY

CHRC (French-N/T) 22.5-26.9; CJMF (French-top 40) 24.2-19.7; CITF (French-easy) 7.8-9.2; CHOI (French-AC) 8.4-9.0.

#### WINNIPEG, MANITOBA

CJOB (AC) 22.3-21.8; CHIQ (AC) 14.1-13.7; CIFS (AC) 8.1-10.7; CBW (CBC) 7.0-9.3; CITI (album) 9.5-8.9; CKRC (country) 9.7-8.9.

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**ALBUM ROCK TRACKS™**

Compiled from national album rock radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	2	2	8	<b>CRADLE OF LOVE</b> CHRYSALIS 23509	BILLY IDOL 1 week at No. 1
2	1	1	7	<b>DOUBLEBACK</b> WARNER BROS. 7-19812	ZZ TOP
3	4	6	4	<b>HOLY WATER</b> ATCO 4-98944	BAD COMPANY
4	9	—	2	<b>ACROSS THE RIVER</b> RCA 2621	BRUCE HORNSBY & THE RANGE
5	8	14	5	<b>I THINK I LOVE YOU TOO MUCH</b> ARISTA LP CUT	THE JEFF HEALEY BAND
6	5	7	6	<b>NEVER DO THAT</b> SIRE 4-19820/WARNER BROS.	PRETENDERS
7	13	29	3	<b>LIVE IT UP</b> ATLANTIC 4-87909	CROSBY, STILLS & NASH
8	3	3	11	<b>WILD CHILD</b> CAPITOL LP CUT	HEART
9	10	10	8	<b>BEFORE YOU ACCUSE ME</b> DUCK LP CUT/REPRISE	ERIC CLAPTON
10	7	9	9	<b>LOVE IS DANGEROUS</b> WARNER BROS. LP CUT	FLEETWOOD MAC
11	6	4	14	<b>BABY, IT'S TONIGHT</b> REPRISE 7-19869	JUDE COLE
12	33	—	2	<b>THE OTHER SIDE</b> Geffen 4-19927	AEROSMITH
13	16	23	4	<b>EVERY LITTLE THING</b> REPRISE 4-19799	JEFF LYNNE
14	12	11	10	<b>FORGOTTEN YEARS</b> COLUMBIA 38-73336	MIDNIGHT OIL
15	29	40	4	<b>COME AGAIN</b> WARNER BROS. LP CUT	DAMN YANKEES
16	17	20	5	<b>HUNGRY</b> RCA 2607	LITA FORD
17	20	17	7	<b>DON'T GO AWAY MAD (JUST GO AWAY)</b> ELEKTRA 4-64962	MOTLEY CRUE
18	27	43	3	<b>YOUR MA SAID YOU CRIED IN YOUR SLEEP...</b> ESPERANZA LP CUT/ATLANTIC	R. PLANT
19	21	25	6	<b>CHAIN OF FOOLS</b> DGC 4-19693	LITTLE CAESAR
20	11	5	10	<b>YER SO BAD</b> MCA 53833	TOM PETTY
21	19	16	8	<b>ALL LIPS N' HIPS</b> ATCO 4-98973	ELECTRIC BOYS
22	14	8	13	<b>I'LL SEE YOU IN MY DREAMS</b> A&M 1495	GIANT
23	22	24	11	<b>WALKS LIKE A WOMAN</b> ATLANTIC 4-87971	BATON ROUGE
24	30	34	5	<b>ALL FOR YOU</b> A&M 1505	DAVID BAERWALD
25	26	31	6	<b>WAY DOWN NOW</b> ENSIGN 23522/CHRYSALIS	WORLD PARTY
26	32	42	4	<b>OH PRETTY WOMAN</b> CHARISMA LP CUT	GARY MOORE
27	15	12	13	<b>TIE DYE ON THE HIGHWAY</b> ESPERANZA LP CUT/ATLANTIC	ROBERT PLANT
28	31	33	5	<b>YESTERDAY GIRL</b> ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
29	24	28	6	<b>PRETTY PINK ROSE</b> ATLANTIC 4-87924	ADRIAN BELEW AND DAVID BOWIE
30	28	22	18	<b>JEALOUS AGAIN</b> DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
31	18	13	12	<b>TEXAS TWISTER</b> WARNER BROS. LP CUT	LITTLE FEAT
32	35	35	5	<b>DON'T BE AFRAID OF THE DARK</b> GEFFEN LP CUT	Y & T
33	37	36	8	<b>DROP THE GUN</b> RCA LP CUT	KINGS OF THE SUN
<b>★★★FLASHMAKER★★★</b>					
34	NEW ▶	1	1	<b>WOMAN IN LOVE</b> WARNER BROS. LP CUT	LITTLE FEAT
35	23	21	7	<b>LOVE IS</b> ATLANTIC 7-87945	ALANNAH MYLES
<b>★★★POWER TRACK★★★</b>					
36	49	—	2	<b>TOY SOLDIER</b> EPIC LP CUT	RIVERDOGS
37	43	46	3	<b>BACK TO SQUARE ONE</b> ELEKTRA LP CUT	ERNIE ISLEY
38	34	18	14	<b>KISS THIS THING GOODBYE</b> A&M 1485	DEL AMITRI
39	45	—	2	<b>BANG BANG</b> IMAGINE 34-73380/EPIC	DANGER DANGER
40	44	—	2	<b>RISE TO IT</b> MERCURY 875-098-4	KISS
41	47	—	2	<b>COWGIRL</b> ATLANTIC LP CUT	SONS OF ANGELS
42	39	32	11	<b>THE BALLAD OF JAYNE</b> VERTIGO 876-984-4/POLYDOR	L.A. GUNS
43	NEW ▶	1	1	<b>ME &amp; ELVIS</b> COLUMBIA LP CUT	HUMAN RADIO
44	42	45	4	<b>FLYING UNDER RADAR</b> SIRE LP CUT/WARNER BROS.	JERRY HARRISON: CASUAL GODS
45	NEW ▶	1	1	<b>CHILD OF THE WILD BLUE YONDER</b> A&M 1510	JOHN HIATT
46	25	15	8	<b>NOW YOU'RE GONE</b> GEFFEN 4-19976	WHITESNAKE
47	36	27	15	<b>COMING OF AGE</b> WARNER BROS. 4-19838	DAMN YANKEES
48	46	44	4	<b>WHAT ARE YOU DOING WITH A FOOL LIKE ME</b> CAPITOL 44543	JOE COCKER
49	NEW ▶	1	1	<b>JOEY</b> I.R.S. 73014	CONCRETE BLONDE
50	40	37	6	<b>SUPERCONDUCTOR</b> ATLANTIC LP CUT	RUSH

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

**RADIO**

**TALK JOCKS**

(Continued from page 12)

to go] outside the broadcast arena rather than hire someone who sounds like a caricature of a talk host."

The advantage of celebrities, Dillard says, is that they "have instant recognition—not that people trust politicians, but they have no trouble picking up the phone and telling them what they think." But KING Seattle PD Brian Jennings cautions that "a politician can backfire because people have preconceived notions of their politics and think that's all they will talk about. [Their success] depends on their depth and range."

There are other complaints about nonprofessional celebrity hosts. "The advantage is instant name recognition, but once you get [listeners] in the door you have to keep them there," says Rimmer. "Once people tune in and hear something they don't like, it's harder to get them back. It becomes self-defeating."

McMahon says, "I think using a celebrity is fine if they have the qualities you look for in a jock. [But] being a celebrity doesn't make them a great radio talent." Cox adds, "If they are not an entertainer, the novelty will wear off fairly quickly."

But many stations have had success with celebrities. KGW had a former police chief on the air for a time who, Wexler says, worked well because "he talked about a whole range of topics that the community cared about." And former mayor Jerry Springer occasionally fills in at WLW; Springer is also a news anchor at a local television station and, Dillard says, "people love him." Dillard has also employed former Cincinnati Bengals Bob Trumpy and Cris Collingsworth to host sports talk shows.

Some PDs praise nonprofessional hosts who are not celebrities. "Some of the best talk hosts are attorneys," says Dillard, "because they can talk a long time and argue both sides of the issue." WLW's in-house attorney, night jock Bill Cunningham, came to the attention of then-PD Randy Michaels in an unusual way. Michaels had been negotiating to bring a new talent on board, but when the deal blew up, Michaels turned to the talent's attorney—Cunningham—because he liked his style. WGST Atlanta's Neil Boortz is also a practicing attorney.

WGST has also just hired C. Miles Smith, aka "Ralph From Ben Hill," as an evening host. Smith, a school counselor, was previously a frequent caller to the station but this is his first professional radio job. KGW employs Joe Uris, a social sciences professor from a local community college, and former Hollywood actor Ralph Steadman as full-time hosts.

WLW midday host Mike McConnell is a former rock jock. Mediavision has hired former top 40 jocks for openings before and is currently running a trade advertisement aimed at jocks with "too much personality, even for mornings." But McMahon worries that many rock jocks "don't see talk radio as a career option. They are striving to be the next great morning show and they see talk as an old format targeted at old people."

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FOR WEEK ENDING JUNE 23, 1990

**MODERN ROCK TRACKS™**

Compiled from Commercial and College Radio Airplay Reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	1	1	8	<b>WAY DOWN NOW</b> ENSIGN 23522/CHRYSALIS	WORLD PARTY 3 weeks at No. 1
2	2	2	9	<b>POLICY OF TRUTH</b> SIRE 0-21534/REPRISE	DEPECHE MODE
3	5	6	6	<b>PRETTY PINK ROSE</b> ATLANTIC 4-87924	ADRIAN BELEW & DAVID BOWIE
4	7	3	10	<b>HERE'S WHERE THE STORY ENDS</b> ROUGH TRADE 4-19691/DGC	THE SUNDAYS
5	6	10	8	<b>WHEN THE RIVER RUNS DRY</b> ATLANTIC 4-87929	HUNTERS & COLLECTORS
6	4	9	6	<b>NEVER DO THAT</b> SIRE 4-19820/WARNER BROS.	PRETENDERS
7	9	7	12	<b>THE EMPEROR'S NEW CLOTHES</b> ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR
8	8	8	6	<b>NOVEMBER SPAWNED A MONSTER</b> SIRE 0-21529/REPRISE	MORRISSEY
9	11	26	3	<b>JOEY</b> I.R.S. 73014	CONCRETE BLONDE
10	3	4	12	<b>FORGOTTEN YEARS</b> COLUMBIA LP CUT	MIDNIGHT OIL
11	10	11	8	<b>CRADLE OF LOVE</b> CHRYSALIS 23509	BILLY IDOL
12	15	18	4	<b>FALLING</b> WARNER BROS. 4-19757	JULEE CRUISE
13	18	15	5	<b>BALL AND CHAIN</b> EPIC LP CUT	SOCIAL DISTORTION
14	23	24	3	<b>ALL I WANT</b> MCA LP CUT	THE LIGHTNING SEEDS
15	13	17	6	<b>FLYING UNDER RADAR</b> SIRE LP CUT/WARNER BROS.	JERRY HARRISON: CASUAL GODS
16	19	21	4	<b>GIVE IT UP</b> POLYDOR 869-044-4	HOTHOUSE FLOWERS
17	NEW ▶	1	1	<b>ONION SKIN</b> GIANT 4-19889/WARNER BROS.	BOOM CRASH OPERA
18	20	20	5	<b>TEARS WON'T HELP</b> RHINO LP CUT	STEVE WYNN
19	22	27	4	<b>PINEAPPLE FACE</b> CAPITOL V-15559	REVENGE
20	29	—	2	<b>SWEET SMELL OF SUCCESS</b> EPIC LP CUT	THE STRANGLERS
21	25	—	2	<b>LET'S BE MAD</b> DGC LP CUT/GEFFEN	JOHN DOE
22	27	—	2	<b>HELLO, HELLO, HELLO, HELLO...</b> CHARISMA LP CUT	SOMETHING HAPPENS
23	RE-ENTRY	4	4	<b>BUTTERFLY ON A WHEEL</b> MERCURY LP CUT	THE MISSION U.K.
24	24	29	3	<b>GROWING OLD</b> VIRGIN 4-98977	THE ORIGIN
25	12	5	10	<b>DOWNTOWN</b> CAPITOL LP CUT	LLOYD COLE
26	26	23	4	<b>WE DON'T DO THAT ANYMORE</b> MAMMOTH LP CUT/RCA	SIDEWINDERS
27	14	12	10	<b>HEY VENUS</b> VIRGIN LP CUT	THAT PETROL EMOTION
28	28	28	4	<b>BACK OF MY MIND</b> EPIC LP CUT	O-POSITIVE
29	17	16	14	<b>FOOLS GOLD</b> SILVERTONE 1315/RCA	THE STONE ROSES
30	16	13	7	<b>NOBODY BUT YOU</b> SIRE LP CUT/WARNER BROS.	LOU REED/JOHN CALE

Billboard, copyright 1990. Tracks with the greatest airplay gains this week.

# YesterHits®

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. It's Still Rock And Roll To Me, Billy Joel, COLUMBIA
7. Little Jeannie, Elton John, MCA
8. Steal Away, Robbie Dupree, ELEKTRA
9. Cars, Gary Numan, ATCO
10. She's Out Of My Life, Michael Jackson, EPIC

## POP SINGLES—20 Years Ago

1. The Long And Winding Road/For You Blue, Beatles, APPLE
2. The Love You Save, Jackson 5, MOTOWN
3. Which Way You Goin' Billy?, Poppy Family, LONDON
4. Get Ready, Rare Earth, RARE EARTH
5. Mama Told Me (Not To Come), Three Dog Night, DUNHILL
6. Ball Of Confusion (That's What The World Is Today), Temptations, GORDY
7. Love On A Two-Way Street, Moments, STANG
8. The Letter, Joe Cocker, A&M
9. Hitchin' A Ride, Vanity Fare, PAGE ONE
10. Lay Down (Candles In The Rain), Melanie with the Edwin Hawkins Singers, BUDDAH

## TOP ALBUMS—10 Years Ago

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

## 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. Greatest Hits, Fifth Dimension, SOUL CITY
6. Live At Leeds, Who, DECCA
7. Chicago, COLUMBIA
8. Hendrix Band Of Gypsies, Jimi Hendrix, Buddy Miles & Billy Cox, CAPITOL
9. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
10. American Woman, Guess Who, RCA VICTOR

## COUNTRY SINGLES—10 Years Ago

1. One Day At A Time, Cristy Lane, UNITED ARTISTS
2. Trying To Love Two Women, The Oak Ridge Boys, MCA
3. He Stopped Loving Her Today, George Jones, EPIC
4. Your Body Is An Outlaw, Mel Tillis, ELEKTRA
5. My Heart/Silent Night (After The Fight), Ronnie Milsap, RCA
6. Smooth Sailing, T.G. Sheppard, WARNER/CURB
7. You Win Again, Charley Pride, RCA
8. Midnight Rider, Willie Nelson, COLUMBIA
9. True Love Ways, Mickey Gilley, EPIC
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. Take Your Time, S.O.S. Band, TABU
5. Landlord, Gladys Knight & the Pips, COLUMBIA
6. Shining Star, Mannhattans, COLUMBIA
7. A Lover's Holiday, Change, RFC
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.

## PD OF THE WEEK

(Continued from page 16)

has been "very polarized. It's a campaign a lot of people noticed, but there were a lot of people who didn't like it."

Popovich also takes a different tack from WMJI in mornings: "Trapper Jack And The Wakeup Club", is the good-clean-fun morning show. Lanigan has done a very adult morning show as long as he's been in Cleveland. At times it gets blue [or] controversial. It's a very strong morning show, and we felt we could not compete with Lanigan by doing Lanigan." (About the time you read this, WLTF will complete its planned swap of adult standards WRMR for N/T WWWE, which Popovich says will strengthen WLTF's service image.)

Despite having been in a heated battle with WMJI-owner Jacor since before that company developed its "street warfare" image, Popovich says, "I haven't seen [Jacor principal] Randy Michaels at our trash can recently. Many of the tactical things Jacor has done in many of their other markets they haven't done here, and I don't know why. Maybe they're too busy raising hell in Tampa, and other places.

"Besides, they're selling WMJI. In 60-90 days, it will be Carl Hirsch and Dean Thacker. They're tremendous broadcasters and they're going to raise the level of competition in the market. I've always admired them, and it's good to have them back in Cleveland." SEAN ROSS

## NETWORKS

(Continued from page 16)

June 25-July 1, **Demented Moments In American History**, Dr. Demento, WW1, two hours.

June 25-July 1, **Exposed**, Direct Hits, MJI Broadcasting, one hour.

June 25-July 1, **Black Music Month Salute: The Jackson Family**, Starbeat, MJI, one hour.

June 25-July 1, **Neil Young**, Superstar Concert Series, WW1, 90 minutes.

June 25-July 1, **Fresh Blood Suicidal Tendencies**, High Voltage, WW1, two hours.

June 25-July 1, **Allman Brothers/Mamas & Papas/Deep Purple**, Classic Cuts, MJI, one hour.

June 25-July 1, **Fleetwood Mac**, Rock Today, MJI, one hour.

June 25-July 1, **"Again In The USSR" With Paul McCartney**, The Lost Lennon Tapes, WW1 Special Series, one hour.

June 25-July 1, **Bonham/Robin Trower**, In Concert, WW1, 90 minutes.

June 25-July 1, **Michael McDonald**, Desert Island Discs, MJI, one hour.

June 25-July 1, **"Who's Next"/Pete Townshend Of The Who**, Classic CDs, The Source, 90 minutes.

June 25-July 1, **Rickie Lee Jones**, The Jazz Show With David Sanborn, WW1, two hours.

June 25-July 1, **Kathy Mattea**, Country Today, MJI, one hour.

June 25-July 1, **Jim Morris**, Comedy Hour, MJI, one hour.

June 27, **Knebworth Call-In Special**, WW1, 90 minutes.

## EUROPEAN RADIO

(Continued from page 11)

sistently, and you'll become a cutting-edge station, one that people will turn to when they want to hear what's new and what's hot.

Here in Europe, you face an additional challenge in the ongoing effort to balance airplay between domestic and international product. Just as with rap in America, we're seeing that while native artists are in some cases getting very little airplay in their own countries, domestic product is nevertheless selling at a very healthy rate.

In France, for instance, domestic product accounts for over 40% of retail sales. Yet while AM stations in France air a healthy percentage of domestic records, their play on FM stations is very low—only 20% of their playlists consists of domestic repertoire. Now, we at MCA are very happy that NRJ, one of the leading French FM stations, is playing Bobby Brown and other black artists. But I find it unsettling that even those French artists who are selling records can't get much airplay on French FM stations.

Right here in Holland, airplay for domestic repertoire slumped to just 14% in the mid-'80s. It has risen since then, but here the lack of airplay for domestic repertoire has had a negative effect on the sales of that product.

## RADIO BLINDNESS

Earlier this year, I saw an interview with John de Mol, music director for Conamus, a foundation which promotes Dutch popular music. "Radio cannot recognize good local product," he said. "The Dutch attitude is to take product from outside the country. DJs remain arrogant, and seem unwilling to take the risk of sampling new Dutch talent." Keep in mind that this is not someone from a record company talking. Indeed, Mr. de Mol also attacked multinational record labels in Holland for their reluctance to promote Dutch artists.

The list goes on. In Italy, more than 50% of retail sales are generated by Italian artists, yet radio devotes only 25% of its air time to domestic repertoire.

In Japan, only 28% of the market is international, but radio plays a much higher percentage of international product—including stations that air entire albums without interruption, which leads to home taping, reduced sales, and until very recently, no compensation whatsoever for the owners of these international copyrights.

The evidence is overwhelming. In territory after territory—including Germany, Spain, Sweden, and others, in addition to the countries I've already cited—the disparity between sales and airplay percentages for domestic repertoire is significant and alarming.

## LOCALIZATION IS KEY

Again, we in America are happy that our artists are gaining recognition abroad. But I'm distressed about the prospect of seeing radio here turn into "the United States of Europe." In the U.S., it is axiomatic that a high degree of "localization" is absolutely necessary for a station to succeed. A station must be part of the very fabric of the community it

# RADIO

serves—and every community is different, each having its own special personality.

I believe it's vital that radio concentrate on developing a unique identity for itself in every community, and obviously, therefore, in every country. In America, that has meant being sensitive to the needs of local listeners; in Europe and elsewhere, that means providing an outlet for home-grown talent. As we've seen, consumers are going to buy records by those artists whether they hear them on the radio or not. So why not give your listeners what they really want?

And believe me, they know what they want. Audiences musically are usually way ahead of radio; for sure, the artists *always* are. The more we as an industry can ride the musical wave, rather than lagging behind and being buried by it, the more successful we'll become.

## ARTIST-DRIVEN BUSINESS

I have said it many times before, but it can never be said enough: We are an artist-driven business, and whenever we lose sight of that, we get ourselves in big trouble. Radio is not the tail that wags the musical dog. Music is going to go its own direction regardless of what radio is up to. The artists will go wherever their creative visions take them, and the rest of us—record companies and radio people—will simply have to follow in their wake. We cannot force music down a path that's convenient to our self-interest. And thank God for that.

So what can you, as radio programmers, do to stave off this specter of a single, homogeneous, and ultimately boring world radio format? It's not terribly complicated.


Be creative. Give new artists a shot. Play what audiences want to hear, and play what they are already buying. Spend less time with your computers, and more with your stereos. Listen to music with your ears, with your hearts, and not, heaven forbid, with your weather maps.

## STAY TUNED TO STREET

Don't let success make you complacent, or put you out of touch with your audience, for it is on the street, rather than in any company boardroom, that the really vital and lasting musical ground is being broken. And please, please, don't strive to become a mirror image of the American radio market. Although there are many great ideas to borrow from the American radio model, just because a format or a style has worked in one country doesn't mean it can or should be imported lock, stock, and barrel by someone else.

In closing, here in Europe, you have an exciting opportunity to create a powerful new communications force. The work you do will literally determine the fact of European radio for generations to come.

This challenge to create an exciting and original world of radio can only be met with passion, a love of music, and a spirit of adventure. And just as so many of the world's great artistic traditions have their origins in Europe, so too can a European radio emerge to become a model for the rest of the world to both emulate and admire.



# Hot Hits in Tokio

Week of June 3, 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 Nothing Compares 2 U Sinead O'Connor
- 2 Vogue Madonna
- 3 Alright Janet Jackson
- 4 Hold On Wilson Phillips
- 5 All I Wanna Do Is Make Love To You Heart
- 6 It Must Have Been Love Roxette
- 7 Poison Bell Biv DeVoe
- 8 Step By Step New Kids On The Block
- 9 U Can't Touch This M.C. Hammer
- 10 Ready Or Not After 7
- 11 Don't Wanna Fall In Love Jane Child
- 12 This Old Heart Of Mine Rod Stewart with Ronald Isley
- 13 Rub You The Right Way Johnny Gill
- 14 The Humpty Dance Digital Underground
- 15 How Can We Be Lovers Michael Bolton
- 16 Oh La La (I Can't Get Over You) Perfect Gentleman
- 17 Do You Remember Phil Collins
- 18 Love Child Sweet Sensation
- 19 Hold On En Vogue
- 20 Children Of The Night Richard Marx
- 21 1990 Medley Mix Paula Abdul
- 22 Want To Be With You Zan
- 23 Sending All My Love Linear
- 24 Endless Game Tatsuro Yamashita
- 25 Rhythm Of Life Dleta Adams
- 26 Save Me Fleetwood Mac
- 27 Whip Appeal Babyface
- 28 Morcege Lisa Ono
- 29 Take It To Heart Michael McDonald
- 30 Monster Rock Tokyo Ska Paradise Orchestra
- 31 I'll Be Your Shelter Taylor Dayne
- 32 Welcome To The Terrordome Public Enemy
- 33 Every Heartbeat Lorri Carson
- 34 It's Time The Winans
- 35 The Power Snap
- 36 Book Of Dreams Suzanne Vega
- 37 Room At The Top Adam Ant
- 38 Soladad Roe
- 39 All Around The World Lisa Stansfield
- 40 Left Us To Burn Martin Stephenson & The Daintees
- 41 I Still Haven't Found What I'm Looking For The Chimes
- 42 She Ain't Worth It Glenn Medeiros & Bobby Brown
- 43 Heaven Give Me Words Propaganda
- 44 Shake It Up The Jamaica Boys
- 45 Come Back To Me Janet Jackson
- 46 Cradle Of Love Billy Idol
- 47 I Wanna Be Rich Calloway
- 48 Traveling Girl Karen Kiyashima
- 49 Deadbeat Club The B52's
- 50 Shake Andrew Ringley

# J-WAVE

## 81.3FM

# Cameo Reappears On The Scene With 'Real Men'

BY JANINE McADAMS

MIAMI BEACH, Fla.—Larry Blackmon is relaxing on a sofa in the loft-like second floor of his North Miami Beach oceanside home, his signature hightop hair—now twisted into dreadlocks—hidden under a baseball cap. On the loveseat is fellow band member Tomi Jenkins. The two members of veteran R&B/pop act Cameo (third member Nathan Leftenant is in the studio) discuss the name of their new Mercury album, "Real Men Wear Black."

"It's just a statement, something we're all aware of. When you wear black you feel really powerful," says Blackmon.

"There's something very mysterious about the color. Not a lot of people can wear it, but real men can," ventures Jenkins.

"You know the bad guy in films?" asks Blackmon. "He would always wear the black hat and everything. You knew he had character."

"Well, he took risks," adds Jenkins.

"We're risk takers, and that's an objective opinion," says Blackmon. "But from the subjective point of view, and being that it's us, that's the way we are. We've always been a bit different."

"A bit different" is a mild way of describing the Cameo philosophy. This is the act that burst on the

R&B charts in 1977 with a nasty funk groove called "Rigor Mortis." The act that made records like "Freaky Dancin'" (1981) and "She's Strange" (1984) into No. 2 and No. 1 hits, respectively. Whose distinctive funk styling and attitude in 1986 made "Word Up" a household term, had thousands of teenagers asking barbers for a "Cameo cut," and brought that distinctively medieval garment, the codpiece, out of the historical closet. A band that dared to attempt an extension of its one-two-three hitting streak in 1986-87 ("Word Up" was No. 1 for three weeks, "Candy" No. 1 for two, and "Back And Forth" went to No. 3) with the imitative "Machismo," the

1988 album that spawned moderate chart-climbers "You Make Me Work" and "Skin I'm In," and—well—failed to meet expectations.

The group expects better things for "Real Men." "I think commercially it will be more successful because it *feels* like it will," says Blackmon. "We felt that with 'Machismo,' but at the time we recorded that album, a lot of things changed on the radio. And that was an extension of 'Word Up' that we thought was going to work. It didn't."

The new album incorporates much of the signature Cameo style, particularly on the new single, "I Want It Now," which is climbing the top 40 ranks within the black singles chart and is expected to break pop within the next few weeks. But throughout the project is evidence of experimentation and growth, tracks that meld funk with jazz, hip-hop, and rock. Key tracks are the self-actualizing "Me," the gritty "Am I Bad Enough," and the romantic Jenkins-penned "Time Fire & Space."

"Our songs are like little operas unto themselves. It's like musical theater," says Blackmon from his couch.

Later tonight (May 26) in the same house will be a gathering of black press people and local radio and retail personnel, the first of a series of promotional parties tossed by Mercury in major markets to put Cameo back in touch with those who supported the act during its 14-year career.

"We wanted to get out and let everyone know how we felt about Cameo," says Wayman Jones, Mercury VP of promotion, black music. "Larry wanted to reach out, wanted to grab hands with everybody who's supported him. He's touring in August [Cameo tours Japan, then re-

turns to the States to play dates starting in September] and won't get a chance to see everybody he wants to see unless we do something special." He adds that parties—for both pop and urban personnel—are set for Atlanta, Washington, D.C., Dallas, Chicago, Detroit, Los Angeles, and San Francisco (the New York bash was June 6). Cable channel BET also spent a week taping a special from the North Miami Beach house. All this hype will hopefully boost Cameo to a new phase of notoriety.

"It's working," says Jones. "We're spending twice as much as we budgeted to do. It's just a new policy at PolyGram; you'll see a more financially aggressive stance with our artists, something we haven't been famous for. I like the direction."

Meanwhile, Blackmon's management and production company, Atlanta Artists, is planning to unleash several new acts between 1990 and '91: Colonel Abrams, who hit in 1986 with the club smash "I'm Not Gonna Let"; female R&B act REX Posse; male vocalist William Morris, who appears on the album and has toured with Cameo; solo male vocalists Simeo and Remy; and white rock act Wall Street. In addition, Blackmon says he has entered into a custom-label arrangement with Luther Campbell's Luke's (formerly Skyywalker) Records. The new rap label will be called Crew Le Poo; the first act is Buffalo Soldiers.

The band members look forward to touring; they do so only every three years. What can audiences expect?

"It's a Cameo show, traditional," says Blackmon.

"It's going to be crazy," enthuses Jenkins, "Cameo crazy."

## Vernon Reid & Co. Show Their True Colours Fave Rockers Sneak-Preview Album In The Works

**FAVORITE COLOUR:** Black rockers Living Colour are set to follow up their smash Epic debut, "Vivid," with a new album tentatively set for release by Sept. 1. While mixing the last few tracks at Right Tracks studio in New York, I paid them a quick visit and was treated to a listen on four cuts. "Love Rears Its Ugly Head" features a symphonic intro, hard rockin' blues rhythms, Vernon Reid's scream'n'scratch guitar, and searingly sarcastic lyrics that Corey Glover's virtuoso vocals elevate to classic proportions (obviously a clear favorite).

The funky, up-tempo "Elvis Is Dead" explodes some myths about the much-revered singer's origins—"a black man taught him how to sing/then they crowned him king" is one line—and features Maceo Parker jammin' on sax; the musical progression of "Pride" is reminiscent of "Cult Of Personality"; and "Under

Cover Of Darkness," a riveting hard-rock piece that explores sexuality and seduction in the '90s, features an honest iron-fist-in-velvet-glove rap, sister to brother, by Queen Latifah. The new project is still untitled, reports Muzz Skillings. "We don't want to use the same title as one of the tracks. The album title should be an opportunity to say something. We don't want to repeat ourselves," he says. No chance of that, if the four tracks are any indication. Should be another critical success story.

**STUFF:** Duane Taylor has left his publicity post at Jive Records to become director of public relations for Russell Simmons' growing entity, Rush Associated Labels. Taren Mitchell, formerly with the Terrie Williams Agency, has been named publicity assistant at RAL. Also, Charlotte Hunter, who had worked in publicity for Rush Management, has been appointed publicity director at RCA... Also moving to RCA is former Capitol director of A&R Kenny Ortiz, who now becomes senior director of A&R, black music, for the Nipper's label, effective July 9. At Capitol, Ortiz was responsible for working with BeBe & CeCe Winans, Adeva, Melba Moore's current album, and Mantronix, and for signing bilingual rapper Mellow Man Ace. He also signed and produced Emmanuel Raheem, former lead singer of GQ ("Disco Nights"), whose solo debut is due this summer... Harry Belafonte hosts a three-part PBS series this month, called "Routes Of Rhythm," that traces the origins of Afro-Cuban music from Africa and Spain to current Latin forms like salsa, merengue, and pachanga. The first in the series aired June 15; subsequent shows air Friday (22) and June 29. Check your local listings... Boo! to the arrests of Luther Campbell and Chris Wongwon of controversial rap act 2 Live Crew, whose "As Nasty As They Wanna Be" was deemed obscene by a Florida federal court ruling (Billboard, June

16). The group members were apprehended after a Hollywood, Fla., club performance June 9 (see related stories in this issue and The Beat, page 28). Though support for Campbell has been voiced within the industry, no black opposition group among record companies or artists has stood up for freedom of expression and faced off with the steamrolling censorship movement. Meanwhile, due to legal pressure concerning copyright infringement from George Lucas, Campbell has changed the name of his label to Luke's Records; Skyline Records is another subsidiary.

**LAST WORD:** The recent Black Radio Exclusive conference in New Orleans was a successful gathering, and for many, a good time. Trade conventions provide access to valuable industry contacts. Often, these events allow many who maintain telephone relationships to

get to know their "faceless" business associates. For those who work hard in this industry and deserve to play hard, conventions can be playgrounds of activity.

But the business is dominated by male sensibilities, and sexism still runs rampant. This becomes disturbingly apparent when hundreds of adults are sequestered for several days in a hotel setting. Women in this industry—no matter that their executive standing, business acumen, and/or accomplishments have put them on equal footing with men—are still subject to sexual overtures and harassment. We're not talking about activities between consenting adults. The women I've talked to after this and other conventions have shared stories of being grabbed and fondled, being lewdly propositioned, or being strong-armed at the doors to hotel rooms. Some have been told that business can only be facilitated by this sort of interaction.

Some women deal with it by not hanging out at the late-night functions or at the bar, where people tend to congregate until the wee hours of the morning. Some travel with a friend or appointed escort (read that "bodyguard"). But why shouldn't a woman be able to enjoy late-night confab events or socialize with peers at whatever hour? It doesn't seem fair—professional women shouldn't have to restrict themselves any more than men do in a business context. And neither are we helped by the appearance of those I'll call "party dolls," the miniskirted, plunge-fronted ladies whose obvious motivations can make the rest of us females seem suspect.

This is in no way a slap at the organizers of the BRE. This happens at many conventions, in every industry. It is disappointing, angering, and sad that the subcontext of trade conventions is still on the variant interpretations of the concept of "trade." Blacks in this and every profession complain that we get little respect, yet fostering respect between the sexes is too often neglected.

### The Rhythm and the Blues



by Janine McAdams

## NEW ON THE CHARTS

Before forming Answered Questions, Marva King and Morris Rentie worked separately with the likes of Michael Jackson and Natalie Cole. And though the pair had a multitude of music industry connections before signing with EMI, their debut disk is surprisingly self-contained. The pair produced, wrote, and performed everything on the just-released "Happiness Is..." The lead single, "What You Deserve," is climbing Billboard's Hot Black Singles chart.

Rentie, who grew up in Tulsa,



ANSWERED QUESTIONS. Marva King and Morris Rentie.

Okla., has been playing guitar, drums, and saxophone since the age of 10. As a teenager, he spent summers playing gigs with neighbors the Gap Band. King, a native of Flint, Mich., has been touring since the age of 6 with her mother's gospel group and has performed with the Rev. James Cleveland and Andre Crouch. She has been much in demand as an L.A. session singer. The two met doing session work, and began collaborating as Answered Questions three years ago.

Since then, King has written material for upcoming projects by Rose Royce and the Whispers while Rentie has spent time working in the studio with Jeff Lorber and Club Nouveau.

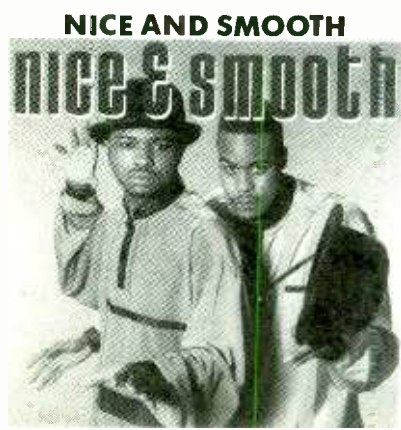
The decision to sign Answered Questions was based on their youthful appeal. Says Glynice Coleman, national director of urban promotion at EMI, "Their sound is something very different. We've been very conservative in the past and we'd like to think we're moving a little to the left with something more youthful and funky."

JIM RICHLIANO

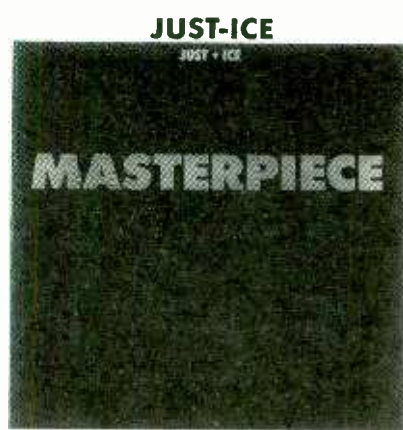
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
				<b>★ ★ NO. 1 ★ ★</b>	
1	1	1	15	M.C. HAMMER ▲ <sup>2</sup> CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
2	2	3	8	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
3	3	2	12	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
4	4	5	9	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
5	5	4	9	PUBLIC ENEMY ▲ DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
6	11	14	5	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
7	6	7	15	LISA STANSFIELD ▲ ARISTA 8354 (9.98) (CD)	AFFECTION
8	10	10	11	HOWARD HEWETT ELEKTRA 6D904 (9.98) (CD)	HOWARD HEWETT
9	8	9	11	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
10	7	6	38	JANET JACKSON ▲ <sup>4</sup> A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1 8 1 4
11	9	8	41	AFTER 7 ● VIRGIN 91061 (9.96) (CD)	AFTER 7
12	14	16	6	THE WINANS QWEST 26161/WARNER BROS. (9.98) (CD)	RETURN
13	12	11	28	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
14	15	13	32	TROOP ● ATLANTIC 82035 (9.98) (CD)	ATTITUDE
15	13	12	47	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
16	19	47	3	ICE CUBE PRIORITY 57120 (9.98) (CD)	AMERIKKA'S MOST WANTED
17	16	15	10	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
18	17	17	9	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
19	22	29	6	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) (CD)	TO THE EAST, BLACKWARDS
20	18	18	25	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
21	20	21	41	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
22	23	24	25	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
23	26	25	33	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
24	28	32	9	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
25	21	19	11	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
26	24	20	13	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
27	34	36	8	THE JAMAICA BOYS REPRISE 26076 (9.98) (CD)	J BOYS
28	33	30	14	YOUNG AND RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
29	38	44	6	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98) (CD)	HOLY INTELLECT
30	25	22	17	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
31	29	26	27	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
32	30	23	12	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
33	31	28	32	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
34	27	31	20	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
35	41	50	32	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
36	32	27	29	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
37	36	53	4	ALEX BUGNON ORPHEUS 75615/EMI (9.98) (CD)	HEAD OVER HEELS
38	35	33	10	BOO-YAA T.R.I.B.E. 4TH & B'WAY 401 7/ISLAND (8.98) (CD)	NEW FUNKY NATION
39	<b>NEW</b>	1	1	SOUL II SOUL VIRGIN 91367 (9.98) (CD)	VOL. II - 1990 - A NEW DECADE
40	48	62	3	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
41	40	51	6	M.C. SHAN COLD CHILLIN' 26155/WARNER BROS. (9.98) (CD)	PLAY IT AGAIN, SHAN
42	44	40	13	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
43	43	49	5	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
44	51	59	5	JANE CHILD WARNER BROS. 26858 (9.98) (CD)	JANE CHILD
45	54	57	16	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
46	42	42	33	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
47	37	34	27	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
48	58	60	34	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
49	64	—	2	KLYMAXX MCA 6376 (9.98) (CD)	THE MAXX IS BACK

50	39	35	9	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
51	80	—	2	SNAP ARISTA 8536 (9.98) (CD)	WORLD POWER
52	49	46	12	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
53	47	54	48	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
54	53	37	34	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
55	45	39	12	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
56	46	38	15	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
57	50	45	9	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
58	52	58	9	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
59	55	43	25	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
60	56	56	10	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
61	59	66	8	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS
62	60	64	23	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
63	62	61	13	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
64	57	48	41	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
65	75	87	3	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
66	66	69	46	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
67	70	67	30	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
68	95	—	2	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98) (CD)	MILIRA
69	81	72	65	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
70	61	70	20	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
71	74	84	6	MR. LEE JIVE 1273/RCA (8.98) (CD)	GET BUSY
72	68	73	23	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
73	85	94	3	THE CHIMES COLUMBIA 46008 (CD)	THE CHIMES
74	71	68	14	CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
75	67	52	31	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
76	89	—	2	THE FAMILY STAND ATLANTIC 82036 (9.98) (CD)	CHAIN
77	65	65	27	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
78	92	—	2	AUDIO TWO FIRST PRIORITY 91358/ATLANTIC (9.98) (CD)	I DON'T CARE: THE ALBUM
79	63	41	45	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
80	<b>NEW</b>	1	1	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98) (CD)	A DAY IN THE LIFE
81	73	75	18	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
82	84	76	38	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
83	77	78	11	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
84	79	80	16	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
85	72	83	14	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
86	<b>NEW</b>	1	1	MILLI VANILLI ARISTA 8622 (9.98) (CD)	THE REMIX ALBUM
87	87	90	26	ICE-T ● SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
88	83	81	33	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
89	97	—	2	MIDNIGHT STAR SOLAR E 75316/EPIC (CD)	WORK IT OUT
90	76	71	29	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
91	96	—	2	YZ TUFF CITY 0569 (8.98) (CD)	SONS OF THE FATHER
92	69	63	14	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
93	91	89	33	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
94	90	74	49	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
95	93	86	10	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
96	94	85	6	SOUNDTRACK ORPHEUS 75625/EMI (9.98) (CD)	DEF BY TEMPTATION
97	82	55	51	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
98	<b>NEW</b>	1	1	GLENN JONES JIVE 1181/RCA (9.98) (CD)	ALL FOR YOU
99	86	82	27	KENNY G ▲ ARISTA 8613 (13.98) (CD)	LIVE
100	78	77	51	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'

Albms with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.



NICE AND SMOOTH—LP, CD, CASSETTE



MASTERPIECE—LP, CD, CASSETTE



WHAT AM I GONNA DO (ABOUT YOUR LOVE)?—12, MAXI CASSETTE



438 W. 37TH ST. NEW YORK, NY 10018 (212) 947-9477



# KEEP YOUR EYE ON THE FLAME



## THE BLACK FLAMES

## WATCHING YOU

38T-73276

The Black Flames are spreading fast.

Their first single, *Watching You* is climbing the charts—  
driven by full-bodied R&B vocals and a monstrous hip hop groove!

"The Black Flames" ignited! On OBR/Columbia.

44036

Produced by Daddy-O and Bobby Simmons for Brownsville Productions.

Additional Production by Newkirk.



Columbia

"Columbia" Reg. U.S. Pat. & Trm. Off. by CBS Records Inc. © 1990 CBS Records Inc.



## TERRI ROSSI'S RHYTHM SECTION

**IT'S HAMMER TIME:** "U Can't Touch This" by M.C. Hammer (Capitol) reaches the top of the Hot Black Singles chart, ranking No. 1 overall in sales and No. 4 in airplay. Eighty-nine of the panel's 101 radio reporters list the single, 36 of them at No. 1. The popularity of this single is demonstrated by the number of stations that held it at No. 1 for either two or three weeks. Five stations report it at No. 1 for at least three weeks: WDKX Rochester, N.Y.; WRKE Ocean City, Md.; WBLX Mobile, Ala.; KSOL San Francisco; and WJHM Orlando, Fla. Ten stations held it at No. 1 for two weeks, including WAMO Pittsburgh; WENN Birmingham, Ala.; WZHT and WXVI, Montgomery, Ala.; WDZZ Flint, Mich.; and WZAK Cleveland. The album "Please Hammer Don't Hurt 'Em" remains at No. 1. With RIAA-certified sales of 2 million and reports from the label that it is fast approaching 3 million, the title of the single seems most appropriate.

**QUITE OFTEN** the promotion staff at Atlantic Records manages to produce sensational chart numbers. Leaping 8-3, "All I Do Is Think Of You" by Troop earns the highest radio point gain on the entire chart, including records debuting this week. It is reported by the entire panel, as KDAY Los Angeles reports it as an add. Seven stations report it as their No. 1 single: WILD Boston; WMYK Norfolk, Va.; WIZF Cincinnati; WDAS Philadelphia; WHQT Miami; KHYS Houston; and KMJM St. Louis. Retail point gains were almost as impressive as radio increases. It is listed by 93 dealers, three more than any other record on the chart.

**GO ON AND DANCE, GIRL:** One other record on the chart has reports from 101 stations—"You Can't Deny It" by Lisa Stansfield (Arista). It is top five at 10 stations, including WUSL Philadelphia (8-5); WWWZ Charleston, S.C. (11-5); KMJM St. Louis (8-4); and KACE Los Angeles (8-3). It jumps 13-7 in its overall radio rank. Its retail rank lags behind, even though it makes good retail point increases this week, moving up 20-14.

At No. 9, "Nicety" by Michelle (Ruthless) is reported by 90 stations, gaining two new reporters: WNHC New Haven, Conn., and WMVP Minneapolis. It has top five reports from 22 stations, producing an overall radio rank of No. 8. It is also ranked No. 8 in total retail points. At WYLD New Orleans, it is this week's No. 1 record.

**MY, OH MY:** The single with the second largest point gain is "My, My" by Johnny Gill (Motown). Its gain was only a few points less than the Troop single. It is on 100 stations, gaining three: WJJS Lynchburg, Va.; KDKO Denver; and KSOL San Francisco. It has earned top five status at five stations: WILD Boston (27-5); WCDX Richmond (11-5); WJHM Orlando (6-4); WZAK Cleveland (10-5) and WLWZ Greenville, S.C. (7-5).

**ACT LIKE YOU KNOW:** "Doowutchyalike" by Digital Underground (Tommy Boy) re-enters the singles chart. Its first time out, in August 1989, "Doowutchyalike" only stayed on the chart six weeks, peaking at No. 82. I guess we didn't get the point. Now, with the incredible sales success of "The Humpty Dance," programmers are willing to give this single another shot. It enters at No. 85 with 35 total radio reporters.

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
TALK TO ME ANITA BAKER ELEKTRA	13	16	31	60	74
GOTTA GOOD THING GEOFF MCBRIDE ARISTA	8	12	29	49	53
MY KINDA GIRL BABYFACE SOLAR	4	9	15	28	79
LET THE RHYTHM HIT 'EM ERIC B. & RAKIM MCA	5	7	14	26	44
SAVE THE FAMILY TASHAN OBR	4	5	16	25	34
ROCK DIS FUNKY JOINT POOR RIGHTEOUS... PROFILE	8	3	13	24	26
IN A SEXY MOOD ERIC GABLE ORPHEUS	2	5	12	19	42
THE MASTER KEY BARBARA WEATHERS REPRISE	3	4	11	18	70
COULD THIS BE LOVE SEDUCTION VENETTA	2	6	9	17	51
EVERYBODY EVERYBODY BLACK BOX RCA	2	5	9	16	17

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.



# Latin Notas



by Carlos Agudelo

**N**OW MIAMI HAS A STATION devoted full time to salsa, tropical (cumbias, porros, vallenatos), and merengue music. WRTO (El Sol Stereo) officially began broadcasting May 12. The station, 98.3 on the dial, is being programmed and managed by **Francisco Restrepo**, who relocated from Colombia a year ago, after having been national coordinator of music radio stations for the RCN radio group in that country. According to Restrepo, during the first three months the station will play only hits, with no news, no sports, and no commercials on the weekends. This leaves Miami with a crowded field of four FM stations, three of which play pop ballads with occasional salsa tunes. "Now tropical music orchestras and performers have a station in Miami, which they didn't have before," Restrepo says.

**W**EA LATINA HAS LICENSED "The Original," the first album recorded by **Juan Luis Guerra & 4.40**, from Audiolab S.A., a Dominican recording studio. The group recorded the album, originally called "Soplando," in 1984, when the quartet was oriented more toward jazz, experimental music, and elaborate vocal arrangements. Apparently the first intention of the conservatory-educated musicians was to develop a style not unlike that of **Manhattan Transfer** with a Caribbean flavor. The album is out, with the single "Jardinera Y Felicitana" leading the way.

In other WEA news, the company will distribute, for the first time, a Spanish-language release simultaneously with the English-language version. The experiment, with the album "20 Años" by **Luis Miguel**, is designed to use WEA's sales power to penetrate those accounts that Latin divisions, most of whose sales staffs operate

separately from their parent company's distribution networks, have been trying to crack for quite a while. If successful, the tactic may increase substantially the market coverage of WEA's Latin product, which, according to industry observers, is realizing only a fraction of its potential.

**T**H-RODVEN AND GLOBO RECORDS are entering into an agreement whereby the former company will supply the latter with 18-24 albums of its extensive salsa catalog. Globo specializes in assembling compilations based on music licensed from other Latin labels, which it then promotes heavily on television. The agreement's signing is imminent, pending the resolution of some details, according to Globo's manager, **Elio Costa-Manzo**.

## Miami gets a full-time salsa, tropical, merengue outlet

It could include the release of Spanish-language recordings by artists signed to the two labels Globo controls in Brazil, Som Livre and RG, and by Rodven in Venezuela, which operates independently from TH in that country. Globo may also release material from Venezuelan artists in Brazil. Rodven is the recording company affiliated with the Venezuelan media conglomerate Venevision. So, at least in the recording side of the business, the deal involves the teaming up of two of the biggest media conglomerates in Latin America, Venevision and Globo, to market one another's product in their respective countries and the U.S.

**F**OR THOSE WHO WANT TO KNOW about the origin and evolution of Afro-Cuban music, "Roots Of Rhythm," a three-part series hosted by **Harry Belafonte**, will be a good introduction. The program, to be broadcast in stereo on the PBS system in June, "follows the pulsating current of Afro-Cuban music from its genesis five centuries ago in Africa and Spain to the current evocations of such popular artists as **Miami Sound Machine** and **Ruben Blades**."

## ASCAP WINS LEGAL BATTLE OVER RADIO STATIONS' LICENSE FEES

(Continued from page 10)

1, 1986-Dec. 31, 1990. ASCAP argued in rate court that, since it had signed agreements for the relevant period, it could not seek to have the fees re-determined. The stations responded that they were entitled to rescind the agreements because ASCAP had induced them to sign them by threatening to sue if they did not. They viewed this tactic as "fraud and misrepresentation."

Dolinger found—and U.S. District Court Judge William C. Conner agreed—that the broadcasters had not proved their claim.

"In threatening litigation," Conner wrote, "ASCAP was merely apprising applicants of its belief that, if the stations did not sign the WGN licenses, it would assert its decreed right to collect fees for its represented artists. . . . As the party authorized to bring an infringement action, ASCAP must be able to mention this legal option in good-faith negotiations; otherwise it would be unfairly handicapped in obtaining for the artists it represents reasonable compensation."

The court also upheld Dolinger's decision that the magistrate could not determine a post-1990 ASCAP rate for the applicants, since they had never requested such a license from the performing rights society.

More than 60 stations are still involved in the Salem proceeding. These broadcasters had either never signed any license pact or had only taken interim or extension licenses. Although their position is not explained in Conner's opinion, the broadcasters' attorney, Bruce Joseph of Wiley, Rein & Fielding, says that

the court ruling cannot be appealed until their case has been disposed of.

Meanwhile, negotiations have already begun on a new radio license agreement that will take effect Jan. 1, 1991. The Radio Music License Committee (the new name of the All-Industry Committee), representing about 2,500 broadcast outlets, has been holding discussions with ASCAP for the past month, according to Dick Harris, chairman of Group W Broadcasting and head of the trade group.

Harris has been working to increase the membership and the awareness of the radio committee for the past two years. Noting that ASCAP fees now average about 3% of broadcasters' gross revenues, he says, "It's a major part of doing busi-

ness for radio stations, but we have very little control over it."

Although radio operators can take per-program licenses, very few have, according to Harris. At present, the committee is studying how stations can best utilize that option.

In addition to station rates, the most pressing issue in the ASCAP talks is how to license network programming, particularly of the newer, satellite-carried variety. "Satellite program services have not been licensed," explains Harris, "because they don't own radio stations. They say they just provide a service."

Consequently, notes Harris, ASCAP wants broadcasters to pay for music used in network programs.

ASCAP has no comment on the radio negotiations.

## ASCAP MEMBERS SUE ESPN

(Continued from page 10)

ther claims that ESPN has been providing such programs to its affiliates since 1979, "yet has never been licensed to use the musical compositions in the ASCAP repertory."

ASCAP says that in the past 21 months, it has warned ESPN about the infringement of copyrights and asked the network to apply for a license, but ESPN has refused.

In a statement issued May 31, the cable operator said, "ESPN is not aware of any infringements of compositions owned by ASCAP members in its programming. . . . It is not mandatory that ESPN obtain music performance rights through ASCAP. Where necessary, ESPN has ob-

tained music performance rights directly through publishers, composers, libraries, and other rights holders. In many instances, ESPN commissions its own musical scores and has a composer on staff. ESPN has advised ASCAP previously of its position and practices in this matter and ESPN will vigorously defend its practices in this litigation."

Among those named as plaintiffs in the ESPN suit are writers Leonard Bernstein and Steven Sondheim, as well as publishers Famous Music Inc., Warner Bros. Inc., and Paramount Music Corp.

Assistance in preparing this story was provided by Fred Kirby.

FOR WEEK ENDING JUNE 23, 1990

Billboard

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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
①	2	2	11	RUDY LASCALA SONOTONE	★★ NO. 1 ★★ ◆ EL CARINO ES COMO UNA FLOR 1 weeks at No. One	QUIEN COMO TU
2	1	1	12	ANA GABRIEL CBS		◆ TESORO MIO
3	3	3	12	GUILLERMO DAVILA/KIARA TH-RODVEN		◆ EXPLORAME
④	5	5	8	DANIELA ROMO CAPITOL-EMI LATIN		◆ ME VA A EXTRANAR
5	4	4	14	RICARDO MONTANER TH-RODVEN		ME TIENES QUE QUERER
⑥	6	7	6	YURI CBS		TENGO TODO EXCEPTO A TI
⑦	8	17	4	LUIS MIGUEL WEA		SE DIVIERTE Y YA NO PIENSA EN MI
⑧	9	14	3	ROBERTO CARLOS CBS		LA BILIRRUBINA
⑨	10	10	12	JUAN LUIS GUERRA Y LA 440 KAREN		GRACIAS A TU AMOR
⑩	31	36	3	LOURDES ROBLES/LUIS ENRIQUE CBS		SOLO LOS TONTOS
11	13	12	6	LUIS CAMINANTES LUNA		MANOS DE SEDA
⑫	20	—	2	LUIS ANGEL CBS		ME ACORDARE DE TI
13	11	13	6	MIJARES CAPITOL-EMI LATIN		DEJAME EN PAZ
14	14	11	6	ANGELES OCHOA CBS		TU
15	7	15	8	SUZY GONZALES WEA LATINA		ES MENTIRA
⑬	34	—	2	PIMPINELA CBS		TODAVIA
17	17	23	8	PANDORA CAPITOL-EMI LATIN		PROMESAS
18	15	9	7	FRANCO DE VITA CBS		NI TU NI ELLA
19	12	6	16	ALVARO TORRES CAPITOL-EMI LATIN		ENCADENADOS
20	16	22	5	ANGELA CARRASCO CAPITOL-EMI LATIN		ME DIO CORAJE
⑮	26	—	2	LOS BUKIS FONOVISA		ETERNAMENTE BELLA
⑯	30	30	3	ALEJANDRA GUZMAN MELODY	★★★ POWER PICK ★★★	PROVOCAME
23	24	26	4	RAFI LEVI Y LA SELECTA RL RECORDS		SE ME VAN
24	21	16	7	PUPY SANTIAGO CBS		HACER EL AMOR
25	28	21	5	HECTOR TRICOCHÉ TH-RODVEN		ABRE LAS VENTANAS AL AMOR
26	19	18	18	ROBERTO CARLOS CBS		CUANTAS COSAS
⑰	NEW ▶		1	CHEO FELICIANO RMM-CBS	★★★ HOT SHOT DEBUT ★★★	QUE SERA DE MI
28	25	29	9	MARIO ORTIZ COMBO		BONITO Y SABROSO
29	35	—	2	FRANCO CAPITOL-EMI LATIN		TU INFAME ENGANO
30	29	34	3	LOS TEMERARIOS TH-RODVEN		ELLA
31	23	32	5	TONY VEGA RMM-CBS		PASAME LA MANO MORENA
⑳	NEW ▶		1	BONNY CEPEDA COMBO		DANCANDO LAMBADA
33	32	19	16	KAOMA EPIC		CULPABLE O NO
34	22	28	3	LUIS MIGUEL WEA LATINA		YA TE OLVIDE
35	38	35	13	ROCIO DURCAL ARIOLA		AMARTE ES GENIAL
36	33	20	13	MARISELA ARIOLA		QUIEN SI NO YO?
37	39	31	6	BEATRIZ ADRIANA FONOVISA		SE HUBIERA IDO SOLA
38	36	38	12	LOS YONICS FONOVISA		FLOR DORMIDA
39	18	8	16	LUIS ANGEL CBS		LA MALAGUENA
40	27	33	9	PABLO RUIZ CAPITOL-EMI LATIN		

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.



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# Billboard® HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE <small>LABEL &amp; NUMBER/DISTRIBUTING LABEL</small>	ARTIST
<b>★★ NO. 1 ★★</b>					
1	2	4	11	<b>THAT'S THE WAY OF THE WORLD</b> FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
2	4	5	9	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
3	1	3	8	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
4	10	14	6	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
5	8	11	8	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
6	6	7	8	FAME 90 RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
7	9	12	8	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
8	11	15	5	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
9	5	2	11	THE POWER ARISTA AD1-2014	◆ SNAP
10	3	1	10	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
11	16	21	5	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
12	7	8	12	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
13	17	18	7	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
14	23	41	3	A DREAM'S A DREAM VIRGIN 0-96469	◆ SOUL II SOUL
15	19	24	5	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS	◆ INDIA
16	18	22	5	BOUNCE BACK MCA 24018	◆ ALISHA
17	20	28	4	TALKING WITH MYSELF (REMIX) MERCURY 875 215-1	◆ ELECTRIQUE 101
18	22	29	4	AMADO MIO/CRACK ATTACK CAPITOL V-15551	GRACE JONES
19	21	23	5	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
20	32	—	2	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
<b>★★★ POWER PICK ★★★</b>					
21	29	45	3	CAN'T HOLD BACK ATLANTIC 0-86192	◆ DOUG LAZY
22	24	35	4	SUNSHINE/I FEEL LOVE SANDSTONE SSL 12-1	FAX YOURSELF
23	26	31	6	TALK ABOUT ROCKIN' CAPITOL V-15574	2 GIRLS
24	28	37	3	INFINITY RCA 2570-1-RD	GURU JOSH
25	31	43	3	TAKE YOUR TIME/DON'T YOU WANT MORE CAPITOL V-15579	MANTRONIX
26	13	10	9	POISON MCA 24003	◆ BELL BIV DEVOE
27	14	13	8	GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
28	30	38	4	YOU DO ME VIRGIN 0-96495	◆ RYUICHI SAKAMOTO
29	12	9	11	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
30	27	32	6	FOOLS GOLD SILVERTONE 13154-1-JD/RCA	◆ THE STONE ROSES
31	36	—	2	FX COLUMBIA 44 73186	◆ A GUY CALLED GERALD
32	41	—	2	BROOKLYN-QUEENS DEF JAM 44 73187/COLUMBIA	◆ 3RD BASS
33	37	—	2	COUNT TO THREE/GIVE ME YOUR HAND ENIGMA 7 75545-0	RED FLAG
34	15	6	10	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
35	34	40	3	STRIKE TO THE BODY/JACKHAMMER FICTION 873 849-1/MERCURY	DIE WARZAU
<b>★★★ HOT SHOT DEBUT ★★★</b>					
36	<b>NEW</b>	1	1	STAR SIRE 0-21558/WARNER BROS.	ERASURE
37	25	17	8	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
38	<b>NEW</b>	1	1	PINEAPPLE FACE CAPITOL V-15559	REVENGE
39	<b>NEW</b>	1	1	BLACK BETTY EPIC 49H 73195	RAM JAM
40	44	—	2	MOMENTS IN SOUL ZYX 6278-12	J.T. AND THE BIG FAMILY
41	<b>NEW</b>	1	1	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
42	35	33	6	PICTURES OF YOU ELEKTRA 0-66639	◆ THE CURE
43	<b>NEW</b>	1	1	I CAN HANDLE IT SBK V-19705	MR. MIXI & SKINNY SCOTTY
44	<b>NEW</b>	1	1	THE WARNING/THE FINAL FRONTIER STRICTLY RHYTHM SR-1207	LOGIC
45	<b>NEW</b>	1	1	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TONI! TONE!
46	<b>NEW</b>	1	1	I SIT ON ACID WING 873 145-1/POLYDOR	LORDS OF ACID
47	<b>NEW</b>	1	1	TRUTH IS OUT OF STYLE NETTWERK 74005/I.R.S.	MC 900 FT. JESUS WITH DJ ZERO
48	40	46	3	WALK ON THE WILD SIDE TABU 429 73164/EPIC	◆ JAMIE J. MORGAN
49	33	16	8	N-R-G MCA 24015	◆ ADAMSKI
50	42	34	5	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12-INCH SINGLES SALES	
				TITLE <small>LABEL &amp; NUMBER/DISTRIBUTING LABEL</small>	ARTIST
<b>★★ NO. 1 ★★</b>					
1	1	2	11	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
2	3	3	6	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
3	4	6	8	THE POWER ARISTA AD1-2014	◆ SNAP
4	2	1	9	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
5	9	11	8	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB WITH CATHY DENNIS
6	11	13	8	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
7	6	7	11	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
8	10	12	8	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
9	8	9	8	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
10	5	5	8	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
11	18	19	8	WHAT U WAITIN 4? WARNER BROS. 0-21553	◆ JUNGLE BROTHERS
12	7	4	10	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
13	15	17	8	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
14	17	15	7	FAME 90 (REMIX) RYKO V-56163/EMI	◆ DAVID BOWIE WITH QUEEN LATIFAH
15	16	20	5	GET DUMB! (FREE YOUR BODY) VENDETTA 75021-7037-1/A&M	THE CREW
16	14	14	9	THE POWER WILD PITCH WP-1018	◆ POWER JAM FEATURING CHILL ROB G
17	38	—	2	A DREAM'S A DREAM VIRGIN 0-96469	◆ SOUL II SOUL
18	21	30	3	THIS BEAT IS TECHNOTRONIC SBK V-19709	◆ TECHNOTRONIC
19	19	23	5	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	◆ MELLOW MAN ACE
20	12	8	12	POISON MCA 24003	◆ BELL BIV DEVOE
21	20	25	7	GIRLS NITE OUT RCA 2546-1-RD	◆ TYLER COLLINS
22	22	26	6	WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") MOTOWN MOT-4711	◆ TODAY
23	26	32	4	THE LOVER WHO ROCKS YOU (ALL NIGHT) REPRISE 0-21524/WARNER BROS.	◆ INDIA
24	24	44	3	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
25	30	41	4	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
26	13	10	10	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
27	28	29	5	GOOD LOVE MCA 24000	◆ KLYMAXX
<b>★★★ POWER PICK ★★★</b>					
28	48	—	2	MAKE YOU SWEAT ELEKTRA 0-66683	◆ KEITH SWEAT
29	23	28	6	THE BLUES WING 873 995-1/POLYDOR	◆ TONY! TONI! TONE!
30	35	48	3	SITTIN' IN THE LAP OF LUXURY WTG 41 73168/EPIC	◆ LOUIE LOUIE
31	29	27	6	RESCUE ME SLEEPING BAG SLX-40155	RAIANA PAIGE
32	34	36	4	BOUNCE BACK MCA 24018	◆ ALISHA
33	41	50	3	DON'T YOU LOVE ME 4TH & B'WAY 440506-0/ISLAND	◆ 49ERS
34	36	35	5	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
35	39	42	4	LOVING YOU LIKE CRAZY CUTTING 235	CORINA
36	25	22	20	THE HUMPTY DANCE TOMMY BOY TB-944	◆ DIGITAL UNDERGROUND
37	42	—	2	YOU SHOULD KNOW BY NOW ATLANTIC 0-86186	CHRISSE I-EECE
<b>★★★ HOT SHOT DEBUT ★★★</b>					
38	<b>NEW</b>	1	1	STEP BY STEP COLUMBIA 44 73376	◆ NEW KIDS ON THE BLOCK
39	44	49	3	NOVEMBER SPAWNED A MONSTER SIRE 0-21529/WARNER BROS.	MORRISSEY
40	45	—	2	STREET TUFF DESIRE 873 743-1/MERCURY	◆ REBEL MC & DOUBLE THE TROUBLE
41	27	18	9	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
42	<b>NEW</b>	1	1	YOU DO ME VIRGIN 0-96495	◆ RYUICHI SAKAMOTO
43	<b>NEW</b>	1	1	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	DEPECHE MODE
44	47	—	2	IT'S TIME QWEST 0-21474/WARNER BROS.	◆ THE WINANS
45	<b>NEW</b>	1	1	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	WEST COAST RAP ALL-STARS
46	<b>NEW</b>	1	1	FIRST TRUE LOVE MICMAC 537	TIANA
47	<b>NEW</b>	1	1	WILL YOU BE THERE ENIGMA 7 75550-0	CELEBRATE THE NUN
48	33	21	12	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
49	31	31	6	DATE WITH THE RAIN ATLANTIC 0-86222	JAMIE PRINCIPLE
50	37	46	4	TURTLE POWER SBK V-19710	◆ PARTNERS IN KRYPE

○ Titles with the greatest sales or club play increase 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. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1990, BPI Communications Inc. All rights reserved.



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# ... And The Dance Of The Beats (& Pieces) Goes On

**J**UST A NOTE To All U.S. Major And Major Indie Dance Departments: There have been a number of changes in the dance departments at many labels, so the time has come again for another mini-directory to keep the family abreast (the last appeared in July 1989). Please fax (no phone calls please) the following information: *label, address, phone, fax, director/manager of dance promotion, director of dance A&R* to Bill Coleman at 212-536-5358 by June 30.

**BEATS & PIECES:** Hot New York DJ/remixer **Bobby Konders** ("The Poem") is working on a solo project for PolyGram and has remixed forthcoming singles from **AfterShock**, **Steel Pulse**, **Third World**, and **Carlton**... **Shep Pettibone** has been in the studio completing remixes on **Lisa Stansfield's** "This Is The Right Time," **Gloria Gaynor's** classic "I Will Survive" for Australian label **GIG Records**, a medley of **Technotronic** for **SBK**, "Hang In Long Enough" by **Phil Collins**, "Growing Pains" by **Faith, Hope & Charity** (no, not the old FH&C), and

two more cuts for **Janet Jackson's** "Love Will Never Do Without You" and "State Of The World"... Four-some **Book Of Love** is completing its third album for **Sire** with the group's **Ted Ottaviano** producing with **Ben Grosse**. Expect a late-summer single and early-fall album release... Hot new remixer/producer **Louie Louie Vega** has just completed remix projects for the **Chimes**, **Everyday People**, **Cookie Crew**, and **Mica Paris**, and is producing cuts for **Stevie V.** and former **Soul II Soul** vocalist **Rose Windross**... Did U Hear? **Whitney Houston** has signed a multipicture development deal with **20th Century Fox**. Expect an album sometime this fall... **Sleeping Bag/Fresh Records** have a new number: 212-947-9477... The **Dixie Dance Kings** have moved as well. The label's new address is 42 Milton Ave., Alpharetta, Ga. 30201. Phone: 404-740-0356/57.

Rap act **Gang Starr** has been signed to **Chrysalis Records**. The outfit has the leadoff track, "It's A Jazz Thing" with **Branford Marsalis**, on the forthcoming soundtrack to **Spike Lee's** "Mo Better Blues"

for **Columbia**... **Thelma Houston's** dance release "Hold On," which is lifted from the soundtrack to "Olympus Force," will be the first release from **Century 2000 Records**. The label can be reached at 818-848-0299... The fab song "Strike To



by Bill Coleman

The Body," which we mentioned in our May 19th issue, is by **Fiction/PolyGram** recording act **Die Warzau**, not **Nitzer Ebb**.

**Junior Vasquez** has been quite busy in **Minneapolis** with **Prince** and has remixed a number of tracks for the forthcoming "Graffiti Bridge" soundtrack, including tracks by **Tevin Campbell**, **Mavis Staples**, and the leadoff track by **Prince**, called "Thieves." **Vasquez** has also lent his remixing touch to some **Prince-produced** tracks by **Chrysalis** recording artist **Elisa**

**Fiorillo**... **Gail "Sky King"** has been in touching up **U T Krew's** "Ugly" for **Enigma** and working on her solo project with vocalist **Karen Diggs**... **Justin Strauss** has just remixed **SBK** artist **Mae B's** "The Atmosphere" and "Post-Post Modern Man" by **Devo**, and has been shopping a solo project featuring vocalist **Edwin**... Besides readying his own solo project for **RCA**, **Tony Moran** is producing cuts for the next **Sa-Fire** album, the **Virgin** debut of **Angel**, and **Paul Lekakis** and **Jerry C.** for **This Beat's** **Workin'/MCA**.

**Numark Electronics** is holding a number of DJ clinics this summer throughout the U.S. For DJs who need to be in the know concerning the company's DJ-friendly equipment, call **Numark** at 201-225-3222... The **Cover Girls'** "No One In This World" is being remixed by **Carl Segal**... **Loose Ends** and **Junior** are on the comeback trail completing albums as we speak... The **History Of Rap Music Awards** has been postponed until **January 1991**. For further information contact **DP Productions** at 818-763-2028... **Marley Marl** has just finished working on **L.L. Cool J's** new album and has remixed singles for **Kid 'N Play** and **Ladysmith Black Mambazo**. He's also completed work with rappers **Craig G**, **Master Ace**, and **TJ Swan**.

**Frankie Knuckles & David Morales** are remixing **Richard Rogers'** fab "Can't Stop Loving You" and a few tracks for **Robert Owens**. **Morales** is remixing a couple of tracks for **EU**, **Johnny Dynell's** **Atlantic**

debut, "Love Find A Way"; **Yello's** "Theme From Ford Fairlane"; **Nayobe's** "I Love The Way You Love Me"; and is producing a number of cuts on **LMR/RCA** artist **Stevie B.** **Rumor** has it that **Knuckles** is closing a solo deal with **Virgin**... **Tuta Aquino** has been busy at **New York's Prime Cuts** studio, having completed his own production of **2 Deep's** "I Didn't Do My Homework" and remixed a few cuts for **Brazilian EMI** artist **Fernanda Abreu**... Folks wondering where former **Profile** dance maven **Claudia Cuseta** is can reach her at **Stardust Promotions** (212-627-9570). **Rumor** has it that she'll be starting up her own label soon and is looking for hot new items.

**Direct Hit Entertainment**, a record pool based in **Bethpage, N.Y.**, is putting its hottest records on cassette and sending them to retailers to use for in-store play. All the cuts are listed so retailers can direct interested customers to the proper record. To find out how successful this venture has been for the pool, give **Scott Allan** or **Michael Mielko** a call at 516-935-1084.

**TAKE THE TIME:** Seven-year-old English boy **Craig Shergold** has been stricken with a brain tumor and has very little time to live. It is his ambition to have an entry in the "Guinness Book Of World Records" for the largest number of get-well cards received by an individual. Won't you help him by sending a card to: **Craig Shergold**, 38 **Shelby Road**, **Surrey SN8 1LD**, **England**.

## Vendetta Label Taken In By Seduction Crossover Phenom Makes Waves With 4th Single

BY JIM RICHLIANO

**NEW YORK**—It's an act of temptation, and it's **Vendetta's** most successful act in the label's two-year history. Seduction, a trio of alluring femmes fatales made up of **April Harris**, **Michelle Visage**, and new member **Sinoa Loren**, has demonstrated enormous crossover potential with each of the singles released from its debut effort, "Nothing Matters Without Love."

The threesome opened ears last year when its first crossover hit "You're My One And Only True Love," produced by **David Cole** and **Robert Clivilles** (**Grace Jones**, the **Cover Girls**), splashed onto the dance charts and later spilled over to black and pop formats. The act's "Two To Make It Right" shot to No. 1 on both of **Billboard's** dance charts, peaked at

No. 2 on the **Hot 100**, and is **Vendetta's** first single to be certified gold.

The cover of "Nothing Matters" is as telling a sign of the group's overnight success as the music that lies within. The dream-like scene of three scantily-clad women lounging on an empty beach, suggestive of many things, could have been plucked from the pages of any high-fashion magazine. Not surprisingly, **Seduction's** initial image was the conception of **Maripol**, a stylist who helped create the look of some of **Madonna's** earlier album covers, and this image has been second only to the group's music, which is a steamy potpourri of rap, R&B, and dance styles.

"A lot of planning goes into the look of an act," says **David Gales**, **A&M's** executive director of product management. "When we do a poster, 12-inch cover, or advertising, we take a lot of time to ensure that the visuals that we use are distinctive and bring out the artist's most unique qualities. In this case, you have a white woman, an Hispanic woman, and a black woman. There's obviously a kind of rainbow coalition here that sets them apart from some of the other girl groups that are competing for the same image slot."

With the departure of **Idalis Leon**, who left to pursue a solo career, some wondered if the coalition was really a dichotomous smoke screen behind which the performers were only interchangeable puppets dangling from strings pulled by the producers and label. "There are certainly where the artist is second on the totem pole," says **Cole**. "They're really just there to perform their vocal duties. Then there are producers like us who take a lot of responsibility for their projects and view the singer as having equal importance."

**Cole** went on to admit that time constraints are sometimes to blame for minimal artist input. "After 'True Love' took off, the label wanted an album right away. We had only six weeks to record so there wasn't a whole lot of time to allow for the ladies' individual personalities to come forth. They were given the songs and told, 'This is what you're going to sing.' The next album will be very different. Everyone in the group will have much more artistic freedom and will be given a chance to grow as musicians."

**Robert Gordon**, who co-manages **Seduction** with **Clivilles** and **Cole**, agrees that the three women have an enormous amount of potential and much of it will transfer over to the next project. "It does start out with the producers giving birth to a concept, sort of like a child," he says, "But just as any good parent understands, there's just so much control you can have of this thing before it has a life of its own. The truly great producer in this situation is someone who knows how to let the act evolve while sustaining the collaboration. **Clivilles** and **Cole** gave birth to a very strong concept. They picked A-plus material and found strong performers to bring the group to life."

