

Billboard

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HOT BLACK SINGLES		
★ THE SECRET GARDEN	QUINCY JONES	(QWEST)
TOP BLACK ALBUMS		
★ BACK ON THE BLOCK	QUINCY JONES	(QWEST)
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★ RVS III	RICKY VAN SHELTON	(COLUMBIA)
TOP VIDEO SALES		
★ LETHAL WEAPON 2		(WARNER HOME VIDEO)
TOP VIDEO RENTALS		
★ LETHAL WEAPON 2		(WARNER HOME VIDEO)

Paramount, WHV In Joint Ad Campaign

BY PAUL SWEETING

NEW YORK—In a U.S. home video industry first, Paramount Home Video and Warner Home Video launched a joint TV advertising campaign March 8 to promote sales of Paramount's "Indiana Jones And The Last Crusade" and Warner's "Lethal Weapon 2." Thirty-second spots ran in 17 top markets and included tags for key sell-through retail accounts. The campaign is scheduled to run for two weeks.

The cost of buying the advertising time and of developing the spots themselves was shared equally by Paramount and Warner.

The move is intended to enhance each partner's media buying power, according to Paramount. (Continued on page 105)

It's A Stick(er)y Situation At NARM Labeling Panel, Board Meet Scheduled

BY ED CHRISTMAN

NEW YORK—With the threat of legislation on lyrical content mounting daily, the music industry is heading to Los Angeles for the annual convention of the National Assn. of Recording Merchandisers with the goal of establishing some kind of consensus to deal with the problem.

Over the past two months, retailers, finding themselves under fire from community groups, have been pleading with the record labels to have artists tone down offensive lyrics. Up to now, retailers say they have been underwhelmed by the labels' response. But industry insiders say that at least some record labels are going to Los Angeles with answers that retailers want to hear, including more rigorous enforcement of voluntary stickering policies.

As the March 10-13 convention approached, a panel on stickering was added to the official program. What's more, sources say there will be a special NARM board meeting to address

the issue.

Roy Imber, head of the 85-store, Port Washington, N.Y.-based Record World; George Balicky, VP of advertising for Pittsburgh-based, 98-unit National Record Mart; and Mel Wilmore, president of Milford, Mass.-based LIVE's Specialty Retail division, which includes 124 Strawberries and Waxie Maxie stores, say that they are going to the NARM meeting to talk with labels about the sticker-

ing issue.

"As I go to NARM, [Pennsylvania] senate bill 938 is the one thing on my mind," says Balicky. "It may be called something else in a different state, but the industry has to address this issue. Eventually something has to be done."

Censorship should be self-policing, says Imber. "But somehow what passes in magazines and books [in (Continued on page 106)]

New Visa Restrictions May Hurt Exposure Of Fresh Acts

BY BRUCE HARING

NEW YORK—New federal regulations that tighten eligibility for the most desirable category of work visa will make it tougher for certain foreign artists to tour the U.S.

The new Immigration and Natural-

ization Service regulations, which took effect Feb. 26, require entertainers to prove they are commercially successful in the U.S. to obtain the desirable H-1 visa.

Previous visa requirements, imposed in 1986, required only that entertainers prove they were well known to get the H-1.

The revisions were made in response to the massive outcry from the U.S. creative community that followed announcement of the 1986 reg- (Continued on page 107)

N/T, AC Pack Most Potent Sales Punch, Format Study Shows

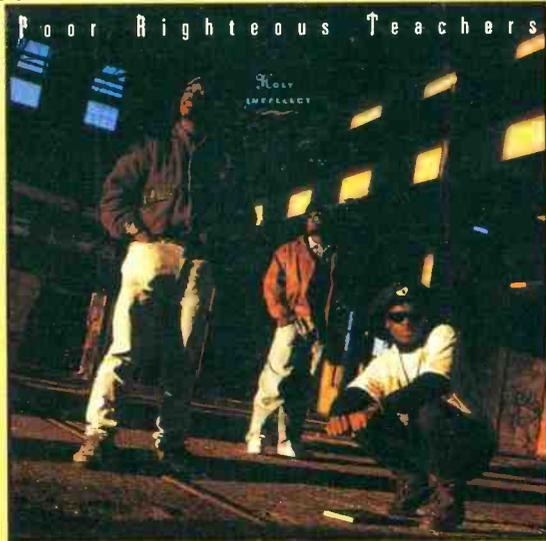
BY PHYLLIS STARK

NEW YORK—Despite the recent gains in format share for urban radio (Billboard, Feb. 24), the format's sales problems worsened in 1989, according to the soon-to-be-released "power ratios" survey that measures the sales strength of individual formats. Country, which was last year's first-place format, was down to (Continued on page 103)

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BEAUTY

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Ariz. Labeling Bill Reaches State Assembly

■ BY BILL HOLLAND

WASHINGTON, D.C.—Music industry officials were handed a defeat in an Arizona General Assembly committee March 5 as its members voted 8-1 to send a record labeling bill forward to the full state assembly, possibly in a few weeks. By midweek, industry officials were preparing for a March 8 hearing on a Maryland lawmaker's labeling bill, but were granted a temporary reprieve in Tennessee when a March 7 stickering bill hearing in Nashville was postponed.

In Florida, meanwhile, statewide prosecutor Peter Antonacci has denied Governor Bob Martinez's request to investigate whether distribution of 2 Live Crew recordings violates the state's RICO statute (Billboard, March 10).

Music industry lobbyists and trade groups say that the industry presented a strong case in opposing the Arizona bill. But, even though several committee members expressed reservations about the constitutionality and broadness of the its language, the vote went in favor of state Sen.

Janice Brewer's bill, S.B. 1481.

Several informed sources in Phoenix say the bill's passage out of the Judiciary Committee was "quirky" and "not completely on the bill's merits" and was tied to what is being called "the sympathy vote" for a prank played on Brewer earlier this month.

Opponents were successful, however, in having a section taken out of the bill that would have made retailers liable for any injury "motivated by listening to a recording" advocating or encouraging rape, suicide, violence, substance abuse, or other objectionable activities.

There were more than 15 opposition witnesses at the two-and-a-half-hour hearing; only a few individuals testified in favor of the bill. There were no religious anti-rock groups

present. Entertainer Donny Osmond spoke, along with Jay Berman, president of the Recording Industry Assn. of America.

A number of retailers testified, including members of the National Assn. of Recording Merchandisers and several record shop clerks who spoke on their own initiative about their danger of arrest should such a bill become law.

Complicating the serious issues and implications surrounding the Arizona bill last week was the reaction to a prank played on Brewer earlier this month by a reporter from the alternative weekly New Times.

The reporter, posing as a well-known columnist for a mainstream daily, got the legislator to recite a number of salacious lyrics during a
(Continued on page 106)

Rackjobber To Merge With VPD, Sight & Sound

■ BY PAUL SWEETING

NEW YORK—Sight & Sound Distributing, the music and video rackjobber based in Portland, Ore., will merge with Sacramento, Calif.-based Video Products Distributors and St. Louis-based Sight & Sound Distributors in a deal expected to be completed by the end of March, according to informed sources.

As part of the deal, Streetside Records, a 19-unit Missouri retail chain owned by Sight & Sound, St. Louis, will be spun off to its existing owners and will not be part of the merged company.

Word of the deal comes four months after VPD and Sight & Sound of St. Louis announced plans to merge those two companies, creating a new holding company called Home Entertainment Distributors (Billboard, Nov. 18). At that time, the parties indicated that further transactions were being contemplated.

However, that deal was never completed, in part, it appears, because discussions arose with Sight & Sound of Portland. Those talks have been under way for some months, sources indicate.

The Home Entertainment Distributors moniker has now been dropped; the new entity, incorporating all three companies, will be called Sight & Sound Distributing and will reportedly be headed by Bill Hall, the current head of Sight & Sound, Portland. Hall will hold the titles of chairman and CEO of the new parent company.

VPD and Sight & Sound, St. Louis, will operate as wholly owned subsidiaries of the newly merged parent and will be headed, respectively, by their current presidents, Tim Shanahan and
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CLASSIFIED/REAL ESTATE

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Record Bar Pulling 2 Live Crew Recordings From All Its Stores

■ BY SUSAN NUNZIATA

NEW YORK—Record Bar, the 170-store record retail chain based in Durham, N.C., is pulling all of 2 Live Crew's recordings from its shelves.

The chain, which does not employ an 18-to-purchase policy, will no longer carry any of the Skyywalker Records act's product, including edited versions of the controversial "As Nasty As They Wanna Be" and earlier releases by the group.

This is one of the first moves of its kind made by a retailer on a chainwide basis, but it is not the only one. Owensboro, Ky.-based WaxWorks, for instance, announced last month it would stop carrying all stickered product in its 119 Disc Jockey stores. And the 22-outlet Peaches Entertainment Corp., which has an 18-to-purchase policy, stopped carrying 2 Live Crew releases on a chainwide basis after a Lee County, Fla., judge ruled the group's "As Nasty As They Wanna Be" obscene (Billboard, Feb.

24). The retailer, based in Hialeah, Fla., also has outlets in Virginia, North Carolina, South Carolina, and Alabama.

Record Bar's decision was made in order to keep its employees from running afoul of local laws or ordinances of which they might not be aware, according to Steve Bennett, executive VP/GM of Record Bar.

Record Bar has resisted instituting an 18-to-purchase policy because it feels the retailer should not be determining the age at which a person can listen to something, says Bennett.

"We made the decision [not to carry 2 Live Crew] because that particular group seems to have been singled out in Florida and other places as the one that local law enforcement agencies are going to go after [based upon violation of obscenity laws]," he says.

Calling the move a strictly operational decision, Bennett notes, "In terms of our corporate decision, we're very much against the kinds of
(Continued on page 106)

Pathé Communications Acquiring MGM/UA

■ BY DON JEFFREY

NEW YORK—MGM/UA Communications Co., the object last year of many suitors and at least one failed takeover bid, has agreed to be acquired by Pathé Communications Corp. in a deal worth as much as \$1.25 billion.

Culver City, Calif.-based MGM/UA, a film, home video, and television production company, says Pathé will pay \$20 a share for all outstanding stock and will place \$200 million in an escrow account to guarantee the deal.

MGM/UA says nothing, however, about Time Warner Inc.'s movie-making unit, Warner Bros. Pictures, which is reportedly seeking to pick up distribution and home video rights to Pathé's and MGM/UA's feature films. Mary Hardy, MGM/UA's spokeswoman, says, "Warner is not involved in this particular agreement." A spokesman for Time Warner had no comment.

Warner Bros. currently distributes MGM/UA features on home video overseas. Hardy says that agreement

will expire in 1991 and that the companies are "trying to negotiate" a new deal.

MGM/UA, a major supplier of home video, reported operating revenues of \$104 million for home video and pay television for the first quarter, which ended Nov. 30, compared with \$77 million in the same period the year before.

Pathé, operator of a small Los Angeles-based movie studio, will acquire the United Artists library of about 1,000 films (which include the Pink Panther, Rocky, and James Bond series), the MGM film studios and film-distribution rights, a television production company that has the hit show "thirtysomething," the MGM
(Continued on page 105)

New Agfa Splicing Tape Aimed At Preventing Vid Tampering

NEW YORK—The studios' battle to prevent tampering with prerecorded videocassettes, including the insertion of local advertisements, will get a technological boost at the International Tape/Disc Assn. meeting, which runs Wednesday-Saturday (14-17) in Palm Springs, Calif.

At the meeting, the Agfa Corp.

will introduce a new video splicing tape designed to make it easier to identify cassettes that have been tampered with; the company claims that suppliers could possibly extend their video trademarks to the splice itself, making it illegal to violate the splice.

Through a newly developed sub-
(Continued on page 105)

A&M, Island Execs Meet P'Gram Staff

New PGD Group To Distribute All 3 Labels

■ BY KEN TERRY

NEW YORK—A&M and Island executives traveled to New York, Atlanta, and Chicago last week to introduce their labels and their new product to the field staffers of PolyGram Group Distribution, the new distribution entity for PolyGram, A&M, Island, and their associated labels.

An additional road show has been scheduled for Wednesday (14) in Los Angeles.

PGD is scheduled to begin distribution of A&M Records and some Island product April 1. It will initially handle Island's new releases plus the Bob Marley catalog; the rest of the catalog is due to enter the PolyGram system Aug. 1.

The status of Windham Hill, which is still being distributed through BMG via A&M, remains unclear. Its contract with A&M has been extended through March 31, but no Windham Hill representatives were available to comment.

As previously reported, BMG will stop taking A&M returns March 31, and PGD will start taking them June 4.

Island is still negotiating with WEA about its returns situation. WEA will continue selling Island catalog product through July 31.

Both A&M and Island are now subsidiaries of PolyGram, having been purchased last year for ap-

proximately \$460 million and \$270 million, respectively.

PGD includes the former PolyGram Distribution staff at nine branch offices in Boston, New York, Washington, D.C., Atlanta, Detroit, Chicago, Dallas, Los Angeles, and San Francisco, plus a Minneapolis sales office. These staffers will sell product from all the labels serviced by PGD, according to Jim Caparro, senior VP of sales for PolyGram.

In addition, the branches will house A&M and Island sales and promotion people, who will work their own records. "We're not interfering with existing A&M and Island salespeople," says Caparro. "Each label will continue to have its own identity and sales force."

Island will have only regional promotion people at the branches, aside from one sales/marketing person in L.A., according to Rick Bleiweiss, that label's VP of sales. Altogether, he estimates Island

will have 15-20 staffers in its field force.

A&M, a considerably larger label, began moving its entire field sales force to PGD's offices March 1 and expects to conclude the relocations shortly, says David Steffen, A&M's senior VP, sales and distribution. Among those affected are five regional sales and marketing people, 10 local marketing staffers, and six new music salespeople. In addition, a number of A&M radio promotion people are expected to move to PGD offices a week or two after the sales force does, notes Steffen; he estimates there are at least 25 field promotion staffers.

PGD is also planning a "significant" staff expansion in the field, says Caparro. "The PolyGram sales organization has undergone a complete review, and we've identified a number of positions that we're bringing on board now," he

(Continued on page 80)

Europe Boosts P'Gram Sales

U.S. Just 15% Of '89 Business

■ BY ADAM WHITE

LONDON—Europe was the engine that powered PolyGram's growth to a record \$2.1 billion in sales last year, a 20% gain over 1988 sales of \$1.8 billion. Operating income also surged to an all-time high of \$239.3 million, 35% ahead of \$177.5 million in 1988.

The multinational's European companies accounted for 61% of its worldwide sales, while the U.S. operations made a 15% contribution. PolyGram France was the top sales and profit performer; its revenues exceeded \$325 million, a 42% improvement over 1988. Affiliates in Italy, the U.K., and Spain showed gains above the 20% mark, too.

PolyGram president David Fine acknowledged at a London press conference March 7 that the U.S. results were disappointing. He declined to break out the income, but said it would show when the company publishes its final 1989 accounts.

Fine also said the A&M and Island acquisitions should lift PolyGram's U.S. market share to 13% in 1990, from 9% in 1989, and provide the "critical mass" necessary

to improve overall performance.

PolyGram's 1989 operating margin was 11.1% of net sales, representing a 34% increase over 1988. Net income rose 27% to \$174.3 million, with earnings per share ahead by the same percentage, to \$1.09.

(As a Netherlands-based company, PolyGram reports its financial results in guilders. The figures used here take the conversion rate as NGL 1.91 to the dollar. Its results were announced publicly for the first time, a consequence of last year's share issue.)

The company's 1989 figures—the fifth consecutive year of record revenues and income—were also boosted by strong catalog activity, according to Fine. More than 40% of popular music sales were of catalog, mostly driven by the compact disk, he said.

Popular music accounted for 68% of revenues, and increased 17% over 1988. Classical music took 20%—a 15% improvement over the previous year—and 12% came from other sources, including music publishing and music video.

(Continued on page 80)

Billboard Names Morris Country Music Editor

NASHVILLE—Ed Morris, long a mainstay of Billboard's office here, has been named the magazine's country music editor. Debbie Holley, another Billboard veteran, has been named assistant country music editor.

Morris joined Billboard in January 1981 as associate retail editor and has contributed regularly to Billboard's coverage of music and video retailing, in addition to providing country music news and reviews.

In his new role, Morris assumes responsibility for weekly coverage of

country music and Nashville news in the Country section, as well as the general news section. He also will continue as a contributor to other parts of the magazine.

Holley came to Billboard in 1984 as an intern and joined the staff full-time in 1986 as editorial assistant. Her bylines are seen frequently throughout the magazine.

Morris and Holley continue to report to Gerry Wood, GM/Nashville. Wood has overall responsibility for all country editorial and chart content.



A 'Bravo' For Pavarotti. Luciano Pavarotti, third from right, is presented with Billboard's Classical Artist of the Decade award at New York's Tavern on the Green. Shown, from left, are David Weyner, senior VP/GM of PolyGram Classics and Jazz; John Babcock, group publisher, Billboard; Lynne Hoffman-Engel, VP, London Records; Pavarotti; Richard Rollefson, VP of international marketing, Decca International; and Gene Smith, associate publisher, Billboard.

EXECUTIVE TURNTABLE

BILLBOARD. Ed Morris and Debbie Holley are promoted to country music editor and assistant country music editor, respectively, in the Nashville bureau. They were associate editor and editorial assistant (see story, this page).

RECORD COMPANIES. Rick Bisceglia is named senior VP of promotion for Arista Records in New York. He was VP of pop promotion for the label.

Arista Records in New York appoints Kirk Bonin national director of R&B marketing, and Peter Feer manager of A&R administration. They were, respectively, associate director of national R&B marketing for Aris-



BISCEGLIA



HALL



CONTE



VELASQUEZ

ta, and a consultant with Arthur D. Little Inc.

Charisma Records in New York makes the following appointments: Jerre Hall, VP of sales; Wendy Gold, director of production; and Marcia Macro, national sales coordinator. They were, respectively, Midwest regional manager, Virgin Records; director of manufacturing, I.R.S. Records; and an assistant to the VP of promotion, Virgin Records.

Patti Conte is named VP of press and publicity at Atlantic Records in New York. She was VP of press and publicity for EMI Records.



THOMPSON



SCHNUR



GILLESPIE



TINDLE

Lisa Velasquez is named VP of promotion at Island Records in New York. She was national director of promotion for the label.

Private Music in Los Angeles appoints Linda Feder VP of promotion. She was VP of promotion at Rhino Records.

Chrysalis Records in New York promotes Greg Thompson to senior director of national pop promotion, and Steve Schnur to senior director of AOR and video promotion. They were, respectively, national director of singles promotion, and director of AOR and video promotion for the label.

Warner Bros. Records in Los Angeles makes the following appointments: Mark Goldstein, senior director of business affairs; Frederick Brown, director of business affairs; and Carol Fenelon, director of business affairs. They were, respectively, director of business affairs; an attorney; and an attorney for the label.

Geordie Gillespie is appointed associate director of new rock/metal promotion at EMI Records in New York. He was director of promotion at Second Vision Management.

WEA Corp. in Los Angeles names David Kuehn field sales manager/special projects. He was assistant regional sales manager for BMG Classics.

A&M Records in Los Angeles names Mark Tindle national promotion director/special projects, and Lisa Horn West Coast publicity coordinator. They were, respectively, local promotion manager in Dallas and a publicity assistant for the label.

Chameleon Music Group in Hawthorne, Calif., appoints Melissa Howden director of production. She was marketing and distribution director at Ferrero Films.

Kathi Sweet is promoted to publicist for Windham Hill Records in Los Angeles. She was a tour publicist for the label.

Sony Classical Adds Promo Zing To Debut Titles

■ BY IS HOROWITZ

NEW YORK—The first 10 recordings bearing the new Sony Classical imprint go to market in mid-April, propelled by a giant promotional campaign that includes a reported \$1 million in print and broadcast advertising, 10 retailer launch parties in as many major markets, and the promise of a dealer aid splurge that will spew out samplers, videos, and assorted display material in quantities rarely equaled in classical disk marketing.

A number of the April releases will also be made available on DAT later in the spring, the first classical titles to be marketed by a major in the controversial format. Sony Classical's intention to lead the way into DAT was disclosed last year during an interview with Gunther Breest, the label's worldwide chief (Billboard, Oct. 28).

Full details of the Sony Classical drive will be disclosed at the National Assn. of Recording Merchandisers conference in Los Angeles March 10-Tuesday (13), says Harold Fein, VP of marketing, who adds it is designed to impress the new name of the former CBS Masterworks division on the record trade and buying public as quickly as possible.

(Continued on page 91)



Bonnie Raitt

ALBUM OF THE YEAR
Best Rock Vocal Performance, Female
Best Pop Vocal Performance, Female
Best Traditional Blues Recording
(with John Lee Hooker)

Album sales 1,700,000.
Over 600,000 sold in the last two weeks.
49 weeks on Billboard's Top Pop Album Chart.

~ Congratulations, Bonnie, ~
on the Grammy-winning
performance of a
lifetime.
~

Featuring the hit single and video
"Have A Heart"
in 5 Star Rotation on VH-1



Nick Of Time
The album of the year.
On Capitol Compact Discs,
Cassettes, and Records

Produced by Don Was
Management:
Danny Goldberg and Ron Stone for
Gold Mountain Entertainment
Business Manager: Jeffrey Hersh

Major U.S. tour begins this summer.



CDs Surpass Cassettes In \$\$ Volume

Sales Survey Includes Retailers, One-Stops

■ BY ED CHRISTMAN

NEW YORK—A Billboard survey of 53 record retail operations and one-stops reveals that CD albums have overtaken their cassette counterparts in terms of dollar sales volume.

Teller Eyes Baby Boomers

In MCA's Purchase Of GRP

■ BY DAVE DIMARTINO

LOS ANGELES—MCA's recent acquisition of New York-based GRP Records was largely motivated by a "shared vision" of the promise for adult-oriented music in the '90s, according to Al Teller, chairman of the MCA Music Entertainment Group.

The \$40 million transaction, announced here Feb. 28 (Billboard, March 10), brings GRP into the MCA fold after a successful three-year distribution arrangement, and names co-founders Larry Rosen and Dave Grusin GRP's president and executive VP, respectively.

ume.

According to the survey, 28 respondents have higher CD than cassette sales, while 23 derive more dollars from cassettes than from compact disks; two respondents say their revenues from the two configurations are about equal.

urations are about equal.

On the average, CDs account for 46.9% of the respondents' album sales, while cassettes constitute 44.1% and vinyl 8.9%. The survey does not distinguish between multi-unit operators and retailers with one store, in order to ensure that the results are not skewed toward chains.

In the first half of 1989, according to the Recording Industry Assn. of America, cassette shipments by its members were worth about \$1.5 billion, or 54.5% of total album sales, while CD shipments accounted for \$1.17 billion, or 41.5% of total album sales. Vinyl rang up \$116.3 million, or 4.1%. Numbers for the full year were not available at press time.

(Continued on page 107)



Jimmy 'N Janet. Producer Jimmy Jam, left, and A&M president Gil Friesen, right, congratulate Janet Jackson backstage at the Miami Arena on the opening night of her "Rhythm Nation" tour.

ly.

"I think they've carved out a tremendous franchise for themselves," says Teller. "Dave and Larry have done a brilliant job in terms of their artist signings, marketing, and promotion—and I think they've built a great cachet for the label, a great image for the label."

Ranked by Billboard as the No. 1 contemporary jazz label of 1989, the 7-year-old GRP brings to MCA a roster that includes Chick Corea, Diane Schuur, Lee Ritenour, the Rippingtons, Tom Scott, David Benoit, Gary Burton, Patti Austin, (Continued on page 104)

Trade Group: More Than 1 Mil

Illicit Cassettes Seized In '89

■ BY CARLOS AGUDELO

NEW YORK—Seizures of illicit cassettes surpassed the 1 million mark, while seizures of counterfeit labels increased threefold from Jan. 1, 1989, to Jan. 31, 1990, according to disclosures made at the annual meeting of the Hispanic Music Advisory Committee held Feb. 23 in Washington, D.C. HMAA represents most major Latin record companies affiliated with the Recording Industry Assn. of America.

Of all the product confiscated, approximately 50% was by Spanish-language performing artists. However, in such states as Texas, California,

and Florida, recordings in Spanish represented as much as 70% of the material confiscated.

The perception among recording industry executives is that the problem is still very much out of control and that more has to be done before any serious improvement is seen.

"Despite the excellent work the RIAA is doing, the piracy situation is out of control," says Frank Weiser, GM of Discos CBS in Miami. "This is a plague that is affecting the Latin record business, grossly out of control in proportion to the English-language business."

Changes in legislation raising (Continued on page 104)

N.Y.'s Apollo Theatre

Launching 4 Record Labels

■ BY SUSAN NUNZIATA

NEW YORK—The Apollo Theatre, the half-century-old venue here, is launching four new labels whose artists will record at the complex's hi-tech studio.

The first of the labels, Apollo Theatre Records, was announced in August 1989 in conjunction with Motown Records. It will release its first single next month, and its first album in May. The project is a self-titled debut by Milira, an artist discovered during one of the weekly "Amateur Night" shows at the Apollo.

Three additional Apollo labels, How Jack, Not Us, and Cherlyn, are being launched in international markets to give Apollo Theatre Records room to get off the ground domestically. Negotiations are under way for international distribution for the

three labels. "We're talking with BCM in Germany, Jimco in Japan, and Apollo Sounds of Japan, and Vogue Records in France," says Voza Rivers, VP/CEO of the labels.

Three more albums are due from Apollo Theatre Records this year, including a project by Billy George.

"We consider ourselves the performers' label in keeping with the... history Apollo has of nurturing and developing the careers of artists, like Ella Fitzgerald, Luther Vandross, and Sarah Vaughan," says Rivers.

Motown's Timmy Regisford, East Coast VP of A&R, works with Apollo Theatre Records staff in selecting new artists. Motown provides promotional and marketing support, as well as artist development.

All album and video projects are done at The Apollo production facility. (Continued on page 91)

Stansfield's 'Affection' Surges 100 Spots;

'Escapade' Endures; Midnight Oil Disk Dawns

LISA STANSFIELD's debut album, "Affection," jumps a cool 100 notches on the Top Pop Albums chart, shooting from No. 139 to No. 39 in its second week. The key to the album's instant success is the multifaceted acceptance of the leadoff single, "All Around The World." The song surges from No. 18 to No. 12 on the Hot 100 and is also scaling several other key charts. It jumps to No. 1 on the Hot Dance Music Club Play and 12-Inch Singles Sales charts, climbs to No. 2 on the Hot Black Singles chart, and debuts at No. 44 on the Hot Adult Contemporary chart.

"All Around The World" is all but certain to become the first single by a white artist to top the black chart since George Michael's "One More Try" in 1988. And it's likely to become the first single by a white artist to achieve the pop/black/dance triple crown since Daryl Hall & John Oates' "I Can't Go For That (No Can Do)" in 1982.

Stansfield has far surpassed her best showing with Blue Zone U.K., the English pop trio that she fronted in the mid-to-late '80s. The trio reached No. 54 on the Hot 100 in 1988 with "Jackie."

HERE'S A FLASH: You can now go on a two-week vacation and know that there's a reasonable chance that the same single that was No. 1 when you left will be No. 1 when you get back.

Janet Jackson's "Escapade" is the fourth consecutive No. 1 single to log at least three weeks on top of the Hot 100. It follows Phil Collins' "Another Day In Paradise," which was No. 1 for four weeks as the year began, Michael Bolton's "How Am I Supposed To Live Without You," and Paula Abdul's "Opposites Attract."

It's the first time that four consecutive No. 1 singles have each logged at least three weeks at No. 1 since early 1984, when Culture Club's "Karma Chameleon," Van Halen's "Jump," Kenny Loggins' "Footloose," and Phil Collins' "Against All Odds" scored in succession. Thanks to Joel Langellier of Champaign, Ill., for the observation.

FAST FACTS: Paula Abdul's "Forever Your Girl" holds at No. 1 for the eighth week on the pop albums chart. That makes it the longest-running No. 1 debut album since "Whitney Houston" amassed 14 weeks on top in 1986. It surpasses the Beastie Boys' "Licensed To Ill" and Milli Vanilli's "Girl You Know It's True," both of which logged seven weeks at No. 1.

Bonnie Raitt lands her first top 20 album as "Nick Of Time"—the Grammy-winning album of the year—leaps

from No. 22 to No. 12. And Bette Midler's "Beaches" soundtrack, featuring the Grammy-winning record and song of the year, "Wind Beneath My Wings," rebounds to No. 38 in its 61st week on the chart.

M.C. Hammer's "Please Hammer Don't Hurt 'Em" vaults to No. 31 in its second week on the pop albums chart, already topping the No. 32 peak of his 1988 debut album, "Let's Get It Started."

Midnight Oil's "Blue Sky Mining" is the week's top new entry at No. 59. The Australian quintet's 1988 breakthrough album, "Diesel And Dust," reached No. 21 and went platinum.

John Lee Hooker lands his highest-charting album to date as "The Healer" jumps to No. 65. The bluesman's previous best mark was No. 73 for "Hooker 'N Heat," an unlikely 1971 collaboration with Canned Heat.

"Highwayman 2," the second collaboration by Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson, enters the pop albums chart at No. 168. The quartet's initial "Highwayman" outing in 1985 reached No. 92.

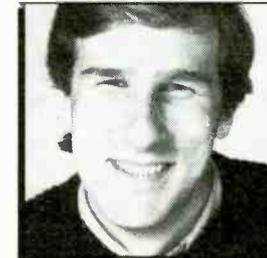
Quincy Jones lands his second straight No. 1 hit on the Hot Black Singles chart with "The Secret Garden," which he co-wrote with Rod Temperton (among others). Temperton has written or co-written several of Jones' previous No. 1 pop and/or black hits as a producer—including Michael Jackson's "Rock With You," the Brothers Johnson's "Stomp," George Benson's "Give Me The Night," and Patti Austin & James Ingram's "Baby, Come To Me."

WE GET LETTERS: Dan Kraft of Tower Records in Boston notes that Young M.C.'s "Bust A Move" is one of the few singles in recent years to outlast its follow-up on the Hot 100. That follow-up, "Principal's Office," dropped off the Hot 100 two weeks ago, but the Grammy-winning "Bust A Move" is still hanging tough in its 34th week. Other recent singles to outlast their follow-ups: Suzanne Vega's "Luka" and Men Without Hats' "The Safety Dance."

Jim Richliano of Billboard's chart department in New York notes that there are three "houses" on this week's Hot 100—but none that you'd want to spend much time in. There's Faster Pussycat's "House Of Pain," Alice Cooper's "House Of Fire," and Great White's "House Of Broken Love."

William Simpson of Los Angeles notes that the word "lambada"—the title of the fast-rising Kaoma hit—is the Portuguese slang equivalent of... well, let's just say that Portuguese-speaking mothers tell their kids to stop using the l-word.

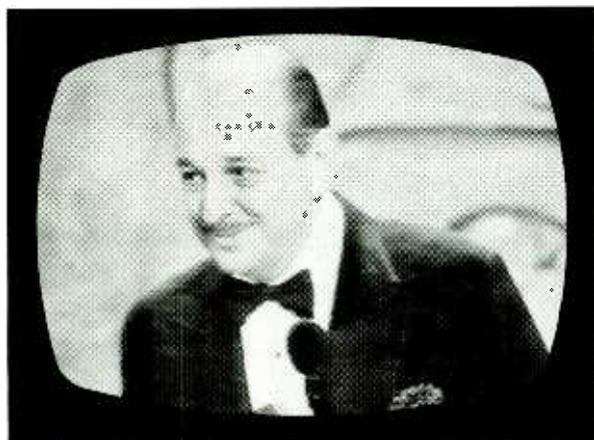
**CHART
BEAT**



by Paul Grein

Dear Arif,
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beneath our wings.

Your friends at Atlantic Records.



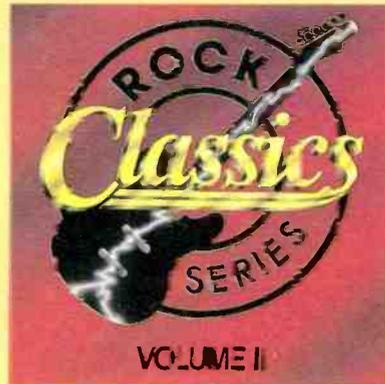
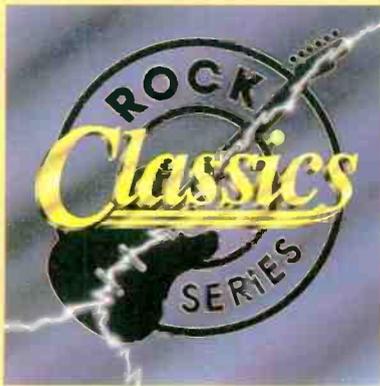
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PRODUCER, RECORD OF THE YEAR
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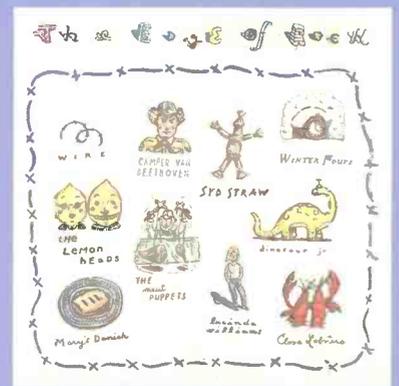


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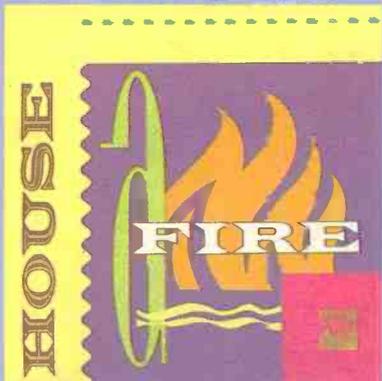
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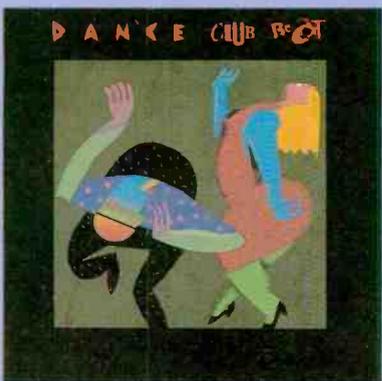
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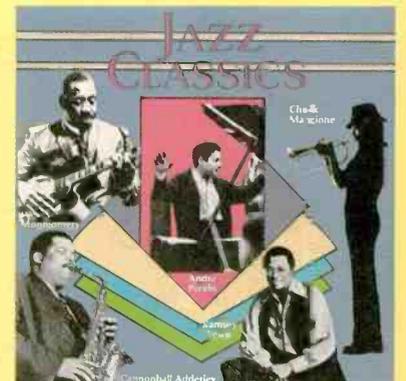
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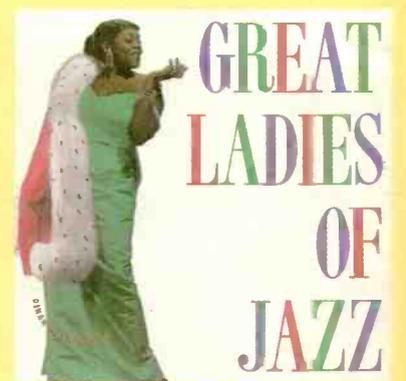
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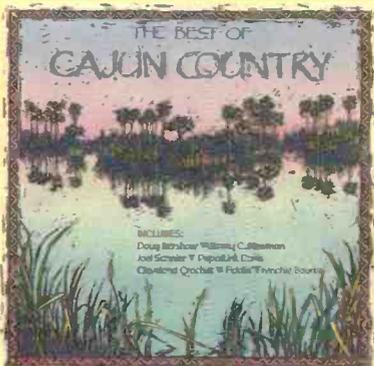
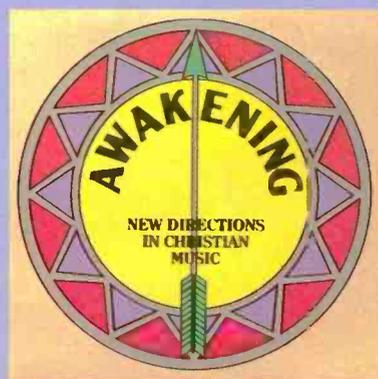
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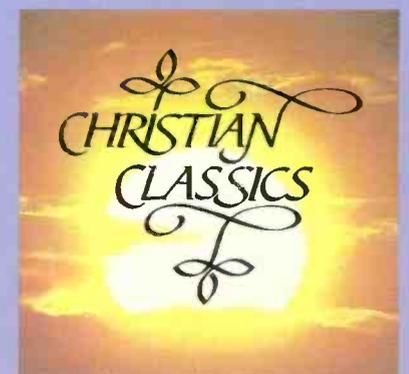
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Editorial

GRASS-ROOTS SUPPORT NEEDED IN LABELING FIGHT

THE RECORDING INDUSTRY is moving to confront the danger of the state stickering bills on several fronts. Artists and music publishers have joined the labels and retailers in their fight; the National Assn. of Recording Merchandisers is retaining lobbyists in all the states where such measures have been introduced; the Recording Industry Assn. of America has led testimony at state committee hearings; and Recording Academy president Mike Greene's remarks about the issue on the nationally telecast Grammy Awards show spread the word to millions of viewers.

Yet much more needs to be done. The central problem is that neither lobbyists nor logical arguments at committee hearings necessarily sway legislators. Anti-stickering witnesses at such hearings are counterbalanced by people who can give sensationalized testimony in favor of stickering; moreover, many of those on the industry's side are not state residents, whereas most of the bill supporters are.

This does not mean that the industry should not be pouring on the firepower at the committee level. But at the same time, it should be organizing opposition to the stickering bills at the grass-roots level. The reason is obvious: A small but very vocal minority is howling for the passage of these measures in the name of child protection,

always a popular cause. If this is the only opinion legislators hear from their constituents, they will think the majority of voters want stickering and they will support it. But if they receive petitions and sackfuls of mail from other constituents who are opposed to the bills, they may reconsider, especially in states where elections are scheduled this year.

How does the industry go about organizing voters? There are many ways, ranging from letters to the editor and op-ed pieces in newspapers to campaigns involving sympathetic organizations, such as the American Civil Liberties Union and People For The American Way. The record companies could create radio spots featuring well-known artists, as well as PSAs for MTV, VH-1, and other video outlets. Since music radio stations and music television services have a vital stake in the health of the music business, they should donate time for these important messages.

In addition, the industry should assemble a war chest to buy newspaper ads and, if necessary, TV time before crucial legislative votes. Billboard is willing to start the ball rolling by offering space to support a united industry effort against the stickering bills.

Concert promoters concerned about the language aimed at them in some of the measures can

also make announcements at concert events.

Record retailers, who have the most to lose if these bills are passed, can make a decisive contribution to their defeat. Petition drives and letter-writing campaigns are just the start of what could be a tremendous campaign to remind legislators that most people are not offended by most songs and that only a few recordings are causing most of the uproar. An imaginative retailer, for instance, might organize an anti-stickering rally around an in-store visit by an artist. Leaflets could be passed out and shoppers urged to show them to their friends.

If this all sounds a little, well, *political*, let us remember that what our industry faces in these stickering bills is eminently political. Unless we adopt some of the tactics used by single-issue groups (such as those opposed to abortion, nuclear power, or environmental pollution), we will be out-gunned by bill supporters who are well-organized and well-entrenched in their states.

Although a great deal of attention has been focused on this issue in the past couple of months, there will be a natural tendency for the industry's interest in it to wane in the months and years ahead. Let us not become complacent. If even one of these bills passes, the industry will have a mess on its hands.

RIAA Tries To Cut Session Paperwork

ONE-STOP I.D. SERVICE FOR MUSICIANS

BY CLEMON WILLIAMS

Imagine this—it's the chance of a lifetime—you've got a great new song, and an even greater new artist to perform it. It's a guaranteed hit, but it needs something. How about a chorus to sing backup? This is your lucky day. A fantastic chorus, 25 voices strong, is in town and available for two days! Your excitement fades as you realize that hiring 25 people also involves filling out 25 government I-9 forms to verify each person's identity and prove that each member is eligible to work in the U.S. This alone could take two days.

Thankfully, situations such as these will soon be a thing of the past. The Recording Industry Assn. of America has created an industrywide employment regulation system to lessen the paperwork generated by the Immigration Reform and Control Act of 1986.

The Immigration Reform and Control Act (IRCA) is a general employment law that requires all employers to hire only those legally eligible to work in the U.S. To do this, the employee must complete a government I-9 (Employment Eligibility Verification) form and furnish proof of his or her identity and right to work by providing the appropriate documents. Acceptable proof includes a U.S. passport, an unexpired foreign passport with attached employment authorization, or an alien registration card with photograph.

Alternative verification includes either a state-issued driver's license, a state-issued I.D. card with a photograph or information including name, sex, date of birth, height, weight, and color of eyes, or a military card and an original Social Security card, a birth certificate, or unexpired INS (Immigration and Naturalization Ser-

vice) employment authorization.

In order to get a job, you must have the documents listed above. But now you have a choice: go through all of this paper-shuffling every single time you start a new job, or do it once



'If you want the job, you want the card!'
Clemon Williams is associate general counsel of the Recording Industry Assn. of America.

and for all at an RIAA IRCA registration session.

In most professions where job turnover is relatively low, the I-9 is not a big deal. However, we at the

RIAA realize this is not the case for most people working in the music industry. As a musician/session artist you may find yourself with five different jobs in a week. As a producer, you may hire five different musicians

To register and receive a free IRCA card, musicians need to simply bring the documents noted above to one of RIAA's scheduled registration sessions. If, at that time, they are verified as legally eligible to work in the U.S., a free IRCA card, with non-counterfeit seal, will be issued. The necessary verification information will then be stored in RIAA's computerized central clearinghouse. From then on, there are no more forms to fill out or documents to produce; simply show your RIAA-issued IRCA card and you're done!

An employer can pick up any touch-tone phone, 24 hours a day, punch in the assigned IRCA card number, and receive eligibility verification (or denial if expired).

If you are a musician or session artist, the IRCA registration system will make life much easier. More importantly, it will make you that much more desirable for hire since you will be making life a *lot* easier for your employer as well.

(Continued on page 91)



NO EXAMPLES

The Washington Post didn't. The Fort Myers News Press didn't. The Miami Herald didn't. The Los Angeles Times didn't. And, not surprisingly, 32 recent stories in Billboard magazine didn't, either.

When reporting on the debate over explicit lyrics found in some popular music and the public's demand for warning labels, these "objective" news publications failed to print even one example of the prob-

lem. With this in mind, we have developed a way to comply with the law and suit your industry's unique needs. Thus, the creation of the RIAA-issued IRCA card.

lem. Imagine that. Instead of providing the public with even one sample of explicit music, these journalists routinely apply their own labels—such as "censor" and "right-wing religious fundamentalist"—to the concerned parents and legislators who are working to protect young minds from hardcore, sexually deviant, and violent lyrics.

I have to laugh when I read headlines like "The Debate Over Warning Labels And Explicit Music Heats Up." What debate? The news media (including Billboard) consistently fail to represent our side of the equation by refusing to print

the explicit lyrics in question.

Recently, I was interviewed by the Los Angeles Times on this subject. I asked the author to kindly include any one verse from any one song found on "As Nasty As They Wanna Be" (recorded by 2 Live Crew). The lyrics on this million-selling album are so graphic that the Times writer said, "We can't print that stuff."

I see. According to the aforementioned news publications, there's no problem, but the lyrics are too obscene to reprint in a family newspaper. Clearly, until the media tells the public the truth by printing the

(Continued on page 90)

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Fragmentation Issue Fuels 1990 CRS Vids' Impact, New Music Also Discussed

BY SEAN ROSS

NASHVILLE—A year ago, when 1989 Country Radio Seminar keynoteer Buck Owens pitched the CRS audience on the need for country radio to fragment into younger- and older-demo approaches, Satellite Music Network's Traditional C&W format—based out of Owens' KCWW Phoenix—was six months away from realization.

It would be incorrect to say that country radio has since fragmented—SMN's TC&W affiliate count after six months is 16 stations: more than were doing country oldies a year ago, but much less than 1% of the format's outlets nationwide. But fragmentation has progressed enough to become one of the bigger issues at this year's relatively quiet CRS—both for mainstream PDs wondering how much of the country gold franchise is worth having, and for those worried about younger demos being shut out of country radio as a result.

At the opening panel, "The Country Station Of The '90s," consultant Jay Albright cited Salt Lake City, which just added SMN TC&W affiliate KBCK and will soon add country/AC hybrid KQOL to its two existing mainstream country outlets, as a market where "the future is now."

Albright thought country subformats would lack the number of bodies needed to be significant players unto themselves in the next five years. But he also felt those stations would "make life interesting for everybody," just by being there.

Albright was followed by Satellite Music Network VP/programming Robert Hall, who quoted KCWW research showing younger and older listeners polarized on such titles as Lionel Richie's "Deep River Woman"

or Hank Snow's "Hello Love." Hall claimed that the lack of fragmentation thus far "flies in the face of everything we know [about other formats]," as does the notion that country was still "one big happy format." "I think we're about to witness history in the fragmentation of country radio," he told the audience.

With the exception of Salt Lake City, most of SMN's major TC&W converts are AM stations. (So are most of the country gold outlets doing the format independently, such as KKYX San Antonio, Texas, or KLAC Los Angeles.) At a Friday ses-

'Either play the new acts or grow old with your audience'

sion on AM, WBAP/KSCS Dallas OM Ted Stecker emphasized that outside of his all-night trucker show, the music on his AM was as contemporary as that on his FM because "we don't want the people who come to us for baseball or basketball to think we're a minority station."

"I'm really nervous about this jump to traditional or oldies formats. KKYX [San Antonio] is the only one that has done well so far," Stecker added. While he acknowledged that the small shares country gold AMs typically draw are better than what they might otherwise get by simulcasting, Stecker felt that by rushing to a niche format, country AMs "could be putting the bullet in the revolver faster."

Much of Thursday afternoon's format panel was also devoted to the issue of how much mainstream stations should pursue the traditional

country franchise, and whether they should do oldies shows. WMIL Milwaukee PD Kevin O'Neil, who uses a "classic country" stager before his traditional oldies, pointed out that a station can have the traditional franchise without superserving it.

One reason for that is that so much of today's current material is traditional-leaning. When a Canadian PD asked the formatics panel about the problems of playing new traditionalist and rock-leaning material together, the question seemed to surprise the panelists, most of whom had long come to grips with that issue. "You need to take a look at what you're playing to begin with," said WYRK Buffalo, N.Y., PD Ken Johnson. "Clint Black and Randy Travis are not as much at odds with the rest of the format as you might think."

And if those artists are at odds with the rest of the format, it seems like the conflict is being resolved in their favor. At a Thursday panel on the expanding-the-country-audience-vs.-superserving-the-core issue, Travis' publicist Evelyn Schriver put forth a surprising complaint to that effect. Schriver termed "really frightening" the fact that the format is getting narrower. "What pulled in a lot of people is starting to get shut out ... We have the opportunity to have the mass-appeal audience come in."

Despite the consumer press that has gone to k.d. lang, Lyle Lovett, and some other new-edge artists that country radio generally resists, Schriver pointed out, "if you don't hear the music, you don't buy the music. If radio support isn't there, it can't happen ... I would encourage you to play some other artists."

Schriver also encouraged country stations to make a serious run at

(Continued on page 18)



The Bride Chickened Out. After its mass wedding of 25 couples, top 40 WAVA Washington, D.C., took the happy newlyweds and their guests across the street for a fast-food reception at Roy Rogers. Pictured enjoying some Roy's chicken are groom Christopher Cartee, bride Virginia Cockerille, and a family friend.

Crown Moves Ala.'s WHMA To Bigger 'Neighborhood'

BY BILL HOLLAND

WASHINGTON, D.C.—Crown Broadcasting's newly acquired WHMA-FM Anniston, Ala., is on the move—to another community.

Last year, the FCC relaxed its rules governing station moves so that stations could actually change their community of license when upgrading their facilities—particularly if the old location has other service and the new one does not.

So Crown has applied to the FCC to move the station at 100.5 megahertz from Anniston to Sandy Springs, Ga., a growing Atlanta suburb with no radio service of its own. As for Anniston, Crown can either apply for a class C3 allocation there on 100 MHz, or, riskier, buy a suburban station and attempt a move-in. Crown is also applying for a new allocation at 100.7 in Lineville, Ala., 25 miles south of Anniston.

Meanwhile, it looks like WNWK Newark, N.J., will move its city of license to Jersey City, N.J., and target New York as the market's second Spanish-language FM. After seven years under interim operator Global Broadcasting, the FCC has chosen Rafael Diaz Gutierrez's Corp. Las Americas as the permanent licensee for ethnic WNWK. While Gutierrez claims its format is under study, a Spanish-language New York paper has reported that it will go Spanish. Although CLA reportedly bought out the six competing applicants for the frequency, there is still a 30-day period during which third parties could appeal the decision with the FCC.

FCC FINDS CUPIDITY AT KUPD

An FCC Review Board decision announced March 6 affirmed an early-'80s decision by the commission's administrative law judge denying the renewal of Tri State Broadcasting's KUKQ/KUPD Phoenix. The board agreed with FCC findings that Tri-State had made repeated misrepresentations about ownership and management. It then granted applications for construction permits for new stations on those frequencies to the Grimm & Clifford company.

The Review Board action comes only one month from an FCC decision to strip the license of Mid-Ohio Communications' WBBY Columbus, Ohio, because the company's lack of candor and misrepresentations in comparative renewal hearings.

TWO MORE TO HOUSE SUBCOMMITTEE

Two new members have been added to the House Telecommunications and Finance Subcommittee: Reps. James Scheuer, D-N.Y., and Tom McMillen, D-Md. They replace the late Rep. Mickey Leland, D-Texas, who died last year in a plane crash in Ethiopia, and Rep. Ron Wyden, D-Ore., who has taken another subcommittee assignment. Scheuer is of particular interest to broadcasters, since

WASHINGTON ROUNDUP

he is the second-highest ranking Democrat on the parent Energy and Commerce Committee, following chairman John Dingell, D-Mich.

WHAT THE CHAIRMAN SAID?

FCC "spin doctors" were on alert following press reports that FCC Chairman Al Sikes had mentioned to reporters March 6 that he was not sure if a 24-hour ban on indecent programming is necessary.

Even though the ban, rammed through Congress last year by Sen. Jesse Helms, R-N.C., is now being reviewed by the U.S. Court of Appeals, the FCC is charged with upholding that law, and is currently trying to put together a record of support. Further, Sikes has pledged to work more closely with Congress, so those comments would have been especially surprising.

However, a commission spokesperson now says reports of the chairman not being sure about the necessity of the ban were "slight misstatements." The spokesperson now claims that "the chairman did not speak to the necessity question, as the FCC's position is that it intends to carry out the law and is building a record of support as asked by the court."

BUSH PLAYS 11-IN-A-ROW

The announcement by the White House that President George Bush will address the National Assn. of Broadcasters in Atlanta April 2 brings the unbroken line of American presidents to attend the annual NAB convention to 11, going back to Herbert Hoover.

Assistance in preparing this column was provided by Paul Verna.



I Q At My Reunion. Legendary KCBO San Diego drew more than 30 staffers to its March 1 reunion, followed by a free sock hop. Past and present Q-jocks seen here, from back left, are Lenny Mitchell, Ira Weschler, John Q. Lawrence, PD Sonny West, Dayle Ohlau, and Phil Flowers. Center row: Bill Moffitt, Rich Brother Robbin, Jim Buckalew, Kevin Hines, Dino Matela, Jack Vincent, Jack Hayes, Don Howard, Jack Woods (aka Charlie of Charlie & Harrigan), Dave Conley, and Neilson Ross. In front are Mark Gleason, Gary Allen, Irv Harrigan, Bill Martin, Happy Hare, Shotgun Tom Kelly, Linda Fox, and Steve Goddard.

Catholic N/T Host Out Of Lector Sector; DeCaro Gone, Simone PD At WEAZ Philly

THE EXCOMMUNICATION station? As a result of what his pastor calls the "anti-Catholic" content of his show, full-service AC WLW Cincinnati evening host **Bill Cunningham** was removed as a parish lector on Feb. 26. Cunningham says, "Some members of my parish thought my show dealt with certain political, sexual, and lifestyle issues that were anti-Catholic. It's kind of a witch hunt."

Although Cunningham disagrees that his show is anti-Catholic and calls himself "a contented Catholic," he concedes that he disagrees with the church's position on birth control. But Cunningham says he is inclined on-air to argue whichever side of an issue is not being presented. His pastor's involvement, he says, is "similar to the church telling Clint Eastwood he can't play 'Dirty Harry' and kill people."

FBN, BRAIKER DOWN

After months of rumors, the L.A.-based Financial Business Network is apparently off the air. At least two of FBN's three remaining affiliates—KVEG Las Vegas and KFBN Billings, Mont.—received phone calls on Feb. 24 warning that the network would go dark at 5 p.m., which it did. FBN officials have reportedly told employees that the network will return after restructuring, but at press time, no one was answering FBN's phones in L.A.

KVEG has picked up the rival Business Radio Network. KFBN is currently running oldies pending a sale. Meanwhile, BRN has added N/T KVSD San Diego, now KCEO. Former FBN air personality **George Chamberlin** is hosting mornings at the station. And after 21 years as an urban outlet, WTOY Roanoke, Va., also picks up BRN on April 1. PD **Tom Collins** and his staff of 10 are being laid off. Call him at 703-343-5545.

And after several days of stories that Braiker Radio Services was trying to find a new buyer or new capital, a March 7 memo from president **Ivan Braiker** told affiliates that he had been "unsuccessful in meeting these needs. The unfortunate consequence of the above dictates BRS cease operations on March 11." Rival Drake-Chenault has been pitching BRS affiliates.

PROGRAMMING: EZ TO BE UPPED

At AC WEAZ (Easy 101) Philadelphia, acting PD **Joe Simone** has been named OM/PD. Simone, who has been with the station about a year, will continue in middays. Also, researcher **Susan Hrin** is upped to research director, replacing **Jhan Hiber**. The changes come as owner **Jerry Lee** takes GM duties from the exiting **Jim DeCaro**.

Urban WNBC New Haven, Conn., PD **Hector Hannibal** is the new PD at black/urban-AC combo WOL/WMMJ Washington, D.C. **Keenan Ellerbee**, who had programmed WOL, will continue as APD. At album rival WHFS,

WRCN Riverhead, N.Y., OM **Tom Calderone** is the new OM.

Don Daniels, PD of gold/AC combo WHB/KUDL Kansas City is the new PD at AC WOMC Detroit. No replacement has been named... **Joe Krause**, former PD of WCSX Detroit, is back in day-to-day programming as the new PD of KLXX Minneapolis as that station moves from classic hits to classic rock. Krause, who spent his yearlong hiatus writing a book, re-



by Sean Ross with
Craige Rosen & Phyllis Stark

places **Toby Hart**.

At N/T WRKO Boston, ND **Rich Kirkland** is promoted to director of news and programming, replacing **Mel Miller**. Kirkland will maintain his ND duties, but a new managing editor should be named shortly. Meanwhile, sister AC WROR is again looking for a PD; group PD **Jim Herron** has been handling those duties.

Urban KATZ-FM St. Louis is becoming a black/AC/jazz hybrid, known as Jazz 100, under new PD **Roshon Vance** and consultant **Tony Gray**. At jazz WBGO Newark, N.J., **Thurston Briscoe** is the new PD after nine years with National Public Radio. He replaces **Wylie Rollins**.

At urban/AC KRNB Memphis, **Johnnie Walker** is upped to PD, replacing **Michael Jeffries**. **Wayne Bright**, from rival WHRK (K97), joins for mornings... Urban WQUE (Q93) New Orleans promotes APD **Derek Monette** to PD.

WMC-AM-FM Memphis OM **Robert John** is the new PD at AC KKY (Y95) San Diego; no replacement has been named. Meanwhile, Y95's **Judy Puente** joins crosstown KFMB-FM (B100) San Diego for late nights... Several weeks after resigning as PD of album WLWQ Columbus, Ohio, PD **Buzz Knight** is now staying with the station. In two rock resignations that have happened, however, **Pat Still** is out at KZAP Sacramento, Calif. And **Doug Podell** steps down at WLLZ Detroit but will stay, for now, in nights.

Top 40/dance KTFM San Antonio, Texas, will appoint in-house consultant **Bob Perry** OM. He will oversee **Rick "Big Dog" Hayes**, who was just upped to PD... At urban WDKX Rochester, N.Y., OM **Andre Marcel** picks up PD duties from the exiting **Jeff Grant**. **Scott Spezzano** becomes APD. **T.J. Adams** joins for mornings from WJNR Newark, N.J.

Doug Sorenson, PD of top 40/rock KATM Colorado Springs, Colo., transfers to album KATT

Oklahoma City. He replaces PD **Scott Douglas**, who has resigned to join Charisma Records in Dallas. Sorenson's replacement as OM at KATM is APD/MD **Kevin Burchfield**. **Dave Milne** goes from nights to mornings.

By the time you read this, adult standards KXAM Phoenix (the former KZZP-AM) will be on the air running Memory Lane's "All Vocals" format (Billboard, March 3). **Lindsay English** from KUDA Las Vegas will do mornings. OM **Dave Teller** will do middays. Other staffers are **Rikki Fischer**, afternoons; **Stew Shelley**, nights; and **Ray DelMotte**, overnights.

Adult standards WPRD Orlando, Fla., will be the flagship for Metroplex's Kid's Choice Broadcasting Network. Attorney **Matt Leibowitz** will be KCBN chairman. **Tish Henslee**, who was with format pioneer KPAL Little Rock, Ark., is VP/programming. KPAL's **Sunshine Suzy** and **Satellite Sam** are part of the lineup. Recording artist **Peter Dinklage** is creative VP. Satellite Music Network's **Bob Bruton** will be VP/affiliate sales.

At AC KXEZ Los Angeles, PD **John Dowling** is out; OM **Allan Hotlen** assumes the programming duties. Meanwhile, **Kevin & Bean**, the morning team at modern rock rival KROQ, have started calling KXEZ morning man **Steve Day** on the air to ask for tips that will help the duo compete in the L.A. morning ratings race. They seem to have some help already, however: KROQ astrologer **Farley Malorus** predicted the Feb. 28 Upland, Calif., earthquake on the air during his daily morning segment.

Simulcast country WQIK-AM Jacksonville, Fla., picks up Satellite Music Network's traditional country under PD **Ron Ellis**. Getwell wishes go out to WQIK GM **Bill Mize**, who is recovering from a mild heart attack... PD **Mike McCoy** is out at country WIRK West Palm Beach, Fla. GM **Allan Chapman** would like to hear from potential replacements.

Longtime country outlet WIXY Springfield, Mass., goes to Unistar's adult standards AM Only format... At top 40 CHED Edmonton, Alberta, **Wayne Bryant**, PD of sister AC outlet CKNG, adds PD duties, replacing **Kevin McKenna**, who leaves to become GM of country CFAC Calgary, Alberta... In Pensacola, Fla., WCOA/WJLQ PD **Chris Hampton** crosses to country WXB. Hampton will be PD; **Jim Cassidy** remains on the air. The new PD at full-service AC WCOA is morning man **Dan Lucas**. The PD duties at top 40 WJLQ (Q100) go to **Mark Dagwell** from crosstown WTKX-FM.

At country/AC hybrid WLTO Harbor Springs, Mich., PD **Brad Fuhr** is upped to station manager; his replacement is p.m. driver **Jerry Dugan**. At nearby top 40 WJNR Iron Mountain, Mich., **Tom Barlow** is the new PD, coming from rival oldies/album combo WMIQ/WIMK. Barlow replaces

newsline...

MITCH DOLAN is named president/GM of WPLJ (Power 95) New York, replacing **Dana Horner** (Billboard, March 10). Dolan was last president of news/top 40 combo WPRO-AM-FM Providence, R.I.

JAY JACKSON has been named GM of easy CJEZ Toronto, replacing **Peter Shurman**. Jackson previously managed the station; he remains executive VP of parent company Redmond Broadcasting.

JOHN HIATT, who became GM of WXTU Philadelphia three weeks ago, has returned to KMMX San Antonio, Texas, for personal reasons. **Beasley Broadcast Group** executive VP/chief operating officer **Jim Keating** is acting GM at WXTU.

AT WEZW MILWAUKEE, Multimedia VP **Jack Sabella** assumes GM duties from VP/GM **Richard Washer**. According to a local newspaper story, Sabella will say only that Washer was fired for "unacceptable conduct."