And **Seduction** continues to grow. "Heartbeat," the act's third release, was a top 15 pop hit while the new ballad release, "Could This Be Love," was one of pop radio's most added singles last week, with an accompanying video being readied. In addition, the team recently won two **New York Music Awards** and has toured with **Milli Vanilli**. Of **Seduction's** next project, **Cole** says, "It won't be a duplication of the first... Expect the unexpected, which is what the word **Seduction** is all about."

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5. GOD TONIGHT REAL LIFE CURB

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2. I SIT ON ACID LORDS OF ACID WING
3. TAKE YOUR TIME/DON'T YOU WANT MORE MANTRONIX CAPITOL
4. FRIENDS' ADVICE THE POINTER SISTERS MOTOWN
5. I WANT IT NOW CAMEO ATLANTA ARTISTS

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

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## Lynne Solo Debut Is 'Armchair' Project ELO Master Puts Producing On Hold

BY CHRIS MORRIS

LOS ANGELES—After three years as a producer with the platinum touch, Jeff Lynne finally had his own album to do.

Lynne's debut solo album for Reprise/Warner Bros., "Armchair Theatre," arrives after a long and astounding chart run by the former mastermind of the Electric Light Orchestra. He co-produced George Harrison's platinum "Cloud Nine"; the Traveling Wilburys' double-platinum "Vol. 1," on which he performed with Harrison, Bob Dylan, Tom Petty, and the late Roy Orbison; Petty's triple-platinum solo disk "Full Moon Fever"; and three tracks for Orbison's platinum "Mystery Girl."

Lynne says his dive into production was spurred by dissatisfaction with the path ELO was taking.

"I'd had enough, really, at the time of being in the group and everything, and doing the same thing, and trying to keep this name ELO doing something," he explains. "Finally, I just had one more album to do, and I was free of it. It became a bit of a drag. I was able to say, 'That's the end of

that, that's history,' and go on to just work as a producer."

It was Warner Bros. chairman Mo Ostin and president Lenny Waronker who extended an offer to Lynne—nearly three years ago.

"When I was doing 'Cloud Nine,' Mo and Lenny came to listen to some of it, and they said to me, 'Would you like to make a solo album for us?' I hadn't even thought about that at all—I'd just started being a producer with other people at the time."

But work on the other albums, with their interlocking casts of players, intervened. "It was like a real jumble at the time," Lynne says with a laugh. "But then I managed to realize whose record was which."

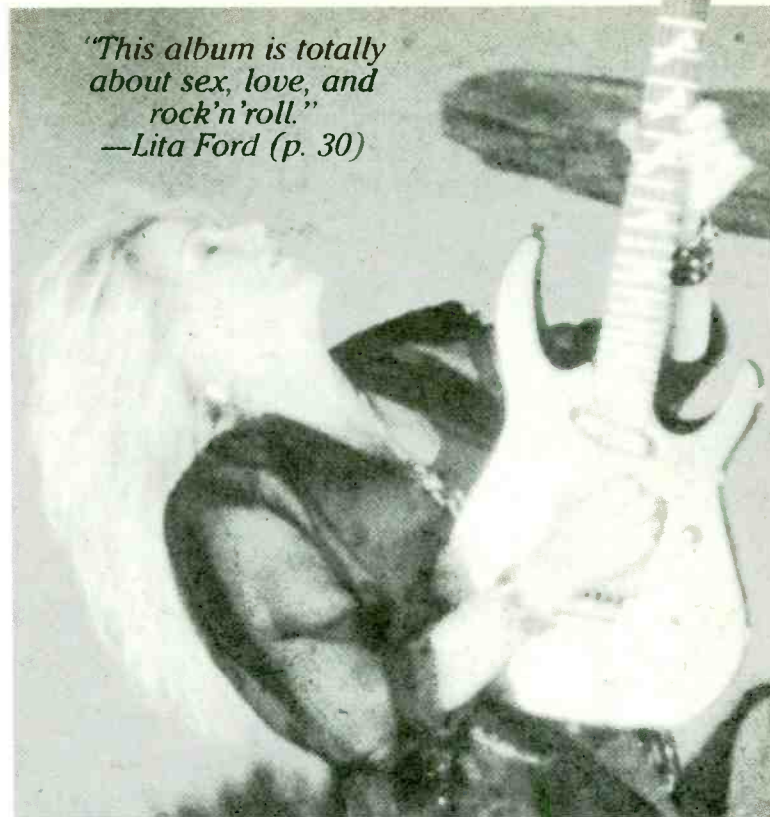
When he finally began making "Armchair Theatre," Lynne used a tactic common to his other recent productions and eschewed the use of a regular studio. Harrison's album had been recorded in the singer's home studio; Petty's in guitarist Mike Campbell's garage; and the Wilburys' in a shed in the garden of Dave Stewart's house.

"When it came to doing mine, I kind of liked the idea," Lynne says. "I

had this 500-year-old house in England. It's got good rooms and funny shapes, so you can get really good sounds by just strategically placing mikes. I like the sound of rooms. . . . The theory I was working on [was] making it all natural."

In contrast to ELO's lush orchestrations, Lynne's solo album exhibits the roots-styled sound heard on his recent productions.

"I came home to my true feelings  
(Continued on page 30)



"This album is totally about sex, love, and rock'n'roll."  
—Lita Ford (p. 30)

## 2 Live Crew Arrests: As Nasty As It Gets; Baerwald's Bedtime Stories; Sonny Shines

THERE ARE nearly 4 million residents in the South Florida counties of Broward, Dade, and Palm Beach. It is as diverse an area as you'll find, from the polo fields of Palm Beach to the tough streets of Liberty City.

Yet it took just one resident, Judge Jose Gonzalez, exercising his power under the federal court system, to declare 2 Live Crew's album "As Nasty As They Wanna Be" legally obscene. Imposing his judgment for the community at large, Gonzalez ruled that the disk is patently offensive, that it has no serious artistic, political, or scientific value, and that the "average person" in the South Florida community would find it appeals to prurient interests.

It's not easy to defend 2 Live Crew. As much as I admire the business savvy of Luther Campbell, aka Luke Skyywalker, leader of the group and president of Luke's Records (formerly Skyywalker Records), I'm no fan of 2 Live Crew's graceless, sexually explicit raps.

But they are not nearly as obscene as the activity that followed Gonzalez's June 6 ruling.

Within days, the crackdown started. A Fort Lauderdale record dealer who flouted the ruling, Charles Freeman, was arrested for selling the album. Campbell and 2 Live Crew band mate Chris Wongwon were grabbed by police after performing at a club in Hollywood, Fla., and arrested on obscenity charges. Warrants were issued for two other group members.

Unlike the civil action that led to Gonzalez's ruling, however, the misdemeanor criminal cases against Freeman, Campbell, and his band mates have the potential to be heard by a jury.

Remember, it was a jury that refused to convict Alabama record retailer Tommy Hammond of obscenity charges in February for selling a 2 Live Crew cassette.

And, as surprising as it may be to a learned federal court judge, a jury of average citizens may not be so quick to declare 2 Live Crew's work obscene—particularly if doing so means accepting a society in which store owners are handcuffed for selling a record and rap artists are hauled off after a show.

BACK FROM BOOMTOWN: Although David Baerwald and David Ricketts abandoned efforts to follow up their acclaimed 1986 David + David disk, "Boomtowntown," Baerwald's solo A&M debut, "Bedtime

Stores," carries on many of the strengths of that album—social realism in a sleek, understated, accessible pop-rock style. The single "All For You"—which has hit the top 30 on the Album Rock Tracks chart and seems a sure bet for the Hot 100—offers Lucas Riley as every fool who "tried to prove his love with money." And in "Stranger," describing homeless men "piled up like driftwood," Baerwald's view is as clear as it is succinct: "A quarter of the country/ is one paycheck from the street/ a tenth of the country/ has never had enough to eat. . . ." On a promotional club tour, Baerwald will play the Bottom Line in New York Tuesday (19) on a bill with Lori Carson, whose album "Shelter" is her debut on DGC Records.

ON THE BEAT: With a smart a cappella opening, tropically tinged rhythms, ambitious songwriting, and rich, emotive vocals, Sonny Southon's showcase set with a nine-piece backing band at New York's China Club whet musical appetites for the fall debut from this singer, who draws on an intriguing background of South Pacific and Scottish roots. Charisma Records prez Phil Quarataro led his cheering troops at the label fete. . . . Guitarist Jimmie Vaughan, a founding member of Austin's Fabulous Thunderbirds, left the hit group June 15 after more than a decade of constant touring. "He just wants to be with his family more," says press agent Charles Comer. Vaughan will be replaced by Duke Robillard. . . . Rykodisc's deluxe CD reissue of David Bowie's "The Rise & Fall Of Ziggy Stardust And The Spiders From Mars," includes a 72-page book recounting the history of Bowie's alter ego, Ziggy. . . . Jeff Lynne may look upon his days fronting the Electric Light Orchestra as past history (see story, this page) but Columbia Records is set to capitalize on Lynne's current hot streak with the release next month of "Afterglow," a boxed set of ELO hits, album tracks, and B sides on three CDs or tapes. . . . Dave Stewart, who debuted his new band, the Spiritual Cowboys, on the International Rock Awards June 6 (see story, this page), followed with a Cat Club showcase in New York the following night. . . . Missing Turtle Alert: For a home video documentary of the Turtles, Rhino Records VP Harold Bronson is trying to track down Al Nichol, who played alongside Howard Kaylan and Mark Volman in the '60s group. Contact Bronson at 213-828-1980 if you know under which shell Nichol has been hiding.

## 'Elvis' Awards Hounded By Third-Place TV Ratings Finish

BY BRUCE HARING

NEW YORK—The second International Rock Awards, broadcast June 6 on ABC, again failed to draw prime-time viewers from NBC and CBS, although ratings improved slightly from last year.

The 90-minute show, held at a state armory in New York, drew slightly more than 15% of the national TV audience for its time slot, according to A.C. Nielsen ratings, compared to CBS shares, which averaged more than 25%, and NBC, whose share was slightly greater than 19%.

Spontaneity was as hard to find as a kind word for Milli Vanilli during the awards. The lone break

from the script came when Elton John called presenter Sam Kinison "a fucking pig," a remark bleeped for the national television audience. John, active in AIDS-related causes, apparently objected to the comedian's past blasts at the disease, remarks for which Kinison has since apologized.

Live performances by Eric Clapton, Melissa Etheridge, and Dave Stewart's new band, the Spiritual Cowboys, were augmented by taped spots from the Rolling Stones and David Bowie.

Statuettes of Elvis Presley were presented to the winners in the dozen award categories. Unlike last year's ceremony, many of the  
(Continued on page 31)



by Thom Duffy

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Joe "King" Carrasco

# AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MADONNA TECHNOTRONIC	SkyDome, Toronto	May 27-29	\$2,146,733 (\$2,530,998 Canadian) \$32.50/\$28.50	80,251 sellout	Concert Prods. International
MADONNA TECHNOTRONIC	Palace of Auburn Hills, Mich.	May 30-31	\$1,199,529 \$29.50	40,662 sellout	Belkin Prods. Cellar Door Prods.
DAVID BOWIE GLEAMING DIAMELLES	Shoreline Amphitheatre Mountain View, Calif.	May 28-29	\$862,515 \$27.50/\$22.50	35,207 sellout	Bill Graham Presents
MADONNA TECHNOTRONIC	Centrum in Worcester, Mass.	June 4-5	\$776,767 \$28.75	28,000 sellout	Don Law Co.
JULIO IGLESIAS	Massey Hall Toronto	May 23-27	\$491,219 (\$581,603 Canadian) \$55/\$40/\$30	12,290 sellout	Concert Prods. International
FLEETWOOD MAC SQUEEZE	Champs de Brjonne Amphitheatre George, Wash.	May 26-27	\$417,254 \$23.50/\$21	19,506 24,000	Media One
DAVID BOWIE GLEAMING DIAMELLES	Cal Expo Amphitheatre Sacramento, Calif.	May 24	\$384,165 \$30/\$27.50	13,961 sellout	Bill Graham Presents
MOTLEY CRUE TESLA	Tacoma Dome Tacoma, Wash.	June 8	\$319,800 \$20	16,493 sellout	Media One
DEPECHE MODE NITZER EBB	Merrweather Post Pavilion Columbia, Md.	June 6	\$314,505 \$22.50/\$17.50	16,512 sellout	Niederlander Organization
FLEETWOOD MAC SQUEEZE	Shoreline Amphitheatre Mountain View, Calif.	June 2	\$279,980 \$25/\$19.50	12,312 20,000	Bill Graham Presents
STEVE MILLER LOU GRAMM	Alpine Valley Music Theatre East Troy, Wis.	June 2	\$277,203 \$22.50/\$17.50	16,250 30,000	Joseph Entertainment Group
GEORGE STRAIT PATTY LOVELESS	Arizona Veteran's Memorial Coliseum Phoenix	June 9	\$275,280 \$18.50	15,150 sellout	Varnell Enterprises
BOB DYLAN SUE MEDLEY	O'Keefe Center Toronto	June 5-7	\$265,336 (\$310,443 Canadian) \$35/\$32.50	9,071 sellout	Concert Prods. International
CHER DOM IRRERA	St. Louis Arena St. Louis	June 1	\$255,816 \$24	11,258 13,072	Contemporary Prods.
DAVID BOWIE	St. Louis Arena St. Louis	June 10	\$235,175 \$27.50	8,975 12,000	Contemporary Prods.
MOTLEY CRUE TESLA	Memorial Coliseum Portland, Ore.	June 6	\$228,560 \$20.50	11,711 sellout	Media One
CHER DOM IRRERA	Met Center Bloomington, Minn.	June 4	\$224,472 \$24	9,810 12,000	Contemporary Presentations
DAVID BOWIE THE THE	Cynthia Woods Mitchell Pavilion Houston	June 7	\$215,877 \$27.50/\$24.50	9,481 10,000	PACE Concerts
RUSH MR. BIG	Civic Arena Pittsburgh	June 7	\$209,463 \$19.75	11,049 12,500	DiCesare-Engler Prods.
BOB DYLAN TRACY CHAPMAN JOHNNY CLEGG & SAVUKA	Alpine Valley Music Theatre East Troy, Wis.	June 9	\$208,054 \$30.50/\$25.50/ \$18.50	13,712 30,000	Joseph Entertainment Group
MELISSA ETHERIDGE THE KEVIN McDERMOTT ORCHESTRA	Beacon Theatre New York	June 7-10	\$208,000 \$20	10,400 sellout	Ron Delsener Enterprises
FLEETWOOD MAC SQUEEZE	Cal Expo Amphitheatre Sacramento, Calif.	June 1	\$190,733 \$25/\$22.50	8,423 10,000	Bill Graham Presents
REGGAE SUNSPASH: BURNING SPEAR FREDDIE MCGREGOR MARCIA GRIFFITHS SHINEHEAD U-ROY SHELLY THUNDER, 809 BAND, THE WAILERS	Greek Theatre Univ. of California Berkeley	June 3	\$169,548 \$22/\$19.50	8,500 sellout	Bill Graham Presents in-house
MILLI VANILLI YOUNG M.C. PAJAMA PARTY	San Diego Sports Arena San Diego	May 25	\$168,155 \$25/\$19.50	8,359 11,503	Bill Silva Presents
KISS FASTER PUSSYCAT SLAUGHTER	Veterans Memorial Auditorium Des Moines	June 2	\$162,374 \$17	9,757 sellout	Contemporary Presentations

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## TALENT

# Barry White Does Tour Dates With 32-Player Orchestra

■ BY DAVID NATHAN

LOS ANGELES—On his first major U.S. concert swing in a decade, A&M artist Barry White is challenging conventional tour economics. Instead of using synthesizers to recreate string parts from his current album, "The Man Is Back," White insists on employing 32 symphony orchestra players in each city, augmenting his 14 tour musicians.

"When I did the same thing in the '70s, people thought I was crazy," says White, referring to his much-acclaimed tours with the Love Unlimited Orchestra, which had its own share of hit records between 1973 and 1977, including the classic "Love's Theme." "I couldn't imagine recording with 30 musicians and coming out with eight or nine. I like the people to experience what it's like hearing a full orchestra, and although I could make a lot more money with less pieces, the quality of my music is more important."

At a time when agents, managers, and promoters are looking for ways to cut corners, both A&M and Triad Artists, White's booking agency, supported the artist's plan.

"No one else is doing what Barry's doing," says Jeff Frasco of Triad. "He came to us with [manager] Ron DeBlasio in November of last year and told us that he was selling records again and [wanted to] do a full

tour." Frasco says that the logistics of providing the musicians in each city has proven to be no problem for local promoters and that dates so far have done very well. "We sold out in Detroit, Westbury [N.Y.] sold out ahead of time, and it looks as if the tour will gain momentum as we go." White is booked in the U.S. through July, with August dates due, and is scheduled to play major arenas throughout Europe in the fall, with dates in the Far East currently being added.

Although A&M Records is not underwriting White's tour directly, VP of artist development Jim Guerinet says, "We're supporting Barry via an extensive marketing campaign that includes radio buys, print advertising, and other media work such as appearances on local TV." His current album was released in August 1989 but is enjoying a new lease of life thanks to the tour and A&M's aggressive promotional aid.

White, considered a black music pioneer for his use of full orchestras both on record and on the road, says he knew when he approached Triad and A&M that he might encounter objections to hitting the road with "all my guns blazing... but I tend not to listen to the business folks; I listen to the people and what they want. Even with all the high technology, people still want to hear fundamental music."

## TALENT IN ACTION

### WORLD PARTY

*Slims, San Francisco*

WORLD PARTY IS like hearing the Beatles and the Stones rolled into one, with philosophical direction from Dylan and Prince. A sellout for the British band at Boz Scagg's night-spot here May 22 showed that a three-year break between recordings didn't dampen the enthusiasm of their fans. Band leader Karl Wallinger was exuberant, running through a set from the just-released Ensign/Chrysalis disk "Goodbye Jumbo" and tunes from the previous "Private Revolution," including "Ship Of Fools."

The ex-Waterboy looks more like a bespectacled Tom Hulce than Paul McCartney, bounding around on-stage from keyboard to bass to guitar. He displayed a Jagger-like country twang on "Private Revolution" and delivered "God On My Side" with a low, tough edge. Two demanding vocals from "Jumbo" were missing from the set—"Ain't Gonna Come Till I'm Ready" is a killer, and "Love Street" is Wallinger's "Purple Rain"—but the falsetto lead parts may have kept him from doing them live. Precise background vocals rose from the sextet on "Put A Message In The Box," brought CSN&Y to mind on "All Come True," and got even more expansive on "Thank You World." At times the harmonies clearly echoed the Stones, but nobody seemed to mind the theft. The strong

band included keyboardist Guy Chambers, guitarist Jeff Trot, and the groove guidance of youthful drummer Chris Sharrock.

ROBIN TOLLESON

### BOBBY McFERRIN'S VOICESTRA

JOHN WILLIAMS &  
THE BOSTON POPS ORCHESTRA  
*Symphony Hall, Boston*

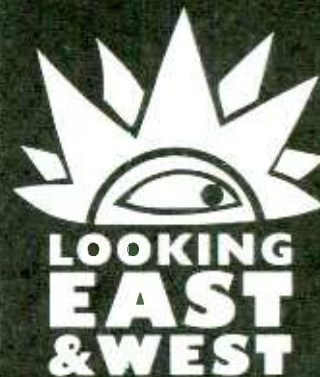
IS THERE ANYTHING Bobby McFerrin can't do?

After a self-imposed absence from the stage and studio, the acclaimed jazz and pop singer unveiled his 10-piece a cappella group, Voicestra, and also revealed the fruits of his recent foray into classical sounds by conducting and performing with the Boston Pops Orchestra May 21. The performance was part of PBS' "Evening At Pops" series and will be broadcast nationwide in July.

This latest twist in the career of this nine-time Grammy winner comes after a decade of appearances as a one-man show, culminating with his 1988 megahit "Don't Worry, Be Happy" from the album "Simple Pleasures." As this show indicated, McFerrin's talents are equally accessible—and remarkable—with a group.

With the Pops, the EMI artist lovingly conducted the final movement of Beethoven's Seventh Symphony. McFerrin then returned the baton to Pops director John Williams and—with gentle precision and beauty—vocalized one mandolin part of Vivaldi's Concerto in G Major for two mandolins. McFerrin would later overdub the second part and will be seen on  
(Continued on page 31)

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# Lita Ford Is Sharp As Ever On 'Stiletto'

## Hard-Rock Queen Set To Launch U.S. Tour In July

BY CRAIG ROSEN

LOS ANGELES—"This album is totally about sex, love, and rock'n-roll," says Lita Ford of her latest RCA/Dreamland release, "Stiletto."

The blond singer/guitarist is certainly no stranger to at least two out of the three. When she was 16, she played guitar with Joan Jett in the Runaways, the all-girl band whose scandalous jail-bait image overshadowed its music.

Today Ford, who will be embarking on a U.S. tour in early July, is known for her musical prowess as well. "Lita," her 1988 RCA debut, went platinum thanks to the top 10 singles "Kiss Me Deadly" and "Close My Eyes Forever," Ford's duet with Ozzy Osbourne. In addition to her mainstream success, Ford has managed to hold on to her crown as the queen of hard rock.

"I don't particularly think my music calls for garter belts and stockings anymore," she says. Yet Ford

and RCA haven't exactly abandoned her sex-bomb image. The label is servicing radio and the press with an artificial rose that unfolds into a red silk G-string. In "Hungry," which is currently climbing the Album Rock Tracks chart, Ford sings, "I wanna taste your sweet thing/ I wanna feel the sting of your sex..."

Although she may still sing about sex, Ford has altered her image. The Herb Ritts photos that grace the front and back covers of "Stiletto" feature a more mainstream look. "He brought in his own hair stylist and makeup artist and they did a number on me," she says. "They made me look like an Italian Vogue model or something."

Her music, too, has changed over the years. An admittedly mellowed Ford says she once wanted only to play the "really heavy, hard, dark stuff," but got a "little bored with that after awhile."

While Ford still rocks on "Stiletto," she has left ample space for ballads in the "Close My Eyes Forever" vein.

"Lisa" is a tribute to her mother, the author of "Dear Mama Ford," an advice column that runs in metal magazine Rip.

Also featured on "Stiletto" is a cover of Alice Cooper's 1975 hit "Only Women Bleed," which Ford decided to cover after a close listen to the original while on the road. "Alice must have had some pretty good drugs back then in those days, because he really put himself in a woman's position to write that song," she says. "I think a lot of women can relate to that song."

The two cuts also feature something new for Ford—live horns and strings. "I just wanted to make it real," Ford says. "Anybody can play synthesizer."

"Stiletto" again teams Ford with veteran producer Mike Chapman, whom she credits as playing a major role in her long-awaited commercial breakthrough. "I consider him the first real producer I have worked with," she says. "He brought out the best in me."

# 13-Show 'SRO' Summer Concert Series Being Taped In N.J. For TV Syndication

BY MAURIE H. ORODENKER

PHILADELPHIA—A dozen summer rock and pop concerts are being staged in Atlantic City, N.J., primarily to provide a series of television programs for U.S. and international syndication. The shows, known as the SRO Series, are being promoted by Tofanelli & Young, a production company based in nearby Vineland, N.J., with Bobby Young serving as executive producer.

Ten of the 12 concerts are being staged at the 900-seat showroom of the Trump Regency Hotel, a non-gambling hostelry. Of the other two concerts, one was taped May 6 at the 500-seat Opera House at Bally's Grand Hotel Casino and featured Smokey Robinson, and the other will be taped July 22 with Shirley Bassey at the 1,100-seat showroom at Caesar's Hotel-Casino.

The concerts taped or set for taping at the Trump Regency for the SRO Series are Regina Belle, May 26; Dr. John and Albert King, June 2; Melissa Manchester, June 9; the

Hooters, June 16; Phyllis Hyman, June 23; Roberta Flack, June 30; Laura Branigan, July 14; Marilyn McCoo, Aug. 11; Grover Washington Jr., Aug. 19; and B.B. King, Aug. 28.

A 13th show with the Moody Blues will be taped Aug. 2 at the Garden State Arts Center in Holmdel, N.J.

Young expects that each of the

*Acts include Regina Belle, the Hooters, and Marilyn McCoo*

shows will cost \$175,000-\$200,000 to produce. While concerts generally run two hours, these will last just more than an hour. Young will have each tape run a maximum of 80 minutes. Tickets for the tapings are set at \$30.

The televised SRO Series will air weekly starting June 27. According to Mike Tofanelli, associate producer for the series, 85% of the country's television markets have already signed on for all 13 edited, hourlong

concerts. In addition, some 20 countries in Europe and the Far East have bought the concerts in their full length.

The concerts and tapings at Trump Regency are being financed entirely by Tofanelli & Young. According to Young, a sellout for the concerts is not important beyond providing atmosphere for the telecast. A full house, he says, makes for better television, but as far as revenue is concerned, "It's icing on the cake."

Should the SRO Series prove profitable, Tofanelli & Young expects to expand its concert promotions next year to Trump's new Taj Mahal Casino Resort, which has a 5,500-seat arena and is already wired for television. The larger arena could house concerts by more expensive big-name performers that need more than the 900 seats at Trump Regency to help offset their fees. Young says that several other showrooms in town have already expressed interest in hosting SRO concerts next year.

## LYNNE SOLO DEBUT

(Continued from page 28)

about music," he says. "You get pushed into certain directions sometimes by just having success. I'm not complaining, of course—I'm very glad I had success. But [as] with ELO, it somehow spoils you in a way, it locks you into this thing, 'Oh, so that's ELO, so that's what they want, is it?'"

"Armchair Theatre" includes covers of the standards "Stormy Weather" and "September Song" and Roy Hamilton's rock-swing classic "Don't Let Go," as well as an unusual original, "Now You're Gone," featuring vocals by members of an Indian op-

era ensemble Lynne heard at a Ravi Shankar concert he attended with Harrison.

Likely to follow this eclectic project is a new album by the Wilburys; the group, with Jim Keltner on drums, has written and recorded a rough version of the second "volume."

However, Lynne says that the group will remain a quartet, and that no one has been recruited to replace Orbison.

"Roy Orbison isn't replaceable," he says. "I mean, you can't follow him. It wouldn't be fair to say to anyone, 'Step in his shoes.'"

# Renewal News You Can Use For '60s-Era Song Credits

BY IRV LIGHTMAN

**ATTENTION, '60s WRITERS!** Words & Music once again turns to an experienced legal mind from the music industry to express (in layman's terms, of course!) important matters involving songwriters and publishers. Ed Cramer, former president of BMI and now in private practice in New York, offers the following:

"The decade of the '90s is of particular importance to songwriters whose creative years extend back to the '60s. Under copyright law, works written prior to 1978 had an initial [protected] term of 28 years, but could be renewed for another 28 years. Although the law has changed for works after 1978, the old law still applies to pre-1978 works, except that the second

term is now 47 years—giving a total life of 75 years to pre-1978 songs.

"By doing simple arithmetic, it is

easy to figure out that works written in 1962 are now eligible for renewal. Next year it will be works written in 1963, and so on.

"The big question is: Who owns the right to apply for this second term? That is an extremely complex question that can't be answered in the abstract. But here's one bit of advice: Locate the contracts and any relevant correspondence. They can be critical. I have found from experience, including two leading cases that I have litigated, that more often than not, these contracts cannot be found. So, when you are making a list of things to do this summer (i.e., books to read, how much weight to lose) put this reminder on the top of your list—find my contracts."

**DEALS:** MCA Music has made an administration deal with writer/producer James Newton Howard, who has such film scoring credits as "White Nights," "Everybody's All American," and "Promised Land." He also has hit credits with Jody Watley ("You Are My Everything") and Glenn Frey ("Two Hearts"). He has upcoming song dates with Vonda Shepard, is a writer and producer of Peter Cetera's new Warner Bros. album, and is currently writing with Gardner Cole for Cole's new album... Newly formed Nashville publisher Tulagi Music, owned by Chuck Morris, manager of such acts as Nitty Gritty Dirt Band, Desert Rose Band, and Highway 101, has signed an administration deal with Bug Music Nashville, a unit of the 15-year-old firm based in Los Angeles that specializes in handling administration deals. First signing by Tulagi is Tom Kell, who is recording an album this month for release on Warner Bros. Records. In Nashville alone,

the 5-year-old Bug Music unit has signed deals with Townes Van Zandt, Rosanne Cash, and Jessie Winchester, among others.

**TRACING IT ALL BACK:** Helping to dispel, as only songs can do, the gloom of World War II was a big novelty hit of 1944, "Mairzy Doats." Vying for top attention were two versions, one by the Merry-Macs on Decca and the other by Al Trace & His Silly Symphonists on the Hit label, which was owned by legendary music man Eli Oberstein. As related by Trace, who was a band leader and songwriter and now, at 89, resides in Sun City, Ariz., where he runs his Playhouse Music Co., he was told by the song's writers that Chappell Music was not doing much of anything with the song and was invited by them

to check it out. He did, to the point of convincing Chappell to give up its publishing rights,

whereupon

Trace shopped the song around, finally getting the Miller Music wing of Robbins-Feist-Miller to publish it. "Because of the lyric," recalls Trace, "I had a blackboard in front of the bandstand spelling out the words so the audience could sing along." When read (or sung) slowly, the lyrics of "Mairzy Doats" shed their tongue-twisting quality and take on a more sensible meaning: "Mares Eat Oats, And Does Eat Oats And Little Lambs Eat Ivy" and so on. Miller no longer publishes the song because the authors, Milton Drake, Al Hoffman, and Jerry Livingston, retrieved it for their own individual publishing firms. Trace himself is the co-author of such standards as "If I Knew You Were Coming I'd've Baked A Cake" and "You Call Everybody Darling."

**CAUGHT IN THE WEBB:** Writer Brian Gari considers himself an archivist for fellow writer Jimmy Webb. He has an assist in the production of an 18-song folio of Webb material, including, of course, "Up Up & Away," "MacArthur Park," and "Didn't We?," plus some recent efforts recorded by Linda Ronstadt and John Denver. Gari also helped fill the folio—available in soft-cover and "coffee table" form—with rare photos and a discography.

**PRINT ON PRINT:** The following are the best-selling matching folios from Hal Leonard Publishing Corp.:

1. "The Little Mermaid," soundtrack
2. Billy Joel, Storm Front
3. New Kids On The Block, Hangin' Tough
4. Eric Clapton, Crossroads Vol. 1
5. Milli Vanilli, Girl You Know It's True.



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**ARTIST DEVELOPMENTS**

**SURPRISE SLAUGHTER**

Before the release of "Stick It To Ya," Slaughter members Dana Strum, Mark Slaughter, Blas Elias, and Tim Kelly expected to do a club tour to introduce themselves to potential fans. Fortunately, they never had that chance.

In a matter of weeks, the video for "Up All Night" peaked at No. 1 on "Dial-MTV," holding that spot for seven weeks. The single has reached the top 30 on the Hot 100 Singles chart and the Chrysalis album peaked at 18 while the band landed the coveted spot on Kiss' "Hot In The Shade" tour. Slaughter made its live debut in Lubbock, Texas, May 4—the same night it received its gold-album award.

In a sea of highly competitive hard rock bands, why Slaughter? "Blood, sweat, and our lives," says Strum. "Mark and I put in three years of dues-paying, a year of waiting. It wasn't an overnight thing. We were literally told we were garbage for two years—cut out of our own videos in a previous project. We learned to go in with what we believed and to make it honest. We finished this record early and then we were told, 'We can't afford to pay you until the tour.' Blas and Tim were painting houses to make ends meet!"

"There's no formula to having a

successful record," Slaughter says. "The reality is everyone looks at rock and nobody lets it be. Radio doesn't want to play it; the charts are dominated by established bands like Aerosmith. To suddenly be in company like that is a blessing, and we feel real lucky. It's the fans that made it happen. They were the biggest portion of our initial success, and they still are."

ELIANNE HALBERSBERG

**GETTING ON HUMAN RADIO**

Human Radio's debut-disk deal with Columbia Records resulted from the classic combination of one band's artistic vision, street-smart management—and chance.

CBS was not involved until Paul Worley, VP of Tree/CBS Publishing, caught the band live, almost as an afterthought, while he was in Memphis scouting other talent.

"I absolutely flipped," says Worley. "I knew I was seeing something really significant."

Worley's excitement encouraged Larry Hamby, CBS Records' VP of A&R, West Coast, to set up a showcase. "The moment I saw them, I knew I was going to offer them a deal," says Hamby.

The Memphis quintet—fronted by singer/songwriter Ross Rice and managed by Larry McKeehan at Broadbeard Management—had created a considerable buzz here among labels and publishers with high-powered live shows and such distinctive originals as "Me &

Elvis," the first single serviced to album radio.

Hamby suggested David Kahne (Bangles, Outfield) to produce. Kahne arrived unannounced at a gig and offered to produce before the show was over. "I was at a place where I wanted to work with people who could really play," says Kahne. "When I heard them, the music and lyrics floored me."

Grammy-winning engineer David Leonard was enlisted to co-produce, recording at Memphis Sound Productions and L.A. Studios, Skip Saylor, and Ocean Way.

A video for "Me & Elvis," directed by Alex Winter and Tom Stern, has just been added at MTV. The band has formalized a deal with Jon Podell of the William Morris Agency and will promote its new disk on the road.

RICK CLARK

**Chess Site Named Chicago Landmark Label's House To Become A 'Music Museum'**

CHICAGO—The two-story building at 2120 S. Michigan Ave. here, formerly the home of Chess Records offices and studios, has been officially named a Chicago historical landmark by the Chicago City Council. A dedication ceremony took place June 7 on 2120's premises, with special guests including label principal Phil Chess, blues great Willie Dixon, and Andy McKaie, who is overseeing the CD release of the Chess catalog.

During the '50s and '60s, Chess Records was a hotbed of R&B, blues, and early rock'n'roll recording. The 2120 building hosted landmark sessions by Muddy Waters, Dixon, Chuck Berry, Howlin' Wolf,

John Lee Hooker, Etta James, Buddy Guy, Little Walter, and others. In 1964, the Rolling Stones recorded most of their "12X5" album there, and named an instrumental track "2120 South Michigan Ave."

The building's owner, Gerald Sims, who ran his own studio there called Gerim Recording in the early '80s, heads a nonprofit organization called The Friends Of 2120, which is overseeing the conversion of 2120 into a "living music museum," as he puts it. "Programs, exhibits, and workshops are high on the list of immediate goals for 2120," he says, "each of which are designed to restore, promote, and secure the Chicago sound."

MOIRA McCORMICK

**TALENT IN ACTION**

(Continued from page 29)

the broadcast singing both portions.

Following intermission, Voicestra circled McFerrin, snapped fingers, tapped feet, and traded harmonies and leads on five new McFerrin originals and a wild improvised encore.

The choir allowed McFerrin the opportunity to display more finesse. Together, their voices soared through Symphony Hall, blending bebop, do-wop, R&B, gospel, and pop flavors. They mimicked instruments, altering the verses of the 23rd Psalm (making the Lord a "she"), and transformed the capacity crowd of Pops fans into McFerrin believers.

GREG REIBMAN

**CELESTIAL NAVIGATIONS**

*The Bottom Line, New York*

THE NEW AGE storytelling trio of Celestial Navigations turned in a performance as unique as its genre at this May 21 show. Flanked by synthesist/composers Chris Many and Geoff Levin, actor/raconteur Geoffrey Lewis mesmerized the crowd with his Bogart-like narration of 10 noir-ish pieces, mixing spoken passages and musical segments, progressing from relatively lighthearted to downright heavy.

"Ice Princess" from the group's current Nouveau Records disk, "Chapter II," which hit the top five on the New Age Albums chart, opened the

show and established its offbeat style, offering a tale with an island setting, where a cello-toting woman in a cheap gin mill sexually devours the tale-spinner on the beach. "The Winner" shifted gears and accents, telling of a guy who's sick of dispensing the advice "You don't think about it, you just do it" without getting paid.

But after "The Janitor" brought a blue-collar worker's depiction of his boss' biblical doings ("There was a little boat full of animals floating around"), the piece called "Horses" chilled the room with its gallows-eye confession by a crazed Brit seaman, who murdered his superiors when they cut loose his beloved horses.

Many and Levin colored Lewis' recitations accordingly. A sea chanteur accompanied "Horses," thundering figures announced "The Wall," while softly swirling spirals lifted "The Valley." As an encore, "The Valley" took the storyteller through his past life and into the next stage. Like the rest of the show, it was itself uplifting.

JIM BESSMAN

**BOOZOO CHAVIS & THE MAGIC SOUNDS**

*Tramps, New York*

TRAMPS USUALLY provides this city with the best Cajun and zydeco music Louisiana has to offer, but re-

cently the club went beyond the call of duty. In a booking coup, it lured zydeco veteran Boozoo Chavis away from his stomping ground in Lake Charles, La. The result was a bash that set sweaty new standards for the ferociously rhythmic music.

Chavis is a master band leader who doesn't pay attention to trends. While zydeco has been busting out around the country, many of its practitioners have amended the traditional beats that have propelled the irresistible music for generations, searching for a more "acceptable" tone. But Chavis' fear of flying has kept him positioned at home in the Louisiana countryside, and, perhaps due to his insulation, he operates strictly in the old-school style. (Back in the '50s he penned the first zydeco hit, "Paper In My Shoe".)

The Tramps gig made a case for the Magic Sounds being the definitive zydeco ensemble. Crosshatched rhythms, minimalist chord structures, and the beautiful crankiness of Boozoo's accordion all add up to a relentlessly engulfing dance music. Not only are the percussion instruments (rub board and trap drums) employed for rhythmic purposes, but the guitar is, too. Everything moves in line to forward what Chavis deems as the essence of zydeco: noisy, overpowering pleasure.

JIM MacNIE

**NEW ON THE CHARTS**

This band's members have never killed anybody, but their new disk is "Murder." The act in question is the Restless Records quartet D.O.A., a Canadian punk rock band that formed in the late '70s and is considered to be among the pioneers of the genre. Although the politically charged group—consisting of Vancouver, British Columbia, natives Joe Keithley, Brian Goble, Jon Card, and Chris Prohom—recorded a score of EPs and full-length projects in the past 13 years, "Murder" marks the first time the group has captured a slot on Billboard's Top Pop Albums chart.

During the past two decades, D.O.A., which some say inspired metal-slashing bands like Megadeth

and Metallica, created a controversial reputation for itself with slam-dance protest songs that called for the eradication of things it considered environmentally unsound. Past targets included anything from disco to nuclear arms and censorship. D.O.A.'s new disk continues a campaign to save the environment that it started last year by participating in A Night For The Environment, a Canadian fund-raising concert for Greenpeace.

"Where Evil Grows," the first single from "Murder," has just been released. The song, which is the alter ego of the 1974 Terry Jacks song "Seasons In The Sun," is the band's response to the pollution of waterways.

JIM RICHLIANO



D.O.A. Shown, from left, are Chris Prohom, Brian Goble, Joe Keithley, and Jon Card.

**ROCK AWARDS**

(Continued from page 28)

winner were on hand to personally receive their "Elvis" award, a statue depicting Presley in his Vegas years. Most reacted by doing a double-take at the Heisman Trophy-like figure and fumbling for a way to express their warm feelings toward the television show.

Clapton was the night's chief honoree, hailed as "living legend of the year" and winning the race for guitarist among the all-star-band-of-the-year nominees. He also performed live at the beginning and end of the broadcast.

The painfully scripted event produced several comic moments. Actor Gary Busey, still recovering from the devastating head injury he suffered last year, opened the night with a rambling speech link-

ing rock to the fall of communism in Eastern Europe. Busey later had a problem pronouncing Bowie's name, mistaking the androgynous rock star for the famed knife inventor.

Later, Billy Joel blanched at wife Christie Brinkley's reference to him in her canned patter as a "short piano player"; Pretender Chrissie Hynde revealed that "one of the best things about rock'n'roll is its variety and unpredictability"; and Rachel Bolan and Sebastian Bach of Skid Row made a cud-chewing presentation for performer of the year.

The all-star band of the year, which ended the night with a jam on "Sweet Home Chicago," included Clapton on guitar, Joel on key-

boards, Steven Tyler of Aerosmith on vocals, and Nathan East of Clapton's road band on bass. Also winning spots but absent from the show were Bonnie Raitt (lead female) and Rolling Stone Charlie Watts (drums). Other winners honored by the program were the Rolling Stones in the artist, tour, and media-production-of-the-year categories; Tom Petty's "Full Moon Fever" as album of the year; Alanah Myles as top newcomer; and Don Henley as songwriter of the year.

Nominees for the awards were picked by a panel of music industry members. Winners were selected from votes solicited from more than 1,500 music industry associates.

# Country Fans Want To See & Hear New Artists

BY EDWARD MORRIS

NASHVILLE—Country fans are quick to embrace new acts, and they increasingly rely on music videos to introduce them to new songs and artists. These are two of the findings that surfaced in a poll Billboard conducted during Fan Fair here, June 4-10. Other revelations: Fans say they want lower ticket prices for live concerts, more variety on radio, and more live concerts in their home areas.

Billboard's pollsters talked to 219 of Fan Fair's estimated 24,000 registrants and asked them about concert attendance, album buying, access to country music programming on television, family income, and a variety of other music-related topics.

Of those polled, 98 were in the 21-35 age range; 77 occupied the 35-55 slot; 28 were under 21; and 16 were older than 55.

Of the total polled, 30 had been to Fan Fair at least once before; 63 had attended two to five times; and 22 had attended more than five times. Fifty reported having attended one live show this year; 82 said they had gone to two to five concerts; and 63 said they had gone to more than five live shows.

In album purchases during 1990, 13 respondents said they had bought one album; 61 reported buying two to five; and 134 maintained they had bought five or more.

More than a fourth of those

polled—61 of 219—said they owned a CD player, although only 41 ranked CDs as their preferred album format. Vinyl was the configuration of choice for 32, while cassettes garnered 125 votes.

The respondents were video-wise: 180 either subscribed to cable TV or had satellite dishes. Of these, 168 said they had access to TNN (The Nashville Network), and 93 reported access to Country Music Television (CMT) programming.

Asked where they were most likely to be introduced to new songs, 105 fans answered "car radio"; 66 gave the nod to radio in the home; and 41 said music videos. A few reported that they first heard their favorite songs on the

radio where they worked (four respondents) or at a live concert (five).

While a small number declined to answer the question, 75 reported that their total annual family income was less than \$30,000; 83 said it was in the \$30,000-\$50,000 range; and 36 said it was more than \$50,000.

Responding to choices listed on their questionnaires, the fans' biggest complaint was that "not enough artists do concerts near where I live." Of the 219, 123 perceived this to be a problem, even though some who made the complaint lived in such concert-heavy areas as Las Vegas, Philadelphia, and Louisville, Ky.—indicating that if there is a problem, it may be more one of promotion than of availability.

Eighty-nine lamented that radio did not sufficiently identify the songs and artists it programs; 80 said radio offered too little variety; 80 said that concert ticket prices were too expensive; and 39 said there should be more music videos.

Overall, Clint Black pulled down the most votes for favorite star. He had 33 and was followed by Barbara Mandrell (30), Ricky Van Shelton (24), George Strait (18), and Randy Travis (16). Loretta Lynn, Reba McEntire, Garth Brooks, and Alabama got between five and 10 votes each; and Tammy Wynette, Conway Twitty, Hank Williams Jr., Charlie Daniels, Sawyer Brown, and Louise Mandrell received two-to-five votes.

The surprise was less in how the votes for favorite star were concentrated than in how widely they were spread. Those polled listed more than 60 acts, including such newcomers as the Marcy Brothers, Mary Chapin Carpenter, Foster & Lloyd, Doug Stone, Lorrie Morgan, Shenandoah, Alan Jackson, the Kentucky Headhunters, and Travis Tritt. But also on the list—

*Fan Fair goers said that 'not enough artists do concerts near where I live'*

at one vote each—were such veterans as Grand Ole Opry star Justin Tubb, George Jones, Merle Haggard, the Statler Brothers, and Crystal Gayle.

CD player ownership was the highest in the over-55 group: six out of 16. In the under-21 segment, it was nine out of 28. For the 21-35 group, it was 27 out of 98. And in the 35-55 division, 19 of 77 had CD players.

All age divisions reported heavy record buying. Saying they had bought five or more albums in 1990 were nine of 16 in the over-55 group; 16 of 28 (under 21); 53 of 77 (35-55); and 56 of 98 (21-35).

*Interns Monica Perry, Beth Blaufuss, and Hal Andrews assisted in compiling the information for this report.*

## Fan Fair? It Was Fan Great! New & Established Acts Delight Crowds

FAN FAIR, THE SEQUEL: Actually, June 4-10 saw the 18th annual sequel for the International Country Music Fan Fair in Nashville (Billboard, June 16). Some 24,000 fans and hundreds of industry executives attended the various shows, exhibit and autograph booths, and related activities during the seven-day extravaganza sponsored by the Country Music Assn. and the Grand Ole Opry. Among the highlights: The huge throng at the CBS Records show applauding such acts as **Waylon Jennings**, **Charlie Daniels**, **Ricky Van Shelton**, **Les Taylor**, and **Doug Stone**, who wowed the crowd with his "I'd Be Better Off (In A Pine Box)" hit. . . . The enthusiastic reception given **Wayne Newton** following his rousing performance on the Curb Records show. . . . The spicy Cajun show—red-hot music on a red-hot day. . . . The blend of the established **Asleep At The**



by Gerry Wood

rudely shoved a fan away from **Clint Black** as he left an autograph session. Black "stopped dead in his tracks and told the guard, 'She's not a criminal. This is how I make my living—and all she wants is a picture.'" Bravo, Clint! Security goonism is not needed, or wanted, at Fan Fair. . . . The International Fan Club Organization presented its **Tex Ritter Award to Roy Clark** for his extraordinary relationship with fans through the years. . . . Congratulations to PolyGram's **Sandy Neese**. The pert, petite, and effervescent publicist was voted by international journalists to receive the Media Award presented by the British magazine **Country Music People**. . . . Nashville Scene's all-time hero, **Roy Rogers**, was introduced to the RCA show crowd by TNN's **Shelly Mangrum**. The flash cameras erupted like a disco festival. Rogers, a wonderful-looking 78 (age, not rpm's), plans

to collaborate with various country music stars on a new album of Western-themed songs. Among his likely duet partners are **Emmylou Harris**, **Ricky Van Shelton**, **Restless Heart**, **K.T. Oslin**, **Clint Black**, and **Waylon Jennings**. Rogers looks just like an old Clint Black. . . . Party plaudits of the week go to Arista Records' circus-themed blowout in the Music Row area. The "Polyester Purification Ceremony" featured cotton candy, jugglers, balloons, hot dogs, peanuts, clowns, beer, prizes, magic, games, Sno Cones, and face-painting. . . . And a new entry may be forthcoming for "The Guinness Book Of World Records": shortest time for beer to disappear backstage at a music show. On a hot night, both six-packs stocked for the CBS Records tent were gone in 1.7 seconds.

**RECORD BREAKER:** The TNN/Music City News Country Awards show, June 6, gave TNN its largest sustained audience in its seven-year history. Telecast live from the Grand Ole Opry House, the show reached 2,478,000 households for a 4.9 rating, according to A.C. Nielsen data. . . . It was a gutsy and good move to kick off the show with such new talents as **Clint Black**, **Lorrie Morgan**, **Shelby Lynne**, and **Garth Brooks**. Although Brooks' black suit had the sheen of a seal surfacing after the Exxon oil spill and although he detracted from his song "If Tomorrow Never Comes" by constantly waving at the fans during his performance, he proved himself to be one of the hottest newcomers in the business. . . . Sight of the night: Presenters **Sweethearts Of The Rodeo**, dressed in devilish black, flanking white-hatted good guy **Paul Overstreet**. Another magical night in country music.

**Wheel** act with the new faces of **Exile**, **Michelle Wright**, **Lee Roy Parnell**, and **Alan Jackson** on the Arista Records show. . . . Scorching sets by sizzling beauties on the RCA show, featuring the **Judds** and **Lorrie Morgan**. . . . The still-popular **Billy Joe Royal** singing the still-popular "Down In The Boondocks" to close the Atlantic Records show. . . . Again, the new and established—**Canyon** and **Charley Pride**—showing the depth and diversity of 16th Avenue Records on its show. . . . The **Nitty Gritty Dirt Band** closing the MCA Records show with a flourish. . . . **Travis (Randy) & Travis (Tritt)** exciting the Warner Bros. Records show crowd, along with **Carlene Carter**. . . . **Garth Brooks** showing the Capitol Records show audience why he'll be around for many more Fan Fairs. . . . **Daniele Alexander** stalking the PolyGram Records stage after a gruff'n'ready performance by newcomer **Rich Grissom**. . . . and **Donnie Marsico** gaining deserved raves during the Super Star/Independent Label show.

The autograph lines were long and patient despite the increase in heat during the week. Lines for the most popular stars, such as **Randy Travis**, **Reba McEntire**, and **Ricky Van Shelton**, snaked around inside and outside the buildings. A 92-year-old woman waiting in the Travis line was so tired that she would lie down occasionally during the wait. When she was still 90 minutes away from reaching Randy, a security guard picked her up and carried her to the front of the line. A grateful Travis recognized her from earlier in his career and spent time talking to her and signing an autograph. . . . On the flip side of security, **Thomas Goldsmith** and **Robert K. Oermann** of the Nashville Tennessean reported that an overzealous security guard roughly and

## NEW ON THE CHARTS

At 26, **Matraca Berg** has the road to success mapped out before her. The talented singer/songwriter recently made her single debut on RCA Records, with an album slated for September release.

Produced by **Wendy Waldman** and **Josh Leo**, Berg's single, "Baby, Walk On," is steadily climbing Billboard's Hot Country Singles & Tracks chart and is at No. 63 with a bullet in its third week.

Berg has been fortunate. When she was 18 years old, "Faking Love," a number she co-penned with Nashville songwriter **Bobby Braddock** and a duet performed by **Karen Brooks** and **T.G. Sheppard**, hit the No. 1 position on Billboard's Hot Country Singles chart. Berg was also a recent Grammy nominee for **Reba McEntire's** No. 1 "The Last One To Know."

She credits her mom, the late **Icee Berg**—a noted Nashville session singer and songwriter—for encouraging and building confidence in her music career. Icee would take her daughter down to all the publishing companies and have her play her songs for people. "She really believed in me and the songs I was writing and people could sense that, so

they'd listen to me."

She says life's experiences have helped to shape who she is and what she does. "There's a path you take from being a songwriter who can sing to an artist," Berg says. "I'm able to invest all those things that I've seen and felt and experienced into the songs and the singing."

Berg is managed by **Chuck Flood & Assoc.**, P.O. Box 121885, Nashville, Tenn. 37212; 615-329-9902. Booking representation is still pending. **DEBBIE HOLLEY**



MATRACA BERG.

# 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	58	<b>CLINT BLACK</b> ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
2	2	2	32	<b>THE KENTUCKY HEADHUNTERS</b> ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
3	3	3	13	<b>TRAVIS TRITT</b> WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
4	7	14	3	<b>GEORGE STRAIT</b> MCA 6415 (8.98) (CD)	LIVIN' IT UP
5	4	4	21	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45250/CBS (CD)	RVS III
6	6	6	36	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
7	5	5	14	<b>ALAN JACKSON</b> ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
8	8	11	58	<b>GARTH BROOKS</b> CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
9	18	—	2	<b>ALABAMA</b> RCA 52108 (9.98) (CD)	PASS IT ON DOWN
10	10	7	61	<b>KATHY MATTEA</b> MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
11	9	9	18	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
12	11	12	18	<b>RESTLESS HEART</b> RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
13	13	10	53	<b>LORRIE MORGAN</b> ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
14	12	13	10	<b>DOUG STONE</b> EPIC 45303/CBS (CD)	DOUG STONE
15	14	8	15	<b>WILLIE, WAYLON, JOHNNY &amp; KRIS</b> COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
16	25	33	3	<b>PATTY LOVELESS</b> MCA 6401 (8.98) (CD)	ON DOWN THE LINE
17	15	16	44	<b>KEITH WHITLEY</b> RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
18	16	17	12	<b>DAN SEALS</b> CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
19	17	15	33	<b>THE CHARLIE DANIELS BAND</b> EPIC 45316/CBS (CD)	SIMPLE MAN
20	20	22	7	<b>TANYA TUCKER</b> CAPITOL 91821 (9.98) (CD)	TENNESSEE WOMAN
21	21	21	161	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	19	19	54	<b>K.D. LANG &amp; THE RECLINES</b> ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
23	22	20	35	<b>PAUL OVERSTREET</b> RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
24	23	18	37	<b>SAWYER BROWN</b> CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
25	27	25	69	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
26	35	42	5	<b>LACY J. DALTON</b> CAPITOL 93912 (CD)	LACY J.
27	24	23	11	<b>ROBIN LEE</b> ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
28	37	49	3	<b>LIONEL CARTWRIGHT</b> MCA 42336 (8.98) (CD)	I WATCHED IT ALL ON THE RADIO
29	26	24	11	<b>STEVE WARINER</b> MCA 42335 (8.98) (CD)	LAREDO
30	31	26	96	<b>THE JUDDS</b> ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
31	29	27	32	<b>RODNEY CROWELL</b> COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
32	36	—	2	<b>SHENANDOAH</b> COLUMBIA 45490/CBS (CD)	EXTRA MILE
33	30	31	39	<b>REBA MCENTIRE</b> MCA 8034 (8.98) (CD)	REBA LIVE
34	28	29	149	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
35	34	30	70	<b>SHENANDOAH</b> COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
36	41	34	105	<b>KEITH WHITLEY</b> ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
37	33	28	48	<b>VERN GOSDIN</b> COLUMBIA 45104/CBS (CD)	ALONE
38	43	40	20	<b>THE DESERT ROSE BAND</b> MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	36	53	<b>DOLLY PARTON</b> COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
40	47	38	45	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
41	57	63	24	<b>VINCE GILL</b> MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
42	39	39	7	<b>EDDIE RABBITT</b> CAPITOL 93882 (9.98) (CD)	JERSEY BOY
43	46	50	58	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
44	55	48	36	<b>DWIGHT YOAKAM</b> REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
45	40	56	3	<b>FOSTER &amp; LLOYD</b> RCA 52113 (8.98) (CD)	VERSION OF THE TRUTH
46	45	35	89	<b>PATTY LOVELESS</b> MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
47	44	41	99	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
48	50	46	226	<b>ALABAMA</b> ▲ <sup>3</sup> RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
49	38	37	61	<b>THE JUDDS</b> ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
50	48	47	88	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
51	51	43	209	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
52	56	55	57	<b>KENNY ROGERS</b> ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
53	54	57	56	<b>LYLE LOVETT</b> MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
54	52	45	6	<b>WILD ROSE</b> CAPITOL 93885 (9.98) (CD)	BREAKING NEW GROUND
55	42	32	69	<b>GEORGE STRAIT</b> ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
56	53	44	19	<b>SOUTHERN PACIFIC</b> WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
57	65	51	143	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
58	60	60	34	<b>MARTY STUART</b> MCA 42312 (8.98) (CD)	HILLBILLY ROCK
59	58	54	240	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
60	NEW ▶	1	1	<b>BAILLIE AND THE BOYS</b> RCA 2114 (8.98) (CD)	THE LIGHTS OF HOME
61	59	53	70	<b>ALABAMA</b> ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
62	49	58	172	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
63	61	66	4	<b>PRAIRIE OYSTER</b> RCA 2049-4 (CD)	DIFFERENT KIND OF FIRE
64	64	59	12	<b>JANN BROWNE</b> CURB 10630 (8.98) (CD)	TELL ME WHY
65	66	64	317	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
66	62	52	12	<b>EARL THOMAS CONLEY</b> RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
67	NEW ▶	1	1	<b>HOLLY DUNN</b> WARNER BROS. 26173 (8.98) (CD)	HEART FULL OF LOVE
68	67	62	57	<b>REBA MCENTIRE</b> ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
69	69	65	104	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
70	70	67	14	<b>THE O'KANES</b> COLUMBIA 45131/CBS (CD)	IMAGINE THAT
71	68	73	16	<b>MARSHA THORNTON</b> MCA 42319 (8.98) (CD)	MARSHA THORNTON
72	63	61	36	<b>HIGHWAY 101</b> WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
73	RE-ENTRY	5	5	<b>DAVID LYNN JONES</b> MERCURY 836 951 2 (CD)	WOOD, WIND AND STONE
74	RE-ENTRY	41	41	<b>WILLIE NELSON</b> COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
75	75	68	112	<b>RODNEY CROWELL</b> ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT

○ 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. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.

# THE REAL McCALL!

**C.W. McCALL IS "COMIN' BACK FOR MORE" ON AMERICAN GRAMAPHONE RECORDS!**

# COUNTRY CORNER



by Marie Ratliff

**ALL THE TALK** about hot records this week includes a mention of Alan Jackson's "Wanted" (Arista)—the record that earns the Hot Shot Debut honors at No. 53. Programmers who are frequently playing Jackson's blockbuster, "Here In The Real World," which is still charted at No. 31 after 24 weeks on the chart, are also adding the new offering out of the box.

Among those stations showing strong initial action are WYNK Baton Rouge, La., KASE Austin, Texas, KPLX Dallas, KXXY Oklahoma City, WTQR Winston-Salem, N.C., WBVE Cincinnati, WGKX Memphis, and WAMZ Louisville, Ky.

Those playing it for the first time this week include WYAY Atlanta, KNIX Phoenix, WNOE New Orleans, WCMS Norfolk, Va., WSOC Charlotte, N.C., and WIL St. Louis.

"It's a great song—a good story," says MD Randy Allen, WGEE Green Bay, Wis. "I don't think you could make a mistake now with anything by Alan Jackson. I believe any of the songs off of his album ["Here In The Real World," currently No. 7 on the Top Country Albums chart] would be a hit."

**"ANY RECORD** that pulls female phones right away is worth watching, and we're getting a lot of women calling for this one," says PD Ken Carlile, WTVY Dothan, Ala., referring to the debut disk by McBride & the Ride, "Every Step Of The Way" (MCA).

The song is also showing early action at WSOC Charlotte, WDSY Pittsburgh, KEEN San Jose, Calif., KASE Austin, WAMZ Louisville, and KVOO Tulsa, Okla.

Carlile is also getting unusually good reaction to an album cut from Paul Overstreet's "Sowin' Love" package (RCA). "I've been playing 'Love Never Sleeps' for a while now," he says, "and every time I play it, I get a lot of calls—some from as far as 100 miles away—wanting to know more about it. It's a great song, but I understand the label is not going to come with it as a single on him so someone else might want to grab a hit tune."

**CARLENE CARTER**, who had a couple of songs on the country charts 10 years ago, is again targeting country audiences with "I Fell In Love" (Reprise).

"It's a good jumpin' tune," says MD Jeff Her, KTOM Salinas, Calif. "I think it has a lot of potential." WGEE's Randy Allen agrees. "We got instant phone response when we tested it," Allen says, "which is surprising because she doesn't have much name recognition yet, but the people really want to hear it."

Others showing initial play on Carter's record include KHEY El Paso, Texas, WTDR Charlotte, and WQDR Raleigh, N.C.

**"I PICKED THIS SONG** out of the album, and it's doing very, very well for us," says MD Kathleen Hecksher, WHEW Fort Myers, Fla., of Vern Gosdin's "Tanqueray" (Columbia), debuting on the Hot Country Singles & Tracks chart at No. 75.

Among the "Gosdin gainer" stations are WCTK Providence, R.I., WAMZ Louisville, WFLS Fredericksburg, Va., and KXXY and KEBC Oklahoma City. In the add column this week are WYRK Buffalo, N.Y., WKY Oklahoma City, WDAF Kansas City, Mo., and WWYZ Hartford, Conn.

## Billboard HOT COUNTRY RADIO BREAKOUTS

1. I COULD BE PERSUADED THE BELLAMY BROTHERS MCA/CURB
2. I'LL LIE MYSELF TO SLEEP SHELBY LYNNE EPIC
3. MEXICAN WIND JANN BROWNE CURB
4. OUGHTA BE A LAW LEE ROY PARNELL ARISTA
5. BORN AND RAISED . . . WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA
6. TWO HEARTS K. T. OSLIN RCA
7. I'M WITH YOU DELBERT McCLINTON CURB
8. SMALL SMALL WORLD THE STATLER BROTHERS MERCURY
9. EVERYBODY'S REACHING OUT FOR SOMEONE CRYSTAL GAYLE CAPITOL
10. DOWN THE ROAD MAC McANALLY WARNER BROS.

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.



Patty Loveless clutches the trophy she won for female artist of the year.



Two of the biggest winners congratulate each other: Clint Black, left, won star-of-tomorrow and album-of-the-year honors, while Ricky Van Shelton, right, claimed the prize for entertainer of the year and top male artist.

## COUNTRY

### TNN/MUSIC CITY NEWS AWARDS WINNERS

Miles of smiles brighten the faces of these big winners at the TNN/Music City News Country Awards, held at Nashville's Grand Ole Opry House and broadcast live on TNN.



The Statler Brothers—from left, Don Reid, Harold Reid, Jimmy Fortune, and Phil Balsley—savor the night that brought them single-of-the-year and top-vocal-group honors.



Tennessee Ernie Ford proudly accepts the Minnie Pearl Award for his career achievements as the trophy is presented by his longtime friend Minnie Pearl herself.

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

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



# Shelton Shines In TNN/Music City News Awards

NASHVILLE—A surprised Ricky Van Shelton walked off with top honors at the TNN/Music City News Awards, held June 4 at the Grand Ole Opry House here. The two-hour Nashville Network live broadcast also saw an emotional Tennessee Ernie Ford receive the Minnie Pearl Award for his career accomplishments, while Clint Black continued his meteoric rise by winning the star-of-tomorrow and album-of-the-year ("Killin' Time") awards.

Shelton scored as top entertainer and male artist. Patty Loveless gained female-artist-of-the-year honors. Perennial winners the Statler Brothers encored with awards for top group and single of the year—"More Than A Name On The Wall."

Instrumentalist of the year was Ricky Skaggs, comedian honors went to Ray Stevens, and the Chuck Wagon Gang was named the top gospel group. Three winners failed to show up for the awards show: the Judds

won the vocal duo trophy, Merle Haggard was the Living Legend recipient, and Hank Williams Jr. won for vocal collaboration and video of the year for the technical triumph of "There's A Tear In My Beer," with Hank Williams Sr. The video award is shared with Joanne Gardner, producer, and Ethan Russell, director.

The show was boosted by some strong performances, especially from the emerging new country acts, but blemished by the lack of chemistry between co-hosts Jimmy Dean,

whose city-slicked country sayings are wearing a bit thin, and Barbara Mandrell, whose high point of the night was a powerful rendering of the song "You've Become The Dream."

The 1990 awards marked the first time the TNN Viewer's Choice Awards were combined with the Music City News Country Awards. Winners were determined through nominations by Music City News subscribers and a vote through a Nashville Network 900 number. GERRY WOOD

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FOR WEEK ENDING JUNE 23, 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	1	9	<b>LOVE WITHOUT END, AMEN</b> J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 79015
2	5	10	11	<b>WALK ON</b> J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA 79009
3	3	5	9	<b>PASS IT ON DOWN</b> J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	ALABAMA RCA 2519-7
4	2	4	12	<b>SHE CAME FROM FORT WORTH</b> A.REYNOLDS (P.ALGER,F.KOLLER)	KATHY MATTEA MERCURY 876746-4
5	11	17	10	<b>DANCY'S DREAM</b> S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL,G.JENNINGS,T.DUBOIS)	RESTLESS HEART RCA 2503-7
6	10	13	8	<b>THE DANCE</b> A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL 79024
7	14	19	7	<b>HE WALKED ON WATER</b> K.LEHNING (A.SHAMBLIN)	RANDY TRAVIS WARNER BROS. 7-29878
8	8	12	12	<b>RUNNIN' WITH THE WIND</b> R.LANDIS (E.RABBITT,R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
9	16	20	12	<b>IF YOU COULD ONLY SEE ME NOW</b> B.BECKETT (S.LONGACRE,R.GILES)	T.GRAHAM BROWN CAPITOL 44534
10	6	2	16	<b>I'VE CRIED MY LAST TEAR FOR YOU</b> S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
11	4	3	14	<b>WALKING SHOES</b> J.CRUTCHFIELD (P.KENNERLEY)	TANYA TUCKER CAPITOL 44520
12	12	8	17	<b>I'M OVER YOU</b> G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA 9122-7
13	9	6	16	<b>WALKIN' AWAY</b> J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	CLINT BLACK RCA 2520-7
14	20	21	10	<b>ISLAND</b> B.BECKETT (T.SEALS,E.RAVEN)	EDDY RAVEN CAPITOL 79997
15	21	26	6	<b>ON DOWN THE LINE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 79004
16	13	7	16	<b>I'D BE BETTER OFF (IN A PINE BOX)</b> D.JOHNSON (J.MACRAE,S.CLARK)	DOUG STONE EPIC 34 73246/CBS
17	22	27	11	<b>NOBODY'S TALKING</b> R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE ARISTA 2009
18	15	16	13	<b>BLACK COFFEE</b> J.BOWEN,J.STROUD,L.DALTON (E.STEVENS,H.KANTER)	LACY J. DALTON CAPITOL 79962
19	19	11	18	<b>HELP ME HOLD ON</b> G.BROWN (T.TRITT,P.TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
20	18	18	13	<b>GUARDIAN ANGELS</b> B.MAHER (N.JUDD,J.JARVIS,D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
21	17	15	14	<b>IN ANOTHER LIFETIME</b> P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND MCA/CURB 53804/MCA
22	26	33	6	<b>GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN'</b> B.BECKETT,H.WILLIAMS, JR.,J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-19872/WARNER BROS.
23	7	9	15	<b>THE DOMINO THEORY</b> R.SCRUGGS (B.LABOUNTY,B.FOSTER)	STEVE WARINER MCA 53733
24	25	30	10	<b>HUMMINGBIRD</b> R.SKAGGS,S.BUCKINGHAM (G.JENNINGS,T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
25	31	44	6	<b>RICHEST MAN ON EARTH</b> J.STROUD (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA 2505-7
26	27	36	7	<b>SEARCHIN' FOR SOME KIND OF CLUE</b> N.LARKIN (P.FRAKES,D.KEES,N.LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
27	23	23	11	<b>PERFECT</b> K.LEHNING (M.E.NEVIN)	BAILLIE AND THE BOYS RCA 2500-7
28	36	40	9	<b>HILTBILLY ROCK</b> R.BENNETT,T.BROWN (P.KENNERLEY)	MARTY STUART MCA 79001
29	24	14	14	<b>I WATCHED IT ALL (ON MY RADIO)</b> S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53779
30	38	49	5	<b>THIS SIDE OF GOODBYE</b> P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 WARNER BROS. 7-19829
31	29	25	24	<b>HERE IN THE REAL WORLD</b> K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN)	ALAN JACKSON ARISTA 9922
32	44	58	3	<b>GOOD TIMES</b> K.LEHNING (S.COOKE)	DAN SEALS CAPITOL 79120
33	40	50	5	<b>HE TALKS TO ME</b> B.BECKETT (M.REID,R.M.BOURKE)	LORRIE MORGAN RCA 2508-7
34	32	28	21	<b>FIVE MINUTES</b> B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
35	39	43	7	<b>WHITE LIMOZEEN</b> R.SKAGGS (D.PARTON,M.DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS
36	30	34	11	<b>FIT TO BE TIED DOWN</b> J.BOWEN,C.TWITTY,D.HENRY (W.ALDREDGE)	CONWAY TWITTY MCA 79000
37	46	57	4	<b>OH LONESOME ME</b> THE KENTUCKY HEADHUNTERS (D.GIBSON)	THE KENTUCKY HEADHUNTERS MERCURY 422 875 450-7
38	33	32	20	<b>STRANGER THINGS HAVE HAPPENED</b> R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL,R.MURRAH)	RONNIE MILSAP RCA 9120-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	34	35	22	<b>HARD ROCK BOTTOM OF YOUR HEART</b> K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
40	28	22	19	<b>LOVE ON ARRIVAL</b> K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
41	35	37	22	<b>JUST AS LONG AS I HAVE YOU</b> D.WILLIAMS,G.FUNDIS (D.LOGGINS,J.D.MARTIN)	DON WILLIAMS RCA 91119-7
42	49	56	5	<b>WRONG</b> R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	WAYLON JENNINGS EPIC 34-73352/CBS
43	43	38	25	<b>CHAINS</b> T.BROWN (H.BYNUM,B.RENEAU)	PATTY LOVELESS MCA 53764
44	37	29	18	<b>DUMAS WALKER</b> THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
45	41	39	25	<b>SEEN' MY FATHER IN ME</b> J.STROUD (P.OVERSTREET,T.DUNN)	PAUL OVERSTREET RCA 91116-7
46	60	—	2	<b>I'M GONNA BE SOMEBODY</b> G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS. 7-19797
47	51	54	5	<b>PUTTIN' THE DARK BACK INTO THE NIGHT</b> R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB/CAPITOL 79040/CAPITOL
48	53	60	5	<b>WHEN I CALL YOUR NAME</b> T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL MCA 79011
49	42	24	16	<b>BLACK VELVET</b> N.LARKIN (C.WARD,D.TYSON)	ROBIN LEE ATLANTIC 4-87979
50	45	31	17	<b>IF LOOKS COULD KILL</b> T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38 73254/CBS
51	61	74	3	<b>NEXT TO YOU, NEXT TO ME</b> R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	SHENANDOAH COLUMBIA 38 73373/CBS
52	47	47	24	<b>NOT COUNTING YOU</b> A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
53	<b>NEW</b>	1		<b>WANTED</b> S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	ALAN JACKSON ARISTA 2032
54	50	42	20	<b>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</b> P.WORLEY,E.SEAY (R.MILLER,J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
55	52	52	25	<b>QUITTIN' TIME</b> J.JENNINGS,M.C.CARPENTER (R.ROYER,R.LINN)	MARY-CHAPIN CARPENTER COLUMBIA 38 73202/CBS
56	57	61	5	<b>TILL I SEE YOU AGAIN</b> P.WORLEY,E.SEAY (K.WELCH)	KEVIN WELCH REPRISE 7-19873/WARNER BROS.
57	48	46	19	<b>SEE IF I CARE</b> R.HALL,R.BYRNE (W.ALDREDGE,R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
58	64	68	4	<b>NEW KIND OF LOVE</b> S.BOGARD,R.GILES (R.GILES,S.BOGARD)	MICHELLE WRIGHT ARISTA 2002
59	55	51	18	<b>BRING BACK YOUR LOVE TO ME</b> R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
60	54	45	12	<b>I GO TO PIECES</b> SOUTHERN PACIFIC (J.E.NORMAN (D.SHANNON))	SOUTHERN PACIFIC WARNER BROS. 7-19860
61	58	64	9	<b>KNOWIN' YOU WERE LEAVIN'</b> P.MCMAKIN (M.REID,T.ROCCO)	LES TAYLOR EPIC 34 73264/CBS
62	71	—	2	<b>MAYBE THAT'S ALL IT TAKES</b> D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS RCA 2507-7
63	67	72	3	<b>BABY, WALK ON</b> W.WALDMAN,J.LEO (M.BERG,R.SAMOSSET)	MATRACA BERG RCA 2504-7
64	62	69	3	<b>LOOKS AREN'T EVERYTHING</b> D.JOHNSON,T.BROWN (M.COLLIE)	MARK COLLIE MCA 79023
65	<b>NEW</b>	1		<b>DON'T GO OUT</b> J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	TANYA TUCKER WITH T.GRAHAM BROWN CAPITOL 79149
66	56	48	12	<b>IS IT LOVE</b> B.LLOYD,R.FOSTER,R.WILL (R.FOSTER,B.LLOYD)	FOSTER & LLOYD RCA 2502-7
67	68	62	21	<b>RIGHT IN THE WRONG DIRECTION</b> B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
68	73	—	2	<b>SOMETHING OF A DREAMER</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER COLUMBIA 38 73361/CBS
69	66	63	23	<b>OKLAHOMA SWING</b> T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
70	72	70	5	<b>FROM SMALL THINGS (BIG THINGS ONE DAY COME)</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (B.SPRINGSTEEN)	THE NITTY GRITTY DIRT BAND MCA 79013
71	70	59	21	<b>BACK WHERE I COME FROM</b> J.E.NORMAN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
72	74	75	3	<b>I DON'T HURT ANYMORE</b> S.BERLIN (J.ROLLINS,D.ROBERTSON)	PRAIRIE OYSTER RCA 2510-7
73	69	66	18	<b>MISTER DJ</b> J.STROUD (C.DANIELS,T.CRAIN,T.DIGREGORIO,C.HAYWARD,F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
74	63	67	4	<b>MY ANNIVERSARY FOR BEING A FOOL</b> C.WATERS,H.DUNN (H.DUNN)	HOLLY DUNN WARNER BROS. 7-19847
75	<b>NEW</b>	1		<b>TANQUERAY</b> B.MONTGOMERY (H.COCHRAN,M.VICKERY,J.VEST,V.GOSDIN)	VERN GOSDIN COLUMBIA 38-73350/CBS

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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## '90s Pose New Retail Challenges Community Strip Center Seen As Declining

BY EARL PAIGE  
and ED CHRISTMAN

LAS VEGAS—Music and video retailers that locate in traditional strip centers may see that type of shopping center become obsolete in the '90s.

That's because the continuing evolution of some power retailers, particularly Wal-Mart, supermarkets, and warehouse clubs, into larger formats embracing a wider assortment of product lines, is beginning to threaten the traditional strip center, according to Goldman Sachs analyst Stephan F. Mandel Jr., who made the observation at a session during the International Council of Shopping Centers' Annual Convention, held May 20-24 at the Las Vegas Hilton.

Mandel was joined on a convention panel by David Bolotsky, an analyst, and Joseph H. Ellis, a partner and analyst, both also with New York-based Goldman Sachs.

Major changes in mass merchandiser retailing will place the traditional community shopping center, consisting of a supermarket, discount department store, and smaller ancillary retailers, in a state of decline in major metro markets, according to Mandel.

"The first major change is that the best supermarkets and discount stores are building significantly larger stores and are in effect becoming self-contained strip centers within one store," he said.

For instance, Wal-Mart's prototype store now measures 110,000 square feet, offers peripheral services such as pharmacies, one-hour photo shops, and convenience stores on the pad, and generates \$25 million-\$30 million in sales per year. That's a far cry from the \$5 million-\$10 million generated by other discount store operators, Mandel said. Moreover, he added that Wal-Mart is also building 150,000-200,000-square-foot stores, which in effect are self-contained strip centers, generating \$45 million-\$50 million dollars in annual sales.

Also, supermarkets and drug-stores are evolving into bigger stores

in an attempt to offer one-stop shopping, he said. For example, supermarkets, in addition to supplying a wide variety of food specialty departments, also now offer an assortment of health and beauty aids, pharmacies, one-hour photo services, in-store banks, floral shops, dry cleaners, and video rental operations.

Another retail format gaining ground on traditional retailers is warehouse clubs, which also represent, to a limited degree, a self-contained shopping trip.

Mandel urged developers to think

### 'Supermarkets are in effect becoming self-contained strip centers'

like customers and retailers in the '90s so that "strip centers will develop into major destination shopping centers rivaling malls in terms of overall volume. And secondly, the top-flight retailers who are now gravitating to stand-alone locations will be lured back into these centers."

Earlier in the session, Ellis predicted that the '90s will see the power retailers born in the '80s continuing to dominate the retail landscape, as they refine, exploit, broaden, and even evolve new concepts under their corporate identities.

"We believe the leaders of the 1980s, companies such as Wal-Mart, Nordstrom's, Dillard's, the Limited, Home Depot, Circuit City, and the major warehouse clubs will continue to capture major chunks of market share in the 1990s through increasing merchandising and marketing innovation," Ellis said. "We just don't see new [retailers] in the same size and power as in the previous decades"—although he qualified that statement by adding that there wouldn't be a total absence of such new merchants.

And Mandel added that "the rise of the category-dominant retailer to further dominance should allow developers to think more expansively and

creatively about tenant mix, a process which should create a new generation of strip centers in major markets which are fun, destination-oriented shopping experiences."

For his part, Bolotsky said that "during the 1950s-'60s supermarkets replaced corner grocery stores, and in the '60s and '70s discount stores replaced variety stores."

He warned that retailers cannot afford to get complacent because the leading operators of new and existing formats are driving down operating costs, which further enables them to increase their market share. "We expect that the already large performance gap between the leaders in various retailing segments and their competitors should continue to widen," he said.

The best retailers—through superior execution and expansion of all aspects of an operation including merchandising, marketing, employee motivation, distribution, and technology—have been able to maximize sales productivity and minimize expenses, thereby driving down operating costs as a percentage of sales, according to Bolotsky.

"These savings are passed along to the consumer through lower prices and better service, which in turn drives sales productivity higher and cost lower still, thus creating an increasingly potent competitive advantage," he said. "We have labeled this phenomena the 'productivity loop.'"

Moreover, strong sales gains for an industry leader implies market share losses and related deterioration in the expense ratios of the competition. Furthermore, the competition suffers gross margin erosion because of the reduced pricing implemented by market leaders.

The combined impact of gross margin erosion and increased expense ratios eventually led to a shakeout for secondary operators, Bolotsky said. "There are plenty of examples [of this] in the 1980s," he noted. "In the electronics field, Crazy Eddie, Federated Group, Pacific Stereo, and Stereo Village all failed."



**He's The Winner.** Al Struthers, manager of the Strawberries store in Portland, Maine, is presented with an all-expenses-paid trip for two to the Cannes Film Festival. Struthers won the trip in a competition sponsored by Strawberries parent LIVE Entertainment Inc. and Carolco Pictures, with the prize going to the Strawberries store manager who surpassed the business plan in sales revenues by the greatest degree. Shown, from left, are Mike Kaupp, regional manager, Strawberries; Mel Wilmore, president/CEO, Strawberries; Struthers; and Ivan Lipton, executive VP/chief operating officer, Strawberries.

## CONVENTION CAPSULES

**SMALL WORLD:** It would seem veteran National Assn. of Recording Merchandisers members Ann Loeff and Terry Woodward, both from the South, would have long ago met. Not so. The respective presidents of Miami-based Spec's Music & Video and Owensboro, Ky.-headquartered Disc Jockey ran into one another going to dinner during the the International Council of Shopping Centers' Annual Convention, May 20-24 at the Las Vegas Hilton. While Spec's has not, as yet, ventured outside Florida, Disc Jockey now has a store in Kissimmee, Fla. As it turned out, although Loeff and Woodward were dining with separate parties they still wound up at a single Benihana table. Accompanying Loeff this year was Jeff Clifford, VP of operations; with Woodward was Melissa Boughton, real estate director.

**DOTS ON A MAP:** Terry Woodward said he showed his chain's brochure to a developer who made a point to be unimpressed. "Oh, that's nice, 40 dots," was the reply when Woodward announced the chain was now in 40 states. "I told him that map represented 20 years of hard work. He got the message."

**ON THE RECORD:** Retailers are in a strategic position to help cure

one of the ailments of the media, said one of the most well-known media persons, Allen Neuharth, chairman of Gannett Foundation and founder of USA Today, in a luncheon talk at ICSC. What can retailers do? Don't go off the record. Cease contributing to the "misuse and abuse of anonymous sources," Neuharth said. The advice is based on Neuharth's belief that sources protected by anonymity "reveal more than they know and reporters write more than they see or hear."

**NO FREE LUNCH (MUSIC):** BMI is doing more than cautioning shopping centers about the use of copyrighted music and requirements for payments. At its ICSC booth, BMI extolled the use of music, "particularly live musical events," in adding excitement.

**SCHOOL SCANDAL:** The torch on education reform was passed on by retiring ICSC president David E. Hocker, who heads up the Owensboro, Ky.-based development firm bearing his name, to the new head of the shopping center trade association, Irv Maizlish, chairman of Kansas City, Mo.-based Leo Eisenberg Co., the nation's largest strip-center developer. "America isn't going to fare well in the '90s with the highest functional illiteracy rate in the industrialized world, as much as 20%, and many high school graduates who can barely read their diplomas," Hocker said.

**NO HANG-UPS:** Benjamin and Jeffrey Bublick, who since 1971 have developed Benton Harbor, Mich.-based The Hang Up, a young men's apparel chain with 20 stores, would like to talk about a joint venture with record stores. "That's where all the young people in the mall congregate," said Benjamin Bublick. "That's where everything new happens," added brother Jeffrey. "We want to be part of that excitement." The brothers see a 2,400-square-foot mall shop divided between music and apparel.

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# NAIRD Highlights: Buyouts, Hostility Suites, Reptiles

BY BRUCE HARING

Bits and pieces from the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention, held May 30-June 3 in Nashville:

**BOUGHT OUR RECORDS:** The major-label intrusion into the indie rock camp continues. Buy *Our Records* of Vauxhall, N.J., which has released albums from *Adrenalin O.D.* and *Raging Slab*, announced a distribution deal with *Enigma/Capitol* at the convention. First release under the new deal will be from zydeco rockers *Lucky 7*.

**RAISING GLASSES AND HELL:** A quip by *Tommy Boy* chairman *Tom Silverman* at the beginning of NAIRD proved prophetic. The hospitality suite did indeed become the hostility suite on the closing night of the convention, when a label exec and distributor got into a brief shoving match. Other suite music: *Clay Pasternack* of *Action Music* was on the receiving end of a good-natured whipped cream pie in the face courtesy of *Gary Himelfarb* of *RAS Records*. No, payments had nothing to do with it.

**WHAT'S NEXT:** A new attendance

record was set at NAIRD, as 571 attendees tramped through the four-day Nashville convention. Next year, NAIRD heads to Los Angeles, with the meet planned for May 15-19, 1991, at the *Sheraton Universal Hotel*.

**HONOREES:** The NAIRD Indie Hall of Fame Awards provided a sentimental touch to the convention's closing-night banquet. *George Hocutt* of *California Record Distributors* recounted his long career, thanking "my peer group for voting this to me while I'm still alive." Hocutt closed his thank-you with a tribute to *Bix Beiderbecke*, *Bessie Smith*, and *Louis Armstrong*—"The reasons I got into the music business."

**DRUMMER DOUG COOK** of *Creedence Clearwater Revival* broke down in the middle of his acceptance speech, thanking the indies for giving the artists of today the chance to duplicate *Creedence's Fantasy Records* success.

**PARTY PLANNED:** *Johnny Phillips*, VP of *Select-O-Hits Distributors* in Memphis, is gearing up for the company's big 30th anniversary celebration, planned for Sept. 7-8. The first night of the extravaganza will feature a showcase of Memphis talent. The second will highlight independent talent distributed through

*Select-O-Hits* and the 13-company *SOH Distributors Network*. Tours of *Sun Studios* and *Graceland* are also planned, *Phillips* says.

**NO SALE:** Forget those rumors about industrial music giant *Wax Trax!* selling out to a major, says label manager *Andy Dunkley*. "We were approached," he admits, but says the Chicago-based company has grander goals than Big Six affiliation. "We'll be a major some day,"



*Dunkley* says. "And then we'll have the *Sears Tower*."

**SORE POINT:** *Michael Ludvik* of *Tower Records* drew one of the loudest rounds of applause at the convention when he told the indie retailing panel audience, "Anyone who charges for in-store play is a crook. We want the buyers to hear these things. In my store, we prefer to hear things that aren't on the radio, so we play that *Hank Williams* or *Miles Davis* or *Bessie Smith*."

**ACTION, NOT WORDS:** *Bernard Brightman* of *New York's Stash Records* spoke volumes without uttering a word at a NAIRD panel on explicit lyrics. *Brightman* vowed to donate \$1,000 to the *Recording In-*

*dustry Assn. of America's Coalition Against Lyrics Legislation*. Later in the convention, *Brightman* was elected to NAIRD's board of directors. He will replace *Wendy Newton* of *Green Linnet Records*, who declined to run for another term after 11 years of service.

**GONE BUT NOT FORGOTTEN:** Several NAIRD members wondered why several prominent indie labels weren't attending the convention. Conspicuous by their absence were reps from *Sleeping Bag*, *Select*, and *Next Plateau*, among others.

**TOO LIVE:** *Reptile Records* of Nashville had the most lively exhibit at the NAIRD trade show, offering a display featuring two collared lizards. Reptile artist *Susan Marshall* reports that the home office has a skink lizard on display. Which brings up a question: Will *Alligator*, *Chameleon*, *Flying Fish*, or *Blind Pig* seek to top this at the next NAIRD?

**IMPORTANT NEWS:** Music from *CBS Special Products* division will be flowing at a more rapid pace through the *Important* pipeline, reports *Alan Becker*, director of purchasing. Expect a slew of budget compilations with previously unavailable tracks in the near future.

To allay fears of some labels worried that *Important* may forget them now that they are partially owned by *CBS*, the firm has hired *Pat Creed* as marketing director for associated la-

bels. He will handle all business directly related to the indies distributed through *Important*.

**FINAL CALL:** Vinyl appears on its way out even at black music labels. *Bernie Horowitz*, director of sales and marketing at *Seattle's Nastymix*, says the label is cutting way back on its vinyl output, while *Stu Fein* of *New York's Wild Pitch* says his label is set to issue its first CD release.

**SIGN 'O THE TIMES:** *Masters Of Reality* has become the first nonrap signing to *Delicious Vinyl*. The band was picked up after leaving *Def American*, according to *Pat Monaco*, VP of indie distribution at *Island*.

**NIGHT FLYING:** *Bruce Iglauer* of *Alligator Records* briefly left the convention to fly to Washington, D.C. Label artist *Koko Taylor's* 40-minute appearance on *CBS-TV's "NightWatch"* was the reason; *Taylor* plugged her "Jump For Joy" album.

**NOISING AROUND:** *Noise International's* distribution deal with *CBS* has expired. No word on where the company, which specializes in European thrash and metal, will end up.

**CLEAN-PLATE CLUB:** *Jeremy Guttenberg* of *Europadisk Ltd.* wins the neatest-NAIRD-attende award. *Guttenberg* was left a note by his maid complimenting him on how neat he kept his room.

## Rounder Racks Up 3 NAIRD Indie Awards

### Tommy Boy, Rykodisc, Flying Fish Land 2 Apiece

BY BRUCE HARING

NASHVILLE—For the second consecutive year, *Rounder Records* was the big winner at the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Indie Awards, held here June 2 as part of the trade organization's annual convention.

The Cambridge, Mass.-based *Rounder* took home victories in the R&B, seasonal music, and storytelling/spoken-word categories. Last

year, *Rounder* won six Indie Awards. Trophies were given to winners in 31 categories, with 74 labels sharing nominations.

Voting for the awards was conducted among NAIRD members to honor the best in independently distributed music during the calendar year 1989.

Also showing strongly in this year's balloting were *Tommy Boy Records* of *New York*; *Rykodisc* of *Salem, Mass.*; and *Flying Fish* of *Chicago*, each with two first-place finishes.

Here is the complete list of Indie Awards winners:

**Adult Contemporary:** *Red House Records*, "One Big Town," by *Greg Brown*. Honorable mention: *DNA Records*, "No Regrets," by *Danny Carnahan & Robin Petrie*; *Rykodisc*, "Gorillas In The Mix," by *Bernie Krause*.

**Best 12-Inch:** *Tommy Boy Records*, "The Humpty Dance," by *Digital Underground*. Honorable mention: *Tommy Boy Records*, "Me, Myself & I," by *De La Soul*; *Tommy Boy Records*, "Ladies First," by *Queen Latifah*.

**Best Liner Notes:** *Specialty Records*, "Little Richard—The Specialty Sessions," notes by *Ray Topping*, *Rick Coleman*, and *Rob Finnis*. Honorable mention: *Rykodisc*, "Sound + Vision," by *David Bowie*, notes by *Kurt Loder*; *Sugar Hill Records*, "Classic Country Gentlemen," notes by *Penny Parsons*.

**Bluegrass:** *Sugar Hill Records*, "Live," by *New Grass Revival*. Honorable mention: *Kaleidoscope Records*, "Anywhere The Wind Blows," by *The Good Ol' Persons*; *Rounder Records*, "Two Highways," by *Alison Krauss*.

**Blues:** *Antone's Records*, "Juke Box Music," by *Doug Sahm*. Honorable mention: *Fantasy Records*, "Blues On Broadway," by *Ruth Brown*; *Flying Fish Records*, "Guitar Man," by *John Cephas & Phil Wiggins*.

**Cajun/Zydeco:** *GNP Records*, "Cookin' With Queen Ida," by *Queen Ida*. Honorable mention:

*Rounder Records*, "Bayou Cadillac," by *Beausoleil*; *Rounder Records*, "Mardi Gras Mambo," by *Zachary Richard*.

**Celtic/British Isles Music:** *Green Linnet Records*, "Sidewalk," by *Capercaillie*. Honorable mention: *Celtoid Records*, "Journeys Of The Heart," by *Danny Carnahan*; *Philo Records*, "Something Of Value," *Eric Bogle*.

**Children's Music:** *Music For The Little People Records*, "All For Freedom," by *Sweet Honey In The Rock*. Honorable mention: *Red House Records*, "1-2-3 For Kids," by *the Chenille Sisters*; *Rounder Records*, "Improvise With Eric Nagler," by *Eric Nagler*.

**Classical Music:** *Mute Records*, "Masque Of The Red Death," by *Diamanda Galas*. Honorable mention: *Reference Recordings*, "Kurt Weill: Threepenny Opera Suite," by *Chicago Pro Musica*; *Sugo Recordings*, "Guitar Masterpieces," by *Steven Pasero*.

**Comedy:** *Capitol Steps Records*, "Stand By Your Dan," by *Capitol Steps*. Honorable mention: *Flying Fish Records*, "That White Boy's Crazy," by *Tom Dreesen*; *Hightone/Kingsnake Records*, "Deep Fried & Sanctified," by *Rev. Billy C. Wirtz*.

**Country:** *Flying Fish Records*, "Love Chooses You," by *Laurie Lewis*. Honorable mention: *Hightone Records*, "Jimmie Dale Gilmore," by *Jimmie Dale Gilmore*; *Philo Records*, "Walkin' On The Moon," by *Katy Moffatt*.

**Cover Design:** *Rykodisc*, "Sound + Vision," by *David Bowie*, cover design by *Roger Gorman & Reiner Design*. Honorable mention: *Specialty Records*, "Little Richard—The Specialty Sessions," cover design by *Thomas E. Williams*; *Tommy Boy Records*, "3 Feet High And Rising," by *De La Soul*, cover design by *Stephen Miglio/The Gray Organization*.

**Dance:** *Tommy Boy Records*, "Me, Myself & I," by *De La Soul*. Honorable mention: *Tommy Boy Records*, "The Humpty Dance," by *Digital Underground*; *Tommy Boy Records*, "Dance For Me," by *Queen Latifah*.

**Folk:** *Kaleidoscope Records*, "An Evening In Austin," by *Kate Wolf*. Honorable mention: *Rounder Records*, "Sideman Serenade," by *David Bromberg*; *Flying Fish Records*, "The Very Best Of Tom Paxton," by *Tom Paxton*.

(Continued on next page)

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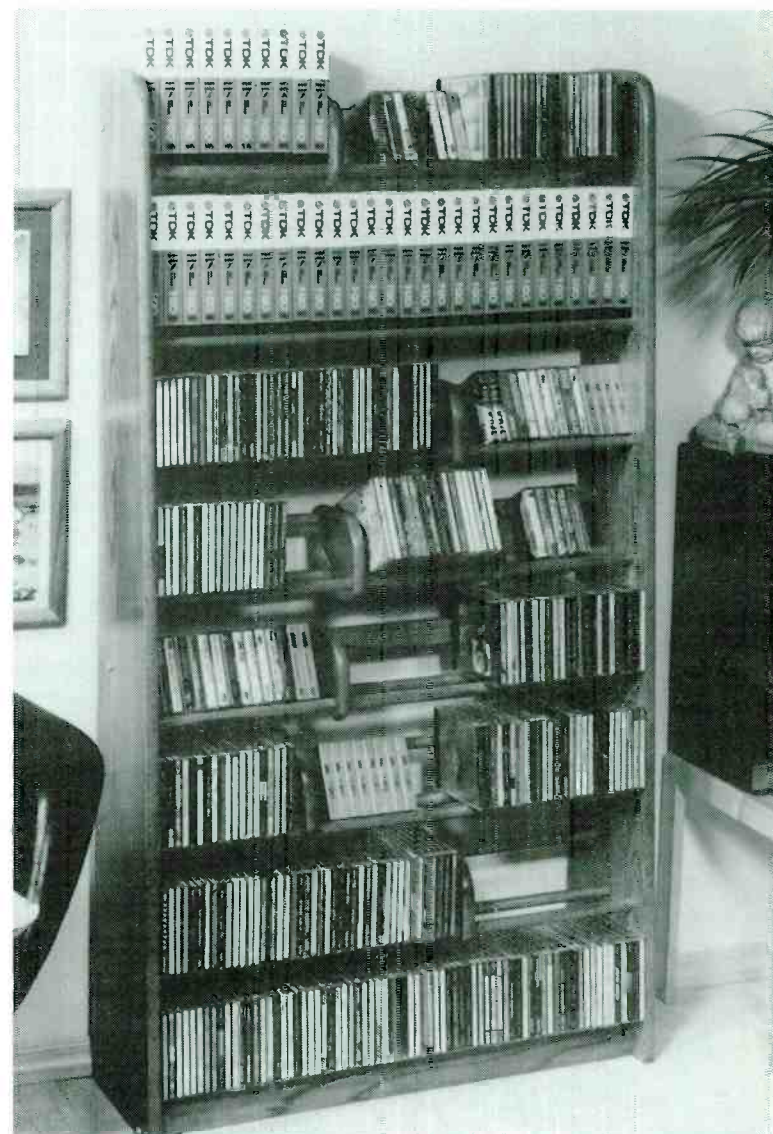
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**Squeaky-Clean.** Audio-Technica U.S. introduces the AT6058 CD cleaner, which uses a wet/dry process that combines a sponge and a squeegee to clean CDs thoroughly, without leaving streaks. Suggested retail: \$11.95. Contact Audio-Technica U.S. in Stow, Ohio, at 216-686-2600.



**Wall Of Sound.** Leslie Dame Enterprises Ltd. (LDE) offers the CD-576KD solid-oak case. It holds 576 CDs or 345 audiocassettes in any combination, and 56 videocassettes on the top shelf. Suggested retail: \$189.95. Contact LDE in Forest Hills, N.Y., at 718-261-4919.

**RETAIL TRACK**



by Geoff Mayfield

**SHOOTING ONESELF IN THE FOOT:** The reluctance of some members of the **National Assn. of Independent Record Distributors and Manufacturers (NAIRD)** to embrace explicit-lyrics stickers could have far-reaching effects, as reflected by the troublesome legislative events in Louisiana (Billboard, June 16). In the narrow scope, the resistance probably means that nonstickered indie releases that might be judged as contentious will have a hard time finding their way into mainstream music stores, but the implications of NAIRD's split decision go beyond the indie sector.

Earlier this year, the **National Assn. of Recording Merchandisers** and the **Recording Industry Assn. of America** expended a lot of hard work to quell the firestorm that found as many as a dozen states contemplating restrictive bills. Noises that are already being made by vigilantes, like Missouri State Senator Jean Dixon, suggest that NAIRD's split decision over whether to adopt the RIAA sticker will reignite the issue, and if that's the case, independent labels and distributors aren't the only parties who will feel the heat.

The refusal by some indies to join the consensus that major labels and retailers knitted in March leads me to make the following predictions:

- Chain buyers, who don't have time to screen every lyric of every album they buy, will be more cautious bringing in certain indie goods from labels that

refuse to sticker. In the process, albums that actually aren't problematic might get passed over.

- Retailers who refuse to stock nonstickered titles, either on the basis of marketing decisions or a reluctance to risk spending time in jail, will be bitterly accused of censorship.

- Dixon and her ilk will point to balking indies as an excuse to renew their efforts to implement impractical stickering bills.

As for the continuing tribulations of **2 Live Crew**, which recently saw two of its members jailed at a Florida performance, the Supreme Court left this can of worms open two decades ago when it purposely left the parameters of obscenity fuzzy in its "community standards" ruling. That's not to say our industry shouldn't be concerned about the implications of that episode, but merely indicates that the question of what is or is not obscene in *all* media has long been ambiguous.

The answer to the lyrics dilemma is not easily solved. I hear and understand those who, on First Amendment grounds, are reluctant to abide by the status quo on stickering. But, if the appropriate action were to fight this issue tooth and nail, the time to do that was five years ago, when the **Parents' Music Resource Center** took the battle to the floor of Congress.

But, for whatever reason, the RIAA chose the middle ground at that point, and that makes it more difficult to turn the tide in 1990. And maybe—just maybe—making an effort to alert parents of albums they might find objectionable is a responsible marketing practice. Call me dimwitted (it wouldn't be a first), but I do not view a sticker that reads simply "Parental Advisory: Explicit Lyrics" as a practice of censorship, especially when the placement of such a sticker makes it easier for stores to carry the

*(Continued on page 42)*

**ALBUM RELEASES**

**COUNTRY**

**CRYSTAL GAYLE**  
Ain't Gonna Worry  
CD Capitol C2-94301  
CA C4-94301

**PIRATES OF THE MISSISSIPPI**  
Pirates Of The Mississippi  
CD Capitol C2-94389  
CA C4-94389

**THE STATLER BROTHERS**  
Music, Memories, And You  
CD PolyGram 842518-2  
CA 842518-4

**CHERYL WHEELER**  
Circles & Arrows  
CD Capitol C2-92063  
CA C4-92063

**JAZZ/NEW AGE**

**AZYMUTH**  
Curimin  
CD Intima 73566  
CA 73566  
LP 73566

**STANLEY CLARKE & GEORGE DUKE**  
Three  
CD Epic EK-46012  
CA ET-46012  
LP E-46012

**BENNY GREEN**  
Lineage  
CD Blue Note B2-93670  
CA B4-93670

**DICK HYMAN**  
Maybeck Recital Hall Series, Vol. 3  
CD Concord Jazz CCD-4415  
CA CJ-415-C

**THE PETER LEITCH QUARTET**  
Mean What You Say  
CD Concord Jazz CCD-4417  
CA CJ-417-C

**SOUNDTRACKS**

**VARIOUS ARTISTS**  
Ford Fairlane, Original Motion Picture Soundtrack  
CD Elektra 60952-1  
CA 60952-4

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire, Beverly Hills, Calif. 90210.

**POP/ROCK**

**BILLY BRAGG**  
The Internationals  
CD Elektra 60960-2  
CA 60960-4

**THE DAMNED**  
Final Damnation  
CD Restless 75916  
CA 75916  
LP 75916

**GREEN ON RED**  
This Time Around  
CD PolyGram 841519-2  
CA 841519-4

**A GUY CALLED GERALD**  
Automannik  
CD Columbia CK-46770  
CA CT-46770  
LP C-46770

**ALBERT HAGAR**  
Is This Love  
CD Stardust SD-1030CD  
CA SD-1030CA  
LP SD-1030

**JOHN HIATT**  
Stolen Moments  
CD A&M 75021-5310-2  
CA 75021-5310-4  
LP 75021-5310-1

**BRUCE HORNSBY**  
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CA 2041-4-R9  
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**HOTHOUSE FLOWERS**  
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**JESUS JONES**  
Liquidizer  
CD SBK CDP-94480  
CA K4-94480

**BRIAN KENNEDY**  
The Great War Of Words  
CD RCA 2262-2-R9  
CA 2262-4-R9

**THE STRAWBERRY ZOTS**  
The Strawberry Zots  
CD RCA 2287-2-R9  
CA 2287-4-R9

**BLACK**

**CAMEO**  
Real Men Wear Black  
CD PolyGram 846297-2  
CA 846297-4  
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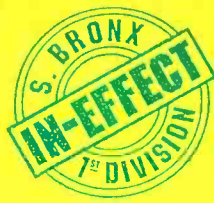
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## Alacazam! Aims To Work Promo Magic Teams With Sugar Hill For Watson Disk

■ BY EDWARD MORRIS

NASHVILLE—Sugar Hill Records and Alacazam! Records will jointly promote and market a new children's album by Grammy-winner Doc Watson. While Sugar Hill will pursue the conventional retail and rackjobber route to get the record into the market, Alacazam! will rely on a network of bookstores and toy stores, as well as mail order.

Called "Doc Watson Sings Songs For Little Pickers," the 13-cut collection is made up of traditional

public-domain songs, except for a version of Jimmy Driftwood's "Tennessee Stud." The record, released June 10, is available on cassette and CD. Copies will carry either the Sugar Hill or Alacazam! logo, depending on the distribution channels.

Alacazam!, the children's label of Alcazar Records in Waterbury, Vt., distributes primarily through book and toy stores. Its records are also distributed by Ingram Distributors. Mail-order customers can place orders through an 800 number.

## Converse In Bowie Tour Deal

NASHVILLE—The Converse shoe company is running a June-long cross-promotion with the David Bowie 1990 "Sound + Vision" Tour and The Musicland Group.

During the promotion, anyone who buys a pair of Converse All Star shoes will be given a free cassette of Bowie's "Fame '90" single. Approximately 500,000 cassette singles have been earmarked for the promotion.

The cassette's O-card carries a bounce-back coupon that is good for \$2 off on any regularly priced tape or CD at more than 800 locations run by the Minneapolis-based retailer.

The promotion was put together by Entertainment Software Inc., an affiliate of EMCI/Rockbill.

As part of the promotion, Converse commissioned Roger Gorman, who won a Grammy this year for his Bowie best-album package, to design a

"Fame '90 All Stars" set of sneakers that are available for promotional purposes only. The shoes will be given away in promotions in the top 20 American markets and via the 1-900-2-BOWIE-90 phone line set up to give tour information.

The 900 number is being advertised by local radio in the cities on Bowie's tour route and on point-of-sale material at 5,000 stores where Converse shoes are sold. Bowie's share of the phone line proceeds are being donated to Save The Children.

To further spotlight the promotion, Converse has purchased space in Rolling Stone's Summer Music Guide, a supplement in the June 28 issue. In addition to its regular circulation, Rolling Stone will print an extra 25,000 copies of the supplement to distribute to record stores.

EDWARD MORRIS

## NAIRD INDIE AWARDS WINNERS

(Continued from preceding page)

**Gospel:** Sparrow Records, "Mom & Pop Winans," Mom & Pop Winans. Honorable mention: Malaco Records, "Live," Mississippi Mass Choir; Sugar Hill Records, "I Heard The Angels Sing," by Doyle Lawson & Quicksilver.

**Heavy Metal:** Caroline Records, "Quickness," Bad Brains. Honorable mention: In Effect Records, "Handle With Care," by Nuclear Assault; SST Records, "Ultramega O.K.," by Soundgarden.

**Historical:** Stash Records, "The Legendary Dial Sessions," by Charlie Parker. Honorable mention: Smithsonian/Folkways Records, "Folkways: The Original Vision," Various Artists; Specialty Records, "Little Richard—The Specialty Sessions," by Little Richard.

**Contemporary Jazz:** Milestone Records, "Uptown/Downtown," by McCoy Tyner. Honorable mention: Concord Jazz Records, "The Sun Is Out," by Flora Purin & Airtio; Concord Jazz Records, "Bouquet," by Phil Woods.

**Traditional Jazz:** Musicmasters Records, "Music Is My Mistress," by The Duke Ellington Orchestra. Honorable mention: DRG Records, "In A Mellow Tone," by Anita O'Day; Rounder Records, "Feel Like Funkin' It Up," by the Rebirth Brass Band.

**Latin:** ROM Records, "Horizontes," by Huayacaltia. Honorable mention: Concord Picante, "Ole Ola," by Mongo Santamaria; Rounder Records, "Arriba El Norte," by Flaco Jimenez.

**New Age:** Rykodisc, "Freedom Chants From The Roof Of The World," by the Guyto Monks. Honorable mention: Music West Records, "Living The Northern Summer," by Jim Chappell; Silver Wave Records, "Rain Maiden," by Wind Machine.

**R&B:** Rounder Records, "Walking On A Tight Rope," by Johnny Adams. Honorable mention: Next Plateau Records, "Don't Make Me Over," by Sybil; Malaco Records, "Crazy Bout You," by Johnnie Taylor.

**Rap:** Delicious Vinyl Records, "Loc-Ed After Dark," by Tone Loc. Honorable mention: Tommy Boy Records, "3 Feet High And Rising," by De La Soul; Tommy Boy Records, "All Hail The Queen," by Queen Latifah.

**Reggae:** ROIR Records, "Live In Berlin," Killer Bees. Honorable mention: Heartbeat Records, "Ghetto Child," by Sugar Minott; Heartbeat Records, "Collector's Edition: Rare Reggae From The Vaults Of Studio One," by various artists.

**Rock:** Alligator Records, "Live From Austin," by Delbert McCClinton. Honorable mention: Relativity Records, "Flying In A Blue Dream," by Joe Satriani; Rykodisc, "Broadway The Hard Way," by Frank Zappa.

**Seasonal:** Rounder Records, "American Folk Songs For Christmas," by Mike, Peggy & Penny Seger. Honorable mention: Barok Folk Music Records, "Come Let Us Be Merry," by The Barok Folk; Optimism Records, "A Kim Pensyl Christmas," by Kim Pensyl.

**Soundtracks:** DRG Records, "Black & Blue, Original Broadway Cast," by Ruth Brown & Linda Hopkins. Honorable mention: Sugar Hill Records, "Far North," by the Red Clay Ramblers; Walt Disney Records, "The Little Mermaid, Original Soundtrack," by various artists.

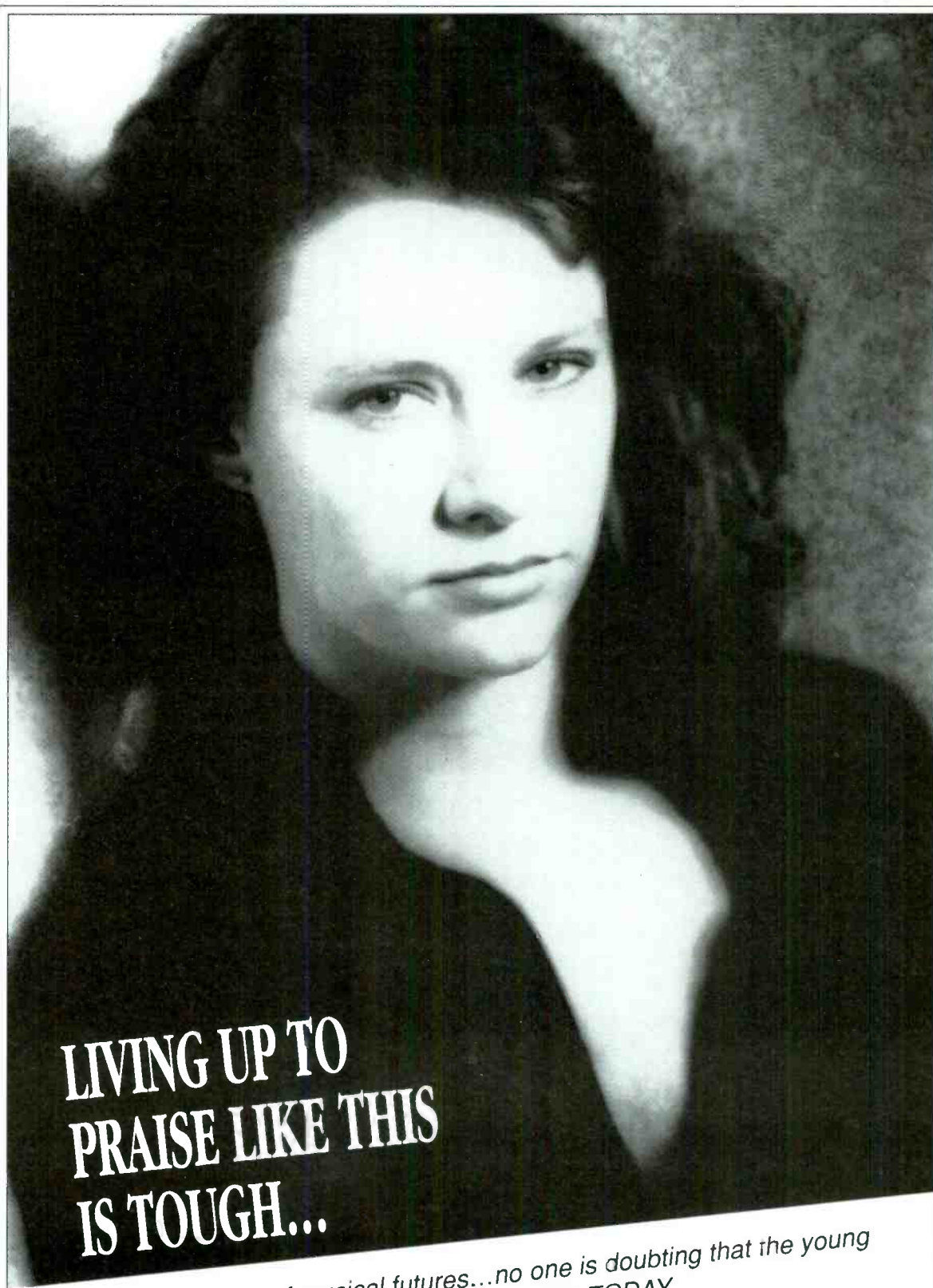
**Storytelling/Spoken Word:** Rounder Records, "Classic Children's Tales," by Jackie Torrance. Honorable mention: June Appal Records, "Jack Alive," by Ray Hicks; Nouveau Records, "Celestial Navigations," by Celestial Navigations.

**String Music:** Turquoise Records, "Heart's Ease," by Madeline MacNeil. Honorable mention: Flying Fish Records, "Great Dreams," by Critton Hollow; Rounder Records, "Indian Springs," by Kenny Baker & Blaine Sprouse.

**Women's Music:** Redwood Records, "Skydances," by Holly Near. Honorable mention: Concord Jazz Records, "No More Blues," by Susannah McCorkle; Sugar Hill Records, "Fink & Marxer," by Cathy Fink & Marcy Marxer.

**World/International:** Flying Fish Records, "Huayarasan," by Sukay. Honorable mention: Rykodisc, "Popular Science," by Henry Kaiser & Sergei Kuriokhin; Rykodisc, "Get Yer Jujus Out," by Chief Commander Ebenezer Obey.

Assistance in preparing this story was provided by Larry Flick.



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## RETAIL TRACK

(Continued from page 38)

albums in question.

Right or wrong, here's the rub. Four years ago, indie distributors warned labels that if their albums didn't carry a UPC bar code, it would cost those titles store space at automated chains. Today, the decision to bypass the warning sticker can again cost an indie album store space. On top of that, the reluctance by indies to abide

by the solutions that were reached earlier this year could well blow what has otherwise been a carefully constructed truce.

**SO THERE'LL BE NO** confusion, this is to verify that **Camelot Music** has temporarily ceased reporting sales information to all trades, including this one. The pullout stems from the fact that Camelot

made a business decision to cease tracking specific unit counts at the store level, because the chain did not derive enough benefit from the information to justify the expense. Further, Camelot is in the process of reconfiguring its distribution center and, consequently, its management information systems. Also, because the web is not yet wired with point-of-sale registers, management felt that the process of scanning sales tickets was also putting a burden on store-level employees.

Prior to the time when it began scanning tickets, Camelot's report in large part was based on shipments from the warehouse, which can fluctuate greatly, and which don't necessarily reflect consumer sales. The chain's execs have been around the block enough times to know that many in the industry would be unhappy if they reverted to a report that was based on shipments. So, rather than half-step, the company has elected to cease trade reports until such time when it can again base its rank reports on specific sales information. We respect and appreciate that decision, and particularly commend Camelot for its insistence on accuracy.

"How are you going to replace Camelot?" asked one chart observer. The fact of the matter is that you cannot replace a company that represents 5%-6% of its industry's sales. The good news is that even without Camelot, the panel that reports to us still represents well above 80% of the market, a much bigger sample than one needs to accurately reflect national sales trends. CEO **Jim Bonk** expects that the chain will begin tracking again in the not-too-distant future, perhaps by the beginning of 1991, and he anticipates it will be able to resume reporting to us at that time. We'll eagerly look forward to its return.

**THREE CHEERS** to **Windham**

**Hill** for sponsoring the packaging redesign contest that had students of the Art Center College of Design in Pasadena, Calif., looking for a new package in which CDs can be merchandised. In the stalemate that continues in the debate over whether the 6-by-12-inch box should be maintained as industry standard, Windham Hill's effort to get input from *outside* the industry is both refreshing and correct.

The music biz often gets stymied when it seeks to solve problems, because tunnel vision has us looking to our own quarters for answers. Even if none of the award-winning designs solves the current question, Windham Hill has taken a step in the right direction by reminding us that there are resources beyond the music world that can help us settle the packaging issue. And, it wasn't surprising to see **Pete Jones**, president of BMG, Windham Hill's distributor, serve as one of the contest's judges. It was Jones' comments last summer in a *Billboard* commentary, and last fall at the **National Assn. of Recording Merchandisers'** Retailers Conference, that helped sharpen focus on the 6-by-12 issue . . . On the other hand, I've been pondering the significance of how the 6-by-12 impacts the green issue, as characterized recently in Gerry Wood's Nashville Scene column. According to Wood's sources, "The trash from discarded CD boxes last year equaled the daily trash of the state of Missouri." Somehow, for me, that illustration reduces, rather than magnifies, the size of the villain, because you're comparing an annual trash load with a daily trash load. So, to even things out, until the industry finds a sensible way to eliminate the 6-by-12, how 'bout asking the state of Missouri to secede from the Union once a year.

**IT PLAYS:** **Discovery Systems**, the CD plant located in the Columbus, Ohio, suburb of Dublin, is

launching a new merchandising tool for music stores. It's a 15-track, multilabel CD for in-store use called "In-Play."

The project is being quarter-backed by industry vet **Mary Perkins**, director of special products, with assistance from **Marc Mercurio**, who recently left the **Record & Tape Outlet** to become a product coordinator at **Discovery**.

There is no charge to retailers for the biweekly program. Instead, **Discovery**—like every other company dabbling in in-store merchandising aids—will look to labels for funding. Participating stores must agree to play the CD at least once each day; they must also mail back an affidavit-of-performance card that notes which of the 15 titles are carried in stock.

On the disk, artist and album title are announced briefly before and after each tune. The cardboard package in which the disk is shipped can be folded into a display piece, which lists the selections, along with labels and catalog numbers.

Although **Discovery** plans to bill labels for inclusion on future **In-Play** disks, the inaugural CD was done gratis. The trial run includes product from four of the six major distributors; missing are the **CBS** and **CEMA** labels. Artists on the first **In-Play** are **Suzanne Vega**, **Michael Penn**, **After 7**, **Little Caesar**, **Sweet Sensation**, **Paula Abdul**, **Pato Banton**, **Bad Company**, **En Vogue**, **Adrian Belew**, **Shaking Family**, **Kennedy Rose**, **Y&T**, **del Amitri**, and **L.A. Guns**.

**Perkins**, who has always struck me as a real-life version of the **Mary Richards** character from the "Mary Tyler Moore Show," says reaction from retail has been "great." She says chains on board with the first **In-Play** include **Camelot Music**, **The Musicland Group**, **Turtle's**, **Western Merchandisers**, **The Flip Side**, **Michigan Warehouse**, **Cat's Compact Discs & Cassettes**, **Mainstream Records**, and **Buzzard's Nest**.



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## Trans World's Bottom Line Sweetened By Lower-Than-Expected Peaches Payout

■ BY DON JEFFREY

**NEW YORK**—**Trans World Music Corp.** will receive a boost to its bottom line this quarter in agreeing to settle a four-year legal battle with **Peaches Entertainment Corp.** for lower-than-expected damages.

The **Albany, N.Y.**-based music and video retailer says it will pay **Peaches** \$1.5 million. But that is \$500,000 less than the \$2 million in damages a judge awarded to **Peaches** last year.

The lower settlement means a \$300,000 after-tax increase in net income for the second quarter, which ends Aug. 4.

That is because **Trans World** created a reserve last year to cover potential costs of the settle-

ment and reduced its first-quarter profit by \$2.5 million. The reserve covered the \$2 million damage award and \$500,000 in additional expenses.

*The \$1.5 mil cost  
is \$500,000 less than  
was planned for*

After losing the suit last year, **Trans World** appealed. The parties reached the new settlement out of court. "The book is closed," says **Jim Williamson**, **Trans World's** chief financial officer, commenting on the **Peaches** litigation.

**Peaches** sued **Trans World** in

1986, charging that two **Peaches** outlets licensed by **Trans World** "bear no relationship to the distinctive configuration and design of **Peaches** stores."

In other news, **Trans World** chairman **Robert J. Higgins** told shareholders at the annual meeting June 1 that revenues this fiscal year "could approach" \$400 million, while net profit might exceed \$18 million, or more than \$1.90 a share. For the fiscal year that ended Feb. 3, **Trans World** earned \$13.3 million, or \$1.48 a share, on revenues of \$312 million.

During the recent stock market rally, **Trans World's** shares rose to a record high of \$32.50 each in trading on the **Nasdaq** exchange.

For more info, call 614-761-4256.





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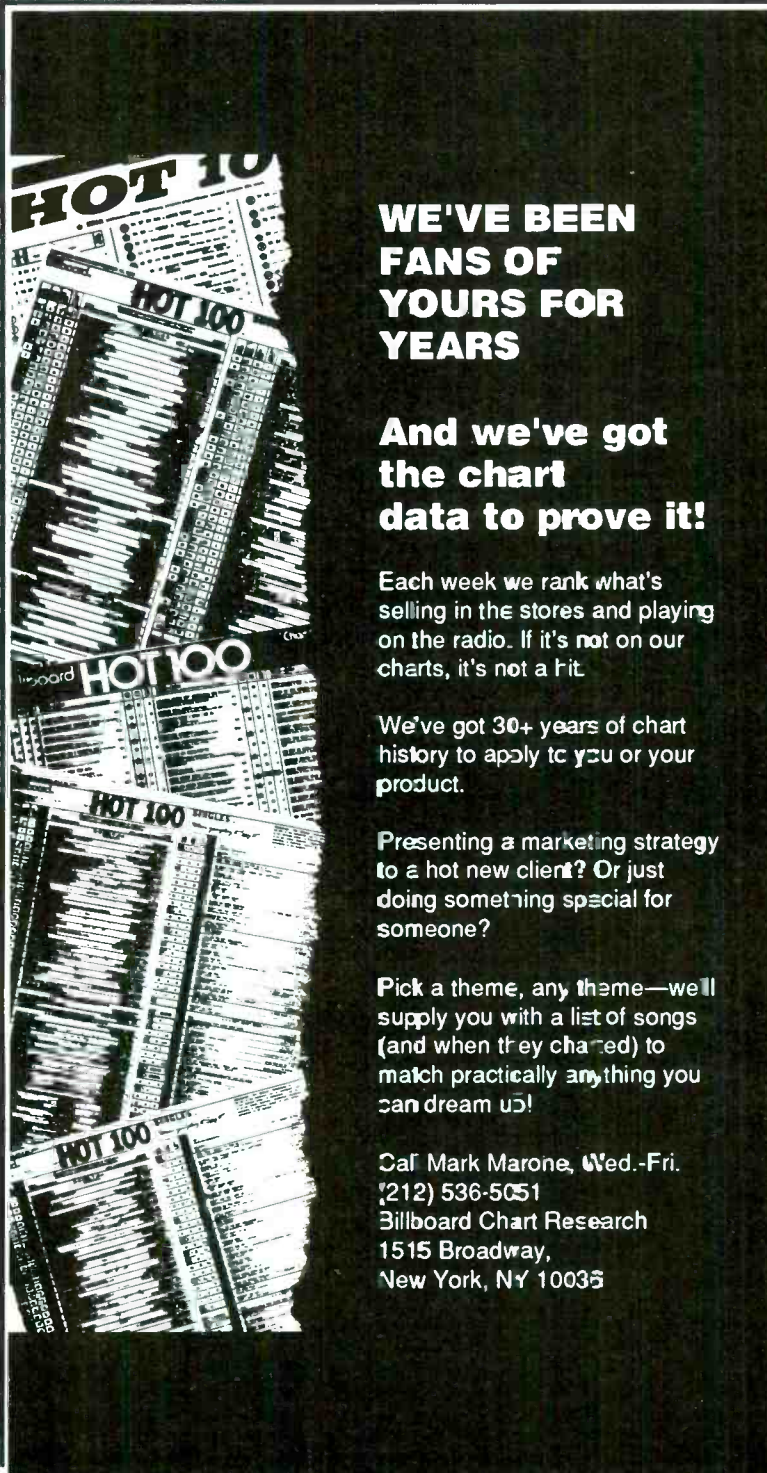
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# Multitrack Hard-Disk Recorders Come Home

## Cost Of Desktop System Approaches \$1,000 Per Track

BY JOCK BAIRD

GLOUCESTER, Mass.—The post-production world has turned to hard-disk recording systems with a vengeance, but most of these digital dream machines still require some hefty amortization and a sympathetic banker.

In the past 18 months, though, software/hardware packages for microcomputers have made serious inroads in the digital audio assembly trade, as attested to by Hybrid Arts' ADAP II, Studer Editech's Dyaxis system, and, most recently, Digidesign's SoundTools.

Now the hard-disk micro game is entering a new phase: multitrack, from four to 16 tracks worth of CD-

### The next desktop recording phase is just beginning

quality (or better) digital audio. And everything's getting cheaper by the track; before the end of the year it could approach an astonishing \$1,000-per-track price point. It's a desktop revolution worthy of the name.

A micro-based hard-disk recording system is a package of hardware, a card or separate rack box, and software program designed to turn a personal computer "platform" into a digital recorder. The computer records directly to hard disk storage, continually moving new material in and out of a temporary RAM buffer; it plays back the recorded material in the same way.

The price of a system is a combination of the cost of the computer (usually \$3,000-\$4,000), the hardware/software program, and, finally, the amount of the hard-disk storage.

Disk space determines how much recording time is available. At a sample rate of 44.1 kHz (CD standard), it takes 5 megabytes of memory to store a minute of digital audio information. For multitrack storage, 5 meg per minute per track, or "track-minute," is needed. Thus, a 300-meg hard drive (which can be bought for as little as \$1,200) will hold 60 total track-minutes, or 15 minutes of four-track recording.

In traditional postproduction assembly, the audio pieces are often quite small and do not require big storage. But using these systems as studio-type multitrackers can chew up memory fast.

Digital storage and retrieval offer far more editing and assembling capabilities and make these systems more than just a better tape recorder. Sound files can be accessed from anywhere on the hard disk and can be of any length. Alternate takes can be stored separately while still synched to the main tracks. Much of the music processing logic now used with MIDI sequencers applies here, and track bouncing can be done with absolutely no signal degradation and won't even overwrite existing tracks—which means you don't need as many tracks as you think you need.

The micro-multitracker creating the most excitement is a one-two

punch from Digidesign, whose \$3,285 SoundTools system is a huge hit with the Macintosh music community. A few months ago Digidesign released a stripped-down version of SoundTools, called AudioMedia, for \$995. Now it has unveiled a \$349 program called Deck that works on top of AudioMedia and turns it into a four-track digital recorder.

There are some sacrifices, however. AudioMedia won't chase-lock to SMPTE time code and doesn't have digital audio ins/outs, both of which SoundTools offers. Also unlike SoundTools, AudioMedia does not have convertible sample rates but offers 44.1 kHz resolution, and its audio quality is said to be of slightly less fidelity. But there are still plenty of benefits.

Deck will play MIDI sequence files made on other sequencers and has its own basic 16-track sequencer for simple live overdubs. All MIDI data is synched to the audio tracks, and Deck outputs SMPTE and MIDI Time Code even if it won't chase-lock to it. It has its own automated snapshot mixing panel, with adjustable fade-in time, and can also map its mixing controls to external MIDI continuous controllers for real-time auto-mixing. Each track has onboard effects like delay, chorus, EQ, and stereoization.

Another Deck feature is a data-compression system that reduces hard-disk storage requirements by half, so a track-minute will require only 2.5 meg instead of 5. Digidesign sources say this compression system has a nearly indiscernible effect on audio quality, but can be disabled if the user prefers.

Digidesign is positioning the AudioMedia/Deck combo as more of a semi-pro/home studio product, rather than a full-fledged postproduction product, and is also recommending a new \$895 NuBus card option, called MacProteus, which duplicates the guts of an E-mu Proteus module. By adding in a stripped-down version of Opcode's Vision, a major-league desktop audio/MIDI workstation can be created for a remarkable \$2,350 (minus Mac II and hard disks).

Deck will work with SoundTools, but Digidesign counsels most SoundTools users to hold off until December, when a pro-level version of Deck will appear.

The only other hard-disk system that's pitched directly at the home-studio/MI user is a dedicated unit from Roland. Promised by the fall Audio Engineering Society Convention (Sept. 21-24), and projected to cost \$5,000, the unit will provide four-track recording and have a built-in 100-meg hard disk with a SCSI port to hook up more storage as needed. Unlike others in its field, this system is not PC-based.

The Roland system will have a display similar to the company's S-770 and offer cut-and-paste editing and digital track bouncing. It can be multiplexed with similar units for up to 16 tracks of recording, and will offer full SMPTE capabilities and digital ins/outs.

Some of the development for this 3-year-old project has been done by a Roland Research group headed up by

veterans Tom Oberheim and Chris Meyer.

Several sources say there will be major breakthroughs in hard-disk recording technology later this summer coming from Japan, one of which may be DAW, a unit Korg sneak-previewed at the Frankfurt Music Messe in West Germany.

Meanwhile, in more professional climates, a new version of the Dyaxis system from Studer Editech is out. The original two-track Dyaxis system worked on a Mac II or SE and sold for approximately \$9,000.

Now the company offers the Dyaxis System II—which adds another unit to get to four tracks, a full-service synchronizer, and 640 meg of hard drives—for about \$27,000. The accompanying MacMix software has visual editing, every digital data format in the known universe, and variable sample rates of up to 48 kHz.

(Continued on next page)



Remixing From "Poison." Bell Biv DeVoe remixed the second single, "Do Me," from its platinum debut album, "Poison," at Alpha Studios in North Hollywood, Calif. Standing, from left, are artists Michael Bivens and Ricky Bell. Seated, from left, are producers Bret "Epic" Mazur and Richard Wolf, and artist Ronnie Voe.

## BASF Poised To Buy Out Agfa-Gevaert

BY SUSAN NUNZIATA

NEW YORK—BASF AG has signed a letter of intent to purchase Agfa-Gevaert's magnetic tape activities for an undisclosed sum. Both companies supply audio- and videotape to the professional market.

The agreement, signed June 5, is subject to approval by the German antitrust agency and the boards of both companies.

In addition to serving pro users, BASF offers consumer audio- and videotape product lines, and Agfa supplies consumer tape in the European marketplace. The two companies have successfully collaborated on research and development projects in magnetic media since 1987.

According to a prepared statement from BASF, an increasingly competitive business environment has kept the magnetic tape businesses of both BASF and Agfa from reaching their earnings potential. Merging the companies' magnetic tape activities offers the prospect of positive results in the future, the release states.

"Theoretically, customers shouldn't feel an impact at all," says Rick Howland, director of public affairs for BASF Corp. Information Systems in Bedford, Mass. "Both BASF and Agfa are supposed to expect to operate in their typical fashion. Agfa's got a reputation, as I hope BASF does, of having top-quality products. [Customers] shouldn't see any interruption."

He notes that many details of the agreement still need to be finalized.

In the current discussions it has been decided that the Agfa facilities in Munich and Berlin, West Germany, and Avranches, France, will be taken over by BASF. The plants employ approximately 1,400 people. Other possibilities are being sought by Agfa for its magnetic tape facility at Rottenburg/Laab, West Germany, which has 100 employees.

Agfa is a unit of Bayer AG, the West German chemical company that is also the parent company of Mobay, one of the largest polycarbonate sub-

strate manufacturers in the world and a supplier of raw materials for CD manufacturing.

In 1989 BASF's worldwide sales of magnetic products amounted to approximately 1.6 billion German marks (\$944 million). Worldwide sales of Agfa magnetic products were about 450 million German marks (\$265 million), with the U.S. accounting for more than 20% of sales.

BASF has a market share of approximately 25% in the professional audio duplication market, according to Terry O'Kelly, national sales man-

ager with BASF. Agfa reports a 41% market share in audio duplication in 1989.

In 1989, Agfa had a share of approximately 15% of the pro audio recording studio market an area which BASF supplies in Europe but not in the U.S. According to O'Kelly, each firm has a 7% share of the professional video duplication marketplace, although Agfa's Chris Emery, national marketing manager, reports a 13% share in 1989, and notes an increase in 1990.

### AUDIO TRACK

NEW YORK

THE IDES OF MARCH tracked a new single at Multi-Sound Studios for the Altered Records label. Producer Dave Weiner was at the desk for the project. Weiner also handled final mixes for the new EP release by the Stax on Delta Records. The facility has added two Sony DAT recorders for digital mixdown.

At the Magic Shop, producer/engineer Joe Blaney (Keith Richards) brought the Beautiful in to cut live tracks for an Azoff Entertainment (Giant Records) project. Blaney engineered, assisted by Sue Dyer. MCA artist Patty Smyth cut live tracks with producer Ed Roynesdal. Musicians on the project included Ed (Joe Jackson) on keyboards, Gary Burke (Joe Jackson) on drums, Graham Maby (Joe Jackson) on bass, and Jimmy Ripp (Hall & Oates) on guitar. Tony Ungaro engineered, with Dyer assisting. Producer Michael Baker (Grayson Hugh) recorded Tina B. for A&M. Mark Plati engineered with Diego Garrido.

The new Bread & Butter album, produced by Peter Gallway for Japan's Fun House label and featuring Japanese hornman Terumasa Hino, was arranged at Krypton by Murray Weinstock. Mark Mandelbaum en-

gineered.

Guitarist/vocalist/composer Richard Boukas stopped in Crystal Sound to work on three numbers for his new album. Other musicians on the project include John Arbo on bass, Ray Marchica on drums, and Tony Regusis on piano and keyboards. Steve Vavagiakis engineered, assisted by Andrea and Todd Childress. Singer/songwriter Julie Anne Eigenberg recorded and mixed new tracks in Studio A with producer Joel Aaron Diamond (Mick Taylor Band) on piano and keyboards. Larry Buksbaum engineered, assisted by Beatrice Winkler.

Modern Voices had Chris Jasper (Isley Brothers) in cutting tracks for his upcoming album on his self-owned label, Gold City Records. Everett Collins (Surface/Isley Brothers) tracked the theme for the upcoming Miss Black America pageant.

Vintertainment/Elektra artist Keith Sweat completed his second album, "I'll Give All My Love To You," at I.N.S. Recording, with Dan Sheehan and Mike Ffrench at the board for basics and Seigi Motoyama and Sheehan handling edits. Producer/remixer Louie Louie overdubbed and mixed "Outstanding" by Rob Base for Profile. Eric Kupper was on keyboards and Sheehan engineered. Chep Nunez was in working on a re-

(Continued on next page)

# McGuire Succeeds Pabst As EV President; Parent Co. Mark IV Gears Up For Expansion

NEW YORK—Paul McGuire was named president of Electro-Voice, succeeding Robert Pabst, who continues in his role as president of Mark IV Audio Inc.

Pabst will remain based at EV's Buchanan, Mich., headquarters.

Previously executive VP of EV, McGuire was responsible for engineering, manufacturing, sales, and marketing functions in the U.S. and Canada. His promotion is an "evolutionary step" in the development of Mark IV, according to Pabst, who will now concentrate on the future business development of the group.

The Mark IV Audio group includes EV, Altec Lansing, Vega, University Sound, Gauss, Electro-Sound, and Dynacord. Ivie, which formerly numbered among these ranks, was recently acquired by a

group of investors (Billboard, June 16). Pabst had previously served as president of both EV and Mark IV.

The latest phase of Mark IV's development was the acquisition, finalized on June 7, of Audio Consultants Company Ltd., one of the most important pro audio distributors in Hong Kong. The company, which has carried the EV product line for 10 years, also handles product lines for several other pro audio manufacturers.

"They'll continue to operate as distributor and professional sound contractor," says Pabst. "We view Hong Kong as a market of some importance, but we also consider it the gateway to the People's Republic of China."

He notes that through ACCL, Electro-Voice has had good success in China, but the effort involves

more of an investment than the distributor could make independently. "We can be more liberal with our investment decisions," Pabst says, noting that the company will continue to seek expansion in that marketplace.

Mark IV Audio is also negotiating for possible acquisition of "an important [pro audio] manufacturer in the U.S. that's related to the music business," according to Pabst. Discussions are also under way for possible acquisition of a pro audio company in Europe. Pabst expects the former to be finalized in 60-90 days.

EV, which supplies microphones, speakers, and electronics to professional markets worldwide, is a subsidiary of Mark IV Industries Inc., a New York Stock Exchange company with corporate headquarters in Amherst, N.Y. SUSAN NUNZIATA



**Digital Heavyweights.** Scopein Research, formed in March by two of Europe's best-known signal processing designers, has taken on three contracts. Founders Markus Erne, right, a former Studer stalwart, and Apogee designer Christof Heidelberger, are working on projects for Klotz Digital, West Germany, and Goldmund and Digital Audio Technologies SA (Stellavox) in Switzerland. The company, based in Zurich, Switzerland, provides electronic design in analog and digital signal processing, and offers hardware and software development as well as complete product design services from conception to manufacture.

## AUDIO TRACK

(Continued from preceding page)

mix of "House Junkies" for Cutting Records. Kupper was on keys, with Sheehan at the board.

### LOS ANGELES

**BOB SCHAPER** was in Larrabee mixing Elton John's "Medicine Man" for George Harrison's album to benefit Romanian children with AIDS. The song was written by Elton John and Bernie Taupin and produced by

**James Newton Howard.** Peter Arata was in mixing Sheena Easton's "Time Bomb" with producer David Frank of the System for her upcoming MCA album. Alan Meyerson mixed Stacy Earl's "Temptation" with producers David Gamson and Oliver Leiber.

L.A. Reid and Babyface were in Elumba producing vocals on Pebbles' new MCA release, "Giving You The Benefit." The production team

was assisted by Ryan Dorn and Rick Caughron at the board. Chameleon act Mary's Danish mixed songs from live concert footage to be included in an upcoming concert video and CD. Brian McGee produced; Caughron assisted.

N.Y.C. was in Cornerstone Records with producer Rick Neigher tracking a project for Chrysalis. George Tutko engineered, assisted by Scott Campbell. Cry Wolf was in overdubbing and mixing for Grand Slam/I.R.S. with producer David Devore. Devore also engineered, assisted by Joe Barresi.

N.Y.C. also recorded and overdubbed album tracks at Devonshire with producer Neigher and engineer Tutko. In addition, Neigher and Tutko worked on mixes for David Cassidy's upcoming Enigma album.

Dweezil Zappa was in Paramount recording tracks for his new album. He used Studio C's newly installed Neve console. New Edition's Ralph Tresvant recorded album tracks on Studio A's Solid State Logic. Geza X was at the controls. MCA act 4-Sure used the studio's MIDI 24-track facility to work on its debut album. Kyle West produced, with Mike Becker at the board. Zappa completed vocals for his new release at Devonshire.

Engineer Paul Klingberg was in Lion Share Recording's Studio B cutting horn and vocal overdubs and mixing tracks on the Earth, Wind & Fire single "One World" for CBS. Maurice White produced. Guy DeFazio assisted. Hollywood Kids overdubbed the song "Dancing In The City," for a Hollywood Records album, in Studio B with producer John Boylan.

Red Zone had Guy Man Dude in Studio A completing tracks for his new MCA album, "Faces In The Dark." Scott Ross engineered, assisted by Chris Pett. The album is expected to hit retail in August. Singer Siedah Garrett and producer Don Oyette were in for Quincy Jones Productions. Duncan Aldrich engineered. Aldrich also engineered the new Ventures album, "Southern All

Stars," slated for release on Toshiba/EMI.

At Artisan Sound Recorders, engineer Greg Fulginiti mastered albums for Chuck Berry, Tom Scott, Dizzy Gillespie, Sonny Rollins, Jimmy Witherspoon, and Irma Thomas.

### NASHVILLE

**BILLY DEAN** WAS AT Recording Arts working on overdubs for his debut SBK album, with Chuck Howard and Tom Shapiro producing. Mark Coddington was at the board, assisted by Bob Cambell Smith. Clifton Davis tracked vocals for his upcoming album on the Benson label. Sanchez Harley and Jesse Boyce produced, with Harley at the board.

Steel overdubs for Anne Murray's new Capitol album were cut at the Music Mill. Jerry Crutchfield produced. Tanya Tucker worked on vocal overdubs for Capitol. And, Lee Greenwood tracked vocal overdubs for his new Capitol record. Paul Goldberg engineered all three projects; Crutchfield produced.

Kenny Rogers worked on a Warner Bros. project at Digital Recorders with producer Jim Ed Norman. Eric Prestidge engineered, with Craig Hansen and Scott Meyer assisting. Dawn Marie worked on her first album for Warner Bros. with producer Barry Beckett. Justin Neibank engineered; John Hurley assisted. Clint Black was in cutting a Christmas song for RCA. James Stroud produced, with Lynn Peterzell at the board. Julian King assisted.

### OTHER CITIES

**EDIE BRICKELL** TRACKED her second Geffen album at Bearsville Studio, Bearsville, N.Y., with producer Tony Berg. David Thoener engineered.

The Vicious Beat Posse was in Cheshire, Atlanta, tracking "Give The People" with producer D.J. Gill for MCA. Thom Kidd was seated at

the SSL, and Mike Alvord assisted. Producers Bobby Brown and Dennis Austin had XL in the studio working on cuts for Bobby Brown Inc. Engineer George Pappas was assisted by Dale Abbott. BET's Donnie Simpson stopped in on the session to tape an interview with Brown.

R&B singer Karen Coleman worked on tracks in Studio A's Synclavier/MIDI room, Dearborn Heights, Mich. Sequencing and programming was handled by Ricky Lawson. Mike Brown engineered.

Extreme Communications Group act Surrender... Dorothy recorded new material at TMP in Berlin, N.J., and at Polygon in Pennsauken, N.J. Mixdown is scheduled at Why Me Studios in Gibbsboro, N.J. Don Train produced.

Doug Sahms, Augie Meyers, Flaco Jimenez, and Freddy Fender, aka the Texas Tornados, were in the Fire Station, San Marcos, Texas, recording their debut album for Warner Bros. Bill Halverson and Gary Hickinbotham engineered. Halverson produced. Tomato Records completed a Townes Van Zandt compilation album with producer/engineer Steve Mendell.

R&B vocalist Kid Gloves completed eight songs for summer release at Transmedia in Lithia Springs, Ga. David Norman and Kid Gloves handled production and mix duties.

Studio 4, Philadelphia, had Phil Nicolo in working on masters of Bon Jovi for the BBC. Nicolo and Obie O'Brian mixed the concert at Bon Jovi's home studio. Joe "The Butcher" Nicolo worked on three projects: the Larry Larr album, with Chuck Nice producing; the final tracking and edits on the new 3XD record; and a clean version of the Boo-Yaa Tribe album. Jim "Jiff" Hinger worked with the group Lamb on a new record. Rick Coghill produced.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

## MULTITRACK HARD-DISK RECORDERS

(Continued from preceding page)

And right behind them is a doubling up of Hybrid Arts' ADAP II system for the Atari ST. The original system, complete, offered two tracks and cost about \$10,000. The new version, four tracks for about \$16,000, will include full SMPTE chase-lock, digital ins/outs, and 760 meg of hard disk packing 48 track-minutes of storage. The new ADAP II version will have auto mixing and cut-and-paste editing, but no digital effects.

Hybrid Arts is more than ready to put together "turn-key" systems for users who want to avoid hardware heartaches.

The IBM-PC should not be counted out of the Mac-filled hard-disk wars. Down the road from MicroSoft's Washington headquarters, a company called Spectral Synthesis has developed a powerful quartet of music systems that run only under Windows. One, the Digital Studio system, converts a 286- or 386-machine into an eight- or 16-track disk recording system.

The Digital Studio consists of an eight-channel hardware card and a FlyBy controller card; the latter takes digital inputs only, so separate analog-to-digital converters must be purchased in groups of two (a DAT deck can also be used).

To go to 16 tracks, an MT800 daughter board must be added. An excellent graphic editing software program is also included; it handles "cue-list"-type functions as part of its

full SMPTE capability, and has very sophisticated approaches to things like visual waveform editing, 16-channel automated mixing, and the sorting of audio files into manageable units.

Not counting computer and Windows software, the Spectral Synthesis system can have a user up and recording in two-track for about \$6,500, and for an additional \$3,000 or so the company sells the A-D converters needed to get to eight-track.

Spectral Synthesis also markets selected hard-disk arrays that offer up to 17.8 track-hours of recording time and have a DSP SynthCard that can add all manner of digital effects and filters. Spectral Synthesis does not really recommend that home-studio users go to 16-track with Digital Studio, but it is possible for less than \$20,000.

Among the company's other hardware/software combos are a 16-bit, 32-voice sampler for under \$5,000 that's getting rave reviews, and AudioCAD, a sound developer system that Bob Moog and Wendy Carlos are said to have drooled over.

This may finally alert the Mac-dominated music world to all the speed and power improvements in the IBM-PC that have transformed the business world, especially now that Windows 3.0 is finally out.

So mobilize your mouse and hold on to your hard disk. The next desk-top recording phase is just beginning.

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# TOP JAZZ ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	7	<b>JOHN SCOFIELD</b> BLUE NOTE 92894/CAPITOL (CD) ★★ NO. 1 ★★	1 week at No. 1 TIME ON MY HANDS
2	1	11	<b>MARCUS ROBERTS</b> NOVUS 3078/RCA (CD)	DEEP IN THE SHED
3	4	7	<b>JACK DEJOHNETTE</b> MCA 42313 (CD)	PARALLEL REALITIES
4	5	7	<b>LEE RITENOUR</b> GRP 9615 (CD)	STOLEN MOMENTS
5	2	17	<b>THE HARPER BROTHERS</b> VERVE 841723/POLYGRAM (CD)	REMEMBRANCE
6	8	9	<b>SONNY ROLLINS</b> MILESTONE 9179/FANTASY (CD)	FALLING IN LOVE WITH JAZZ
7	11	5	<b>CARMEN MCRAE</b> NOVUS 3086/RCA (CD)	CARMEN SINGS MONK
8	7	11	<b>JOEY DEFRANCESCO</b> COLUMBIA C 45443 (CD)	WHERE WERE YOU?
9	6	17	<b>GARY BURTON</b> GRP 9598 (CD)	REUNION
10	10	7	<b>MARLON JORDAN</b> COLUMBIA 45200 (CD)	FOR YOU ONLY
11	12	3	<b>ROY HARGROVE</b> NOVUS 3082/RCA (CD)	DIAMOND IN THE ROUGH
12	NEW		<b>STAN GETZ</b> A&M 5297 (CD)	APASIANADO
13	13	5	<b>CHET BAKER</b> ENJA 97624/MESA/BLUEMOON (CD)	MY FAVOURITE SONGS II
14	NEW		<b>MCCOY TYNER</b> BLUE NOTE 93598/CAPITOL (CD)	THINGS AIN'T WHAT THEY USED TO BE
15	NEW		<b>DIRTY DOZEN BRASS BAND</b> COLUMBIA 45414 (CD)	THE NEW ORLEANS ALBUM

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	9	<b>NAJEE</b> EMI 92248 (CD) ★★ NO. 1 ★★	3 weeks at No. 1 TOKYO BLUE																				
2	3	11	<b>STANLEY JORDAN</b> BLUE NOTE 92356/CAPITOL (CD)	CORNUCOPIA																				
3	2	17	<b>BASIA</b> ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK																				
4	4	11	<b>PATTI AUSTIN</b> GRP 9603 (CD)	LOVE IS GONNA GETCHA																				
5	6	17	<b>DIANNE REEVES</b> EMI 92401 (CD)	NEVER TOO FAR																				
6	16	3	<b>ALEX BUGNON</b> ORPHEUS 75615/EMI (CD)	HEAD OVER HEELS																				
7	5	13	<b>GEORGE HOWARD</b> MCA 6335 (CD)	PERSONAL																				
8	9	11	<b>NANCY WILSON</b> COLUMBIA C 45378 (CD)	A LADY WITH A SONG																				
9	7	9	<b>FLIM AND THE BB'S</b> WARNER BROS. 26152 (CD)	NEW PANTS																				
10	13	7	<b>LONNIE LISTON SMITH</b> STARTRAK 4021/ICHIBAN (CD)	LOVE GODDESS																				
11	14	5	<b>JONATHAN BUTLER</b> JIVE 1329/RCA (CD)	DELIVERANCE																				
12	10	17	<b>SAM RINEY</b> SPINDLETOP 129 (CD)	AT LAST																				
13	NEW		<b>SPYRO GYRA FEAT. JAY BECKENSTEIN</b> GRP 9608 (CD)	FAST FORWARD																				
14	18	5	<b>TOM GRANT</b> VERVE FORECAST 843 011/POLYGRAM (CD)	EDGE OF THE WORLD																				
15	11	27	<b>KENNY G</b> ▲ ARISTA 8613 (CD)	LIVE																				
16	8	15	<b>CHICK COREA ELEKTRIC BAND</b> GRP 9601 (CD)	INSIDE OUT																				
17	12	27	<b>QUINCY JONES</b> ▲ QWEST 26020/WARNER BROS. (CD)	BACK ON THE BLOCK																				
18	15	7	<b>RANDY BRECKER</b> MCA 6334 (CD)	TOE TO TOE																				
19	NEW		<b>LARRY CARLTON</b> GRP 9611 (CD)	COLLECTION																				
20	17	5	<b>BELA FLECK &amp; THE FLECKTONES</b> WARNER BROS. 26124 (CD)	BELA FLECK & THE FLECKTONES																				
21	23	3	<b>KEIKO MATSUI</b> MCA 6380 (CD)	NO BORDERS																				
22	NEW		<b>JOHN MCLAUGHLIN TRIO</b> JMT 834 436/POLYGRAM (CD)	LIVE AT THE ROYAL FESTIVAL HALL																				
23	20	3	<b>PAUL JACKSON, JR.</b> ATLANTIC 82065 (CD)	OUT OF THE SHADOWS																				
24	24	3	<b>GLORIA LYNNE</b> MUSE 5381 (CD)	A TIME FOR LOVE																				
25	NEW		<b>BRANDON FIELDS</b> NOVA 9025 (CD)	OTHER PLACES																				

● Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.  
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Jazz BLUE NOTES



by Jeff Levenson

**ERIC DOLPHY'S PLACE IN HISTORY** is distinguished by the fact that he resided in jazz's two worlds—the inside and the out. In the former he served to remind us that the tenets of bebop were essentially guidelines for self-examination using chord structures as schematics for soloing. In the latter he broke from convention (though he was hardly a radical), assisting jazz's transition to free play and ushering in a fecund period of heightened urgency and expressive interplay. Either way, the alto saxophonist, flutist, and bass clarinetist was a direct communicator given to plumbing his own emotional depths. Luckily, his values included lucidity in thought and purpose.