OTHER NEW GMS: **Ben Bain** at WEGW Wheeling, W.Va., replacing **Len Hart**. Replacing him at WGCX Mobile, Ala., is **Sandy Frost**, an AE from crosstown WKSJ; **WFMK** Lansing, Mich., AE **Robert Fonoroff** to crosstown news/AC combo WJIM.

Chris Miller.

AC/top 40 hybrid KTQN Killeen, Texas, becomes top 40/dance KYZZ (Z106) under PD **Mark Ryan**. Tom Sherman, previously PD at oldies/top 40 combo WELM/WLVY Elvira, N.Y., is the new PD/morning co-host at WEGW Wheeling, W.Va. At AC KEZA Fayetteville, Ark., **Scott Segraves** from KQMJ Tulsa, Okla., is the new OM/morning man; he replaces **Rich Garrison**; call him at 501-444-6129.

PEOPLE: WALL HITS WALL ON MORNINGS

According to local press reports, **WANS** Greenville, S.C., OM **Bill McCown** and MD **Joe Hayes** have been arrested and charged with making a bomb threat and unlawful use of a telephone. The charges stem from a series of faxes and phone calls aimed at rival WMYI, including several that alluded to a "killer storm" and one that WMYI says implied that a package sent to the station was actually a bomb. **WANS** GM **Jodi Lippincott** claims there was no bomb threat and that the messages were part of a **WANS** promotion. The two staffers were each released on \$10,000 bail.

Top 40/dance KKLQ (Q106) San Diego fills its long-vacant morning position with **KKRZ** (Z100) Portland, Ore., morning anchor **John Murphy**. While there may still be one or two people hired to support **Murphy**, Q106 PD **Garry Wall** is finally coming off the air. Meanwhile at **KKRZ**, which now needs a morning partner for **Dan Clark**, **Kim Matthews** moves from overnights to middays, replacing **Connie Breeze**.

WUSL (Power 99) Philadelphia MD/p.m. driver **John Monds** has gotten out of his contract with that station and will do afternoons for urban **KKBT** Los Angeles. PD **Dave Allen** is looking for **Monds'** replacement... At classic rock **KZOK** Seattle, **Steve O'Neill**, formerly of **KMZQ** Las Vegas, Nev., is the new morning man. He replaces **Kent & Jimmy**.

Phoenix radio veteran **Licia Torres**, most recently at **KAMJ**, joins top 40/dance **KKFR** (Power 92) for a yet-undetermined slot. **Torres** may replace **Jim Sharp**, who with

his wife, **Melissa**, is headed to **KOMJ** Omaha, Neb., for mornings... At top 40/dance **KHQT** (Hot 97.7) San Jose, Calif., **John Christian** is upped to APD.

At top 40 **WBSB** (B104) Baltimore, **Glenn Beck**, from similarly formatted **KRBE** (Power 104) Houston, is the new morning man, replacing **Chuck Buell**. Supporting-cast members are still being sought.

Humble Billy Hayes, most recently with **WKQX** (Q101) Chicago, joins top 40 **WGTZ** (Z93) Dayton, Ohio, for mornings, where he will be teamed with **Alan Kaye**. The pair replace **Dr. Dave**. **Andrea Pentrack** is upped from programming assistant to MD at **KSFM** Sacramento, Calif.

At adult standards **CKLW** Detroit, overnights **Bob Bowers** becomes a newsmen as the station adds **Larry King** in that slot... **Zeke Logan** adds MD duties at album **WEGR** Memphis; **Kellie Cruise** steps down to concentrate on her airshift... **Philippa Bernstein** is promoted to talent acquisition coordinator for the **Pollack Media Group**. At country **WSIX-FM** Nashville, part-timer **Diana Lynn** moves to nights; **Bo Bradshaw** from **WKOM** Clarksville, Tenn., joins for overnights as **Chester P.** moves to production.

Satellite Music Network has moved its adult alternative format **The Wave** from its Chicago offices to Dallas. Two staffers will make the move; two others join—**Beth Nelson** from **KGSR** Austin, Texas, and **Bruce Carey** from the late **KZEW** Dallas... At country **KZSN** Wichita, Kan., **Adam Hughes** moves from sales to middays, replacing **Todd Eflin**.

David Lee, from album **WVRK** Columbus, Ga., is the new PD at album **WAQY** Springfield, Mass., replacing **Jim Rodio & Scott Coen**. At AC **WJIM-FM** Lansing, Mich., **Suzanne Snowden** from **WJQI** Norfolk, Va., and veteran programmer **John Dakins** join for middays and afternoons.

At top 40 **WSBG** (Power 93.5) Stroudsburg, Pa., overnights **David James** moves up to nights; part-timer **Steve Travis** succeeds him. The station also has a morning opening.

Cash Dash Earns Top CRS Prize, But 'Heart' Promos Also Collect

This column was prepared by Debbie Holley in Nashville and Phyllis Stark in New York.

NASHVILLE—KLAC/KZLA Los Angeles OM Bob Guerra, who handed out the Country Radio Seminar's third annual radio station promotions

KMPS Seattle's \$1,000,000 Dash For Cash campaign. That station chestnut was backed up by Thousand Dollar Thursdays (with the equivalent cash prize once an hour), massive TV every Wednesday, and approximately 650,000 direct-mail pieces.

KMPS PD Tim Murphy, who says his station made money on the promotion, thanked AT&T "for hauling our butt out of the fire when in the middle of a contest another long-distance carrier cut off our 800 line because we were stopping service to three states."

To be fair, KMPS also took third-place honors for Coats For Kids and Food For Homeless. Promotions director Mark Seignious said the station's annual fall program to help the homeless encompassed several fund-

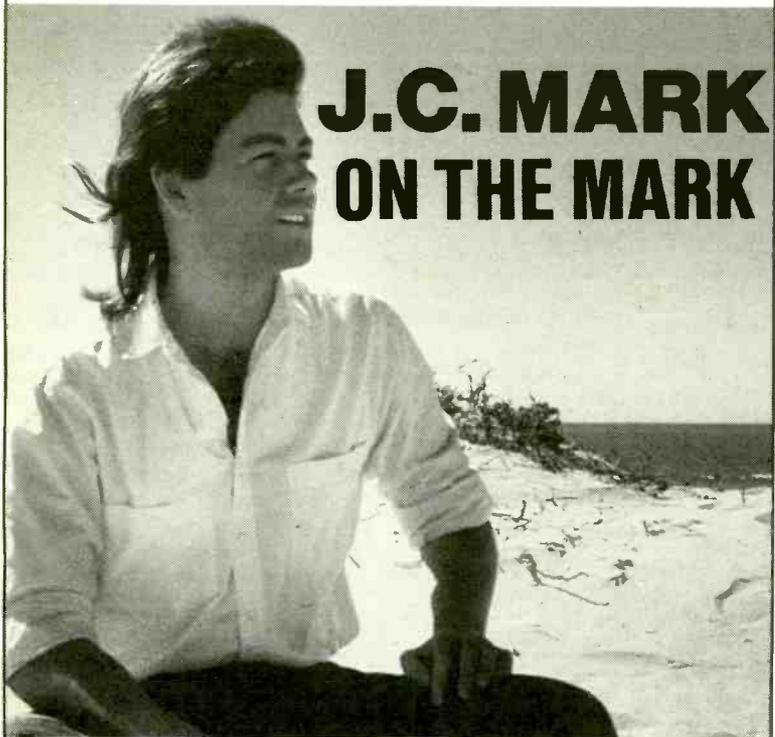
(Continued on page 19)

PROMOTIONS

awards, noted during the awards ceremony, held here March 2, that many of the winning contests were "heart" promotions—"they have so much value that goes on and on and on for your radio station." But it was an old-fashioned pocketbook promotion that took first place.

The CRS' large-market winner was

PLAY!



J.C. MARK ON THE MARK

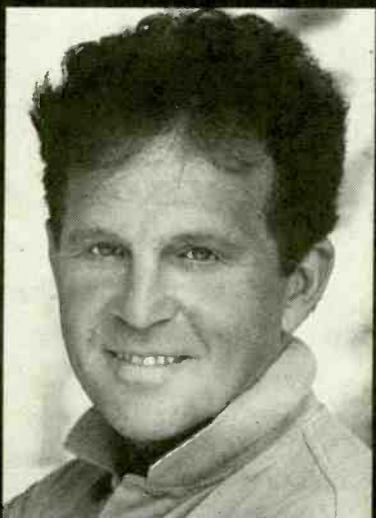
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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Crazy Little Thing Called Love, Queen, ELEKTRA
2. Longer, Dan Fogelberg, FULL MOON/EPIC
3. Another Brick In The Wall, Pink Floyd, COLUMBIA
4. Desire, Andy Gibb, rso
5. On The Radio, Donna Summer, CASABLANCA
6. Working My Way Back To You/ Forgive Me, Girl, Spinners, ATLANTIC
7. Yes, I'm Ready, Teri De Sario with K.C., CASABLANCA
8. Him, Rupert Holmes, MCA
9. The Second Time Around, Shalamar, SOLAR
10. Too Hot, Kool & the Gang, DE-LITE

POP SINGLES—20 Years Ago

1. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
2. Travelin' Band/Who'll Stop The Rain, Creedence Clearwater Revival, FANTASY
3. The Rapper, Jaggerz, KAMA SUTRA
4. Rainy Night In Georgia, Brook Benton, COTILLION
5. Ma Belle Amie, Tee Set, COLOSSUS
6. Give Me Just A Little More Time, Chairmen Of The Board, INVICTUS
7. Thank You (Falettinme Be Mice Elf Agin)/Everybody Is A Star, Sly & the Family Stone, EPIC
8. Hey There Lonely Girl, Eddie Holman, ABC
9. He Ain't Heavy, He's My Brother, Hollies, EPIC
10. Evil Ways, Santana, COLUMBIA

TOP ALBUMS—10 Years Ago

1. The Wall, Pink Floyd, COLUMBIA
2. Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET
3. Phoenix, Dan Fogelberg, FULL MOON/EPIC
4. Permanent Waves, Rush, MERCURY
5. Mad Love, Linda Ronstadt, ASYLUM
6. Bebe Le Strange, Heart, EPIC
7. The Whispers, The Whispers, SOLAR
8. Fun And Games, Chuck Mangione, A&M
9. Kenny, Kenny Rogers, UNITED ARTISTS
10. Off The Wall, Michael Jackson, EPIC

TOP ALBUMS—20 Years Ago

1. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
2. Led Zeppelin II, Led Zeppelin, ATLANTIC
3. Abbey Road, Beatles, APPLE
4. Willie And The Poor Boys, Creedence Clearwater Revival, FANTASY
5. Chicago, COLUMBIA
6. Hello, I'm Johnny Cash, Johnny Cash, COLUMBIA
7. Santana, COLUMBIA
8. Live In Las Vegas, Tom Jones, PARROT
9. Engelbert Humperdinck, PARROT
10. I Want You Back, Jackson 5, MOTOWN

COUNTRY SINGLES—10 Years Ago

1. My Heroes Have Always Been Cowboys, Willie Nelson, COLUMBIA
2. Why Don't You Spend The Night, Ronnie Milsap, RCA
3. I'd Love To Lay You Down, Conway Twitty, MCA
4. Daydream Believer, Anne Murray, CAPITOL
5. Sugar Daddy, Bellamy Brothers, WARNER/CURB
6. Lying Time Again, Mel Tillis, Elektra
7. Men, Charly McClain, EPIC
8. (I'll Even Love You) Better Than I Did Then, The Statler Brothers, MERCURY
9. I Ain't Living Long Like This, Waylon Jennings, RCA
10. Nothing Sure Looked Good On You, Gene Watson, CAPITOL

SOUL SINGLES—10 Years Ago

1. And The Beat Goes On, Whispers, SOLAR
2. Special Lady, Ray, Goodman & Brown, POLYDOR
3. Too Hot, Kool & the Gang, DE-LITE
4. Stomp, Brothers Johnson, A&M
5. Bounce, Rock, Skate, Roll, Vaughn Mason & Crew, BRUNSWICK
6. The Second Time Around, Shalamar, SOLAR
7. Working My Way Back To You/ Forgive Me Girl, Spinners, ATLANTIC
8. Theme From The Black Hole, Parliament, CASABLANCA
9. On The Radio, Donna Summer, CASABLANCA
10. I Don't Believe You Want To Get Up And Dance, Gap Band, MERCURY

FOR WEEK ENDING MARCH 17, 1990

Billboard

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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	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE 3 weeks at No. 1
2	2	5	8	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
3	4	4	14	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
4	6	7	9	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
5	7	9	10	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
6	3	2	14	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
7	9	12	20	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
8	5	3	15	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
9	12	15	5	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
10	11	13	11	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
11	17	23	7	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
12	8	6	13	GOING HOME ARISTA 9913	◆ KENNY G
13	10	8	17	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
14	16	20	6	BODYGUARD WARNER BROS. 7-19997	◆ BEE GEES
15	19	25	7	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
16	23	34	4	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
17	13	11	18	SACRIFICE MCA 53750	◆ ELTON JOHN
18	20	27	6	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
19	15	14	16	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
20	14	10	16	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
21	24	30	5	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
22	28	29	6	ESCAPADE A&M 1490	◆ JANET JACKSON
23	21	28	6	DANGEROUS EMI 50233	◆ ROXETTE
24	18	17	11	DON'T CRY ILENE REPRISE 7-22777	◆ VONDA SHEPARD
25	26	26	7	WHERE'VE YOU BEEN MERCURY 876 262-7	◆ KATHY MATTEA
26	35	—	2	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
27	25	21	23	EVERYTHING MCA 53714	◆ JODY WATLEY
				★ ★ ★ POWER PICK ★ ★ ★	
28	41	—	2	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
29	29	31	5	SUMMER RAIN MCA 53783	◆ BELINDA CARLISLE
30	22	16	21	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
31	32	38	4	HOW 'BOUT US RCA 9163	GRAYSON HUGH & BETTY WRIGHT
32	37	45	3	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
33	NEW ▶		1	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
34	36	40	5	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
35	30	33	8	STEADY ON COLUMBIA 38-73061	◆ SHAWN COLVIN
36	NEW ▶		1	IF I GET LUCKY MCA 53767	LITTLE RIVER BAND
37	31	24	20	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
38	44	42	3	PRICE OF LOVE EPIC 34-73094	◆ BAD ENGLISH
39	33	22	14	WHEN THE NIGHT COMES CAPITOL 44437	◆ JOE COCKER
40	27	18	13	THE LAST THING VIRGIN 7-99133	CUTTING CREW
41	46	—	2	NOT EVEN CLOSE CAPITOL 44512	◆ TIM FINN
42	38	35	14	NO MYTH RCA 9111	◆ MICHAEL PENN
43	39	36	25	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE
44	NEW ▶		1	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
45	NEW ▶		1	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	◆ TOMMY PAGE
46	34	19	15	NOTHIN' TO HIDE RCA 9131	◆ POCO
47	40	32	10	REACH OUT FOR ME Geffen 7-22736	◆ OLIVIA NEWTON-JOHN
48	NEW ▶		1	ADVICE FOR THE YOUNG AT HEART FONTANA 876 894-4/MERCURY	◆ TEARS FOR FEARS
49	47	—	2	TOO LATE TO SAY GOODBYE EMI 50234	◆ RICHARD MARX
50	45	48	4	OPPOSITES ATTRACT VIRGIN 7-99158	◆ PAULA ABDUL

Products with the greatest airplay gains this week. ◆ Videoclip availability.

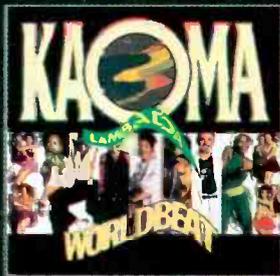
EPIC RECORDS. WITH A FOUNDATION THIS DEEP, THE SKY'S THE LIMIT.



GOLD
BASIA "LONDON WARSAW NEW YORK" 45472
Guaranteed to pass her Platinum debut. You asked for it—the first single, "Cruising For Bruising"—just shipping.



DOUBLE PLATINUM
BABYFACE "TENDER LOVER" 45288
Two No. 1 hits, "Tender Lover" and "It's No Crime," plus the new multi-format smash, "Whip Appeal."



GOLD
KADMA "WORLD BEAT" 46010
"Lambada"—the No. 1 International Phenomenon: The Single! The Video! The Dance! U.S. Tour heats up in April.



GOLD
OZZY OSBOURNE "JUST SAY OZZY" 67 45451
That says it all! Stopping at nothing less than Platinum.



PLATINUM
ALICE COOPER "TRASH" 45137
Comeback of the Year! With "Poison" Top 10, next killer single is "Only My Heart Talkin'." Now on L.S. Tour.



DOUBLE PLATINUM
GLORIA ESTEFAN "CUTS BOTH WAYS" 45217
Already three Top-10 smashes! "Oye Mi Canto" is the new single and hit video.



PLATINUM
"THE BEST OF LUTHER VANDROSS... THE BEST OF LOVE" 4532C
The best of Luther. "Here And Now" is a crossover smash while "Treat You Right" is breaking big at Black radio.



GOLD
JOAN JETT "THE HIT LIST" 45473
Shipping Now: The new single, "Love Hurts," following-up "Dirty Deeds." Get ready for the tour kicking off now.



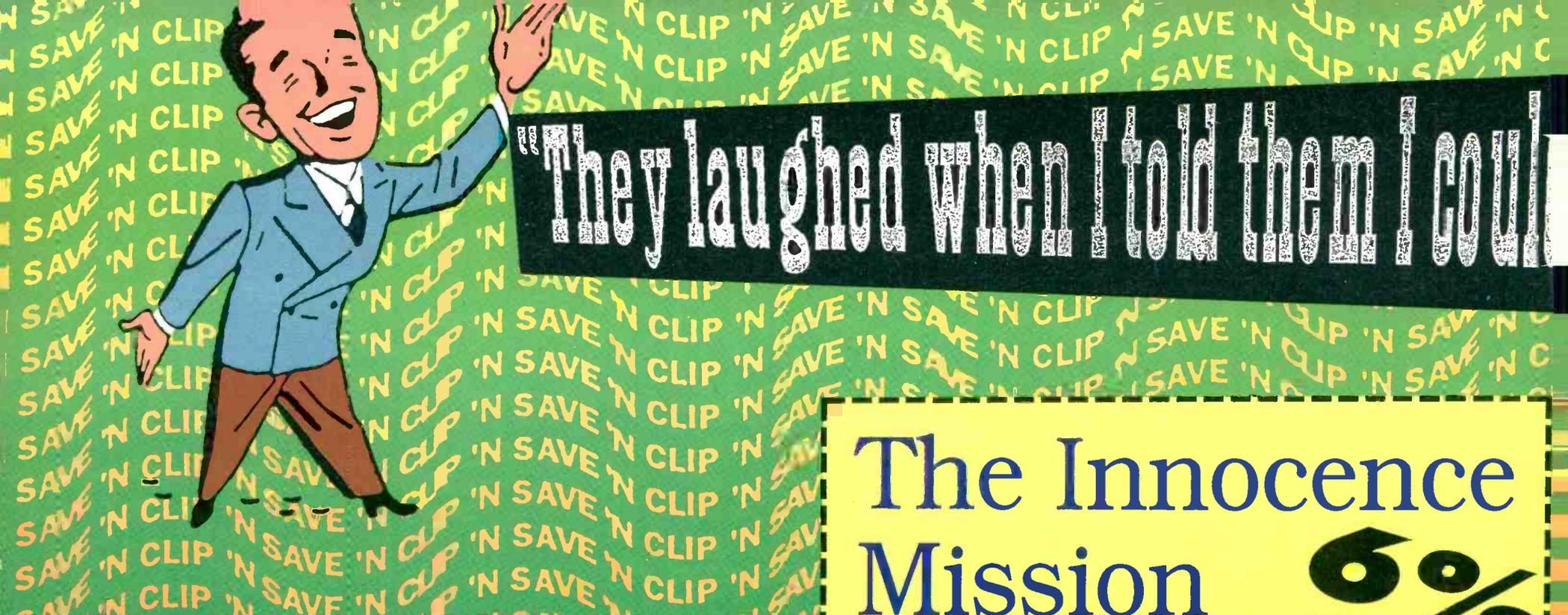
GOLD
STEVIE RAY VAUGHAN AND DOUBLE TROUBLE "IN STEP" 45024
Grammy-Winner for Best Contemporary Blues. "Wolf Of Denial" next hot track.



PLATINUM
BAD ENGLISH "BAD ENGLISH" 45013
Hot Top-10 Hit "Price Of Love" follows No. 1 smash "When I See You Smile." Tour with Whitesnake strikes March 16. "Heaven Is A 4 Letter Word" next single with more to come.

EPIC & N.A.R.M.
Developing Careers That Are
Made To Last.



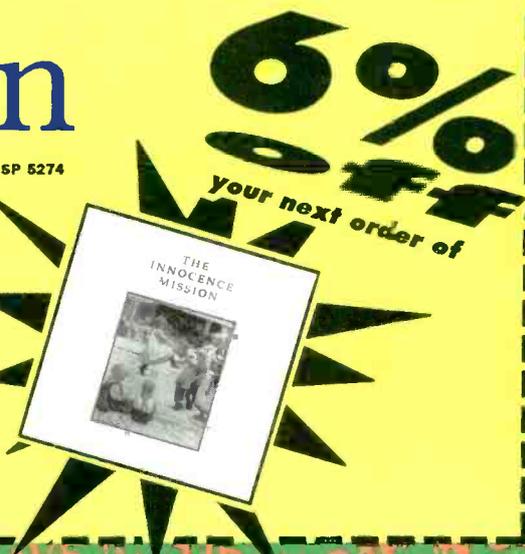


"They laughed when I told them I could"

The Innocence Mission

SP 5274

Discounts apply only to cassette and compact disc orders. Coupon valid for one order only from April 2-4, 1990. Present coupon to your trusty Polygram Group Distribution rep. or fax or mail with your order to the appropriate trusty Polygram Group Distribution branch.



Deadbeats need not apply.

6% OFF
YOUR NEXT ORDER OF

SOUNDGARDEN

LOUDER THAN LOVE



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Deadbeats need not apply. SP 5252

SAVE 10%
on your next order

THE BLUE NILE HATS

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SP 5284



Deadbeats need not apply.

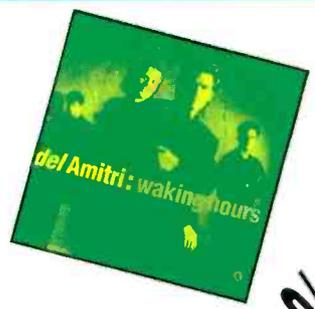
OFF YOUR NEXT ORDER OF
6%

waking hours

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del Amitri

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Deadbeats need not apply.

SP 5287

OFF YOUR NEXT ORDER OF
6%

OFF YOUR NEXT ORDER OF
6%

save a NARM and a leg on A&M's new releases!

THRIFTY BUYERS REJOICE!

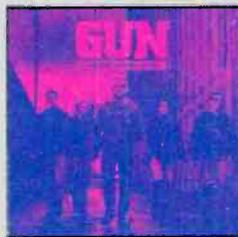
SAVE
6%

ON YOUR NEXT ORDER OF

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SP 5285



taking
on the
world

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10%

on your next order

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Deadbeats need not apply.

BARRY WHITE

BARRY WHITE:
THE MAN IS BACK!

SP 5256



SAVE
6%

ON YOUR NEXT ORDER OF

Seduction
Nothing Matters
Without Love

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Deadbeats need not apply.



SP 5280

AND SAVE 15% ON THESE SINGLES!

MAURICE
"ALL BECAUSE OF YOU" 12" vv 7032

RANDY & THE GYPSYS
"LOVE YOU HONEY" 12" SP 12324

GIANT
"I'LL SEE YOU IN MY DREAMS" 7"
AND CASSETTE SINGLE AM/TS 1495

SEDUCTION
"HEARTBEAT" 12" vv 7031

THE BRAT PACK
"YOU'RE THE ONLY WOMAN" CASSETTE
SINGLE TS 1447

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READERS OF BILLBOARD!
ACT NOW!



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	3	7	5	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL 1 week at No. 1
2	1	3	9	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
3	9	14	5	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY
4	2	2	10	WHAT IT TAKES Geffen 4-19944	AEROSMITH
5	5	6	8	A FACE IN THE CROWD MCA 53781	TOM PETTY
6	10	18	4	NO ALIBIS DUCK LP CUT/REPRISE	ERIC CLAPTON
7	NEW		1	★★★ FLASHMAKER ★★★ THE HURTING KIND ESPERANZA LP CUT/ATLANTIC	ROBERT PLANT
8	8	9	11	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
9	14	15	4	99 WORLDS MCA 53726	PETER WOLF
10	12	12	6	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
11	13	11	9	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
12	6	1	15	BLACK VELVET ATLANTIC 7-88742	ALANNAH MYLES
13	16	16	6	THE ROAD TO HELL Geffen 4-19947	CHRIS REA
14	4	4	9	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE
15	7	5	14	NO MYTH RCA 9111	MICHAEL PENN
16	24	—	2	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
17	18	19	6	FOREVER MERCURY 876 716-7/POLYGRAM	KISS
18	21	23	5	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
19	17	20	7	LOVE WOLF CAPITOL LP CUT	HAVANA BLACK
20	20	25	5	THE WAY IT IS Geffen 4-19948	TESLA
21	11	8	11	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
22	NEW		1	COMING OF AGE WARNER BROS. LP CUT	DAMN YANKEES
23	15	10	9	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
24	25	32	4	JEALOUS AGAIN DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
25	28	40	3	★★★ POWER TRACK ★★★ THE PASS ATLANTIC 4-87986	RUSH
26	23	29	6	TRUE BLUE LOVE ATLANTIC 4-88768	LOU GRAMM
27	29	38	5	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
28	19	17	9	SWEET SOUL SISTER SIRE 4-19926/REPRISE	THE CULT
29	26	28	6	CALL OF THE WILD MERCURY 876 564-4/POLYGRAM	COMPANY OF WOLVES
30	30	36	5	BETTER DAYS A&M LP CUT	GUN
31	27	30	9	FLY HIGH MICHELLE ATCO 7-99135	ENUFF Z'NUFF
32	22	13	17	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON
33	40	—	2	YOUR OWN SWEET WAY WARNER BROS. LP CUT	THE NOTTING HILLBILLIES
34	33	37	6	LOVE DON'T COME EASY I.R.S. 73007	THE ALARM
35	36	39	6	DREAM ON COLUMBIA 38-75220	BRITNY FOX
36	39	42	3	UP ALL NIGHT CHRYSALIS LP CUT	SLAUGHTER
37	43	43	3	THE NATURE OF LOVE RCA LP CUT	POCO
38	41	48	3	TURN THE VOLUME UP ATLANTIC LP CUT	ROBIN TROWER
39	42	45	3	THE ANGELS ISLAND 4-99138	MELISSA ETHERIDGE
40	34	22	16	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
41	31	35	6	BACK TO SHALLA-BAL RELATIVITY LP CUT	JOE SATRIANI
42	35	24	11	PRESTO ATLANTIC LP CUT	RUSH
43	NEW		1	METROPOLIS ARISTA 9944	THE CHURCH
44	50	—	2	CLOSER TO THE FLAME CAPITOL 44525	DAVE EDMUNDS
45	44	44	3	FIRE COLUMBIA 38-73222	THE FRONT
46	48	—	2	HEAD ON WARNER BROS. 4-19891	JESUS AND MARY CHAIN
47	NEW		1	WE GOT MARRIED CAPITOL LP CUT	PAUL MCCARTNEY
48	32	21	14	ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	THE GEORGIA SATELLITES
49	37	27	13	NO MORE REPRISE LP CUT	NEIL YOUNG
50	38	34	8	PRICE OF LOVE EPIC 34-73094	BAD ENGLISH

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

COUNTRY RADIO SEMINAR

(Continued from page 12)

younger demographics—a strategy that many country outlets have discussed, but that few have acted on, lest the older audience be chased away. “Your older core audience is going to die, that’s just the reality of life,” she said.

Consultant Albright drew laughs at the opening panel when he pointed out that for many stations the fragmentation issue was really one of whether to play the Kentucky Headhunters. But he also told the audience that they had a choice: “Either play the new acts or grow old with your audience and open the door for those who will.”

Country PDs also heard a plea for more new music from keynoter Charlie Daniels, who told them he was “starting to see some things creeping into country radio that crept into AOR.” Recent converts to country “stayed for the long list. People don’t want to hear the same songs over and over again.”

Daniels initially brushed off a question about last fall’s controversial hit, “A Simple Man,” by saying its album “went to No. 2, so that’s my answer.” Later, however, he contended that the song “has touched a bigger nerve in the common people than any song I’ve ever had . . . No, I don’t believe in tying criminals in the swamp [and letting alligators take care of them, as the song’s narrator advocates], I believe in due process of law. I’m just saying when you catch these people, do something with them, don’t turn them loose.”

The “core v. cume” panel also featured a debate on that topic between Rantel Research’s David Tate and consultant Jim Wood. Tate cited research from markets as varied as Charlotte, N.C., Baltimore, Cincinnati, and Lincoln, Neb., that showed that country’s core audience was smaller than the listener group that liked country among a number of different musics. While that second group liked country, they didn’t necessarily like country radio which they tended to regard as “parochial.”

Wood responded that it was “highly dangerous to play to AC listeners.” As he had at Gavin two weeks earlier, Wood again encouraged programmers to use database marketing that, he felt, could “expand the cume without hurting the core,” instead of making on-air changes.

Later, when asked if the noncore audience was too fickle for country stations to pursue, Tate responded that the “volatility of Arbitron’s measurement of the country core” made it important to pursue the secondary market and “minimalize the possibility that the core won’t be [sampled].”

Although the 21st CRS was the largest ever—with attendance given at 1,410, an increase of about 300 people from last year—it was also, like most of the radio conventions of the last year, pretty low-key on the panel side. Attendees felt some panelists dwelled too much on product presentations instead of the issues they were there to discuss.

Even Billboard’s switch to a monitored country airplay chart—the subject of immense controversy among record-label people—failed to ignite a much-heralded Friday afternoon publisher’s panel. The Bill-

(Continued on page 77)



Look no further . . .