What makes Dolphy's contributions all the more noteworthy is the fact that the period of his greatest productivity lasted but six years—from 1958, when he joined **Chico Hamilton's** forward-thinking quintet, through the early '60s, when he married interests with **Charles Mingus, Booker Little, and John Coltrane**, to 1964, when he died at age 36 of mysterious causes in Berlin.

Five recent reissues offer evidence of Dolphy's highly evolved sensibilities. *Fantasy*, as part of its *Original Jazz Classic* series, has released Volumes 1, 2, and 3 of "Eric Dolphy In Europe" (Volumes 1 and 3 had comprised the *Prestige* twofer "Copenhagen Concert"), which showcase him rising above a less-than-stellar rhythm section. The label also has him matching wits with **Ron Carter** on "Where?," the bassist's first album as a leader. And *Candid*, the label that zeroed in on the New York jazz scene in the '60s, captured the reed man during that particularly fertile period on "Candid Dolphy." His mates on the record include Min-

gus, Little, Max Roach, Coleman Hawkins, Roy Eldridge, Tommy Flanagan, and Abbey Lincoln.

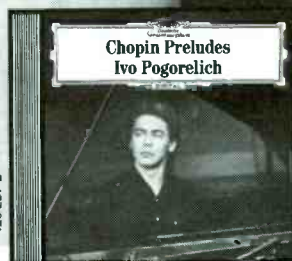
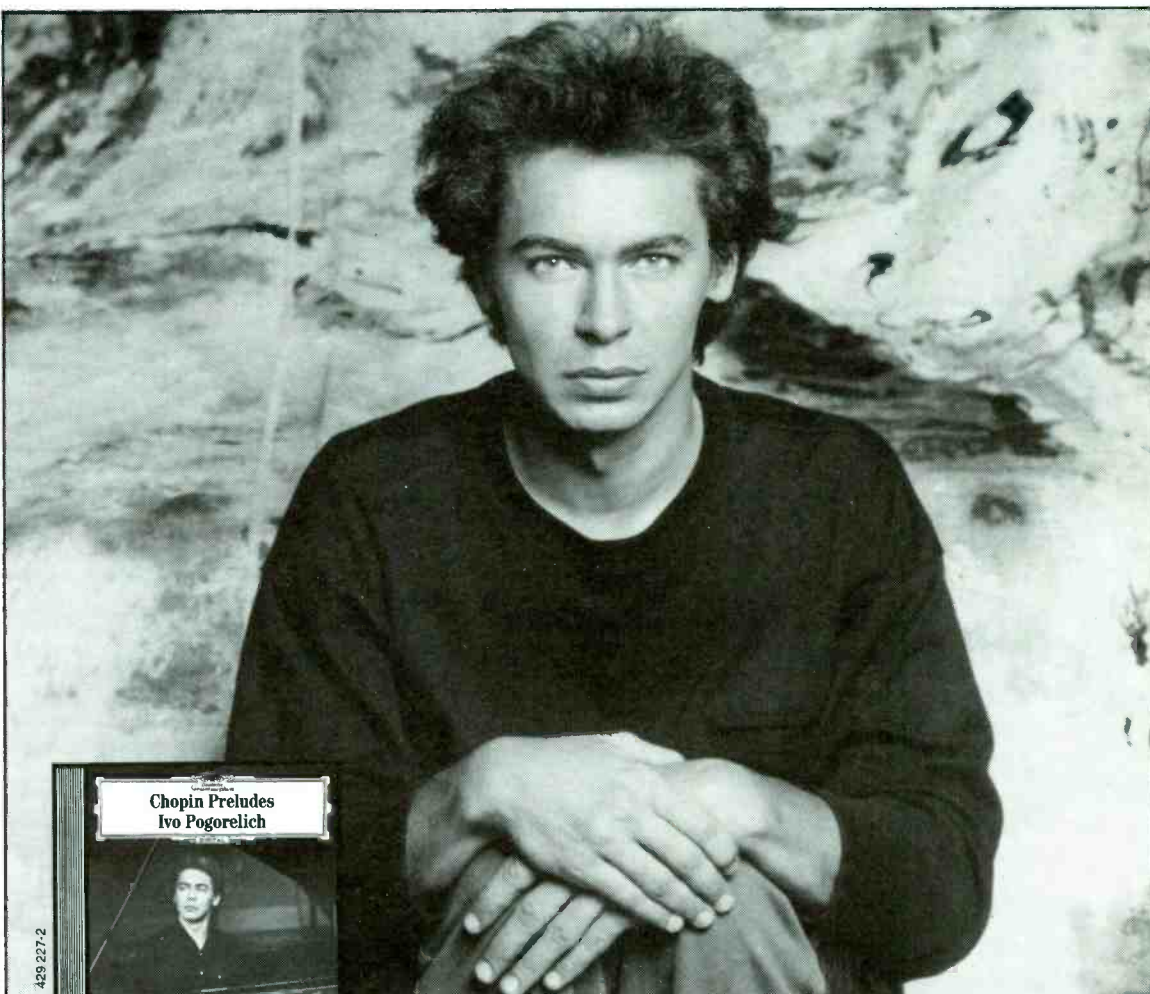
The fluency and conviction of his solos, underscored by the internal logic that frames them, makes a powerful case for Dolphy's esteemed status among jazz men. He bridged stylistic genres in a way that facilitated jazz's development as a substantive art music. Few of jazz's shapers contributed in precisely that way.

**GIVE IT A REST DEPT.:** As if those watchful counters of **Chet Baker** reissues didn't already have their hands full, **Triloka Living Proof Records**, a new company in West Hollywood, Calif., has released a label debut, "Some Other Time, A Tribute To Chet Baker," featuring performances by **Richie Beirach** (who

### Eric Dolphy reissues confirm his stature among jazz men

wrote five of the tunes), **Michael Brecker, Randy Brecker, George Mraz, John Scofield, and Adam Nussbaum**. Good record, nice title, poignant cover photo of the legendary trumpeter at his most vulnerable (by **William Claxton**, no less). Only problem is, I can't figure out what any of this has to do with Chet Baker. The tie-in is tenuous. When I queried three of the above players—can't say who—about the connection none could offer a clue. Seems like someone at the label misinterpreted the R.I.P. on Baker's tombstone.

**SATCH A NATCH MATCH FOR COMPOSER** Batch: The first *ASCAP/Louis Armstrong Jazz Composers Workshop*, sponsored by the ASCAP Foundation, will be held Aug. 4 in New York. The workshop will feature prominent composers, artists, publishers, producers, and record executives discussing various topics of interest to jazz composers and reviewing songs submitted by worthy applicants. Pianist/educator (and all-around jazz authority) **Billy Taylor** will moderate the proceedings. For information, contact ASCAP in New York at 212-595-3050.



## NOT for the NARROW-MINDED

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TOP CLASSICAL ALBUMS™

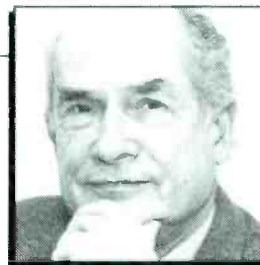
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
★★ NO. 1 ★★				
1	1	7	<b>HOROWITZ/LAST RECORDING</b> SONY CLASSICAL SK-45818 5 weeks at No. 1	VLADIMIR HOROWITZ
2	2	13	<b>BETHOVEN: SYMPHONY NO. 9</b> DG 429-861	LEONARD BERNSTEIN
3	3	7	<b>HANDEL: ARIAS</b> ANGEL CDC-49179	KATHLEEN BATTLE
4	8	7	<b>CHOPIN: PIANO CONCERTOS 1 &amp; 2</b> SONY CLASSICAL SK-44922	MURRAY PERAHIA
5	4	9	<b>BETHOVEN: 9 SYMPHONIES</b> RCA 60324-RG	ARTURO TOSCANINI
6	7	11	<b>DEBUSSY: 12 ETUDES</b> PHILIPS 422-412	MITSUKO UCHIDA
7	5	41	<b>HOROWITZ AT HOME</b> DG 427-772	VLADIMIR HOROWITZ
8	6	13	<b>BARTOK: 6 STRING QUARTETS</b> DG 423-657	EMERSON STRING QUARTET
9	10	9	<b>EARLY ROMANTIC OVERTURES</b> ANGEL CDC-49889	LONDON CLASSICAL PLAYERS (NORRINGTON)
10	9	15	<b>VIVALDI: CELLO CONCERTOS</b> RCA 60155-RC	OFRA HARNOY
11	16	5	<b>MOZART, TELEMAN, J.C. BACH, REICHA</b> SONY CLASSICAL SK-44568	RAMPAL, STERN, ROSTROPOVICH, SPAETER
12	11	173	<b>HOROWITZ IN MOSCOW</b> DG 419-499	VLADIMIR HOROWITZ
13	15	5	<b>STRAUSS: EINE ALPENSINFONIE</b> TELARC CD-80211	VIENNA PHILHARMONIC (PREVIN)
14	14	7	<b>PISTON: SYMPHONIES 2 &amp; 6</b> DELOS DE-3074	SEATTLE SYMPHONY (SCHWARZ)
15	13	105	<b>THE MOVIES GO TO THE OPERA</b> ANGEL CDM-69596	VARIOUS ARTISTS
16	12	9	<b>SCHUBERT: SYMPHONY NO. 9</b> ANGEL CDC-49949	LONDON CLASSICAL PLAYERS (NORRINGTON)
17	21	3	<b>CHOPIN: PRELUDES</b> DG 429-227	IVO POGORELICH
18	19	113	<b>VERDI &amp; PUCCINI: ARIAS</b> SONY CLASSICAL MK-37298	KIRI TE KANAWA
19	20	41	<b>TUTTO PAVAROTTI</b> LONDON 425-681	LUCIANO PAVAROTTI
20	17	9	<b>MUSIC FOR ORGAN, BRASS &amp; PERCUSSION</b> TELARC CD-80218	MICHAEL MURRAY/EMPIRE BRASS
21	NEW ▶		<b>RACHMANINOFF: VESPERS</b> TELARC CD-80172	ROBERT SHAW FESTIVAL SINGERS
22	22	5	<b>NEW YEAR'S CONCERT 1990</b> SONY CLASSICAL SK-45808	VIENNA PHILHARMONIC (MEHTA)
23	NEW ▶		<b>DAS KONZERT</b> SONY CLASSICAL SK-45830	BERLIN PHILHARMONIC (BARENBOIM)
24	NEW ▶		<b>VERDI: AIDA</b> LONDON 417-439	LUCIANO PAVAROTTI
25	18	15	<b>MAHLER: SYMPHONY NO. 6</b> DG 427-697	VIENNA PHILHARMONIC (BERNSTEIN)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	2	5	<b>MUSIC OF THE NIGHT</b> SONY CLASSICAL SK-45567	BOSTON POPS (WILLIAMS)
2	1	19	<b>HENRY V SOUNDTRACK</b> ANGEL CDC-49919	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
3	3	11	<b>THE ENCHANTED FOREST</b> RCA 7893-RC	JAMES GALWAY
4	4	9	<b>TRUMPET SPECTACULAR</b> TELARC CD-80223	DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)
5	6	49	<b>1712 OVERTURE</b> TELARC CD-80210	P.D.Q. BACH
6	5	17	<b>FANTASTIC JOURNEY</b> TELARC CD-80231	CINCINNATI POPS (KUNZEL)
7	10	7	<b>POPS A LA RUSSE</b> PHILIPS 426-247	BOSTON POPS (WILLIAMS)
8	7	11	<b>MCLAUGHLIN: THE MEDITERRANEAN</b> CBS MK-45578	JOHN MCLAUGHLIN
9	14	3	<b>FLICKA: ANOTHER SIDE OF...</b> SONY CLASSICAL MK-44609	FREDERICA VON STADE
10	9	29	<b>ANYTHING GOES</b> ANGEL CDC-49848	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
11	11	9	<b>BERNSTEIN: ARIAS AND BARCAROLLES</b> KOCH 7000	KAYE, SHARP, BARRET, BLIER
12	8	17	<b>WEILL: THE THREEPENNY OPERA</b> LONDON 430-075	KOLLO, LEMPER, MILVA (MAUCERI)
13	12	33	<b>SHOW BOAT HIGHLIGHTS</b> ANGEL CDC-49847	VON STADE, HADLEY, STRATAS (MCGLINN)
14	RE-ENTRY		<b>BY REQUEST... THE BEST OF JOHN WILLIAMS</b> PHILIPS 420-178	BOSTON POPS (WILLIAMS)
15	13	99	<b>JAMES GALWAY'S GREATEST HITS</b> RCA 7778-RC	JAMES GALWAY

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical  
KEEPING  
SCORE



by Is Horowitz

**BURIED TREASURE:** With its Toscanini project already a retail reality, BMG Classics is again digging deep into its vaults, this time for a CD revival of its historic Caruso catalog. A boxed set due for release in November will hold 12 CDs featuring the legendary tenor in 238 selections recorded between 1903 and 1920.

Caruso material, of course, has been reissued by RCA in various combinations over the years, but only a single CD of Caruso favorites has so far found its way onto the BMG lists. But even more than was the case with the Toscanini material, Caruso CDs in fact abound in the marketplace, issued on a variety of labels in nonauthorized transfers.

All but 52 sides of the BMG Caruso package come from digitally reconstructed masters produced by the Soundstream process, a technique said to limit horn resonances that afflicted the original recordings. These, of course, were issued years ago on LP by RCA.

But 32 of the Caruso sides, which predate 1906 and derive from such early labels as G&T, Zonophone, and Pathé, were not the subject of Soundstream processing. These, as well as a number of other titles, are being transferred to digital from original masters or other early parts, says BMG's Jack Pfeiffer, who is directing the reissue project.

"The Complete Caruso" will present the recordings in chronological sequence, and extensive historical notes and illustrative material are being assembled for the accompanying booklet, says Pfeiffer. The package will be retailed at midprice.

**PERFECT, BUT STILL GETTING BETTER:** Hardly a half year goes by without some further improvement to

CD claimed to provide better sound. For the most part these have focused on the critical final conversion of the digital signal to analog within the CD player. This in addition to oversampling rates that continue to multiply.

Now along come a series of developments that refine the digital signal as early in the chain as the recording session itself. Thus we have Sony Classical, and others, pointing to improvements achieved by 20-bit recording technology as compared to the conventional 16-bit.

Most recently, Philips Classics has begun using "Bitstream" technology on some of its new recordings. Here again the claimed improvement is at the front end of the digital recording chain, or the conversion of the original analog musical signal to digital.

The first Philips release using Bitstream was Mit-

BMG Classics is readying  
a Caruso revival on CD

suko Uchida's recent recording of Debussy Etudes. Other releases this year will include CDs by Alfred Brendel and flutist Irena Grafenauer. Most interestingly, Bitstream is also being used in the digital transfer of the collectible Mercury Living Presence series being readied for rerelease by Philips starting in September.

Says Philips in a publicity broadside: "Recordings made using Bitstream analog-to-digital conversion are able to capture and retain the smooth, soft nature of analog waveforms, particularly at lower signal levels... the results are stunning."

So, the CD format, hailed by its developers in 1983 as the source of "perfect sound, forever," continues to improve, approaching ever more closely the theoretical limits of the analog ideal.

**PASSING NOTES:** A first recording in French of Strauss' "Salomé" is the latest collaboration between Virgin Classics and the Lyon Opera. Sessions began in late May, with Teresa Stratas in the title role. Kent Nagano conducted.



# Nipper News





deutsche harmonia mundi

🐾 "All the News That Fits His Prints" 🐾

VOL. 1, No. 21

## THE COMPLETE CARUSO

**RCA Victor Red Seal is proud to proclaim itself "The First Name in Classical Music." And if any artist could be considered the galvanizing force that established Victor as a record company, it is ENRICO CARUSO. Indeed, Caruso's thrilling tenor voice, his charisma and superstar status could be said to have launched the entire record industry.**

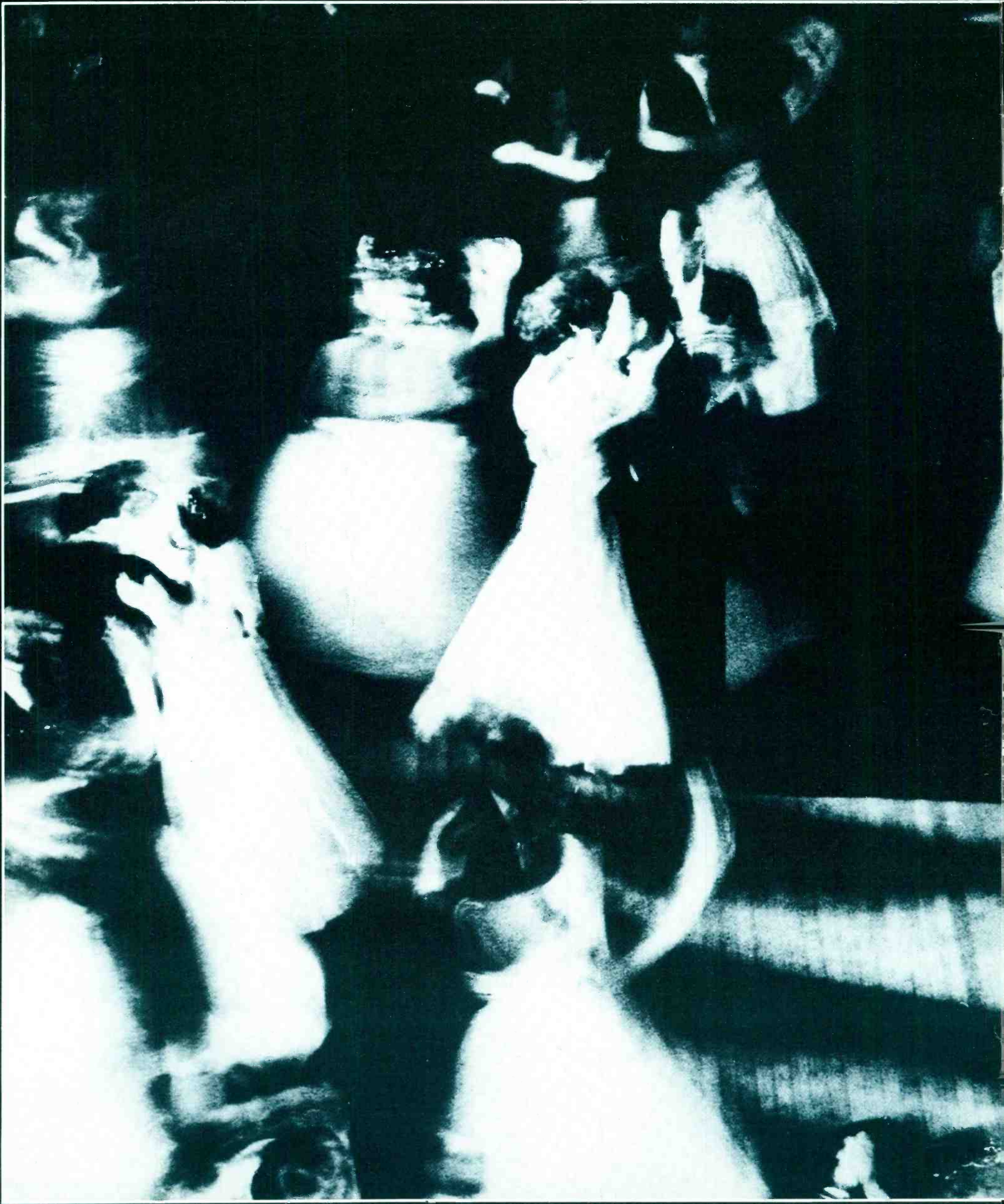
**Executive Producer Jack Pfeiffer and the same team that has successfully restored Toscanini's recordings for compact disc will also prepare Enrico Caruso's complete recordings for November release. Only BMG Classics has access to the original sources. So, although a number of European companies have issued Caruso's recordings, the sound and restoration achieved by BMG are far superior.**

**In addition, Caruso's recordings will be presented complete in a deluxe slipcase with an elegant historic look, a booklet with extensive liner notes and illustrated with Caruso's famous caricatures. Superior sound and presentation notwithstanding, the set will be very specially priced, making it the most accessible collection for retail customers, as well as the most attractive.**

**The Complete Caruso —in time for the Holidays from BMG Classics.**



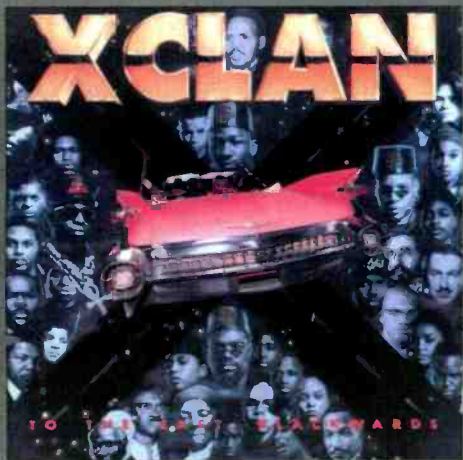
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# THE CLAN

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# Clients Enjoy The Company They Keep L.A. Firm Takes Pleasure In Its Business

BY DEBORAH RUSSELL

LOS ANGELES—They fancy themselves “pirates of the music video world,” a pair of modern-day swashbucklers sailing on a technojouride through TV land.

It is an apt description for Wayne Isham and Curt Marvis, the roving principals behind The Company. They are rarely at their Hollywood base, preferring instead to travel the world, shooting such MTV signature clips as Bon Jovi’s “Livin’ On A Prayer,” Motley

*‘We see The Company as a sort of pirate ship. We sail in, jump off, wreak havoc’*

Crue’s “Smokin’ In The Boy’s Room,” and Skid Row’s “18 And Life.”

“We see The Company as a sort of pirate ship,” says executive producer Marvis. “We sail in, jump off, wreak havoc for a few days, and everyone in the town has a good time while we’re there. They’re actually happy when they see our ship come into port again.”

This month, the ship is sailing to a butte in Utah, where Isham will direct Jon Bon Jovi’s “Blaze Of Glory” video, the title track from the “Young Guns II” motion picture soundtrack. Isham, Marvis, Bon Jovi, and a crew of about 40 people will be helicoptered to a flat mountaintop—the size of a few football fields—where they will

create a burned-out drive-in movie lot. For several days, the entire menagerie will shoot and camp atop the freestanding vertical rock, which is accessible only by air. When all is said and done, the movie screen will burn down in a—you guessed it—“Blaze Of Glory,” and Isham and Marvis will catch the first chopper back to an edit booth in L.A.

It seems like a lot of trouble to go through for a three-minute short, but Isham and Marvis thrive on the challenge. In fact, they look forward to it.

“The difficulty with the concept ‘thing’ is whether what you’ve dreamed up is actually going to come to fruition,” Isham says. “But how seriously can you take this? It’s not like we’re solving the acid rain crisis or something.”

No, what they are doing instead is reeling videos for such rock’n’roll legends as the Rolling Stones (“Almost Hear You Sigh”), Pink Floyd (“Delicate Sound Of Thunder”), and Aerosmith (“What It Takes”).

“These are bands that I’ve listened to on a regular basis from adolescence to adulthood,” Isham says. “It’s very exciting for us to do a clip with the Stones, and then to have them call me up at home and ask me to do another one. I mean, that’s a dream come true.”

It may be a fan’s dream come true to meet one’s favorite bands, but it’s a businessman’s dream come true to collect repeat clients, Marvis adds. The Company has done multiple clips for Dokken, Judas Priest, Poison, and Janet Jackson.

Maybe it is the Wayne & Curt Show’s twisted sense of humor and laid-back way of doing things that attracts certain artists to The Company. But behind the happy-go-lucky demeanor lies a shrewd business sense that keeps The Company in the black.

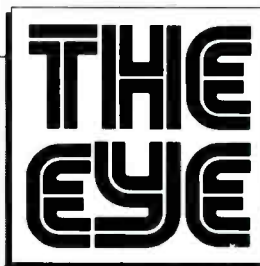
“But some people see me as a surfer type of guy,” Marvis admits. “They can’t always imagine I’m capable of dealing with the logistics and technicalities of what we’re doing.”

Once he convinces cast and crew that he is in control, Marvis sets

(Continued on page 56)



The Video Of It. Kid Creole & the Coconuts’ lead singer, August Darnell, takes direction from Jon Small during filming of the Columbia group’s new clip, “The Sex Of It.”



by Melinda Newman

**AN INNOCENT ABROAD:** It took only one stroll through Amsterdam’s lovely canals to know we weren’t in Kansas anymore. Instead, we were at the fifth annual **International Music & Media Conference**. Though the conclave deals largely with radio, there were still plenty of video goings-on, provided mainly by MTV Europe. The network, which is in more than 20 countries throughout the U.K. and continental Western and Eastern Europe, took advantage of the convention to make several announcements (Billboard June 9). It also devoted a night to filming several episodes of “MTV Talent For The 90s” from The Escape Club in Amsterdam. Five bands targeted by the network as up and comers were Sweden’s **the Creeps**, **Concrete Blonde** from the U.S., **Fatal Flowers** and **Lois Lane** from Holland, and Yugoslavia’s **Conspiracy**. Each will have its own 30-minute special broadcast on the network in July. We recommend all five bands, especially the Creeps.

We caught lots of MTV Europe while we were in Amsterdam and thought it was great. Programming-wise it’s a cross between MTV and VH-1. It differs from its U.S. cousin in that it seems more adventurous in the clips it plays and has a pleasantly noticeable lack of leather and lingerie. Many of the clips we saw that originated from European countries were much more—dare we say it—arty than what we see in the U.S., without being pretentious. For those who haven’t seen it, it would be worth getting an aircheck if you can arrange it. More on MTV Europe next week.

**TWO OF VH-1’s** best programs, in our humble estimation, have gone on production hiatus: the ACE-award winning “New Visions” and “My Generation.” According to the shows’ producer, **Mike Simon**, “‘New Visions’ is in production hiatus with no definite plans on when it will return.” There are enough new shows in the can to run through July 16. The last new episode of “My Generation” airs June 29.

The reason for stopping production of the shows? According to Simon, “From what I’ve been told, [higher ups] feel there are enough repeats of shows we can run to warrant not doing new shows and money needs to be saved and ratings need to come up.”

The main problem with “New Visions” has been that people “don’t know it exists,” says Simon. “But I’m very proud of my staff and ‘New Visions’ hosts **Ben Sidran** and **Nile Rodgers**, as well as **Peter Noone**,” host of “My Generation.”

According to senior VP **Juli Davidson**, “We have to get to the point where the shows are performing. We have to play the Nielsen game. We’re not pulling num-

bers commensurate with the ratings. At this point, it’s like we filled up our refrigerator and no one came to eat.”

Although Davidson couldn’t say what the chances are that new editions of the two programs will make it on to the air, she adds that the channel is working on revamping both shows and figuring out ways to increase their ratings through several possible means, including cross-marketing and radio simulcast. It’s also looking at methods to offset the high production costs, especially of “New Visions,” through several methods, including possible underwriting.

During the production hiatus, Simon and his staff are coming up with new ways to revamp the shows, according to Davidson. A more complex problem is dealing with the three hosts, all of whose contracts have run out. “We’re looking to renew the contracts,” Davidson says. “In light of the fact that we’re not in production right now makes it a little difficult. But we feel very strongly about how well they are performing, and we want Ben, Nile, and Peter to be part of the channel in one capacity or another.”

**CONGRATULATIONS** to **Karen Sobel-Silver** and her husband, **Jack Silver**, on the birth of their son **Jordan Michael**, May 27 in Los Angeles. Sobel-Silver will return to her post as director of national video promotion at **Geffen Records** by the fall.

**PRODUCTION PAIRINGS:** There’s been a lot of action going on among production companies lately. Among the movings: director **Jack Cole** has joined **Flashframe Films**. Cole has recently specialized in country clips, although he has plenty of rock and pop experience as well. The New York-based company has also inked a deal with director **Bill Kent**, who has directed clips for several hard rock and alternative groups.

At **AWGO** in Los Angeles, animator **Bill Kopp** has left the Feature Animation Department at **Disney** to direct music videos. At **Disney**, his last project was “Roller Coaster Rabbit,” the Roger Rabbit short that is being shown at the beginning of “Dick Tracy.”

Also in Los Angeles, **Maurice DePas** has been named executive producer of **The Film Syndicate**. DePas was most recently head of production for **David Naylor & Associates**.

**AND NOW FOR SOMETHING** completely different: We haven’t seen this clip yet, but we certainly look forward to its imminent arrival. “DARE” is the new (and only, we believe) music video from **Hot Pursuit**, an all-police rock band from Columbus, Ohio. The cops appear in uniform playing rifle-shaped guitars. The video, which takes its name from the Drug Abuse Resistance Education program, combines footage from the group’s gigs with the story of a boy who resists getting involved with drugs. Initial funding for the clip was donated by Warner Cable Communications and the Columbus Automobile Dealers Assn. For more information, contact **Howard Sherman** at 212-777-4711.

## VIDEO TRACK

LOS ANGELES

**DANZIG LEAD SINGER** Glenn Danzig co-directed his band’s new video, “Her Black Wings,” with **Windmill Entertainment** director/producer **Vincent Giordano**. **Travis Miller** co-produced the concept clip, which features a dark portrait illustrating mysterious female powers. The **Def American** band’s new album is “Danzig II—Lucifuge.”

**Matt Mahurin** directed “Garden Of Eden,” the latest clip from **Shadowland’s Geffen** album, “The Beauty Of Escaping.” The **O Pictures** performance clip features images compatible with the album’s artwork. **Louise Feldman** produced.

**Nitrate Films** jumped from metal to rap to pop recently, when its members wrapped production on a variety of videos, including **Lita Ford’s RCA** clip, “Hungry,” directed by **Jesse Dylan** and produced by **Steve Fredrikz**; **Eric B. & Rakim’s** “Let The Rhythm Hit ‘Em,” directed by **Julien Temple** and produced by **Mark Leemkuil** for **MCA**; and **Jane Wiedlin’s** “World On Fire,” directed by Temple and produced by **Ken Fox** for **EMI**.

**Barry White’s** new **Fragile Films** video, “When Will I See You Again,”

is as romantic and sexy as it should be, considering the source. **David Florimbi** directed the clip with **DP Robert Gantz**. **James Evans** produced the video for **White’s A&M** album, “The Man Is Back.”

**Peter Wolf** and **Squeak Pictures** director **David Kellogg** teamed to lens “When Women Are Lonely,” a concept clip spiced with performance from the ex-J. Geils front man. **David Glean** produced the **MCA** clip, which comes from the new “99 Worlds” album.

Country rockers **McBride & the Ride** recently reeled a rollicking performance video for their single, “Every Step Of The Way.” The tune comes from the band’s “Burnin’ Up The Road” album on **MCA**. **Jerry Simer** directed the performance and **Martin Fischer** produced for **High Five Productions**.

NEW YORK

**CLASSIC CONCEPT’S** crew is cranking out the clips. **Kool Moe Dee** commands an all-girl military in his new **Jive** video, “God Made Me Funky,” directed by **Lionel C. Martin** and produced by **Ralph McDaniels** and **Sabrina Gray**. Meanwhile, **McDaniels** directed **Stetsasonic’s** “Suzi” video, shot in a Brooklyn bar

(Continued on next page)

VIDEO TRACK

(Continued from preceding page)

bershop called Stets. Martin produced the **Tommy Boy** clip with **Cheryl McCloud**. In addition, Martin and Gray directed and produced "Baby Please Don't Cry," a new video for **The Red Bandit** on **Motown Records**. Martin built a round set, surrounded it with a circular track, and mounted a camera to reel continuous and fluid footage.

Epoch Films' **Jessica Bendinger** directed "Easy," an upbeat dance/rap clip for **Chrysalis Records'** **Ice M.C. Jim Czarnecki** produced and **Debbie Samuelson** executive-produced.

**Alpha International Records'** **Robbie Mychals** recently reeled "One Mile From Paradise," a sensual video featuring rain, beautiful models, and stop-motion techniques. **Bill Sisca** directed and co-produced the clip, which was shot in New York and Philadelphia. **Chris Yorkow** co-produced, and **Rich Lerner** directed photography.

Reggae rapper **Shinehead** and **Vivid** director **Drew Carolan** created a "Family Affair" on video for the new **Elektra** single from Shinehead's album, "The Real Rock." **Dinah Breakell** and **Lyn Healy** produced.

**Rock Pimps Entertainment** and **MCA** metal rockers **Spread Eagle** have wrapped "Switchblade Serenade," a graphic look at the band's experiences on New York's Lower East Side. **Scott Kalvert** directed the clip, which follows a twisted love/hate relationship in a volatile urban setting. **Dave Horgan** produced.

OTHER CITIES

**THE SMITHEREENS** shot their latest clip, "Yesterday Girl," in a pastoral setting close to impressionist artist **Claude Monet's** home in France. **Gregory Alosio** directed the **Capitol Records** clip for **One Heart Productions**. **Tammara Wells** produced and **Stuart Kiehl** directed photography.

**Jonathan Siegel** directed **Oak-town's** 3-5-7 in their new **Capitol** clip, "Wild & Loose," a **Fragile Films** video shot in San Francisco. The stage performance features a live tiger. **Joseph Uliano** produced and **Rupert Wainwright** and **Terance Power** executive-produced.

The **Film Syndicate's** **Cindy Keefe** recently reeled **Forbidden's** "Step By Step" video, a San Francisco-based clip from the "Twisted Into Form" album on **Combat/Relativity**. She also directed the **Kansas City, Mo.-based** video "Poison Ivy" for **Elektra's** **Faster Pussycat**. **Bryan Johnson** produced the **Forbidden** clip and **Maurice DePas** produced **Faster Pussycat's**.

Country rocker **Steve Earle** and his band **The Dukers** hooked up with **Vivid** director **Damian Harris** to shoot "The Other Kind," a video for the band's self-titled album on **MCA**. **Steve Brandman** and **Lyn Healy** produced the clip in **Barstow** and **Newberry Springs, Calif.**

**Shenandoah's** new video, "Next To You, Next To Me," features a studio performance of the band, mixed with vignettes of happy couples. **Larry Boothby** directed the clip, shot in **Muscle Shoals, Ala.**, and **Kitty Moon** produced for **Scene Three Productions**. The band's album, "Extra Mile," is on **Columbia**.

# The BEAT goes on...

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# MUSIC VIDEO



**Video Junkies.** Canadian group Cowboy Junkies wrap production on their latest music clip, "Cheap Is How I Feel." Pictured, from left, are the Junkies' Alan Anton, director Mark Lindquist, and Junkies Peter Timmins, Margo Timmins, and Michael Timmins.

## NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

**JOHN DOE**  
Let's Be Mad  
Meet John Doe/DGC  
Carl Wyant/O Pictures  
Michael Patterson, Candace Reckinger

**LITA FORD**  
Hungry  
Siretta/RCA  
Steve Fredriksz/Nitrate  
Jesse Dylan

**YNGWIE MALMSTEEN**  
Making Love  
Eclipse/Polydor  
Patrick Hayes  
Terry Ibbot

**MODERN ENGLISH**  
I Melt With You  
Pillow Lips/TVT  
Roger Hunt/VIVID  
Simon Chaudoir

**NINE INCH NAILS**  
Head Like A Hole  
Pretty Hate Machine/TVT  
Jim Deloye/H-Gun  
Eric Zimmermann, Benjamin Stokes

**BABYFACE**  
My Kinda Girl  
Tender Lover/Solar  
Joseph Sassone/Mark Freedman Productions  
Oley Sassone

**BAD COMPANY**  
Holy Water  
Holy Water/ATCO  
Craig Fanning/Mark Freedman Productions  
Mark Rezyka

## ARTISTS' VID SUCCESS TIED TO COMPANY THEY KEEP

(Continued from page 54)

about the business of making a video. Isham inaugurates every shoot with The Company's own version of a locker-room pep talk.

"Wayne tells the crew, 'We're here to have fun and do good work, but we won't do good work unless we're having fun. So enjoy yourself, and kick some ass out there.' Then he takes a shot of vodka and we're running," says Marvis.

It's not all fun and games, of course, Isham notes. "We work our asses off. We have aged in the last five years, I'll say that much."

Isham and Marvis have come a long way since their first video collaboration—Dokken's "Just Got Lucky"—in 1984. Marvis had been producing wildlife and travel adventure shows for television through Bill Burrud Productions when he was introduced to Isham through a mutual friend. Marvis liked the "Lucky Star" and "Some Guys Have All The Luck" videos Isham directed for Madonna and Rod Stewart, respectively. Isham claims he was looking to work with some "wild animals." After working together about a year, the team left Bill Burrud Productions and created The Company in December 1985.

Over the years, Isham and Marvis have worked with several directors, including Jean Pellerin,

Doug Freel, and Penelope Spheeris. Currently, Isham is The Company's key director and Marvis executive-produces all the clips. They are joined by producers Joey Plewa and Jeff Tannebring.

In a perfect world, those would be household names, says Marvis. After all, their credits grace some of MTV's most-requested and highest-rated videos several years running. Lack of credit is a sore spot with Marvis, who faults MTV for failing to promote the artists behind the cameras.









For its part, MTV has claimed for years that it has no problem giving directors and producers chiron credits, but the decision has to come from the labels.

"If you look at the movie business, everybody knows who Steven Spielberg is," Marvis says. "I think there's an interest the average kid would have into what is going on behind the scenes of your basic video shoot. Record producers get more credit for the success of a band than video producers ever do."

"We've helped immeasurably in the success of a number of bands, and those bands are now friends of ours," Isham adds. "We've helped make their careers more successful, and they in turn have helped ours."

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018
<b>ADDS</b> Aerosmith, The Other Side Poison, Unskippy Bop Sinead O'Connor, The Emperor's New Clothes Johnny Gill, Rub You The Right Way En Vogue, Hold On Steve Vai, The Audience Is Listening Nelson, Love And Affection Mellow Man Ace, Mentiroso The West Coast Rap All-Stars, We're All In... The Smithereens, Yesterday Girl Social Distortion, Ball And Chain Hothouse Flowers, Give It Up Bruce Dickinson, Tattooed Millionaire The Church, You're Still Beautiful Baby Concrete Blonde, Joey	<b>ADDS</b> Mariah Carey, Vision Of Love Harry Connick Jr., Recipe For Love John Hiatt, Child Of The Wild Blue Yonder Laurie Anderson, Beautiful Red Dress Patti Austin, Test Of Time Crosby, Stills & Nash, Live It Up Bruce Hornsby, Across The River Janet Jackson, Come Back To Me	<b>ADDS</b> Barry White, When Will I See You Again Stanley Jordan, What's Going On Sinbad, I Ain't Lyin' Midnight Starr, Do It One More Time Chi Lites, There's A Change Janet Jackson, Come Back To Me Joan Armatrading, More Than One Kind Of Love Ebony Lover, Slippin' Keith Sweat, Ill Give All My Love To You Mellow Man Ace, Mentiroso
<b>BUZZ BIN</b> Adrian Belew, Pretty Pink Rose Midnight Oil, Forgotten Years The Sundays, Here's Where The Story Ends	<b>FIVE STAR VIDEO</b> Anita Baker, Talk To Me The Jeff Healey Band, I Think I Love You Too Much Rickie Lee Jones, Flying Cowboys Maxie Priest, Close To You Michael McDonald, Take It To Heart Lisa Stansfield, You Can't Deny It	<b>HEAVY</b> Tony Toni Tone, The Blues Today, Why You Get Funky On Me Jamaica Boys, Shake It Up Quincy Jones, Tomorrow Michael Cooper, My Baby's House The Winans, It's Time The Family Stand, Ghetto Heaven Klymaxx, Good Love Troop, All I Do Is Think Of You Michel'le, Nicety Donald Newkirk, Sweat You Snap, The Power Lisa Stansfield, You Can't Deny It Miira, Mercy Mercy Me
<b>STRESS</b> Jane Child, Welcome To The Real World Faith No More, Epic World Party, Way Down Now	<b>ARTIST DEVELOPMENT</b> Brent Bougeois, Dare To Fall In Love Johnny Clegg, Cruel, Crazy, Beautiful World Del Amitri, Kiss This Thing Goodbye Gloria Estefan, Cuts Both Ways Kris McKay, The Bigger The Love Neville Brothers, Bird On A Wire Soul II Soul, A Dreams A Dream	<b>MEDIUM</b> En Vogue, Hold On Melba Moore & Friends, Lift Every Voice And Sing Soul II Soul, A Dreams A Dream Cameo, I Want It Now Najee, Tokyo Blue Perfect Gentleman, Ooh La La (I Can't Get Over You) Angela Winbush, Lay Your Troubles Down The Black Flames, Watching You Mantonix, Take Your Time Stacye And Kimiko, Wait For Me
<b>EXCLUSIVE</b> MC Hammer, U Can't Touch This Jeff Lynne, Every Little Thing	 Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	 10 hours daily 1000 Louisiana Ave, Houston, TX 77002
<b>HEAVY</b> Phil Collins, Do You Remember Depeche Mode, Enjoy The Silence Bruce Hornsby & The Range, Across The River Billy Idol, Cradle Of Love Janet Jackson, Come Back To Me L.A. Guns, The Ballad Of Jayne Glenn Medeiros/Bobby Brown, She Ain't Worth It Motley Crue, Don't Go Away Mad (Just Go Away) Roxette, It Must Have Been Love	<b>CURRENT</b> John Doe, Let's Be Mad Cowboy Junkies, 'Cause Cheap Is How I Feel Delbert McClinton, I'm With You Propaganda, Heaven Gives Me Words Marti Jones, Any Kind Of Lie Brother Beyond, The Girl I Used To Know Nikki, Notice Me Osmond Boys, Hey Girl Andrew Ridgeley, Shake Calloway, Sir Lancelot Low Profile, Funky Song Mellow Man Ace, Mentiroso Chil Rob G, The Power Poor Righteous Teachers, Rock This Funky Joint Kool Moe D, God Made Me Funky Beastie Boys, Looking Down The Barrel Of A Gun D-Nice, Call Me D-Nice Boo-Ya T.R.I.B.E., Psyko Funk Tairrie B., Murder She Wrote Lita Ford, Hungry Motley Crue, Don't Go Away Mad (Just Go Away) Helix, The Storm	<b>ADDS</b> Keith Sweat, Make You Sweat Brother Beyond, The Girl I Used To Know Danger Danger, Bang Bang Crosby, Stills & Nash, Live It Up Tairrie B., Murder She Wrote Answered Question, What You Deserve
<b>ACTIVE</b> Boom Crash Opera, Onion Skin Del Amitri, Kiss This Thing Goodbye Electric Boys, All Lips N' Hips Lita Ford, Hungry Elton John, Club At The End Of The Street Lightning Seeds, Pure Little Caesar, Chain Of Fools Modern English, I Melt With You (1990) Alannah Myles, Love Is New Kids On The Block, Step By Step Snap, The Power Wilson Phillips, Release Me Peter Wolf, When Women Are Lonely Y&T, Don't Be Afraid Of The Dark	 9 hours weekly 1722 Gower Street, Los Angeles, CA 90028	<b>POWER</b> Wilson Phillips, Hold On Roxette, It Must Have Been Love Phil Collins, Do You Remember Bell Biv DeVoe, Poison New Kids On The Block, Step By Step Richard Marx, Children Of The Night Jude Cole, Baby It's Tonight Taylor Dayne, I'll Be Your Shelter Tyler Collins, Girls Nite Out Nikki, Notice Me Louie Louie, Sittin' In The Lap Of Luxury Janet Jackson, Alright
<b>MEDIUM</b> Crosby, Stills & Nash, Live It Up Danger Danger, Bang Bang Taylor Dayne, I'll Be Your Shelter The Jeff Healey Band, I Think I Love You Too Much Human Radio, Me & Elvis Kings Of The Sun, Drop The Gun Lord Tracy, Foolish Love The Pretenders, Never Do That That Petrol Emotion, Sensitize	<b>BREAKOUTS</b> Brent Bougeois, Dare To Fall In Love Faster Pussycat, Poison Ivy (Vers. 2) House Of Love, I Don't Know Why I Love You Hunters And Collectors, When The River Runs Dry Manitoba's Wild Kingdom, Party Starts Now	 Continuous programming 704 18th Ave South, Nashville, TN 37203
 13 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214	<b>ADDS</b> Janet Jackson, Come Back To Me Urban Dance Squad, No Kid Hugh Harris, Rhythm Of Life Motley Crue, Don't Go Away Mad (Just Go Away) Keith Sweat, Make You Sweat 49'ers, Don't You Love Me Lita Ford, Hungry ZZ Top, Doubleback	<b>ADDS</b> Charlie Daniels, A Few More Rednecks Asleep At The Wheel, Keepin' Me Up Nights Corbin/Hammer, Work Song
<b>CURRENT</b> Randy Travis, He Walked On Water Restless Heart, Dancy's Dream Alabama, Pass It On Down Eddy Raven, Island Garth Brooks, The Dance Marty Stuart, Hillbilly Rock Baillie And The Boys, Perfect Exile, Nobody's Talking Kevin Welch, Till I See You Again Vince Gill, When I Call Your Name Waylon Jennings, Wrong Kentucky Headhunters, Oh, Lonesome Me Desert Rose Band, In Another Lifetime Tanya Tucker, Walking Shoes Lucy J. Dalton, Black Coffee Steve Wariner, The Domino Theory Doug Stone, I'd Be Better Off (In A Pine Box) Mark Collie, Looks Aren't Everything Matraca Berg, Baby Walk On Randy VanWarmer, Ain't Nothin' Comin'	<b>HEAVY</b> New Kids On The Block, Step By Step Roxette, It Must Have Been Love Bell Biv DeVoe, Poison After 7, Ready Or Not <b>MEDIUM</b> Del Amitri, Kiss This Thing Goodbye Snap, The Power En Vogue, Hold On Mellow Man Ace, Mentiroso Little Caesar, Chain Of Fools Johnny Gill, Rub You The Right Way Jane Child, Welcome To The Real World Tommy Page, When I Dream Of You The U-Krew, Let Me Be Your Lover Tyler Collins, Girls Nite Out Brent Bougeois, Dare To Fall In Love Danger Danger, Bang Bang George LaMond, Bad Of The Heart	<b>HEAVY</b> Marty Stuart, Hillbilly Rock Tanya Tucker, Walking Shoes Canyon, Carryin' On Doug Stone, I'd Be Better Off (In A Pine Box) Randy Travis, He Walked On Water Alabama, Pass It On Down Clint Black, Walkin' Away Lionel Cartwright, I Watched It All (On My Radio) Lucy J. Dalton, Black Coffee Baillie And The Boys, Perfect Jann Brown, Mexican Wind Eddy Raven, Island Rodney Crowell, If Looks Could Kill Travis Tritt, Help Me Hold On Steve Wariner, The Domino Theory Mark Collie, Looks Aren't Everything Zaca Creek, Ghost Town Desert Rose Band, In Another Lifetime Garth Brooks, The Dance Kevin Welch, Till I See You Again



Paula Abdul performing "Opposites Attract" with animated Skat Kat (Photo: Jeffrey Mayer).

Spotlight

# VIDEO MUSIC



Red Hot Chili Peppers' "Show Me Your Soul" from "Psychedelic Sex Funk: Live From Heaven" longform.



Rickie Lee Jones in "Satellites" longform (Photo: Nechelle Wong).

NOW THAT IT'S ALL COMING HOME, THE RACE HAS NEVER BEEN HOTTER TO BE NO. 1 WITH A VIDEO.

BY MELINDA NEWMAN



Grammy duo of Bonnie Raitt and John Lee Hooker in "I'm In The Mood" clip.

**M**usic video sell-through took a large step toward truly becoming the fourth configuration recently when the New Kids On The Block's "Hangin' Tough Live" became the first home video to sell more than one million copies.

If that elite feat wasn't enough proof of the format's viability, it was quickly followed by another million-seller—the New Kids' "Hangin' Tough" clip compilation. Combined, the two releases have sold in excess of 2.3 million copies for CBS Music Video. While few albums, much less music videos, achieve that level of success, more and more longforms are routinely being certified gold, for sales of 25,000, and platinum (50,000).

As labels realize the video goldmine, efforts are being made to simultaneously put out longforms with the audio releases. Janet Jackson's "Rhythm Nation 1814" music home video hit stores a month after the album. And, in what is believed to be a first since sell-through became a viable medium, CBS Music Video, seeking to capitalize on the New Kids phenom, put out a similarly named home video the same day as the band's new studio album "Step By Step" was released.

"Home longforms are brought into the discussion of a project much earlier in now," says Lee Fehr, director of national video promotion, Arista Records. "Now there's a consideration paid in the initial construction of the project. It's not always committed to, but it's something that's addressed earlier than it was before. It used to be 'the record's happening, better see what we've got.' Now it's 'let's start building a library.'"

Despite the progressive thinking, it is often hard for labels to garner enough material for a longform during the ascent of an

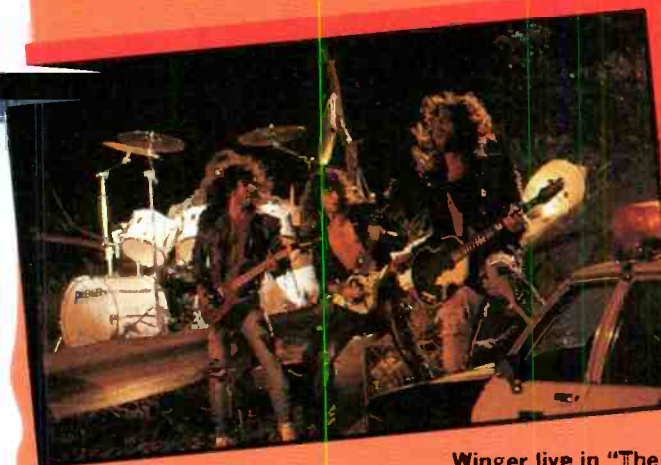
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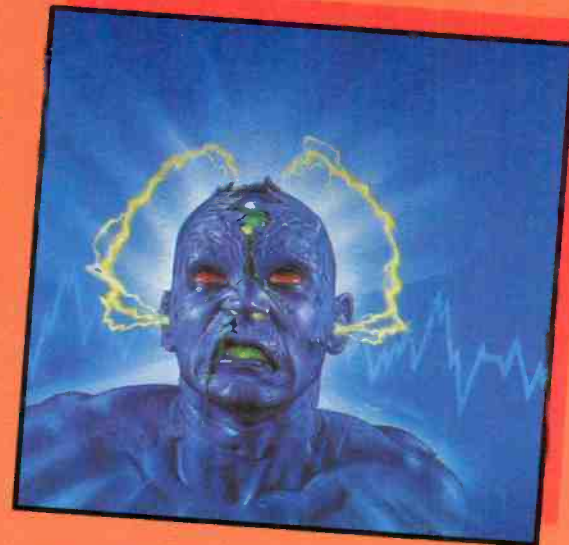
Madonna reflects in "Vogue" video (Photo: Lorraine Day).



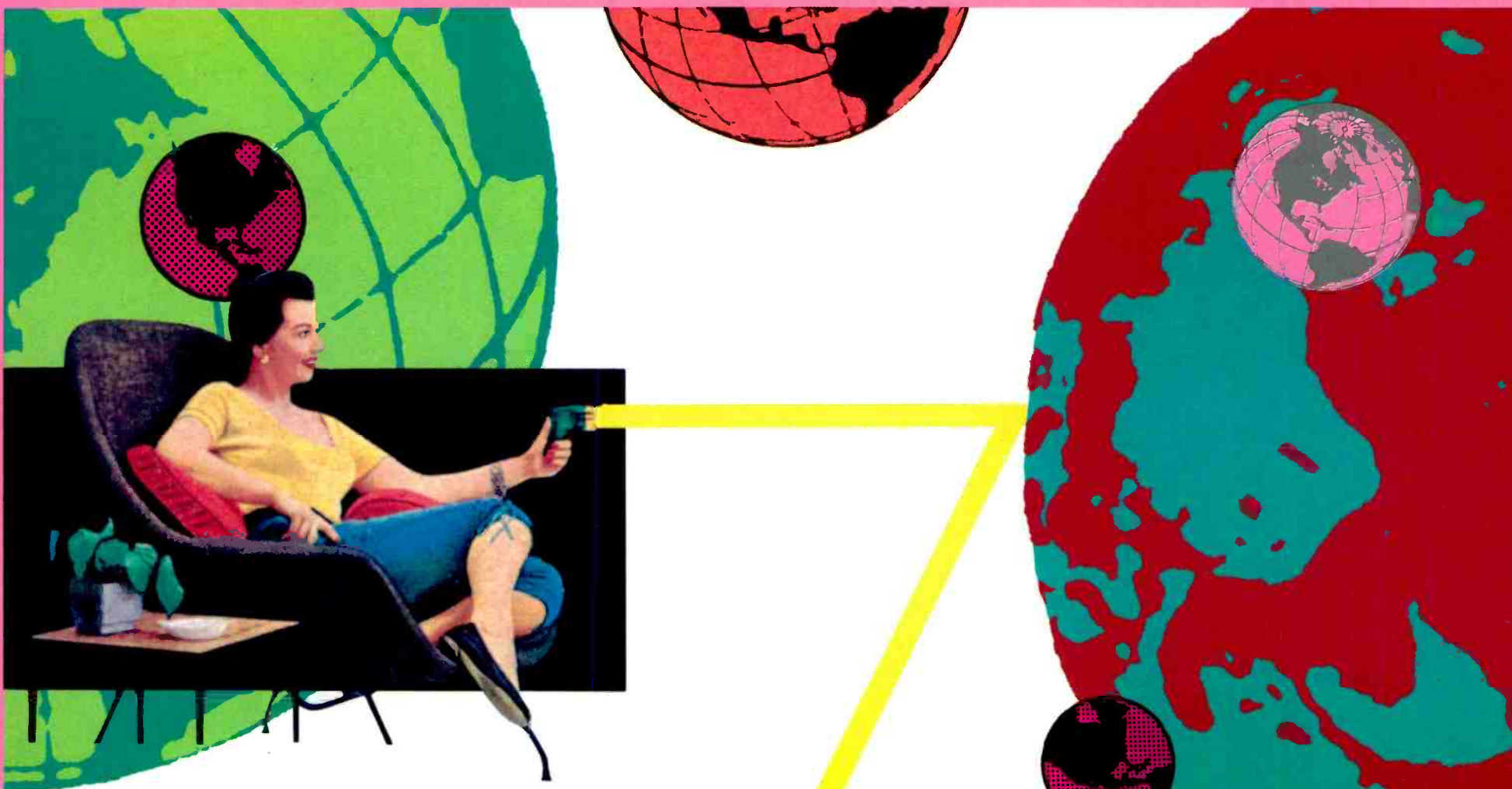
New Kids On The Block in "This One's For The Children" video (Photo: Larry Busacca).



Winger live in "The Videos, Vol. 1" longform (Photo: Jeffrey Mayer).



Illustrated video mascot for "Doomsday News" hard rock series.



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## LONGFORM '90: Stepped-Up Release Schedules, Broader Title Range Reflect Industry Burst

BY JIM BESSMAN

**A&M HOME VIDEO:** In May comes the concert cassette "Soundgarden—Louder Than Live," at \$14.95, and in June, on the Word label, the gospel "Richard Smallwood Singers—Video Celebration," at \$19.95.

**ATLANTIC VIDEO:** Tentative for June are "Alannah Myles" with clips and additional footage, and a Billy Joe Royal career retrospective, both at \$14.98. Tentatively scheduled later is a Phil Collins "... But Seriously" compilation including the rarely-seen nine-minute version of "I Wish It Would Rain Down," "Debbie Gibson—The 'Electric Youth' Tour," and a Stevie Nicks program coinciding with a greatest hits album package and released in laserdisk simultaneously. Also possible are a Robert Plant concert tape, another Winger compilation, a Ratt title in conjunction with a forthcoming album, and videos capitalizing on future fast-breakers, as was the case last year with Kix and Winger.

**BMG VIDEO:** A release from A Tribe Called Quest is due in May, followed in June/July by a "Stop The Violence" program and "Clannad—Past Present." A Bruce Hornsby title is slated for August, ahead of tentative video releases from DJ Jazzy Jeff, Poco, Whodini, Too Short, Jonathan Butler, and Lita Ford.

**CABIN FEVER ENTERTAINMENT:** Due in August at \$19.95 is "Charlie Daniels—Home Folks And Highways," featuring concert performances, personal reflections, and Daniels' visit to the Berlin Wall.

**CBS MUSIC VIDEO ENTERPRISES (CMV):** Just out is a "Bangles Greatest Hits" compilation, simultaneous with album, at \$12.98. Other May releases are "Alice Cooper Trashes The World," a concert longform at \$19.98; "Billy Joel—Eye Of The Storm," a clip compilation from the album, at \$16.98; and "Lambada Dance Party," featuring the musicians and dancers of Kaoma, at \$16.98. In June comes "Step By Step," a third New Kids On The Block video, released simultaneously with the album and containing various clips from it and other sources, at \$19.98; and a Harry Connick Jr. program tentatively titled "Singin' And Swingin'," including performance footage from his "When Harry Met Sally" tour and video from the soundtrack, as well as clips from forthcoming, simultaneously released audio releases. Releases due later in the summer include a Basia program tentatively titled "Prime Time TV," including video material from her two albums; a "Highwaymen Live" concert cassette; and a Cheap Trick career retrospective coinciding with a similar album package.

**ELEKTRA ENTERTAINMENT:** Tentative releases include a Billy Bragg title for August, themed around his trips to the U.S. and U.S.S.R., a 10,000 Maniacs video, and in September, "Do It A Cappella," a doo-wop program from Spike Lee.

**EMI VIDEO:** Just out are two Red Hot Chili Peppers videos, "Psychedelic Sexfunk Live From Heaven" (concert) and "Positive Mental Octopus" (compilation), both at \$14.98.

**ENIGMA MUSIC VIDEO:** In June, "Hurricane—Slave To The Video," a clip compilation with interviews, and "The Damned—Final Damnation," a concert performance from the band's '88 reunion, are both \$19.95.

**IMAGE ENTERTAINMENT:** The laserdisk manufacturer has forthcoming Paul Simon and Rutles TV titles, released through Pacific Arts at \$29.95 each.

**ISLAND VISUAL ARTS:** In June, the Island Records video line has "The Pogues—Live At The Town & Country," taped in England on St. Patrick's Day; "Marianne Faithful—Blazing Away," the video of her new live album taped at St. Anne's Church in Brooklyn; and "The Bob Marley Store." "Buckwheat Zydeco—Takin' It Home," a live concert from London's Mean Fiddler venue, is set for July. All cassettes are \$19.95.

**IVE:** A LaToya Jackson title is scheduled for August re-

lease at \$19.95.

**JVC:** In July, JVC, in collaboration with Smithsonian/Folkways Records and via Rounder Records distribution, releases the English-language version of the massive 30-tape "JVC Video Anthology Of World Music And Dance." Price for the set, which includes 1,200 pages of text, is \$1,980.

**MCA MUSIC VIDEO:** June releases include "Heavy D. & the Boyz—We Got Our Own Thang," "The Roches—Live Nude Review," "Fast Forward, Vol. 1," "GRP Super Live," "Dave Grusin And The New York, L.A. Dream Band," and an untitled Stephanie Mills program.

**MIRAMAR:** "America By Air" is out in May at \$29.95. A "video album" concept along the lines of the label's previous releases ("Natural States," "Desert Vision," "Canyon Dreams"), the program blends natural footage with music, here composed note-to-frame by Grant Reeves. Reeves' soundtrack may also be released separately by Miramar.

**MPI:** Twelve hours of programming entitled "America's Music—The '40s," featuring the likes of Frank Sinatra, Cab Calloway, Tommy Dorsey, Benny Goodman, and Fred Astaire and Ginger Rogers, are scheduled for early summer release, in three or four volumes, tentatively priced at \$19.98 each.

**PIONEER ARTISTS:** Laserdisks forthcoming include recent Arista Records (6 West Home Video) videocassettes by Kenny G and Milli Vanilli, MCA Music Video titles from Belinda Carlisle and Nancy Griffith, and the "Coltrane Legacy." In June, the Atlantic Video release of "Phil Collins—The Singles Collection," will come out in laserdisk with two bonus clips: the 9-minute version of "I Wish It Would Rain Down" and "Another Day In Paradise." Price is \$29.95.

Adrian Belew guests with David Bowie on Belew's "Pretty Pink Rose" and "Gunman" videos.



Red Hot Chili Peppers in action on "Taste The Pain" video from "Positive Mental Octopus" longform.

Gloria Estefan from "Evolution" longform.



Director Michael Ablowitz sets up scene in Carole King's "City Streets" video.



**POLYGRAM MUSIC VIDEO:** In May is "Van Morrison—The Concert," captured live in New York with special guests Mose Allison and John Lee Hooker, at \$24.95 (\$29.95 for the laserdisk), and "Michelle Shocked—The Captain Swing Revue," a concert taped in England, at \$19.95.

**PRIVATE MUSIC VIDEO:** "Home & Away," an on- and off-stage look at Leo Kottke, is being re-released in July at \$19.95.

**RHINO HOME VIDEO:** In July comes "Peter, Paul & Mary—25th Anniversary Concert," to be followed in September by the trio's "Holiday Concert." "Folk City—25th Anniversary," featuring Suzanne Vega, Joan Baez, Odetta, Richie Havens, and others, in due in October. Pricepoint on all tapes is \$19.95. Also forthcoming is a Turtles' anthology by the end of the year, while acquisitions for later release include Del Shannon and Cheap Trick videos as well as compilations from the "Shindig" TV series.

**ROUGH TRADE VIDEO:** Rough Trade's video arm debuts in June with Victoria Williams' "Victoria Sings," a performance piece directed by D.A. Pennebaker, at \$19.99.

**SHANACHIE:** Volumes 5-8 of Shanachie's "Beats Of The Heart" world music videocassette series are just out at \$19.95 apiece. The new titles are "Shotguns And Accordians—Music Of The Marijuana Growing Regions Of Colombia," "The Spirit Of Samba—Black Music Of Brazil," "Tex-Mex—The Music Of The Texas-Mexican Borderlands," and "Chase The Devil—Religious Music Of The Appalachians," and will be followed by another set next quarter.

**SIX WEST HOME VIDEO:** Arista's video label has May releases "Eurythmics—We Two Are One Too," featuring promo clips and live acoustic performances, and "The Church—Goldfish (Jokes, Magic, And Souvenirs)," a 16-song video compilation, both at \$16.95. In June at the same pricepoint comes "Expose—Video Exposure," with all eight Expose videos and backstage footage.

**STRAND VCI ENTERTAINMENT:** The recently-launched label has six heavy metal videos out in June at \$19.95 each: "Nuclear Assault—Handle With Care European Tour '89," filmed at London's Hammersmith Odeon; "3-Way Thrash, Featuring Dark Angel, Candlemass, And D.A.M.," lensed at the same venue; "Doomsday News—The Video Compilation, Vol. 1," the first in a series of Europe indie label Noise Records compilations and including Thrash acts Helloween, Celtic Frost, Voivod, Kreator, Running Wild, S.A.D.O., Tankard, Rage, V2, and Coroner; (Continued on page MV-12)

**A**s longform music video has become a more potent configuration at retail, it has evolved from the rudimentary promo clip compilations and straight concert tapings that were the format's humble beginnings.

More often than not, longform producers are now going to greater and greater lengths to develop programming that is not only exclusive to home video, but has the consumer in mind from the start.

"People now expect more for their money," says director Nick Morris, whose recent longform productions include "Warrant—Dirty Rotten Filthy Stinking Rich," "Terence Trent D'Arby—Introducing The Hardline Live," and "Scorpions—To Russia With Love."

"The No. 1 target is the fans, and they want something extra that other formats like MTV can't provide."

In other words, longform music video isn't just for music anymore—it's watching it that counts.

"When I'm approached by record companies, we don't talk about just straightforward concerts anymore unless it's a one-of-a-kind thing in a special location," continues Morris.

"Like the Scorpions' video. They'd previously done a longform live set, but they commissioned 'To Russia With Love' themselves because they really wanted a record [of their Russian concerts]. If you're a fan you wouldn't get the chance to see them in Russia, and they know there's fan interest."

But in shooting concert longforms in not-so-special venues, new production techniques have been developed to make the finished product equally special.

"You have to edit each song differently, because how you watch a 90-minute concert is different live than it is on tape," says director Wayne Isham, whose concert longform credits include "Pink Floyd—The Delicate Sound Of Thunder" and "Def Leppard—In Your Face In The Round."

"With Pink Floyd, we had to slow the pace down at times so it was more like the actual concert—not 300 edits per song, like on MTV. For Def Leppard, we varied the editing technique to get into the flow of the music. We also rearranged some of the songs, because we had to skip some of them to get a 90-minute tape out of the two-hour show. So the true order in which they were played didn't work anymore from an energy standpoint."

According to Isham, a "sculpturing" then of the longform's image and tone has become standard when creating a concert piece which holds interest on the small screen.

"I'm a Floyd fanatic and can watch them for two-and-a-half hours, but my wife can't—though she can watch them now for 90 minutes. Even the most fanatic metal fan's limit gets tested when you just have a straight image without any pacing for 90 minutes. With Pink Floyd, we were able to vary the image a lot, and abstract it at points—but that's

John Anderson, left, of Anderson, Wakeman, Bruford, & Howe with director Roger Dean on "Brother Of Mine" video shoot.



Peter Blakely and director Sebastian Copeland on set of "Quicksand" video.



## THE CHALLENGE OF LONGFORM VIDEO: Seeking New Creative Points of View for Extra Leap to Home Video

what their music is about."

The just-released Warner Resprise Video "Songs For Drella" is another example of a concert longform which was filmed with the home video buyer specifically in mind. Nina Rosenstein, VP and head of U.S. productions for the Initial Inc. production company which shot the Lou Reed/John Cale tribute to Andy Warhol, notes that the home video version of the collaborators' concert performance was filmed without an audience, and relied heavily on close-ups.

"It's mainly a musical narrative of Andy Warhol's life," says Rosenstein. "We showed a lot of close-ups instead of wide long shots so the lyrics could come through, because it was important to hear the story."

The production was kept stark to match the nature of Reed's and Cale's performance. Instead of obtrusive camera movements, subtle lighting was used to arouse and focus viewer attention.

"The mistake so many people make when they film a concert is that they don't take into account that the TV audience is different than a live audience," says Rosenstein, echoing Isham's comments.

Of course, the typical concert longform device of mixing performance footage with background material is still a home video staple. But directors like Nick Morris are modifying this approach as well.



Director Thomas Mignone, actress Traci Lords, and bassist Chris Carter at shoot for Dramarama's "Wonderamaland" video.

Spandau Ballet on set of Vivid Productions' "Be Free With Your Love" video with director Andy Morahan, exec producer Warren Hewlitt and manager Steve Dagger.

Morris's Warrant longform, for instance, brought to life Cashley Guido Bucksley, the character appearing on the band's "Dirty Rotten Filthy Stinking Rich" album cover. "We pretended he was the guy promoting the gig and devised a story line out of the band's performance and the adventures of Cash-

ley," says Morris.

As for the venerable clip compilation longform, the easy route of just stringing a few promo videos together, often with cliched backstage footage or interviews, also seems to be giving way to more sophisticated productions using innovative concepts.

At RCA Records, senior director of video development & production Jeanne Mattiusi is readying a "Life Of Buster Poindexter" longform which is like the Warrant program in that it similarly constructs a story line out of Buster's "biographical" footage and performance material. But the admittedly "left of center" approach will also involve video clips, though not in their usual manner.

"If you're doing a Motley Crue or Bon Jovi longform, their audience wants to see certain things like shenanigans backstage," says Mattiusi. "But if you're dealing with the unique talents like Buster Poindexter or Bruce Hornsby—who we're also working on a longform for—you have to come up with interesting ideas and be more adventurous. So we'll move in and out of Buster's life, getting into the 'Oh Me Oh My' video and out again. It's very boring to just put a clip compilation together. The industry needs to move on."

Dominic Senna took the format a big step forward last year with "Janet Jackson—Rhythm Nation 1814." The director notes that integral to the concept of the ambitious longform was the marketing of the singles "Miss You Much" and "Rhythm Nation," the clips of which were featured prominently. But the overall theme and feel of Jackson's album was central to the production.

"We worked the script around the music," says Senna. "It was no accident that the first two singles were in the film, but it wasn't just a compilation of music videos. We showcased Janet and her album at the same time, but especially touched on the serious and heavy themes she was trying to get across on the album."

Essentially, then, Senna strove to break from the confines of the four-minute video clip and "experiment with a longer format and get to the next stage." Of course, as he notes, "these tapes aren't cheap," and still have to serve a promotional purpose.

To overcome costs while at the same time expand the longform music video format, RCA Records Label Video and the laserdisk label Pioneer Artists have formed a longform production co-venture.

Their first co-production, "Marcus Roberts—Deep In The Shed," was a simultaneous audio/video format release and followed the blind jazz pianist to New Orleans, incorporating conceptual wraparounds between songs. Interview material was saved until the end, so as not to interrupt the music listening/viewing experience.

"People say it isn't like anything else," says Pioneer's Steve Galloway. "It's more like what jazz is—very interpretive. It's not something you burn out on, but truly repeatable—the kind of music video we think will make a difference in the business."

JIM BESSMAN

## CLASSICAL VIDEO: Dedicated Home Audience Finds Lasting Value in Music Never Out of Fashion

BY DEVRA HALL

**F**ollowing is a survey of home-video labels with classical product.

At Home Vision, a division of Public Media Inc., national sales manager Jeff McGuire says, "We insist on the finest quality tape, shell, and duplication. Even our packaging is distinctive... it's almost like a coffee table video." Their next priority is to reinforce their identity and value in the marketplace. "Positioning our product in key catalogs such as American Express and Critics Choice gives it a certain credibility or validation," explains McGuire. But what makes Home Vision a bit unusual in the traditional video world is their policy to not use wholesalers. "By its very nature, classical product tends to be slow turning. By selling direct to dealers I can offer them better margins to justify my space in their stores."

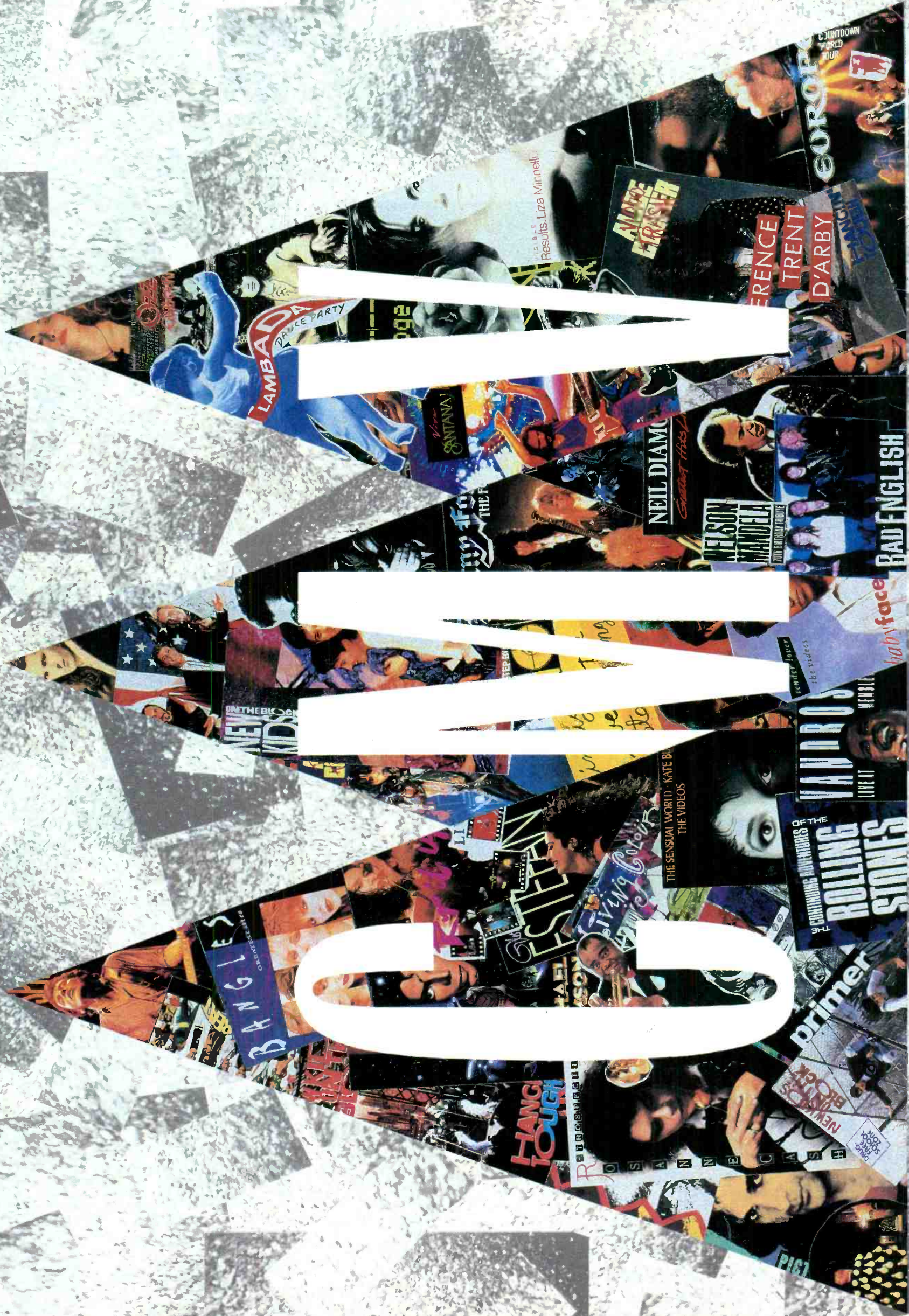
Historically, the top seller at Home Vision is "Aida" with Luciano Pavarotti. Surprisingly, next on their list is a children's op-

era based on the Maurice Sendak story "Where The Wild Things Are." Even more startling is the success of the March 1990 release of "La Boheme" starring Luciano Pavarotti with the San Francisco Opera. In just a few short months it has already become their third all-time best catalog seller. Also high on the list is the "Beethoven Piano Concertos" with Murray Perahia and the Academy of St. Martin-in-the-Fields, Sir Neville Marriner conducting, and a four-hour series called "Guitarra" featuring Julian Bream.

Recent releases generating excitement at Home Vision include the "Dance Theater Of Harlem," featuring performances of Agnes de Mille's "Fall River Legend" and Robert North's "Troy Game" as filmed abroad during their recent European tour (\$39.95, 117 minutes). Another recent dance title is the "Margot Fonteyn Story," a documentary about her life and ca-

(Continued on page MV-10)





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## SELL-THROUGH BULLETIN: Product Flow, Simultaneous A/V Releases Impact Retail

BY JIM BESSMAN

**M**usic video labels—it can finally be said—have made great strides in marketing their longform wares.

Not only did more suppliers enter the picture in the last year, but those already in the game strengthened their commitment to the slow-starting format.

Now, with releases and sales showing steady increases, the labels seem more primed than ever to make longform music video a normal part of the music retail merchandise mix.

Perhaps the most solid indication that the longform music videocassette is well on its way toward becoming a credible retail prerecorded music configuration is the greatly improved coordination between video and record companies—both in the creative and marketing arenas. Nowhere is this more apparent than at CBS Music Video Enterprises (CMV), the music video software division of CBS Records.

"We used to be out there on our own," says VP of programming & marketing Debbie Newman. "There was no cooperation in the timing of a record with a [longform] video release, but now [the record company] is starting to think about video in the album plan."

Newman notes that new and forthcoming longform CMV titles from the Bangles, New Kids On The Block, Cheap Trick, and Harry Connick Jr. are being released simultaneously with album product. Billy Joel's latest longform, "Eye Of The Storm," came out months after the affiliated "Eye Of The Storm" album, but was released simultaneously with the single to the included clip "Downeastcr 'Alexa.'"

Agreeing that timing is a key to successful longform video release, Steve Macon, director of video sales & marketing for A&M Records, points to A&M Home Video's "Janet Jackson—Rhythm Nation 1814" video, which came out last year slightly behind Jackson's hit album release.

"We were tying-in to a current [album] project hot out-of-the-box, with all the cross-advertising, promotion, and merchandising going on and hitting the consumer the first time around," notes Macon. "They went in to buy the record, and as long as they were in the store already, we gave them the opportunity to purchase the video at the same time—so we didn't have to miss sales the first time, and try to get them to come in a second time."

The Jackson video has since sold over 200,000 units. Over at Warner Bros. Records, sr. VP Vic Faraci also points to cross-marketing of audio and video product in reporting the Warner Reprise Video line's more-than-doubling of unit sales this year, compared to sales of comparable titles at this time last year.

Advertising promotions of complementing audio and video titles leads to high-traffic positioning and promotional pricing of video product, says Faraci. "Retailers have been very cooperative. More and more are incorporating music video with audio counterparts, and that's one of the major reasons why we're seeing tremendous increases in unit sales."

Another retail salute comes from Curt Creager, manager of video marketing for Atlantic Video, which, like Warner Reprise, has significantly increased its quantity of video releases this year—and their profile.

"Product placement is absolutely the key," he says. "Certain stores like Tower make my little heart go aflutter. You walk into them and there's a whole [music video] rack where you can pick them up and touch them, or they're merchandised next to the CDs."

At Shanachie Records, though, national marketing director Lee Goldstein seeks placement of the label's "Beats Of The Heart" world music videocassette series outside of the regular longform music video merchandising space.

"It's a unique series that gets lost with the rest of the videos," says Goldstein of the documentary-styled tapes. "So we almost prefer them to be placed in a documentary section—but a lot of stores that carry music video don't have documentary sections. So we look for other ways to merchandise them separately."

Shanachie is currently developing a P-O-P. poster and display

piece—perhaps a counter-top bin or floor-standing unit to house all 12 titles in the series. Meanwhile, the label has joined VSDA, and has sent out a mailing to all on the organization's member list. An exhibit is also planned for the VSDA convention, as part of a marketing strategy aimed at traditional video stores.

Arista Records' 6 West Home Video line is concentrating on the video-only market as well.

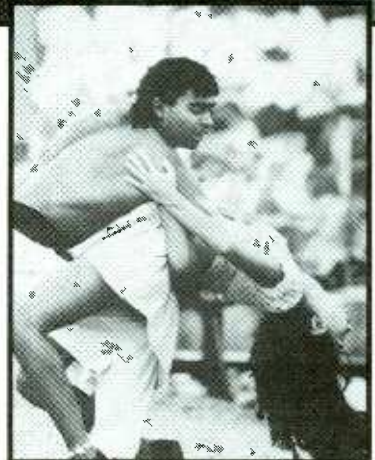
"When we deal with record stores, we sell videos like we sell records, using co-op and P-O-P," says Arista's national manager of marketing & video sales Dave Santaniello. "But we're currently running a major sales incentive program with the Ingram and Commtron video distributors, to let them know that 6 West and BMG Distribution are willing to work within the  
(Continued on page MV-12)



Jizzy Pearl of Love/Hate at video shoot for Drew Carolan-directed "Black Out In The Red Room."



On set of Linear's "Sending All My Love" shoot, from left: Linear's Wyatt Pauley and Joey Restivo, Atlantic producer Michelle Webb, Linear's Charlie Pennachio, band asst. Todd Adler, photo director Romeo Tyrone, director Katy Lynne, producer David Ross.



"World Beat: The Lambada Videos" featuring Kaoma.

## EUROPE: Steady Growth With Flashes of Lightning

BY PETER DEAN

**T**he European music video market is growing at a piecemeal, steady fashion although sensational results can be achieved if the commitment is right, say leading players. The U.K. market, where early investment and commitment took place in some quarters five years ago, has until recently been the world's leading music video territory.

"If all the major record companies took the market as seriously in Europe as they do with their audio music side and created a company structure with product managers and so on, then the entire European market would just rocket overnight," says Adrian Workman, VP of BMG Video International, referring to a "hands-together" marketing experiment between CBS/Virgin/PMV and BMG in Denmark, where sales were increased 10-fold in one month. "If the majors only align it into their audio divisions, then they will be limited to that commitment."

The feeling among suppliers is that no real competition exists between independents, which thrive on licensing deals, and the majors, until there is a real market to compete for. Cooperation is the current watchword between companies and also territories, which will have trade barriers dissolved come 1992.

Reliable statistics on music video sales are hard to come by and are sorely needed if sense is to be made of the global perspective, says Ewald Orf, legal adviser of the International Federation of Phonographic Industries (IFPI). Orf hopes that forthcoming meetings with mechanical copyright groups will produce figures which all companies can have confidence in.

Generally regarded as the most reliable is London-based research group Understanding & Solutions, which sees the music video market in Europe, U.S. and Japan halfway through an estimated 422% increase in shipments and market value over a four-year period from 1988 to 1992. Total shipments amounted to 13.36 million units in 1988 rising to a projected end 1992 figure of 56.4 million units for these territories. Retail value will also rise—from 1988's \$240 million to \$1.015 billion in 1992, says the study.

PolyGram Music Video's MD Will Evans says that "no one's achieved what is possible in the U.S.," a belief borne out by the report which sees the U.S. growing most significantly from its current second-ranking market share of 31% to 46% over the four-year period. This will be largely "at the expense of" the U.K., which will see its 37% pole position dropping to 19%. Fig-

ures for 1989 bear this trend out with 6.3 million units shipped in the U.S. compared with 6.5 million in Europe.

To date, the market to watch has been the U.K., one pioneered by the likes of independent Video Collection International which invested and committed from day one. Paddy Toomey, the company's U.K. chief, estimates that music video accounts for 16% of last year's overall sell-through market worth 300 million pounds at retail level. He believes the market share should hold its own until the end of this year when the sell-through business will be worth an estimated 400 million pounds, a rise in worth for music video from 48 million pounds to 64 million pounds.

While music video sales will keep a stable 20% slice of the worldwide sell-through market. (Understanding & Solutions), Gallup reports that music video has lost 5% of its U.K. market share to non-music video over the past 12 months from 23% to 18%. It is generally agreed that specialized non-music tapes will start to increase in popularity with the advent of stand-alone stores catering for a broader demographic mix.

Prices are also on the up from the standard 9.99 pounds (\$16.75) new release point to around \$20.15. Simple Minds' "Verona" is one of the first music titles to sell for the new price, and distributor Virgin Vision is targeting an initial ship-out of 70,000 units. The company decided to avoid the cinema route taken by U2's "Rattle & Hum" after its disappointing box office figures.

Virgin's head of music Matt Voss says that his company operates on an eight-albums to one-video ratio. For example, Virgin's "Phil Collins: The Singles Collection" has sold 240,000 units at \$16.75, while sales of the "But Seriously..." album currently stand at 2 million. Gordon Mackenzie, marketing director for Picture Music International, says that music video averages 10% of album sales.

The U.K. has led world music video sales, Voss believes, because distributors are more prone to taking risks and treating video as a key element in the initial push of a band. The Happy Mondays video "Rave On" was released in November 1989, before the group's first big singles and it's currently at 16,000 units. Video overall is very important in the initial push.

"In theory it's the fourth format—it's a key element in the de-  
(Continued on page MV-14)

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## NO. 1 WITH A VIDEO

(Continued from page MV-1)

album. However, they still want some video representation in the stores to capitalize on the album's popularity. Therefore, more and more record companies are releasing "shortform" sell-through music videos. Priced at a lower price point than their longform counterparts, and often used primarily as a marketing tool rather than a money maker, these are short (average 20-minute) home videos that utilize two or three clips often wrapped in interview footage.

CMV has been at the forefront of this movement with its "Snapshots" series. Priced between \$9.98 and \$12.98, the shortforms are released on any artist where the material is available and the label thinks it can help exploit the life of the record. Although few labels have set as aggressive a release slate as CMV, several others, including Warner Bros., Virgin, and A&M, are experimenting with shortform sell-through.

Carrying the notion one step further, Atlantic Records toyed with the idea of releasing Phil Collin's 8-minute "I Wish It Would Rain Down" video as a video single. While that particular project was shelved, it's an idea that is obviously just around the corner from becoming reality.

"A new medium is developing," says Atlantic's A-Vision president Stuart Hersch, of the newly-formed sell-through division. "We do not have any bounds. We are at the beginning of something new with no parameters to restrict us. The generation that has grown up with VCRs has been brought up to watch music as well as to listen to it. We intend to create product with this generation in mind."

"We see an opportunity to fill a number of niches in programming that have not been filled by traditional programming outlets, and we plan to use innovative cross-promotional techniques and interactive technology. We plan to create programming that cannot be gotten by traditional means."

According to MTV senior VP of programming Abbey Konowitch, all of this home activity provides a synergy with video viewers are watching on television. "I think the relationship cuts both ways," he says. "When you see a series of videos by an artist that you like on television, you might want to go buy

those. And as your savvy and awareness of that format grows, you demand more from the videos you see on television and want better quality."

And for the labels, similar to longform, the video for a song is now considered a vital ingredient in its success.

"As far as A&M goes, video is a key component in every song set up, no matter who the artist is," says Emily Wittman, A&M's national director of music video. "We're using video now in the early stages. Before we even release a project, we're planning if the video should be for MTV, VH-1, or sent to radio or retail. It's tied in at every level."

In many cases video has led radio and retail. Such was the case with Sinead O'Connor's "Nothing Compares 2 U." MTV jumped on the video right out of the box, radio followed, and in a matter of weeks the Irish singer had her first No. 1 single and album.

"It is clear that we have the power, along with a great video of a great song, to help break an artist in America," says MTV's Konowitch. "Because of the fragmentation and conservatism of radio, the opportunity to break an act [through video] is probably greater than it ever has been. We've certainly been instrumental in the breakthrough of Michael Penn, Jane Child, Slaughter, the B-52's and others. Most of these we've really led the way on."

According to Konowitch, music video works at two opportunity levels: "It can start the major breakthrough. We probably try to do that with 20 acts, 10 of which come through and get the consumer response," he says. "The other opportunity is taking major stars, like Madonna, MC Hammer and other platinum acts, and giving them a bigger dimension. Great artists with great songs can have big hits, but when you add music video, you bring them to an entirely different level. We are the instrument for that."

"There's a whole generation that's been growing up on video since the early '80s," says Chrysalis Records Steve Schnur, senior director of national album/video promotion. "They think, yes, hearing it is a reinforcement to their liking it, but they don't think it's a 'real' song until they see it. They see the video and then go buy the record."

Labels also credit MTV's sister channel VH-1 with breaking acts. Although it has recently redefined its programming to place less emphasis on new and developing acts, VH-1 is still

viewed as a major vehicle for exposing new groups.

"We really do pride ourselves on the fact that we program a nice variety of music from the well known to the obscure and make it all blend together," says Norm Schoenfeld, VH-1's director of talent & artist relations.

One of the 24-hour music channel's biggest successes, according to record companies, is its "VH-1-to-1" artist documentaries, which spotlight an act and his or her music in an informal interview setting. The channel plans to produce at least 100 such specials this year.

"With VH-1, the specials have been very positive for us," says A&M's Wittman. "Its demographic will stay tuned for a half hour, where as MTV viewers like [shorter programming.] A bonus for the VH-1 specials, according to Wittman, is that since the label usually has the rights to the special, that footage can be edited for later home video use.

Although MTV and VH-1 still receive the lion's share of credit for breaking acts through video, other national outlets such as Black Entertainment Television, The Nashville Network, Country Music Television, "Friday Night Videos," Video Jukebox Network, and Hit Video USA, continue to make an impact.

And while the national shows still dominate, more and more emphasis is being placed on the hundreds of local shows that play videos that often don't find their way onto national programs' crowded playlists.

"Local shows have become much more of a priority for A&M," says Wittman. "When you think how many videos the [national shows] get, there's no way, unless they're blown away by the clip, they can jump on it out of the box. So we're often turning more to local shows, club play and play in retail outlets for exposure."

Regardless of the outlet, the biggest complaint among programmers is lack of innovative clips.

"The worst trend I see is playing it safe," says MTV's Konowitch. "People making videos for minimum cost and minimum risk. There's a barrage of mediocrity. Only by luck will one stand out from the pack. People have to constantly challenge the viewer."

For MTV, there's a glut of "cookie cutter dance videos," says Konowitch. "You can't do what everyone else is doing; your  
(Continued on page MV-16)

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**CLASSICAL**

(Continued from page MV-4)

reer as a prima ballerina (\$39.95, 90 minutes). Meanwhile, enthusiasm is building in anticipation of the debut of their first opera titles from La Scala, where Home Vision now has an exclusive agreement. Debut releases are tentatively scheduled for fall.

A V.I.E.W. Video, president and founder Bob Karcy feels that accessibility is the key factor. "We were initially surprised to find a great response coming from rural areas where people are unable to get to live performances in New York or San Francisco. They simply feel deprived." Karcy believes that store owners should create "cultural departments" within their stores. "Companies need to offer more and more product so that outlets can stock enough to genuinely create a cultural department. After all, 43 titles doth not a classical department make."

Two of V.I.E.W.'s best-selling videos are holiday fare. "Christmas With Flica," starring Frederica von Stade, and a London concert "Kiri Te Kanawa At Christmas," are both slated to be available on laserdisk. Also perennial top performers are Mozart's "The Magic Flute" with Gert Bahner and the Gewandhaus Orchestra, and Rossini's "La Cenerentola" starring Fedora Barbieri.

Karcy has set up a major promotional effort in conjunction with the Bolshoi Ballet's U.S. tour this summer. All of V.I.E.W.'s Russian ballet videos, including their new "Bolshoi Soloists Classique," two Kirov Ballet programs, "Classic Ballet Night" and "Invitation To The Dance," and "A Gala Evening" with the Moiseyev, will be part of a special promotional offer creating a kind of video "dancenost." The one-hour "Bolshoi Soloists Classique" featuring Nina Timofeyeva and Mikhail Lavrosky will be on sale for \$29.95 during the July through September tour, and as of October will shift to its regular selling price of \$39.95.

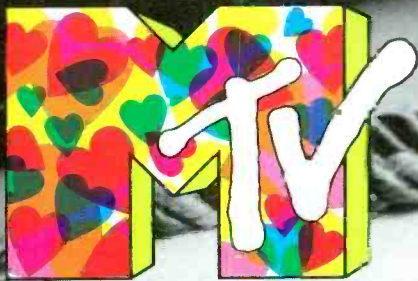
Other recent releases from V.I.E.W. include "Great Arias With Placido Domingo And Guests" featuring Barbara Hendericks and Simon Estes (\$29.95); a black and white filmed version of a Pergolesi opera "La Serva Padrona," starring Anna Moffo (\$39.95, 80 minutes); and "La Scala," a documentary of classic performances from the archives by stars such as Tito Schipa, Mario Del Monaco, Tito Gobbi, and Tagliavini (\$29.95, 62 minutes).

Video Artists International has set July 4th as the tentative launch date for the "Voice Of Firestone" series. The first eight releases will feature singers Licia Albanese, Jussi Bjoerling, Bidú Sayão, Eleanor Steber, Renata Tebaldi, Leonard Warren, Rise Stevens and Lauritz Melchior. According to VAI sales manager Allan Altman, the release date was set to coincide with the holiday, "because these releases are going to be, in the opera world, quite a historic event." VAI licensed the archives from the New England Conservatory. The original black and white kinescopes broadcast from 1949 to 1963 will be "enhanced for optimum visual and sonic quality," and the price will

(Continued on page MV-14)

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that's where it's at"  
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## SELL-THROUGH

(Continued from page MV-6)

guidelines of the video-only distribution network."

Such guidelines, adds Santaniello, include customary pre-book periods and guaranteed release dates. As for regular record company distribution to record stores, Rhino Home Video's VP/GM Army Schorr notes that extended dating and discounts are being offered through Rhino's MCA Distribution to enhance its videos' retail visibility.

Of course, driving the intensive longform promotional efforts is the sell-through product itself. EMI Records' national director of sales Phil Blume notes that his label's new video arm EMI Video, which successfully launched last year with four releases including the platinum-plus "Queensryche—Video Mindcrime," will continue with limited release according to program quality rather than flooding the market "just for the sake of getting into the video business."

Long-time player CMV, on the other hand, has a catalog tallying more than 40 titles, and has recently introduced a budget-priced "Snapshot" line of two- or three-clip cassettes at \$9.98 or \$12.98. It has also reduced prices of catalog in creating a new video "midline."

"We now have enough product for frontline, midline, and 'Nice Price' budget line," says CMV's Newman. "Everybody talks about treating music video as a configuration, but we're really doing it."

CMV is also releasing between two and four longform video titles per month, and Warner Reprise has already released twice as many titles in the first quarter this year than it did all of last year.

## LONGFORM

(Continued from page MV-3)

"Celtic Frost—Live At The Hammer-smith Odeon"; "Uriah Heep—Raging Through The Silence (Live)," at London's Astoria Theater; and "Ian Gillan's Garth Rocket And The Moonshiners—Live At The Ritz," starring the ex-Black Sabbath and Deep Purple vocalist.

**TWIN TONE:** Following last year's release via Crocus Entertainment of "The Dark Ages" clip compilation of label acts (including the Mekons, Soul Asylum, and Agitprop), a second volume will be issued in the summer, with a third to follow in a year.

**VIRGIN VIDEO:** Tentative releases scheduled for later this year include titles from Roxy Music, Lenny Kravitz, Julia Fordham, UB40, and Ryuchi Sakamoto.

**WARNER REPRISÉ VIDEO:** Upcoming and recent titles at Warner Reprise include, in May, an "Erasure—Live Wild" concert tape; in June, a "Morrisey—Hulmerist" compilation with wrap-around and "Cold Chillin'—Cold Gold" rap compilation featuring various artists, and in July, a Ronnie Dio compilation and Ministry concert/clips/interview program. Prices are \$19.98.



Jeff Tuckman

This month we have a wide assortment of major motion pictures, classic releases, children's, instructional and music for your customers to enjoy. Leading off in June is "My Left Foot." Daniel Day-Lewis turns in a great performance as the writer and painter Christy Brown, who was crippled with cerebral palsy and was only able to move his left foot. The film is based on Christy Brown's autobiography, and draws us deep inside his anquished lust for life. He won the Academy Award for Best Actor for his portrayal. He stayed in character throughout the filming, and was carried on and off the set during the making of the film. This small-budgeted Irish film was only playing in 50 theaters at the time of its nominations. This is a true story about life, laughter, and the occasional miracle.

Steven Spielberg has been wanting to remake the movie "A Guy Named Joe" for 15 years. He finally has, and it is the terrific movie called "Always." Spielberg has updated the story which starred Spencer Tracy as a downed World War II pilot who comes back from the dead to try to help Van Johnson become a better Air Corps pilot. He is also still in love with Irene Dunne and as a ghost, expresses his love for her and watches her new love interest. In "Always" Richard Dreyfuss is a pilot who fights forest fires. Holly Hunter plays an air traffic controller and is the love of his life. While fighting a fire he takes one chance too many and crashes. Coming back as a ghost, he is still in love with Holly Hunter and watches over her and her new man. John Goodman is excellent as Dreyfuss' partner and friend. "Always" will be available in the letterboxed edition. Laser discs have used letterbox format for years, and this is one of the few titles that will be letterboxed on cassette. As with their favorite song "Smoke Gets in Your Eyes," "Always" touches a chord in all of us.

"Steel Magnolias" was a play written by Robert Harling based on an experience with the death of his sister, a diabetic, from kidney failure after the birth of her baby. On the surface, this is very serious material. Now turn it over to Sally Field, Dolly Parton, Shirley MacLaine, Daryl Hannah, Olympia Dukakis, and Julia Roberts, and you have a series of comic one-liners. These six women are all so different, and the script lets all of them cope with their assorted crises. The women love gossip and they spend lots of time at the beauty parlor talking about everyone and everything. At the time of release, the least known actress in the cast was Julia Roberts. She was nominated for an Academy Award for her performance. She is currently starring in "Pretty Woman," a major hit that's over 100 million dollars at the box office. We care about these women, because we have all known people like them.

If we looked in the dictionary under the word comedy, the definition would be "a drama of light and amusing character and typically with a happy ending." There is nothing typical about "War Of The Roses." Michael Douglas, and Danny DeVito who were roommates in New York, and Kathleen Turner are reunited once again in this film.

Danny DeVito stars as the attorney of Oliver and Barbara Rose, played by Douglas and Turner. He has a story to tell about the Roses from the beginning to the end. The Roses were a very happy couple in love. They had everything. He went into law, while she spent money on buying, finishing and decorating their house.

Once their kids moved out of the house, Barbara decides that she wants more out of life. She sells a pound of liver pate to a friend, and actually



earns her own money. It is time for her independence and she asks for a divorce. She wants the house. The war has begun!

From their lawyer's office, to a violent, bloody conflict that will leave them barricaded in their house, they will do battle. They will use figurines, the kitchen range, anything that they can get their hands on, even the chandelier. DeVito believes that no marriage is destined to be happy, but divorce is survivable. Not in this case.

### BAKER & TAYLOR VIDEO MARKETING TIPS:

With Father's Day approaching us in June, if you have the space in your store, set up a section for "Gifts for Dad." In years past, a tie, shirt, pajamas, or some other gift might be appropriate. Today, giving Dad a classic movie, sports, comedy, or something he really wants to see on home video is a great gift. Put up banners, and have signage in your store about "Gifts for Dad." In the case where you don't have the room, tag your videos with Father's Day specials. Reducing the sale price for a day, and giving a free rental can also work. Why not give your customers a free gift when they purchase a video for Dad. Have the gift imprinted with your store's logo on it. Father's Day can be fun for your employees and your customers.

### MUSIC ON VIDEO:

Music on video has become a real business. No longer is it considered just another category, but a genre unto itself. Music on video has quietly sold millions of cassettes. The last two new releases from "NEW KIDS ON THE BLOCK" on home video have sold over 2.2 million cassettes.

New Kids On The Block "STEP BY STEP" includes 10 songs such as "Didn't I Blow Your Mind," "I'll Be There," "Be My Girl," and "Step By Step." Included is documentary footage and interviews with the band.

Sinead O'Connor "THE VALUE OF IGNORANCE" captures her performing songs from "The Lion and the Cobra" live at the Dominion theater. The success that this Irish singer is enjoying comes from her latest release and hit single "Nothing Compares to U." The Lion and the Cobra album set the stage for her newfound stardom. Included on the video are selections such as "Just Like U Said It Would Be," "Never Get Old," and "Mandinka."

When public broadcasting stations are having their fund raisers for new subscribers, one of the programs that is always shown is PETER PAUL AND MARY 25TH ANNIVERSARY CONCERT. Now we can own this show for ourselves. Included on this video are their hits such as "Blowin' in the Wind," "Puff the Magic Dragon," "If I Had A Hammer," and some new selections. Peter Paul and Mary are timeless troubadours of folk music.

### SLEEPER OF THE MONTH:

"Night Eyes" is an erotic thriller in the mold of "Body Heat." Just as "Body Heat" kept us guessing who did it and why, "Night Eyes" follows the same pattern. Tanya Roberts and Andrew Stevens star in this thriller with enough steamy scenes to generate a lot of conversation, and rentals from word of mouth. Stevens stars as a security guard working with his brother, who is hired to protect a rock stars house. In reality, he wants evidence against his wife in a divorce case. His wife is abused, and she is cheating on him. Stevens surveillance cameras catch everything that is going on. She needs full-time protection, and Stevens makes sure that she gets it. There are many twists and turns, and the chemistry between Tanya Roberts and Andrew Stevens is Hot! Hot! Hot!

All things considered...

If you have any questions for Jeff on videos you cannot find or news about the industry, write to:  
Jeff Tuckman  
Baker & Taylor Video  
8140 N. Lehigh  
Morton Grove, IL 60053

Jeff can be heard the last Friday of every month on Roy Leonard's "Monthly Video Show" WGN Radio, 720 am in Chicago. Jeff can also be heard every Thursday morning on Roy's weekly update of the latest video releases. Jeff can also be heard monthly on K TAR 620 am, Phoenix, Arizona with Lisa Malay.

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# VIDEO MUSIC

## CLASSICAL

(Continued from page MV-10)

range from \$19.95 to \$24.95 depending on the running time which will vary from 30 to 60 minutes.

With more than 60 performing arts videos in its catalog, VAI's two best-selling cassettes are Menotti's opera "Amahl And The Night Visitors" starring Teresa Stratas, "Der Rosenkavalier" starring Elisabeth Schwarzkopf, and "First Ladies Of the Opera" featuring Leontyne Price, Renata Tebaldi, Birgit Nilsson, and Joan Sutherland.

Kultur, billing itself as "the leading publisher of performing arts video cassettes," is celebrating its 10th anniversary. Their first-ever releases, still catalog top-sellers today, are video compilations of rare performance footage of pianist Artur Schnabel and violinist Jascha Heifetz. Other top-performing titles from their extensive inventory of timeless ballets, operas, classical music concerts and artist profiles include "Baryshnikov Dances Sinatra," Joseph Losey's film of Mozart's "Don Giovanni," and Franco Zeffirelli's film of Verdi's "Otello" starring Placido Domingo.

Recent releases include last month's "StrataSphere," a memorable film portrait of the great opera soprano Teresa Stratas (\$29.95, 87 minutes), the even more recent "The Kirov In London" featuring Natalia Makarova reunited with the Kirov after 17 years (\$39.95, 126 minutes), and a profile of choreographer Yuri Grigorovich, "Master Of The Bolshoi" (\$29.95, 67 minutes). Also slated for late summer release are two educationally oriented videos, "The Heifetz Master Classes" and "Pavarotti At Julliard," with a very special release of "Pavarotti In Concert In China" (\$29.95) for fall.

While marketing at Kultur is geared toward letting people know that all this product is available, pricing is also a key factor. According to national marketing manager Brad Carty, "We have a very strong sell-through and all of our pricing is such that our products are collectible. The only products that sell for more than \$39.95 are those that are multi-tape mini-series, and even those sell through."

PolyGram Classics & Jazz, having just launched their first classical video lines, agrees that pricing is a key element. "We're starting at \$24.95 which is a very big selling point for classics," says Deborah Morgan, VP marketing & sales. Beginning with a wide selection, their May and June titles include "Karajan In Salzburg" (DG), "Horowitz Plays Mozart" (DG), "Jessye Norman Sings Carmen" (Philips), Bernstein's "West Side Story" (DG), "Rubinstein In Concert" (London), and "Rigoletto" starring Pavarotti (London).

For Morgan, however, price is not the only consideration. "We are a visually oriented world, and people who are normally intimidated by the classics can really begin to enjoy them through video." Once the product is in demand, the next question becomes where to buy it. Both Altman and Carty agree that people who are interested in classical music are more likely to be found in record stores than in video stores. While Kultur does much of their business through

direct marketing, Carty notes that their distribution agreement with PolyGram Classics allows customers to purchase their filmed operas and ballets in the same location where they buy their classical audio counterparts.

## EUROPE

(Continued from page MV-6)

velopment of the music industry and in the development of a particular band," Voss says.

Virgin currently holds 14.1% of the market, in which Gallup has PolyGram Music Video leading with 20.6%, PMI with 12.9%, VCI 12.6%, CMV 5.8%, PWL 5.5%, BMG 3.2% and Castle 2.9%.

Tapes are sold primarily through non-specialized high street chains: W.H. Smith holds 23% of the market, according to Gallup, and F.W. Woolworth has 21%. This year is expected to see an erosion of that market share primarily through the increased strength of specialized music stores Our Price (16%), HMV (14%) and Virgin (4%), who are all looking seriously at stand-alone stores as the key to the future.

Toomey says that one of the deciding factors in the market's buoyancy will be increased consumer awareness of hi-fi hardware through which music could pick up a lucrative windfall. "Popularity of music video will rise when penetration of hi-fi VCRs rises—the changeover of hardware is important in this and the indications are that it may well speed up."

As for the rest of Europe, that accounts for 19% of the global market as delineated by Understanding & Solutions, with the Federal Republic of Germany taking the lion's share of 9%, followed by France with 4%. PMV reports that its major European territories are the U.K., Germany, France, Spain and Italy. Most other distributors reported that Scandinavian countries are particularly buoyant in the territories-to-watch category, while the French and Italian markets are growing at a faster pace than in Germany.

PMV reports that the German music video market was worth \$13.45 million last year, from 1.22 million units shipped. Projected growth stands at \$21.85 million this year from 2 million units shipped. The general consensus is that Germany is under-rating itself through its controversial censorship laws which sees music being certificated because it is grouped together with feature films rather than a fourth audio format.

BMG achieved strong sales of a domestic repertoire compilation by Milli Vanilli. The company reports that for compilations to offer the consumer what TV and satellite cannot, backstage footage is often necessary to increase the title's perceived worth. Germany is the only European territory, it says, where English is not a problem regarding this approach.

PMI is currently changing its distribution set-up from licensing out its product to direct distribution through EMI companies like Pathe Marconi in France. The new system should be totally in place by September of this year. MacKenzie explains that licens-

(Continued on page MV-16)

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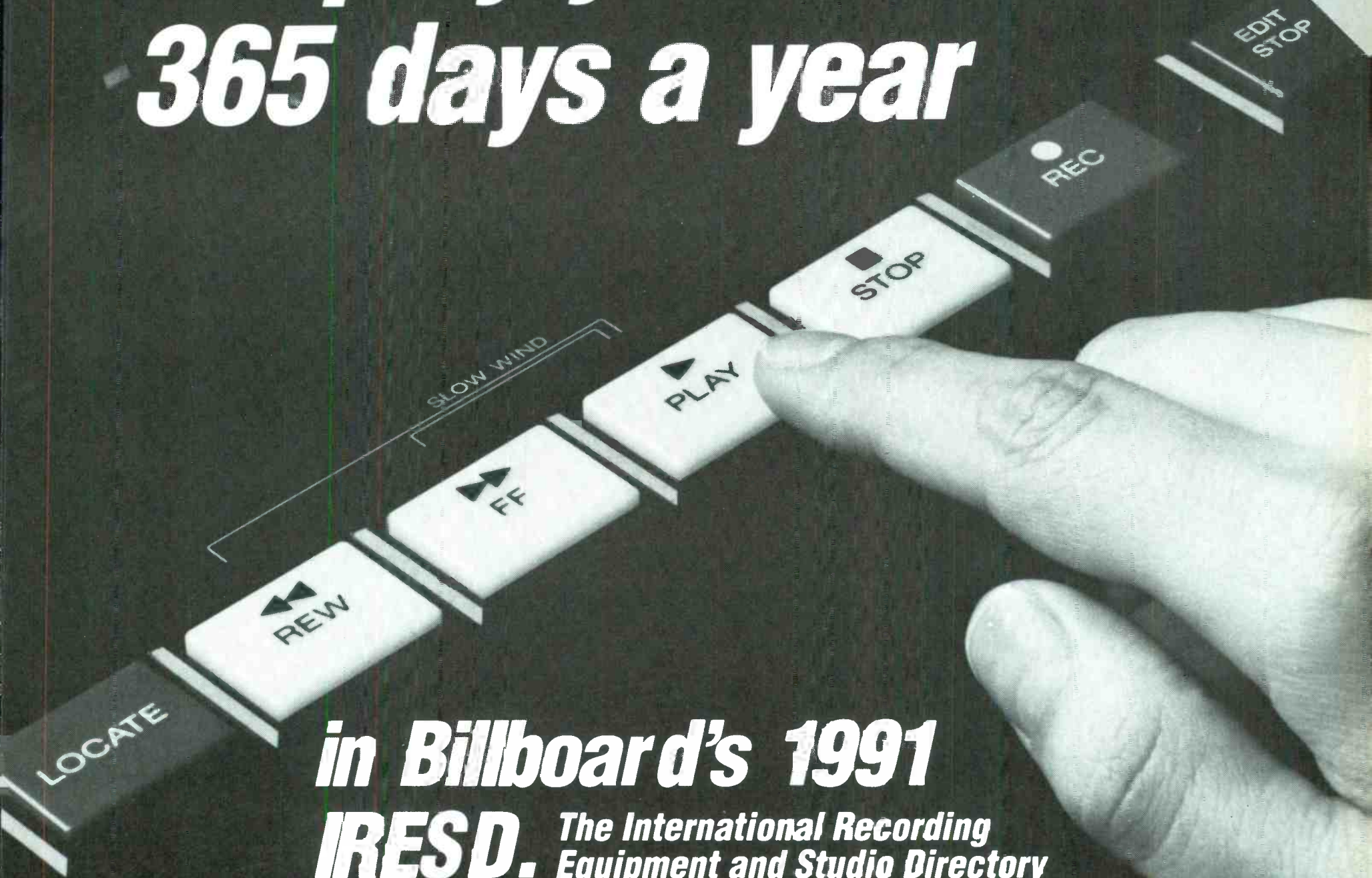
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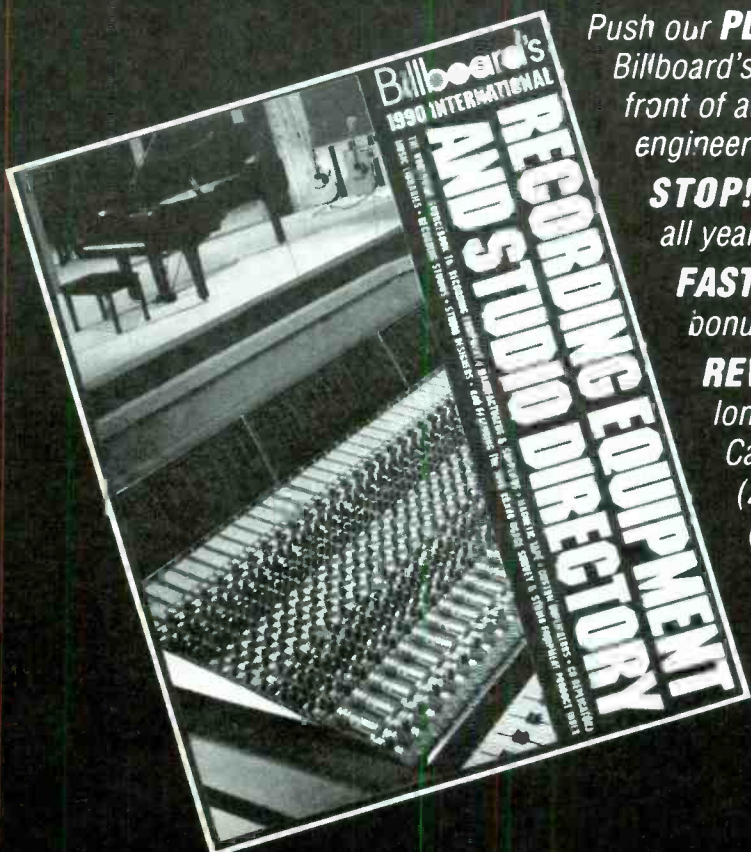
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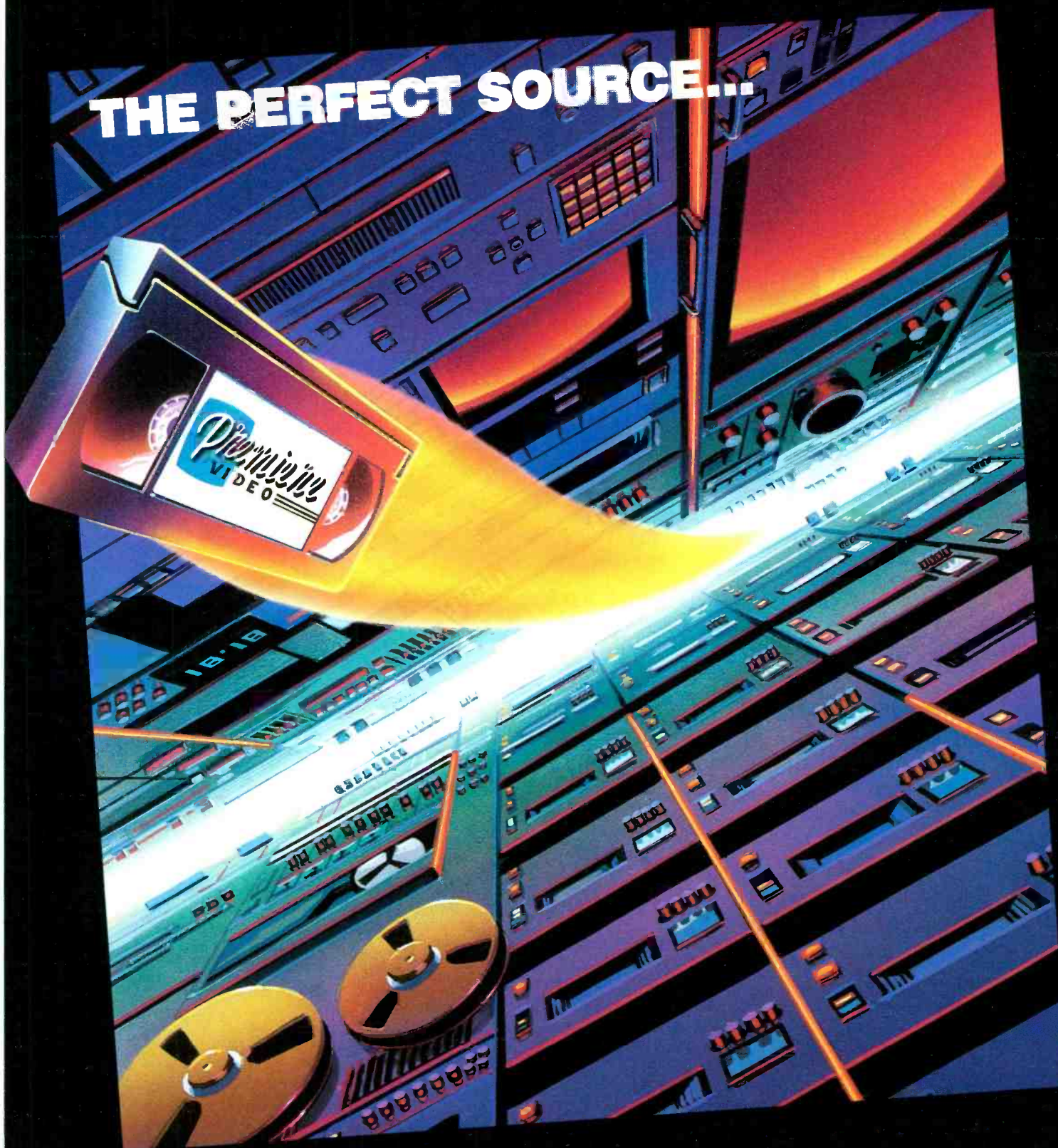
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**NO. 1**

*(Continued from page MV-8)*

band will only look like every other band."

Konowitch stresses that a band's creativity is only limited by its imagination, not its wallet. "One of the biggest hit videos of last year was Tone Loc's 'Wild Thing.' It cost \$400."

If cookie cutter disco videos are MTV's cross to bear, for VH-1, it's clips from "singer/songwriters that come out of the Rickie Lee Jones school," says Schoenfeld.

"It's not that this music is unwarranted and we're doing above and beyond our fair share to expose this music with artists like Jill Sobule, Mary Chapin Carpenter, Wendy Harry, Julia Fordham, Suzanne Vega... it's just there's so much of it. We could be the urban folk ballad singer channel and make a business of it. All of them are to some degree interesting, but it's discouraging as it is overwhelming because of how many of them there are. My concern is how many can the market support?"

Despite video channels' protestations that they don't want cookie cutter videos, they continue to be made, and often played, a condition which frustrates producers and directors who are trying to do something different.

"There's little courage to do something new," agrees producer Paul Flattery of FYI, a production house in Los Angeles. "It seems to be MTV or die in too many instances. It's very, very difficult to get a video added and what's happening too much is people are trying to make a video they think will get on MTV; it's formulaic. The thing is MTV is fed up of copycat videos. Someone does one with an artist singing in the rain and there are five like it across their desk the next week."

"No one wants to take a chance," says Flattery's partner, director Jim Yukich. "People want 'something like this with a different edge.' They only know what they've seen before. The ones I'm most proud of are when someone's just stood back and done the video, where no one stood in your way."

**EUROPE**

*(Continued from page MV-14)*

ing titles has been a long-term policy which has borne good results.

"One of the reasons we went with the indies was that it was important to initially push a range of product to get the consumers into the habit of buying videos across the spectrum. Independents can offer stores that range and encourage them to take a rack of different videos. Those stores will then become more specialized. For example, they may well take an additional rack of music titles—it is an approach which has paid off."

# Billboard® Home Video

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## Musicland Keeps Up Suncoast Rollout But Says Sell-Thru Concept Is Still In Testing

BY ED CHRISTMAN

NEW YORK—Although The Musicland Group has rolled out 105 Suncoast Motion Picture Co. stores and plans at least another 30 by the end of the year, the company still regards the video sell-through-only concept as a test. As such, the Minneapolis-based chain continues to experiment with product lines, in-store merchandising, and location strategies.

"I don't think we have perfected the formula yet," says Suncoast president Gary Ross. "We are trying different types of merchandising strategies to key in on those areas that are profitable."

For instance, a rack with movie- and television-related books occupies space in about 20 of the chain's stores. Also, Suncoast is gearing up to carry about 600-800 laserdisc titles in some stores. "The big concern on laserdisc is [profit] margin," Ross says. "For [prerecorded] VHS, it is low; for laser it is practically nonexistent."

Still, laser is growing, notes Suncoast VP of video merchandising Peter Busch. "If it takes off, we want to know about it and how to sell it," he says. "Also, we are letting the studios know about the low margins on laser."

As for real estate strategies, management experimented with different types of malls in various kinds of markets. "We started with three Suncoast stores in Minnesota and three in Pennsylvania [because] we wanted to see the difference," says senior VP of real estate Bruce Bausman. "We found volumes to be higher in the Eastern states."

Musicland continues to test for the best location within the mall, Bausman adds. "In some cases, we put Suncoast at the other end of the mall from our music stores," he says. (The company runs 770 music stores, mainly under the names Musicland and Sam Goody.) In some markets, we have combo stores, with a Musicland and Suncoast next to each other and an internal doorway between the two. We are trying everything and anything to test what works."

In going forward with the Suncoast rollout, the company is eschewing the traditional retail strategy of clustering stores. Instead, Musicland is searching for deals with the best malls in the country, regardless of location. "Clustering will happen naturally," Ross says.

So far, California, where Suncoast has 13 stores, and Pennsylvania, with 12 stores, have the largest rep-

resentations. The chain also has eight stores in Minnesota; seven units each in New Jersey and Michigan; six outlets in Illinois; five stores each in Tennessee, Texas, and Wisconsin; four stores each in Florida, Maryland, Ohio, and Washington; three stores in Georgia and Massachusetts; two stores in Arizona and Delaware; and one each in Connecticut, Idaho, Indiana, Maine, Mississippi, Nevada, New York, Oklahoma, Oregon, South Carolina, and Tennessee.

Bausman says Suncoast has overcome doubts initially voiced by real estate developers. "Developers initially wanted to know who would buy video," he says. "But we showed them the corollary to the book business, and say that all the principals

in that business apply in the video-for-sale business."

Bausman notes that Suncoast has been an instrumental force in the evolution of the sell-through business. Musicland "pioneered it," he says. "We had to prove to the studios that sell-through would work."

In light of that history, Musicland is not shy about letting studios know its concerns. Mainly, Musicland is encouraging studios to improve margins on sell-through releases.

"As [the sell-through] business gets larger, there are efficiencies that could be worked out, in terms of duplication, that we hope will be passed to the retailer," Busch says.

Musicland officials applaud the minimum-advertised-price policies (Continued on page 61)



**Just Say Yabba-Dabba-Doo.** Former first lady Nancy Reagan, center, greets the gang from Bedrock at an anti-drug rally at the Pasadena, Calif., Rose Bowl last month. Hanna-Barbera Home Video is supporting Reagan's crusade with "The Flintstone Kids: 'Just Say No' Special."

## LVA Becomes Laser Disc Assn. & Names Director

BY PAUL SWEETING

CHICAGO—With a new name, a new director, and an expanded roster of member companies, the Laser Disc Assn. believes it is at last in a position to put laserdisc technology over the top as a consumer video format.

At a press conference here during the Summer Consumer Electronics Show, LDA announced its name change (from the former LaserVision Assn.) and introduced its new director, Margaret Wade, a former MTV executive and most recently a consultant to Time Warner and JVC on the introduction of the CD+G format.

It also unveiled the results of a consumer survey conducted by Nielsen Media Research that focused on consumer awareness of, and interest in buying, CD/LD combiplayers, the new hardware configuration that has attracted significant new adherents among consumer electronics manufacturers. The results, collected from random telephone interviews with 1,104 U.S. households, were presented by Jordan Rost, director of marketing and new product development at Time Warner Inc.

Not surprisingly, the survey found purchase intent highest among VCR and CD households, although combiplayers ranked last among five different electronic products, including large-screen

TVs, CD players, surround-sound systems and A/V receivers.

Overall, 20% of VCR households and 26% of CD owners indicated an interest in purchasing a combiplayer.

LDA officials were heartened, however, by other findings. Sixty-two percent of VCR households and 71% of CD households said they would be more interested in buying a combiplayer if it were priced at less than \$500. During the show, Pioneer introduced the first combiplayer with a list price under \$500.

Similarly, 49% of VCR households and 52% of CD households said they would be more interested in combiplayers if movies were available on laserdisc at \$24.95, a price point LDA chairman and president of MGM/UA Home Video Bud O'Shea noted has become increasingly common among the major software suppliers.

Other potential stumbling blocks remain, however. While 60% of respondents said they had heard of laserdiscs, only 17% had seen an LD picture, indicating that marketing and retailing efforts on behalf of the format so far have not been widely effective.

"There's no doubt consumers have had trouble finding laserdiscs even when they've heard of it," O'Shea said. He blamed the problem in part on the shortage of disk replication capacity, which has held back wider distribution of the format. "I think with Pioneer's new capacity coming on line the capacity problems are largely behind

us," he said.

Added Mike Fidler, VP of marketing for Pioneer, "Actually there's a lot of awareness out there considering the format has only been pushed at broad-based retail for the last six months or so."

Another major hurdle for laserdisc marketers is consumer fear of obsolescence. The survey found

that 62% of respondents agreed with the statement, "If I bought now, the combiplayer will be outdated in a couple of years."

But LDA director Wade chose to find solace in other findings, such as the 82% of respondents who agreed that "CDs and LDs are the records and tapes of the future."

"There is a sense of inevitability (Continued on next page)

## Dual-Deck VCR Is A 'Go,' As Maker Overcomes Obstacles

CHICAGO—After four years of delays and legal wrangling, Phoenix, Ariz.-based Go-Video will begin shipping its controversial dual-deck VCR to retail stores this month.

Among the first stores to receive shipments will be 68 outlets of the Sharper Image chain, which will feature the Samsung-manufactured units on the cover of its September catalog. The units have already appeared in Hammacher-Schlemmer catalogs.

List price for the controversial machine will be \$995, although Hammacher featured it for \$1,295. "We'll have only a limited supply for a while, so for the first 18 months or so you'll probably see

prices over suggested list," Go-Video chairman Terry Dunlap says.

Retail distribution will be handled by D&H Distributors of Savage, Md., a former RCA distributor. Under the terms of its agreement with Go-Video, D&H will have an exclusive on the unit "as long as they're taking all our production," Dunlap says.

Go-Video first introduced its VCR-2, which allows tape-to-tape dubbing, at the Consumer Electronics Show in 1986. But it was unable to find a manufacturer or obtain the parts needed to assemble the machine.

In June 1987, Go-Video filed suit in Federal District Court in Phoenix, Ariz., charging that Japanese consumer electronics manufacturers had engaged in monopolistic (Continued on page 61)

**CES  
REPORT**

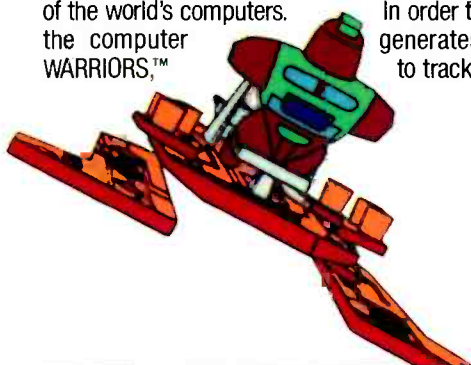
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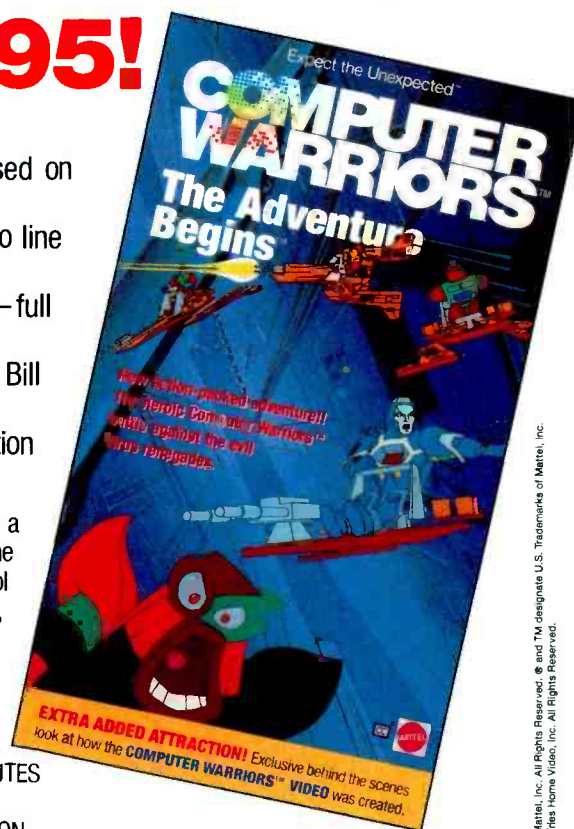
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## Paramount's Entertainment Unit Profits Dip

■ BY DON JEFFREY

NEW YORK—Paramount Communications Inc. reports that second quarter operating profit from its entertainment division, which includes home video, fell 13% from last year's result.

The company attributes much of the decline to writeoffs for anticipated losses on the box-office flop "Crazy People."

Paramount Home Video's revenues and profits were not disclosed, but sources say the unit did not have a good quarter. Raymond Katz, analyst with Mabon Nugent, says, "'Indiana Jones' did not go through sell-through as they expected." (Paramount's biggest hit on the videocassettes sales and rental charts during the quarter was "Indiana Jones And The Last Crusade.")

Katz has estimated that the home video unit will earn \$138 million in operating profit this fiscal year on about \$500 million in revenues.

For the quarter that ended April 30, Paramount's entertainment division reports operating income of \$54.1 million on \$565 million in revenues, compared with \$61.6 million in earnings on \$461 million in revenues in the same period last year.

Paramount projects entertainment operating profits for the entire fiscal year at between \$200 million and \$250 million, a decline from operating earnings of \$252 million last year.

Overall, Paramount reports that net income declined 67% in the quarter to \$21.2 million on a 16% rise in revenues to \$811.5 million. However, the company notes that income from continuing operations, which was also \$21.2 million, rose significantly over the \$5.3 million loss in last year's second quarter. Paramount's discontinued operation is a financial services unit that it sold last year.

### LASER DISC ASSN.

(Continued from page 57)

about the product," Wade said.

LDA officials were also heartened by the increased number of hardware companies exhibiting combiplayers on the show floor. Several of them, such as Panasonic, Sanyo, and Fisher, recently became members of LDA, bringing the number of hardware companies involved to 13. There are currently 30 member companies overall, including hardware and software firms.

LDA in fact recently added six new members to its board of directors, bringing the board to 15 members. The new board members are Scott Bartlett, Digital Audio Disc Corp.; Jerry Durkin, CBS Music Video Enterprises; Kevin Hansen and James Bonan, Sony Corp.; Geoffrey Holmes, Time Warner Inc.; Carl Laufer, Panasonic; and Warren Lieberfarb, Warner Home Video.

# Laserdisk Lineup Should Enlighten Amateur Athletes

BY CHRIS MCGOWAN

**F**REEZE IT: Every year, millions of Americans—men and women, young and old—swing tennis rackets, line up putts, and ski down snowy slopes. A good number of these athletes (probably most) struggle to improve their techniques along the way, either through professional instruction or just constant practice. The maturing format of video laserdisk offers another option in the continuing quest for self-improvement; namely, the chance to study athletic technique in detail, and any number of times.

Video in general (disk or tape) offers this option to some extent, especially as new hardware includes improving slow-motion capabilities. But laserdisks in the CAV format in particular allow the viewer to freeze a step or swing with no fuzziness, and watch it at multiple speeds with crystal-clear clarity. At least for now, CAV disks are the best possible choice for the video student of sports.

There are several CAV laserdisks now available in the sports category, with the newest release (due July 20) being **Criterion Collection's** "Tokyo Olympiad" (widescreen, \$99.95), a 170-minute documentary of the 1964 Summer Olympics by renowned Japanese film maker Kon Ichikawa. Edited down from 74 hours of footage shot by 164 cameramen, "Tokyo Olympiad" gives a closeup look at the world's best athletes from that era, performing in track & field and other Olympic competitions. How better to study technique in the 100-meter dash, the marathon, or the pole vault?

Among CAV sports disks that are already available, there are two that focus on the world of golf: **Paramount's** "Greg Norman: The Complete Golfer, Part One" (\$39.98) and **CBS/Fox's** "Jack Nicklaus: 18 Favorite Holes" (\$29.98). Anyone who has tried to master the complex art of swinging a golf club can probably learn a great deal from studying these two masters at 1/4-speed or 1/2-speed.

For pugilists and fans of pugilism, **Image Entertainment** has "The Superfight: Hagler Vs. Leonard" (Side Two/CAV, \$39.95). Just how did those shoulder shrugs and arm feints draw in the opponent? Aspiring boxers with access to this disk will probably watch it a few hundred times (it could save their noses).

**Pioneer Imports** (available through **Pioneer LDCA**) has several interesting CAV laserdisk titles. "Free Fall" (\$34.95) features spectacular sky-diving footage, with music by Windham Hill's Scott Coscu. "Island Breeze"

(\$39.95) explores windsurfing. "24 Heures du Mans" (\$34.95) puts you behind the wheel for the Grand Prix race at Le Mans, France. And "White Music" (\$32.95) is a fantasy ski adventure in the Alps. There are many other titles that would also be quite suitable for CAV disk release, such as any in the areas of tennis, martial arts, swimming, basketball, football, or baseball. If they were well done, with many closeups to demonstrate techniques, most coaches and many athletes would want them. Maybe some day we'll hear an ad with Michael Jordan saying, "I want my CAV!"

**L**YNCH Letterboxed: With the success of the TV series "Twin Peaks," which somehow managed to be both absurd and suspenseful at the same time, David Lynch has become one of Hollywood's hottest directors. His singularly strange style—something like Luis Bunuel let loose in small-town America—is at its most vivid in his 1986 feature film "Blue Velvet," an erotic thriller starring Kyle MacLachlan (Agent Cooper in "Twin Peaks"), Isabella Rossellini, and Dennis Hopper. **Warner Home Video** will release a special letterboxed edition of "Blue Velvet" in August (\$29.98). A pan-and-scanned edition is currently available (\$34.98). Lynch fans can also view his filmcraft on laserdisk with **Paramount's** "The Elephant Man" (\$34.95), the tragic and poignant tale of a hideously deformed man, starring John Hurt, Anthony Hopkins, and Anne Bancroft (it received eight Academy Award nominations). And **MCA** has "Dune" (\$39.98), a cinematic rendition of the famed Frank Herbert sci-fi novel. Kyle MacLachlan, Jose Ferrer, Linda Hunt, Dean Stockwell, Max Von Sydow, and Sting star in this big-budget, 137-minute epic that takes place on the desert planet Dune in the year 10,991. "Dune" is visually stunning, and mixes comic-book adventure with Lynch's peculiar and often unsettling sense of humor.

**H**OT SUMMER RELEASES: **Warner** will launch the Academy-Award-winning "Driving Miss Daisy" (widescreen, \$24.95) in August. And in July it will offer up letterboxed versions of "Superman: The Movie" (widescreen, \$29.98) and "The Lost Boys" (widescreen, \$24.98). **MCA** will launch "Born On The Fourth Of July" (\$39.98) in both pan-and-scanned and letterboxed editions on disk in August. Oliver Stone won an Academy Award for best director for the film, which stars Tom Cruise and Kyra Sedgwick. Also that month, **MCA** will release a letterboxed "Sea Of Love" (\$34.98), the Al Pacino-Ellen Barkin police thriller.

## VIDEO REVIEWS

"**Debby Boone's Hug-A-Long Songs, Volume 1,**" J2 Communications, 35 minutes, \$19.95.

Personable Debby Boone exudes a genuine warmth for the young people who appear with her in this program. In fact, if she's not careful, she may just end up as the next Shari Lewis.

A talented vocalist and performer, Boone uses songs and stories to tell youngsters just how special and important they really are. It's all served up against a delightful blend of original tunes—"Hug-A-Long Songs," "Examine The Possibilities," and "My Favorite Toy"—and standards, such as "B-I-N-G-O" and "Old McDonald." There's also a delightful array of musical styles, from calypso to

country.

Although older youngsters may find it a bit too juvenile for their taste, the 3-6 set will love this one. Priced to move, it carries the name recognition of both Boone and J2, which offered the popular Mother Goose series. **RICHARD T. RYAN**

"**San Francisco 49ers, Masters Of The Game,**" Fox Hills Video, 45 minutes, \$19.95.

In January 1990, for the first time in 10 years, a team won back-to-back Super Bowls. Led by quarterback Joe Montana, the 49ers survived a tough schedule and peaked in the playoffs as they steamrolled their opponents and then sat back and waited for the Denver Broncos.

Although the 49ers stumbled on occasion in the 1989 season, losing to the Los Angeles Rams and the Green Bay Packers, they were still in a class

by themselves. With the superior play of backs Roger Craig and Tom Rathman, the stunning receptions of Jerry Rice and John Taylor, and the defense led by Pro Bowler Ronnie Lott, the 49ers brought the game of football to a new level.

This program contains highlights from each of the 1989 contests, including their two playoff victories, in which they held their opponents to a mere 16 points while they scored 71 themselves, up through the one-sided victory in Super Bowl XXIV. An attractive price and inherent collectibility should spur sales—even in cities that are home to AFC teams. **R.T.R.**

"**Marx Brothers: In A Nutshell,**" Vestron Video, 100 minutes, \$59.98.

Like W.C. Fields, Buster Keaton, and Charlie Chaplin, the Marx Brothers are legend. Groucho, Chico, (Continued on page 63)

## LASER SCANS

FOR WEEK ENDING JUNE 23, 1990

Billboard

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## TOP VIDEODISK SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	6	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95
2	3	8	LOOK WHO'S TALKING	Tri-Star Pictures Pioneer LDCA, Inc. 70186	John Travolta Kirstie Alley	1989	PG-13	24.95
3	4	6	SEA OF LOVE	Universal City Studios Pioneer/Image Ent. 40883	Al Pacino Ellen Barkin	1989	R	34.98
4	2	18	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
5	NEW ▶		BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 40914	Michael J. Fox Christopher Lloyd	1989	PG	34.98
6	NEW ▶		THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	1989	PG-13	49.98
7	5	6	SEX, LIES, AND VIDEOTAPE	Outlaw Productions Criterion Collection CC1217L	James Spader Andie MacDowell	1989	R	49.95
8	6	16	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
9	20	4	DEAD POETS SOCIETY	Touchstone Pictures Pioneer/Image Ent. 947AS	Robin Williams	1989	PG	39.99
10	7	12	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
11	NEW ▶		HARLEM NIGHTS	Paramount Pictures Pioneer LDCA, Inc. 32316	Eddie Murphy Richard Pryor	1989	R	24.95
12	8	16	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
13	18	83	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
14	NEW ▶		AN INNOCENT MAN	Touchstone Pictures Pioneer/Image Ent. 910AS	Tom Selleck	1989	R	29.99
15	9	20	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
16	11	14	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
17	13	38	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ◊	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
18	10	4	DAMN YANKEES	Warner Bros. Inc. Pioneer/Image Ent. 35085	Gwen Verdon Tab Hunter	1958	NR	24.98
19	NEW ▶		NEXT OF KIN	Lorimar Film Entertainment Pioneer/Image Ent.	Patrick Swayze	1989	R	24.98
20	NEW ▶		FATMAN AND LITTLE BOY	Paramount Pictures Pioneer LDCA, Inc. 32252	Paul Newman	1989	PG-13	39.95
21	NEW ▶		DAD	Amblin Entertainment Pioneer/Image Ent. 40933	Jack Lemmon Ted Danson	1989	PG	34.98
22	NEW ▶		SHIRLEY VALENTINE	Paramount Pictures Pioneer LDCA, Inc. 32248	Pauline Collins	1989	R	34.40
23	16	14	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video Pioneer/Image Ent. ML101739	Clint Eastwood	1968	NR	39.95
24	RE-ENTRY		ROBOCOP	Orion Pictures Image Entertainment 0040	Peter Weller Nancy Allen	1987	R	39.95
25	14	4	KENNY G LIVE	Arista Records Inc. Pioneer LDCA, Inc. PA-90-003	Kenny G	1989	NR	34.95

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

## STORE MONITOR



by Earl Paige

**LASER LOOMS:** There's not a lot of player penetration in every market, but you do hear more and more about videodisks. One harbinger, albeit in the atypical Los Angeles market, is the number of **Blockbuster Video** stores now boasting laserdisk. In an advertising insert, as the behemoth chain pops up in yet another medium, seven of the 43 area outlets are said to have videodisks for rent and sale: Laguna Niguel, Manhattan Beach, Newport Beach, Santa Monica, Torrance, West L.A., and Rancho Palos Verdes.

**ON TARGET:** **Doug Harvey**, director of **Jetco**, the rack operation at **Target**, says sell-through video is helping propel the home entertainment sections of the 412-unit discount chain. "We're in great shape," he says. From February through May, he reports that his department is up more than 15% on a same-store basis. Video sales are exceptionally strong thanks to both catalog and hit product, he says. Video catalog sales have been strong since Christmas. On the hit side, he cites "The Little Mermaid" as leading the pack. Moreover, he predicts that sales for the Disney title will be even stronger in its third week. "The demand for hit sell-through product is stretching out over a longer period of time," he says.

**GOOD SHIP INGRAM:** Considering that home video distributor events are often a risky situation at best, officials at **Ingram Video** in Southern California are ecstatic about an all-day cruise to the nearby island of Santa Catalina that drew 483 video store operators and staff June 5. Two principals from the Nashville headquarters participated—**Ray Capp**, VP/GM, and **Carol Wiel**, VP advertising and market development. Also on board was **Elmer Fink**, a regional director who headquarters in Kansas City, Mo. Heading the local contingent from Walnut, Calif., were **Wendy Linn**, sales manager, and **Deborah Blackburn**, branch manager. Ingram has a will-call facility near Los Angeles International Airport and a branch in San Diego—both a benefit of the acquisition a year ago of several outlets of **Metro Video Dis-**

tributors. The cruise to Catalina was the first major event for the Walnut crew—and, according to Capp, marks the new stride for Ingram after absorbing and integrating the **Metro** acquisition and engineering what is now a 13-branch network.

**HOW MANY IS TOO MANY?** Explaining some of the intricacies of staging such an event, one cruise organizer says, "You have to be low-key for fear one of the competitors can get wind of it and stage a conflicting event. We've seen this happen. On the other hand, you want your participating vendors to be assured a good audience. After all, they are paying the bill. So we started talking it up two weeks in front. When we went out one of the first things dealers asked was if it was free. This concern had us worried. It was almost free. The parking structure charge was all they had to pay, \$7.50. But you are asking people to basically give up a whole day. As the promotion went along, it started going the opposite direction. Now we started worrying too many. You can't always accurately RSVP these things because people bring along associates or even a relative at the last minute and don't let you know. We were really relieved when it turned out to be just under 500," the bull's eye in terms of a party-boat maximum according to a Catalina Cruises spokeswoman. The schedule called for gathering at the dock at 9:30 a.m., a two-hour trip, two hours to roam Catalina or have lunch, and reboarding at 2:30 p.m. for the two-hour return voyage. A bountiful buffet included pastries, fruit, and quiche—but fruit punch as the only beverage, a precaution against sea sickness.

The price sheet identified 29 suppliers plus the lineup from **Disney** enjoying a high-traffic location near the stairs to the upper decks. The spot proved to be somewhat of a liability, however, and became dubbed "the green room" after several people fell victim to sea sickness. One factor never guaranteed is how the ocean behaves—and going over it was rough. Vendors nevertheless were pleased. While the rough seas, at times, kept customers away from the vendor tables that lined both decks, the intimacy of the vessel provided plenty of opportunities. Ingram reps were roaming about making sure people were busy ordering and understanding what many retailers said were lucrative discounts. There were long tables at the center of the boat that provided order-writing space. The vendors: **AHE**, **AIP Home Video**, **Cannon Home Video**, **CBS/Fox Home Video**, **Celebrity Home Entertainment**, **FHE**, **Fries** (Continued on page 65)

## Super Club Buys 10-Unit Kansas Chain

BY EARL PAIGE

**LOS ANGELES**—After months of relative quiet on the acquisition front, Super Club Retail Entertainment has announced the purchase of 10-unit Movies At Home in Kansas City, Kan.—adding what is a fourth video specialty chain for the Belgium-based firm now with more than 400 stores in the U.S.

In Kansas City, Movies At Home owners and founders Don Marchi and Peter Gencarelli are guarded about discussing financial aspects of the deal or how it came together.

In a release, Darrell Baldwin, chairman and CEO of Super Club Corp., based in Dallas, says, "Movies At Home is attractive to us for many reasons. Their Kansas and Missouri locations—and plans for expansion—are compatible with Super Club's strategy for geographic concentration. Movies At Home's stores, which average 5,300 square feet, have a high-quality upscale image that meets the criteria for further development of the super-store format."

Marchi, 35, and Gencarelli, 37, who go back to college days in Mis-

souri, opened their first store in 1,000 square feet in 1984. In 1986 they opened a used-tape brokerage, Midwest Video, that was also part of the sale and which will continue to operate as before. They declined to release any operating data about Midwest Video.

But a Midwestern-based wholesaler suggests that Super Club's motive in acquiring Movies At Home "was really to get hold of the used-tape subsidiary."

The two partners describe an operation that continually expanded and relocated stores, with No. 10 opening in January this year.

Both acknowledge that Movies At Home and, to a lesser degree, Midwest Video are not well known. "We have never gone out after publicity," Marchi says, adding that the wholesale firm is more widely known.

Applause Video operators Don and Debbie Cahail are generally regarded as the most high-profile retailers around Kansas City, a market Marchi and Gencarelli see changing dramatically. "There are 15 Blockbusters here now," says Gencarelli, adding, "This has made us a lot sharper, and I suppose the same is true for the Cahails."

Although the partners do not wish to describe the deal in detail, they do say they made a trip to Belgium and "got to know the company really well." As to whether they will be adding music, as is indicated for Super Club's Video Towne and Alfalfa chains, Marchi says, "This deal just closed."

With five stores in Kansas and five in Missouri, Movies At Home is concentrated on the southside of the sprawling Midwest metropolis. The company, based in Olatha, Kan., employs 100 people.

Super Club entered the U.S. home entertainment industry with a bang last September when in the course of one month deals were made to acquire first two video specialty chains—22-store Video Towne in Dayton, Ohio, and 21-unit New Orleans chain MovieTime/Alfalfa (Billboard, Sept. 23)—then, almost in one swoop, 167-unit Record Bar in Durham, N.C., and 115-outlet Turtle's in Atlanta (Billboard, Oct. 14).

Super Club's most recent activity has been the acquisition of 40 stores in Ohio and Indiana from Vestron (Billboard, March 24). Before that, Super Club acquired Oklahoma City-based wholesaler Best Video.

# 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	Another 48 HRS. (Paramount)	19,470,596	2,301 8,462	—	19,470,596
2	Total Recall (Tri-Star)	15,061,380	2,076 7,255	1	51,142,280
3	Back To The Future III (Universal)	7,651,150	2,054 3,725	2	49,526,650
4	Bird On A Wire (Universal)	4,819,200	2,008 2,400	3	49,701,955
5	Pretty Woman (Buena Vista)	4,480,347	1,777 2,521	11	133,324,214
6	Cadillac Man (Orion)	1,783,200	1,795 993	3	22,366,110
7	Teenage Mutant Ninja Turtles (New Line)	1,592,152	1,588 1,003	10	123,245,613
8	Fire Birds (Buena Vista)	1,246,590	1,539 810	2	12,377,412
9	Hunt for Red October (Paramount)	802,750	933 860	14	113,485,385
10	Driving Miss Daisy (Warner Bros.)	642,840	964 667	25	102,647,257
11	Hard To Kill (Warner Bros.)	511,522	694 737	17	45,661,158
12	Class of 1999 (Taurus)	457,285	310 1,475	4	2,355,260
13	Cinema Paradiso (Miramax)	351,320	124 2,833	16	6,356,730
14	Longtime Companion (Goldwyn)	286,992	85 3,365	4	2,670,367
15	Tales From The Darkside (Paramount)	277,139	454 610	5	15,903,377
16	The Cook, The Thief (Miramax)	249,125	212 1,175	9	6,266,934
17	Tie Me Up (Miramax)	244,075	93 2,624	5	1,640,293
18	Spaced Invaders (Buena Vista)	224,694	438 513	6	14,376,274
19	The Guardian (Universal)	218,830	277 790	6	16,027,260
20	Wild Orchid (Triumph)	173,567	335 518	6	10,387,247
21	Ernest Goes To Jail (Buena Vista)	163,090	347 470	9	23,145,117
22	House Party (New Line Cinema)	148,243	219 677	13	24,893,091
23	Crazy People (Paramount)	141,375	111 1,274	8	13,138,141
24	Q & A (Tri-Star)	136,530	246 555	6	10,738,946
25	Mountains of the Moon (Tri-Star)	127,232	142 896	16	3,334,092
26	Steel Magnolias (Tri-Star)	114,513	147 779	28	81,920,597
27	Body Chemistry (Concorde)	100,521	51 1,971	13	2,415,312
28	A Cry in the Wild (Concorde)	99,789	31 3,219	1	218,520
29	I Love You To Death (Tri-Star)	96,632	188 514	9	15,600,149
30	Def by Temptation (Troma)	94,032	36 2,612	7	854,603
31	Miami Blues (Orion)	78,158	468 167	7	9,479,417
32	Henry V (Goldwyn)	76,812	78 985	29	9,646,679
33	Lisa (MGM)	72,996	123 593	7	3,936,797
34	Too Beautiful For You (Orion Classics)	72,891	29 2,513	14	1,246,836
35	Born on the Fourth of July (Universal)	70,875	175 405	24	69,251,554
36	Last Exit to Brooklyn (Cinecom)	67,718	25 2,709	5	1,239,057
37	Tango & Cash (Warner Bros.)	62,141	91 683	24	63,399,930
38	Little Mermaid (Buena Vista)	55,714	178 313	29	84,241,337
39	Strapless (Miramax)	53,663	20 2,683	3	275,638
40	Monsieur Hire (Orion Classics)	46,872	8 5,859	7	378,488



# Colleagues Ponder Poughs' Fate

## Some Saw Signs Of Business Trouble

BY EARL PAIGE

LOS ANGELES—While the business collapse of prominent veteran retailers John and Carol Pough here in suburban Santa Ana dramatically reminds many of how rough it is today for single-store and small chain firms, intimates of the couple are looking beyond the generalizations in understanding what went wrong.