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 “No Choice” “My Children Away”
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FOR WEEK ENDING MARCH 17, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY 6 weeks at No. 1
2	3	4	5	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
3	2	3	6	NOTHING COMPARES 2 U CHRYSALIS 23488	SINEAD O'CONNOR
4	6	18	3	METROPOLIS ARISTA 9944	THE CHURCH
5	4	2	9	HEAD ON WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
6	8	7	6	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
7	5	5	8	BIRDHOUSE IN YOUR SOUL ELEKTRA 7-64998	THEY MIGHT BE GIANTS
8	9	12	6	HELLO ATLANTIC 7-87989	THE BELOVED
9	12	—	2	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE
10	7	9	6	JEALOUS OF YOUTH EPIC 34-73151	THE THE
11	19	25	3	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	HOUSE OF LOVE
12	15	22	3	FURY EYES Geffen 7-21479	THE CREATURES
13	10	6	9	GETTING AWAY WITH IT WARNER BROS. 4-19880	ELECTRONIC
14	13	14	5	BITING MY NAILS MUTE 7-75525/ENIGMA	RENEGADE SOUNDWAVE
15	20	20	3	WHEN THE LIGHTS GO OUT MCA LP CUT	OINGO BOINGO
16	11	10	7	THE DOWNTOWN LIGHTS A&M LP CUT	THE BLUE NILE
17	18	19	6	THE DEVIL IN ME SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
18	21	21	7	YESTERDAY GIRL CAPITOL LP CUT	THE SMITHEREENS
19	16	16	7	RESPECTFULLY KING OF RAIN EPIC LP CUT	THE RAVE-UPS
20	24	—	2	BIKINI GIRLS WITH MACHINE GUNS ENIGMA LP CUT	THE CRAMPS
21	14	8	8	HERE I AM (COME AND TAKE ME) VIRGIN 7-99141	UB40
22	26	—	2	KISS THIS THING GOODBYE A&M LP CUT	DEL AMITRI
23	25	27	4	I'M NOT SCARED ATCO LP CUT	RAINDOGS
24	NEW		1	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
25	29	—	2	ROOM AT THE TOP MCA 23964	ADAM ANT
26	NEW		1	SUN COMES UP, IT'S TUESDAY . . . RCA LP CUT	COWBOY JUNKIES
27	17	13	7	FAITH AND HEALING SIRE LP CUT/REPRISE	IAN MCCULLOCH
28	27	26	4	I BUILT THIS GARDEN VIRGIN LP CUT	LENNY KRAVITZ
29	28	—	2	THIS AND THAT RCA 2512	MICHAEL PENN
30	23	15	8	RAZOR BLADES OF LOVE RCA 9160	THE SILENCERS

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

PROMOTIONS

(Continued from page 14)

raising efforts: the four-week Coats For Kids campaign; an 18-hour Christmas Gives broadcast soliciting listener gifts; five days of similarly intentioned nine-hour broadcasts from various locations; and a 48-hour food drive urging listeners to help fill a 48-foot Mayflower moving van in front of the Thanksgiving Eve Alabama concert. More than a ton of coats were collected, along with more than \$15,000 in merchandise and donations, and 22,000 pounds of food.

Second place belonged to WMIL Milwaukee's Roof Sit For Kids promotion to help the Child Abuse Prevention fund. When one of WMIL's DJs climbed to the roof of Milwaukee County Stadium, \$175,000 was raised. "We are now raising 90% of the C.A.P. fund's revenue," noted VP/GM Brian Ongaro.

First place in the medium-market category went to KRAK-AM Sacramento, Calif., for its Trick-Or-Treat Street promotion. VP/programming Don Langford said his promotion "took an activity, Halloween night,

that few advertisers want anything to do with, and turned it into a three-market, major event. This promotion allowed more than 12,000 kids to have a safe Halloween night."

Second-place honors were taken by WSM-FM Nashville's Back-To-Back Jack kids club. Through this promotion, WSM set out to get to its target demographic through their kids by having the station's cat mascot promote children's events. For a fee, the kids' club offers a poster of Jack, membership card, a plastic flying disk, discounts, quarterly newsletter, monthly event, movie, etc. Kids get in free, but the parents have to bring the kids.

Third place went to KSSN Little Rock, Ark., for Country Correspondents, in which the station worked with a local ABC affiliate to send one of the station's DJs, along with a listener, and network support to Nashville to do a series of reports on the "Day Break" morning news show. The listener actually handled the interviews of the stars. Auditions for

the country correspondent were held at local malls. People who saw the report on the ABC station and sent in the topic of that day's show qualified for a drawing, the winner of which received a trip for two to Nashville.

In the small-market category, KRRV Alexandria, La., took first place for The Iron Man Olympics. Contestants vied for a \$10,000 custom Isuzu truck covered with the station calls. KRRV made up iron-man muscle T-shirts that were given to contestants who made a "muscle gesture" with their arm directed at station air personalities driving around town in the Isuzu truck. There were then three events for those who qualified through a drawing: a bale-of-hay toss; a brick carry; and finally a truck pulling (by the contestant).

Second place for the small-market category went to WLWI Montgomery, Ala., for its Hearts Hot Spots promotion. Third-place honors were given to KXIA Marshalltown, Iowa, for a promotion centered around trains—a dinner train, a model-train museum, toy trains, Orion Home Video's "Throw Momma From The Train" video, and an on-air train whistle.

IDEA MILL: LET IT RAIN FOREST

Six Infinity rockers will participate in The Great Rainforest Rescue, a 12-hour radiothon scheduled for March 25. Listeners who donate \$60 through a special toll-free number (800-422-RAIN) can "buy" an acre of rain forest to be saved through the Rainforest Alliance. Celebrity participants will include members of R.E.M., the Cult, and Aerosmith, along with Yoko Ono, Lene Lovich, Richard Lewis, Joe Walsh, 'Til Tuesday, Lenny Kravitz, and Ian McCulloch. The stations involved are WXRK New York, KROQ Los Angeles, WYSP Philadelphia, WBCN Boston, WJFK Washington, D.C., and KOME San Jose, Calif.

AC KEX Portland, Ore., air personality Bob Miller is collecting résumés from the area's skilled-labor force in an effort to convince Japan's Toshiba Corp. to build a plant in Portland that

would provide an estimated 500 new jobs in the area. Miller will ship the résumés to Toshiba along with a dozen roses. All résumés will also be forwarded to the city development commission's employment service.

In a monthlong promotion, N/T KMOX St. Louis gave listeners the chance to win \$1,000 in the stock of their choice every week. The station teamed with a local brokerage.

Album CFOX Vancouver, British Columbia, and a local fax information company are providing listeners with free printed copies of station features like the ski report. Listeners who call the number and punch in their fax number will automatically receive a printed report.

PRO-MOTIONS

Rob Tonkin has been named promotion director at KQLZ. He was formerly promotion director of modern rock XETRA-FM (91X) San Diego. . . . Bonny Benedict has been named director of creative services at adult alternative KTWV (The Wave) Los Angeles. She was formerly VP/marketing for an entertainment marketing company. . . . Kathy Johnson is upped from AE to promotion director at AC WRRM (Warm 98) Cincinnati.



Starfaker. More than 40 would-be stars competed for a trip to Hollywood in AC WSTR (Star 94) Atlanta's celebrity look-alike contest. All of the contestants will appear on WSTR's St. Patrick's Day parade float. The winners, from left, were Bonnie Holbrook (Shelley Long), Joseph Zeitovni (Humphrey Bogart), and Chuck Taylor (Cary Grant).

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PIONEER
TOSHIBA
HOT 100
HOT ONE HUNDRED

Hot Hits in Tokio

Week of February 25, 1990

- Escapade Janet Jackson
- Too Late To Say Goodbye Richard Marx
- Opposites Attract Paula Abdul
- I Wish It Would Rain Down Phil Collins
- Dangerous Roxette
- Two To Make It Right Seduction
- All Or Nothing Milli Vanilli
- Heritage Earth, Wind & Fire
- Downtown Train Rod Stewart
- How Am I Supposed To Live Without You Michael Bolton
- Baby You're Mine Basia
- Driving Everything But The Girl
- Room B-52's
- What Kind Of Man Would I Be Chicago
- Rock And A Hard Place The Rolling Stones
- Get Up (Before The Night Is Over) Technotronic featuring Ya Kid K
- Here We Are Gloria Estefan
- Anything I Want Kevin Paige
- Can't Be Sure The Sundays
- Price Of Love Bad English
- Everything Jody Watley
- Niji No Miyako Hiroshi Takano
- Black Shoes Char
- Tomorrow Quincy Jones
- Tell Me Why Expose
- Walk On By Sybil
- Words The Christians
- Pump Up The Jam Technotronic featuring Felly
- Love Will Lead You Back Taylor Dayne
- Get A Life Soul II Soul
- I'll Be Good To You Quincy Jones featuring Ray Charles & Chaka Khan
- Another Day In Paradise Phil Collins
- Can't Tell You Why Sabine
- Aitaku Natta Tokini Kimiwa Kokoni Inai Southern All Stars
- All Around The World Lisa Stansfield
- Tender Lover Babyface
- Endless Valentine EPO
- Never Too Far Dianne Reeves
- If We Hold On Together Diana Ross
- Blue Savannah Erasure
- We Almost Got It Together Tenita Tikaram
- Ultra Modern Nursery Rhymes Terry, Blair & Anouchka
- We Didn't Start The Fire Billy Joel
- Seven O'Clock Quire Boys
- Almost Near You Sigh The Rolling Stones
- Copernicus Basia
- I Remember You Skid Row
- Free Fallin' Tom Petty
- Oh Father Madonna
- Oceano Djavan

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

FM JAPAN 81.3 FM

POWERPLAYS

PLATINUM—Stations with a weekly cume audience of more than 1 million.
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.
SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

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

PLATINUM

Z100
New York
P.D.: Steve Kingston

1	Gloria Estefan, Here We Are
2	Tommy Page, I'll Be Your Everything
3	Janet Jackson, Escapade
4	D-Mob Introducing Cathy Dennis, C'Mon
5	Kiss, Forever
6	Madonna, Keep It Together
7	Biz Markie, Just A Friend
8	Paula Abdul (Duet With The Wild Pair),
9	The B-52's, Room
10	Billy Joel, I Go To Extremes
11	Stevie B, Love Me For Life
12	The Cover Girls, We Can't Go Wrong
13	Michelle, No More Lies
14	Technotron, Get Up! (Before The Nig
15	Taylor Dayne, Love Will Lead You Back
16	Seduction, Heartbeat
17	Luther Vandross, Here And Now
18	Phil Collins, I Wish It Would Rain Do
19	Babyface, Whip Appeal
20	Roxette, Dangerous
21	Jaya, If You Leave Me Now
22	Richard Marx, Too Late To Say Goodbye
23	Regina Belle, Make It Like It Was
24	Lisa Stansfield, All Around The World
25	Alannah Myles, Black Velvet
26	Chicago, What Kind Of Man Would I Be?
27	Motley Crue, Without You
28	Kiss, Forever
29	Michael Bolton, How Can We Be Lovers

POWER 95
New York
P.D.: Gary Bryan

1	Janet Jackson, Escapade
2	Roxette, Dangerous
3	Gloria Estefan, Here We Are
4	Michelle, No More Lies
5	Madonna, Keep It Together
6	D-Mob Introducing Cathy Dennis, C'Mon
7	Billy Joel, I Go To Extremes
8	Tommy Page, I'll Be Your Everything
9	Paula Abdul (Duet With The Wild Pair),
10	Stevie B, Love Me For Life
11	The B-52's, Room
12	Taylor Dayne, Love Will Lead You Back
13	Ame Lorain, Whole Wide World (From "
14	Chicago, What Kind Of Man Would I Be?
15	Richard Marx, Too Late To Say Goodbye
16	The Cover Girls, We Can't Go Wrong
17	Luther Vandross, Here And Now
18	Lisa Stansfield, All Around The World
19	Biz Markie, Just A Friend
20	Phil Collins, I Wish It Would Rain Do
21	Alannah Myles, Black Velvet
22	Seduction, Heartbeat
23	Kiss, Forever
24	Warrant, Sometimes She Cries
25	Elton John, Sacrifice
26	Technotron, Get Up! (Before The Nig
27	Jaya, If You Leave Me Now
28	The Brat Pack, You're The Only Woman
29	Janet Jackson, Escapade
30	Babyface, Whip Appeal
31	Michael Bolton, How Can We Be Lovers
32	Cher, Heart Of Stone
33	Pajama Party, Hide And Seek
34	Motley Crue, Without You
35	Sweet Sensation, Love Child
36	Midnight Oil, Blue Sky Mine
37	Enuff Z'Nuff, Fly High Michelle

KIISFM 102.7
Los Angeles
P.D.: Gerry DeFrancesco

1	Michelle, No More Lies
2	Janet Jackson, Escapade
3	Biz Markie, Just A Friend
4	Paula Abdul (Duet With The Wild Pair),
5	The B-52's, Room
6	Jaya, If You Leave Me Now
7	D-Mob Introducing Cathy Dennis, C'Mon
8	Tommy Page, I'll Be Your Everything
9	Lisa Stansfield, All Around The World
10	Stevie B, Love Me For Life
11	Taylor Dayne, Love Will Lead You Back
12	The Cover Girls, We Can't Go Wrong
13	Roxette, Dangerous
14	Luther Vandross, Here And Now
15	Phil Collins, I Wish It Would Rain Do
16	Madonna, Keep It Together
17	Seduction, Heartbeat
18	The Cover Girls, We Can't Go Wrong
19	Michael Bolton, How Am I Supposed To
20	Alannah Myles, Black Velvet
21	Janet Jackson, Escapade
22	Anything Box, Living In Oblivion
23	Seduction, Two To Make It Right
24	Technotron, Get Up! (Before The Nig
25	Ame Lorain, Whole Wide World (From "
26	Calloway, I Wanna Be Rich
27	Elton John, Sacrifice
28	The U-Krew, If U Were Mine
29	Billy Joel, I Go To Extremes

108 FM
Boston
P.D.: Sunny Joe White

1	The B-52's, Room
2	D-Mob Introducing Cathy Dennis, C'Mon
3	Taylor Dayne, Love Will Lead You Back
4	Alannah Myles, Black Velvet
5	Madonna, Keep It Together
6	Ame Lorain, Whole Wide World (From "
7	Lisa Stansfield, All Around The World
8	Billy Joel, I Go To Extremes
9	Technotron, Get Up! (Before The Nig
10	Luther Vandross, Here And Now
11	Phil Collins, I Wish It Would Rain Do
12	Linda Ronstadt (Featuring Aaron New
13	Janet Jackson, Escapade
14	Cher, Heart Of Stone
15	Madonna, Keep It Together
16	Depeche Mode, Personal Jesus
17	Michael Penn, No Myth
18	Leila K With Rob 'N' Raz, Got To Get
19	Rolling Stones, Almost Hear You Sigh
20	Whitesnake, The Deeper The Love
21	Dusty Springfield, In Private
22	Tommy Page, I'll Be Your Everything
23	Sinead O'Connor, Nothing Compares 2 U
24	The Brat Pack, You're The Only Woman

Q107
Washington
P.D.: Lorrin Palagi

1	Paula Abdul (Duet With The Wild Pair),
2	Janet Jackson, Escapade
3	The B-52's, Room
4	Taylor Dayne, Love Will Lead You Back
5	Bad English, Price Of Love
6	Phil Collins, I Wish It Would Rain Do
7	Richard Marx, Too Late To Say Goodbye
8	Alannah Myles, Black Velvet
9	Madonna, Keep It Together
10	The Cover Girls, We Can't Go Wrong
11	Elton John, Sacrifice
12	Milli Vanilli, All Or Nothing
13	Roxette, Dangerous
14	Cyri Richard, Some People
15	Billy Joel, I Go To Extremes
16	The U-Krew, If U Were Mine
17	D-Mob Introducing Cathy Dennis, C'Mon
18	Warrant, Sometimes She Cries
19	Michael Penn, No Myth
20	Michelle, No More Lies
21	Lisa Stansfield, All Around The World
22	Janet Jackson, Escapade
23	Kiss, Forever
24	Luther Vandross, Here And Now
25	Tommy Page, I'll Be Your Everything
26	Stevie B, Love Me For Life
27	Janet Jackson, Escapade
28	Michael Bolton, How Can We Be Lovers
29	Motley Crue, Without You
30	Salt-N-Pepa, Expression

BOSTON'S WZOU-94.5
Boston
P.D.: Steve Rivers

1	Janet Jackson, Escapade
2	Paula Abdul (Duet With The Wild Pair),
3	Alannah Myles, Black Velvet
4	Biz Markie, Just A Friend
5	Billy Joel, I Go To Extremes
6	Michelle, No More Lies
7	Milli Vanilli, All Or Nothing
8	Gloria Estefan, Here We Are
9	The B-52's, Room
10	Taylor Dayne, Love Will Lead You Back
11	Bad English, Price Of Love
12	Linda Ronstadt (Featuring Aaron New
13	Madonna, Keep It Together
14	Ame Lorain, Whole Wide World (From "
15	Whitesnake, The Deeper The Love
16	Lisa Stansfield, All Around The World
17	Roxette, Dangerous
18	Seduction, Two To Make It Right
19	Phil Collins, I Wish It Would Rain Do
20	Tommy Page, I'll Be Your Everything
21	Technotron, Get Up! (Before The Nig
22	Warrant, Sometimes She Cries
23	Michael Penn, No Myth
24	Jaya, If You Leave Me Now
25	Stevie B, Love Me For Life
26	Seduction, Heartbeat
27	Lou Gramm, Just Between You And Me
28	Adam Ant, Room At The Top
29	Babyface, Whip Appeal
30	Cher, Heart Of Stone
31	Sweet Sensation, Love Child
32	Sinead O'Connor, Nothing Compares 2 U
33	Aerosmith, What It Takes
34	Elton John, Sacrifice
35	Linear, Sending All My Love
36	Michael Bolton, How Can We Be Lovers

B94 FM
Pittsburgh
P.D.: Clarke Ingram

1	Janet Jackson, Escapade
2	Seduction, Two To Make It Right
3	Michelle, No More Lies
4	Milli Vanilli, All Or Nothing
5	Michelle, No More Lies
6	Bad English, Price Of Love
7	Phil Collins, I Wish It Would Rain Do
8	The Cover Girls, We Can't Go Wrong
9	Linda Ronstadt (Featuring Aaron New
10	Taylor Dayne, Love Will Lead You Back
11	Alannah Myles, Black Velvet
12	Warrant, Sometimes She Cries
13	Kevin Paige, Anything I Want
14	The B-52's, Room
15	Biz Markie, Just A Friend
16	D-Mob Introducing Cathy Dennis, C'Mon
17	Paula Abdul (Duet With The Wild Pair),
18	Billy Joel, I Go To Extremes
19	Kiss, Forever
20	Warrant, Sometimes She Cries
21	Janet Jackson, Escapade
22	Tommy Page, I'll Be Your Everything
23	Aerosmith, Janie's Got A Gun
24	Technotron, Get Up! (Before The Nig
25	Calloway, I Wanna Be Rich
26	Michael Penn, No Myth
27	Chicago, What Kind Of Man Would I Be?
28	Technotron, Get Up! (Before The Nig
29	Michael Bolton, How Can We Be Lovers
30	Ame Lorain, Whole Wide World (From "
31	Aerosmith, What It Takes
32	Motley Crue, Without You
33	Wilson Phillips, Hold On
34	Rod Stewart, This Old Heart Of Mine

EAGLE 106
Philadelphia
P.D.: Todd Fisher

1	Skid Row, I Remember You
2	Rod Stewart, Downtown Train
3	Paula Abdul (Duet With The Wild Pair),
4	Gloria Estefan, Here We Are
5	Tommy Page, I'll Be Your Everything
6	Jaya, If You Leave Me Now
7	Janet Jackson, Escapade
8	Billy Joel, I Go To Extremes
9	Biz Markie, Just A Friend
10	The B-52's, Room
11	Tom Petty, Free Fallin'
12	D-Mob Introducing Cathy Dennis, C'Mon
13	Aerosmith, Janie's Got A Gun
14	Alannah Myles, Black Velvet
15	Chicago, What Kind Of Man Would I Be?
16	Warrant, Sometimes She Cries
17	Depeche Mode, Personal Jesus
18	Taylor Dayne, Love Will Lead You Back
19	Phil Collins, I Wish It Would Rain Do
20	Roxette, Dangerous
21	Stevie B, Love Me For Life
22	Technotron, Get Up! (Before The Nig
23	Taylor Dayne, Love Will Lead You Back
24	Janet Jackson, Escapade
25	Madonna, Keep It Together
26	Lisa Stansfield, All Around The World
27	Motley Crue, Without You
28	Michael Bolton, How Can We Be Lovers
29	Elton John, Sacrifice
30	The Smithereens, A Girl Like You

Q105
Tampa
P.D.: Mason Dixon

1	Gloria Estefan, Here We Are
2	Paula Abdul (Duet With The Wild Pair),
3	Taylor Dayne, Love Will Lead You Back
4	Janet Jackson, Escapade
5	Alannah Myles, Black Velvet
6	Roxette, Dangerous
7	Stevie B, Love Me For Life
8	Warrant, Sometimes She Cries
9	Bad English, Price Of Love
10	The B-52's, Room
11	Elton John, Sacrifice
12	Phil Collins, I Wish It Would Rain Do
13	Chicago, What Kind Of Man Would I Be?
14	Michael Bolton, How Can We Be Lovers
15	Motley Crue, Without You
16	Michael Bolton, How Can We Be Lovers
17	Elton John, Sacrifice
18	Linda Ronstadt (Featuring Aaron New
19	Billy Joel, I Go To Extremes
20	Madonna, Keep It Together
21	Luther Vandross, Here And Now
22	Luther Vandross, Here And Now
23	Wilson Phillips, Hold On
24	Motley Crue, Without You
25	Babyface, Whip Appeal
26	Rod Stewart, This Old Heart Of Mine
27	Aerosmith, What It Takes
28	Technotron, Get Up! (Before The Nig

WAVA 103.5
Washington
P.D.: Matt Farber

1	Janet Jackson, Escapade
2	The B-52's, Room
3	Bad English, Price Of Love
4	Roxette, Dangerous
5	Billy Joel, I Go To Extremes
6	Alannah Myles, Black Velvet
7	Warrant, Sometimes She Cries
8	Paula Abdul (Duet With The Wild Pair),
9	The Cover Girls, We Can't Go Wrong
10	Taylor Dayne, Love Will Lead You Back
11	Tommy Page, I'll Be Your Everything
12	Tom Petty, Free Fallin'
13	Phil Collins, I Wish It Would Rain Do
14	Biz Markie, Just A Friend
15	Madonna, Keep It Together
16	Lisa Stansfield, All Around The World
17	Richard Marx, Too Late To Say Goodbye
18	Luther Vandross, Here And Now
19	Depeche Mode, Personal Jesus
20	Kiss, Forever
21	Aerosmith, Janie's Got A Gun
22	Janet Jackson, Escapade
23	D-Mob Introducing Cathy Dennis, C'Mon
24	Michael Bolton, How Can We Be Lovers
25	Technotron, Get Up! (Before The Nig
26	Elton John, Sacrifice
27	Calloway, I Wanna Be Rich
28	Rod Stewart, This Old Heart Of Mine
29	Salt-N-Pepa, Expression
30	Motley Crue, Without You

POWER 99 FM
Atlanta
P.D.: Rick Stacy

1	Alannah Myles, Black Velvet
2	Janet Jackson, Escapade
3	Jaya, If You Leave Me Now
4	Bad English, Price Of Love
5	Janet Jackson, Escapade
6	Taylor Dayne, Love Will Lead You Back
7	The B-52's, Room
8	Michelle, No More Lies
9	D-Mob Introducing Cathy Dennis, C'Mon
10	Roxette, Dangerous
11	Madonna, Keep It Together
12	Michael Penn, No Myth
13	Lisa Stansfield, All Around The World
14	Ame Lorain, Whole Wide World (From "
15	Whitesnake, The Deeper The Love
16	Phil Collins, I Wish It Would Rain Do
17	Technotron, Get Up! (Before The Nig
18	Kevin Paige, Anything I Want
19	Tommy Page, I'll Be Your Everything
20	Depeche Mode, Personal Jesus
21	Luther Vandross, Here And Now
22	Xymox, Imagination
23	The Brat Pack, You're The Only Woman
24	Linda Ronstadt (Featuring Aaron New
25	Belinda Carlisle, Summer Rain
26	Sinead O'Connor, Nothing Compares 2 U
27	Electronic, Getting Away With It
28	Inner City, Whatcha Gonna Do With My
29	Motley Crue, Without You
30	Aerosmith, What It Takes
31	Michelle, No More Lies
32	Billy Joel, I Go To Extremes
33	Calloway, I Wanna Be Rich
34	EX Linear, Sending All My Love
35	Babyface, Whip Appeal
36	Seduction, Heartbeat
37	Rod Stewart, This Old Heart Of Mine
38	Aerosmith, What It Takes
39	Cher, Heart Of Stone

Q105 TAMPA BAY
Tampa
P.D.: Mason Dixon

1	Gloria Estefan, Here We Are
2	Paula Abdul (Duet With The Wild Pair),
3	Taylor Dayne, Love Will Lead You Back
4	Janet Jackson, Escapade
5	Alannah Myles, Black Velvet
6	Roxette, Dangerous
7	Stevie B, Love Me For Life
8	Warrant, Sometimes She Cries
9	Bad English, Price Of Love
10	The B-52's, Room
11	Elton John, Sacrifice
12	Phil Collins, I Wish It Would Rain Do
13	Chicago, What Kind Of Man Would I Be?
14	Michael Bolton, How Can We Be Lovers
15	Motley Crue, Without You
16	Michael Bolton, How Can We Be Lovers
17	Elton John, Sacrifice
18	Linda Ronstadt (Featuring Aaron New
19	Billy Joel, I Go To Extremes
20	Madonna, Keep It Together
21	Luther Vandross, Here And Now
22	Luther Vandross, Here And Now
23	Wilson Phillips, Hold On
24	Motley Crue, Without You
25	Babyface, Whip Appeal
26	Rod Stewart, This Old Heart Of Mine
27	Aerosmith, What It Takes
28	Technotron, Get Up! (Before The Nig

FOX
Detroit
P.D.: Chuck Beck

1	Bad English, Price Of Love
2	Warrant, Sometimes She Cries
3	Roxette, Dangerous
4	Biz Markie, Just A Friend
5	Alice Cooper, House Of Fire
6	The B-52's, Room
7	Janet Jackson, Escapade
8	Richard Marx, Too Late To Say
9	Milli Vanilli, Money
10	Motley Crue, Without You
11	Phil Collins, I'll Be Your Every
12	Kiss, Forever
13	Seduction, Two To Make It Right
14	Paula Abdul (Duet With The Wild
15	Alannah Myles, Black Velvet
16	Billy Joel, I Go To Extremes
17	Tommy Page, I'll Be Your Every
18	Rod Stewart, Downtown Train
19	The Cover Girls, We Can't Go Wrong
20	Technotron, Get Up! (Before The Nig
21	Madonna, Keep It Together
22	Milli Vanilli, All Or Nothing
23	Phil Collins, I Wish It Would Rain Do
24	EX Technotron, Get Up! (Before The Nig
25	Faster Pussycat, House Of Pain
26	Sinead O'Connor, Nothing Compares
27	Janet Jackson, Escapade
28	Digital Underground, The Humpty
29	Enuff Z'Nuff, Fly High Michelle
30	Taylor Dayne, Love Will Lead You

96.3 FM RADIO WHYY
Detroit
P.D.: Rick Gillette

1	Janet Jackson, Escapade
2	Biz Markie, Just A Friend
3	Tommy Page, I'll Be Your Everything
4	Leila K With Rob 'N' Raz, Got To Get
5	Milli Vanilli, Money
6	Phil Collins, I Wish It Would Rain Do
7	Digital Underground, The Humpty
8	Paula Abdul (Duet With The Wild Pair),
9	The Cover Girls, We Can't Go Wrong
10	Warrant, Sometimes She Cries
11	Phil Collins, I Wish It Would Rain Do
12	Ame Lorain, Whole Wide World (From "
13	Bad English, Price Of Love
14	Richard Marx, Too Late To Say Goodbye
15	Technotron, Get Up! (Before The Nig
16	Madonna, Keep It Together
17	Young Jive, Posson Ivy
18	Michael Bolton, How Am I Supposed To
19	Milli Vanilli, All Or Nothing
20	Motley Crue, Without You
21	Lisa Stansfield, All Around The World
22	Kiss, Forever
23	Calloway, I Wanna Be Rich
24	Seduction, Two To Make It Right
25	Michelle, No More Lies
26	The Brat Pack, You're The Only Woman
27	Cher, Heart Of Stone
28	Inner City, Whatcha Gonna Do With My
29	Elton John, Sacrifice
30	Whitesnake, The Deeper The Love
31	Taylor Dayne, Love Will Lead You Back
32	Linear, Sending All My Love
33	Sinead O'Connor, Nothing Compares 2 U
34	Janet Jackson, Escapade

THE NEW Q95 FM
Detroit
P.D.: Gary Berkowitz

1	Elton John, Sacrifice
2	Gloria Estefan, Here We Are
3	Roxette, Dangerous
4	Biz Markie, Just A Friend
5	Billy Joel, I Go To Extremes
6	Taylor Dayne, Love Will Lead You Back
7	Linda Ronstadt (Featuring Aaron New
8	Bad English, Price Of Love
9	Phil Collins, I Wish It Would Rain Do
10	Luther Vandross, Here And Now
11	Kenny G, Going Home
12	Alannah Myles, Black Velvet
13	Alannah Myles, Black Velvet
14	Rod Stewart, Downtown Train
15	Don Henley, The Heart Of The Matter
16	Belinda Carlisle, Summer Rain
17	Michael Penn, No Myth
18	Madonna, Keep It Together
19	Sadeo Watanabe, Any Other Fool
20	Cher, Heart Of Stone
21	Lou Gramm, Just Between You And Me
22	Michael Bolton, How Can We Be Lovers
23	Phil Collins, Another Day In Paradise
24	The U-Krew, If U Were Mine
25	Eric Clapton, Bad Love
26	Regina Belle, Make It Like It Was
27	Lou Gramm, True Blue Love
28	Bonnie Raitt, Have A Heart

93Q
Houston
P.D.: Bill Richards

1	Roxette, Dangerous
2	Janet Jackson, Escapade
3	Erasure, Blue Savannah
4	The B-52's, Room
5	Gloria Estefan, Here We Are
6	Milli Vanilli, All Or Nothing
7	D-Mob Introducing Cathy Dennis, C'Mon
8	Tommy Page, I'll Be Your Every
9	Madonna, Keep It Together

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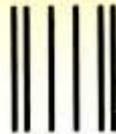
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Tom Clendening
WTAE Pittsburgh



IT'S AN ACCEPTED FACT OF LIFE that news/talk stations grow slowly. WABC New York took six years to get to a 3.5 share 12-plus. KFI Los Angeles, after two years, has been as high as a 1.8. WLS Chicago had a 1.4 in its first Arbitron, the same number it posted in its last book as a full-service AC/oldies outlet.