The Poughs—the only husband-and-wife retailer team ever elected to the board of national trade group Video Software Dealers Assn., where John once served as president and Carol is VP—vanished hours before a sheriff was to post their 12-year-old store Video Cassettes Unlimited for eviction for nonpayment of rent (Billboard, June 16).

Numerous attempts to reach the

*'I don't think you'll ever see them again'*

Poughs have proven fruitless.

The Poughs were about the last of the Orange County pioneer retailers. Albert Diedrich, who with his wife, Monica, operated Video Station in nearby Anaheim during the early '80s, sold their store Dec. 11. Sheldon Feldman operated Picture Show in Huntington Beach for eight years, folding it a few months ago.

Joan Weisenberger, who had two stores in Riverside and who at one time also served on the VSDA board, was another of the early pioneers who ultimately sold out. Yet another fatality is Rudy Neely, who was on the national board and had to close his store in Fullerton three years ago.

To many of their business neighbors, the Poughs' abrupt disappearance is a mystery. But one such neighbor says that due to a computer changeover, the landlord made no billing on common-area charges for a whole year, and billed no taxes either. "All of a sudden we received a bill in January for \$2,000," says the source. "Considering the space John and Carol had, their bill could well have been \$6,000. I don't think you'll ever see them again. They made a very hasty decision to get out."

A spokesman at the development company operating the center refers all inquiries to a law firm, where a representative speaking for background only tersely describes the eviction action, declining to illuminate other details.

Intimates of John and Carol at VSDA say they were not surprised to receive her resignation, but are stunned to learn of the disappearance—because they were informed during a June 5 board meeting that the Poughs were on vacation after shuttering their store.

"I talked to Carol and this is what she said—they were closing the store and taking a vacation," says Jack Messer, head of Gemstone Entertainment in Ohio and,

like John Pough, a founding director of VSDA. "She said they had decided on a certain volume amount and if the store ever dipped that low, they would close up. It hit that point," says Messer.

Some VSDA insiders report being disappointed with Carol, the first woman to become a VSDA officer. They say she could have taken a more forceful role. "She wouldn't have been re-elected," says one observer. "She's just too quiet."

Three months ago, Carol announced she would not seek re-election to the board.

Former car-wash operators, John and Carol are said to have stubbornly refused for years to modernize the store; additionally, they were unlucky in an abortive attempt to open a second store four years ago, described once by John Pough as a \$225,000 setback.

Says one observer, "You have to consider that as recently as two years ago, all of John and Carol's movies were in Amarays behind the counter. There weren't even empty boxes out for inspection like in almost any other video store. Customers made their selection by going through catalogs while seated on tall chairs at long counters. It was like an auto parts store. Incredible."

In the last few years, however, intense competition erupted all around the Poughs, forcing them to respond, say several distributor reps who called on them. Ingram Video rep Mark James says he called on the Poughs about a month before they closed. "In a two-mile radius where Chapman intersects Tustin and to the south of the Poughs, there are a dozen stores. Sun Video, Video On, Video Paradise, P&C Video, Honey Bros. Video, Video Magic, J.M. Video, Video Crossroads, Warehouse, Video Giant, one Blockbuster, and another Blockbuster ready to open."

Distributor reps also indicate that the Poughs were buying on a piecemeal will-call basis.

Ironically, many industry visitors to the store recently have noted they thought it would flourish. John built racks and all movies were put on empty-box display. There was a new emphasis on sell-through and food items.

The Poughs remain highly respected, if not revered. "Their closing is a major and significant development," says Sid Spinak, president of the Southern California VSDA Chapter and of Video Zone in Newport Beach. "John and Carol are pioneers. They started it all," he says, in reference to both a short-lived national trade group in the early '80s that preceded VSDA and a local association that became VSDA's first chapter.

Hundreds of video retailers can identify with John and Carol, says John English, head of single-store Multivideo in Bellflower and locked there in mortal battle with a Blockbuster. English, a director of the American Video Assn., greeted news of the Poughs closing tearfully. "There's just fewer and fewer of us left," he said.

## MUSICLAND KEEPS UP SUNCOAST ROLLOUT

(Continued from page 57)

imposed by studios. But Ross says that the plan "needs to be applied to catalog too." Suncoast outlets carry some 6,000 titles, mostly catalog.

Busch adds that Musicland has been advocating that studios implement the music industry's incentive/disincentive policy to cope with returns of unsold merchandise.

Under that policy, music retailers get a debit for each unit bought and a credit for each returned. Typically, debits and credit cancel each other out when returns reach the 20% level of total units bought. If returns reach above that level, retailers face penalties for buying unwisely. Retailers are credited if returns fall under 20%.

As a customer enters a typical Suncoast store, the first thing he sees are new releases and best sellers. Also, a section with titles costing less than \$10 is prominently placed near the front. That section shows the customer that video offers low prices, Ross adds.

Another product line displayed near the front of the store is Holly-

## DUAL-DECK VCR IS A 'GO'

(Continued from page 57)

practices to prevent Go-Video from obtaining the parts needed to manufacture its machine. A second suit was filed in September of last year.

Since then, Go-Video has settled with several defendants, allowing it to obtain the parts Samsung needs to assemble the unit to Go-Video's specifications.

Go-Video also settled a dispute with the Motion Picture Assn. of America, which Dunlap charges was prodded to go after Go-Video by the Japanese electronics manufacturers. "The Japanese cartel did everything it could to stop us, including going to Hollywood to stir them up against us," Dunlap says.

Dunlap says he settled the MPAA dispute, in which the association was concerned about the VCR-2's potential to facilitate copying of prerecorded cassettes, through a written agreement with MPAA signed in the fall of 1988. "It prohibits [MPAA] from taking any action against us, our distributors, or any of our customers," says Dunlap.

Dunlap says the dual-well VCR is designed to sense the presence of any electronic anti-copying signal, such as Macrovision, and will not copy an encoded tape. Moreover, the unit is designed so that it cannot be used in conjunction with Macrovision-over-ride systems.

But Dunlap does not deny the appeal of copying prerecorded tapes as a selling point for the dual-deck VCR. "Macrovisioned tapes are decreasing as a percentage of all tapes released," he says. "The studios are typically putting Macrovision on tapes during their first release, but not on rereleases or \$14.95 product. It's too expensive."

Go-Video's first unit is a standard VHS unit, albeit with two decks. Adapting it for other formats, such as Super-VHS, is possible, but Dunlap says, "I'm not sure S-VHS is going to fly."

Go-Video is publicly traded on the NASDAQ exchange under the symbol GOVO. PAUL SWEETING

wood-inspired merchandise. In general, about 25% of Suncoast's revenues come from selling accessories, and a key business strategy is finding ways to merchandise related product.

For instance, Suncoast stores have several racks, each focusing on a specific theme. One rack features Beatles merchandise, including six different videos, and Fab Four memorabilia including cups, a watch, and plush. Other racks focus on "The

Wizard Of Oz," Marilyn Monroe, and James Dean. Busch terms such merchandise "evergreens that will not go away like 'Batman' did," referring to a significant risk attached to selling movie-related accessories.

Other product lines represented in Suncoast's inventory include video games, posters, and cassette soundtracks. The chain does not carry soundtracks in the CD configuration because they are priced too high, according to Ross.

FOR WEEK ENDING JUNE 23, 1990

Billboard.

# TOP MUSIC VIDEOS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★★ NO. 1 ★★			
1	1	7	BARRY MANILOW: LIVE ON BROADWAY ● Arista Records Inc. 6 West Home Video	Barry Manilow	C	19.98
2	2	29	HANGIN' TOUGH LIVE ▲ <sup>24</sup> CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
3	3	45	HANGIN' TOUGH ▲ <sup>21</sup> CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
4	4	31	STRAIGHT UP ▲ <sup>3</sup> Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	SF	19.98
5	6	17	25X5: CONTINUING ADVENTURES OF ROLLING STONES CBS Music Video Ent. 19V-49027	Rolling Stones	D	19.98
6	7	33	MILLI VANILLI IN MOTION ▲ <sup>2</sup> Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	SF	14.98
7	5	33	JANET JACKSON'S RHYTHM NATION 1814 ▲ <sup>4</sup> A&M Records Inc. A&M Video 61900	Janet Jackson	SF	24.98
8	9	3	BANGLES GREATEST HITS CBS Music Video Enterprises 16V-49053	Bangles	LF	16.98
9	11	3	ALICE COOPER TRASHES THE WORLD CBS Music Video Enterprises	Alice Cooper	C	19.98
10	8	9	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627	Red Hot Chili Peppers	C	14.98
11	13	23	KENNY G LIVE ● Arista Records Inc. 6 West Home Video SW-5705	Kenny G	C	19.98
12	NEW ▶		STEP BY STEP CBS Music Video Enterprises 19V-49047	New Kids: On The Block	LF	19.98
13	12	7	POSITIVE MENTAL OCTOPUS EMI Home Video 1614	Red Hot Chili Peppers	SF	14.98
14	14	3	ERASURE-LIVE WILD! Warner Reprise Video 38170	Erasure	C	19.98
15	NEW ▶		LOUDER THAN LIVE A&M Records Inc. A&M Video VC 61106	Soundgarden	C	14.98
16	NEW ▶		STORM FRONT CBS Music Video Enterprises 16V-49039	Billy Joel	SF	16.98
17	NEW ▶		VAN MORRISON: THE CONCERT PolyGram Music Video 081 975-3	Van Morrison	C	24.95
18	10	11	THE B-52'S: 1979-89 ▲ Warner Reprise Video 3-38160	The B-52's	D	19.95
19	NEW ▶		GOLDFISH (JOKES, MAGIC & SOUVENIRS) Arista Records Inc. 6 West Home Video SW-5707	The Church	LF	16.98
20	NEW ▶		WE TWO ARE ONE TOO: THE HOME VIDEO Arista Records Inc. 6 West Home Video SW-5710	Eurythmics	LF	16.98
21	20	11	WORLD BEAT: THE LAMBADA VIDEOS CBS Music Video Enterprises 9VS-49036	Kaoma	SF	9.98
22	15	27	HIS PREROGATIVE ▲ <sup>2</sup> MCA Music Video 88001	Bobby Brown	LF	19.95
23	22	5	METAL HEAD VIDEO MAGAZINE VPI/Video Pub. Ind. GoodTimes Home Video 8127	Various Artists	D	12.95
24	17	15	EVOLUTION CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	LF	19.98
25	NEW ▶		THE VALUE OF IGNORANCE PolyGram Music Video 440 081 321-3	Sinead O'Connor	LF	14.95
26	RE-ENTRY		DANZIG Def American Home Video 38159	Danzig	LF	19.98
27	RE-ENTRY		MADONNA CIAO ITALIA: LIVE FROM ITALY ▲ Sire Records/Warner Reprise Video 38141-3	Madonna	C	29.98
28	NEW ▶		TENDER LOVER THE VIDEOS CBS Music Video Enterprises 2VS-49038	Babyface	SF	12.98
29	28	18	PUT IT THERE PolyGram Music Video 081 649-3	Paul McCartney	D	24.95
30	16	5	QUEEN: LIVE IN BUDAPEST MPI Home Entertainment MP1693	Queen	C	19.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. ©Copyright 1990, Billboard Publications, Inc.

## Action-Packed 'Hard To Kill' Should Be Easy To Rent

BY MICHAEL DARE

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

• "Hard To Kill," Warner Home Video, 1989, prebooks 7/12.

Steven Seagal is an expert at a strange new martial art in which you not only beat up your opponent but simultaneously destroy as much personal property as possible. His talents were first showcased in "Above The Law," and both films are relentless onslaughts of savage vengeance and mayhem. No wonder they're popular. In this one he plays a detective who comes out of a seven-year coma to avenge the savage murders of his family. It made \$45 million in theaters and had the biggest February opening in history, so it's a sure-fire renter. It features his wife, Kelly Le Brock. Don't hate her because she's beautiful. Hate her because she's married to this guy, gets to star in movies, and can't act. Rent it with anything starring Charles Bronson or Bruce Lee.

• "Palm Springs Weekend," 1963, Warner Home Video, prebooks 6/28. This is the genuine article, a fundamental artifact from the '60s that's fascinating and hysterical. Starring Troy Donahue, Connie Stevens, Stephanie Powers, and Robert Conrad, it tells the tale of a gang of good kids who accidentally mix it up with a bad element on a wild weekend in Palm Springs. The cars are cool, the kids clean-cut, the acting artificial, the music bouncy (featuring the Modern Folk Quartet), and the attitudes hopelessly outdated. It's a perfect

film for convincing your friends that every human being in the '60s was a total moron. Though this is the genre that John Waters has been sending up lately ("Hairspray," "Cry Baby"), it is just as much fun to watch. This is a curiosity that's almost beyond satire. A perfect double bill with "The Breakfast Club."

• "Happy Together," I.V.E., prebooks Tuesday (19).

The story of a healthy young man (Patrick Dempsey) who actually gets pissed off when he discovers that his college roommate is Helen Slater. Right. Anyone who can accept that

little bit of insanity may get some laughs out of this variation on "Three's Company" in a dorm. Slater is gorgeous, vivacious, funny, and outrageously sexy, which is certainly a plus for renters. But it doesn't help that any red-blooded male will constantly want to punch her co-star in the mouth. See it with "The Goodbye Girl."

• "Fire And Rain," Paramount Home Video, prebooks Tuesday (19).

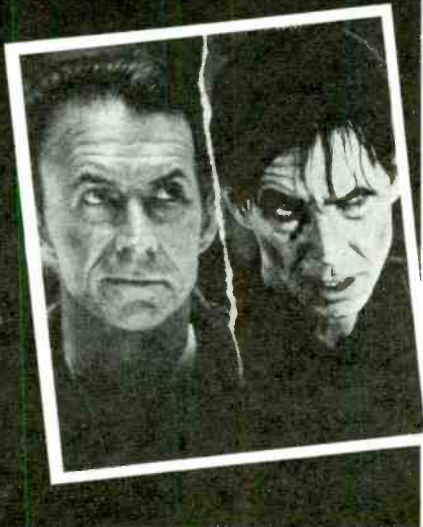
A serious and well-made examination of a plane wreck that's as much fun as a plane wreck can be. I suppose there must be some sort of dubious entertainment value to watching hysterical women tell their children that daddy isn't coming home, but it eludes me. This film is very realistic, with good performances by Charles Haid ("Hill Street Blues"), Susan Ruttan ("L.A. Law"), and Angie Dickinson ("Police Woman"). Unfortunately, it's more depressing than enlightening, unless you're really fascinated by wind shear. Rent it with "Airplane" to manic depressives.



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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	8	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
2	9	3	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
3	3	7	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
4	2	7	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
5	4	4	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
6	13	2	THE FABULOUS BAKER BOYS	IVE 68910	Jeff Bridges Beau Bridges	1989	R
7	6	4	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
8	7	4	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
9	5	11	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
10	8	6	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
11	10	10	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
12	12	4	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG
13	15	6	NEXT OF KIN	Lorimar Film Entertainment Warner Home Video 670	Patrick Swayze	1989	R
14	11	13	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
15	14	4	DRUGSTORE COWBOY	IVE 68911	Matt Dillon Kelly Lynch	1989	R
16	18	2	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
17	16	8	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
18	19	13	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
19	NEW ▶		THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
20	20	17	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
21	17	11	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
22	22	4	FAT MAN AND LITTLE BOY	Paramount Pictures Paramount Home Video 32252	Paul Newman	1989	PG-13
23	21	4	IMMEDIATE FAMILY	RCA/Columbia Pictures Home Video 50193-5	Glenn Close James Woods	1989	PG-13
24	23	11	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
25	NEW ▶		OLD GRINGO	RCA/Columbia Pictures Home Video 50203-5	Jane Fonda Gregory Peck	1989	R
26	27	5	IN COUNTRY	Warner Bros. Inc. Warner Home Video 11888	Bruce Willis Emily Lloyd	1989	R
27	29	2	TRIUMPH OF THE SPIRIT	Epic Home Video RCA/Columbia Home Video 59063-5	Willem DaFoe Wendy Gazelle	1989	R
28	24	6	A DRY WHITE SEASON	CBS-Fox Video 4768	Donald Sutherland Marlon Brando	1989	R
29	28	17	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
30	26	8	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
31	25	5	LET IT RIDE	Paramount Pictures Paramount Home Video 3220	Richard Dreyfuss	1989	PG-13
32	31	19	TURNER & HOOC	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
33	34	2	WORTH WINNING	CBS-Fox Video 1700	Mark Harmon Lesley Anne Warren	1989	PG-13
34	36	10	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
35	37	12	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
36	33	11	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
37	38	18	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
38	RE-ENTRY		DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
39	RE-ENTRY		HEART OF DIXIE	Orion Pictures Orion Home Video 087341	Ally Sheedy Virginia Madsen	1989	PG
40	NEW ▶		KILL ME AGAIN	MGM/UA Home Video M901835	Val Kilmer Joanne Whalley-Kilmer	1989	R

◆ 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.

## VIDEO REVIEWS

*(Continued from page 59)*

Harpo, Zeppo—and, to a lesser extent, Gummo—seem to inspire a fierce loyalty in their fans, many of whom can quote entire passages from their movies, which include the classics "Duck Soup" and "Animal Crackers."

Although the Marx Brothers have been the subject of plays, books, and movies, this program introduces viewers to a side of the brothers with which they may not be familiar. Interviews with Chico's daughter and with the sons of Groucho, Harpo, and Gummo provide a personal insight into the zany Marx Brothers. Completing the picture are interviews with their writers, fellow actors, and family friends. Gene Kelly provides the narration.

Since the Marx Brothers never go out of style, this program should be good for more than a few rental turns. The high price would seem to preclude sell-through, except in the case of the most ardent fans. R.T.R.

**"The Return Of Chandu The Magician,"** Rhino Video, two cassettes, 206 minutes, \$24.95.

In a rare performance as a leading man, Bela Lugosi is featured as Chandu, Master of White Magic. When his beloved Princess Nadji is kidnapped by the minions of a sinister cult, Chandu sets out to rescue her faster than you can say "Indiana Jones."

The two programs are made up of 12 episodes that were originally shown in theaters as part of Saturday matinees. This particular series was shot in 1934.

Although the series lacks the technical wizardry that has become a staple of today's movies, it's easy to see in it an early precursor to today's heroes. Each episode runs approximately 15 minutes and there are quick synopses of the action at the beginning of each. Shot in black-and-white, this is certain to be a big hit with nostalgia lovers and collectors.

It may also see some legs as a renter, but, properly promoted, this one could post some surprising sales numbers. R.T.R.

**"DeGarmo And Key And Friends: Take The Pledge,"** ForeFront Video, 40 minutes, \$14.95.

Eddie DeGarmo and Dana Key have been in the vanguard of the contemporary Christian music movement for more than a decade. This program offers four of their music videos as well as one by the exciting new rap group DC Talk. In between the numbers, John Styll, editor of CCM magazine, talks with DeGarmo and Key about their careers, their music, and their future.

With such hits as "Hand In Hand," "Rock Solid," and the title tune to their credit, DeGarmo and Key are a delight to listen to. Rounding out the tape are DeGarmo's solo effort "Feels Good To Be Forgiven" and DC Talk's "Heavenbound."

In the South and Southwest, popular Christian music is a driving force in the market. Although the appeal is more limited in certain sections of the country, the fact remains that this program possesses enormous potential because it comes with a built-in following that shows no signs of decreasing. R.T.R.

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**DEALER ORDER DATE:**  
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Executive Producers BARRY J. HIRSCH and ALLAN DENNIS Produced by RICHARD ARLOOK and PETER GREENE

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Produced by KEN and JIM WHEAT Written and Directed by KEN and JIM WHEAT

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## CONVENTION CAPSULES

**RUNNING THE NUMBERS:** The consumer electronics industry was worth just more than \$32 billion in factory sales in 1989 and will grow by \$1.7 billion to just less than \$34 billion this year, according to the semi-annual estimate released by the **Electronics Industries Assn.** at the Summer Consumer Electronics Show in Chicago. VCRs and camcorders represented \$4.7 billion of that in 1989 on sales of just over 12 million units. VCR and camcorder sales will grow to 12.2 million units in 1990 worth \$4.7 billion. Videodisk players moved 160,000 units last year, worth \$59 million in factory dollars, and will grow to 215,000 units worth \$81 million in 1990, according to EIA.


**MISSING IN ACTION:** While the booths still filled Chicago's **McCormick East** and **McCormick North**, as well as several hotel exhibit areas, attendance at this year's Summer CES was off considerably from previous shows, leading industry wags to dub the gathering the Wake By The Lake. Attendance estimates ranged from as low as 40,000 to a high of 55,000 (EIA's official count was 55,353), but in any case well below the 90,000 or so attendees during the show's apex a few years ago. The light traffic was attributed to a general softness in the consumer electronics business, as well as the lack of a hot new product such as the VCR or CD player to generate excitement. This year's show also overlapped with Comdex, which left CES' computer exhibits nearly empty.

**VAPORWARE:** Prerecorded-video suppliers were barely in evidence at CES, with no more than about half a dozen exhibiting, most of them budget suppliers. Unlike past years, few could even be found holding forth in hotel suites around town. Two software companies, **MGM/UA Home Video** and **GoodTimes Home Video**, held press conferences during the show, but neither bothered to exhibit (Billboard, June 16). Even longtime CES stalwarts from the adult video field stayed away in droves, leading to a distinct shortage of some of the more interesting late-night parties that have graced CE shows past.

**GOOD VIBRATIONS:** One of the most popular exhibits at the show was staged by **Technics**, which has licensed THX Audio Systems for the home market from **Lucasfilm**. The Dolby surround sound system was originally developed for theaters but was recently adapted for home video. Technics' system, housed in a specially designed "home theater" in their booth, consisted of a 120-inch projection screen (using a laserdisk source), the Home THX Sound System Controller (for decoding surround sound encoding from prerecorded or broadcast sources), three separate power amplifiers, two front speakers, two smaller surround sound speakers (mounted behind the viewer), and a large subwoofer to provide foundation-rattling depth. The overall effect was loud. Really loud. Loud enough that anyone purchasing the high-ticket system (official price is not available, but if you have to ask you can't afford it) had best have tolerant neighbors. Most impressive about the system, however, was the clarity of the sound even at extremely high volumes. Several other companies, such as **Yamaha**, **Mitsubishi**, and **Toshiba**, were also showing variations on the home theater concept featuring some sort of multi-speaker surround sound system. Some, such as Mitsubishi's system, were demonstrated with projection screens, while others, such as Toshiba's, relied on large-screen (27 inches or more) direct-view TVs. Also exhibiting at CES were several custom installation firms that work with building contractors to incorporate home theaters into clients' homes.

**TWO COATS ARE BETTER THAN ONE:** At least that's what **Fuji Photo Film** believes, leading it to introduce a new line of double-coated videotape at the show. Double-coated tape will look and sound better than any tape on the market, Fuji claims, because it uses two separate layers of oxide particles to record the audio and video portions of a program.

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# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ NO. 1 ★ ★</b>				
1	1	4	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
2	2	11	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	3	13	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
4	6	17	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
5	5	4	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
6	4	30	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲24	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
7	8	34	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
8	7	19	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
9	9	6	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
10	10	10	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
11	13	45	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲21	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
12	14	8	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	Animated	1987	NR	14.95
13	11	36	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
14	17	5	TEENAGE MUTANT NINJA TURTLES: INCREDIBLE ...	Family Home Entertainment 27317	Animated	1988	NR	39.95
15	12	9	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
16	20	6	BARRY MANILOW: LIVE ON BROADWAY ●	Arista Records Inc. 6 West Home Video	Barry Manilow	1990	NR	19.98
17	15	6	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
18	26	126	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
19	16	161	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
20	<b>NEW ▶</b>		STEP BY STEP	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
21	18	38	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
22	19	17	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
23	23	30	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
24	25	21	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
25	21	3	RED RIVER	MGM/UA Home Video M201724	John Wayne Montgomery Clift	1948	NR	19.95
26	24	34	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
27	31	3	3 GODFATHERS	MGM/UA Home Video	John Wayne	1948	NR	19.95
28	28	100	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
29	RE-ENTRY		THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
30	RE-ENTRY		CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
31	22	2	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	89.95
32	37	21	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT ◇	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
33	34	21	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
34	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
35	36	62	BACK TO THE FUTURE ◇	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
36	35	26	1990 PLAYMATE VIDEO CALENDAR	Playboy Video HBO Video 0312	Various Artists	1989	NR	29.99
37	39	5	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	19.98
38	<b>NEW ▶</b>		THE ENEMY BELOW	CBS-Fox Video 1133	Robert Mitchum Curt Jurgens	1957	NR	19.98
39	<b>NEW ▶</b>		SINK THE BISMARK!	CBS-Fox Video 1812	Kenneth More Dana Wynter	1960	NR	19.98
40	32	85	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99

◆ 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.

## STORE MONITOR

(Continued from page 60)

Home Video, HBO Video, Imperial Home Video, IVE, Magnum Entertainment, MCA/Universal Home Video, Media Home Entertainment, MGM/UA Home Video, Nelson Entertainment, New Star Home Video, Orion Home Video, Paramount Home Video, RCA Columbia Pictures Home Video, Republic Home Video, Rhino Home Video, SGE Home Video, Southgate Entertainment, SVS, Trylon Home Video, Turner Home Entertainment, Vidmark Entertainment, MCEG/ Virgin Home Entertainment, and Warner Home Video.

**SELF-CONTAINED STRIP:** All three of Goldman Sachs & Co.'s retail experts at the recent International Council of Shopping Centers convention in Las Vegas mentioned in panel remarks that a significant trend is the top "supermarkets and discount stores building significantly larger stores and . . . in effect becoming self-contained strip centers," in the words of VP Stephen Mandel Jr. (see story, page 36). A video rental store is often included inside these new superstores, as typified by Wal-Mart. Of 145 Wal-Mart openings last year, 25 were these 110,000-square-footers, and this year half of the projected 175 Wal-Marts will be this format.

**TAKE A LETTER:** Some retail managers are beginning to inform staff about letterboxing, a possibly unfamiliar topic unless one has spent some time with videodisks, where the format is not only common but demanded by many film buffs. In L.A., Odyssey Video president Steve Gabor states in the company newsletter that letterbox means "the movie will be seen on the TV screen like it was on the theatrical screen. The only problem is that because of the different shapes of the TV screens, borders are added to the video picture. These borders can take up to 10%-15% of the picture tube. However, you will really see more of the picture. The edges of the picture that are normally cut off will be viewable and customers need an explanation of why the dark stripes are on the top and bottom of the screen." This is not easy, according to Lou Berg, head of Houston two-store Audio Video Plus as well as the national trade group Video Software Dealers Assn. At the recent VSDA/National Assn. of Recording Merchandisers hi-tech Operations Conference, Berg said, "You have to really be patient when an irate customer complains about the border top and bottom. There never was anything there—nothing has been cut out. But they think something has been taken out. It can become a

# "\$19.98?" "Yes way, No way, Ted?" "Yes way, Bill?"

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10 million rental turns,\*\* 20 weeks on the Billboard chart, and \$40 million at the box office. Trillions, even, of fanatical, half-crazed fans who'd sell their own grandmother to own a copy.

Heck, who wouldn't?

It's a phenomenal success. Marketed with one of the all-time most successful brainwashing campaigns last year. Namely \$2 million spent in advertising the video's initial release. And another million spent re-promoting the title. Yet, the most amazing thing is, even though such numbers are staggering, all the checks to pay for it actually cleared the bank.

The "Bill and Ted Sweepstakes" alone drew over a half million contestants. Fact is, if you were to line them up end to end they'd stretch from here to the moon and back four times, except they'd keep falling so that could be kind of a problem.

The video was further promoted on 10 million Cheerios' boxes which netted over 100,000 responses. Why, even a complete dork could smell the potential earnings here.

The cast includes KEANU REEVES ("I Love You To Death," "Dangerous Liaisons"), ALEX WINTER ("The Lost Boys") and comedian GEORGE CARLIN ("Outrageous Fortune"). And the soundtrack features THE VITAL SIGNS and BIG PIG, making it one of the most coveted albums of 1989—forget 1989, we're talking this millennium.

The whole thing: the movie, the \$19.98 price, the profits, the acclaim, it's all just so amazingly great we're literally at a loss for words.

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# U.K.'s Copyright Tribunal To Rule On Rate Dispute

BY NIGEL HUNTER

LONDON—The Copyright Tribunal will decide whether it has jurisdiction in the mechanical royalty rate dispute between the British Phonographic Industry and the Mechanical Copyright Protection Society.

The two parties are deadlocked on a new rate (Billboard, May 19, June 2), and the MCPS said it was "saddened" by BPI's decision to

refer the wrangle to the tribunal.

The latter will sit June 26-27 mainly to determine whether it has valid powers to intervene.

"Both parties have been in touch with the tribunal and have agreed it should determine whether it has jurisdiction in the matter," states MCPS managing director Bob Montgomery. "The MCPS believes that it hasn't because the existing mechanical royalty arrangement is not a licensing scheme."

The arrangement referred to is a moratorium that has existed since the Copyright, Design & Patents Act of 1988 abolished the long-established statutory mechanical royalty of 6.25% of retail price last year. The old rate has remained in force pending a new agreement.

The gulf between the two sides is demonstrated by the MCPS' contention that there should be a 12% increase to harmonize with the BIEM-IFPI rate while the BPI

claims that "extensive research" has indicated that a 20% reduction would be justified.

Both sides are submitting evidence in affidavit form and there is a possibility that the tribunal may call witnesses. A swift decision on its competence to adjudicate on the matter has been promised.

The MCPS has declared its intention to implement a new, three-tier licensing scheme based on the

BIEM-IFPI European agreement from July 1 and has notified U.K. record companies to that effect. The AP.1 measure covers the major record companies and is in line with the BIEM-IFPI agreement.

"There is no reason why we should not go ahead with the schemes," says Montgomery. "It was always explicit in the moratorium that it would end on June 30. By going to the tribunal, the BPI is trying unilaterally to extend the moratorium."

BPI director general John Deacon describes the MCPS intention as "regrettable" and "an attempt to bulldoze record companies into adopting its new agreement without awaiting a decision from the tribunal."

"However," continues Deacon, "this is unfortunately typical of the MCPS attitude in our discussions with them when they have consistently refused to consider any arrangement other than the BIEM system at the BIEM rate. It is their intransigence that has led to the current impasse."

Montgomery and other MCPS executives attended an extraordinary general meeting of the Music Publishers Assn. June 1 to answer questions on the dispute.

"Over 100 of our members attended," reports MPA secretary Peter Dadswell, "and a resolution was passed unanimously giving full support to the MCPS in the line it's taking."

Says Montgomery: "We have been lucky to have a very strong team of publishers and composers working with us through every aspect of the negotiations. This has helped us to give a true reflection of our members' needs and their copyright requirements for the future."

The Composers Joint Council is supporting the MCPS stance in the dispute. The council comprises representatives of such organizations as the British Academy of Songwriters, Composers & Authors, the Musicians Union, and the Assn. of Professional Composers.

"The BPI seems to be using an expensive device to prolong an arrangement which was created and now abolished by the law," comments songwriter Roger Greenaway, a BASCA VP. "The record industry accepts the concept of the single market for its products, but fails to see the inevitability of a single rate and system for Europe."

## Billboard Spotlights

# FRANCE!



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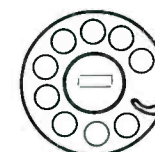
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## Domestic-Content Debate Revived In Oz Economic Woes Pit Radio Vs. Record Assn.

■ BY GLENN A. BAKER

SYDNEY, Australia—A tough economic climate in Australian radio, with the latest figures from the Australian Broadcasting Tribunal showing commercial radio profitability down 57.8% to \$A18 million last year, has led to a revival of debate on the subject of enforced Australian content.

Though the current Australian performance quota of 20% has been in force since 1981 and has been widely credited with assisting the growth of Oz pop music to the stage where it is now seen as the third-ranked repertoire source for world charts, the Federation of Australian Radio Broadcasters is arguing for its dismantling.

Jeff Rushton, FARB GM, claims that a survey of member stations "confirms that an inflexible quota, set across all formats, is an unrealistic and unnecessarily provocative way to develop a presence for Australian music performance on radio.

"Broadcasters not working with the most common formats are operating in a fear environment, desperately endeavoring to achieve that 20% figure. It leads to material being given air time which, if it were not Australian, would not normally be played by any station."

Basically, the federation's claims have remained unchanged since the days, two decades ago, when the quota was set well below the current level. At that time, apart from a few fluke international breakouts, like the Seekers, the Bee Gees, Easybeats, and Rick Springfield, Australian popular music was confined to

limited acceptance in its own small market.

Says Emmanuel Candi, executive director of the Australian Record Industry Assn., "The biggest mistake we can make now is to believe that, because we have acts like INXS, Kylie Minogue, and Midnight Oil doing so well internationally, Australian talent no longer needs support. That's a shortsighted and dangerous attitude. What's been achieved with the quota is ongoing. Take away radio support now and we run the risk of destroying much of what has been achieved."

FARB has proposed, in a 35-page document called "Radio In The '90s: Development, Not Disarray," that the present fixed quota system, described as "rigid, regulatory, not conducive to good will or a positive commitment to supporting Australian music, [and having] given rise to a great deal of resentment throughout the radio industry," be replaced by direct government funding of artists from the monies paid by stations in license fees.

It further states that "Australian performers would be given far more practical encouragement and support by commercial broadcasters through a flexible voluntary code."

FARB's position has drawn a fiery response from ARIA. Candi says, "The problem is that many stations won't air new material. They play it safe, scared of losing audience. We say a radio license is a privilege, not a right. A station's role is not just to make money, but to be responsible to the community and its culture."

"The quota is crucial to the music industry and must be kept in place.

FARB's proposals are a recipe for disaster."

Over the past decade, most pop stations have almost effortlessly met the quota level. Major FM rock stations voluntarily play in excess of 30% domestic repertoire because their audiences expect it. The traditional basis of the FARB argument has been the real difficulties faced by specialist format stations, such as "beautiful music," jazz, country, and black, given the small amount of local recording in these genres.

FARB says abandonment of the quota would enable such formats to commence widening the radio spectrum. "The tribunal asserts stations must not introduce formats which cannot comply with the quota, irrespective of public taste. This policy has draconian consequences—it's led to excessive rotation of acceptable music and exposure of mediocre material."

Says ARIA's Candi, "We've seen little evidence of commercial stations playing, or wanting to play, music out of the mainstream, such as jazz. We see the present moves as an indication of how little importance is attached to music at times of cost-cutting."

"Australian music has become a vital cultural force and an important export. To cut it down while it's still developing would be the most terrible example of our famous Tall Poppy syndrome."

The debate continues.

## Italian Prince Dates At Stake In Local Promoters' Dispute

■ BY DAVID STANSFIELD

ROME—A dispute alleging breach of contract could affect concert dates by Prince scheduled for Rome, Turin, and Udine in July.

The Avantgarde agency, based in Mestre, claims to have booked him for these dates, but Franco Mamone, who heads the InTalent Arte Srl. company in Milan, has taken court action alleging that Prince failed to honor contracts for him in the past and failed to pay back advances made by Mamone.

The Milan court has authorized "the attachment of all amounts deriving from the advance sale and ordinary sale of tickets for music concerts by Roger Nelson, called Prince, in Italy, wherever such amounts may be located and regardless of who may possess or hold them." The court has also stated that the artist's royalties and revenue received from record sales appear to be rightfully subject to attachment.

The dispute stems from 1987, when Mamone claims to have booked Prince for national concerts, but the artist canceled dates in Rome and Turin.

Mamone also claims that Prince canceled concerts in Rome, Modena, and Milan in 1988. The Rome date, scheduled to be screened by state television network RAI and

sold throughout the world by Sacis/Granada International, was shifted to and transmitted from Dortmund, West Germany. Mamone alleges he suffered financial losses due to this cancellation.

The court has accepted that Mamone had paid more than \$400,000 (at an exchange rate of 1,248 lire to the dollar) to Prince and his then management company, PRN Production Inc., in advances that have still not been refunded.

In a statement, Mamone says, "InTalent was made to believe that a settlement was about to be reached. This, however, turned out to be a move to mislead and distract, while actually negotiations were being made with another promoter for the '90 tour."

Avantgarde chief Francesco Sanavia concedes that the case is complex. "I don't mind if money that Prince earns here in Italy is confiscated, but not mine," he says. "I have a contract that says money has gone to the U.S. and that Prince has been paid in full. Mamone should have sued Prince immediately in 1988."

Sanavia adds that he intends to initiate a legal intervention in the case to protect his interests.

Marco Bignotti, president, WEA International Italy, comments: "We have no responsibility in the Prince tour and no position in it."

## French Video-Sales Market Jumps 44% Music Tapes' Popularity Helped Boost '89 Figures

■ BY PHILIPPE CROCC

PARIS—Sales by member companies of the Chambre Syndicale de l'Edition Audiovisuelle (CSEA) video group amounted to 994 million francs (\$175 million) in 1989, an increase of 44.5% over the figure for 1988.

It was in 1988 that the French video market started to move from a rental mode to a sell-through mode and today sell-through business is twice that of rental.

Another major contribution to the success of the video business in France has been the growth of the music video market, which from a to-

tal of 1.5 million francs (some \$264,000) in 1988 increased to 6.3 million francs (\$1.11 million) last year, taking an exchange rate of 5.68 francs to the U.S. dollar.

Jack Lang, the French minister of culture, has announced the establishment of a fund to help finance the production of music videos for television. The fund, amounting to \$1.4 million, will provide up to 25% of the necessary finance for 100 clips a year, roughly half the current annual production of music videos in France. It will replace the financial aid scheme inaugurated in 1983.

What is not yet certain is how

these music videos will be disseminated, since the latest Hertzian channel—38—has still not been allocated to the French music program, which, for the moment, is getting fragmented diffusion—Monte Carlo, Toulouse and the satellite channel TDF 1.

Meanwhile the French cable network continues to expand. According to the ministry of telecommunications, the number of cable subscribers has increased from 80,000 in May last year to 180,000. It seems likely that the objective of 1.3 million subscribers out of 5 million homes with access to the network will be achieved by 1992.

## CD On Rise In France

PARIS—Compact disk sales in France last year accounted for 30.6% of the sound carrier market in unit terms, according to figures published here by the Syndicat National de l'Edition Phonographique (SNEP).

Unit sales of CDs were 41 million compared with cassette sales of 40.1 million (30.03%), vinyl LP sales of 16.2 million (12.1%), and single sales of 33 million (26.6%).

Although vinyl singles and LPs together continue to outsell CDs, the gap is narrowing and, in money terms, the CD is well ahead of the vinyl configurations. Last year, vinyl sales amounted to 2.56 billion francs (\$45.07 million), compared with CD sales of 4.01 billion (\$70.5 million), taking an exchange rate of 5.68 francs to the dollar.

These figures put France in fifth position in the world for CD sales after Japan, the U.S., West Germany, and the U.K.

The CD explosion has followed in the wake of an accelerated penetration of CD players. Last year, 1.4 million players were sold in France, 40% more than in 1988 and 100% more than the figure for 1987, according to the Syndicat des Industries de Matériels Audiovisuels.

Currently, CD player penetration stands at 16%, compared with 41% in Holland, 32% in Japan, and 24% in West Germany.

Prices of CD players have dropped by 60% in the past five years, from an average of \$875 in 1985 to about \$350 today, and this has clearly contributed to the speed-up in hardware acquisition.

Furthermore, the cost of manufacture of CDs has dropped by 25% and the retail price is now close to that of the vinyl LP.

The only flaw in the optical disk success story is that the CD single, in either 3-inch or 5-inch form, has not really succeeded in replacing the vinyl single.

The cassette configuration continues to make remarkable progress in France, with sales up 34% in 1989 and increasing by 7% in the first quarter of 1990 compared with the same quarter last year.

However, taking all configurations together, unit sales are declining. In March, the latest month for which figures are available, total unit sales were down by 8.3% on March last year, confirming a prediction made by SNEP chief Patrice Fichet.

PHILIPPE CROCC

## New Greek Song Fest Planned For Nov.

■ BY JOHN CARR

ATHENS, Greece—Move over, Thessaloniki Song Festival, old friend of the Greek music business. It's time for the Kalamata Festival to get into the act.

Provisionally scheduled to be held in the southern city of Kalamata for three nights in early November, the new festival is expected to be officially announced soon as the music establishment's answer to what it calls the "enervated" annual fest in Thessaloniki in the north.

Organizing and financing the new event is Athens-based Sirius Records,

owned by composer Manos Hadjidakis, whose new work is expected to take up much of the three nights, and the cultural division of the Kalamata city council.

The Thessaloniki festival, staged each September, has met growing criticism from composers and artists who say it does not help launch new talent.

One newspaper critic wrote in reference to the Thessaloniki event, "Despite constant reorganization the festival hasn't been able to connect with the new generation of musicians who have something to say."

The new festival is being hailed as

"the musical event of the year," with claims that many new artists will enter. Hadjidakis and fellow-composer Mikis Theodorakis, minister in the Greek government handling the country's music image, have overall artistic direction.

Greek superstars George Dlaras and Haris Alexious, domestic chart-toppers for almost two decades, plan to attend the Kalamata contest, which will probably be televised live nationwide.

Winning entrants, new composers as well as artists, will be given contracts with the Sirius label.

## NEWSLINE

## U.S.S.R. Says It Will Apply For Membership In IFPI Via Melodia

MOSCOW—The Soviet Union has finally decided to apply to join the IFPI. Valeri Sukhorado, head of Melodia Records, says the firm's international operations are conducted through intermediaries and agents and gets little information about international music industry developments. "By joining IFPI, we'll receive news and also express our views at meetings and in newsletters. Now that we are an independent company, we have to be in the international record industry community."

VADIM YURCHENKOV

## Japanese Dept. Store Offers Lambada Show

TOKYO—It's an old Japanese business custom to provide thank-you gifts or services in midsummer and at year's end, and the big department stores compete with each other in offering novel gifts. Tokyo's Daimaru department store has, since 1986, offered live performances by classical, popular, rock, and other musicians. This summer it has added a new service—a lambada performance by 10 Brazilian dancers and musicians, available for parties in homes or offices. The cost: \$3,500 a show.

SHIG FUJITA

## Stansfield, Wet On Prince's Trust Slate

LONDON—Lisa Stansfield, Wet Wet Wet, Yaz, Roachford, Sam Brown, and Sidney Youngblood are among newer chart acts set for the Prince's Trust Concert 1990 at Wembley Arena July 18. Other names will be added to the gala, the eighth in the series, which is being staged by Paul Crockford for Bandstand Entertainment. The Prince of Wales' fund-raiser helps those socially or physically handicapped within the 14-25 age group. Many of the biggest pop/rock names have previously appeared for the Trust, including Paul McCartney, Dire Straits, Mick Jagger, David Bowie, Tina Turner, Elton John, and Eric Clapton.

PETER JONES

## European Laserdisk Assn. Established

HAMBURG, West Germany—The European Laserdisk Assn. has been formed by international electronics and record companies, including Telemedia Bertelsmann, Panasonic, Philips, Pioneer, PolyGram, Sony, and Warner Home Video. The main aim of the group is harmonization of laserdisk promotion throughout Europe and expanded availability of software in all fields of music and action movies, noting that the laserdisk system developed by Philips has suffered from lack of product. In West Germany, only 50,000 laserdisks were sold in 1989 from 800 available titles. By contrast, there are 9,000 titles in the Japanese marketplace.

WOLFGANG SPAHR

## BMG Ariola Working MCEG/Virgin In Italy

ROME—BMG Ariola is now distributing the music product of MCEG/Virgin Vision in Italy. First title under the deal is Simple Minds' "Live In Verona," the band's first video. Future titles include the "Hard 'N Heavy" metal series and Ennio Morricone's "Music For The Eyes," a feature film compilation of music from the composer's major movie scores.

DAVID STANSFIELD

## Geldof Headlines Finland Megaconcert

HELSINKI, Finland—A free rock concert staged in the heart of this capital May 12 attracted nearly 50,000 fans, the biggest audience ever for a one-day rock festival in Finland. Artists included Bob Geldof and local acts Pave Maijanen, Pepe Ahlqvist, and Pimpline & the Defiers. The event was covered live by Radio Ettan in Helsinki and Channel Three TV.

KARI HELOPALTIO

## U.K. Studio Assn. Fosters Cluster Groups

LONDON—The Assn. of Professional Recording Studios is extending its policy of fostering special-interest groupings of its members. The principle behind its semi-autonomous British Record Producers Guild, which has been going since 1985, is being extended to commercial recording studios (the founding core of the group), suppliers (manufacturers, distributors, and dealers), and the newly formed PAD (pressing and duplicating) sector, with the Tape Duplication Co.'s Keith Lloyd as chairman.

NIGEL HUNTER

# WEA Music Prez Defends CD Pricing Says Sluggish Retail Has Other Causes

BY KIRK LAPOINTE

OTTAWA—The head of Canada's largest record company has fired back at criticism that compact disk prices have not been lowered enough, saying there are other reasons for sluggish retail results this year.

In Canada, CD players are owned in only about 10% of all households, roughly half the level of ownership in the U.S. And financial results for the first part of this year show that, while CD sales and shipments are up, overall business for the industry is flat. Some retailers say that they could be earning more if their CD margins were greater, and the gap between the price of CDs and cassettes could be narrowed, preferably through even lower CD prices.

But Stan Kulin, president of WEA Music of Canada Ltd., says most record companies have been making every effort to lower CD prices. Already this year, he notes, there have been price declines by his firm, CBS, MCA, and BMG in Canada. Savings in larger production runs and the elimination of longbox packaging, plus declines in freight costs because shipments are actually smaller in size, have all added up.

"We've dropped our prices considerably, to \$12.85 from what was \$14.26 this time last year," says Kulin. "And I think that's where the price will stay for the remainder of this year."

Kulin objects, however, to a trend he sees in narrowing the CD-cassette price gap—primarily through increases in the cost of cassettes. "It's just not the way to do it, and I don't see any real reason for it, particularly if vinyl prices aren't going up at the same time," he says. "The cassette buyer shouldn't be asked to subsidize the vinyl buyer."

A&M VP Bill Ott has been quoted as saying there ought to be one price for all configurations. A&M will look at CD price decreases later this year, although a recent top-product campaign did lower prices temporarily.

Kulin also believes "retailers share the blame" for weak results. Too often, he says, they are underpricing hot product instead of waiting for sales to taper off before putting it on sale.

"The new New Kids On The Block, sadly not one of mine, would be snapped up in the first 30 days at \$8.99, \$9.99 or \$10.99—it wouldn't

make a difference at this point," he says. "But it's being sold in most cases at very low margins. If retailers want a way out of their doldrums, they should look to themselves in a case like that."

Retailers are earning their largest margins on the cassette single, a configuration that WEA has not fully supported. Kulin says those retail gains are bound to disappear as returns and other terms get tighter on the cassette single, and that retailers should brace for that.

And Kulin believes the retail sector

has been superheated through "what I think we all acknowledge was over-expansion . . . I think that will settle down now."

There is also, he believes, "an overall lack of excitement at retail."

With much more competition for the entertainment dollar, "I would have expected retailers to be finding a lot of new ways to get people into the stores. I get the feeling the Canadian consumer isn't going into the shopping malls . . . They seem totally deserted."

## O'Connor Dazzles Canada With Triple Platinum In May Certs

OTTAWA—Sinead O'Connor's chart-topping status worldwide these days is accepted, and by no means expected, in Canada.

Within three weeks, her "I Do Not Want What I Haven't Got" release was at the No. 1 spot in Canada, and it has stayed there ever since. The Canadian Recording Industry Assn. certifications list bears out her successes. O'Connor has the top certification of the month, a triple-platinum award for May that has since soared well past that mark.

Two Canadian artists had double-platinum certifications in May, reports the CRIA. A 1976 release by Rush, "2112," and the second and most recent release by Blue Rodeo, "Diamond Mine," made the 200,000-shipment grade.

An indication of how flat the business is right now is that only those three releases—one a truly phenomenal seller, one a year-old disk that has run its course on the charts, and one a catalog item—were certified multi-platinum.

Going platinum in May were new disks from Billy Idol ("Charmed Life"), Robert Plant ("Manic Nirvana"), and Eric Clapton ("Journeyman"), along with Francis Cabrel's "Cabrel Public."

Achieving May gold certifications were albums from three Canadian artists: the Jeff Healey Band's "Hell To Pay," the quiet Quebec success Les B.B.'s self-titled debut, and "April Wine—The Hits." Also beyond the 50,000-shipment mark in the month were "Affection" by Lisa

Stansfield (it qualified in April), "World Beat" by Kaoma, "Pickin' On Nashville" by Kentucky Headhunters, "The Best Of Van Morrison," "Let Love Rule" by Lenny Kravitz, and "Please Hammer Don't Hurt 'Em" by M.C. Hammer.

There was one gold single in May: Madonna's "Vogue." There was one gold music video in May: "Hangin' Tough" by New Kids On The Block, who should resurface on the album certification list next month.

## MAPLE BRIEFS

DAVID EVANS, former president of Capitol-EMI of Canada Ltd., died May 24 in Toronto of complications following a heart attack. He was 56. Evans oversaw the company's major expansion years in Canada. He was a keen supporter of Canadian artists and a developer of Canadian executive talent. He will always be remembered for his integrity.

THE RADIO BUREAU of Canada is putting out the word: The 7% Goods and Services Tax should have no effect on the radio industry when it takes hold Jan. 1. It is fully recoverable by stations, says RBC chairman John Wright, who remains concerned that stations and advertisers alike are in the dark about the tax. Record companies, meanwhile, continue to say the tax will mean an increase of about 50 cents an album.

COREY HART, married May 31 to graphic designer Erika Gagnon, has issued "Bang," title track on his somewhat surprisingly undernoticed album, as a second single. Still no news about a tour.

GLASS TIGER is at work on a third album with producer Tom Werman. Release is expected in the fall.

CINRAM LTD., the country's major CD manufacturer, saw profits increase 72% in the first quarter of 1990, to \$1,103,000 from \$642,000 last year. It credits increased CD production and some returns on investments for the improved financial results.

## Junos Move To Vancouver

OTTAWA—The Juno Awards show will move to Vancouver, British Columbia, for 1991, according to an agreement reached June 12 by the Canadian Academy of Arts and Sciences, the Canadian Broadcasting Co., and MUSIC '91. The event will be broadcast on CBC-TV March 3 from the Queen Elizabeth Theatre.

The decision to move the ceremony from Toronto follows extensive lobbying and financial incentives by MUSIC '91—British Columbia's Year Of Music—which has been

seeking to focus attention on the province's music industry.

Many of the country's top artists, including Bryan Adams and k.d. lang, plus such major producers as Bruce Fairbairn and composer/producer Jim Vallance, make Vancouver their base. Additionally, such major independent labels as Nettwerk and Penta are operated from the city.

Also expected to shift to Vancouver is the annual music conference sponsored by The Record.



# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 6/18/90

SINGLES		
1	1	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL/CAPITOL
2	3	IT MUST HAVE BEEN LOVE ROXETTE EM/EMI
3	2	STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
4	5	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL/CAPITOL
5	4	I WANNA BE RICH CALLOWAY SOLAR/CBS
6	10	DROP THE NEEDLE MAESTRO FRESH-WES LMR/ATTIC
7	14	OOH LA LA PERFECT GENTLEMEN COLUMBIA/CBS
8	7	THIS OLD HEART OF MINE ROD STEWART WARNER BROS./WEA
9	6	VOGUE MADONNA SIRE/WEA
10	8	SPIN THAT WHEEL HI TEK 3 SBK/EMI
11	19	DOUBLEBACK ZZ TOP WARNER BROS./WEA
12	13	CRADLE OF LOVE BILLY IDOL CHRYSALIS/CEMA
13	9	HUMPTY DANCE DIGITAL UNDERGROUND ATTIC/ATTIC
14	15	HOLD ON WILSON PHILLIPS SBK/EMI
15	18	POISON BELL BIV DEVOE MCA/MCA
16	11	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
17	12	ALRIGHT JANET JACKSON A&M/A&M
18	NEW	DO YOU REMEMBER PHIL COLLINS ATLANTIC/WEA
19	16	HOW CAN WE BE LOVERS MICHAEL BOLTON COLUMBIA/CBS
20	17	A LITTLE LOVE COREY HART AQUARIUS/CEMA

ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	5	MADONNA I'M BREATHELESS WARNER BROS./WEA
3	2	HEART BRIGADE CAPITOL/CAPITOL
4	3	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	4	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
6	6	VARIOUS ARTISTS PRETTY WOMAN EM/EMI
7	NEW	JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA

8	7	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
9	9	DEPECHE MODE VIOLATOR SIRE/WEA
10	17	PAULA ABDUL SHUT UP AND DANCE VIRGIN/WEA
11	8	BILLY IDOL CHARMED LIFE CHRYSALIS/CEMA
12	15	VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
13	19	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
14	14	VAN MORRISON THE BEST OF POLYGRAM/POLYGRAM
15	11	BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
16	13	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
17	12	LISA STANSFIELD AFFECTION ARISTA/BMG
18	10	MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS
19	16	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
20	18	PUMP UP THE JAM TECHNOLOGIC SBK/EMI

## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/5/90

SINGLES		
1	1	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	2	INFINITY GURU JOSH deCONSTRUCTION
3	3	BLACK VELVET ALANNAH MYLES ATLANTIC
4	9	I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA
5	6	I PROMISED MYSELF NICK KAMEN WEA
6	4	VOGUE MADONNA SIRE
7	5	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/BMG/ARIOLA
8	8	THE POWER SNAP BMG/ARIOLA
9	10	POLICY OF TRUTH DEPECHE MODE MUTE
10	7	DING DONG ERSTE ALLGEMEINE VERUNSCIC EMI
11	NEW	KILLER ADAMSKI MCA
12	12	KINGSTON TOWN UB40 VIRGIN
13	11	HERZLEIN WILDECKER HERZUBEN BMG/ARIOLA
14	14	ATM-OZ-FEAR ATMOSPHERE DANCE-POOL
15	20	FLIEGER GRUSS MIR DIE SONNE EXTRABREIT POLYGRAM
16	19	DON'T MISS THE PARTYLINE BIZZ NIZZ ZYX
17	13	DUB BE GOOD TO ME BEATS INTERNATIONAL LONDON/METRONOME
18	15	A DREAMS A DREAM SOUL II SOUL TEN
19	17	ENJOY THE SILENCE DEPECHE MODE INTERCORD
20	NEW	SE BASTASSE UNA CANZONE EROS RAMAZZOTTI BMG ARIOLA

ALBUMS		
1	12	TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
2	3	EROS RAMAZZOTTI IN OGNI SENSO DDD
3	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
4	2	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
5	11	MADONNA I'M BREATHELESS SIRE
6	4	PHIL COLLINS ... BUT SERIOUSLY WEA
7	5	BILLY JOEL STORM FRONT CBS
8	NEW	ERSTE ALLGEMEINE VERUNSCIC NEPPOMUKS RACHE EMI ELECTROLA
9	9	GARY MOORE STILL GOT THE BLUES VIRGIN
10	7	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
11	6	BILLY IDOL CHARMED LIFE CHRYSALIS
12	8	DEPECHE MODE VIOLATOR MUTE
13	10	WILDECKER HERZUBEN HERZLEIN BMG/ARIOLA
14	NEW	JOE COCKER LIVE! EMI
15	18	TINA TURNER FOREIGN AFFAIR CAPITOL
16	NEW	DIO LOCK UP THE WOLVES PMV POLYGRAM
17	15	FEUER IM EWIGEN EIS KASTELRUTHER SPATZEN BCM
18	14	JULE NEIGEL BAND WILDE WELT INTERCORD
19	13	CAT STEVENS THE BEST OF ISLAND
20	17	HEART BRIGADE CAPITOL

## ITALY (Courtesy Musica e Dischi) As of 6/11/90

ALBUMS		
1	1	EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA
2	2	VASCO ROSSI FRONTE DEL PALCO EMI
3	3	MADONNA I'M BREATHELESS WEA
4	8	BEE GEES BEE GEES STORY POLYGRAM
5	4	ANTONELLO VENDITTI GLI ANNI 80 RICORDI
6	5	FABIO CONCATO GIANNUTRI POLYGRAM
7	6	MIETTA CANZONI RICORDI
8	7	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
9	9	ROD STEWART BEST OF WEA
10	16	ENRICO RUGGERI IL FALCO E IL GABBIANO CGD
11	13	JOE COCKER LIVE! EMI
12	12	MARCO MASINI MARCO MASINI RICORDI
13	10	DEPECHE MODE VIOLATOR RICORDI
14	19	SOUL II SOUL VOL 2 1990—A NEW DECADE VIRGIN/10 RECORDS
15	11	POOH UOMINI SOLI CGD
16	NEW	NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM
17	NEW	GIANNI MORANDI VARIETA BMG/ARIOLA
18	17	DAVID BOWIE CHANGESBOWIE EMI
19	20	PHIL COLLINS ... BUT SERIOUSLY WEA
20	14	ANNA OXA LIVE CON I NEW TROLLS CBS

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 6/16/90

HOT 100 SINGLES		
1	1	VOGUE MADONNA SIRE
2	3	KILLER ADAMSKI MCA
3	5	WORLD IN MOTION NEW ORDER/WORLD CUP SQUAD FACTORY/MCA
4	2	BLACK VELVET ALANNAH MYLES ATLANTIC
5	7	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
6	9	I PROMISED MYSELF NICK KAMEN WEA
7	NEW	HEAR THE DRUMMER (GET WICKED) CHAD JACKSON BIG WAVE
8	4	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
9	8	THE POWER SNAP LOGIC/BMG/ARIOLA
10	NEW	VENUS DON PABLO'S ANIMALS RUMOUR
11	16	C'EST TOI QUI M'A FAIT FRANCOIS FELDMAN PHILIPS
12	13	INFINITY GURU JOSH deCONSTRUCTION
13	10	DIRTY CASH ADVENTURES OF STEVIE V MERCURY
14	NEW	BO LE LAVABO LAGAF FLARENASCH
15	6	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE PWL
16	15	VERDAMMT, ICH LIEB DICH MATTHIAS REIM POLYDOR
17	NEW	POURTANT ROCH VOISINE GM/BMG ARIOLA
18	NEW	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
19	20	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
20	14	HOLD ON EN VOGUE ATLANTIC

HOT 100 ALBUMS		
1	3	MADONNA I'M BREATHELESS SIRE
2	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
3	2	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
4	5	EROS RAMAZZOTTI IN OGNI SENSO DDD
5	4	ALANNAH MYLES ALANNAH MYLES ATLANTIC
6	7	SOUL II SOUL VOL II—1990 A NEW DECADE 10 RECORDS
7	6	DEPECHE MODE VIOLATOR MUTE
8	8	GARY MOORE STILL GOT THE BLUES VIRGIN
9	NEW	TOTEN HOSEN AUF DEM KREUZZUG INS GLUECK VIRGIN
10	NEW	JASON DONOVAN BETWEEN THE LINES PWL
11	9	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
12	18	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
13	10	BILLY IDOL CHARMED LIFE CHRYSALIS
14	NEW	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE
15	14	UB40 LABOUR OF LOVE II VIRGIN
16	16	MICHAEL BOLTON SOUL PROVIDER CBS
17	15	BILLY JOEL STORM FRONT CBS
18	11	HEART BRIGADE CAPITOL
19	17	MIDNIGHT OIL BLUE SKY MINING CBS
20	NEW	PATRICIA KAAS SCENE DE VIE CBS

## BRITAIN (Courtesy Music Week/Gallup) As of 6/16/90

This Week	Last Week	SINGLES
1	1	WORLD IN MOTION ENGLAND NEW ORDER FACTORY/MCA
2	NEW	STEP BY STEP NEW KIDS ON THE BLOCK CBS
3	3	HEAR THE DRUMMER CHAD JACKSON BIG WAVE
4	2	KILLER ADAMSKI MCA
5	26	SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM
6	21	IT MUST HAVE BEEN LOVE ROXETTE EMI
7	8	DOIN' THE DO BETTY BOO RHYTHM KING/MUTE
8	4	VENUS DON PABLO'S ANIMALS RUMOUR
9	10	THE ONLY ONE I KNOW THE CHARLATANS SITUATION TWO
10	23	HOLD ON WILSON PHILLIPS SBK
11	5	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
12	11	STAR ERASURE MUTE
13	NEW	OOOPS UP SNAP ARISTA
14	7	HOLD ON EN VOGUE ATLANTIC/EAST WEST
15	6	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE PWL
16	13	IT'S MY LIFE TALK TALK PARLOPHONE
17	12	PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA/PHONOGRAM
18	31	THE ONLY RHYME THAT BITES MC TUNES VERSUS 808 STATE ZTT/WEA

19	9	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR THE CHIMES CBS
20	29	YAAAH/TECHNO TRANCE D-SHAKE COOLTEMPO/CHRYSALIS
21	NEW	NESSUN DORMA LUCIANO PAVAROTTI DECCA
22	39	THE FREE STYLE MEGA-MIX BOBBY BROWN MCA
23	16	EVERYBODY EVERYBODY BLACK BOX deCONSTRUCTION/RCA
24	22	DON'T WANT TO FALL IN LOVE JANE CHILD WARNER BROS.
25	18	ROAM B-52'S REPRISE/WARNER BROS.
26	20	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
27	15	VOGUE MADONNA SIRE
28	28	TOUCHED BY THE HAND OF CICCIO LINA POP WILL EAT ITSELF RCA
29	14	COVER GIRL NEW KIDS ON THE BLOCK CBS
30	24	KISSING GATE SAM BROWN A&M
31	35	GIRL TO GIRL 49ERS 4TH & B'WAY/ISLAND
32	NEW	WHOSE LAW (IS IT ANYWAY?) GURU JOSH deCONSTRUCTION/RCA
33	17	OPPOSITES ATTRACT PAULA ABDUL SIREN/VIRGIN
34	34	STILL GOT THE BLUES (FOR YOU) GARY MOORE VIRGIN
35	19	WON'T TALK ABOUT IT BEATS INTERNATIONAL GO BEAT
36	NEW	CLOSE TO YOU MAXI PRIEST 10/VIRGIN
37	27	EXPRESS YOURSELF N.W.A. RUTHLESS/4TH & B'WAY
38	NEW	THINKING OF YOU MAUREEN URBAN/POLYDOR
39	38	REPUTATION DUSTY SPRINGFIELD PARLOPHONE
40	NEW	THE MASTERPLAN DIANA BROWN & BARRIE K. SHARPE HRR/LONDON

ALBUMS		
1	1	SOUL II SOUL VOL II—1990 A NEW DECADE 10/VIRGIN
2	2	JASON DONOVAN BETWEEN THE LINES PWL
3	4	TALK TALK NATURAL HISTORY—THE VERY BEST OF PARLOPHONE
4	NEW	PAUL YOUNG OTHER VOICES CBS
5	NEW	HOTHOUSE FLOWERS HOME LONDON
6	3	MADONNA I'M BREATHELESS SIRE
7	6	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
8	14	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
9	5	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
10	7	THE CARPENTERS ONLY YESTERDAY A&M
11	11	BANGLES GREATEST HITS CBS
12	9	THE B-52'S COSMIC THING REPRISE/WARNER BROS.
13	10	MICHAEL BOLTON SOUL PROVIDER CBS
14	8	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
15	15	NIGEL KENNEDY VALDI FOUR SEASONS EMI
16	NEW	JAMES GOLD MOTHER FONTANA/PHONOGRAM
17	16	GARY MOORE STILL GOT THE BLUES VIRGIN
18	25	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
19	12	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
20	13	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
21	17	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
22	NEW	AZTEC CAMERA STRAY WEA
23	26	TINA TURNER FOREIGN AFFAIR CAPITOL
24	21	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
25	20	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
26	19	STEVE VAI PASSION AND WARFARE FOOD FOR THOUGHT
27	18	JEFF HEALEY BAND HELL TO PAY ARISTA
28	23	DEPECHE MODE VIOLATOR MUTE
29	NEW	JOAN ARMATRADE HEARTS AND FLOWERS A&M
30	30	CHER HEART OF STONE GEFFEN
31	NEW	ERASURE WILD MUTE
32	29	HEART BRIGADE CAPITOL
33	28	NIGEL KENNEDY/JEFFREY TATE/ECO MENDELSSOHN/BRUCH/SCHUBERT HMV/EMI
34	32	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
35	38	VAN MORRISON BEST OF POLYDOR
36	34	CHRIS REA THE ROAD TO HELL WEA
37	37	EN VOGUE BORN TO SING ATLANTIC
38	36	DAVID BOWIE CHANGESBOWIE EMI
39	NEW	WORLD PARTY GOODBYE JUMBO ENSIGN/CHRYSALIS
40	33	ABC ABSOLUTELY NEUTRON/PHONOGRAM

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/10/90

SINGLES		
1	2	ALL I WANNA DO IS MAKE LOVE TO YOU HEART EMI
2	1	KEEP IT TOGETHER/VOGUE MADONNA WEA
3	3	MONA CRAIG MCLACHLAN & CHECK 1-2 CBS
4	4	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
5	NEW	BETTER THE DEVIL YOU KNOW KYLIE MINOGUE MUSHROOM/FESTIVAL
6	7	INFINITY GURU JOSH BMG
7	6	SUMMER RAIN BELINDA CARLISLE VIRGIN/EMI
8	5	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
9	NEW	STEP BY STEP NEW KIDS ON THE BLOCK CBS
10	13	I NEED YOUR BODY TINA ARENA EMI
11	10	CRADLE OF LOVE BILLY IDOL EMI
12	18	IT MUST HAVE BEEN LOVE ROXETTE EMI
13	8	SWEET SURRENDER WET WET POLYGRAM
14	14	DOGS ARE TALKING THE ANGELS MUSHROOM/FESTIVAL
15	9	DANGEROUS ROXETTE EMI
16	NEW	SHAKE ANDREW RIDGLEY CBS
17	11	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS

ALBUMS		
1	1	MADONNA I'M BREATHELESS WEA
2	NEW	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
3	2	MICHAEL BOLTON SOUL PROVIDER CBS
4	5	CRAIG MCLACHLAN & CHECK 1-2 CRAIG MCLACHLAN AND CHECK 1-2 CBS
5	3	ALANNAH MYLES ALANNAH MYLES WEA
6	4	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
7	6	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
8	9	DEL AMITRI WAKING HOURS POLYGRAM
9	NEW	SOUL II SOUL VOL II 1990—A NEW DECADE VIRGIN/EMI
10	7	PHIL COLLINS ... BUT SERIOUSLY WEA
11	18	HEART BRIGADE EMI
12	12	BELINDA CARLISLE RUNAWAY HORSES BMG
13	8	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
14	NEW	GLORIA ESTEFAN CUTS BOTH WAYS CBS
15	11	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM
16	14	MIDNIGHT OIL BLUE SKY MINING CBS
17	10	BOOM CRASH OPERA THESE ARE CRAZY TIMES WEA
18	15	BILLY IDOL CHARMED LIFE EMI
19	NEW	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
20	13	BLACKBOX DREAMLAND BMG

## FRANCE (Courtesy of Europe 1) As of 6/5/90

SINGLES		
1	1	SACRIFICE ELTON JOHN POLYGRAM
2	5	BO LE LAVABO LAGAF CARRERE
3	4	C'EST TOI QUI M'A FAIT FRANCOIS FELDMAN POLYGRAM
4	6	LE TEMPS DES YES YES LES VAGABONDS CARRERE
5	5	WORDS THE CHRISTIANS POLYDOR
6	4	POURTANT ROCH VOISINE BMG
7	8	LES HOMMES QUI PASSENT PATRICIA KAAS CBS
8	17	LE GAMBOU PATRICK SEBASTIEN EMI
9	9	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG
10	13	VOGUE MADONNA WEA
11	11	I PROMISED MYSELF NICK KAMEN WEA
12	7	VERSION 90 LES FORBANS VOGUE
13	NEW	MALDON ZOUK MACHINE BMG
14	10	ON ECRIT SUR LES MURS DEMIS ROUSSOS EMI
15	15	J'TE L'DIS QUAND MEME PATRICK BRUEL BMG
16	NEW	OUI JE L'ADORE PAULINE ESTER POLYGRAM
17	12	MELODIE AMOUR KAOMA CBS
18	NEW	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVIEN BMG
19	NEW	SANS UN REMORD PACIFIQUE VOGUE
20	NEW	THE RIGHT STUFF NEW KIDS ON THE BLOCK CBS

# ALBUM REVIEWS

## POP

### ▶ HOTHOUSE FLOWERS

**Home**  
PRODUCERS: Paul Barrett; Steve Lipson; Langer & Winstanley  
London/PolyGram 828197

Second full-length effort by Irish outfit sparkles with crisp production, solid writing, and vivid projection. Though lead singer Liam O'Maonlai still occasionally sounds a little too much like Van Morrison, time has allowed this band to blossom beautifully. First single, "Give It Up," deserves to be a smash at several formats and the world is ripe for the band's reinvention of Johnny Nash's "I Can See Clearly Now," not to mention the beautiful a cappella Gaelic tune "Seolagh Na Ngamhna."

### ▶ JANE WIEDLIN

**Tangled**  
PRODUCERS: Peter Collins; Andy Hill  
EMI 90741

Perky ex-Go-Go shines on latest solo turn. There's nothing deep or hidden here, just fluffy, well-crafted and well-delivered pop tunes that are immediately infectious. Perfect for the summertime. Best bets: first single, "World On Fire," "Tangled"; and ballad "Guardian Angel," on which Wiedlin sounds amazingly like Cyndi Lauper.

### MARIANNE FAITHFULL

**Blazing Away**  
PRODUCER: Hal Willner  
Island 842794

Singer's lacerating rasp is given full

rein on oft-striking live set recorded at St. Anne's Cathedral in Brooklyn, N.Y., last November. Players, including Garth Hudson, Dr. John, Marc Ribot, and Fernando Saunders, add fuel to the fire of such caustic Faithfull classics as "Guilt," X-rated "Why'd Ya Do It?," and "Broken English." Album is rounded out by new title cut, recorded in the studio by Willner and Saunders. Cultists and newcomers alike will find some startling things here.

### BOOM CRASH OPERA

**These Here Are Crazy Times**  
PRODUCERS: Jimmy Iovine, Richard Pleasance, Pete Smith  
Giant/Warner Bros. 26160

Oz quintet moves to the house of Azoff for sophomore U.S. stanza. As before, group favors big-sounding, melodic rockers featuring Bono-like grandeur of Peter Dinklage's voice that would sound equally at home at modern rock and album rock; "Onion Skin" and "Get Out Of The House" stand out among winning tracks. Maybe band's status as premiere Giant act will spur interest that was lacking on earlier outing.

### MODERN ENGLISH

**Pillow Lips**  
PRODUCERS: Modern English, Pat Collier  
TVT 12810

Return of Brit-popsters is heralded with a spirited reworking of their new wave-era classic, "I Melt With You," which serves as set's initial single. New material is comparatively introspective and low-key, though hook-lined "Care About You" could re-establish band as a formidable modern rock radio entity. Contact: 212-929-0570.

### THE DEAD MILKMEN

**Metaphysical Graffiti**  
PRODUCER: Brian "Bongwizard" Beattie  
Enigma 73564

Those "Punk Rock Girl" smart alecks are back with more snottily energetic, parodic rockers. Highlights include the "Tighten Up" take-off "Do The Brown Nose," Dick Van Dyke homage "I Tripped Over The Ottoman," and tracks giving the raspberry to Professor Griff (who "plays a jew's harp," no less), Sha Na Na, and the Yes reunion. Can't-miss

hilarity for modern rockers.

### ANDREW RIDGELEY

**Son Of Albert**  
PRODUCERS: A.J. Ridgeley, Gary Bromham  
Columbia 46188

The other half of Wham! finally unveils his solo debut, which takes a stab at arena-style rock'n'roll. Ridgeley earnestly reflects influences of legendary rockers T-Rex and the Everly Brothers (whose "The Price Of Love" is covered here) with wavering results. Instrumental aid is provided by former Wham! sidemen, including former partner George Michael, who makes a brief appearance on "Red Dress."

### KIMM ROGERS

**Soundtrack Of My Life**  
PRODUCER: J. Steven Soles  
Island 842796

L.A.-based singer/songwriter shows off some still-developing talent on this debut. When her songwriting is at its best, Rogers' work can be striking and poignant, as on "Desperate," "Walk On Water," and "On My Street." But too often her writing is blunt and sometimes bathetic, which keeps the album from being a total success. Still, lots of potential here, and maybe a few kernels for album rock to sample.

### MAZZY STAR

**She Hangs Brightly**  
PRODUCER: David Roback  
Rough Trade US 77

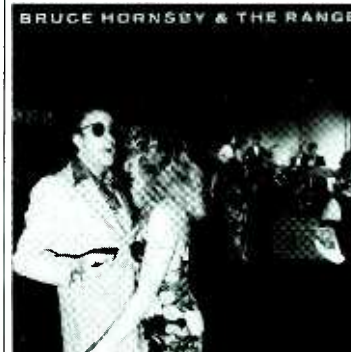
Roback, the guitarist and writer behind L.A.'s "paisley underground" mainstay the Rain Parade and, later, the duo Opal, steps forward with a new group, featuring ethereal vocals by newcomer Hope Sandoval. Songs, which suggest a number of '60s influences (most obviously the Doors on some tracks), should strike a chord with modern rockers who favor Galaxie 500 and other atmospheric alternative groups.