For a station that completed its transition to a talk format in October 1987, WTAE Pittsburgh was already doing alright. Last fall, when it was carrying Steelers games, it was as high as a 5.0. Two books ago, it appeared to have found its level in the high threes. That was well behind full-service AC KDKA's 13.6, but it was ahead of all-news KQV's usual place in the twos. So nobody, including PD Tom Clendening, was really ready for what happened to WTAE in the fall Arbitron, where it rose 2.9-6.8, making it fifth in the market. KDKA was off slightly 13.6-12.3. KQV nudged up 2.0-2.1.

Clendening, who says he was just hoping for the low sixes this time, is a 10-year veteran of parent company Hearst Broadcasting. After seven years at co-owned WBAL Baltimore, where he served as ND during that station's transition from full-service AC to talk, he was transferred to Pittsburgh to oversee a similar format change.

The general consensus among rival Pittsburgh broadcasters is that a lot of WTAE's great fall book was Steeler-mania. On "Steeler Sunday,"

most of the programming between 10 a.m. and 9 p.m. is football-related. So, during football season, is the nightly 6-9 p.m. sports talk block. Myron Cope, who hosts the first two hours of sports talk, is a 20-year station personality, former Sports Illustrated writer, and "next to Fred Rogers, the most identifiable media personality in Pittsburgh," according to Clendening.

Clendening believes the fall book is a function of the station finally kicking in, the same way WABC eventually did. But he does allow that football had some impact for the station: "People say the fall was spectacular. But I tend to think the 2.9 this summer was a fluke, and if you compare fall to fall, we really went 5.0-6.8. Obviously we were helped a lot by football come from the Steelers and Univ. of Pittsburgh. But weekends were an 8.5 and Monday through Friday was a 6.3."

He also acknowledges the strength of the fall news menu. Besides the national and international stories that many N/T stations profited from—Hurricane Hugo, the opening of Eastern Europe, and the Northern California earthquake—Pittsburgh also had a mayoral campaign in the summer and subsequent city government changes during the fall, as well as an acting city council president who was convicted of extortion.

"We decided to really develop a news im-

age for the station," says Clendening. "It's really unprecedented what we've done here. We've essentially doubled the news staff from four full-time on-air people to 10. I can't think of any other radio station doing that—most are going the other way and cutting back on their news staff. But [Hearst] decided to have a strong news image associated with the talk programming. One of the things we've done is add a news block in morning drive which takes a pretty significant financial investment."

WTAE's lineup includes co-anchors Joe DeStio & Alex Chaklos in mornings, and Lynn Cullen, WTAE-TV's feature reporter, in middays. Market veteran Doug Hoerth works noon-3 p.m. and is "our madman—a cross between Einstein and Charles Manson. He has a photographic memory and does some of the best interviews you'll hear anywhere." Late afternoons are hosted by former Pittsburgh Press columnist Phil Musick. (WTAE is also the Pittsburgh outlet for Larry King and Paul Harvey.)

"We wanted to make sure we had a really local flavor," says Clendening. "We didn't want to go out and hire hosts from Dallas, San Francisco, or New York. We wanted local people who really understood local issues."

Musick and Cullen are both liberals on-air. Hoerth, who bills himself as a libertarian, leans conservative. Compared with other stations that evolved from AC into light talk outlets, WTAE's offerings are

harder and more issue-oriented. But aside from a controversy early in Musick's tenure when the Press wanted him to choose between the station and the paper, Clendening cannot think of a time when the station itself became the center of an issue-oriented campaign, the way outlets like WRKO Boston or KING Seattle did.

"We haven't artificially created anything to have our own controversy," Clendening says. "I tend not to buy into a lot of that. Some talk hosts tend to become a little overinflated on their own self-importance... I also think some of these things tend to be a little transparent. Some hosts jump on causes not to achieve their ends of their cause but to hype their ratings; I would rather win mine legitimately."

WTAE's issue talk is on during the day when KDKA is playing music. Its sports talk is on at night when KDKA is doing issue talk, a strategy that Clendening says is deliberate.

Competing with a station that is customarily in double digits is "no fun," admits Clendening, who also says that he will be satisfied if WTAE reaches a 5.8 in the post-Steelers winter book. "But the silver lining is that KDKA keeps a lot of people on the AM dial. Pittsburgh has one of the highest percentages of AM listening after San Francisco." SEAN ROSS

34	36	Regina Belle, Make It Like It Was
35	38	Linear, Sending All My Love
36	39	Babyface, Whip Appeal
37	40	Natale Cole, Wild Women Do (From "Pr
38	EX	Adam Ant, Room At The Top
A39	---	Sweet Sensation, Love Child
40	EX	Inner City, Whatcha Gonna Do With My
A	---	Wilson Phillips, Hold On
A	---	Grayson Hugh, How About You

BIO 4
MEANS MUSIC

Baltimore P.D.: Steve Perun

1	1	Paula Abdul (Duet With The Wild Pair), Janet Jackson, Escapade
2	2	Roxette, Dangerous
3	5	Seduction, Two To Make It Right
4	9	New Kids On The Block, My Favorite Gi
5	8	Tommy Page, I'll Be Your Everything
6	8	Rob Base & D.J. J-Z, Rock, Jay And Pa
7	3	Alannah Myles, Black Velvet
8	14	Linda Ronstadt (Featuring Aaron Nev
9	7	Biz Markie, Just A Friend
10	12	The Cover Girls, We Can't Go Wrong
11	12	Rod Stewart, Downtown Train
12	10	Warrant, Sometimes She Cries
13	15	Depeche Mode, Personal Jesus
14	16	Michael Bolton, How Am I Supposed To
15	11	Bad English, Price Of Love
16	19	The B-52's, Room
17	21	Madonna, Keep It Together
18	18	Salt-N-Pepa, Expression
19	22	Technontronic Featuring Felly, Pump Up
20	17	Luther Vandross, Here And Now
21	25	Lisa Stansfield, All Around The World
22	23	Taylor Dayne, Love Will Lead You Back
23	29	Belinda Carlisle, Summer Rain
24	26	Michelle, No More Lies
25	27	Phil Collins, I Wish It Would Rain Do
26	28	Calloway, I Wanna Be Rich
27	31	Elton John, Sacrifice
28	30	Jane Child, Don't Wanna Fall In Love
29	EX	Michael Bolton, How Can We Be Lovers
30	---	Babyface, Whip Appeal
EX	---	Motley Crue, Without You
EX	---	Kiss, Forever
EX	---	Regina Belle, Make It Like It Was

100.7 FM
#1 HIT MUSIC STATION

Miami P.D.: Frank Amadeo

1	1	Janet Jackson, Escapade
2	3	Luther Vandross, Here And Now
3	8	Taylor Dayne, Love Will Lead You Back
4	4	Gloria Estefan, Here We Are
5	6	Billy Joel, I Go To Extremes
6	5	Seduction, Two To Make It Right
7	9	Elton John, Sacrifice
8	10	Madonna, Keep It Together
9	11	Phil Collins, I Wish It Would Rain Do
10	2	Paula Abdul (Duet With The Wild Pair),
11	14	Lisa Stansfield, All Around The World
12	15	Bad English, Price Of Love
13	12	Rod Stewart, Downtown Train
14	7	Milli Vanilli, All Or Nothing
15	18	Michael Penn, No Myth
16	19	Sadeau Watanabe, Any Other Fool
17	22	Roxette, Dangerous
18	26	Jane Child, Don't Wanna Fall In Love
19	17	Chicago, What Kind Of Man Would I Be?
20	23	The B-52's, Room
21	16	Michael Bolton, How Am I Supposed To
22	13	Exposé, Tell Me Why
23	20	Jody Watley, Everything
24	27	Linda Ronstadt (Featuring Aaron Nev
25	28	Babyface, Whip Appeal
26	21	Kenny G, Going Home
27	30	Regina Belle, Make It Like It Was
28	EX	Alannah Myles, Black Velvet
29	24	Lou Gramm, Just Between You And Me
30	---	Michael Bolton, How Can We Be Lovers
A30	---	Calloway, I Wanna Be Rich
EX	---	Cher, Heart Of Stone
EX	---	Seduction, Heartbeat

POWER 93 FM
THE THUNDER

Tampa P.D.: Marc Chase

1	1	Janet Jackson, Escapade
2	2	Taylor Dayne, Love Will Lead You Back
3	3	Calloway, I Wanna Be Rich
4	8	Lisa Stansfield, All Around The World
5	7	Bad English, Price Of Love
6	11	Richard Marx, Too Late To Say Goodbye
7	16	D-Mob Introducing Cathy Dennis, C'Mon
8	9	Linda Ronstadt (Featuring Aaron Nev
9	12	A'me Lorain, Whole Wide World (From "
10	14	Tommy Page, I'll Be Your Everything
11	15	Billy Joel, I Go To Extremes
12	13	Biz Markie, Just A Friend
13	16	Madonna, Keep It Together
14	18	Phil Collins, I Wish It Would Rain Do
15	17	Alannah Myles, Black Velvet
16	21	Technontronic, Get Up! (Before The Nig
17	19	The B-52's, Room
18	20	Seduction, Heartbeat
19	23	Jane Child, Don't Wanna Fall In Love
20	26	Stevie B, Love Me For Life
21	28	Luther Vandross, Here And Now
22	27	Kevin Paige, Anything I Want
23	24	Cher, Heart Of Stone
24	31	Joyce "Fenderella" Irby, I'll Be Ther
25	29	Leila K With Rob 'N' Raz, Got To Get
26	32	Pajama Party, Hide And Seek
27	30	The Brat Pack, You're The Only Woman
28	39	Babyface, Whip Appeal
29	39	Wilson Phillips, Hold On
30	31	Bobby Jimmy & The Critters, Somebody
31	32	Mr. Lee, Get Busy
32	34	Regina Belle, Make It Like It Was
33	---	Linear, Sending All My Love
34	---	Inner City, Whatcha Gonna Do With My
35	---	Sweet Sensation, Love Child
A37	---	Michael Bolton, How Can We Be Lovers
38	EX	Grayson Hugh, How About You
39	EX	Natale Cole, Wild Women Do (From "Pr
A40	---	Shana, You Can't Get Away

WNCI 97.9

Columbus P.D.: Dave Robbins

1	1	Janet Jackson, Escapade
2	4	The B-52's, Room
3	5	Bad English, Price Of Love
4	6	Billy Joel, I Go To Extremes
5	7	Taylor Dayne, Love Will Lead You Back
6	8	Phil Collins, I Wish It Would Rain Do
7	9	Roxette, Dangerous
8	2	Paula Abdul (Duet With The Wild Pair),
9	18	Alannah Myles, Black Velvet
10	---	Gloria Estefan, Here We Are
11	15	Madonna, Keep It Together
12	12	Elton John, Sacrifice
13	13	Richard Marx, Too Late To Say Goodbye
14	16	Lisa Stansfield, All Around The World
15	14	The Cover Girls, We Can't Go Wrong
16	---	Linda Ronstadt (Featuring Aaron Nev
17	20	Michael Bolton, How Can We Be Lovers
18	19	Michael Penn, No Myth
19	23	Cher, Heart Of Stone
20	21	Technontronic, Get Up! (Before The Nig

21	22	D-Mob Introducing Cathy Dennis, C'Mon
22	24	Wilson Phillips, Hold On

POWER 100.7 FM

Cleveland P.D.: Cat Thomas

1	1	Janet Jackson, Escapade
2	2	Bad English, Price Of Love
3	5	Alannah Myles, Black Velvet
4	4	Biz Markie, Just A Friend
5	7	Billy Joel, I Go To Extremes
6	8	Warrant, Sometimes She Cries
7	13	Phil Collins, I Wish It Would Rain Do
8	11	The Smithereens, A Girl Like You
9	9	The B-52's, Room
10	12	Richard Marx, Too Late To Say Goodbye
11	14	Madonna, Keep It Together
12	15	Kiss, Forever
13	16	Taylor Dayne, Love Will Lead You Back
14	17	Michael Penn, No Myth
15	18	Technontronic, Get Up! (Before The Nig
16	29	Motley Crue, Without You
17	28	Lisa Stansfield, All Around The World
18	31	Jane Child, Don't Wanna Fall In Love
19	21	Michelle, No More Lies
20	20	Whitesnake, The Deeper The Love
21	25	Don Henley, The Heart Of The Matter
22	22	Kevin Paige, Anything I Want
23	23	Linda Ronstadt (Featuring Aaron Nev
24	EX	Michael Bolton, How Can We Be Lovers
25	EX	Calloway, I Wanna Be Rich
26	26	Rolling Stones, Almost Hear You Sigh
27	30	Lou Gramm, True Blue Love
28	EX	The Brat Pack, You're The Only Woman
29	EX	Eric Clapton, Bad Love
30	33	Tom Petty, A Face In The Crowd
31	EX	Tesla, The Way It Is
32	34	Luther Vandross, Here And Now
33	EX	Cher, Heart Of Stone
34	EX	Midnight Oil, Blue Sky Mine
A	---	Corey Hart, A Little Love
A	---	Seduction, Heartbeat
A	---	Sinead O'Connor, Nothing Compares 2 U
A	---	Michael Bolton, How Can We Be Lovers
A	---	Babyface, Whip Appeal
A	---	Motley Crue, Without You
A	---	Kiss, Forever
A	---	Regina Belle, Make It Like It Was

94 WKTI
FM

Milwaukee P.D.: Mike Berlak

1	1	Roxette, Dangerous
2	2	Paula Abdul (Duet With The Wild Pair),
3	6	The B-52's, Room
4	4	Richard Marx, Too Late To Say Goodbye
5	7	Janet Jackson, Escapade
6	5	Billy Joel, I Go To Extremes
7	11	Alannah Myles, Black Velvet
8	7	Lou Gramm, Just Between You And Me
9	9	Tom Petty, Free Fallin'
10	8	Michael Bolton, How Am I Supposed To
11	17	Lisa Stansfield, All Around The World
12	12	Michael Penn, No Myth
13	14	Elton John, Sacrifice
14	15	Taylor Dayne, Love Will Lead You Back
15	10	Linda Ronstadt (Featuring Aaron Nev
16	18	Cher, Heart Of Stone
17	19	Don Henley, The Heart Of The Matter
18	20	Michael Bolton, How Can We Be Lovers
19	22	Phil Collins, I Wish It Would Rain Do
20	23	Tommy Page, I'll Be Your Everything
21	24	Jane Child, Don't Wanna Fall In Love
A22	---	Luther Vandross, Here And Now

WJOL 99.7

Minneapolis P.D.: Gregg Swedberg

1	2	Bad English, Price Of Love
2	1	Janet Jackson, Escapade
3	4	John Farnham, You're The Voice
4	6	Gloria Estefan, Here We Are
5	9	Alannah Myles, Black Velvet
6	10	The B-52's, Room
7	3	Roxette, Dangerous
8	5	Paula Abdul (Duet With The Wild Pair),
9	12	Tommy Page, I'll Be Your Everything
10	11	Belinda Carlisle, Summer Rain
11	17	Jane Child, Don't Wanna Fall In Love
12	18	Billy Joel, I Go To Extremes
13	16	Madonna, Keep It Together
14	18	Taylor Dayne, Love Will Lead You Back
15	15	Whitesnake, The Deeper The Love
16	7	The Cover Girls, We Can't Go Wrong
17	20	Enuff Z'Nuff, Fly High Michelle
18	19	Michael Penn, No Myth
19	22	Bobby Z, Lie By Lie
20	21	D-Mob Introducing Cathy Dennis, C'Mon
21	21	Richard Marx, Too Late To Say Goodbye
22	24	Kevin Paige, Anything I Want
23	23	Linda Ronstadt (Featuring Aaron Nev
24	28	Michael Bolton, How Can We Be Lovers
25	8	Technontronic Featuring Felly, Pump Up
26	31	Kiss, Forever
27	EX	Calloway, I Wanna Be Rich
28	EX	Phil Collins, I Wish It Would Rain Do
29	EX	Technontronic, Get Up! (Before The Nig
30	EX	Regina Belle, Make It Like It Was
31	23	Elton John, Sacrifice
A	---	Corey Hart, A Little Love
A	---	Adam Ant, Room At The Top
A	---	Michelle, No More Lies
A	---	Motley Crue, Without You
A	---	Stevie B, Love Me For Life
EX	---	Depeche Mode, Personal Jesus
EX	---	Lisa Stansfield, All Around The World
EX	---	Natale Cole, Wild Women Do (From "Pr

106.5

St. Louis P.D.: Lyndon Abell

1	1	Motley Crue, Without You
2	2	Janet Jackson, Escapade
3	3	Phil Collins, I Wish It Would Rain Do
4	6	Kevin Paige, Anything I Want
5	7	Enuff Z'Nuff, Fly High Michelle
6	8	Tommy Page, I'll Be Your Everything
7	9	Michael Penn, No Myth
8	10	Jane Child, Don't Wanna Fall In Love
9	11	Alannah Myles, Black Velvet
10	4	The B-52's, Room
11	5	Def Leppard, Tear It Down
12	15	Robin Beck, First Time
13	15	Lou Gramm, True Blue Love
14	20	Lisa Stansfield, All Around The World
15	17	Whitesnake, The Deeper The Love
16	18	A'me Lorain, Whole Wide World (From "
17	19	Don Henley, The Heart Of The Matter
18	12	The Cover Girls, We Can't Go Wrong
19	21	The Smithereens, A Girl Like You
20	24	Madonna, Keep It Together
21	23	Midnight Oil, Blue Sky Mine
22	16	Milli Vanilli, All Or Nothing
23	25	Tears For Fears, Advice For The Young
24	28	Linda Ronstadt (Featuring Aaron Nev
25	27	Rolling Stones, Almost Hear You Sigh
26	30	Michelle, No More Lies
27	29	McAuley Schenker Group, Anytime
28	32	Michael Bolton, How Can We Be Lovers
29	35	Adam Ant, Room At The Top
30	34	Calloway, I Wanna Be Rich
31	13	Richard Marx, Too Late To Say Goodbye
32	18	Biz Markie, Just A Friend
33	39	Elton John, Sacrifice

A34	---	Sweet Sensation, Love Child
A35	---	The Beloved, Hello
36	26	Gloria Estefan, Here We Are
A37	---	Wilson Phillips, Hold On
38	22	Fine Young Cannibals, I'm Not Satisfi
A39	---	Sinead O'Connor, Nothing Compares 2 U
A40	---	Linear, Sending All My Love
EX	---	D-Mob Introducing Cathy Dennis, C'Mon
EX	---	Taylor Dayne, Love Will Lead You Back

109.5

Dallas

1	1	Janet Jackson, Escapade
2	4	The B-52's, Room
3	2	Paula Abdul (Duet With The Wild Pair),
4	5	Roxette, Dangerous
5	7	Tommy Page, I'll Be Your Everything
6	3	Rod Stewart, Downtown Train
7	12	Bad English, Price Of Love
8	11	Billy Joel, I Go To Extremes
9	11	Aerosmith, Janie's Got A Gun
10	6	Chicago, What Kind Of Man Would I Be?
11	14	Warrant, Sometimes She Cries
12	19	Alannah Myles, Black Velvet
13	10	Seduction, Two To Make It Right
14	16	Phil Collins, I Wish It Would Rain Do
15	13	Michael Bolton, How Am I Supposed To
16	22	Depeche Mode, Personal Jesus
17	17	D-Mob Introducing Cathy Dennis, C'Mon
18	18	Richard Marx, Too Late To Say Goodbye
19	15	Testa, Love Song
20	27	Bobby Jimmy & The Critters, Somebody
21	20	Technontronic Featuring Felly, Pump Up
22	24	Taylor Dayne, Love Will Lead You Back

Nets Challenged By Radio-Unfriendly Awards Shows

LOS ANGELES—Star-studded awards shows are big events and certainly demand attention from radio. Yet these shows provide a unique challenge for networks and syndicators, since the straight-ahead coverage favored by television usually won't work on radio.

Although **MJI Broadcasting** is the official radio network of the Grammy Awards, president **Josh Feigenbaum** admits that "since it's such a multiple-format event," he "doesn't know if [a Grammy simulcast] would make a lot of sense."

Instead, MJI's ambitious Grammy package included seven two-hour preshows, targeted specifically to album rock, top 40, country, urban, classical, jazz, and AC stations; "Grammy Moments" vignettes; and a live, one-hour postshow special following the televised Grammy

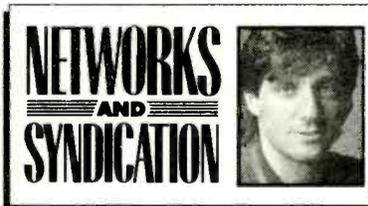
broadcast. Feigenbaum says last month's specials, which featured various celebrity hosts, including **Ian Anderson, Gloria Estefan, Stephen Bishop, Clint Black, Philip Bailey, and David Benoit**, had nearly 700 total affiliates.

Westwood One VP/director of programming **Gary Landis** agrees that simulcasting the Grammys or most other awards shows would not work for radio. "In terms of on-scene coverage of the actual event, obviously the Grammy Awards doesn't fit well, since radio is a medium of formats. In terms of actually broadcasting the event, it's not really germane to radio."

The same is true for the MTV Music Video Awards, where, says Landis, "You have Madonna on one side and Guns N' Roses on the other. Certain radio stations would opt not

to carry one or the other."

WW1 networks cover most awards shows as news and use the interviews gathered at such events in regularly scheduled shows. The one exception is the Country Music



by Craig Rosen

Awards, which WW1's **Mutual Broadcasting System** has broadcast under an exclusive agreement with the CMA as a live simulcast to the network TV coverage of the

event since 1982. "It's the one award show that is appropriate for radio," says Landis. "There is nothing contained in the show that doesn't fit radio and it clears fairly well."

Mutual's live, complete coverage of CMA is a rarity, though. **Unistar Radio Networks** has the rights to the Academy of Country Music Awards, since **Dick Clark** produces the awards show. But instead of a live special aimed at country stations, Unistar offers the taped three-hour "Academy Of Country Music Awards Nominations Special," available for broadcast from April 20-22. VP/programming **Denise Oliver** says stations "like to play the show when they want to play the show, not necessarily when the TV show is on."

Unistar handles the Dick Clark-produced American Music Awards in a similar manner with the "American Music Awards Nominations Special." Oddly enough, the closest thing the network does to complete coverage of an awards show is its parody, "The American Comedy Network Awards Show," a four-hour special that ran last month.

Although some awards shows do not necessarily seem to lend themselves to radio, such as the Academy Awards, creative programming can develop a tie-in to the event. Unistar's Oliver says the Oscars aren't suitable for radio, since "there isn't a lot of music associated with the show," yet WW1 has managed to create a music-intensive special as an Oscar preview. "Casey's Top 40 Movie Hits Of The '80s," which airs March 19-25, is an attempt to offer top 40 radio a pre-Oscar special that doesn't break format.

ABC Radio Networks is hoping that the appeal of the Academy Awards will work without music, by offering the 90-minute "Jeanne Wolf's Academy Awards Preview" for broadcast March 23-25.

NEW SHOWS

Unistar and WW1 have announced new programs, while ABC is readying its new album rock show in the coming weeks. The new Unistar offering, "The Stories Behind The Songs," is a weekly, hourlong show hosted by Unistar president/programming **Ed Salamon** and featuring country stars discussing their hit songs. The show, available on a barter basis, debuts May 5.

About a month before, on April 7, Unistar will launch "Country Gold Saturday Night," a country version of its successful "Solid Gold Saturday Night." **WNLK/WFX** Norwalk, Conn., PD **Mike Fitzgerald**, current host of "Solid Gold Country," will host the new five-hour, Saturday night, live show. **Charlie Cook**, former host of "Country News" and "Country Music's Top Ten," will assume the host duties of "Solid Gold Country."

WW1's new monthly entry, "Classic CD's," will run on **The Source** network. The 90-minute show, hosted by the late **Roger Scott**, debuts the week of April 30. The first show features **David Gilmour** discussing the Pink Floyd classic, "Dark Side Of The Moon." Scott, who died last year, had been

WW1's London correspondent since 1985.

AROUND THE INDUSTRY

Bustany Biggs & Co. has pulled the production plug on its lifestyle shortform offering "The Word," although it will continue running on its two affiliates through March and June, respectively. According to **Johnny Biggs**, the company no longer had the funds to continue producing the show. "Shortform is a slow build," he says. Biggs and **Don Bustany** worked together on "American Top 40," the landmark show Bustany co-created and Biggs produced. Although Biggs says the company still exists, its future is uncertain.

Denise Oliver has been upped to VP of longform programming at Unistar. She was most recently director of programming... **Ira Lawson** has been tapped as the head of **Premiere Country Comedy Network**. Lawson has worked with **Premiere** as a writer of "Frazz At The Flicks."

CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

March 12-25, **Stevie Ray Vaughan, Rock Stars Monthly Special**, Radio Today Entertainment, 90 minutes.

March 16-17, **Belinda Carlisle, On The Radio**, Westwood One Radio Networks, one hour.

March 16-18, **The Neil Young Story**, Unistar Radio Programming, three hours.

March 16-18, **Alice Cooper, Metalshop**, MJI Broadcasting, two hours.

March 16-18, **Earth, Wind & Fire, Starbeat**, MJI Broadcasting, one hour.

March 16-18, **Michael Bolton, The Weekly Special**, Unistar Radio Networks, 90 minutes.

March 17-19, **Chuck Berry/Tom Bosley/Frankie Avalon/The Association/Kay Lenz, Cruisin' America With Cousin Brucie**, CBS RadioRadio, three hours.

March 17-18, **Barry & Stoney Jackson ("227")/Luther Vandross/Seduction**, RadioScope, Bailey Broadcast Services, one hour.

March 17, **American Graffiti Night, Solid Gold Saturday Night**, Unistar Radio Programming, five hours.

March 19-25, **Demented Jazz**, Dr. Demento, Westwood One Radio Networks, two hours.

March 19-25, **Quincy Jones, The Jazz Show**, Westwood One Radio Networks, two hours.

March 19-25, **Soundgarden, High Voltage**, Westwood One Radio Networks, two hours.

March 19-25, **Phil Collins/Iron Butterfly/America, Classic Cuts**, MJI Broadcasting, one hour.

March 19-25, **Southern Pacific, Country Today**, MJI Broadcasting, one hour.

March 19-25, **Restless Heart**, Westwood One Presents, Westwood, one hour.

March 19-25, **John & Yoko Anniversary Show, The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

March 19-25, **Smithereens/Fabulous Thunderbirds, In Concert**, Westwood One Radio Networks, 90 minutes.

March 19-25, **Motley Crue, Off The Record With Mary Turner**, Westwood One, one hour.

March 19-25, **Mark Knopfler/Notting Hillbillies, Timothy White's Rock Stars**, Westwood One Radio Networks, 90 minutes.

March 19-25, **Casey's Top 40 Movie Hits Of The '80s**, Westwood One Radio Networks Special, four hours.

March 19-25, **Bobby Brown, Direct Hits**, MJI Broadcasting, one hour.



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FOR WEEK ENDING
MARCH 17, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	14	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	8 weeks at No. 1 BACK ON THE BLOCK
2	2	2	33	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	3	3	24	JANET JACKSON ▲ ³ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
4	4	4	20	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
5	6	8	18	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
6	5	9	11	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
7	8	7	27	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
8	7	6	17	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
9	9	5	15	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
10	10	11	37	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG Tyme
11	11	10	15	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
12	12	12	37	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
13	13	13	35	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
14	14	20	18	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
15	15	15	13	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
16	16	22	18	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
17	26	41	27	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
18	17	14	24	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
19	19	23	85	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
20	21	24	16	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
21	20	17	26	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
22	22	19	18	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
23	18	16	25	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
24	25	26	13	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
25	27	45	4	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
26	29	34	36	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
27	32	28	13	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
28	30	37	51	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
29	24	18	24	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
30	28	35	9	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
31	23	21	24	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
32	33	33	15	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
33	31	25	25	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
34	54	73	3	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
35	39	44	31	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
36	34	27	20	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
37	35	32	19	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
38	38	40	27	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
39	36	29	19	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
40	43	39	52	MILLI VANILLI ▲ ⁶ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
41	40	36	34	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
42	42	30	15	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
43	46	51	6	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
44	41	38	20	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
45	45	42	19	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
46	37	31	43	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
47	NEW ▶		1	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
48	50	48	9	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
49	49	52	13	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH

50	48	47	32	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
51	47	46	14	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
52	55	54	33	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
53	52	50	35	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
54	44	43	16	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
55	51	49	16	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
56	NEW ▶		1	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
57	63	61	5	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
58	59	71	5	INNER CITY VIRGIN 91242 (9.98) (CD)	BIG FUN
59	56	58	14	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
60	61	69	13	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
61	NEW ▶		1	SMOKEY ROBINSON MOTOWN 6288 (8.98) (CD)	LOVE, SMOKEY
62	57	55	14	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
63	66	64	34	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
64	70	70	9	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
65	69	62	14	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
66	68	65	14	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
67	58	66	33	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
68	67	76	6	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME SYNDICATE E 45299/E.P.A. (CD)	WORD POWER
69	53	53	11	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
70	60	72	15	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
71	71	59	31	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
72	86	92	72	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
73	73	68	30	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
74	87	95	3	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
75	82	86	5	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
76	74	97	34	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
77	65	75	7	VARIOUS ARTISTS PANDISC 8806 (8.98) (CD)	MIAMI BASS EXPRESS
78	77	74	11	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
79	76	57	11	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
80	64	60	6	D-MOB FRRR 828 159/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
81	85	83	6	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMAN'S TOUCH
82	62	56	17	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
83	91	84	32	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
84	79	79	34	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
85	78	85	15	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
86	83	96	4	GANG STARR WILD PITCH 2001 (8.98) (CD)	NO MORE MR. NICE GUY
87	80	77	18	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
88	72	67	20	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
89	88	82	16	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
90	92	—	2	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
91	NEW ▶		1	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
92	84	78	8	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE
93	75	63	11	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
94	95	93	29	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
95	NEW ▶		1	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
96	90	88	20	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
97	89	90	19	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
98	94	—	2	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
99	93	89	19	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
100	81	87	71	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE

○ 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.



najee

In the history of music, few instrumentalists have attained the stature of selling over one million copies with their first two albums.