### GANG GREEN

**Can't Live Without It**  
PRODUCER: Tony Wilson  
Emergo 9380

Veteran underground rockers unleash spit-fire live set, recorded primarily at London's Marquee Club. Band offers raw versions of tunes covering its

## SPOTLIGHT



### BRUCE HORNSBY & THE RANGE

**A Night On The Town**  
PRODUCERS: Don Gehman & Bruce Hornsby  
RCA 2041

Third effort by Williamsburg, Va., native son is much more focused and tighter than 1988's "Scenes From The Southside," perhaps because of Gehman's direction. Though this is being heralded as something of a departure for Hornsby et al., it's really just more of the same often wrapped in a harder edge. However, that's not an indictment of anything wrong; don't fix it if it ain't broke. Hornsby continues to write thoughtful lyrics around gentle and skillful melodies; especially notable are the Clapton-like "Carry The Water" and the evocative "Across The River," which features Jerry Garcia on guitar.

nine-year history, including the college radio classic "Rabies" and the more recent "Bedroom Of Doom." Although aimed directly at diehards, adventurous popsters may want to investigate group's riveting rendition of Til Tuesday's "Voices Carry." Contact: 212-219-0077.

### HELIX

**Back For Another Taste**  
PRODUCERS: Tony Bongiovi, Helix  
Grudge/BMG 4521

Quartet returns with another tough set of blues-fueled headbangers. Vocalist Brian Vollmer's cathartic shrieks à la Robert Plant seem less forced than in the past, while fuzzy tone of Paul Hackman's rhythm guitar work cushions his steel-like leads. Tracks like "Running Wild In The 21st Century" and "That's Life" are inspiring, fist-waving anthems that would sound great blasting out of arena amps, or out of a car stereo while cruising down the boulevard on a hot summer afternoon.

## BLACK

### SOMETHING SPECIAL

PRODUCER: Bobby Eli  
Epic Associated 45302

New jack-attack of trio's debut is ripe with chart promise. Single, "I Wonder Who She's Lovin'," is off to a good start, with the deliciously retro-R&B/disco "Giving My Love (Only To You)" a likely second single. Primary singer Bobby Foster's smooth and rich tones enliven tracks, and raise them above the overcrowded pack of swing-beaters currently vying for attention.

### BIG LADY K

**Bigger Than Life**  
PRODUCER: D.J. Romeo  
Priority 57109

Distaff rapper has a snappin' style and some perky backing on label bow. Tart, street-smart originals like "Ffun" will go down easy at most black outlets; best bet, and album's most piquant cut, is wrap-around rap on the Undisputed Truth's classic "Smiling Faces."

### ANSWERED QUESTIONS

**Happiness Is...**  
PRODUCER: Morris E. Rentie II

### EMI 93198

Duo's debut is a smooth set of techno-savvy new jacksers and ballads, powered by insightful and occasionally spiritual lyrics. Positive messages are delivered with soulful ease by Marva King. Radio will want to investigate popping first single, "What You Deserve," as well as the harmonious "I Love It."

## COUNTRY

### ▶ GAIL DAVIES

**The Other Side Of Love**  
PRODUCERS: Gail Davies  
Capitol 94105

Davies sows clear-cut country seedlings and produces a '90s country sound laced with bluegrass. Listeners reap a bountiful harvest of ear-pleasing, energetic, and melodic music. Picks are by the peck and include "I'm A Little Bit Lonely," "Happy Ever After (Comes One Day At A Time)," "The Other Side Of Love," and "One More Night With You."

### ▶ T. GRAHAM BROWN

**Bumper To Bumper**  
PRODUCERS: Barry Beckett, T. Graham Brown  
Capitol 91780

On-the-mark production and Brown's exquisite vocal persuading don't boost the appeal of mediocre material. Tracks include the pick of the litter and current top 10 "If You Could Only See Me Now"; "I'm Expecting Miracles," spiced with essence of Sam Cooke; Otis Redding chestnut "I've Been Loving You Too Long"; and the spiritually filled "Bring A Change."

## CLASSICAL

### ▶ TCHAIKOVSKY & VERDI ARIAS

**Dmitri Hvorostovsky, Rotterdam Philharmonic, Gergiev**  
Philips 426 740

There's little doubt that the young Soviet baritone is on the fast track to a major career. Dubbed the "Siberian Express" by one headline writer, he seems to have it all: a big, lustrous voice, a rare sense of musical commitment, and looks to match. It's been a long time since a new singer has generated equivalent attention on his first lap around the concert circuit, and he's obviously ready to duplicate that feat on disk. His debut album offers 11 arias, mostly from the central repertoire, but including a few Tchaikovsky items that will be fresh to many listeners. A winner all the way.

### MUSSORGSKY: PICTURES AT AN EXHIBITION/ SCRIABIN: POEM OF ECSTASY

**Chicago Symphony Orchestra, Järvi**  
Chandos 8849

The fast-growing U.K. label puts a more direct challenge to the classical majors with a pair of works that demand, and for the most part here receive, engineering of the highest quality. Järvi is a skillful leader, who lets the familiar "Pictures" score develop naturally and without bombast; his involvement seems more personal in the colorful Scriabin. A strong contender.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## NEW & NOTEWORTHY

### JEFF LYNNE

**Armchair Theatre**  
PRODUCER: Jeff Lynne  
Reprise 26184

After logging production time with George Harrison, Tom Petty, Roy Orbison, and the Traveling Wilburys, ex-ELO leader Lynne finally gets around to his own record, and it's a delight. Sparkling Motown tribute "Every Little Thing" is exemplary of set's charms; other highlights include fascinating Indian-influenced "Now You're Gone" and lovely covers of "Stormy Weather" and "September Song" (both featuring guitar by Harrison). Highly eclectic project holds something for everyone.

### VARIOUS ARTISTS

**Dick Tracy**  
PRODUCER: Andy Paley  
Sire/Warner Bros. 26236

Hot on the heels of Madonna's Tracy-themed album comes this entertaining soundtrack set, on which a diverse cast of contemporary singers are heard essaying '40s-styled originals in a big band mode. Almost all hands pull off the feat with verve; best tracks include numbers by k.d. lang and Take 6, Jerry Lee Lewis, Erasure (surprisingly effective in period style), and scene-stealing LaVern Baker (performing a very bawdy blues number). Expect a big boost from much-anticipated movie.

### VARIOUS ARTISTS

**We're All In The Same Gang**  
PRODUCERS: Various  
Warner Bros. 26241

In the vein of "Stop The Violence," album features a sharp anti-gang rap (heard in two mixes); the track's "West Coast Rap All-Stars" include M.C. Hammer, Ice-T, N.W.A., Young M.C., Digital Underground, J.J. Fad, and Above The Law. The project is rounded out by a sampling of upbeat raps by New World Mafia, Soula, Latin Kings, South Central Posse, and others. The message of the title track needs to be heard, and will be with all the talent brought to bear.

### ALIAS

PRODUCERS: Rick Neigher, Freddy Curci, Steve Demarchi  
EMI 93908

Ingredients for a top 40 radio hit: Combine former members of Heart and Sheriff, add a healthy dash of tuneful pop sweetener, a pinch of agile metal-guitar spices, a heaping spoonful of acrobatic vocalizing, and then stir vigorously. In no time flat, tracks like "Haunted Heart," "Waiting For Love," and "True Emotion" should be in heavy rotation.

### BARBARA WEATHERS

PRODUCERS: Various  
Reprise 26166

Former Atlantic Starr front woman shines on solo debut, which is a

melange of state-of-the-charts grooves and old-fashioned soul sensibilities. Subdued swingbeat of "The Master Key" is a curious choice for a first single, since sleek slow jam "Our Love Will Last Forever" or pumped "My Only Love" are far more fitting showcases for Weathers' dynamic presence. Pop crossover could come via a fierce re-dressing of the Supremes' "Where Did Our Love Go," which, with the aid of producer Maurice White, takes on a completely original and refreshing stance.

### SEIKO

PRODUCERS: Various  
Columbia 46046

Already one of the biggest selling pop stars in her native Japan, chirpy-voiced teen prepares for American domination with a set custom-made for top 40 action, thanks to participation from platinum-generating producers Maurice Starr, Emilio Estefan, Jellybean Benitez, and Phil Ramone. First single, "The Right Combination," is a swooning ballad featuring New Kid Donnie Wahlberg. Choice of follow-ups is wide, including NRGetic "Halfway To Heaven" and the Michael Bolton-penned "Try Gettin' Over You."

# SINGLE REVIEWS

## POP

► **GLORIA ESTEFAN** *Cuts Both Ways* (3:14)  
PRODUCERS: Emilio Estefan, Jorge Casas, Clay Ostwald  
WRITER: G. Estefan  
PUBLISHERS: Foreign Imported Productions, BMI  
Epic 347-73395 (c/o CBS) (cassette single)

Title track from Latin diva's multiplatinum opus is a trademark-styled ballad, highlighted by lovely acoustic guitars and affecting vocals.

► **WILSON PHILLIPS** *Release Me* (3:48)  
PRODUCER: Glen Ballard  
WRITER: Wilson Phillips  
PUBLISHERS: EMI Blackwood/Willphill, BMI  
SBK 4JM-07327 (c/o CEMA)

Luscious harmonies emote on yet another pop confection lifted from the threesome's gold-plus debut.

► **MADONNA** *Hanky Panky* (3:57)  
PRODUCERS: Madonna, Patrick Leonard  
WRITERS: Madonna, Patrick Leonard  
PUBLISHERS: WB/Bleu Disque/Webb Girl/WB/No Tomato, ASCAP  
Sire 4-19789 (c/o Warner Bros.) (cassette single)

Ouch! Steamy and suggestive jumpin' jive from the star's Dick Tracy-inspired "I'm Breathless" collection.

► **CROSBY, STILLS & NASH** *Live It Up* (3:51)  
PRODUCERS: Joe Vitale, Stanley Johnston, Graham Nash, Stephen Stills, David Crosby  
WRITER: Joe Vitale  
PUBLISHER: Marinara, BMI  
Atlantic 4-87909 (cassette single)

From their forthcoming album of the same name, legendary trio could satisfy at several formats with this keyboard-cushioned, introspective rocker, delivered with earnest lead vocal by Graham Nash.

► **STEVIE B** *Love & Emotion* (7:54)  
PRODUCER: Stevie B  
WRITER: W.A. Brookes  
PUBLISHER: Saja/Myal, BMI  
MIXER: Glenn Gutierrez  
LMR/RCA 2645-4-RS (c/o BMG) (12-inch version also available, LMR/RCA 2645-1-RD)

Latino heartthrob issues a harder-edged dance jam than in the past. Sultry, breathy vocals and new label affiliation should keep growing legion of female fans swooning.

► **ST. PAUL** *Stranger To Love* (3:49)  
PRODUCERS: Carl Sturken, Evan Rogers, St. Paul  
WRITERS: St. Paul, Carl Sturken, Evan Rogers  
PUBLISHERS: EMI Germany GmbH/St. Paul/EMI  
April, ASCAP/Music Corporation Of America/Baylun Beat, BMI  
Atlantic 4-87899 (12-inch version also available, Atlantic 0-86164)

Paisley Park protege stands a good chance of finally making inroads on his own with this radio-friendly label debut that's quite pop in nature and not unlike the co-producers' hit last year, "Soldier Of Love."

► **ROBERT PLANT** *Your Ma Said You Cried In Your Sleep Last Night* (3:57)  
PRODUCER: not listed  
WRITERS: Sclaks, Glazer  
PUBLISHER: Chappell  
Atlantic 4-98950 (cassette single)

Although classic rocker's current "Manic Nirvana" album recalls his heyday, vocals on this steamy, rhythmic cut resemble Elvis P. more than Led Z. Should fit album rock formats like a glove.

► **HURRICANE** *Next To You* (3:34)  
PRODUCER: Michael James Jackson  
WRITERS: Wendy Waldman, Brad Parker, Franke Golde  
PUBLISHERS: Moon & Stars/Zen Grande/Longitude/Chessca/Virgin, BMI  
Enigma 75078 (cassette single)

Undeniably catchy cut should attract interest from fans of Def Leppard style pop-metal. Contact: 213-390-9969.

## BLACK

► **PETER WOLF** *When Women Are Lonely* (3:47)  
PRODUCERS: Peter Wolf, Robert White Johnson, Taylor Rhodes  
WRITERS: P. Wolf, T. Rhodes, R.W. Johnson  
PUBLISHERS: Pal-Park/DeJamus California/Taylor Rhodes/Hit List, ASCAP  
MCA 79040

Second try from current "Up To No Good" album is a soul-flavored romp worthy of album rock attention. Nice horns.

► **TONY TONI TONÉ** *Feels Good* (4:33)  
PRODUCERS: Tony, Toni, Toné  
WRITERS: D. Wiggins, R. Wiggins, T. Christian, C. Wheeler  
PUBLISHERS: Tony, Toni, Toné/PRI, ASCAP  
MIXER: "Dr. Shaft" Ken "Bumrush" Kessie  
Wing 877 437-1 (c/o PolyGram) (12-inch single)

Spirited jam picks up where number one hit "The Blues" left off, confidently melding modern swing grooves with old-time funk. "Party Mix" on the 12-inch is especially potent.

► **BELL BIV DEVOE** *Do Me!* (4:33)  
PRODUCER: Carl E. Bourelly  
WRITERS: Carl Bourelly, Michael Bivins, Ronnie DeVoe, Ricky Bell  
PUBLISHERS: Willesden/Low Key/Baledat/Slik Star/Unicity, BMI/ASCAP  
MCA 79045

The boys of BBD keep the new jack vibe alive with a well-arranged R&B/dance workout.

► **MARY DAVIS** *Have You Been Loved?* (4:00)  
PRODUCERS: Darryl Simmons, Kayo  
WRITERS: D. Simmons, K. Robertson  
PUBLISHERS: Hip Trip/Kear/Green Skirt, BMI  
Tabu/Epic 45-73366 (c/o CBS) (12-inch single)

Splashes of bright synth riffs caress warm vocals by Davis on this percussive jack-track from her latest "Separate Ways."

► **BODY** *Touch Me Up* (4:30)  
PRODUCER: Raymond Jones  
WRITERS: Sami McKinney, Raymond Jones, Lori Perry  
PUBLISHERS: Avid One/Unicity/Zubaidah/Sabby Ninny, ASCAP/BMI  
MCA 79056

The Body sisters deserve to be heard and recognized more so than they have been. This slammin' heavy groove spiced with some sensuous vocal harmonies should do the trick à la En Vogue.

► **RICH NICE WITH JEFF REDD** *Outstanding* (4:22)  
PRODUCER: Gordon Williams  
WRITER: Raymond Calhoun  
PUBLISHER: Taking Care Of Business, BMI  
Motown MOT-2041 (c/o MCA) (cassette single; 12-inch version also available, Motown MOT-4720)

Utilizing Gap Band's classic for its rhythmic base rapper could make some waves especially with the notable presence of vocalist Redd. Check it out.

► **ISLEY BROTHERS FEATURING RONALD ISLEY** *Come Together* (4:21)  
PRODUCER: Angela Winbush, Isley Brothers  
WRITER: Angela Winbush  
PUBLISHERS: Angel Notes/WB, ASCAP  
Warner Bros. 0-21461 (12-inch single)

Lazy, midtempo R&B funk jam featuring the unmistakable Winbush/Isley charm. From the excellent "Spend The Night" album.

► **LEXI** *Dedicated* (4:26)  
PRODUCER: Michael A. Brooks  
WRITER: M.A. Brooks  
PUBLISHERS: Young Artist/Christ/PRI Songs, BMI  
Lecton 877-445-1 (c/o PolyGram) (12-inch single)

Subtle spiritual message is veiled with new jack beats, and is delivered with a powerful vocal ease. A tasteful remix could do wonders.

► **JONATHAN BUTLER** *Welcome Home* (5:33)  
PRODUCER: Wayne Brathwaite  
WRITER: J. Butler  
PUBLISHER: Zomba, ASCAP  
Jive 1374-1-JDAB (c/o BMG) (12-inch single)

In celebration of Nelson Mandela's prison release, jazz guitarist composed this flowing instrumental piece, fleshed out by his reliably nimble etchings.

► **VINCENT HENRY** *Make It Like It Was* (4:50)  
PRODUCERS: Vincent Henry, Rob Robinson  
WRITER: C. Winans

PUBLISHER: Zomba/For Our Children, ASCAP  
Jive 1363-1-JD (c/o BMG) (12-inch single)

R&B/jazz instrumental cover of Regina Belle's recent hit swells with Henry's romantic sax lines. Appeal could stretch into AC territory.

► **DUPONT** *Hurricane* (3:59)  
PRODUCER: Chuckii Booker  
WRITER: Chuckii Booker  
PUBLISHER: Allensongs/Copyright Management, BMI  
MCA 79017 (cassette single; 12-inch version also available, MCA 23968)

Commercially tailored R&B outing with a vague Minneapolis techno feel.

► **DEMETRIUS PERRY** *Another World* (3:58)  
PRODUCERS: Jeff Caruthers, Demetrius Perry  
WRITER: Kenny Nolan  
PUBLISHER: Kenny Nolan, BMI  
Tabu/Epic 35T-73349 (c/o CBS) (cassette single)

Perry's emotive vocals could send this slow jam where the previous "Use Me" didn't go.

## COUNTRY

► **CLINT BLACK** *Nothing's News* (3:02)  
PRODUCERS: James Stroud, Mark Wright  
WRITER: Clint Black  
PUBLISHER: Howlin' Hits, ASCAP  
RCA 2596-7

Single No. 5 is squeezed from the exceptional "Killin' Time." Not as strong a contender as previous singles, this ballad relies on Black's strong, confident, soul-searching vocals and dramatically colorful, smooth-flowing production to carry it through skillfully.

► **ROBIN LEE** *How About Goodbye* (2:59)  
PRODUCER: Nelson Larkin  
WRITER: Thom Schuyler  
PUBLISHERS: Screen Gems-EMI/Bethlehem, BMI  
Atlantic

Lee hit the big leagues with her recent version of "Black Velvet." Here she shows her staying power with this throbbing, cerebral, and hook-laden call for candor.

► **GATLIN BROTHERS** *Boogie And Beethoven* (3:05)  
PRODUCERS: Jimmy Bowen, The Gatlin Brothers  
WRITER: Larry Gatlin  
PUBLISHER: Kristoshua, BMI  
Capitol

Roll over Jimmy Bowen, the Gatlin Boys are mixing boogie, country, and the classics. The energetic multi-genre romp is spiced by rambunctious piano and symphonic strings.

► **JAMES HOUSE** *Southern Belles* (3:27)  
PRODUCER: Tony Brown  
WRITERS: James House, Kostas  
PUBLISHERS: Texascity/AH Rollins/Songs of PolyGram Int'l, BMI  
MCA 79039

A safe and sure journey down the magnolia-drenched southern sentimental lane strewn with Dixie images and porcelain-plated ladies.

► **JOEY REED** *Alabama Clay* (3:48)  
PRODUCER: not listed  
WRITERS: L. Cordie, R. Scate  
PUBLISHERS: Songs of PolyGram/Partner, BMI/PolyGram International/Amenda-Lyn, ASCAP  
19th Avenue Records 1017

Ear-beckoning vocals echo throughout this well-penned, well-produced, well-performed number about a man who leaves the farm for the city only to return to his roots upon receipt of a letter that lures him home.

► **VETTZ** *The Hardest Thing I'll Ever Do* (2:15)  
PRODUCER: Shad O'Shea  
WRITERS: W. Barker Jr., C. Arnspiger  
PUBLISHER: Big Ron, BMI  
Fraternity F-3559

A thoughtful, well-constructed, and thoroughly country song. The husky vocals are sensitive and believable. Contact: 3744 Applegate Ave., Cincinnati, Ohio 45211

► **LITTLE JOE** *I'll Be Waiting* (3:13)  
PRODUCERS: Joe D. Hernandez, Robert Gallarza  
WRITER: J. Hernandez  
PUBLISHER: DeLeon, BMI  
Columbia 38-73406

Vocals kept simple and production leaning basic are colored with Hispanic influences as he awaits her return.

## DANCE

► **THE ADVENTURES OF STEVIE V** *Dirty Cash* (Money Talks) (8:04)

PRODUCER: Stevie V  
WRITERS: S. Vincent, M. Walsh  
PUBLISHER: Copyright Control  
MIXER: David Morales  
Mercury 875 803-1 (c/o PolyGram) (12-inch single)

Huge U.K. track is finally unleashed stateside sporting some new mixes. Seductive house track with an underground sensibility sports a tasty vocal hook and top of the chart potential.

► **LONDON EXCHANGE** *Lost Without Your Touch* (5:47)  
PRODUCERS: Christopher Phipps, Peter Marr  
WRITER: Peter Marr, London Exchange  
PUBLISHER: not listed  
Merlin MLR-0003 (12-inch single)

Popular Miami-based outfit once again shows great promise with this intelligent dance/pop with Euro and freestyle inflections. Radio and clubs shouldn't lose out this time around. Contact: 305-253-5055.

► **CARLTON** *Do You Dream* (4:59)  
PRODUCER: Smith & Mighty  
WRITERS: R. Smith, R. Mighty, C. McCarthy  
PUBLISHER: Copyright Control  
MIXERS: Smith & Mighty  
FFRR 869 057-1 (c/o PolyGram) (12-inch single)

Inspired vocal debut for the U.K.-based Smith & Mighty protege who charms with a unique and somewhat mysterious styling that fully embodies the distinctive S&M houseified production. Additional track, "Come On Back," is as equally notable. An acquired taste.

► **TIMES 2** *Freedom* (7:30)  
PRODUCERS: John Dollar, Shanti Jones  
WRITERS: John Dollar, Shanti Jones  
PUBLISHERS: Dr. Smith/WB/Maximum Media, ASCAP  
MIXER: David Morales  
EMI V-56187 (c/o CEMA) (12-inch single)

Duo makes the label switcheroo and returns with a more aggressive stab at the dancefloor with an aggressive midtempo dance/pop offering.

► **ROCK POSSE FEATURING FONDA RAE** *Do You Want My Love?* (6:03)  
PRODUCERS: Warren Rosenstein, Gary Pozner, Ariel Powers  
WRITERS: A. Powers, G. Pozner, W. Rosenstein  
PUBLISHER: Rock Posse, ASCAP  
MIXER: Joseph "Pal Joey" Longo  
Flatbush Beat FBR-9001 (12-inch single)

Rae has chosen the perfect vehicle to make a return to the charts with. Soulful and textured R&B/club track pumps with Rae's vocal sweetening. "R&B" and "Jazzy" mixes are your best bets. Contact: 718-786-8473.

► **NEW ORDER** *Confusion* (5:30)  
PRODUCERS: Arthur Baker, New Order  
WRITERS: Arthur Baker, New Order  
PUBLISHER: Shakin' Baker/Be, BMI  
MIXERS: Victor Simonelli, Lenny D., Mark Quail, Peter Daou, Oh-Oh Omar Santana, George "Oh-Wee" Cruz  
Minimal QAL-249 (c/o Quark) (12-inch single)

Baker digs into his vault of classics and comes up with a series of highly programmable deep house mixes of an alternative club favorite. Spacey "Con-om-fus-ars-in Mix" is especially tasty. Contact: 212-489-7260.

► **DREAMHOUSE** *I Can Feel It* (6:48)  
PRODUCER: Joey Longo  
WRITER: Joey Longo  
PUBLISHERS: Bopaki Bros., BMI  
MIXER: Pal Joey  
United Sounds Of America 915 (12-inch single)

A brilliantly sparse beat-n-sample jam that's just left of center enough to rock any underground house party way past dawn. Contact: 718-786-8473.

► **SATOSHI TOMIIE FEATURING ARNOLD JARVIS** *And I Loved You* (8:19)  
PRODUCERS: Frankie Knuckles, Satoshi Tomiie  
WRITERS: S. Tomiie, F. Knuckles, R. Owens  
PUBLISHER: Copyright Control  
MIXERS: Frankie Knuckles, David Morales  
FFRR 869 077-1 (c/o PolyGram) (12-inch single)

Jarvis lends his vocal talents to the well-textured Tomiie/Knuckles house production very much in the "Tears" vein.

► **BONEDADDYS** *Yes They Do* (6:35)  
PRODUCER: Ed Cherney  
WRITERS: K. Williams, P. Laques, R. Moors, J. Work, J. Vatuq, M. Kanarek, M. Tempc  
PUBLISHERS: Robin Lucy/Trash Can Jungle, BMI  
MIXER: Tony Garcia  
Chameleon

Multicultural outfit delivers a ska-

influenced track from its "worldbeatniks" project which harkens back to the raw dance grooves of Kid Creole & The Coconuts. Contact: 213-973-8282.

## MODERN ROCK

► **IAN McCULLOCH** *Candlewind* (The Second Coming) (3:39)  
PRODUCER: Gil Norton  
WRITER: not listed  
PUBLISHER: not listed  
Warner Bros. 2-21567 (CD single)

Dramatic, textured title track from former Bunnyman's current album features his warmest vocal performance to date. Diehards will need to investigate 12-inch for three equally strong non-album tracks.

► **DON DIXON WITH MARTI JONES** *Gimme A Little Sign* (2:21)  
PRODUCERS: Mark Williams, Don Dixon  
WRITERS: Smith, Hooven, Winn  
PUBLISHER: Bonnyview, ASCAP  
Enigma 75083 (cassette single)

Fun and earthy reading of the Brenton Wood chestnut deserves immediate radio and sales attention. Contact: 213-390-9969.

► **CRIMSON IVY** *Existence* (4:40)  
PRODUCER:  
WRITER: Russell Ficklin  
PUBLISHER: Russell Ficklin  
Epithet L-33849 (12-inch single)

Poetic, insightful lyrics seep subversively into inviting techno-pop instrumentation. Contact: 415-327-4933.

## RAP

► **DIGITAL UNDERGROUND** *Doowutchyalike* (4:14)  
PRODUCER: Shock G  
WRITER: G. Jacobs  
PUBLISHERS: GLG Two/Pubhowyalike, BMI  
MIXER: Raw Fusion & The Underground  
Tommy Boy TB-955 (12-inch single)

The jam that was sorely missed the first time around stands a good chance of being even bigger than the act's groundbreaking "The Humpty Dance" upon its re-release. 12-inch also sports DJ Mark The 45 King remixes of "Packet Man." Contact: 212-722-2211.

► **KID FROST** *La Raza* (3:28)  
PRODUCER: Tony G  
WRITERS: Arturo Molina Jr., Tony Gonzalez, Gerald Wilson  
PUBLISHERS: Mo Knows/Ludlow/Coast, BMI/Mi Palo, ASCAP  
Virgin 0-96498 (c/o Atlantic) (12-inch single; cassette version also available, Virgin 4-98947)

Subtle groove finds this low-key, West Coast-based Hispanic rapper set to follow in the shoes of fellow bilingual rapper Mellow Man Ace.

► **BLACK & GOLD** *Some Like It Hot* (5:53)  
PRODUCERS: Black & Gold  
WRITERS: G. Tillman, M. Taylor, R. Alexander  
PUBLISHER: Now Or End, ASCAP  
Atlantic 0-86191 (12-inch single)

Frenetic rhyme patterns blend well with club-savvy rhythm base.

► **MIA** *Chick On The Side* (3:44)  
PRODUCERS: Trenton Slamm, B. Wildt  
WRITERS: B. Evans, M. Ambrester, W. Wellman  
PUBLISHER: GRG, ASCAP  
4th & Bway 440-551-0 (12-inch single)

Don't cross this gal, she'll turn you upside down, as proven on this tough cover of the Pointer Sisters nugget. Contact: 212-995-7800.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JUNE

June 16, Songwriters Assn. of America Third Annual Music Fair, Holiday Inn, Denver. 303-722-9653.

June 19, Video Software Dealers Assn. Regional Meeting and Panel Discussion: "Laser Video—Is The Future Finally Here?" Clarion Hotel, Saddlebrook, N.J. Rich Thorward, 201-886-2739.

June 21-24, B.C. Country Music Conference, presented by the B.C. Country Music Assn., 86 Street Music Hall, Vancouver, British Columbia. 604-876-4110.

June 22, Super Salute To Jack "The Rapper" Gibson, sponsored by the National Assn. of Black Owned Broadcasters, The Black Entertainment

and Sport Lawyers Assn., The Young Black Programmers Coalition, and the Black Music Assn., Grand Ballroom, Willard Inter-Continental Hotel, Washington, D.C. Billye Love, 407-423-2328.

June 28-July 8, 23rd Annual Summerfest, various locations, Milwaukee. Lisa Schaub, 414-273-2680.

June 28-July 1, 20th Annual Roskilde Festival, five-day music festival, Roskilde, Denmark. 011-45-42-36-6613.

June 30, Ask-A-Pro Seminar: Answers to Basic Legal and Business Questions for Spanish-Speaking Artists, presented by the Songwriters Guild of America, SGA office, Hollywood, Calif. 213-462-1108.

June 30, Breaking Into The Music Industry, featuring John Braheny of the Los Angeles Songwriters Showcase, Michael Dolan from Music Connection magazine, and industry attorney Susan Butler, Hilton Hotel Conference Center, Baldwin Park, Calif. Angelo Roman Jr., 213-969-1607.

### JULY

July 11-15, First Traditional Gospel Conference, sponsored by Independent Gospel Connection, Nashville Convention Center. 615-876-8240.

July 12-15, Upper Midwest Communications Conclave, Radisson Hotel South, Minneapolis. Lisa Nordmark, 612-927-4487.

July 14-18, New Music Seminar 11, Marriott Marquis, New York. 212-473-4343.

July 14-15, Hedley Blast Country Music Festival, presented by O'Day Productions, Similkameen Valley, Hedley, British Columbia. 604-873-9686.

July 14-17, 65th Annual Conference and Trade

Show of the International Assn. of Auditorium Managers, Sheraton-Boston and Hynes Convention Center, Boston. 214-255-8020.

July 31, A&R Songpitch with Danny Goodman of Charisma Records, presented by the National Academy of Songwriters, NAS office, Hollywood. 213-463-7178.

### AUGUST

Aug. 5-8, Video Software Dealers Assn. Convention, Las Vegas Convention Center, Las Vegas. 609-596-8500.

Aug. 6, Songwriters Guild of America Annual Aggie Awards Show, Centennial Ballroom, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.

Aug. 10-11, Atlanta Regional Rap Showcase '90, Musiplex Sound Studio, Atlanta. Denise Parks, 404-508-2169.

Aug. 16-19, Jack The Rapper Conference, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

## LIFELINES

### BIRTHS

Boy, Dylan McCaffrey, to Dave and Paddy Allen, May 24 in Los Angeles. He is bass player for recording group King Swamp.

Girl, Jennifer Aarin, to Paul and Stephanie Goldberg, May 28 in Nashville. He is studio manager at the Music Mill there.

Girl, Dominique Marie, to Jim and Lorrie Vellutato, June 1 in Hollywood. He is senior creative director of the Famous Music Corp.

Girl, Sterling Kathleen, to Brian and Dean Stutz, in Toronto. He is marketing manager for Brockum there.

### MARRIAGES

Steven DeParis to Marie Zuberbuehler, May 25 in Morristown, N.J. He is stage manager for Ruben Blades and Son del Solar.

Christopher Turner to Peggy Shaffer, June 3 in Garwood, N.J. He is vocalist/guitarist for recording group the Pressures Of Time.

### DEATHS

Jimmy Hodder, 42, of drowning, June 5 in Point Arena, Calif. Hodder was former drummer of recording group Steely Dan.

Morris Schlager, 78, of heart disease, June 8 in Park Ridge, N.J. He was the father of Ken Schlager, managing editor of Billboard. Donations can be made to the T.J. Martell Foundation, 6 W. 57 St., New York, N.Y. 10019.

Maynard L. Reuter, 76, June 9 at the Swedish Retirement Assn. in Evanston, Ill., where he lived. Reuter retired as VP of sales from Billboard in 1978 after 40 years of service to the publication. See story, page 8.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

## EXECUTIVE TURNTABLE

(Continued from page 6)

ords; and an A&R representative London Records.

David Linton is named West Coast promotion manager, black music, at Warner Bros. Records in Los Angeles. He was Southwest promotion manager for the label.

**DISTRIBUTION.** PolyGram Group Distribution in New York names Rachael Eraca director of distribution, and Judy Furmanek director of sales development, Latin and gospel music video. They were, respectively, director of merchandising and tour marketing at Island Records, and manager of video and associated labels at PGD.

**RELATED FIELDS.** Peggy Dold is named executive director of the New Music Seminar in New York. She was manager of the special projects group for Billboard Publications.

## CBS/FOX VID TO ISSUE 'SOUND OF MUSIC,' 5 OTHERS

(Continued from page 3)

tapes.

The CBS/Fox tie-in involves four brands of P&G bar soap, including Ivory, Zest, Coast, and Safeguard. Consumers become eligible for the rebate when they buy any one of the musicals, plus two multi-bar bundles of soap.

The rebate offer will be promoted through tagged advertising to be run by P&G as part of its regular advertising schedule. It will also be promoted through four separate Sunday newspaper inserts running in September and November and in January and February 1991.

"We're running the promotion past Christmas so that dealers will be comfortable that we will support them if they load up for Christmas," CBS/Fox director of marketing Mike Dunne said at a press conference here to introduce the tie-in.

Through its sales force, P&G will be placing POP material promoting the tie-in and rebate, in supermarket and other non-traditional accounts. CBS/Fox has created a special, 37-cassette, self-shipping floor display in hope of capturing incremental distribution through P&G accounts. The

unit also works as a counter display for traditional video retailers.

"We realize that a promotion of this sort is an in/out thing for a lot of grocery stores," Dunne said in a subsequent interview. "We wanted to make it as easy as possible for them, which is why we came up with this display unit. Also, a lot of video retailers are treating sell-through as an in/out business for the fourth quarter, and they can also use the display unit, either on the floor or the counter."

All the titles in the promotion have been remastered for this latest release. In addition, CBS/Fox is considering incorporating "value added" footage to "The Sound Of Music" to mark the 25th anniversary of that film's original theatrical release.

Twentieth Century-Fox is also developing a campaign for a theatrical re-release of "Sound Of Music."

All six titles in the promotion will be available on laserdisk roughly a month after the cassette versions are released. The laserdisk versions will be letterboxed for those films shot in widescreen formats. The cassette versions will not be letterboxed.

## GRIFFITHS NAMED PRESIDENT OF EPIC/ASSOCIATED

(Continued from page 6)

fiths' appointment and the development of Associated Records "is a way to really strengthen the Epic label in a creative and overall managerial sense. A guy like Richard will not only be able to relate to the existing artists, in terms of production and songs, but his credibility in the industry will be a major attraction to every attorney and producer."

Griffiths has a strong A&R background. As president of Virgin Music Inc. from 1981 to 1989, he was responsible for publishing deals with Pet Shop Boys, Tears For Fears, and Warrant and worked closely with Epic/Associated platinum act Ozzy Osbourne. As an A&R exec with Island Records in the late '70s, he signed the Buggles, among other acts. He was named senior VP of West Coast activities for CBS in April.

He is now charged with building up the Epic/Associated Records roster, working closely with Epic/Associated senior VP and general manager Tony Martell. "I think Tony has done a fantastic job," says Griffiths. Martell has long been involved with Epic/Associated's growth with artists such as Osbourne, Joan Jett, the Fabulous Thunderbirds, and Henry Lee Summer.

"I am very happy to have Richard as a part of my team," Glew said in a statement. "I have every confidence that together, Tony and Richard will build Epic/Associated into the '90s new musical powerhouse."

Griffiths, who will be based in New York, says he will focus on signing artists directly to Epic/Associated Records and plans to expand his A&R staff on the West Coast in the months ahead. He also expects to draw on the regional A&R system being set up by CBS senior VP Michele Anthony (Billboard, April 28).

As Epic/Associated Records takes on new importance, the CBS Associated Labels system—through which independently owned or co-owned labels are marketed and distributed by CBS—remains in place. According to Martell, the number of Associated labels has fallen from a peak of approximately 15 such labels in the late '70s to just three today: Parc, Pyramid, and Robinson Records. One Associated label, Scotti Brothers, dissolved its CBS link in the past year.

While CBS displays little interest in signing outside labels at this point, Martell says they would be brought into the CBS Associated fold "if there were something we wanted."

## FOR THE RECORD

Skywalker Records has legally changed its name to Luke's Records. The switch was incorrectly identified in the June 16 issue of Billboard.

# MARKET ACTION

## BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/5	Close 6/11	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	1501	23 3/4	23	+ 3/4
CBS Inc.	229	201 1/4	200	-1 1/4
Capital Cities Communications	107	596 1/2	582	-14 1/2
Carolco Pictures	200.5	13 1/4	12 1/4	+1
Coca-Cola	5346.7	46 1/2	44 1/2	+2
Walt Disney	3146.6	128 1/4	126 3/4	-1 3/4
Eastman Kodak	7399.9	39 1/4	41 1/4	+1 3/4
Handleman	665.3	15 1/4	16 1/4	+ 1/4
MCA Inc.	2686.1	60 1/4	56 1/4	-4
MGM/UA	742.5	18 1/4	18 1/4	+ 1/2
Orion Pictures Corp.	99.9	19 1/4	19 1/4	+ 1/4
Paramount Communications Inc.	3150.9	49 1/4	46 1/4	-2 3/4
Pathe Communications	90.8	4 1/4	4 1/4	- 1/4
Polygram NV	188.9	18 3/4	18 1/2	- 1/4
Sony Corp.	60.6	56 1/4	55 3/4	+ 1/4
TDK	2.3	43 3/4	43 3/4	+ 1/4
Time Warner	888.9	110 1/4	107	+3 1/4
Vestron Inc.	49.2	1/2	1/2	.....
Westinghouse	3864.4	37 3/4	37 1/2	- 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	14.3	6 1/2	6 3/4	+ 1/4
Electrosound Group Inc.	.....	3 1/4	3 1/4	.....
Nelson Holdings Int'l	7.3	6	5 3/4	- 1/4
Price Communications	103.3	3 3/4	3 3/4	.....
Prism Entertainment	15.2	3 1/4	3 1/4	.....
Unitel Video	7.7	3 1/4	3 1/4	+ 1/4
<b>OVER THE COUNTER</b>				
Acclaim Entertainment	.....	14 1/4	13 3/4	- 1/4
Certron Corp.	.....	1 1/4	1 1/4	.....
Dick Clark Productions	.....	5 1/4	6 1/4	+ 1/4
LIN Broadcasting	.....	74 1/4	73	-1 1/4
LIVE Entertainment	.....	24 1/2	24 1/2	.....
Recoton Corp.	.....	3	3	.....
Rentrak	.....	2 1/4	2 1/4	.....
Shorewood Packaging	.....	24 1/4	24 1/2	+ 1/4
Specs Music	.....	6 1/2	7	+ 1/2
Starstream Communications Group Inc.	.....	3 1/4	3 1/2	+ 1/4
Trans World Music	.....	32 1/4	31 3/4	- 1/2
Video Jukebox Network	.....	8	7 3/4	- 1/4
Wall To Wall Sound And Video	.....	2 1/4	2 3/4	+ 1/4
Westwood One	.....	6 1/4	6 1/4	.....
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	.....	119	120	+1
Pickwick	.....	238	238	.....
Really Useful Group	.....	235	235	.....
Thorn EMI	.....	764	761	-3

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"IT MUST HAVE BEEN LOVE" by **Roxette** (EMI) continues to gain points, although not enough to bullet, and holds at No. 1. "Step By Step" by **New Kids On The Block** (Columbia) makes another big point gain, is already No. 1 in sales points, and seems certain to hit No. 1 on the Hot 100 next week. With no other bulleted records even close in points, "Step" should hold at the top for 2-3 weeks. "U Can't Touch This" by **M.C. Hammer** (Capitol) is No. 2 in airplay points, but is severely handicapped on the sales side by having only 12-inch vinyl available. It drops from No. 23 to 27 on the sales side and falls 8-9 overall.

**THREE ARTISTS MAKE THEIR** first appearances on the Hot 100. British soul/pop foursome **Brother Beyond** makes a strong debut at No. 69 with "The Girl I Used To Know" (EMI). The single shows early strength in Minneapolis (30-20 at WLOL) and Des Moines, Iowa (No. 19 at KRNQ). Bay area rock band **Faith No More** debuts at No. 71 with "Epic" (Slash). Early action includes a jump of 28-19 at WKXX Birmingham, Ala. **The West Coast Rap All-Stars** is a new grouping of the biggest West Coast hip-hop artists for the creation of a rap single and video espousing an end to gang violence. The single, "We're All In The Same Gang" (Warner Bros.), enters the chart at No. 80. It jumps 16-11 at Y95 Phoenix and 28-16 at Hot 97.7 San Jose, Calif.

**THE RECENT RETAIL PANEL** revision has not only helped big-selling Black crossover records move up the chart, but it has also helped some rock records with outstanding strength on the sales side but a weaker picture at top 40 radio. Two records that lose bullets this week are prime examples. "Up All Night" by **Slaughter** (Chrysalis) reaches No. 27 with a relatively small number of stations reporting airplay (69 out of 250). It is up to No. 18 in sales without appearing on the top 40 airplay-only chart, but it is performing where it is played: 6-5 at both B94 Pittsburgh and WDFX Detroit; and 2-1 at KRZR Fresno, Calif. Similarly, "The Ballad Of Jayne" by **L.A. Guns** (Polydor) is No. 22 in sales without appearing on the airplay top 40. It had only 63 stations playing it last week, its best airplay week, but is No. 1 at WAAF Worcester, Mass., and KXXR Kansas City, Mo., and was No. 1 last week at Pirate Radio Los Angeles. Overall, it holds at No. 34 with a small point gain.

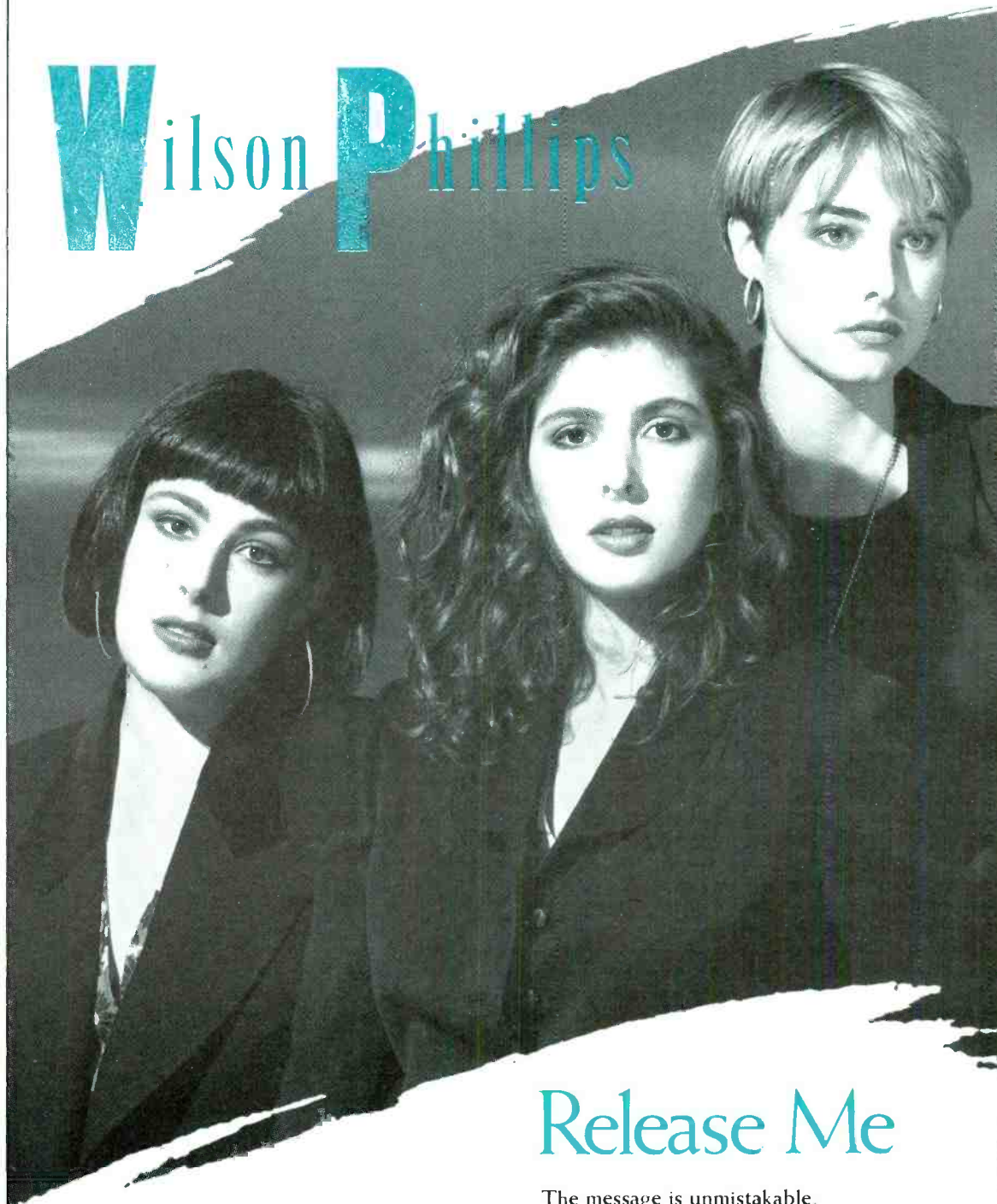
**QUICK CUTS:** **Madonna's** "Hanky Panky" (Sire) is the most-added record of the week and would have entered the chart in the 50s—it is already No. 40 in airplay points—but the single will not be commercially available until the end of the month . . . "Vision Of Love" by **Mariah Carey** (Columbia) is the Power Pick/Airplay for the third week in a row. The last four records to win for three weeks straight all went on to hit No. 1 . . . "I Melt With You" by **Modern English** hit No. 78 in 1983 on Sire, and has received extensive airplay over the years in various markets. Indie label TVT signed the U.K. band and completely rerecorded "I Melt With You." It enters at No. 91 this week, breaking out of Atlanta (9-7 at Power 99). Since "Melt" was rerecorded, it is not considered a re-entry of the same record but rather a new cover of the earlier song.

## 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
<b>HANKY PANKY</b> MADONNA SIRE	14	25	68	107	123
<b>ACROSS THE RIVER</b> BRUCE HORNSBY RCA	3	10	68	81	89
<b>I DIDN'T WANT TO NEED YOU</b> HEART CAPITOL	3	10	61	74	77
<b>THE OTHER SIDE</b> AEROSMITH GEFFEN	5	6	60	71	73
<b>IF WISHES CAME TRUE</b> SWEET SENSATION ATCO	1	9	41	51	144
<b>MY KINDA GIRL</b> BABYFACE SOLAR	2	5	36	43	101
<b>TALK TO ME</b> ANITA BAKER ELEKTRA	3	9	31	43	45
<b>THE GIRL I USED TO KNOW</b> BROTHER BEYOND CAPITOL	1	4	33	38	77
<b>EMPEROR'S NEW CLOTHES</b> SINEAD O'CONNOR ENSIGN	4	6	26	36	39
<b>POSSESSION</b> BAD ENGLISH EPIC	4	9	14	27	131

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.

# Wilson Phillips



## Release Me

The message is unmistakable.

Wilson Phillips' debut single "Hold On" has won the heart and soul of America, going #1 Top 40 and #1 AC.

Now, "Release Me", the breathtaking new single and video from the remarkable debut album, Wilson Phillips.

- Top 10 Album
- Sales Soaring Toward Double Platinum
- On Tour All Summer
- Now Breaking Worldwide

—And The Multi-Media Publicity Blitz Continues!

Watch for the MTV  
World Premiere  
on June 14<sup>th</sup>

Written By: Wilson Phillips  
Produced By: Glen Ballard  
Executive Producer: Charles Koppelman  
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Management: Anna Andros/Peter Lopez SBK Management

# DAT BILL RUNS INTO WALL OF OBJECTIONS

(Continued from page 1)

by the communications subcommittee—would have to be addressed by separate hearings in the copyright subcommittee. A hearing by that body is thought to be very doubtful this late in the year.

At last week's hearing, Communications Subcommittee Chairman Sen. Daniel Inouye, D-Hawaii, asked Ralph Oman, the Register of Copyrights and the acknowledged government expert on copyright matters, "Are our composers left out in this [DAT bill]?"

"Left high and dry," replied Oman. The Register, as he has done earlier, asked the senators for a more comprehensive study and approach to the larger problem of the new technology and copying, but said he would give "support with a sense of regret" to the bill, S. 2358.

When members questioned Oman's tepid support, he said he would characterize it as an "interim solution" that would make the DAT technology available to U.S. consumers pending further congressional action on compensation to copyright owners.

## ANOTHER MONKEY WRENCH

Further weakening or complicating the already controversial bill's chances for a quick subcommittee vote was the reaction of some of the legislators to the news of the development of the digital compact cassette by Phillips.

The DCC, as it is being called, can both record and play digital as well as analog tapes (Billboard, June 16). It has not been mentioned in earlier discussions between the record industry and the hardware manufacturers, and is not covered in the scope of the Athens DAT agreement. It is also not addressed by the pending legislation, which deals only with DAT machines.

Speaking for the Copyright Coalition, National Music Publishers Assn. president Ed Murphy called S. 2358 "a bad bill." He also called for full coalition participation in further talks with manufacturers concerning DAT and DCC copying concerns and testified that "further consideration" of DAT by the Congress "should be delayed until such talks are concluded."

(Earlier in the week, the Recording Industry Assn. of America agreed that the songwriter/music publisher coalition should take part in proposed talks concerning the new DCC format, which is still in the developmental stage.)

Murphy made no bones about coalition plans to pursue all available legal avenues to block the arrival of consumer DAT machines in the U.S., whether or not the bill should pass.

He also replied to a comment from bill sponsor Sen. Dennis DeConcini, D-Ariz., that "the machines are coming, you know," by saying that "under the law, we feel we can file a complaint."

Murphy also revealed that the coalition had sent a letter to Commerce Secretary Robert Mosbacher and U.S. Trade Representative Carla Hills asking them to do "everything in their power" to stop the DAT machines from being sold in the U.S.

## U.S. IS 'OUT OF STEP'

Sen. Albert Gore, D-Tenn., who said throughout the hearing he would not support the pending bill, asked Register of Copyrights Oman if there is a "trend toward protecting songwriters" in the copyright agree-

ments in other countries.

"Yes, senator, this is the trend, and in this regard, the U.S. is out of step with the rest of the world," he replied.

Oman also said that the bill would establish "the manufacturer's legal right to sell equipment that permits unlimited copying of a CD or a prerecorded DAT" and would have "far-reaching consequences."

RIAA president Jay Berman reminded the lawmakers at several points in the hearing that, until the current agreement with the hardware manufacturers, RIAA for nearly a decade had led the fight for royalties and copy-guard systems.

Berman also offered the subcommittee a draft amendment that takes account of DCC and "provides the opportunity to study and respond to the implications of this new technology while moving forward and dealing with DAT."

The offer of the amendment was not received with enthusiasm.

Berman, in testimony, disagreed with opponents and Oman that S. 2358 would tend to legitimize home taping, pointing out that its Section 8 states that nothing in the bill "creates or affords any greater or lesser rights with respect to private home copying of a copyrighted work than any rights afforded under Title 17 [of the Copyright Act]."

He said that "far from conferring any 'blessing' upon home taping, the bill *limits* home taping and operates as a first step to *protect* copyright holders."

In addition to the DCC monkey wrench, the legislators saw other impediments to the bill, such as the decisions by 13 European and other foreign countries to include royalty compensation as part of DAT and other future audio technology agreements. Moreover, they pointed to the growing world copyright opinion that American product can only be protected adequately if U.S. law offers the same protection to foreign product.

In essence, that means some method of U.S. compensation to copyright owners for home copying.

Also of concern to the lawmakers was the fact that the DAT compromise agreement reached in Athens last year between the record companies and the hardware manufacturers seems to tilt in favor of the latter. For one thing, the one-generation digital copies allowed by the SCMS would displace some sales; thus, in the eyes of the senators, the songwriters and music publishers, who did not participate in the Athens discussions, appeared to be vital players who had been left out of the bargaining process.

In addition, two opposition engineering witnesses testified that the SCMS design was extremely vulnerable to inexpensive circumvention. Both said an engineering undergraduate or electronics hobbyist could design a circuit to void the design for a cost of between \$10 and \$50.

Inouye said that he has directed his staff to consult the National Bureau of Standards on this matter.

At hearing's end, Inouye told the large number of songwriter and music publisher bill opponents in the packed hearing room that "as you have seen, the subcommittee is [now] pretty well divided on this issue. Given what we've heard today, you can be sure we will see to it that you get a fair shake."

FOR WEEK ENDING JUNE 23, 1990

# Billboard. Hot 100. SALES & AIRPLAY™

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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	STEP BY STEP	NEW KIDS ON THE BLOCK	2
2	3	IT MUST HAVE BEEN LOVE	ROXETTE	1
3	1	POISON	BELL BIV DEVOE	3
4	5	HOLD ON	EN VOGUE	8
5	2	HOLD ON	WILSON PHILLIPS	4
6	6	THE HUMPTY DANCE	DIGITAL UNDERGROUND	14
7	8	READY OR NOT	AFTER 7	7
8	7	VOGUE	MADONNA	6
9	14	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	17
10	13	THE POWER	SNAP	21
11	9	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	11
12	17	RUB YOU THE RIGHT WAY	JOHNNY GILL	15
13	18	DO YOU REMEMBER?	PHIL COLLINS	5
14	10	NOTHING COMPARES 2 U	SINEAD O'CONNOR	24
15	15	SENDING ALL MY LOVE	LINEAR	18
16	20	I'LL BE YOUR SHELTER	TAYLOR DAYNE	10
17	16	TURTLE POWER	PARTNERS IN KRYME	26
18	19	UP ALL NIGHT	SLAUGHTER	27
19	11	OOH LA LA	PERFECT GENTLEMEN	30
20	27	SHE AIN'T WORTH IT	GLENN MEDEIROS	12
21	24	CHILDREN OF THE NIGHT	RICHARD MARX	13
22	26	THE BALLAD OF JAYNE	L.A. GUNS	34
23	25	BABY, IT'S TONIGHT	JUDE COLE	16
24	28	ENJOY THE SILENCE	DEPECHE MODE	19
25	21	NICETY	MICHEL'LE	37
26	12	ALRIGHT	JANET JACKSON	20
27	23	U CAN'T TOUCH THIS	M.C. HAMMER	9
28	30	GIRLS NITE OUT	TYLER COLLINS	22
29	34	MENTIROSA	MELLOW MAN ACE	29
30	31	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	23
31	35	CLUB AT THE END OF THE STREET	ELTON JOHN	35
32	—	MAKE YOU SWEAT	KEITH SWEAT	41
33	22	I'LL SEE YOU IN MY DREAMS	GIANT	36
34	32	HOUSE OF PAIN	FASTER PUSSYCAT	52
35	33	EXPRESSION	SALT-N-PEPA	46
36	38	NOTICE ME	NIKKI	25
37	—	YOU CAN'T DENY IT	LISA STANSFIELD	32
38	29	I WANNA BE RICH	CALLLOWAY	45
39	37	911 IS A JOKE	PUBLIC ENEMY	—
40	—	THE BLUES	TONY! TON! TONE!	51

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	IT MUST HAVE BEEN LOVE	ROXETTE	1
2	3	U CAN'T TOUCH THIS	M.C. HAMMER	9
3	2	HOLD ON	WILSON PHILLIPS	4
4	5	POISON	BELL BIV DEVOE	3
5	8	STEP BY STEP	NEW KIDS ON THE BLOCK	2
6	7	DO YOU REMEMBER?	PHIL COLLINS	5
7	11	I'LL BE YOUR SHELTER	TAYLOR DAYNE	10
8	10	CHILDREN OF THE NIGHT	RICHARD MARX	13
9	15	SHE AIN'T WORTH IT	GLENN MEDEIROS	12
10	4	VOGUE	MADONNA	6
11	12	READY OR NOT	AFTER 7	7
12	13	BABY, IT'S TONIGHT	JUDE COLE	16
13	6	ALRIGHT	JANET JACKSON	20
14	16	ENJOY THE SILENCE	DEPECHE MODE	19
15	9	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	11
16	17	SITTIN' IN THE LAP OF LUXURY	LOUIE LOUIE	23
17	18	GIRLS NITE OUT	TYLER COLLINS	22
18	19	RUB YOU THE RIGHT WAY	JOHNNY GILL	15
19	14	SENDING ALL MY LOVE	LINEAR	18
20	22	WHEN I'M BACK ON MY FEET AGAIN	MICHAEL BOLTON	28
21	21	NOTICE ME	NIKKI	25
22	24	HOLD ON	EN VOGUE	8
23	28	VISION OF LOVE	MARIAH CAREY	31
24	30	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	17
25	27	THE HUMPTY DANCE	DIGITAL UNDERGROUND	14
26	25	DARE TO FALL IN LOVE	BRENT BOURGEOIS	33
27	20	I'LL SEE YOU IN MY DREAMS	GIANT	36
28	31	KING OF WISFUL THINKING	GO WEST	38
29	29	LOVE IS	ALANNAH MYLES	39
30	34	YOU CAN'T DENY IT	LISA STANSFIELD	32
31	38	DON'T GO AWAY MAD (JUST GO AWAY)	MOTLEY CRUE	44
32	33	WHEN I DREAM OF YOU	TOMMY PAGE	42
33	40	KISS THIS THING GOODBYE	DEL AMITRI	43
34	36	CLUB AT THE END OF THE STREET	ELTON JOHN	35
35	—	THE POWER	SNAP	21
36	35	MENTIROSA	MELLOW MAN ACE	29
37	39	BAD OF THE HEART	GEORGE LAMOND	40
38	—	IF WISHES CAME TRUE	SWEET SENSATION	48
39	—	COULD THIS BE LOVE	SEDUCTION	49
40	—	HANKY PANKY	MADONNA	—

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
63	ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP)
78	ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL
11	ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL
99	ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP) CPP
20	ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
47	ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP
16	BABY, IT'S TONIGHT (Colesion, BMI/EMI Blackwood, BMI) WBM
40	BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)
34	THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM
66	BANG BANG (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI) HL
57	B GIRLS (P-Man, BMI)
51	THE BLUES (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM
59	BOUNCE BACK (Ensign, BMI/Che, BMI/Curley Top, BMI) CPP
88	CHAIN OF FOOLS (Pronto, BMI/Fourteenth Hour, BMI/Warner-Tamerlane, BMI) WBM
13	CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM
35	CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong-USA, ASCAP) HL
79	COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM
49	COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP
70	COUNTING THE DAYS (Big Generic)
17	CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM/HL
90	CRUISING FOR BRUISING (Virgin, ASCAP) CPP
33	DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Ventana, ASCAP) CPP/WBM
64	DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI) CPP
44	DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
76	DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM
84	DON'T YOU LOVE ME (P.Rossini/G.Bortolotti/D.Leoni)
50	DOUBLEBACK (FROM BACK TO THE FUTURE PART III) (Hamstein, ASCAP/MCA, ASCAP) HL/WBM
87	THE DOWNEASTER ALEXA (Joel, BMI) HL
5	DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM
94	THE EMPEROR'S NEW CLOTHES (Promostraat B.V., BMI/EMI, BMI/EMI Blackwood, BMI)
19	ENJOY THE SILENCE (Emile, ASCAP)
71	EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP)
46	EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
77	FOLLOW MY HEARTBEAT (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP
93	GET A LIFE (Virgin, ASCAP) CPP
69	THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI)
22	GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM
81	GOT TO TELL ME SOMETHING (EMI April, ASCAP/Maurice Starr, ASCAP) HL
73	THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM
89	HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL
4	HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL
8	HOLD ON (2 Tuff-E-Nuff, BMI)
52	HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
72	HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM
14	THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI)
67	I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP)
97	IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
48	IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP)
10	I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM
36	I'LL SEE YOU IN MY DREAMS (Itsal!, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM
91	I MELT WITH YOU (Momentum, BMI)
1	IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
45	I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
75	JEALOUS AGAIN (Enough To Contend With, BMI/Def USA, BMI)
38	KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL
43	KISS THIS THING GOODBYE (Theobalds, ASCAP)
68	LET ME BE YOUR LOVER (Prohibited, BMI/Fresh Force, BMI)
85	LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP
39	LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada) /David Tyson, CAPAC/Zomba, ASCAP) HL
41	MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
29	MENTIROSA (Varry White, ASCAP)
60	MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) HL
37	NICETY (Ruthless Attack, ASCAP)
24	NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
25	NOTICE ME (Stikki Ikki, ASCAP/Padavon, BMI)
30	OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL
74	THE OTHER SIDE (Swag Song, ASCAP/Calyso Toonz, BMI/Irving, ASCAP)
3	POISON (Hi-Frost, BMI)
54	POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
21	THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
53	PURE (Chrysalis, ASCAP) CLM
7	READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
65	THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
82	RISE TO IT (Stanley World, ASCAP/Hori Prod. America, ASCAP/Elymax, BMI/Oppernockity Tunes, BMI)
98	ROOM AT THE TOP (Colgems-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
15	RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
18	SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
12	SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unisity, ASCAP/EMI April, ASCAP) HL/CLM
62	SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
23	SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
2	STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
86	TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI)
100	THAT'S THE WAY OF THE WORLD (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM
58	THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
83	TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) WBM
95	TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Dooinit, ASCAP/WB, ASCAP/Black Chick, ASCAP) WBM
26	TURTLE POWER (EMI Blackwood, BMI/Kikinit, BMI) HL
9	U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Lexor, ASCAP) WBM
27	UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM
31	VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
6	VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
56	WELCOME TO THE REAL WORLD (Radical Dichotomy, BMI/Warner-Tamerlane, BMI/Brett And Peter, BMI) WBM
80	WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
96	WHAT ARE YOU DOING WITH A FOOL LIKE ME (Realsongs, ASCAP)
61	WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
42	WHEN I DREAM OF YOU (Warner-Tamerlane, BMI/Doralflo, BMI/Page Three, BMI) WBM
28	WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
92	WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
32	YOU CAN'T DENY IT (Big Life, PRS)
55	YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	9	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS 4 weeks at No. 1
2	2	2	10	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
3	4	4	10	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
4	3	3	14	HOLD ON SBK 07322	◆ WILSON PHILLIPS
5	11	15	5	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	◆ MICHAEL BOLTON
6	5	9	8	WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
7	7	13	8	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
8	15	27	4	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
9	10	12	11	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
10	13	14	10	THROUGH THE TEST OF TIME GRP 3032	◆ PATTI AUSTIN
11	14	16	6	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
12	6	7	12	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
13	9	6	13	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
14	8	8	14	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY
15	18	29	4	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
16	17	22	7	DARE TO FALL IN LOVE CHARISMA 4-98971	◆ BRENT BOURGEOIS
17	12	5	13	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
18	16	10	17	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
19	21	24	9	BABY, IT'S TONIGHT REPRISE 7-19869	◆ JUDE COLE
20	22	28	6	READY OR NOT VIRGIN 7-98995	◆ AFTER 7
21	29	34	5	I'LL BE YOUR SHELTER ARISTA 2005	◆ TAYLOR DAYNE
★★★ POWER PICK ★★★					
22	35	42	4	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
23	28	30	7	DRIVING ATLANTIC 4-87983	◆ EVERYTHING BUT THE GIRL
24	23	25	8	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA
25	19	18	9	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	◆ BILLY JOEL
26	20	11	11	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
27	25	19	16	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
28	26	21	9	I WANNA BE RICH SOLAR 4-74005/EPIC	◆ CALLOWAY
29	30	26	15	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
30	24	17	15	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
31	27	23	22	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
32	33	31	28	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
33	31	20	16	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
34	32	33	5	(IT'S THE) SAME OLD LOVE MOTOWN 2046	◆ SMOKEY ROBINSON
35	41	—	2	BABY YOU'RE MINE EPIC 34-73405	◆ BASIA
36	40	—	2	NOTICE ME Geffen 4-19946	◆ NIKKI
37	34	32	19	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
38	39	49	3	SHOW ME ELEKTRA 4-64978	◆ HOWARD HEWETT
★★★ HOT SHOT DEBUT ★★★					
39	NEW	1	1	WHAT DO PEOPLE KNOW RCA 2623	◆ POCO
40	36	36	18	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
41	NEW	1	1	TALK TO ME ELEKTRA 7-64964	◆ ANITA BAKER
42	37	35	23	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
43	NEW	1	1	THIS IS LOVE COLUMBIA 38-73346	◆ REGINA BELLE
44	43	47	3	BIRD ON A WIRE A&M 1499	◆ THE NEVILLE BROTHERS
45	NEW	1	1	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
46	NEW	1	1	LOVE LETTER CAPITOL LP CUT	◆ BONNIE RAITT
47	NEW	1	1	EVERY TIME I TURN AROUND MCA LP CUT	LITTLE RIVER BAND
48	38	38	21	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
49	46	50	31	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADA O WATANABE/PATTI AUSTIN
50	45	46	3	LOVE CHANGES EVERYTHING POLYDOR 877 352-4	SARAH BRIGHTMAN

Products with the greatest airplay gains this week. ◆ Videoclip availability.

'NASTY' RULING, ARRESTS GALVANIZE INDUSTRY

(Continued from page 5)

was on the other foot, because I know sooner or later, it would happen to me. Once the party ends here, it starts at another house. And when the party starts at their house, I'll remember that nobody helped me out. I know the whole nine yards of getting banned, and I could offer to help them."

Campbell says he has been contacted by the Recording Industry Assn. of America, which offered to file a "friend of the court" brief in connection with the label's appeal of the federal obscenity ruling. However, Campbell says financial aid was not discussed.

Tanya Blackwood, RIAA assistant director of public relations, says the organization is considering financial support for Campbell and retailers who may face legal actions. But Blackwood says the organization's membership has yet to be polled on the proposal, and gave no indication as to when a decision would be reached.

The National Assn. of Recording Merchandisers will entertain requests from retailers seeking legal aid on a case-by-case basis, according to executive VP Pam Horovitz. She says NARM has never been approached for such help.

However, the extent of any legal help may be slim, Horovitz cautions. "We're not a deep-pockets organization and have spent the bulk of our funds battling lyrics legislation."

The legal furor surrounding 2 Live Crew does have one bright side.

Campbell says sales action was brisk on "Nasty" the day after his arrest. "It was one of our busiest days on this album," he says. "It's like a brand-new release." Distributors also reported a sales surge fueled by the publicity.

2 Live Crew's "As Nasty As They Wanna Be" has been on Billboard's Top Pop Albums chart for 48 weeks. This week, "Nasty" rises from 83 to

77 with a bullet, a significant leap since many reporting stores do not carry the album or restrict sales to customers older than 18. The album, which debuted on the chart in July 1989, rose as high as No. 29.

Assistance in preparing this story was provided by Deborah Wilker in Fort Lauderdale and Ramiro Burr in San Antonio.

'Earth 90' Aired Worldwide

NEW YORK—Organizers of "Earth 90: Children And The Environment" say the syndicated, all-star broadcast June 2 to raise environmental awareness was seen in 115 U.S. cities, including the top 20 TV markets, and in more than 100 other nations.

Co-produced by Hal Uplinger Enterprises, the group that produced the Live Aid and Sport Aid telecasts, "Earth 90" featured live and taped performances by artists from sites in the U.S., Europe, Japan, and Brazil.

The event was timed to draw attention to a U.N. conference on the environment, which convened in Mexico City June 5, and to emphasize the impact of environmental actions on the world's children.

In New York, host Debbie Gibson and musical director Dave Edmunds led a cast at the Brooklyn Academy of Music that included the Smithereens, Melba Moore, Gorby Park, the Jeff Healey Band, Raffi, and the

United Nations Childrens Chorus. From Tokyo, John Denver hosted a segment including Japanese pop singers Yu Hayami and Mariko Nagai, the rock band Bakufu Slump, Soviet composer Alexander Gradsky, and Lisa Lisa & Cult Jam.

Olivia Newton-John hosted segments from Amsterdam, Berlin, Metz, France, and Vienna featuring the Vienna Children's Choir, the Austrian pop singer Falco, and Richard Marx, among others. Gilberto Gil was seen in a segment from Brazil.

Performances of other artists were transmitted from their tour stops, including Alabama from the Cumberland Arena in Fayetteville, N.C.

Co-producing the telecast with Uplinger was NHK Enterprises USA and NHK Enterprises of Japan, which transmitted the show via hi-def TV to the Japanese market. "Earth 90" was syndicated by Orbus Communications. THOM DUFFY

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/DANCE Based on airplay reports from stations combining top 40, dance and urban music.			
1	1	POISON MCA 53772	BELL BIV DEVOE
2	4	STEP BY STEP COLUMBIA 38-73343	NEW KIDS ON THE BLOCK
3	3	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
4	5	READY OR NOT VIRGIN 7-98995	AFTER 7
5	8	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
6	9	HOLD ON ATLANTIC 7-87984	EN VOGUE
7	7	MENTIROSA CAPITOL 44533	MELLOW MAN ACE
8	2	VOGUE SIRE 7-19863/WARNER BROS.	MADONNA
9	11	SHE AIN'T WORTH IT MCA 53831	GLENN MEDEIROS/BOBBY BROWN
10	12	GIRLS NIGHT OUT RCA 9174	TYLER COLLINS
11	14	THE POWER ARISTA 2013	SNAP
12	13	NOTICE ME Geffen 4-19946	NIKKI
13	10	THE HUMPTY DANCE TOMMY BOY 7944	DIGITAL UNDERGROUND
14	15	BAD OF THE HEART COLUMBIA 38-73339	GEORGE LAMOND
15	6	ALRIGHT A&M 1479	JANET JACKSON
16	16	SITTIN' IN THE LAP OF LUXURY WTG 31-73266/EPIC	LOUIE LOUIE
17	24	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
18	18	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
19	22	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
20	21	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
21	19	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
22	27	HOLD ON SBK 07322	WILSON PHILLIPS
23	—	COULD THIS BE LOVE VENETTA 1509/A&M	SEDUCTION
24	29	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT
25	23	COUNTING THE DAYS ATLANTIC 4-87898	JOEY KID
26	17	NICETY RUTHLESS 7-98980/ATCO	MICHEL'LE
27	—	MY KINDA GIRL SOLAR 4-74510/EPIC	BABYFACE
28	—	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
29	20	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
30	26	ALWAYS AND FOREVER SELECT 2014	WHISTLE

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	5	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
2	4	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
3	2	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
4	1	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
5	7	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
6	6	HOLD ON SBK 07322	WILSON PHILLIPS
7	10	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
8	9	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
9	12	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
10	8	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
11	13	ENJOY THE SILENCE SIRE 4-19885/REPRISE	DEPECHE MODE
12	3	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
13	14	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
14	11	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
15	19	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
16	17	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
17	16	WHAT IT TAKES Geffen 4-19944	AEROSMITH
18	20	LOVE IS ATLANTIC 4-87945	ALANNAH MYLES
19	18	RISE TO IT MERCURY 875 098-4	KISS
20	22	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
21	—	POSSESSION EPIC 34-73398	BAD ENGLISH
22	—	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
23	25	7 O'CLOCK CAPITOL 44513	LONDON QUIREBOYS
24	26	PICTURES OF YOU ELEKTRA 4-64974	THE CURE
25	27	SHAKE COLUMBIA 38-73337	ANDREW RIDGELEY
26	23	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
27	21	NOW YOU'RE GONE Geffen 4-19976	WHITESNAKE
28	—	THE OTHER SIDE Geffen 4-19927	AEROSMITH
29	—	PURE MCA 53816	THE LIGHTNING SEEDS
30	15	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR

Products with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

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, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	1	1	16	M.C. HAMMER ▲ <sup>2</sup> CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM 3 weeks at No. 1
(2)	3	44	3	MADONNA SIRE 26209/WARNER BROS. (10.98) (CD)	I'M BREATHLESS
3	2	2	12	SINEAD O'CONNOR ▲ <sup>2</sup> ENSIGN 21759/CHRYSALIS (9.98) (CD)	I DO NOT WANT WHAT I HAVEN'T GOT
4	4	4	12	SOUNDTRACK ▲ EMI 93492 (10.98) (CD)	PRETTY WOMAN
5	6	5	12	BELL BIV DEVOE ▲ MCA 6387 (9.98) (CD)	POISON
6	5	3	10	HEART ▲ CAPITOL 91820 (9.98) (CD)	BRIGADE
7	7	9	5	PAULA ABDUL VIRGIN 91362 (9.98) (CD)	SHUT UP AND DANCE
(8)	10	10	11	WILSON PHILLIPS ● SBK 93745 (9.98) (CD)	WILSON PHILLIPS
9	8	7	12	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
10	9	6	49	MICHAEL BOLTON ▲ <sup>2</sup> COLUMBIA OC 45012 (CD)	SOUL PROVIDER
11	12	14	6	BILLY IDOL CHRYSALIS 21735 (9.98) (CD)	CHARMED LIFE
12	13	13	30	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
(13)	16	16	8	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
(14)	NEW ▶		1	NEW KIDS ON THE BLOCK COLUMBIA 45129 (CD)	STEP BY STEP
15	11	8	38	JANET JACKSON ▲ <sup>4</sup> A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
16	15	12	9	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
17	14	11	63	BONNIE RAITT ▲ <sup>2</sup> CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
18	17	17	16	LISA STANSFIELD ▲ ARISTA 8554 (9.98) (CD)	AFFECTION
(19)	21	85	3	STEVE VAI RELATIVITY 1037 (9.98) (CD)	PASSION AND WARFARE
20	18	18	10	SOUNDTRACK ▲ SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
21	19	15	39	AEROSMITH ▲ <sup>3</sup> GEFFEN 24254 (9.98) (CD)	PUMP
22	22	21	19	SLAUGHTER ● CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
23	20	19	50	DON HENLEY ▲ <sup>2</sup> GEFFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
(24)	53	—	2	SOUL II SOUL VIRGIN 91367 (9.98) (CD)	VOL. II - 1990 - A NEW DECADE
25	25	25	9	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
(26)	27	62	4	ICE CUBE PRIORITY 57120 (9.98) (CD)	AMERIKKA'S MOST WANTED
27	24	24	11	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
28	23	20	101	PAULA ABDUL ▲ <sup>6</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
(29)	30	37	40	MOTLEY CRUE ▲ <sup>3</sup> ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
30	29	34	32	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
31	26	23	9	FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD)	BEHIND THE MASK
(32)	47	—	2	MILLI VANILLI ARISTA 8622 (9.98) (CD)	THE REMIX ALBUM
33	32	29	47	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
34	35	31	13	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
(35)	39	42	4	GEORGE STRAIT MCA 6415 (9.98) (CD)	LIVIN' IT UP
(36)	58	—	2	THE JEFF HEALEY BAND ARISTA 8632 (9.98) (CD)	HELL TO PAY
(37)	42	38	15	MIDNIGHT OIL ● COLUMBIA 45398 (CD)	BLUE SKY MINING
38	37	33	36	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
39	28	22	14	ROD STEWART ● WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
(40)	44	43	5	TONY! TONI! TONE! WING 841 902/POLYDOR (CD)	THE REVIVAL
41	33	27	12	ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
42	31	28	49	THE B-52'S ▲ <sup>2</sup> REPRISE 25854 (9.98) (CD)	COSMIC THING
43	34	26	17	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
44	36	30	24	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
45	38	32	27	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
46	41	36	55	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
47	40	35	96	NEW KIDS ON THE BLOCK ▲ <sup>8</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
48	45	63	28	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
(49)	49	59	41	L.A. GUNS VERTIGO 838 592 1/POLYDOR (CD)	COCKED & LOADED
50	46	49	36	AFTER 7 ● VIRGIN 91061 (9.98) (CD)	AFTER 7
51	43	40	12	DAVID BOWIE RYKO RALP 0171/RKODISC (13.98) (CD)	CHANGESBOWIE
52	48	121	3	PRETENDERS SIRE 26219/WARNER BROS. (9.98) (CD)	PACKED
53	50	55	5	VAN MORRISON MERCURY 841-970-1 (CD)	THE BEST OF VAN MORRISON
54	51	45	28	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 1 (CD)	PICKIN' ON NASHVILLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(55)	73	—	2	LITA FORD RCA 2090-1-R (9.98) (CD)	STILETTO
(56)	69	87	18	FAITH NO MORE SLASH 25878/REPRISE (9.98) (CD)	THE REAL THING
(57)	68	—	2	ALABAMA RCA 2108-4-R* (9.98) (CD)	PASS IT ON DOWN
58	52	52	9	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
59	54	46	31	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
60	63	51	48	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
61	61	60	47	NEW KIDS ON THE BLOCK ▲ <sup>2</sup> COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
62	67	65	14	THE BLACK CROWES DEF AMERICAN DEF 24287/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
63	57	48	34	BILLY JOEL ▲ <sup>3</sup> COLUMBIA OC 44366 (CD)	STORM FRONT
64	55	39	10	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
(65)	86	97	5	THE SUNDAYS DGC 24277/GEFFEN (9.98) (CD)	READING, WRITING AND ARITHMETIC
66	60	50	40	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
67	56	54	11	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
68	62	58	34	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
69	71	70	41	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
70	66	56	9	LITTLE FEAT WARNER BROS. 26163 (9.98) (CD)	REPRESENTING THE MAMBO
71	75	69	24	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
(72)	77	75	5	PERFECT GENTLEMEN COLUMBIA 46070 (CD)	RATED PG
73	65	53	29	KENNY G ▲ ARISTA AL 13-8613 (13.98) (CD)	LIVE
(74)	98	—	2	SNAP ARISTA 8536 (9.98) (CD)	WORLD POWER
75	72	61	4	DIO REPRISE 26212 (9.98) (CD)	LOCK UP THE WOLVES
76	64	47	29	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
(77)	83	79	48	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
78	70	71	62	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
79	74	66	8	SUZANNE VEGA A&M 5293 (8.98) (CD)	DAYS OF OPEN HAND
80	59	41	66	MILLI VANILLI ▲ <sup>6</sup> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
81	80	84	31	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
(82)	88	82	24	TROOP ● ATLANTIC 82035 (9.98) (CD)	ATTITUDE
83	76	64	31	MICHAEL PENN RCA 9692-1-R (9.98) (CD)	MARCH
(84)	94	98	8	THE LIGHTNING SEEDS MCA 6404 (9.98) (CD)	CLOUDCUCKOOLAND
(85)	89	154	4	JULEE CRUISE WARNER BROS. 25859 (9.98) (CD)	FLOATING INTO THE NIGHT
86	79	76	59	TOM PETTY ▲ <sup>3</sup> MCA 6253 (9.98) (CD)	FULL MOON FEVER
87	84	68	75	SOUNDTRACK ▲ <sup>2</sup> ATLANTIC 81933 (9.98) (CD)	BEACHES
(88)	96	107	4	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98) (CD)	GOODBYE JUMBO
89	90	78	9	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
90	85	74	12	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
91	95	86	58	RICHARD MARX ▲ <sup>3</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
92	87	81	34	LUTHER VANDROSS ▲ EPIC E2-45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
93	92	77	13	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
94	81	67	14	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
(95)	102	96	12	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
(96)	100	113	7	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
97	78	57	13	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
98	91	90	13	TRAVIS TRITT WARNER BROS. 1 26094 (9.98) (CD)	COUNTRY CLUB
(99)	114	152	4	MELLOW MAN ACE CAPITOL 91295 (8.98) (CD)	ESCAPE FROM HAVANA
100	101	95	32	THE SMITHEREENS ● ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 1 1
101	106	108	32	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98) (CD)	SEMINAR
102	108	93	72	SKID ROW ▲ <sup>3</sup> ATLANTIC 81936 (9.98) (CD)	SKID ROW
103	104	88	11	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVING LIKE HUSTLERS
104	82	73	13	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
105	110	94	9	SWEET SENSATION ATCO 91307 (9.98) (CD)	LOVE CHILD
106	109	103	16	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
107	99	83	31	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
108	97	101	5	BANGLES COLUMBIA 46125 (CD)	GREATEST HITS
(109)	118	132	5	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT

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. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. \*Asterisk indicates vinyl unavailable.



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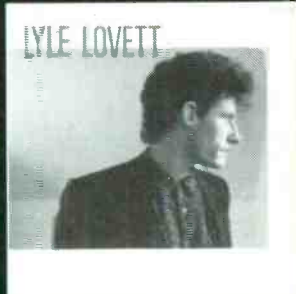
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MANAGEMENT: SIDE ONE/VECTOR

JUNE 26/HOFFMAN EST., IL  
JUNE 27/ROCHESTER, MI  
JUNE 29/MINNEAPOLIS, MN  
JUNE 30/MILWAUKEE, WI  
JULY 1/CINCINNATI, OH  
JULY 2/INDIANAPOLIS, IN

JULY 5/DENVER, CO  
JULY 7/SAN DIEGO, CA  
JULY 9/PALM DESERT, CA  
JULY 11-12/LOS ANGELES, CA  
JULY 14/BERKELEY, CA

JULY 15/SANTA BARBARA, CA  
JULY 18+/MEDFORD, OR  
JULY 20+/DUNDEE, OR  
JULY 21+/SEATTLE, WA  
MCFE TO FOLLOW...

# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
110	103	92	6	THE WINANS	QWEST 261 61/WARNER BROS. (9.98) (CD) RETURN
(111)	127	119	8	YOUNG AND RESTLESS	PANDISC 8809 (8.98) (CD) SOMETHING TO GET YOU HYPED
112	105	91	9	A TRIBE CALLED QUEST	JIVE 1131-1/J/RCA (8.98) (CD) PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
113	112	104	5	BRUCE DICKINSON	COLUMBIA 46139 (CD) TATTOOED MILLIONAIRE
(114)	154	128	37	RANDY TRAVIS	▲ WARNER BROS. 25988 (9.98) (CD) NO HOLDIN' BACK
(115)	122	130	4	MICHAEL MCDONALD	REPRISE 25979 (9.98) (CD) TAKE IT TO HEART
116	107	100	17	JANE CHILD	WARNER BROS. 25858 (9.98) (CD) JANE CHILD
117	93	72	17	ADAM ANT	MCA 6315 (9.98) (CD) MANNERS & PHYSIQUE
118	121	150	4	X-CLAN	4TH & B'WAY 444 019/ISLAND (9.98) (CD) TO THE EAST, BLACKWARDS
119	116	118	24	UB40	VIRGIN 91324 (9.98) (CD) LABOUR OF LOVE II
(120)	133	144	4	ADRIAN BELEW	ATLANTIC 82099 (9.98) (CD) YOUNG LIONS
(121)	142	156	6	SLEEZE BEEZ	ATLANTIC 82069 (9.98) (CD) SCREWED, BLUED 'N TATTOOED
122	119	117	8	THE LONDON QUIREBOYS	CAPITOL 93177 (9.98) (CD) A BIT OF WHAT YOU FANCY
(123)	<b>NEW</b>	1	1	GLENN MEDEIROS	MCA 6399 (9.98) (CD) GLENN MEDEIROS
(124)	161	172	4	ELECTRIC BOYS	ATCO 91337 (9.98) (CD) FUNK-O-METAL CARPET RIDE
125	123	125	9	BOO-YAA T.R.I.B.E.	4TH & B'WAY 4017/ISLAND (8.98) (CD) NEW FUNKY NATION
126	117	99	13	ALAN JACKSON	ARISTA 8623 (8.98) (CD) HERE IN THE REAL WORLD
127	124	115	11	PATTI AUSTIN	GRP 9603 (9.98) (CD) LOVE IS GONNA GETCHA
128	120	102	30	BOBBY BROWN	▲ MCA 6342 (9.98) (CD) DANCE!... YA KNOW IT!
129	128	140	7	JOHNNY CLEGG & SAVUKA	CAPITOL 93446 (9.98) (CD) CRUEL, CRAZY, BEAUTIFUL WORLD
130	125	114	64	MADONNA	▲ SIRE 25844/WARNER BROS. (9.98) (CD) LIKE A PRAYER
131	132	110	4	Y & T	GEFFEN GHS 24283 (9.98) (CD) TEN
(132)	145	126	69	N.W.A.	▲ RUTHLESS 57102/PRIORITY (8.98) (CD) STRAIGHT OUTTA COMPTON
133	111	80	49	CHER	▲ GEFFEN GHS 24239 (9.98) (CD) HEART OF STONE
(134)	144	164	6	DOUG STONE	EPIC 45303/CBS (CD) DOUG STONE
135	113	106	66	TESLA	▲ GEFFEN GHS 24224 (9.98) (CD) THE GREAT RADIO CONTROVERSY
136	138	116	21	RICKY VAN SHELTON	● COLUMBIA 45250 (CD) RVS III
(137)	149	190	3	CONCRETE BLONDE	I.R.S. 82037*/MCA (9.98) (CD) BLOODLETTING
138	115	89	21	PETER MURPHY	BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD) DEEP
139	130	—	2	ANDREW RIDGELEY	COLUMBIA 46188* (CD) SON OF ALBERT
(140)	<b>NEW</b>	1	1	SPYRO GYRA FEATURING JAY BECKENSTEIN	GRP 9608 (9.98) (CD) FAST FORWARD
(141)	<b>NEW</b>	1	1	JOE COCKER	CAPITOL 93416* (9.98) (CD) JOE COCKER LIVE
142	126	111	13	CALLOWAY	SOLAR FZ 75310/EPIC (CD) ALL THE WAY
(143)	171	163	81	EAZY-E	▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DUZ-IT
(144)	155	166	4	LOUIE LOUIE	WTG NK 45285/EPIC (CD) THE STATE I'M IN
(145)	159	—	2	KWAME	ATLANTIC 82100 (9.98) (CD) A DAY IN THE LIFE
146	147	133	32	JOE SATRIANI	● RELATIVITY 1015 (9.98) (CD) FLYING IN A BLUE DREAM
147	153	147	70	TOO SHORT	▲ JIVE 1149-1/J/RCA (8.98) (CD) LIFE IS... TOO SHORT
148	135	123	7	LOU REED/JOHN CALE	SIRE 26140/WARNER BROS. (9.98) (CD) SONGS FOR DRELLA
149	148	129	15	EVERYTHING BUT THE GIRL	ATLANTIC 82057 (9.98) (CD) THE LANGUAGE OF LIFE
150	143	161	6	BARRY WHITE	A&M 5256 (8.98) (CD) THE MAN IS BACK
151	134	168	5	OTTMAR LIEBERT	HIGHER OCTAVE HOM 7026 (9.98) (CD) NOUVEAU FLAMENCO
152	139	136	19	THE U-KREW	ENIGMA 73524/CAPITOL (9.98) (CD) THE U-KREW
153	150	112	35	SEDUCTION	● VENETTA SP 5280/A&M (8.98) (CD) NOTHING MATTERS WITHOUT LOVE
154	131	145	5	ALEX BUGNON	ORPHEUS 75615/EMI (9.98) (CD) HEAD OVER HEELS
155	129	105	51	SOUL II SOUL	▲ VIRGIN 91267 (9.98) (CD) KEEP ON MOVIN'

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	146	134	20	NINE INCH NAILS	TVT 2610 (CD) PRETTY HATE MACHINE
157	158	155	74	JOURNEY	▲ COLUMBIA OC 44493 (CD) JOURNEY'S GREATEST HITS
158	140	142	8	JUDE COLE	REPRISE 26164 (9.98) (CD) A VIEW FROM 3RD STREET
(159)	176	200	30	DANGER DANGER	IMAGINE FZ 44342*/EPIC (CD) DANGER DANGER
160	168	157	123	ORIGINAL LONDON CAST	▲ POLYDOR 831 273-1 (CD) PHANTOM OF THE OPERA
161	156	135	34	KISS	● MERCURY 838 913 1 (CD) HOT IN THE SHADE
162	172	187	4	THE CHIMES	COLUMBIA 46008 (CD) THE CHIMES
163	169	191	3	SQUEEZE	I.R.S. 82040*/MCA (9.98) (CD) A ROUND AND A BOUT
164	165	186	3	KINGS OF THE SUN	RCA 9889-1-R (9.98) (CD) FULL FRONTAL ATTACK
165	170	120	41	REGINA BELLE	● COLUMBIA FC 44367 (CD) STAY WITH ME
166	160	148	15	THE MISSION U.K.	MERCURY 842 251 (CD) CARVED IN SAND
167	164	146	51	THE CURE	▲ ELEKTRA 60855 (9.98) (CD) DISINTEGRATION
168	136	109	13	THE NOTTING HILLBILLIES	WARNER BROS. 26147 (9.98) (CD) MISSING... PRESUMED HAVING A GOOD TIME
169	175	180	5	SOCIAL DISTORTION	EPIC E-46055 (CD) SOCIAL DISTORTION
170	174	188	6	RON "C"	PROFILE 1284 (9.98) (CD) "C" YA
171	152	122	5	YNGWIE MALMSTEEN	POLYDOR 843-361-2 (CD) ECLIPSE
(172)	189	—	2	POOR RIGHTEOUS TEACHERS	PROFILE 1289 (8.98) (CD) HOLY INTELLECT
173	173	171	4	BATON ROUGE	ATLANTIC 82073 (9.98) (CD) SHAKE YOUR SOUL
(174)	<b>RE-ENTRY</b>	44	44	HARRY CONNICK, JR.	● COLUMBIA 45319 (CD) MUSIC FROM "WHEN HARRY MET SALLY..."
175	167	131	30	3RD BASS	● DEF JAM FC 45415/COLUMBIA (CD) THE CACTUS ALBUM
176	166	167	20	THEY MIGHT BE GIANTS	ELEKTRA 60907 (9.98) (CD) FLOOD
177	163	160	8	THE HOUSE OF LOVE	FONITON 842-293-4/MERCURY (CD) THE HOUSE OF LOVE
178	141	127	23	THE STONE ROSES	SILVERTONE 1184-1-J/RCA (8.98) (CD) THE STONE ROSES
(179)	<b>NEW</b>	1	1	KLYMAXX	MCA 6376 (9.98) (CD) THE MAXX IS BACK
180	157	139	19	JULIA FORDHAM	VIRGIN 91325 (9.98) (CD) PORCELAIN
181	181	153	41	RED HOT CHILI PEPPERS	● EMI 92152 (9.98) (CD) MOTHER'S MILK
182	183	181	146	GUNS N' ROSES	▲ GEFFEN GHS 24148 (8.98) (CD) APPETITE FOR DESTRUCTION
(183)	<b>NEW</b>	1	1	HEAVENS EDGE	COLUMBIA 45262 (CD) HEAVENS EDGE
184	191	195	3	D.O.A.	RESTLESS 72376 (9.98) (CD) MURDER
(185)	<b>NEW</b>	1	1	ALISHA	MCA 6378 (9.98) (CD) BOUNCE BACK
186	137	124	17	KATHY MATTEA	MERCURY 836 950 1 (CD) WILLOW IN THE WIND
187	162	138	54	K.D. LANG & THE RECLINES	● SIRE 25877/WARNER BROS. (9.98) (CD) ABSOLUTE TORCH AND TWANG
188	193	197	3	JERRY HARRISON: CASUAL GODS	SIRE 25943/WARNER BROS. (9.98) (CD) WALK ON WATER
189	151	151	9	KILLER DWARFS	EPIC E 45139 (CD) DIRTY WEAPONS
(190)	199	182	38	MELISSA ETHERIDGE	● ISLAND 91285/ATLANTIC (9.98) (CD) BRAVE AND CRAZY
(191)	<b>NEW</b>	1	1	ANA	PARC 2 45355/EPIC (CD) BODY LANGUAGE
192	192	165	15	CHRIS REA	GEFFEN GHS 24276 (9.98) (CD) ROAD TO HELL
(193)	<b>NEW</b>	1	1	JOHN DOE	DGC 24291/GEFFEN (9.98) (CD) MEET JOHN DOE
194	198	176	4	THE DEAD MILKMEN	ENIGMA 73564/CAPITOL (9.98) (CD) METAPHYSICAL GRAFFITI
195	178	162	6	BEATS INTERNATIONAL	ELEKTRA 60921 (9.98) (CD) LET THEM EAT BINGO
196	177	—	41	THE BEACH BOYS	CAPITOL 16156 (4.98) (CD) PET SOUNDS
197	179	178	18	HANK WILLIAMS, JR.	● WARNER/CURB 26090/WARNER BROS. (9.98) (CD) LONE WOLF
198	186	169	38	JOHN LEE HOOKER	CHAMELEON D1-74808 (8.98) (CD) THE HEALER
199	196	—	11	ERNIE ISLEY	ELEKTRA 60902 (9.98) (CD) HIGH WIRE
200	194	—	2	SCATTERBRAIN	IN-EFFECT 3012/RELATIVITY (8.98) (CD) HERE COMES TROUBLE

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 77	David Bowie 51	The Dead Milkmen 194	Heart 6	Ottmar Liebert 151	Sinead O'Connor 3	Sir Mix-A-Lot 101	Too Short 147
3rd Bass 175	Garth Brooks 96	Del Amitri 95	Heavens Edge 183	The Lightning Seeds 84	ORIGINAL LONDON CAST	Skid Row 102	Randy Travis 114
Paula Abdul 7, 28	Bobby Brown 128	Don Henley 23	Howard Hewett 67	Linear 58	Phantom Of The Opera 160	Slaughter 22	A Tribe Called Quest 112
Above The Law 103	Alex Bugnon 154	Depeche Mode 9	John Lee Hooker 198	Little Feat 70	Phantom/Highlights 106	Sleeze Beez 121	Travis Tritt 98
Aerosmith 21	Ron "C" 170	Bruce Dickinson 113	The House Of Love 177	The London Quireboys 122	Tommy Page 94	The Smithereens 100	Troop 82
After 7 50	Calloway 142	Digital Underground 27	Ice Cube 26	Louie Louie 144	Michael Penn 83	Snap 74	The U-Krew 152
Alabama 57	Cher 133	Die 75	Billy Idol 11	Madonna 2, 130	Perfect Gentlemen 72	Social Distortion 169	UB40 119
Alisha 185	Jane Child 116	D.O.A. 184	Ernie Isley 199	Yngwie Malmsteen 171	Tom Petty 86	Soul II Soul 24, 155	Steve Vai 19
Ana 191	The Chimes 162	Eazy-E 143	Janet Jackson 15	Richard Marx 91	Robert Plant 41	SOUNDTRACK	Luther Vandross 92
Adam Ant 117	The Church 93	Electric Boys 124	Alan Jackson 126	Kathy Mattea 186	Poor Righteous Teachers 172	Beaches 87	Suzanne Vega 79
Patti Austin 127	Eric Clapton 59	En Vogue 25	Gloria McDonald 115	Michael McDonald 115	Pretenders 52	The Little Mermaid 48	Barry White 150
The B-52's 42	Andrew Dice Clay 64	Everything But The Girl 149	Glenn Medeiros 123	Mellow Man Ace 99	Public Enemy 16	Pretty Woman 4	Whitesnake 107
Babyface 33	Johnny Clegg & Savuka 129	Faith No More 56	Elton John 69	Michel'e 71	Bonnie Raitt 17	Tenage Mutant Ninja Turtles 20	Hank Williams, Jr. 197
Bangles 108	Joe Cocker 141	Faster Pussycat 68	John Doe 193	Midnight Oil 37	Chris Rea 192	Theatre Of Tragic Kingdom 20	Wilson Phillips 8
Basia 43	Jude Cole 158	Fleetwood Mac 31	Quincy Jones 76	Mili Vanilli 32, 80	Red Hot Chili Peppers 181	The Winans 110	World Party 88
Baton Rouge 173	Phil Collins 12	Lita Ford 55	Journey 157	The Mission U.K. 166	Lou Reed/John Cale 148	X-Clan 118	Y & T 131
The Beach Boys 196	Tyler Collins 109	Julia Fordham 180	The Kentucky Headhunters 54	Van Morrison 53	Andrew Ridgeley 139	Young And Restless 111	Young M.C. 66
Beats International 195	Concrete Blonde 137	Kenny G 73	Killer Dwarfs 189	Motley Crue 29	Linda Ronstadt 38		
Adrian Belew 120	Harry Connick, Jr. 174	Giant 81	Kings Of The Sun 164	Peter Murphy 138	Roxette 78		
Bell Biv DeVoe 5	Cowboy Junkies 104	Johnny Gill 13	Kiss 161	Alannah Myles 44	Salt-N-Pepa 90		
Regina Belle 165	Julee Cruise 85	Johnny Gill 13	Klymaxx 179	N.W.A. 132	Joe Satriani 146		
The Black Crowes 62	The Cure 167	Guns N' Roses 182	Kwame 145	Najee 89	Scatterbrain 200		
Clint Black 46	Damn Yankees 34	M.C. Hammer 1	L.A. Guns 49	New Kids On The Block 14, 47, 61	Seduction 153		
Michael Bolton 10	Danger Danger 159	Jerry Harrison: Casual Gods 188	K.d. lang & The Reclines 187	Nine Inch Nails 156	Ricky Van Shelton 136		
Boo-Yaa T.R.I.B.E. 125	Taylor Dayne 30	The Jeff Healey Band 36		The Notting Hillbillies 168	Carly Simon 97		

## CD EDGES UP ON CASSETTE AS FORMAT OF CHOICE

(Continued from page 1)

But not everybody agrees with that assessment. George Balicky, VP of advertising at 97-unit National Record Mart in Pittsburgh, says that if record label officials maintain their current attitude toward CD pricing, it could take five to six years before digital disks overtake cassettes.

### PRICING IS KEY

Pricing remains the key to CD penetration, according to retailers. On one hand, they say midline CD titles—a burgeoning category—are driving the configuration's surge in popularity. But they also say that the pricing spread between front-line CDs and tapes continues to retard the growth of the compact disk. Retailers also question the viability of the labels' apparent strategy to achieve price parity by raising cassette prices.

"The trend is just to raise cassette [prices], and that will not do it alone," says Balicky. "CD prices must be reduced also."

Moreover, some retailers criticize the industry for poor marketing efforts and say that a well-planned advertising campaign is still needed to put CDs over the top.

While a Billboard midyear survey of retailers reveals that sales percentages have shifted further in favor of the more expensive configuration (see box, this page), at some chains, the CD still lags behind cassettes by a considerable percentage. At surveyed chains, CD penetration ranges from 28% of total sales, reported by 440-unit, Albany, N.Y.-based Trans World Music Corp., to 70% of album sales, posted by the 33-unit, Beltsville, Md.-based Kemp Mill Records.

Although rackjobbers did not return phone calls, one securities ana-

lyst estimates that Troy, Mich.-based Handleman Corp., the country's largest rack, obtains only 19.5% of its music sales from CDs, versus about 75% from cassettes.

Typically, retailers that have placed heavy emphasis on the CD since its introduction, such as Tower and Woburn, Mass.-based Lechmere, are reporting the greatest momentum for the configuration.

To some, the erosion of cassette sales was already evident in the Recording Industry Assn. of America's report on 1989 net shipments of its member companies. For that year, cassette dollar volume dropped to 51.8% of overall music sales from the previous year's total of 54.1% (Billboard, March 24).

Meanwhile, CDs showed a jump to 40% of total music sales in 1989 from the 33.5% generated by the configuration in 1988.

On a unit basis, cassette shipments of 446.2 million units were more than double the 207.2 million CDs shipped in 1989. But the previous year, cassettes held a 3-1 advantage, shipping 450 million units versus 149.7 million for CDs.

### CLASSICAL FIRST, THEN POP

Like many retailers, Goman notes that Tower saw cassette erosion begin in its classical department and is now watching it occur in other, more popular genres.

Jeff Cohen, assistant buyer at Strawberries, the 135-unit chain based in Milford, Mass., says, "One thing we are seeing is that some of the genres that were not [previously] viable in CDs, such as rap and heavy metal, are starting to achieve penetration. We do very good first-week sales in CDs for those genres."

CDs now account for 38.5% of

## CD vs. Cassette Sales (current dollar volume)

Chain	CD	Cassette
Tower <sup>1</sup>	57.5%	24.6%
Sound Warehouse	52.7	47.3
Music Plus <sup>2</sup>	44.8	43.2
Kemp Mill <sup>3</sup>	70	29
Best Buy <sup>3</sup>	55	45
Lechmere <sup>3</sup>	70	28
Musicland <sup>2</sup>	40	50
Trans World <sup>1</sup>	28	52
National Record Mart <sup>1</sup>	32	49
Strawberries <sup>1</sup>	38.5	39.5

<sup>1</sup>Total sales    <sup>2</sup>Music sales    <sup>3</sup>Album sales

Strawberries' total sales, while cassettes snag 39.5%. At the end of last year, there was a spread of some five percentage points between the two configurations, Cohen says.

Another chain that saw CD sales gain five percentage points this year is Kemp Mill, where CDs now account for 70% of album sales.

Howard Appelbaum, the chain's VP of marketing, offers a single-word explanation for his chain's success in moving CDs—"price." The chain uses \$10.99 everyday pricing on front-line CDs. "Because of that low price level, customers are compelled to buy CDs," Appelbaum says. "The consumers will buy CDs in droves."

Appelbaum maintains that if manufacturers take the risk of lowering prices, CD penetration will increase, allowing labels to maintain or even increase profit levels.

### DIFFERENT TACK

But not every chain where CDs have made strong inroads uses discount pricing. For instance, the 18-

unit Lechmere web—a home appliance and electronics retailer operating in the New England area—maintains suggested list as the sale price. Even with that pricing policy, says David Curtis, audio marketing manager, CDs are doing very well—and now account for 70% of the chain's music sales, a 10-point increase over the end of last year.

Despite the increasing acceptance at Lechmere, Curtis says CDs still need to establish a broader appeal among consumers. "I think it's amazing we have been able to show the increases [in CD sales], considering the poor marketing effort by the industry," he says. "There is a certain mentality where we assume that the customer knows what we are selling. But a lot of customers still don't know how the CD works, what it looks like, and that the player can be hooked up to their stereo system."

National Record Mart's Balicky also cites poor CD marketing by the record labels. "The industry still has to do something nationally to let peo-

ple know about CD midlines," he says. "People are shocked when I tell them about low CD prices—but me going around in restaurants telling people that, or even our chain and other chains' advertising sales in local papers, will not solve the industry's problems."

CD penetration at NRM is 32% of total sales, versus 49% for cassette sales. Other mall-based chains show similar numbers, possibly because they tend to be smaller and less catalog-oriented than freestanding chain stores.

Jim Williamson, VP of finance at Trans World Music Corp., which runs 439 music stores, says that for the company's first quarter, which ended May 5, CDs accounted for 28% of total sales, while cassettes contributed 52%. Most of Trans World's stores are in malls.

But even though those two chains have not seen a very high ratio of CD to cassette sales, they report a steady increase in CD sales since the year began—about 4% for NRM and 5% for Trans World.

### GROWING FAST

At the 770-store, Minneapolis-based Musicland Group, Bob Henderson, senior VP and general merchandise manager, says the CD, as a percentage of audio sales, has climbed to close to 40% of the chain's business, compared to the approximately 35% it garnered last year.

By contrast, he notes that cassettes are holding their own at Musicland, generating about 50% of total audio sales, both last year and so far this year.

Henderson attributes the increase in CD percentage to "more product [availability], more CD players out there, and more acceptance by the customer. Also," he adds, "as LP becomes less readily available, people are making the switch."

Cohen at Strawberries agrees that the consumer is making the switch, but he says he expects CD penetration to slow during the summer, because people tend to listen to music outdoors on portable or car cassette players. "But once we get through the summer, there will be another explosion in CD sales."

## LABELS SEEK TO IMPROVE CASSETTE FORMAT

(Continued from page 8)

The new development that excites engineers most is the advent of tapeless digital masters, also known as digital reproducers, which eliminate an analog generation in the duplication of prerecorded cassettes. "The tapeless digital master is improving cassettes more significantly than a switch in tape stock," says Terry O'Kelly, marketing manager with BASF. "If Dolby S were to become popular, I think then it would be a very significant leap forward for the prerecorded cassette."

These developments will place more demand on chrome, cobalt, and ferric tape formulations, according to MCA's Wooley.

Chrome tape, used on approximately 25% of cassette releases, according to Kelly, offers 2-2.5 dB less noise and 5-6 dB more high frequency output than ferric, normal-position tape.

A&M Records began using chrome tape exclusively for its projects five years ago, but not all labels have embraced the formulation for a variety of reasons. Tape manufacturers are working on improving ferric formulations and are developing cobalt tape.

### LOOKING BACK

However, the most remarkable aspect of the cassette is the quality achieved without changing essential design characteristics, according to Thomas Hofbauer, major accounts sales manager, duplication systems division, Sony Diversified Business Co.

The cassette tape was invented by RCA in the late '50s. Similar in design to today's cassette, it was about four times larger. RCA licensed the design to Philips, which scaled it down to its present configuration and improved some internal parts. The company then opened licenses to all manufacturers of the technology and some of its patents.

Playback hardware, developed in the late 1950s, began to make its way into the market in 1960-1961. It took nearly 10 years, however, for the analog cassette to show real promise in the marketplace. Competing with 4- and 8-track configurations, which had the advantage of endless loop playback, the cassette was promoted based on its size and recordability.

However, in the beginning, the sonic quality of the cassette was not as good as that of the 8-track configuration. This, along with confusion about 4- and 8-track formats, and a huge base of turntables, kept record labels from pursuing prerecorded cassette releases for several years.

"The cassette got its start not so much from the recording industry, but from its convenience for dictation and its ability to copy records," says Hofbauer, who holds several patents in duplication technology. "Because people could use it for that reason they bought it, and for that reason hardware [eventually] existed in large enough numbers that it warranted more releases from record companies in that form."

Ironically, it took 20 years for cassettes duplicated at high speed to rival the quality of tapes made in real time. "In 1969, in real time we could make very high quality cassettes, but there was not great interest on the part of the duplicators in making high quality cassettes," says Ray Dolby, founder and president of Dolby Labs.

"It's taken 10 or 15 years for the duplicators to produce cassettes that are of quality comparable to what you can make yourself in real time," he says. "I think they're virtually there."

### CONTINUED ADVANCES

Cassette quality gained incrementally through better head design on hardware, new tape formulations, noise reduction techniques, and developments in amplifier technology, according to Hofbauer. "It was a gradual evolution, and it's still going on," he says. "Duplication methods are improving on a regular basis, machines are improving... both electrically and mechanically. And mastering and digital techniques used in the front end are contributing a great amount."

Recent duplication developments, such as the Digital Audio Analog Duplication System (DAAD) from Concept Design, have helped to increase frequency response and dynamic range further.

DAAD is designed to replace the analog running master used in duplication with a tapeless digital master

source. The equipment is in use at BMG's Sonopress plant, Weaverville, N.C.

Sonopress is also a major supplier for A&M Records, which is ordering some titles duplicated with DAAD. "As far as our end of it goes, we're getting a cassette that duplicates our source," says Marv Bornstein, VP of quality control for A&M.

WEA Manufacturing has one DAAD unit installed in its Olyphant, Pa. facility and is working closely with Concept Design on further modifying the equipment.

"Major manufacturers will be switched to digital reproducers in the near future," predicts Outwater. Wooley adds that this could happen within two years.

Dolby's S-type noise reduction is expected to be available for mass marketing in 1991. Designed to effect 10 dB of noise reduction at low frequencies and 24 dB at higher frequencies, where most cassette noise lies, it also reduces distortion and improves headroom. Tapes encoded with Dolby S and played back without noise reduction or on decks equipped with Dolby B and C also exhibit sonic improvements.

"S-Type will solidify the position that the cassette has," says Dolby. "Of course, the competition of the CD is there, but if we can have an audio signal quality that is comparable to that of the CD, I think the position of the cassette will be well taken care of for the foreseeable future."

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## CONVENTION CAPSULES

**JVC/PHILIPS VENTURE:** JVC announced at the recent Consumer Electronics Show in Chicago its formation of a joint venture with Philips to produce VHS VCRs in Malaysia. The factory, Philips/JVC Video Manufacturing Malaysia, will be set up in Shah Alam. Both companies will invest equally in the venture and supply core technologies and expertise. JVC will manage the venture, which will export VCRs to the Far East, the U.S., and Central and South America. Approximately 700,000 units are expected to be manufactured in the first year of operation, with annual capacity projected at 2 million units.



**S-TYPE READY & WAITING:** Denon, Harmon Kardon, Onkyo, and Teac (in its Esoteric line), presented analog cassette decks equipped with Dolby S-Type noise reduction circuitry. None of the manufacturers had marketing plans for the units yet because they are considered too expensive. Dolby is developing smaller, less costly chips using a single-chip circuit and hopes to be manufacturing them within a year.

**SOUND, PICTURES, & GAMES:** NEC's TurboGrafx-16 games system includes a CD player, retailing for \$399, designed to play audio CDs, CD+G, and CD-ROM. Several third-party hardware licensees have developed interactive entertainment software for the 16-bit system. Developers include Cinemaware and ICOM Simulations, which are creating video games that incorporate digitization techniques to put videotaped images on CD, and Warner New Media, which will produce a series of interactive CDs with graphics. NEC expects to have approximately 10 CD titles available by December.

## VID SUPPLIERS TRY TO GET B's BUZZING AT RETAIL

(Continued from page 1)

market in general, rising prices on A titles, and more A-title focus by smaller video stores that want to remain competitive with larger chains.

Some even speculate that the surge in Nintendo video game activity may be eroding open-to-buy B movie dollars in many video retailing quarters.

As a result, a number of suppliers in recent weeks have stepped up plans to drop prices on selected B product; MGM/UA Home Video is the most recent notable example (Billboard, June 9).

In addition, more suppliers are offering multi "prepack" discount packages on a regular basis, combined with other aggressive incentives to encourage dealers to pay more attention to B product. HBO Video, for example, just announced plans to release a "three-set" package of films—"Love Or Money," "Encounter At Raven's Gate," and "An African Dream"—at \$179.98 wholesale. Individual list for each title is \$89.99.

Most suppliers agree that the prepack approach for B movies can be an effective sales tool, often accounting for as much as 70% of the business on a B title.

Almost every B title advertising pitch in current video distributor mailers also features such premiums as jackets, hats, T-shirts, blank tape, and other free goods for retailers who buy B movie titles in specified quantities.

Other possible supplier strategies to hike trade interest in B titles, such as extended dating, are also being discussed, according to some major retailers.

"We've had some discussions

about extended dating with suppliers," confirms Mitch Perliss, director of purchasing for the Southern California Music Plus chain. "It's another alternative to lowering prices. I think MGM/UA is headed in the right direction with their move. We've definitely re-evaluated our whole approach to B movies and we're simply not buying as many. The rental business is flat and consumers seem to be telling us that they want the hits.

"The issue for us," he continues, "is return on investment. If the choice is \$89.95 on a movie that is going to take us four or five months to get our money back versus \$89.95 on a hit title, we'll go with the A or A-minus title. If companies want us to bring in B product, we will be much more receptive to a \$24 wholesale price than a \$60 one."

### DRAWING THE LINE

"There's no question that dealers have drawn the line with B titles," says David Bishop, VP of sales for MGM/UA Home Video, whose firm plans to reduce the list price of two such upcoming titles—"Silk 2" and "Circle Of Fear"—to \$45 each in a two-for-one twin-pack promotion.

He also adds that the slump is "across the board," affecting the larger studios, as well as the independents—and both large and small video retailers.

"B-title sales are about 60%-70% of what they were a year ago," says Bishop, who adds that dealers have been telling the studio that "if it drops the price, they will buy more units. We'll see.

"I think the [price] increases recently in selected A titles are having an effect," he says. "Dealers have

**MICHAEL JACKSON VIDEO GAME:** Sega Genesis plans to begin shipping its Michael Jackson "Moonwalker" video game for its 16-bit system in late August or early September. In development for more than a year, the game was created in conjunction with Jackson and features the performer's voice and five of his hit songs in digital audio. It will have a suggested list price of \$49.95. Other software developments for Sega's system include Nuvision Entertainment's "Bimini Run" and "Beanball."

**PANASONIC LASERDISK:** Panasonic made its entry into the U.S. laserdisk market with the introduction of two combiplayers, the Panasonic LX-200 and the Prism LX-1000. The LX-200 has a suggested list price of \$850; the Prism lists for \$1,400.

**DENON LASERDISK:** Denon introduced its first laserdisk players, the LA-2000 and LA-3000, with suggested retail prices of \$700 and \$1,000, respectively. Delivery is slated for July.

**RONSTADT AWARDED:** Linda Ronstadt performed for more than 800 guests at Chicago's Civic Opera House. The concert was sponsored by Sony Corp., which presented Ronstadt with its Digital Masters Award following the performance. In other company news, Sony introduced a new multiroom, multisource digital signal transfer transmission process that uses the standard coaxial cable installed in most homes for cable TV services. Scheduled for late fall availability, the system features digital master control center and intelligent remote command for \$1,000, satellite decoder/amp with connecting cable and control panel for \$500, and additional remote commanders for \$100.

SUSAN NUNZIATA

## BUENA VISTA SETS UNDER-\$10 DEBUT

(Continued from page 3)

alog product repriced to \$19.99.

The Most Ownable Hits promotion will debut Aug. 14 with three titles: "Cocktail," "Three Men And A Baby," and "Beaches."

The Top Renters Priced To Own promotion debuts July 29 with 10 titles, including "Good Morning, Vietnam," "Splash," and "Stakeout."

The introduction of a budget line marks the first time Buena Vista has released product at the \$9.99 price point, Avery says. The lowest list price on any Disney title had been \$12.99.

"Obviously there's a lot of product already available under \$10 but a lot of it is public domain and the quality is poor," Avery says. "Consumer satisfaction on under \$10 is generally pretty low. We thought we could have an impact on that market by releasing product that retains high quality standards."

All the cassettes in Buena Vista's budget line will be duplicated in the standard play mode, rather than the less expensive extended play mode used by many budget suppliers. None is in the public domain.

The packaging will include stickers drawing attention to the "high-quality videotape." The titles range in length from 30 to 115 minutes.

While Buena Vista regards the first 31 titles in its budget line as an initial installment, no schedule has been set for additional releases, Avery says. "It's possible that you will see more before the end of the year, but the strategy right now is to see how the first group performs,"

she says.

The marketing plan does not include consumer advertising, focusing instead on in-store visibility. "At this price point, it's an impulse purchase that happens in the store," Avery says. "Consumer advertising doesn't really make sense for impulse product. Display is the primary objective."

Avery says Buena Vista is not expecting any significant shifts in its distribution base as a result of releasing under-\$10 product. "We already have about the widest distribution of any supplier," she says. "We're not really looking to expand our distribution base with this product."

PAUL SWEETING

## VID CONFERENCE

(Continued from page 6)

ety of musical genres, including pop/rock, black, rap, country, and more. In addition, Billboard will present the first Tanqueray Sterling Award for the year's top longform music video.

The two conferences also will feature appearances by key industry figures, product presentations, and a series of workshops and panels.

The AVC Awards call-for-entries deadline is Aug. 31. The awards are a professional competition for recently produced, nontheatrical, special-interest programs made exclusively for the home video market. For further information on the AVC Awards, call Kimberly Wright at 213-856-7743.

Watch these pages for entry information on the music video awards.

bly make more money with A titles."

A year ago, he says, B movies could more easily chalk up sales of 25,000 units. "Today, they are half of that." To cope with the situation, AIP, he says, has been aggressively "incentivizing" dealers with prepacks and "giveaways." A recent AIP example offered dealers an expensive leather jacket for a David Carradine sci-fi adventure title called "Future Zone."

And, like many other software suppliers, AIP is offering prepacks such as the one on "Future Zone," which featured two at a \$103.39 prebook price. The suggested retail on one unit is \$79.95, with single unit wholesale pricing at \$57.45.

The prepack is a "better strategy than simply reducing the price," he adds. "The prepack entails the same list price but offers a 30% discount. If you take a \$79.95 title and tell the dealer you're lowering the price to \$59.95, you're undervaluing the product. Then, you run the risk of the dealer not buying it at all because they don't think it's as good as a previous title or someone else's title at \$79.95."

Danny Kopels, head of independent Magnum Entertainment, agrees that B-title volume has tapered off significantly in the last year or so.

"People are leaving the rental marketplace," he says. "It's no longer the decade of the '80s. Consumers are defecting. VCRs are close to a saturation point. More people are buying replacement VCRs than new ones. There just aren't enough people entering the rental market to overwhelmingly offset the amount of people who are leaving."

One new technique that Magnum

will employ to hike B-title interest, he says, will be to include a neon "new release" sticker with each unit of an upcoming title called "Big Bad John."

"Store clerks have become so accustomed to putting A titles in the new-release section that whatever B's they bring in get stuck in a genre section. This is a way to turn that around," he says. "We're all pulling out all the stops, but what we are really talking about is educating the dealer and rebuilding the business."

### OPTIMISTIC VIEW

Len Levy, executive VP of Fries Entertainment, while acknowledging the "toughness" of the B market, adds, however, that "you can still do respectable numbers on B product depending on the film, how you market it, and what kind of corporate enthusiasm you put behind it. By respectable, I mean 18,000-27,000 units."

Levy says he still hears the comment at retail that B titles are "overpriced," but "you have to remember that it is still very expensive to produce and acquire a film, and then market it. You have to price it at a level where you obtain a reasonable profit."

Like other independents, Levy notes that it is easier for the major studios to experiment with price cuts on B product than it is for independents. And AIP's Fleischman points out that smaller companies, more dependent on a constant cash flow, are not in a position to offer such additional formal programs as extended dating.

"The retailers are already taking forever to pay on B titles. Why formalize it for them?" he says.

# Japan CD Prices Still Fixed

## No Change In Exempt Status

TOKYO—Despite earlier press reports to the contrary, CDs here continue to be exempt from a ban on retail price maintenance.

Under Japan's Anti-Monopoly Law, wholesalers are permitted to set prices at which goods will be sold to retailers, but suppliers cannot sign retail price maintenance contracts that would fix prices at retail. Exemptions include such copyright items as books, magazines, and records.

The Fair Trade Commission's exemption list does not specifically mention CDs, but the Japan Phonograph Assn. view is that CDs are the same as records under the Copyright Law and are therefore eligible for exemption.

JPRA spokesman Takuo Chiba points out that, if CDs are not considered copyright items it will become difficult to collect copyright

royalties on CDs, creating a major problem from the standpoint of copyright protection.

If the Fair Trade Commission says that CDs are not copyright items, then anyone would be able to produce CDs without regard for copyright, throwing the whole market into confusion.

Concerning the retail price maintenance system, Chiba points out that, whereas CDs were uniformly priced at \$19.50-\$20.70 up to three years ago, CD prices now range from \$16.50-\$20.70. There are catalog classic titles available at \$6.50 while some domestic repertoire is priced at \$9.50.

International repertoire titles of popular artists range from \$13.95-\$18.20. Furthermore, the various record companies all have different prices for domestic and international repertoire. **SHIG FUJITA**

## SENATORS SEEK THAI ACTION AGAINST PIRACY

(Continued from page 3)

rates were targeted by officials representing the International Federation of Phonogram & Videogram Producers (IFPI), "death threats were received by key IFPI personnel and their families," according to the Alliance.

"The situation has become so severe," the letter continues, "and the prospect for a solution so dim, that IFPI has very recently determined to significantly curtail raids in Thailand and to send the families of key personnel outside the country."

Jay Berman, president of the Recording Industry Assn. of America, an Alliance member, commented on the two letters by saying that the Alliance has been urging Thailand to improve its situation since 1985. "So far nothing has been done. Unless the current situation improves immediately, [the Alliance] will simply have no alternative but to ask the administration to use the trade tools provided to it by the Congress to address Thailand's clear denial of adequate and effective copyright protection."

The situation concerning video pirates, says the Alliance letter to Baker and the other U.S. government of-

ficials, "has proven no better" than that involving the record industry. Cited is a threat of physical harm "by a high-ranking police officer" to the Thai citizens working with a joint enforcement group, following a raid on a major chain of pirate video dealers.

"On the eve of the Thai prime minister's visit to the United States," the letter ends, "we urge you to impress upon the Thai government the need to effectively deal with the intolerable and inexcusable situation faced by our industries in that country."

For the past few years, according to insiders, the U.S. government has soft-pedaled action against Thailand because of a political problem within that country: Thai citizens, irritated by what they view as high prices for U.S. copyright goods, have often voted politicians out of office after they pressed for copyright protection.

In addition to the RIAA, Alliance members include the National Music Publishers Assn., the Business Software Alliance, the Assn. of American Publishers, computer software and service groups, the American Film Marketing Assn., and the Motion Picture Assn. of America.

## LABELS PRESSED TO STATE WRITER-CREDIT POLICIES

(Continued from page 3)

19 issue of Billboard, says that the NAS continually hears from lower-rank label people that it is not their record company's policy to list the writer. He also hears that record companies do not get the writers' names in time to include them on the albums. However, he notes, the problem happens exclusively with CD and cassettes; the vinyl configurations nearly always have the songwriter credits.

### FAILURE TO COMMUNICATE

"We truly feel that label heads aren't aware enough of what their employees are saying or that their employees don't have a clear idea of what the labels' policy on credits is," Schalchlin says, adding that the letter is a means of applying "subtle pressure" to record companies to get them to state that policy for internal and external use.

"I don't think the people at the top

are always aware the names are left off for other credits," Schalchlin says. "We want it on the record that it's their policy to list it, and then we can go back to the business affairs departments and the art departments and say that it is the label's policy. The best approach is a positive approach."

The NAS will keep a running list of labels that respond affirmatively and publish it in its own newsletter and through press releases and, possibly, trade ads.

The NAS was set to release the letter independently of other associations until the NSAI approached Schalchlin and asked to be included. No other groups were solicited.

Schalchlin declines to name the major labels that routinely exclude songwriter credits, noting only that the labels that received the letter were chosen because "they are the ones that cover the majority of the industry."

## WEA INTERNATIONAL EXECUTIVES TO MEET IN MADRID

(Continued from page 6)

Moon), and Germany (Teldec), and a recent deal with France's Carrere Records (Billboard, June 2). The latter agreement has been labeled as a "joint venture"—probably to recognize the French government's public sensitivities about foreign (especially American) ownership—but sources say assets have changed hands.

### LOCAL FOCUS

The investments reflect WEA's need to expand its repertoire base and, in particular, to improve its success with local talent in major territories. Teldec, acquired two years ago, is an example. Lopez says, "We bought Teldec because it gave us overnight a delivery vehicle of similar size to WEA Germany, in a market where 75% of sales are of international repertoire. We already have quite a bit of that."

"It gave us a strong foothold in German repertoire, of which we had not that much at the time. The situation has changed since then, and we realized the company needed to benefit from some of our management style to become what we expected. It is now very different from the one we acquired."

The German firm's past offered value, too. Lopez explains, "In the mainstream classical business, we have no tradition. Teldec brought us that. We recognized it had suffered for a number of years from lack of proper investment. It was a noble house fallen on hard times but with good traditions—which for us was important, in the classical sense."

"But at no time was that the main consideration behind the acquisition. In fact, I would say that, had Teldec had no classical music, it wouldn't have made any difference [to the deal]."

In Japan, WEA International's purchase last year of indie Alfa Moon and the creation of a third operating unit, WEA Music KK, was propelled by similar needs. Market leader CBS/Sony, for example, is a powerhouse in local repertoire and has a strong classical presence.

Lopez states: "You cannot be a significant force there without being a strong Japanese company. We are clearly not. Our market share is not significant. We have taken steps to remedy that, and we will."

At the time of the Japanese initiatives and WEA International's buyout of its 50% partner in Warner-Pioneer, a senior executive with the company suggested that the Warner group wanted to be able to compete with CBS on an equal basis everywhere.

"I think [that remark meant] that CBS has been a market leader, extremely successful worldwide," comments Lopez. "I don't say it's something we should copy, but it's something we should look at—how they achieve their success. Whether we are going to pursue the same line of conduct or not is a different matter."

CBS, EMI, and PolyGram all have strong traditions of developing local talent around the globe. All three have been operating in foreign markets for longer than WEA International, which is sometimes seen as an adjunct to the Warner group's U.S. labels. "We have moved a long way from simply being a service company [for those labels]," Lopez contends. "It remains a very important part of our operation and always will be, of course. Our traditions emanate from the U.S."

He adds, "Clearly, the proportion of our sales from non-U.S.-originated repertoire still leaves room for considerable improvement. You cannot develop established rosters around the world overnight. Certainly I can say that 50%-55% of our sales are of non-U.S. origin. In certain markets, our percentage of domestic repertoire sales is already big: Italy, France, Scandinavia, Australia."

### SEPARATE OPERATING COMPANIES

Company strategy has also included the divisionalization of some affiliates. In Britain, this has led to separate operating companies, WEA and East West, under chairman Rob Dickins.

"I have always believed that creative businesses like music have a size barrier," Lopez states. "Since our central activity is dealing with talent, we have to be close to the artist. With a certain size, we are distanced from the artist, becoming anonymous. We have to prevent that."

When plans for the WEA U.K. split were announced last year, Dickins acknowledged that one influence was the competitive landscape, altered by acquisitions. Says Lopez: "We were involved in negotiations

with Chrysalis and Island but were only prepared to pay a certain price. Our perception of the values was different.

"Recognizing you cannot achieve your objectives only by acquisition, we had what you could call Plan B. So we are going through internal growth, and in the U.K. Rob had done a tremendous job in developing a [divisionalized] management team. It was natural to take those divisions one step further into proper companies."

When he headed PolyGram's U.K. operations, Lopez says, he executed a similar move. "People thought we were going to merge Polydor and Phonogram into one company. Again, the size barrier. We ended up with three companies"—London Records was reborn—"and that proved successful in talent development."

As managing director of EMI Records U.K. in the late 1970s, Lopez spoke of a corporate policy that allowed executives "to develop their own personality." He says he still holds that view. "Artists are going to entrust their careers to you if there are competent people [in your organization]. You cannot attract, develop, and retain competent people if you don't treat them as such."

## Will MCA, Geffen Make New Global Ties In '91?

LONDON—WEA International's license deals with Geffen and MCA expire at year's end and next spring, respectively. One source estimates MCA's revenues through WEA to be around the \$100 million mark; Geffen's foreign sales are substantially less.

Industry speculation is that the two labels will be shopped as a package for international licensing, with EMI and BMG as likely bidders. It is assumed MCA is not yet ready to create its own, full-fledged operations outside North America (there is an MCA company in the U.K.), though it has been building music publishing activities worldwide.

Insiders say there are no current negotiations about a new

MCA deal with WEA International. The latter's chairman/CEO, Ramon Lopez, says, "We have never been a company which relies on licensed repertoire . . . You have to recognize that it is a temporary arrangement, no matter how many years it lasts."

"When the interests of one party diverge from the interests of the other, the relationship will come to an end. I cannot tell you now whether our interests and those of MCA and Geffen will continue to converge or not."

"If they want to remain with us, we will be extremely proud to represent them around the world." If not, Lopez says, "WEA International has existed before and will continue to exist after."

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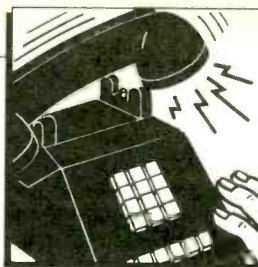
FOR ADDIS WECHSLER

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# INSIDE TRACK



Edited by Irv Lichtman

**RIGHTS & PASSAGE:** The Home Recording Rights Coalition is going to the consumer to urge support of House and Senate bills to authorize import of DAT decks whose digital copy can't itself be copied digitally. For instance, in the upcoming July issue of *Stereo Review*, a full page ad is headlined "If You Want To Play DAT Music You Gotta Push The Right Buttons." With graphics and copy playing on the theme of cassette deck functions, the ad calls for consumers to "eject" demands by publisher and songwriter groups for a tape royalty and that the reader return to HRRC a coupon supporting the legislation. The smaller head, "The DAT Bill. Now's The Time."

**THUNDEROUS PROMOTION:** The June 28 theatrical release of Paramount's Tom Cruise "Days Of Thunder" will be preceded, on June 23, by a 30-minute ESPN broadcast of "NASCAR Goes Hollywood: The Making Of Days Of Thunder." The ESPN special is a distillation of a 45-minute making-of home video co-produced by ESPN and DSL Communications, headed by former ESPNer Dan Lipson. During the broadcast, ESPN will offer the \$19.95 home version via an 800 number. Later in the summer, the tape will be offered as part of a promotion mounted by Coca-Cola's Mello Yello, a major sponsor of the movie. Still later, possibly not until next year, rights to the tape will fall to Paramount Home Video, to be used to support the home video release of the film. Provocatively, however, Paramount senior VP/GM Eric Doctorow refuses to rule out a "Batman"-like rush release of the video in time for the fourth quarter should it set a new land speed record at the box office.

**LAND HO!** Several sources confirm that CBS/Sony has secured options to purchase a large tract of land in the heart of Nashville's Music Row. The real estate, lying between Music Square West (formerly 17th Avenue South) and Music Square East (16th Avenue South), is currently owned by the Denny family and includes the area now occupied by the Gospel Music Assn., the former Warner/Chappell building, and the Allright Parking lot at the corner of Music Square West and South Street.

**SETTLEMENT TO COME?** Looks like the dispute between promoter John Scher's Metropolitan Entertainment and New Music Seminar execs Mark Josephson and Tom Silverman may eventually be settled (Billboard, June 2). A hearing regarding a temporary restraining order against the NMS principals, initially scheduled for June 12 in New Jersey Superior Court, was canceled on a judge's recommendation that both parties attempt to settle, according to Silverman. "The judge recommended to [Scher] that we try and settle, and so we've made him an offer," Silverman told Track. At press time, Scher's attorney could not be reached for comment.

**JACK'S BACK:** Veteran and often outspoken video retailer Jack Messer is back as a multistate operator with the purchase from Vestron Video of three Knoxville, Tenn., stores that will run under Messer's Ohio-based Gemstone Entertainment logo.

**WE'RE NUMBER ONES:** Sony Classical, recently introduced as a new logo of the former CBS Masterworks line, has solidified its identity by having this week's No. 1 classical and crossover album titles: Vladimir Horowitz's "Last Recording" and "Music Of The Night," with John Williams and The Boston Pops, respectively.

**TURN, TURN, TURN:** Former Trans World Music Corp. VP Gary Arnold lifted a shroud of secrecy when he surfaced June 11 at Hollywood Records as VP of sales. It's one of the two positions he was rumored to have on the table, as Track reported last week... Another Trans World-ite, buyer Dwight Montjar, is leaving the large chain to become one of four newly hired regional sales managers at indie American Gramophone. Also joining the Omaha, Neb.-based company are former Capitol-EMI VP Dan Davis, who will be

AG's Western regional; former CEMA director Clifford Schultz, who will cover the East; and industry vet Barry "Bear" Racoff, formerly of Pickwick International, MCA, JCI, and Baker & Taylor, Southeast. Montjar will cover the Midwest... Jay Rosenberg, head buyer for The Wiz, will be leaving his post at the end of the month to become product manager for the U.S. wing of international superstore chain HMV.

**HELPING HANDS:** Jim Ed Norman, president of Warner Bros.' Nashville division, and Skid Weiss, WEA's national director/communications, are among recipients of the 1990 Andrew Heiskel Community Service Awards presented annually to staffers at Time Warner Inc. The award includes a donation of \$1,000 to the charity of the honoree's choice and an additional \$1,000 public service cash award to the recipient. A luncheon honoring the recipients was held June 12 at the Time/Life Building in New York.

**FOLLOWING** the San Antonio, Texas, crackdown on 2 Live Crew's "As Nasty As They Wanna Be" album, Dallas was set to make a similar move at press time, according to the city's chief prosecutor, David Pickett. The ban was supposed to begin June 15 with police warning dealers to remove the album within five days or face prosecution. Several local attorneys have offered free legal aid to those prosecuted.

**LAST OF MANY?** Clyde Otis, maker of many hits as a producer/songwriter/publisher, says he's in the process of producing his final album. Concentrating on his publishing firms in recent years, Otis is putting the finishing touches on sessions with unsigned artist Ana Iza, who is doing material "along the lines of R&B/adult contemporary." Meanwhile, Otis' son Isidoro Otis is currently in the studio with Marcus Benson (George Benson's son) and Nurdeen Tyner (McCoy Tyner's son), who are known as the Ty-Son Project. Isidoro is co-producing, along with producers Morgan & Morgan. The Otis' overall company is The Clyde Otis Music Group. Phone number is 201-567-7538.

**STAFFING UP:** Ellen Zoe Golden and Michele Mena have joined Columbia Records' publicity department in New York as associate directors. Golden was an independent publicist and formerly worked for Howard Bloom; Mena joins from Susan Blond Inc. Both report to Mary Ellen Cataneo, recently named national VP of publicity.

**CHESS MOVES:** The historic Chess Records studios at 2120 S. Michigan Ave. in Chicago was officially designated a city landmark at ceremonies held June 7. On hand to observe the occasion were label co-founder Phil Chess, his son Marshall Chess, the label's longtime A&R chief Ralph Bass, and MCA's Andy McKaie, who is overseeing the company's current Chess reissue program. Willie Dixon (who penned many of Muddy Waters' and Howlin' Wolf's hits for the label), Otis Rush, Buddy Guy, Jimmy Rogers, and members of the Dells were among the former Chess stars who attended the event.

**IS IT LIVE OR WHAT?** California Assemblyman Bob Epple says he intends to introduce a bill requiring disclosure of the use of recorded instrumental tracks at live shows in the state legislature during the 1991 session.

**THE MANAGEMENT** company that operates the Palace, one of the high-profile live music venues in Hollywood, Calif., has filed for Chapter 11 bankruptcy protection. In a petition filed in Los Angeles County Federal Bankruptcy Court on May 29, Palace Management Corp. listed debts in excess of \$4 million and assets of only \$711,840.

**PEACE OFFERING?:** After months of often bitter conflict, Nintendo Corp. is said to be mulling over options for a rapprochement with video rental stores. The video game giant met with N.Y.-based promotions firm Rockbill during the Consumer Electronic Show earlier this month, and Track hears the discussions concerned creating a sampler cartridge to preview upcoming games which could be rented with Nintendo's blessings. The preview cartridges would be distributed through video specialty stores. A Nintendo spokesperson says the company was pitched a proposal along those lines "by an outside vendor" but is not considering such a move at this time.

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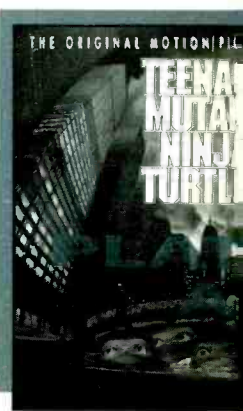
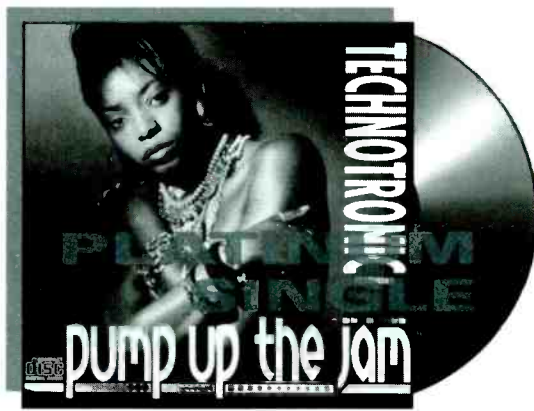
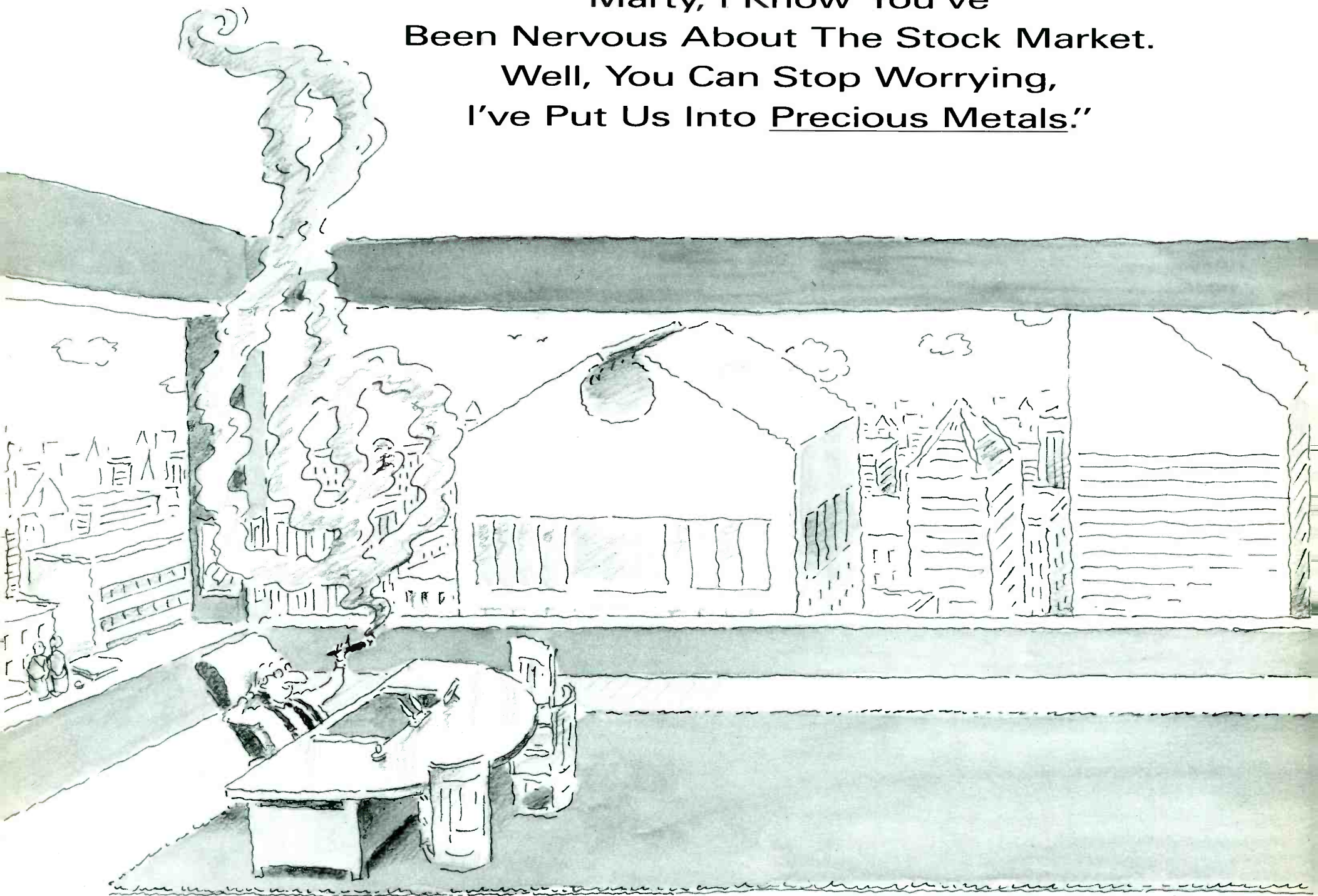
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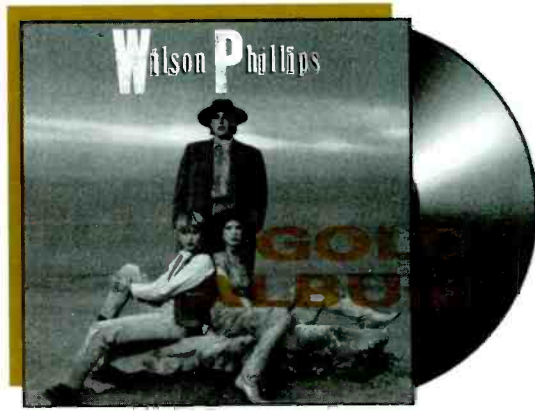
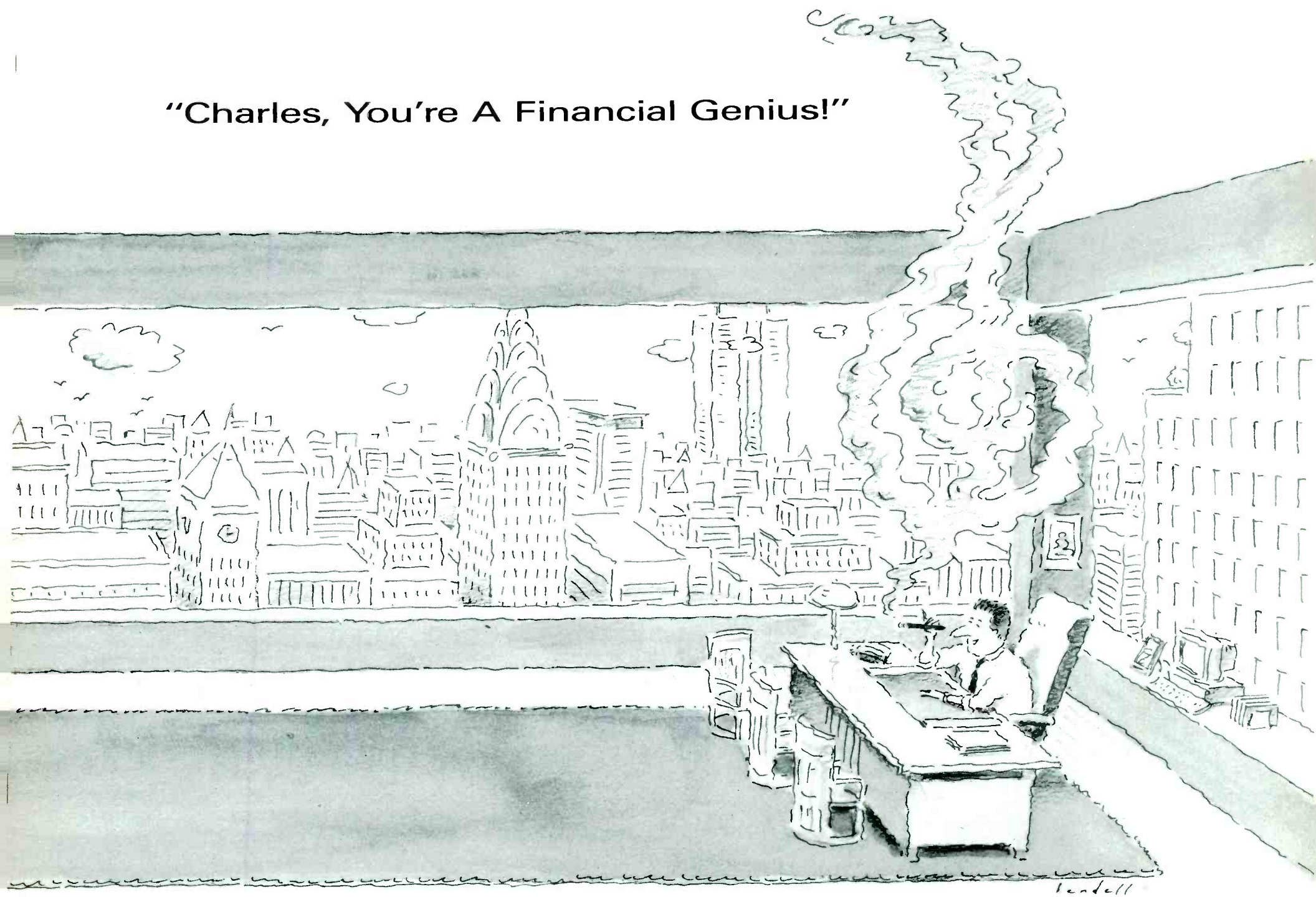


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Been Nervous About The Stock Market.  
Well, You Can Stop Worrying,  
I've Put Us Into Precious Metals."





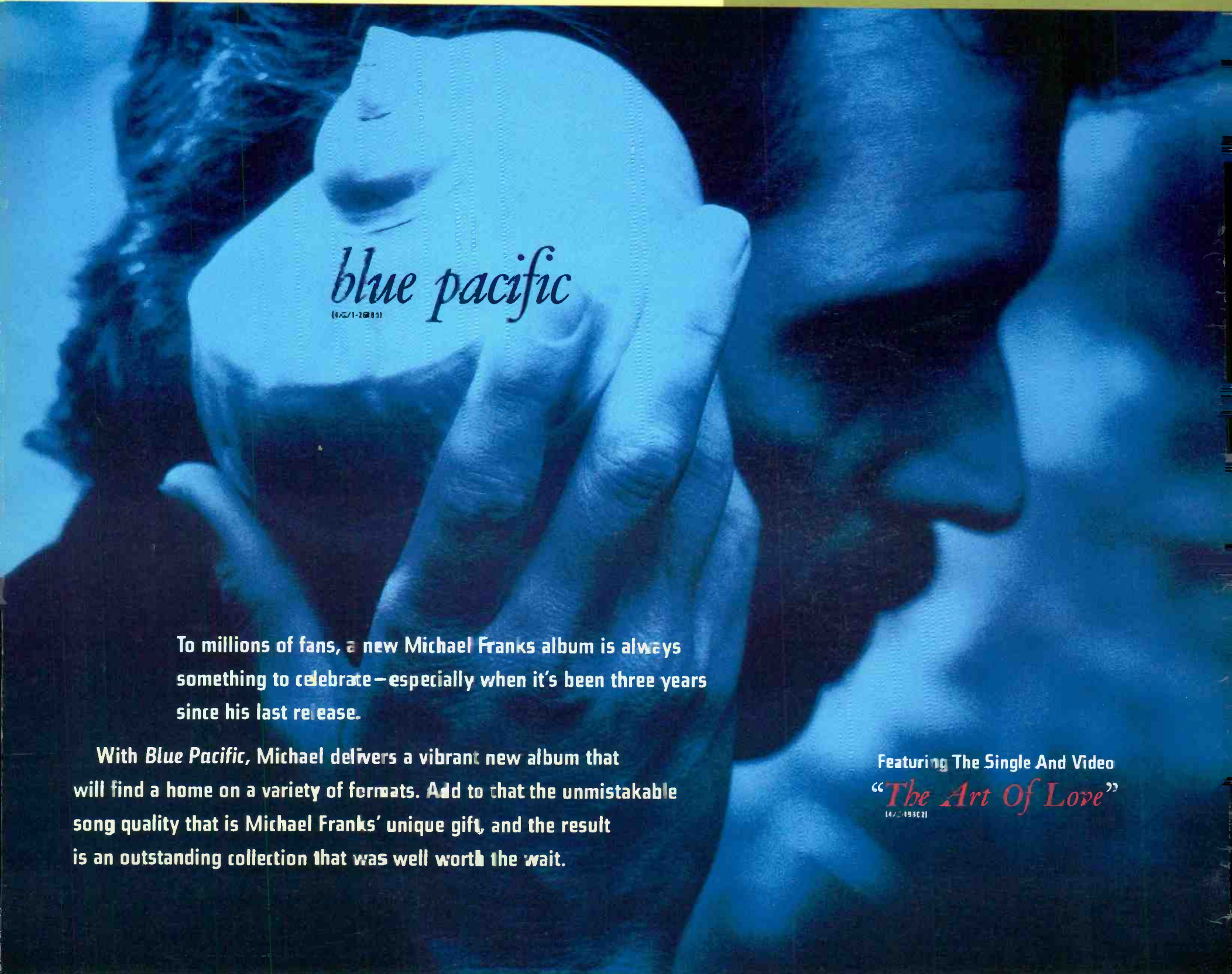
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