One of those artists has just recorded the soaring new album

TOKYO BLUE

Introducing Najee's new single and album "TOKYO BLUE"

Produced by Najee and Fareed





ONE TO ONE

'Soul Train' creator Don Cornelius has 20 years on TV

Don Cornelius has become an impresario of R&B talent on television as producer and host of the long-running "Soul Train" dance and performance program. The tall, dapper, ultracool Cornelius is a television fixture, introducing not only hot acts but the latest dance trends. With "Soul Train" currently in its 20th season, Cornelius talked to Billboard about the development of the program, which began in Chicago in 1970.

Q: What made you want to get into broadcasting?

A: I guess because people always talked about my voice when I was pumping gas or selling insurance [as a teenager]. They said, "Wow, you've got a nice voice," or they would always compare it to [radio announcer] Sid McCoy, who was like a god in Chicago. So I took a broadcasting course as a lark.

Q: You then got a job at Chicago station WVON. What did you do there, and how did you get the idea for "Soul Train"?

A: I started as newsman, but I was also the swing man—I filled in as an all-around substitute at WVON. I felt I had to justify my job there; everything that didn't have a lid, I sat on. It was a very black station. I was sitting in for DJs and newspeople, doing public affairs outside the station, doing the talk show, and doing commercials every single chance I got. I started to develop as a fairly well-rounded announcer, but then I got frustrated. All I ever wanted out of life was my own regular radio show, which I've never had to this day. I think if the maker had said to me, "I'll give you a regular show, today or tomorrow, and I won't give you anything else as long as you live," I would have taken it.

Q: So the frustration led you to television?

A: The frustration didn't really lead me to that. But it left me room for experimentation. I moonlighted at a small television station. They just happened to be experimenting with ethnic-oriented programming and had just gotten into a black repertoire, and that's what got me into the station. Actually I came in at the invitation of Roy Wood, my superior/mentor at WVON, who had moved over to [UHF station] WVIE Channel 26 in Chicago and he brought me with him. [The station was] just trying stuff, and I had ideas. They first had to gain some confidence in me before I made a suggestion. After we got to know each other I was able to communicate with the management, which was the ownership. I persuaded

them to try this idea I had, which was a black dance show.

Q: Was the first "Soul Train" much different than what we see today?

A: It is exactly the same show. It was black and white and we went out live five days a week. The differences in production values are synonymous with money and budget. I believe our first guest was Jerry Butler.

Q: When did "Soul Train" move to other markets in syndication?

A: A year later. It attracted instant notoriety—that is, it was sort of a phenomenon that everybody was talking about. Not that it was so great, but it was reasonably good and it was a seldom-seen alternative to so-called general-market programming. So if every car you see is red, and after watching hundreds of red cars a yellow one comes along ... The first sponsor was Sears Roebuck.

Q: When did you move the show to Hollywood?

A: We moved simultaneously with our involvement with Johnson Products and Afro Sheen/Ultra Sheen, which agreed to sponsor a venture that would make the show a syndicated program over 15 markets. The version we did for syndication under Johnson sponsorship was in L.A., where we moved the production because the facilities were better and cheaper. In the summer of '71, we were putting it together, and the show aired Oct. 2. Though we asked for 15 markets, we got eight.

Q: About how many artists appeared on "Soul Train" in 20 years?

A: If you don't count multiple appearances and you just count 620 shows in the can—about 1,200-1,300.

Q: Which artists did you find the most exciting to work with?

A: All the favorites that I had before I was in the business and in the early stages of being in the business. We all had basically the same ones: James Brown, Aretha, Smokey, the Temptations, and the O'Jays, who were up and coming then.

Q: You featured several of what I'll call white crossover artists on the show: David Bowie, Elton John, Hall & Oates. What made you decide to book them?

A: It wasn't a tough decision to make. It was like featuring artists who were up and coming that didn't get other invitations to do national exposure; that's a responsibility and still is. It is also a responsibility to feature artists who are white and make a musical statement that

(Continued on next page)

'Soul Train' Steams Into 20th Season Don Cornelius Put Show On Express Track

BY JANINE McADAMS

NEW YORK—"The hippest trip on television, and it's all gonna be a stone gas!" Since 1970, the promise made at the opening of television's weekly "Soul Train" program has been duly fulfilled by creator/producer/host Don Cornelius, who conducted that dance/music/performance train down an express track into millions of living rooms. As a primary television showcase for pop/R&B performers targeted squarely at the black consumer, "Soul Train"—now the longest-running program in syndication—has earned an unrivaled place in the annals of American music entertainment history.

The survival of "Soul Train," syndicated since 1984 by Tribune Entertainment Co., is due to the persistence and creativity of Cornelius. In 1969, after a stint in radio, Cornelius talked management at a small Chicago UHF station into letting him produce and host a black-oriented show. "Soul Train" debuted in 1970 as a black-and-white weekday dance program that invited neighborhood teens in to dance to the latest records and featured local performers (see 'One To One,' this page).

Cornelius was also the show's main salesman at that time, and in 1971 he forged a sponsorship alliance with black beauty products giant Johnson Products that continues to this day. Now with major advertising support, Cornelius moved the program into syndication and into a Hollywood studio. Today, other corporate sponsors include McDonald's, Burger King, Coca-Cola, Mars, and Kodak.

Another Cornelius innovation has been the establishment in 1986 of the "Soul Train" Awards, the first, and currently the only, awards recognizing African American music. Now in its fourth year, the 1990 "Soul Train" Awards will be held Wednesday (14) at the Shrine Auditorium in Los Angeles (Billboard, Feb. 24). Hosts will be Luther Vandross, Dionne Warwick, and Patti LaBelle.

According to Don Jackson, president of Tribune/Central City Productions, the awards show is expected to clear 100 markets, with 85% airing the show live.

Jackson says both Cornelius and Tribune are looking for the awards program—which last year earned 7.5 rating shares in the general market and this year has captured corporate sponsors Schlitz Malt Liquor, Chevrolet, and Chrysler—to bring more attention to the regular series and thus increase its advertiser and market base.

The weekly "Soul Train" is aired in approximately 75 markets, says Jackson; its ratings for the gener-

al market average 2.5-3.0. Ratings are higher among black viewers: between 10 and 15 ratings points in the last Nielsen survey—"which is primarily what many of our advertisers are out to reach," says Jackson. "So we make it a point to identify the black homes."

'It is just one of the biggest avenues for black acts'

"Soul Train" has consistently presented a cavalcade of top black entertainers. Superstars like Stevie Wonder, Aretha Franklin, the Jacksons, and James Brown have all appeared, as have any number of popular funk bands, jazz performers, rappers, R&B balladeers, and vocal ensembles. It has also featured top white pop acts—including heavy-hitters Elton John, David Bowie, and Hall & Oates—whose records appeared on the black music chart. Cornelius himself estimates that the number of performers who have appeared on the show is about 1,300. Many of that number appeared more than once.

For many African American recording artists, "Soul Train" has served as a guarantee of television exposure, often when there was no other outlet available. Many label publicity and artist-development execs say "Soul Train" is their No. 1 black music TV outlet, even with the more recent development of

the "Arsenio Hall Show." "It is just one of the biggest avenues for black acts," says Beverly Paige, who as national director of urban/dance publicity for PolyGram Records has booked acts on the show. "It was one of the first shows of its kind. You had 'American Bandstand,' then 'Soul Train' came and you had that alternative. We do it for the visibility that it gives the artist. It is something we like for them when we're putting together a target list for TV. It's 'Soul Train' and 'Arsenio Hall,' then 'Sajak.' But for black acts, 'Soul Train' is definitely No. 1."

Adds Linda Haynes, director of R&B publicity for Virgin Records, "There are not many outlets to showcase black artists on television, and until 'Arsenio Hall,' there really was no other place on nationally syndicated television. We've had After 7, Cheryl Lynn, Soul II Soul, and Ziggy Marley on the show. Don Cornelius has been consistent in providing that outlet—it hasn't changed."

The "Soul Train"-"Arsenio Hall" challenge is really an apples and oranges comparison, say some. While Hall's show can deliver a prime late-night audience, it is increasingly difficult for labels to book R&B acts with Hall in the face of competition from a wider range of performers (pop, rock, and country). Over at "Soul Train" the emphasis is still on "soul."

"The show has come a long way in terms of production and people in general are impressed with both

(Continued on page 29)

Billboard POWER PLAYLISTS FOR WEEK ENDING MARCH 17, 1990 Sample Playlists of the Nation's Largest Black Radio Stations

San Francisco		P.D.: Bernie Moody	
1	6	Quincy Jones, The Secret Garden	
2	1	Lisa Stansfield, All Around The World	
3	1	Janet Jackson, Escapade	
4	2	Babyface, Whip Appeal	
5	5	Joyce Irby, I'll Be There	
6	7	Mantronix Featuring Wordress, Got To Have You	
7	3	Michelle, No More Lies	
8	8	Paula Abdul (Duet With The Wild Pair), Opposite	
9	12	Ruby Turner, It's Gonna Be Alright	
10	56	Jane Child, Fall In Love	
11	34	Alyson Williams, I Need Your Lovin'	
12	14	Smokey Robinson, Everything You Touch	
13	15	M.C. Hammer, Help The Children	
14	16	Luther Vandross, Treat You Right	
15	17	Miki Howard, Love Under New Management	
16	20	Digital Underground, The Humpty Dance	
17	19	Mary Davis, Don't Wear It Out	
18	21	Jeff Reed, I Found Lovin'	
19	18	Babyface, As Soon As I Get Home	
20	22	Inner City, Whatcha Gonna Do With My Lovin'	
21	23	The Gap Band, Addicted To Your Love	
22	26	Stacy Lattisaw With Johnny Gill, Where Do We Go	
23	28	Brat Pack, Your The Only Woman	
24	25	Janet Jackson, Alright	
25	53	Bel Biv DeVoe, Poison	
26	41	Freddie Jackson, All Over You (From 'Def By Tem	
27	31	Maze Featuring Frankie Beverly, Love's On The R	
28	27	Miki Vanilli, All Or Nothing	
29	30	Dak'twun's 3-5-7, Juicy Gotcha Crazy	
30	28	Troop, Spread My Wings	
31	32	Technronic, Get Up! (Before The Night Is Over	
32	33	Bardaux, Thumbs Up	
33	44	Tyler Collins, Girls Nite Out	
34	37	Jody Watley, Precious Love	
35	39	KMC Crew, Crazy About You	
36	38	Stephanie Mills, Comfort Of A Man	
37	40	The Main Ingredient, Nothing's Too Good For My	
38	43	The Good Girls, Love Is Like An Itching In My H	
39	46	Angela Winbush, No More Tears	
40	45	Club Nouveau, Under A Nouveau Groove	
41	47	Sharon Bryant, Body Talk	
42	55	Howard Hewett, Show Me	
43	48	Regina Belle, What Goes Around	
44	49	David Peaston, We're All In This Together	
45	50	After 7, Ready Or Not	
46	52	Starpoint, I Want You -- You Want Me	
47	57	Kid 'n Play, Fun House (The House We Play In)	
48	51	The Temptations, Soul To Soul	
49	54	Randy & The Gypsies, Love You Honey	
50	58	D.J. Jazzy Jeff/Fresh Prince Feat. Grover Washing	
AS1	—	Johnny Gill, Rub You The Right Way	
AS2	—	Def Con 4, Say U Love Me	

Philadelphia		P.D.: Dave Allan	
1	1	Stacy Lattisaw With Johnny Gill, Where Do We Go	
2	2	Janet Jackson, Escapade	
3	3	Miki Howard, Love Under New Management	
4	4	Quincy Jones, The Secret Garden	
5	5	Lisa Stansfield, All Around The World	
6	9	Luther Vandross, Treat You Right	
7	13	Babyface, Whip Appeal	
8	6	Paula Abdul (Duet With The Wild Pair), Opposite	
9	7	Michelle, No More Lies	
10	10	Soul II Soul, Jazzie's Groove	
11	11	Dianne Reeves, Never Too Far	
12	12	Earth, Wind & Fire (Featuring The Boys), Herita	
13	19	Smokey Robinson, Everything You Touch	
14	14	Seduction, Heartbeat	
15	17	Joyce Irby, I'll Be There	
16	20	Troop, Spread My Wings	
17	23	D.J. Jazzy Jeff/Fresh Prince Feat. Grover Washing	
18	24	Alyson Williams, I Need Your Lovin'	
19	25	After 7, Ready Or Not	
20	21	Patti LaBelle, I Can't Complain	
21	26	Maze Featuring Frankie Beverly, Love's On The R	
22	22	Taylor Dayne, Love Will Lead	
23	27	David Peaston, We're All In This Together	
24	28	Freddie Jackson, All Over You (From 'Def By Tem	
25	30	Jermine Jackson, Two Ships	
26	30	The Gap Band, Addicted To Your Love	
27	8	Surfact, Can We Spend Some Time	
28	15	Sky, Real Love	
29	EX	Regina Belle, What Goes Around	
30	EX	Howard Hewett, Show Me	
31	EX	Salt-N-Pepa, Expression	
32	EX	Technronic, Get Up! (Before The Night Is Over	
33	EX	3rd Bass, The Gas Face	
34	EX	Jody Watley, Precious Love	
35	EX	Henry D. & The Boys, Gyriz, They Love Me	
36	EX	Angela Winbush, No More Tears	
37	EX	Mantronix Featuring Wordress, Got To Have You	
38	EX	Inner City, Whatcha Gonna Do With My Lovin'	
39	EX	Randy Crawford, Wrap-U-Up	
40	EX	Mary Davis, Don't Wear It Out	
41	EX	Bel Biv DeVoe, Poison	
42	EX	Grover Washington, Jr. Feat. Phyllis Hyman, Sac	
43	A	Johnny Gill, Rub You The Right Way	
44	A	Stephanie Mills, Comfort Of A Man	
45	A	Rob Base, Get Up And Have A Good Time	
46	A	Starpoint, I Want You -- You Want Me	

TO OUR READERS

The Rhythm & the Blues is on vacation this week. The column will return in the next issue.



**TERRI ROSSI'S
RHYTHM
SECTION**

THE TOP OF THE Hot Black Singles charts is jam-packed with intensely competitive records. "The Secret Garden" by **Quincy Jones** (Qwest) performs as expected and easily moves into the No. 1 spot, with No. 1 ranking in radio and retail points. "All Around The World" by **Lisa Stansfield** (Arista) bounds 5-2; it pulls into the No. 3 spot at radio, up from No. 5 last week, and makes a 5-3 move at retail. Twelve stations list No. 1 reports, including WRKS New York; WAMO Pittsburgh; WHUR Washington, D.C.; WXYV Baltimore; WIKS New Bern, N.C.; WJMI Jackson, Miss.; and KMJM St. Louis. Sixty of its 99 reporters show top five reports. "Love Under New Management" by **Miki Howard** (Atlantic) continues to gain radio and retail points and is new at No. 16 at KDKO Denver. Its retail ranking increases 6-4, but it holds steady at No. 2 overall at radio. It is No. 1 at 26 stations, including WDAS Philadelphia; WEDR Miami; WHRK and KRNB, Memphis; and WJLB and WGPR, both in Detroit. Fifty six of its 98 reporters list it top five.

FLYING COMFORTABLY: **Troop's** "Spread My Wings" (Atlantic) gets a surge in retail points and radio continues to make a strong showing. It has reports from 97 stations, gaining KDKO Denver and WBLX Mobile, Ala., this week, and 76 stations elevate it on their playlist as it moves 14-8. In the top 10, "Comfort Of A Man" by **Stephanie Mills** (MCA) rests at No. 9 with a bullet in spite of three adds at radio: WUSL Philadelphia, WNOV Milwaukee, and KDAY Los Angeles... "Everything You Touch" by **Smokey Robinson** (Motown) is on 99 stations and gaining strong radio and retail points. It moves 18-13... "Whip Appeal" by **Babyface** (Solar) is on 94 stations gaining six for a total 94... "Wrap-U-Up" (Warner Bros.) by **Randy Crawford** breaks into the top 20 this week, enjoying support from black and jazz radio. It is on 93 stations and jumps 29-20... "Two Ships" by **Jermaine Jackson** (Arista) gains four stations for a total of 91 and supported by 10 new retail reports sails 32-24.

"PLEASE HAMMER DON'T HURT 'EM" by **M.C. Hammer** (Capitol) makes a striking debut on the Hot Black Albums chart at No. 47. The album has been in stores for approximately three weeks and according to **Gwen Franklin**, national marketing director for Capitol, the project shipped gold and currently stands at more than 600,000 units shipped. Spurred by awards show appearances and activity on two singles from the current album, Hammer's first album, "Let's Get It Started," bullets again this week to No. 72. "Started" was released in September 1988 and sales are reported to be 1.6 million.

Last year, Capitol achieved success with a promotion theory developed by Hammer, which he calls "compounding single releases." The plan requires the release of multiple singles and a development process that allows a new single to be readied in the street for airplay as soon as the previous single begins to burn at radio (see April 8, 1989 column). This pattern is continuing as "Help The Children" edges up 13-12 on the black singles chart and 24-18 on the rap singles chart. "Dancin' Machine" is visible on the rap chart and will be developed for radio. Currently "Children" has 81 radio reporters.

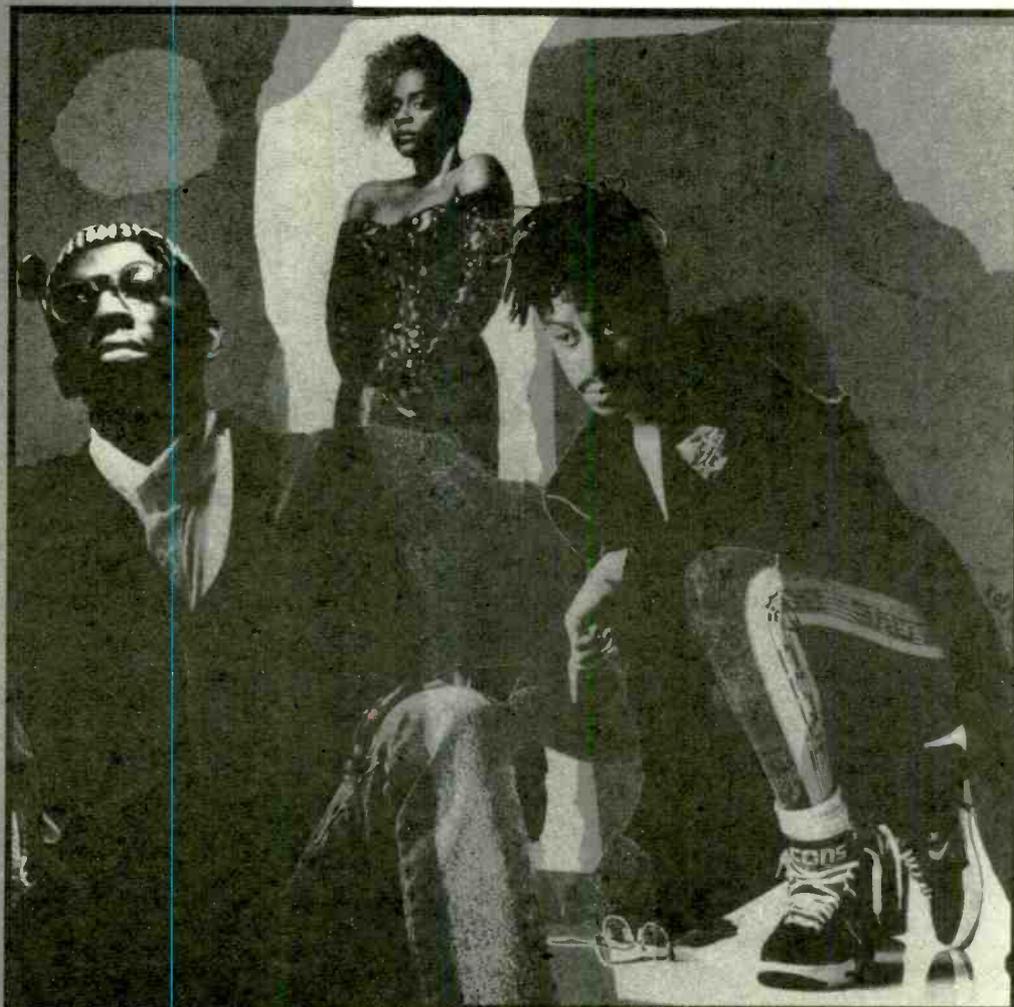
**HOT BLACK SINGLES ACTION
RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
RUB YOU THE RIGHT WAY JOHNNY GILL MCA	13	15	26	54	54
I WANT YOU - YOU WANT ME STARPOINT ELEKTRA	4	9	12	25	55
BLACK MAN TASHAN OBR	1	9	15	25	26
POISON BELL BIV DEVOE MCA	4	8	10	22	76
DO YOU REMEMBER BY ALL MEANS ISLAND	4	5	12	21	57
RISING TO THE TOP PHALON MEGA JAM	2	4	12	18	28
AIN'T NO WOMAN (LIKE THE...) KASHIF ARISTA	3	5	8	16	46
GET UP AND HAVE A GOOD... ROB BASE PROFILE	2	6	7	15	32
HOLD ON EN VOGUE ATLANTIC	0	4	11	15	17
FRIEND OF A FRIEND O'JAYS EMI	1	5	8	14	15

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

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TAKES A DISTINCTIVE STAND.**

The Family Stand



They've always stood for music that's in the groove and out of the ordinary. Inspired and outrageous. Incisive and outspoken. Now The Family Stand writes a new musical chapter with the release of their new album, *Chain*.

"Ghetto Heaven," the first single, is a slice of life that's capable of opening minds as well as moving bodies.

"GHETTO HEAVEN"

the first single
from the forthcoming album

CHAIN
(82036)

Producec by V. Jeffrey Smith & Peter Lord for the Neptune Factor



On Atlantic Records, Cassettes and Compact Discs

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**SLEEPING
BAG
RECORDS**

**FRESH
RECORDS**

presents



**NICE &
SMOOTH**
"nice &
smooth"

LPRE 82013

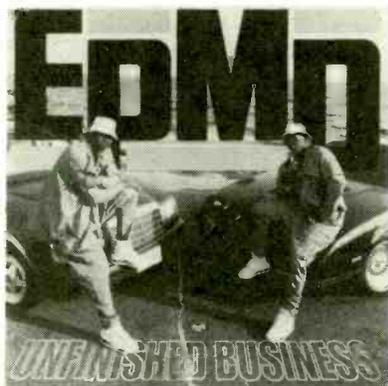
New Single

"FUNKY FOR YOU"

FRE 80139

Remix from the album
SHIPPED!

EPMD

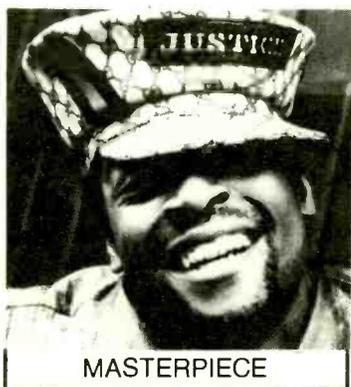


New Single
From the Album
"UNFINISHED
BUSINESS"
LPRE 92012
(2nd GOLD LP)

"YOU DRANK TOO MUCH" / "TIME TO PARTY"

FRE 80138

Brand New Single! Brand New LP!



JUST-ICE

The Album
"MASTERPIECE"

LP 82016

The Single
"THE MUSIC"

80137

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FOR WEEK ENDING MARCH 17, 1990

Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	THE SECRET GARDEN	QUINCY JONES	1
2	2	ESCAPADE	JANET JACKSON	4
3	5	ALL AROUND THE WORLD	LISA STANSFIELD	2
4	6	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	3
5	3	WHERE DO WE GO FROM HERE	STACY LATTISAW	7
6	11	HELP THE CHILDREN	M.C. HAMMER	12
7	8	GRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	19
8	14	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)		5
9	16	I NEED YOUR LOVIN'	ALYSON WILLIAMS	6
10	21	SPREAD MY WINGS	TROOP	8
11	4	OPPOSITES ATTRACT	PAULA ABDUL	18
12	9	NO MORE LIES	MICHEL'LE	22
13	18	COMFORT OF A MAN	STEPHANIE MILLS	9
14	19	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	11
15	7	EXPRESSION	SALT-N-PEPA	23
16	24	THE HUMPTY DANCE	DIGITAL UNDERGROUND	27
17	22	NEVER TOO FAR	DIANNE REEVES	14
18	25	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	13
19	15	HEARTBEAT	SEDUCTION	31
20	31	TREAT YOU RIGHT	LUTHER VANDROSS	10
21	12	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	26
22	13	BUDDY	DE LA SOUL	36
23	10	WELCOME TO THE TERRORDOME	PUBLIC ENEMY	38
24	29	ADDICTED TO YOUR LOVE	THE GAP BAND	16
25	28	I FOUND LOVIN'	JEFF REDD	21
26	36	READY OR NOT	AFTER 7	17
27	35	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	34
28	—	WHIP APPEAL	BABYFACE	15
29	39	SOUL TO SOUL	THE TEMPTATIONS	28
30	33	WHATCHA GONNA DO WITH MY LOVIN'	INNER CITY	30
31	37	WRAP-U-UP	RANDY CRAWFORD	20
32	20	IT'S GONNA BE ALRIGHT	RUBY TURNER	44
33	17	THE GAS FACE	3RD BASS	58
34	23	JAZZIE'S GROOVE	SOUL II SOUL	47
35	—	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY		25
36	—	TWO SHIPS	JERMAINE JACKSON	24
37	26	CAN WE SPEND SOME TIME	SURFACE	55
38	27	REAL LOVE	SKYY	61
39	—	GOT TO HAVE YOUR LOVE	MANTRONIX	35
40	—	ALWAYS & FOREVER	WHISTLE	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	THE SECRET GARDEN	QUINCY JONES	1
2	2	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	3
3	5	ALL AROUND THE WORLD	LISA STANSFIELD	2
4	1	ESCAPADE	JANET JACKSON	4
5	6	TREAT YOU RIGHT	LUTHER VANDROSS	10
6	7	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)		5
7	8	I NEED YOUR LOVIN'	ALYSON WILLIAMS	6
8	9	COMFORT OF A MAN	STEPHANIE MILLS	9
9	11	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	13
10	12	SPREAD MY WINGS	TROOP	8
11	13	WHIP APPEAL	BABYFACE	15
12	10	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	11
13	14	NEVER TOO FAR	DIANNE REEVES	14
14	4	WHERE DO WE GO FROM HERE	STACY LATTISAW	7
15	17	READY OR NOT	AFTER 7	17
16	18	ADDICTED TO YOUR LOVE	THE GAP BAND	16
17	19	HELP THE CHILDREN	M.C. HAMMER	12
18	20	WRAP-U-UP	RANDY CRAWFORD	20
19	21	TWO SHIPS	JERMAINE JACKSON	24
20	22	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY		25
21	25	WHAT GOES AROUND	REGINA BELLE	29
22	24	I FOUND LOVIN'	JEFF REDD	21
23	30	DON'T WEAR IT OUT	MARY DAVIS	32
24	28	NOTHING'S TOO GOOD FOR MY BABY	MAIN INGREDIENT	33
25	35	SHOW ME	HOWARD HEWETT	37
26	34	SOUL TO SOUL	THE TEMPTATIONS	28
27	32	GOT TO HAVE YOUR LOVE	MANTRONIX	35
28	38	ALL OVER YOU	FREDDIE JACKSON	40
29	37	GIRLS NITE OUT	TYLER COLLINS	39
30	40	NO MORE TEARS	ANGELA WINBUSH	42
31	26	WHATCHA GONNA DO WITH MY LOVIN'	INNER CITY	30
32	—	LOVE IS LIKE AN ITCHING IN MY HEART	THE GOOD GIRLS	41
33	—	BODY TALK	SHARON BRYANT	43
34	—	POISON	BELL BIV DEVOE	46
35	—	LOVE YOU HONEY	RANDY & THE GYPSYS	48
36	—	FOOTSTEPS IN THE DARK	BODY	45
37	15	OPPOSITES ATTRACT	PAULA ABDUL	18
38	—	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	34
39	—	SACRED KIND OF LOVE	GROVER WASHINGTON, JR.	49
40	16	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	26

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
93 1-2-3 (CRGI, BMI)	ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP
16 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP)	17 READY OR NOT (Hip Trip, BMI/Kear, BMI)
72 AIN'T NO WOMAN (LIKE THE ONE I GOT) (Music Corp. Of America, BMI)	61 REAL LOVE (Skyyzoo, ASCAP) CPP
2 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	67 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP)
40 ALL OVER YOU (FROM "DEF BY TEMPTATION") (Auter, BMI/Bocar, BMI)	49 SACRED KIND OF LOVE (Colgems-EMI, ASCAP/Rahmat Oling, ASCAP/Avid One, ASCAP)
54 ALWAYS & FOREVER (Almo, ASCAP/Rodsongs, ASCAP)	80 SAY U LOVE ME (Guy Vaughn, ASCAP/Ackee, ASCAP/Whole Nine Yards, ASCAP/Dastard Deed, BMI)
43 BODY TALK (On My Own, ASCAP/Pri, ASCAP/Two Tuft-Enuff, BMI)	1 THE SECRET GARDEN (Hee Bee Doinit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP) CPP
36 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	37 SHOW ME (WB, ASCAP/E.A. ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI)
55 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	56 SHOWER YOU WITH LOVE (Black Lion, ASCAP/Captain Z, ASCAP/D. Smooth, ASCAP)
66 CAN'T GET ENUFF OF U (Peijo, BMI/Scott, BMI/Hejjo, BMI)	94 SORRY (BABY CAN I HOLD YOU) (EMI April, ASCAP/Purple Rabbit, ASCAP)
69 C'MON AND GET MY LOVE (EMI Blackwood, BMI)	28 SOUL TO SOUL (Dyad, BMI)
50 COME TOGETHER AS ONE (Will Down, ASCAP/Music Corp. Of America, BMI/Bad Molo, BMI)	8 SPREAD MY WINGS (Selessongs, ASCAP/Sarapis, ASCAP)
9 COMFORT OF A MAN (Virgin Songs, BMI/Bufalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI) CPP	97 STAY (Hit And Hold, ASCAP)
65 DO YOU REMEMBER (Island, BMI/April Joy, BMI/Syent Partnor, BMI/Gabrielle, BMI)	85 STILL CRAZY FOR YOU (Malaco, BMI)
32 DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	68 THUMBS UP (French Lick, BMI/Bug, BMI)
4 ESCAPEDE (Black Ice, BMI/Flyte Tyme, ASCAP)	99 TICK TOCK (RING MY PHONE) (Brittlesse, ASCAP/Mack Jam, ASCAP/Def Jam, ASCAP)
13 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	75 TIME WAITS FOR NO ONE (Chomone, BMI/Controversy, ASCAP)
23 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	91 TOUCH (Selessongs, ASCAP)
45 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	71 TOUCH ME (Arrival, BMI)
74 FUN HOUSE (THE HOUSE WE DANCE IN) (Hittage, ASCAP/Turnout, ASCAP)	10 TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
58 THE GAS FACE (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prince Pawi, BMI)	24 TWO SHIPS (Pic & Choose, ASCAP/Black Stallion, ASCAP/Deep Faith, ASCAP)
84 GET UP AND HAVE A GOOD TIME (Protoons, ASCAP/Hikim, ASCAP)	87 WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM
34 GET UP! (BEFORE THE NIGHT IS OVER) (Colgems-EMI, ASCAP/BMC, ASCAP/Bogam, ASCAP)	38 WELCOME TO THE TERRORDOME (Nia, BMI/Def American, BMI)
39 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	11 WE'RE ALL IN THIS TOGETHER (Pardini, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)
35 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantronik International, ASCAP/Jescilla, ASCAP)	83 WHAT CAN I DO (EMI April, ASCAP/Per-Mission, ASCAP)
70 THE GROOVE (Zomba, ASCAP)	29 WHAT GOES AROUND (Reata, ASCAP/Peach Pie, ASCAP/Tunes-R-Us, ASCAP/KMA, ASCAP)
19 GRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl International, ASCAP)	30 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI) CPP
88 HAIR OR WEAVE (Virgin Songs, BMI/Cal-Gene, BMI)	7 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Bufalo Music Factory, BMI) CPP
52 HARD UP (Ultra Tec, ASCAP/Bush Burnin', ASCAP)	15 WHIP APPEAL (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
31 HEARTBEAT (Sugarbiscuit, ASCAP)	92 WHY IT GOTTA BE LIKE THAT (Rayclo, ASCAP)
	20 WRAP-U-UP (Goldsongs, PRS/EMI, prs)
	76 YOUR PRECIOUS LOVE (Jobete, ASCAP) CPP
	26 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim,

'SOUL TRAIN' STEAMS INTO 20th SEASON

(Continued from page 24)

the weekly show and the awards show," says Jacqueline Rhinehart, director of publicity for Arista. "It's become very influential with the public and it helps tremendously in breaking a new artist. I get calls whenever one of our acts appears on the show."

"Soul Train" does have its detractors, particularly among the hip-hop community. While no one would go on record with a formal complaint, citing their general respect for Cornelius, many feel that rappers don't get booked as often

BARRY WHITE IS BACK

(Continued from page 25)

safe one-on-one love."

Additional promotion behind the album has already included a 25-city radio, press, and retail jaunt, and music videos for "Superlover" and "I Wanna Do It Good To Ya." Additionally, a concert tour is currently in negotiation. The flurry of activity apparently suits White.

"A&M is throwing down hard for this one, and that makes me feel good," he says. "It bodes well for the future. Because I see the '90s as being a combination of the best artists of the past three decades. It's going to be a tough battle to make it this decade. Only the masters will survive... and I intend to be one of them."

as other acts and that the show is being stymied by Cornelius' personal musical tastes. The sentiment extends to the "Soul Train" Awards, which will hand out one rap award among a total of 12 categories this year.

Twenty years on television is indeed a milestone for any program, and Cornelius has no intention of letting 1990 slip by without a celebration. Says Tribune's Jackson: "Our plans are to do a '20th Anniversary Soul Train Reunion' in September. We're hoping to bring back a lot of the performers who appeared at an early point in their careers and are now stars." While no artists are yet confirmed for the project, Jackson mentions Tina Turner, Gladys Knight, Lionel Richie, and Jody Watley among those Cornelius will woo.

The reunion show would also be the perfect marketing tool for "Soul Train," which is ever seeking to expand its market share, says Jackson. "Don has never done a reunion show, and we're hoping this will bring more attention to the main show. He has opened a lot of doors not only for the performers but for producers as well. There are blacks who have been able to make inroads into the business who have been staffers on his show and used it as a credit. It is significant what Don has been able to do in Hollywood," he says.

Assistance in preparing this story was provided by Larry Flick in New York.



I AM, They Said. Last month BMG Distribution and Chicago-based I AM Records entered a three-year distribution pact. I AM had previously been distributed by Worc/A&M. Above, principals of both companies go over the contract. Shown, from left, are Lou Tatulli, senior director/label liaison, BMG Distribution; Jhun Moon, president, I AM Records; Freida Curry, VP/GM marketing, I AM; Peter Jones, president, BMG Distribution; and Tom McPartland, senior director, legal and business affairs, BMG Distribution.

CHILLROB G

"Let Me Show You" WP 1017

dope new remix by
Pasemaster Mase & Prince Paul

original version from "Ride The Rhythm"
LP & Cassette WP2002

Yo, thanks to all
the slammin' honeys
who came out and
worked their bodies
for my new video,
"Let Me Show You".
C.R.G!



Zooming up
Billboard's
Black Album Chart



NAIRD

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FOR WEEK ENDING MARCH 17, 1990

Billboard. **HOT RAP SINGLES™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	5	8	THE HUMPTY DANCE TOMMY BOY 944 (M)	★ ★ NO. 1 ★ ★ ◆ DIGITAL UNDERGROUND 1 week at No. 1
2	1	1	14	EXPRESSION NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA
3	2	2	11	BUDDY TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
4	3	3	10	WELCOME TO THE TERRORDOME DEF JAM 44-73135/COLUMBIA (C)	◆ PUBLIC ENEMY
5	5	7	8	THE GAS FACE DEF JAM 44-73121/COLUMBIA (C)	◆ 3RD BASS
6	6	9	8	GYRLZ, THEY LOVE ME UPTOWN 18111/MCA (C)	◆ HEAVY D. & THE BOYZ
7	8	8	6	C'MON BABE SKYYWALKER 137 (C) (M)	◆ THE 2 LIVE CREW
8	9	11	7	SAY IT LOUD ATLANTIC 0-86243 (C)	◆ RODNEY O · JOE COOLEY
9	10	6	10	LADIES FIRST TOMMY BOY 942 (M)	◆ QUEEN LATIFAH FEAT. MONIE LOVE
10	12	12	7	AIN'T SAYIN' NOTHIN' RHYME SYNDICATE 49-73123/E.P.A. (C)	◆ DIVINE STYLER/SCHEME TEAM
11	11	10	15	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
12	23	—	2	MURDER RAP RUTHLESS 49-73155/EPIC (C)	◆ ABOVE THE LAW
13	13	18	5	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	◆ L.L. COOL J
14	14	17	6	PAY YA DUES PRIORITY 07278 (C)	◆ LOW PROFILE
15	15	22	5	SOMEBODY FARTED PRIORITY 7209 (C)	BOBBY JIMMY & THE CRITTERS
16	7	4	14	PUMP IT HOTTIE VIRGIN 96516 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
17	26	—	2	STOP, LOOK, LISTEN FIRST PRIORITY 96503/ATLANTIC (C)	◆ MC LYTE & DJ K ROCK
18	24	27	4	HELP THE CHILDREN CAPITOL 15540 (C)	◆ M.C. HAMMER
19	19	19	6	POSITIVITY WILD PITCH 1016 (C)	◆ GANG STARR
20	18	26	4	LET YOUR BACK BONE SLIDE LMR 1028 (C)	◆ MAESTRO FRESH-WES
21	16	15	10	GET BUSY JIVE 1274/RCA (C)	◆ MR. LEE
22	17	16	22	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	◆ BIZ MARKIE
23	22	29	4	LEGALIZED DOPE MCA 23990 (C)	◆ VICIOUS BEAT POSSE
24	NEW	▶	1	FUNHOUSE SELECT 62356 (C)	◆ KID 'N PLAY
25	25	13	9	PUMP THAT BEAT GUCCI 12146/HOT PRODUCTIONS	T-SKI
26	27	—	2	BACK TO BOOM NASTYMIX 76981 (C)	KID SENSATION
27	20	23	13	I GET THE JOB DONE COLD CHILLIN' 0-21389/WARNER BROS. (C)	◆ BIG DADDY KANE
28	NEW	▶	1	I LEFT MY WALLET IN EL SEGUNDO JIVE 1300/RCA (C)	◆ TRIBE CALLED QUEST
29	29	—	2	DANCIN' MACHINE CAPITOL 15542 (C)	M.C. HAMMER
30	NEW	▶	1	PAWNS IN THE GAME SKYYWALKER 131 (C) (M)	◆ PROFESSOR GRIFF

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

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Billboard

HOT DANCE MUSIC™

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	4	7	ALL AROUND THE WORLD ARISTA ADP-9937 1 week at No. 1	LISA STANSFIELD
2	2	2	8	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	TECHNOTRONIC
3	4	5	6	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	SEDUCTION
4	1	1	8	ESCAPADE (REMIX) A&M SP-12352	JANET JACKSON
5	7	12	4	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
6	6	7	9	GOT TO HAVE YOUR LOVE CAPITOL V-15521	MANTRONIX FEATURING WONDRESS
7	13	32	3	TOUCH ME 4TH & B'WAY 501/ISLAND	49ERS
8	9	8	8	GOT TO GET ARISTA ADI-9932	LEILA K WITH ROB 'N' RAZ
9	10	10	6	GETTING AWAY WITH IT WARNER BROS. 0-21498	ELECTRONIC
10	11	13	5	ROAM REPRISE 0-21441/WARNER BROS.	THE B-52'S
11	15	19	4	ROOM AT THE TOP MCA 23964	ADAM ANT
12	5	3	10	TELL ME WHY ARISTA ADI-9918	EXPOSE
13	17	20	4	BEACH BUMP SIRE 0-21440/WARNER BROS.	BABY FORD
14	8	6	8	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
15	19	35	3	MOST WANTED D.J. INTERNATIONAL 999	FAST EDDIE
16	18	30	4	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
17	14	15	7	MY LOVE IS RIGHT MCA 23994	SHANA DOUGLAS
18	20	33	4	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
19	12	9	9	WHOLE WIDE WORLD (REMIX) RCA 9099-1-RD	A'ME LORAIN
20	16	16	6	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
21	21	34	5	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
22	24	38	4	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
★★★ POWER PICK ★★★					
23	33	—	2	HELLO ATLANTIC 0-86235	BELOVED
24	32	43	3	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
25	31	39	4	THE GAS FACE/WORDZ OF WISDOM DEF JAM 44 73121/COLUMBIA	3RD BASS
26	34	45	3	INSECT ARISTA ADI-9925	BOXCAR
27	22	21	8	LAMBADA EPIC 49 73139/E.P.A.	KAOMA
28	36	44	3	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
29	41	—	2	IT'S ME, CATHY (FOLLOW MY HEART) CURB 011	HUBERT KAH
30	42	—	2	I'M GOING STRAIGHT TO HEAVEN NETTWERK 74004/I.R.S. MC 900 FT. JESUS WITH DJ ZERO	
31	44	—	2	YOU'RE THE ONLY WOMAN VENDETTA VE-7027/A&M	THE BRAT PACK
32	37	42	4	EXPRESSION NEXT PLATEAU NP50101	SALT-N-PEPA
★★★ HOT SHOT DEBUT ★★★					
33	NEW	1	1	THUMBS UP ENIGMA 73354	BARDEUX
34	26	31	5	YOU CAN'T HIDE VENDETTA VE-7033/A&M	SHIRLEY LEWIS
35	NEW	1	1	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
36	27	26	7	BITING MY NAILS/THE PHANTOM'S IN THERE ENIGMA V-75225/MUTE	RENEGADE SOUNDWAVE
37	45	48	3	THE HUMPTY DANCE TOMMY BOY TB 944	DIGITAL UNDERGROUND
38	28	27	6	IN YOUR FACE! PANDISC PD-050	FREESTYLE
39	29	23	6	BURNING THE GROUND/DECADANCE CAPITOL V-15546	DURAN DURAN
40	NEW	1	1	WHAT GOES DOWN COLUMBIA 44 69205	HUNTER HAYES
41	30	18	7	CHAIN OF FOOLS ATLANTIC 0-86267	RISSE
42	NEW	1	1	HEAVEN COLUMBIA 44 73171	THE CHIMES
43	NEW	1	1	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	SONIA
44	NEW	1	1	GET INTO IT NEXT PLATEAU NP50114	TONY SCOTT
45	NEW	1	1	I'LL DO ANYTHING (REMIX) SBK V-19707	CROWN HEIGHTS AFFAIR
46	NEW	1	1	ALL ABOUT LOVE SLEEPING BAG SLX-40151	JOYCE SIMS
47	NEW	1	1	THE BIGGER THEY COME, THE HARDER THEY FALL ENIGMA 775531	APRIL WAYNE
48	25	17	8	HEARTBEAT OF LOVE CBS ASSOCIATED 429 73143/E.P.A.	PIA ZADORA
49	23	11	11	JAZZIE'S GROOVE VIRGIN 0-96517	SOUL II SOUL
50	39	29	8	BUDDY TOMMY BOY TB 943	DE LA SOUL

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	6	ALL AROUND THE WORLD ARISTA ADI-9937 1 week at No. 1	LISA STANSFIELD
2	4	6	3	ESCAPADE (REMIX) A&M SP-12352	JANET JACKSON
3	1	2	7	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	TECHNOTRONIC
4	5	5	5	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	SEDUCTION
5	9	20	3	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
6	3	1	14	NO MORE LIES RUTHLESS 0-96521/ATCO	MICHEL'LE
7	7	9	8	LAMBADA EPIC 49 73139/E.P.A.	KAOMA
8	10	14	10	EXPRESSION NEXT PLATEAU NP50101W	SALT-N-PEPA
9	8	8	8	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
10	6	4	15	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D-MOB
11	15	19	6	THE HUMPTY DANCE TOMMY BOY TB 944	DIGITAL UNDERGROUND
12	11	12	9	BUDDY TOMMY BOY TB 943	DE LA SOUL
13	17	24	5	ROAM REPRISE 0-21441/WARNER BROS.	THE B-52'S
14	24	32	4	SECRET GARDEN QWEST 0-21459/WARNER BROS.	QUINCY JONES
15	26	36	4	GYRLZ, THEY LOVE ME UPTOWN 24007/MCA	HEAVY D. & THE BOYZ
16	13	13	13	OPPOSITES ATTRACT VIRGIN 0-96507	PAULA ABDUL (DUET WITH THE WILD PAIR)
17	12	10	9	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	PUBLIC ENEMY
18	28	40	3	BEACH BUMP SIRE 0-21440/WARNER BROS.	BABY FORD
19	27	30	4	ROOM AT THE TOP MCA 23964	ADAM ANT
20	29	46	3	GOT TO GET ARISTA ADI-9932	LEILA K WITH ROB 'N' RAZ
21	22	27	6	WHERE DO WE GO FROM HERE MOTOWN MOT-4701	STACY LATTISAW WITH JOHNNY GILL
22	25	25	5	GOT TO HAVE YOUR LOVE CAPITOL V-15521	MANTRONIX FEATURING WONDRESS
23	21	22	11	I WANNA BE RICH SOLAR 429 74503/E.P.A.	CALLOWAY
24	14	7	13	JAZZIE'S GROOVE VIRGIN 0-96517	SOUL II SOUL
25	16	11	13	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	INNER CITY
26	32	28	7	IN YOUR FACE PANDISC PD-050	FREESTYLE
27	35	45	4	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
28	30	33	6	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
★★★ POWER PICK ★★★					
29	46	—	2	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
30	19	17	8	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	RUBY TURNER
31	36	38	5	THE GAS FACE/WORDZ OF WIZDOM DEF JAM 44 73121/COLUMBIA	3RD BASS
32	37	44	4	REMEMBER... LUMAR MUSIC LM-400	FASCINATION
33	31	26	19	GET BUSY JIVE 1274-1-JD/RCA	MR. LEE
34	18	15	15	WALK ON BY NEXT PLATEAU NP50111W	SYBIL
35	23	18	11	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	THE CHIMES
36	20	16	10	YOUR SWEETNESS MOTOWN MOT-4651	GOOD GIRLS
★★★ HOT SHOT DEBUT ★★★					
37	NEW	1	1	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
38	42	47	3	WHOLE WIDE WORLD RCA 9099-1-RD	A'ME LORAIN
39	43	48	4	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
40	NEW	1	1	TOUCH ME 4TH & B'WAY 501/ISLAND	49ERS
41	34	35	14	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	KYZE
42	39	37	6	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	JOMANDA
43	NEW	1	1	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
44	NEW	1	1	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
45	48	—	2	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
46	NEW	1	1	TIME AFTER TIME JAM CITY 63961-5003	TIMMY-T
47	47	42	6	LADIES FIRST TOMMY BOY TB 942	QUEEN LATIFAH
48	NEW	1	1	JUICY GOTCHA KRAZY CAPITOL V-15510	OAKTOWN'S 3-5-7
49	NEW	1	1	YOU CAN'T HIDE VENDETTA VE-7033/A&M	SHIRLEY LEWIS
50	33	21	16	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY

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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NASTYMIX
RECORDS

The Beloved's 'Happiness' Breaks Out All Over

"Love baby, that's where it's at."

HIGHER THAN HIGH: What's one of this columnist's favorite albums so far this year? "Happiness" (Atlantic) by the Beloved. A friend turned us onto this outfit a few years back during its raw and experimental stages with the brilliant import indie release, "Forever Dancing." We've been a devoted fan ever since. "Happiness" marks the act's major-label debut with a big smile. The Beloved escape categorization by making intelligent music that you can dance *and/or* listen to. By combining a myriad of influences, including alternative DOR, house, and pop, the U.K.-based duo of Steve Waddington and Jon Marsh have succeeded in sharpening the Beloved's sound as well as showing great promise for its members as both performers and songwriters.

An inspiring and positive vibe with a bit of humor tossed in for good measure run rampant throughout "Happiness," ushered in by the "saint and sinner" roll-call hit "Hello." The album digs much deeper both lyrically and musically with a number of infectious confections. Personal faves include the Blue Nile-inspired "Don't You Worry," last year's underground hit, "The Sun Rising" (great video!), the sensuous "Wake Up Soon," and the energetic "Scarlet Beautiful," while last year's club fave, "Your Love Takes Me Higher," has been recently remixed gain for rerelease overseas.

Hopefully the Beloved won't be forced by the (often out of touch) stateside powers-that-be to choose among being a dance act *or* an alternative act *or* a pop act. There are quite a few folks who will get the point if they are just given the chance. Goodbye.

GOT TO GET: A few tidbits on some new albums: Jimmy Somerville's fab new project, "Read My Lips," that we discussed (Billboard, Jan. 27) has been issued stateside on London/PolyGram. Don't miss... Now everyone and his mom is on Lisa Stansfield's tip with the release of her album "Affection" (Arista). We're so happy that her label finally saw the light, but why the new, unflattering



by Bill Coleman

sequencing? Anyway, don't miss the cuts "Mighty Love" (note the Teena Marie "I Need Your Loving" string riffs), "You Can't Deny It," "When Are You Coming Back?," "Sincerity" and the extra CD/cassette selections "Affection," and "Wake Up Baby"... Also out and of note: "Best Of Dance Hits" (Curb/MCA) by Hubert Kah; "This Is New Beat" (Wing) by various artists; "London Warsaw New York" (Epic) by Basia; the import of "Crazy" (Capitol) by Kym Mazelle (another project suffering from thoughtless sequencing); the impressive debut of Cassandra on HDH Records; and the house compilation "Body Jams Vol. 1" (Popular/RCA) featuring Alternations.

MOVE: In the singles world things are starting to heat up with some new releases. The Chimes return with the tasty "Heaven" (Columbia). An even stronger club offering than "1-2-3," this fiery release in its num-

ber of remixes is bound to satisfy. Vocalist Pauline Henry's delivery sends shivers and has been called by one colleague "the Candi Staton of the '90's." Wait until you hear the fab forthcoming album... From the Technotronic stable comes the *jammin'* club offering "Spin That Wheel" (SBK) by Hi Tek 3 featuring Technotronic's Ya Kid K on lead vocal. The energy that this track emanates is amazing and can't help but heat up a dancefloor. It's mixed by Jo Bogaert; we prefer the "Swing That Beat" version and "bass-a-pella" to those mixes sporting the weathered "whoa yeah" hook. Don't miss... Technomeister Depeche Mode also brings that beat back with the engaging charmer "Enjoy The Silence" (Sire/Reprise). As always there are a number of varied mixes to choose from, courtesy of Francois Kevorkian & Tim Simonon, Holger Hiller, and Gareth Jones. The 12-inch continues to mark the band's venture to a more raw sound. The "bass line" version is quite tasty... Big on import and now out domestically is "Love On Love" (Virgin) by Ezee Posse Featuring Dr. Mouthquake. Produced by Jeremy Healy (Hayzee Fantayzee), it pumps an R&B/club groove with incredible ease. The post-production and mix by Bruce Forest & Paul Wright percolate. There are a number of mixes provided but your best bet is the original "mouthquake master mix" and "dub" featuring the awesome break.

"Mentirosa" (Capitol) backed with "Welcome To My Groove" from bilingual rapper Mellow Man Ace is a necessity. "Mentirosa" kicks a dope rhythm track with great radio potential based on a Santana classic, while the flip, "Welcome," becomes a hip-house treat in new mixes by Steve

"Silk" Hurley. Should put the Ace in the running... Also out domestically is Ultra Nate's anthemic "It's Over Now" (Eternal/WB). Mixes by Tony Humphries, Dancin' Danny D, and producers Basement Boys help accent the singer's distinctive stylings. Great jacket sleeve... Sweet Sensation takes a journey back with a remake of "Love Child." High-spirited track churns along accented by some Latinesque influences. Of course there's the mandatory house treatment as well. Should be a pop/crossover staple... "Dub Be Good To Me" (Elektra) finally debuts stateside as well, courtesy of Beats International. Featuring new treatments by Smith & Mighty, the funky downtempo reading of "Just Be Good To Me" now has a vague reggae feel...

The great track "Fool's Gold" (Silvereye/RCA) by the Stone Roses is now out domestically and should not be overlooked. Radio programmers need to be aware because this one could be major!

COOL PLACES: A benefit is being held this week for longtime manager Joseph Fleury on Tuesday (13) at Club Lingerie (213-466-8557) in Los Angeles. Friends of Fleury are pooling their efforts to raise money for Fleury's present medical expenses. Currently manager for the Sparks, Fleury has also been involved with such acts as the Mumps, the Swinging Erudites, and Bleaker Street Incident. All contributions can be sent c/o 25736 Lupita Drive, Valencia, Calif. 91355.

VIDEO REVIEWS

This column offers a critical look at recent videoclip releases from club-oriented artists. Suppliers interested in seeing their cassettes reviewed should send VHS cassettes to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036.

THE BELOVED Hello (Atlantic) (4:18)

Producer: J.J. Barrett, Vivid Productions; Director: Big T.V.

Brilliantly conceived clip (post "Altered States," of sorts) featuring U.K. dance/modern rock duo intersperses riveting performance footage with a space-age view of evolution. Essential programming. LARRY FLICK

MITSOU Bye Bye Mon Cowboy (RCA) (6:55)

Producer: Michael Owen; Director: Jim Sonzerra

Coquettish French/Canadian songstress works the sultry Bardot look without flaw. The New York-lensed clip's spicy editing helps overcome the song's occasional lack of bite. Mitsou proves herself quite the personality with a number of hot cowboys to play with. BILL COLEMAN

BABY FORD Beach Bump (Sire/WB) (3:50)

Producer: Fiona Stylianou; Director: James Le Bon

Seemingly low-budget but colorful performance clip gives just a sneak peek into ooh the world of Ford. Editing keeps up with track's energetic pace and the lively atmosphere. Next time out, however, the U.K.-based artist would do best to invite some unquestionably fierce dancers. B.C.

SPECIAL ED I'm The Magnificent (Profile) (no timing listed)

Producer: Kevin Sweeney; Director: Malcolm-Jamal Warner

Cosby kid makes his directorial debut with this clip, in which up-and-coming rapper continues to prove himself as a charismatic performer on this well-produced clip. L.F.

12-inch extended remixes have also been released on the following titles: BARDEUX Thumbs Up (Enigma); KEVIN PAIGE Anything I Want (Chrysalis); EXPOSE Tell Me Why (Arista); GREATER THAN ONE Utopia (Nettwerk)

Things Are Looking 'Up' For ABC

NEW YORK—It has been nearly a decade since dance/pop chameleons ABC burst upon the scene with their milestone debut, "The Lexicon Of Love." Although the act's latest critically acclaimed project, "Up," is its swan song for PolyGram (which has regretfully opted not to promote it), the future

is looking so bright for the U.K.-based duo that perhaps shades are indeed in order.

"A lot of things that we've done in the past may seem theatrical now or camp but it was all in complete sincerity. One reason it's taken us eight years to make five albums is because we never make a record when we're not enthusiastic. I'm very optimistic about the group. We've weathered a number of storms and I'm looking forward to the next ten albums," says ABC vocalist Martin Fry.

Fry and partner Mark White are in preproduction for a new project under the working title "Abracadabra," which will serve as the act's stateside MCA debut (EMI worldwide) later this year. The two have also begun preparations for a tour to commence at year's end. This would mark the band's first return to the stage since the heyday of "Lexicon."

Through the years, ABC has gone through a number of transformations in personnel and sound but have always managed to remain strikingly contemporary. The emphatic house-inspired vibe of "Up" and the material being written for the new album is a reflection of how Fry and White are feel-

ing these days. Says Fry, "We try to make stuff that's lyrically positive and musically uplifting. There are a lot of people making records who've forgotten why they've started in the first place. I've realized what a privilege it is to make records."

Fry marvels at "the power of music... to make people feel good. That sounds really obvious, but it's good to remember if you've made hit records for a period of time."

For the new album, Fry says he and White are looking to capture a groove that is "very polished, very cinematic, very melodic"—all this notwithstanding the act's club influences. Besides talking with producer Dave Baskin (Tears For Fears), the duo have discussed possible collaborations with such club heavyweights as Steve "Silk" Hurley, Frankie Knuckles, Derrick May, and Larry Heard.

Fry and White always keep their ears on the pulse of what is happening on dance floors in the U.K. and the U.S. Of the role ABC might play in shaping the future of dance/pop music, Fry says, quite *knowingly*, "You've got to know where you've been to know where you're going." BILL COLEMAN

HOT DANCE BREAKOUTS

CLUB PLAY

1. LET THERE BE HOUSE DESKEE RCA
2. MOVE SLAM SLAM MCA
3. WILD WOMEN DO NATALIE COLE EMI
4. HIDE AND SEEK PAJAMA PARTY ATLANTIC
5. ITALO HOUSE MIX ROCOCO NASTY MIX

12" SINGLES SALES

1. I CALLED U/BLACKOUT LIL LOUIS EPIC
2. HELLO BELOVED ATLANTIC
3. MURDER RAP ABOVE THE LAW RUTHLESS
4. PAWNS IN THE GAME PROFESSOR GRIFF/LAST ASIATIC DISCIPLES SKYYWALKER
5. THUMBS UP BARDEUX ENIGMA

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

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**From the desk of
MICHAEL BOLTON**

★ **GRAMMY SHOCK:** *You walk down the aisle through a sea of applause,
your emotions peak, your mind goes blank...*

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IN THIS SECTION

Janet Jackson Tour Debuts In Miami

Camper Van Beethoven Rocks With Ease

Golden Records Royalty Suit Continues

CBS Music Publishing On The Move

Curtain Rising On World Music Theatre Outdoor Chicago Venue Will Bow In June

BY MOIRA McCORMICK

CHICAGO—A new 28,000-capacity outdoor concert venue, the World Music Theatre—featuring what is reportedly the largest covered seating pavilion in North America—is scheduled to bow in the Chicago area in June.

The announcement was made at a Feb. 27 press conference by Jerry Mickelson and Army Granat, principals of Chicago-based concert promotion company Jam Productions. Granat and Mickelson have formed a separate company, Tinley Park Jam, responsible for booking and promotion of the World Music Theatre.

Tinley Park Jam has been developed by Discovery Group South Ltd., which also includes Inter-Continental Development, Gierczyk Development, and Malecky Builders and Developers. According to James Gierczyk of Gierczyk Development, the project will cost \$20 million.

The World Music Theatre began construction six months ago on 140 acres of farmland in Tinley Park, 30 miles southwest of downtown Chicago, near the junction of interstates 80 and 57. When completed, the covered

pavilion will house 11,000 seats, which Mickelson said is the "largest outdoor seating capacity in North America," and its five-acre lawn will accommodate 17,000 people. Additionally, said Mickelson, the venue will feature "the largest stage in North America, at 19,000 square feet. Some major touring acts can't play outdoor venues, because the stages aren't big enough." However, World Music Theatre's stage will be able to be removed in sections so that visiting acts can drop their own staging in, he said.

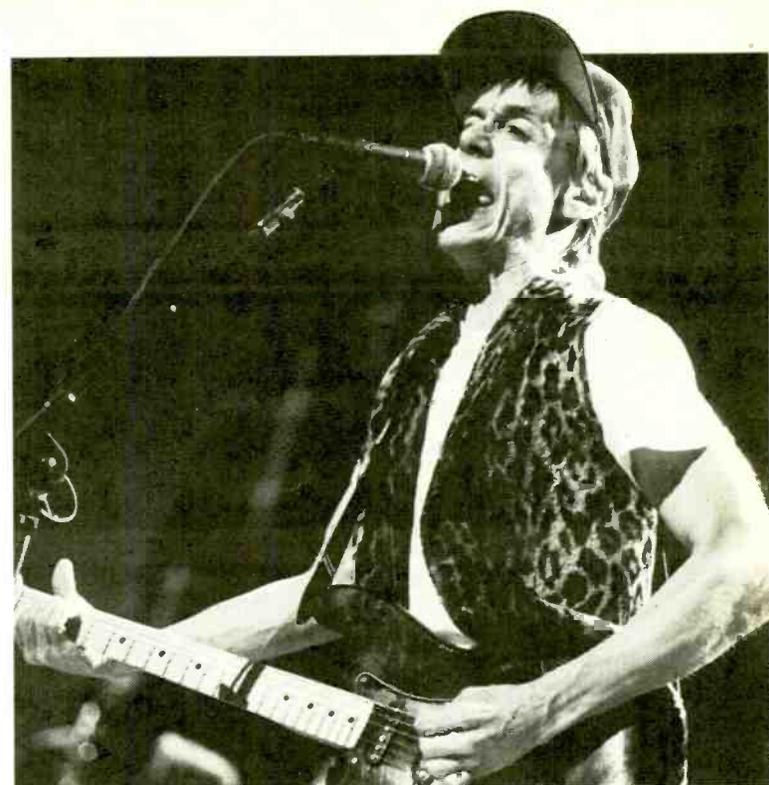
Mickelson said that another unique feature of the World Music Theatre will be its skybox suites, suspended from the pavilion roof 135 feet from the stage. "There will be five ticketing options at the World," he said. Besides the 20-person capacity skyboxes, they include main-floor "Golden Boxes" (six-, eight-, or 14-capacity, with access to a private club); show-by-show tickets; subscription series (rock, pop, R&B, country, jazz); and group sales.

The theater expects to present 40-60 shows this summer, with ticket prices averaging \$15-\$30. Suites and boxes will range in price from

\$10,000-\$30,000 for the season. "Subscription series will be announced within the next 30-40 days," says Granat. TicketMaster is handling show-by-show sales.

Of particular interest was Mickelson's and Granat's assurance that the World will have easy access in and out of parking lots. The Chicago area's only other existing outdoor venue, Poplar Creek Music Theatre in northwest suburban Hoffman Estates, has often come under fire for

(Continued on page 39)



Pop Life. Iggy Pop debuts a new song about the homeless at the Universal Amphitheatre tribute to Roy Orbison. For more photos of the all-star benefit, see page 40.

Charisma Unveils New Digs, New Acts; Generous Janet; N.Y. Music Award Noms

STANDING BESIDE the black-marble fireplace, before the polished wood walls, in a meeting room overlooking New York's Central Park, Virgin Group founder Richard Branson welcomed the staff of newly formed sister label Charisma Records to their new offices. "Of which," he quipped, "we are thoroughly jealous."

An invitation to "high tea" with Branson, the high-flying entrepreneur, and the new Charisma staff brought a crowd of press and well-wishers to the label's new home at 1790 Broadway in Manhattan.

"I was ready to come home," said Phil Quartararo, former head of promotion and marketing at West Coast-based Virgin, who has been tapped by Branson as Charisma president. True to his word, the New York-bred Quartararo not only introduced his fellow Charisma execs, but also his mom, who had stopped by for the occasion. Among those present was VP of promotion Bob Catania, sales VP Jerre Hall, VP of publicity Audrey Strahl, and finance and administration director, Shona Scott. Directing Charisma's A&R staff will be VPs Danny Goodwin and Jeff Fenster.

Which brings up Charisma's roster, represented on a party sampler tape by former Bourgeois Tagg front man Brent Bourgeois (who also stopped by for tea); former Virgin acts Maxi Priest and Age Of Chance; and new signees Something Happens and Kirsty MacColl. The single "Dare To Fall In Love" by Bourgeois will be Charisma's first release to radio later this month. "I guess I'm going to have to deliver," joked Quartararo, "or I'm going to be thoroughly embarrassed."

ON THE ROAD: When Michael Jackson rehearsed for his last worldwide tour at the Pensacola Civic Center, he staged a surprise preview for select fans in that small Florida panhandle city. Sister Janet Jackson, whose "Rhythm Nation" tour opened March 1 in Miami (see page 6) followed Michael's lead, opening her rehearsals in the same hall for a Feb. 27 benefit, pricing tickets at \$10, and distributing 1,000 seats to five local charities. Other acts frequently rent halls in smaller markets to rehearse tours that often don't return to those towns for scheduled dates. It would be great if more artists wanted to give something back to fans in rehearsal host cities, as the Jackson kin did, before moving on to the big markets. On her tour, Janet Jackson also is donating 25 cents from each ticket to the Cities In Schools, the nation's largest dropout-prevention organization.

ON THE BEAT: Squeeze, dropped by A&M, will release a live album, "A Round And A Bout," in May on the Deptford Fun City label, the name that adorned the group's 1977 indie debut. The disk is a one-off distribution deal by I.R.S. Records... Elton John will open the 5,200-seat Mark Grossinger Eteess Arena at the modestly named Trump Taj Mahal Casino Resort in Atlantic City, N.J., with concerts May 18 and 19... Jeff Healey's upcoming second release for Arista will include material by Mark Knopfler, John Hiatt, and Steve Cropper, as well as a cover of George Harrison's "While My Guitar Gently Weeps" and six originals. Harrison and Jeff Lynne also play on the disk, due out in June.

ON THE MOVE: Joanne Cummings Grant has been named director of the Orlando Centroplex, a six-facility complex in Florida that includes the 15,500-seat Orlando Arena, the Florida Citrus Bowl Stadium (under expansion to 72,000 seats), and the Carr Performing Arts Center. She succeeds John Christison, who has been named director of the Washington State Convention & Trade Center in Seattle. Like other areas of the male-dominated music industry, the facility management field boasts too few top women execs, making Grant's ascent all the more notable.

HONOREES AND NOMINEES: R&B singer Freddie Jackson and singer/songwriter Laura Nyro will be honored during the Fifth Annual SKC New York Music Awards at the Beacon Theatre March 31 with induction into the awards show's hall of fame. The two artists also will perform, joining a roster for the awards show that includes Shawn Colvin, the Cover Girls, Heavy D & the Boyz, Lenny Kravitz, Melba Moore, 24-7 Spyz, Seduction, and Sweet Sensation. Tommy Boy Records act De La Soul, which recently topped the Village Voice 16th annual critics' poll, leads the list of artists nominated for the awards, which are bestowed on performers rooted in, or identified with, the New York music scene. Other leading nominees this year include Lou Reed, Billy Joel, Debbie Gibson, Michael Bolton, and Wendy Wall, each up for awards in seven categories. But the Beat's favorite nominee news is the New York awards show's first nod to Bob Dylan, for work on "Oh Mercy"—coming some 28 years after Dylan's arrival on the New York scene.

Set To Run Firm On PR Track

BY GENE SANTORO

NEW YORK—"I'm striving for longevity and growth in my campaigns," says Layla Turkkan, founder and president of Set To Run Public Relations. "I don't want a flashy burst of attention; I want my campaigns to build careers. That's why I set them up to reflect the groups' interests and personalities."

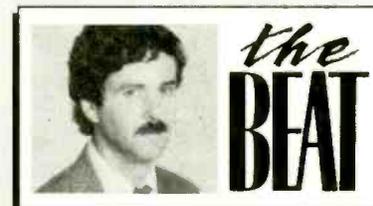
On the 31st floor of the elegantly art deco Chanin Building, two small, separated, unglamorous office suites house the year-and-a-half-old Set To Run, whose notable list of accounts includes Delicious Vinyl, Boogie Down Productions, Tone Loc, the Jungle Brothers, Throwing Muses, the Lounge Lizards, and Oran "Juice" Jones.

After stints as a publicist for

Grandmaster Flash, production coordinator for Arif Mardin, and account executive at JLM Public Relations, Turkkan started Set To Run when JLM shut its New York office. She had one account: the then-barely-known Public Enemy.

So she helped mastermind a PR coup: Public Enemy performed at Riker's Island prison in New York with 100 TV and print reporters in attendance. It played big. Then followed rapper KRS-One and his Boogie Down Productions. Because KRS had been homeless for seven of his 24 years, Turkkan tied his music into homeless benefits and the Stop The Violence Movement, which culminated in the street poet penning an Op-Ed piece for The New York Times and doing a shot on "60 Minutes."

(Continued on page 39)



by Thom Duffy

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TALENT IN ACTION

**JANET JACKSON
CHUCKII BOOKER**

Miami Arena, Miami

THIS FIRST sold-out date in Miami set a whirlwind pace for Janet Jackson's first-ever concert tour.

For the first half, dominated by tracks from "Control," Jackson entered on an elevated platform in trademark black jeans, jacket, and boots. Through "Nasty" and "What Have You Done For Me Lately," it became apparent that a bad sound mix left her poorly miked and on the ballad "Let's Wait Awhile," she was almost inaudible. The video star also relied heavily on her small-screen dance routines with six of her dancers.

The show's "Rhythm Nation" portion was highlighted by "State Of The World," a production number representing a violent street

incident; "The Knowledge," punctuated by onstage fireworks and the audience's shout of "No!" to the onstage questions "Poverty?" "Ignorance?" and "Illiteracy?"; her zoot-suited "All Right With Me"; and "Black Cat," during which Jackson "turned into" a black panther (a sequence that took too long and visibly scared the animal). Jackson capped the show in full 1814 regalia on "Rhythm Nation," including the popular video chair routine. And yes, Jackson stuck that final hat toss.

While she did not erase questions about her vocal ability, Jackson's near-perfect musical backing and numerous dance numbers fulfilled

expectations of fans who clamored for the Janet Jackson video experience live. With little patter and few pauses, Jackson provided just that. And with musical director Chuckii Booker's backing, no one complained that the songs did not "sound like the record."

Booker set the stage with a brief 30-minute set that included his Atlantic singles "Touch," "Don't U Know (I Love U)," and "Turned Away." His six-piece band ably reproduced the album tracks, with help from sampled sounds provided by producer Jimmy "Jam" Harris for Jackson's numbers. This is a tour that will keep Jackson firmly ensconced in pop's stratosphere and expand Booker's experience as a band leader and producer.

JANINE McADAMS

(Continued on page 40)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Charlotte Coliseum Charlotte, N.C.	March 2	\$478,283 \$22.50	21,346 sellout	Cellar Door Prods.
KENNY ROGERS	Florida Suncoast Dome St. Petersburg, Fla.	March 3	\$460,591 \$30/\$25/ \$20/\$15	29,336 sellout	C.K. Spurlock
JANET JACKSON CHUCKII BOOKER	Charlotte Coliseum Charlotte, N.C.	March 4	\$398,892 \$19.50	20,834 sellout	Cellar Door Prods.
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	March 1	\$328,263 \$19.50	17,344 sellout	Cellar Door Prods.
JANET JACKSON CHUCKII BOOKER	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	March 3	\$321,653 \$19.50	17,095 sellout	C&C Entertainment
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA	The Omni Atlanta	March 3	\$313,541 \$19.50	16,714 sellout	Brusco Barr Presents
PATTI LABELLE/JAMES INGRAM	Shubert Theatre Univ. of the Arts Philadelphia	March 1-4	\$313,335 \$35/\$25	9,711 sellout	Electric Factory Concerts
JANET JACKSON CHUCKII BOOKER	Miami Arena Miami	March 1	\$297,870 \$19.75	15,082 sellout	Cellar Door Prods.
AEROSMITH SKID ROW	Compton Terrace Phoenix	Feb. 28	\$271,006 \$21.50/\$18.50	13,897 15,000	Bill Silva Presents Fey Concert Co.
AEROSMITH SKID ROW	San Diego Sports Arena San Diego	March 2	\$270,921 \$21.50/\$18.50	13,166 sellout	Bill Silva Presents
MOTLEY CRUE FASTER PUSSYCAT	Memorial Coliseum Complex Portland, Ore.	Feb. 24	\$237,263 \$18.50	14,327 sellout	Media One
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	Feb. 25	\$231,660 \$19.50	12,206 sellout	Dimensions Unlimited
AEROSMITH SKID ROW	Frank Erwin Center Univ. of Texas-Austin Austin, Texas	Feb. 20	\$228,612 \$18.50/\$17.50/ \$16.50	13,050 15,564	Bill Silva Presents in-house
RUSH MR. BIG	St. Louis Arena St. Louis	March 5	\$228,309 \$18.50	12,750 sellout	Beaver Prods.
MOTLEY CRUE FASTER PUSSYCAT	Omaha Civic Auditorium Omaha, Neb.	March 4	\$216,043 \$18.50	11,948 sellout	Rose Prods.
AEROSMITH SKID ROW	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	Feb. 24	\$206,500 \$17.50	11,800 sellout	Fey Concert Co.
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA	Veterans Memorial Coliseum Jacksonville, Fla.	March 2	\$190,691 \$19.50	10,277 sellout	Top Line Prods.
WHITESNAKE KIX	Mid-South Coliseum Memphis	March 3	\$189,665 \$17.50	10,838 sellout	Mid-South Concerts
AEROSMITH SKID ROW	Pan American Center New Mexico State Univ. Las Cruces, N.M.	Feb. 25	\$180,618 \$21.50/\$18.50	10,569 12,007	Bill Silva Presents
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA	James H. Gray Civic Center Albany, Ga.	Feb. 27	\$180,122 \$19.50	9,520 sellout	Brusco Barr Presents
STEPHANIE MILLS CHRISTOPHER WILLIAMS	Radio City Music Hall New York	March 3	\$160,875 \$30/\$25/\$20	5,874 sellout	Radio City Music Hall Prods.
TONY BENNETT	Carnegie Hall New York	March 2-3	\$142,591 \$32.50/\$30/ \$27.50	5,037 5,608	Radio City Music Hall Prods.
NEW KIDS ON THE BLOCK SWEET SENSATION BOBBY ROSS AVILA	Augusta/Richmond County Civic Center Augusta, Ga.	Feb. 28	\$142,006 \$18.50	7,998 sellout	Brusco Barr Presents
THE JUDDS GARY MORRIS	Sundome Center for the Performing Arts Arizona State Univ. Sun City West, Ariz.	March 2	\$140,238 \$22.50/\$19.50/ \$16.50	7,169 sellout	Pro Tours
THE PAUL WINTER CONSORT MICKEY HART OSCAR CASTRO NEVES	Cathedral of St. John the Divine New York	Feb. 23-24	\$140,000 \$18.25	7,500 8,400 sellout	Paul Winter Consort

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RETAIL TRACK

(Continued from page 44)

interest in trying his hand with a New York store.

POST-CHRISTMAS GIFT: Harmony House president Carl Thom, one of our trade's true gentlemen, announced a cash incentive distribution to all full-time and part-time employees who worked for his Troy, Mich.-based chain throughout the entire quarter that ended Dec. 31. Cash incentive checks amounted to 19.5% of those employees' total wages for the quarter. Altogether, cash incentive payments totaled \$160,000, with another \$200,000 earmarked for the employees' profit-sharing trust fund. "Tis a great place to work," concludes Sandy Bean, Harmony House's advertising/promotions director.

FAST TRACK: LIVE Entertainment retail subsidiary Strawberries is in the process of changing its corporate name from Cambridge One-Stop to Strawberries Inc. ... Colony Records, long a mainstay in midtown Manhattan at Broadway and 49th Street, is said to be scouting for a spot a few blocks south in which it can relocate. Motivation is to take advantage of the traffic expected to be lured by the redevelopment of the Times Square area, which will soon house new hotels and shopping facilities.

ALBUM SEQUELS: Warner Bros. is seeking to further maximize material from its complete Rod Stewart boxed set, "Storyteller," and the big airplay scored by Stewart's Tom Waits-penned single, "Downtown Train," with a single-piece album, also titled "Downtown Train." The four-tape or -CD "Storyteller" had a nice run on Billboard's Top Pop Albums chart, but except for a surge in the wake of Stewart's appearance on the January telecast of the American Music Awards, the box lost momentum after the holiday-selling season, even as the "Downtown Train" single grabbed radio and sales action. The label hopes that the many folks who bought the \$2.50 cassette single but were reluctant to move on to the \$50 box might be persuaded to pick up the single-unit sequel, which, like its bigger brother, contains both established Stewart hits and tracks that had not been released until "Storyteller" made its fourth-quarter debut. ... Borrowing a blueprint from MCA and Bobby Brown, Virgin plans a dance-mix album follow-up, expected to ship for May or June, of Paula Abdul's successful debut set, "Forever Your Girl." MCA executive VP/GM Richard Palmese notes that although his label had "virtually no marketing and production costs" tied into Brown's "Dance! ... Ya Know It," a collection of dance mixes from songs featured on Brown's "Don't Be Cruel," the sequel landed in the top 10 on the Top Pop Albums chart.

Assistance in preparing this column was provided by Ed Christman.

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Funny Songs



AP-3306
Playground Favorites



AP-3307
Campfire Sing Along



AP-3308
Kiddie Favorite Songs
And Rhymes



AP-3309
Kiddie Favorite
Playtime Songs



AP-3310
Rainy Day Songs
And Rhymes



AP-3311
Kindergarten Favorites



AP-3312
Sing Along Favorites



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RETAIL

Video Sampling Machine PICS Up Chains' Interest

BY TRUDI MILLER

NEW YORK—PICS Previews Entertainment Division, the Stamford, Conn.-based company that is putting music video sampling machines into record chains, has completed a 10-month study showing significant sales increases in stores that have the PICS machine. In addition, labels saw a strong return for each dollar spent on advertising through the machine.

The study, which measured stores in The Musicland Group chain, found that outlets with the machine, which allows consumers to select 30-second samples of videos by touching a button, had an average sales increase of 27% over the control stores. What's more, PICS had a dramatic impact on compact disc sales, which showed a 54% increase in stores with the machine over control stores.

The PICS study was conducted in 10 Musicland stores from Oct. 1, 1988, through July 31, 1989. The results were just released in February.

Gary Ross, executive VP of marketing and merchandising with Musicland, confirmed the results of the study, as it applies to his chain.

The PICS machine increased sales even in slow months, says Michael Olivieri, president/CEO of PICS Previews Entertainment Division. "So even if you're looking at the summer doldrums, this increased sales by appreciable percentages."

The study also measured the cost effectiveness of the PICS machine, and found that for every dollar spent by the labels, the return was \$1.82. Broken down by categories, star acts returned \$3.17 for every dollar spent by the labels; established acts returned \$1.63; up-and-coming acts generated a \$1.73 return; and new acts, \$1.02.

New and up-and-coming acts, however, experienced the highest unit sales increase at 37%, while established acts and stars both showed a 23% increase in sales.

The record labels currently showing clips on the PICS machine are Warner Bros., Geffen, Virgin, Elektra, Atlantic, RCA, CBS, Motown, Arista, and Enigma. "We've signed about 70% of the major labels," says Olivieri. The labels pay \$9.90 per month, per machine for each video-clip.

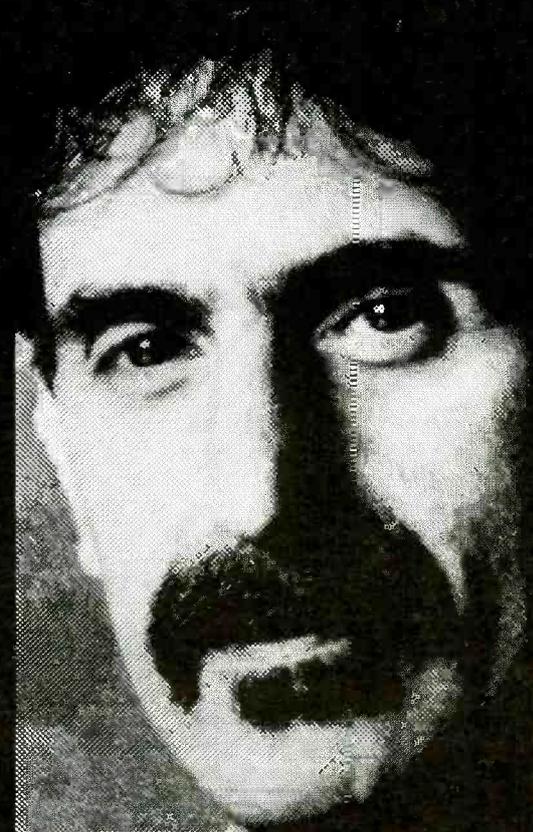
The study also showed that each PICS machine was used an average of 776 times per day, and that an average of three people watched each time a video was selected.

Machines, which contain 80 video-clips, all have the same lineup. But Olivieri says he hopes to make the machines specific to each region. "So if you have an act breaking on the West Coast, it could be on machines in chains in the West Coast. At the same time, we could begin to do chain-specific disks. So you might have a Musicland/West Coast disk."

Although consumers select the videos they watch, Olivieri avoids the term "video jukebox" in talking about the machine. "It's more akin to a listening booth of days gone by," he says, pointing out that viewers do not

(Continued on page 58)

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Billboard

(Continued from page 52)

BILLBOARD'S GUIDE TO MUSIC CHAINS

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
RECORD THEATRE 1800 Main St. Buffalo, N.Y. 14208 (716) 883-9520 (Record Theatre, Record Theatre Video)	18	3	0	12	4
CAVAGES INC. 2600 Walden Ave. Buffalo, N.Y. 14225 (716) 896-4457 (Cavages, Crazy Charlie)	17	17	0	17†	0
MUSIC CITY RECORD DISTRIBUTION P.O. Box 22773 Nashville, Tenn. 37202 (615) 255-7315 (Cat's Compact Discs & Cassettes)	14	0	0	14†	0
ONE-STOP RECORD HOUSE INC. 881 Memorial Drive S.E. Atlanta, Ga. 30316 (404) 223-0144 (Peppermint Records & Tapes)	13	12	0	13†	0
STARSHIP MUSIC INC. 6753 Jonesmill Court, Ste. B Norcross, Ga. 30092 (404) 448-9520 (Starship Records & Tapes, Starship Music & Movies)	13	5	0	13	4
PEGASUS INC. 901 E. Highway 193 Layton, Utah 84040 (801) 771-4053 (Pegasus Music & Video)	13	3	0	13	6
MAINSTREAM RECORDS INC. 8201 W. Silver Spring Milwaukee, Wis. 53218 (414) 464-8555 (Mainstream Records)	12	0	0	12	4
CML INC. 660 Harding St. Louis, Mo. 63043 (314) 291-0608 (Music Vision)	12	1	0	12†	0
BUZZ ENTERPRISES INC. 333 Highfield Drive Columbus, Ohio 43214 (614) 888-6698 (Buzzard's Nest Records. Leased Department: Lazarus)	12	1	1	4†	0
RECORD DEN 1774 E. 40th St. Cleveland, Ohio 44103 (216) 391-6464 (Record Den, Music Box. Leased Departments: McCrory's, Newberry's)	11	10	2	11	0
ALMOR PLAYTIME P.O. Box 270 Amsterdam, N.Y. 12010 (518) 843-3801 (Record Giant)	11	1	0	11†	0
RADIO DOCTORS RECORDS LTD. 240 W. Wells St. Milwaukee, Wis. 53203 (414) 276-6422 (Radio Doctors)	11	1	0	11†	2
VARIETY CO. 912 Professional Place, Ste. E Chesapeake, Va. 23320 (804) 547-1297 (Mother's Records & Tapes, Variety Records)	11	10	0	11	0
PACIFIC COAST ONE-STOP 9158 Eton Ave. Chatsworth, Calif. 91311 (818) 709-3640 (Tempo Records & Tapes, Nickelodeon)	10	1	0	10	6
MUSIC PROMOTIONS INC. 6740 Huntley Road, Ste. J Columbus, Ohio 43229 (614) 785-9600 (Record & Tape Outlet)	10	0	0	0	0
THIRD WORLD ENTERPRISES 486 Decatur Street Atlanta, Ga. 30312 (404) 688-5958 (Third World Enterprises)	10	0	0	0	0

(Continued on next page)

RETAIL

RETAIL STORE TOTAL

(Continued from page 52)

chalking up big percentage jumps were Strawberries, 55%; Wee Three Record Shops in Philadelphia, 47.4%; and Buzzard's Nest Records in Columbus, Ohio, 33.3%.

The 55% posted by Strawberries was by far the biggest percentage increase over last year's total for chains with more than 50 units. It was followed by Show Industries, which increased by 20%, and Spec's Music Inc. in Miami, which posted a 17.4% increase.

Music Promotions, which filed for protection under Chapter 11 late last year, showed the largest drop in total stores. The Westerville, Ohio-based chain, which operates under the name Record & Tape Outlet, reported 10 outlets open, having closed 30 in the last year. Other notable decreases since last March were reported by Lechmere, which pulled out of the South to concentrate on New England, dropping 11 stores; Wall To Wall, which dropped six stores; Western Merchandisers in Amarillo, Texas, down four stores; and Turtle's, down three stores.

Chains added to the list for the first time were Third World Enterprises in Atlanta, which runs 10 stores specializing in gospel music; Pickles Records, Tapes & CDs in Lincoln, Neb.; Alwik Records in

(Continued on next page)

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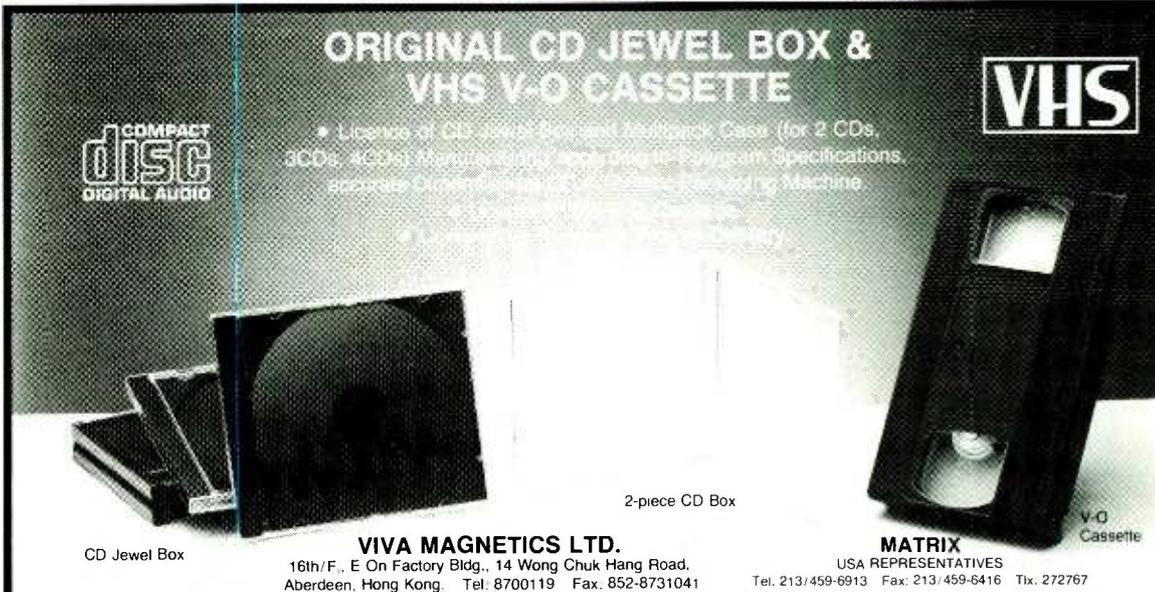
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(Continued from page 51)

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CA 773520-4/NA

LOEY NELSON
Venus Kissed The Moon

▲ LP Warner Bros. 1-26089/NA
CA 4-26089/NA

ROBERT PLANT
Manic Nirvana

▲ LP Es Paranza 91336-1/NA
CA 91336-4/NA

ALISA RANDOLPH
Alisa Randolph

▲ LP Atlantic 81918-1/NA
CA 81918-4/NA

THE SILOS
The Silos

▲ LP RCA 2051-1-R/NA
CA 2051-4-R/NA

CARLY SIMON
My Romance

▲ LP Arista AL-8582/NA
CA CS-8582/NA

STARPOINT
Have You Got What It Takes

▲ LP Elektra 60923-1/NA
CA 60923-4/NA

TASHAN
On The Horizon

▲ LP Columbia C-44495/NA
CA CT-44495/NA

RICHARD TEE
Inside You

▲ CD Columbia CK-45399/NA
CA CT-45399/NA

TSOL
Strange Love

▲ LP Enigma 773541-1/NA
CA 773541-4/NA

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, Suite 700, Billboard, 9107 Wilshire, Beverly Hills, Calif. 90210.

VID SAMPLING MACHINES

(Continued from page 56)

pay to watch the clips.

The company is planning an aggressive expansion campaign, with plans for a minimum of 600 PICS machines to be installed by the end of 1990. When those machines are in place, it will result in more than 40 million viewings per month, says Olivieri.

Currently PICS has placed 36 machines in test stores at three music chains—Musicland, Camelot Enterprises in N. Canton, Ohio, and Music Plus in Los Angeles. Both Musicland and Camelot agreed to install a minimum of 400 machines and 250 machines, respectively, if PICS passes the testing phase. Camelot and Musicland executives say they are happy with results but will continue to study the machine's impact with an expanded testing pattern.

RETAIL STORE TOTAL

(Continued from preceding page)

Elizabeth, N.J.; Rock-A-Rolla in Owosso, Mich.; Homefolk News And Record Shops in Augusta, Ga.; Sound Future in Dallas; and Record Outlet in Carnegie, Pa.

Chains dropped from the list published in September were J&R's Music Shop of Hawaii in Honolulu and Gary's in Richmond, Va. The totals of both chains dropped below the five-store cut-off point.

(Continued from preceding page)

BILLBOARD'S GUIDE TO MUSIC CHAINS

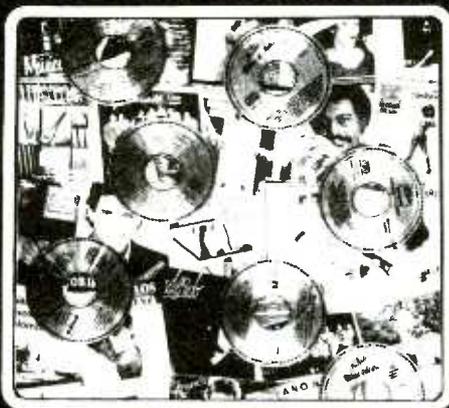
CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
LEONARD SMITH INC. P.O. Box 548, 4 Avis Drive Latham, N.Y. 12110 (518) 785-4817 (One-Stop Entertainment Centers, Music For You)	9	7	0	9	6
THE RECORD EXCHANGE OF ROANOKE, INC. 210 S. Sharon Amity Rd. Charlotte, N.C. 28211 (704) 364-1784 (The Record Exchange)	8	0	0	0	0
APPLETREE RECORDS 315 Main St. Batavia, Ill. 60510 (708) 406-9100 (Appletree Records, BJ Records)	7	0	0	7†	0
RECORD TOWN INC. Wyoming Valley Mall Wilkes-Barre, Pa. 18702 (717) 829-3603 (Joe Nardone's Gallery Of Sound)	7	2	0	1†	1
VIDEO PLAYBACK STORES 137 Route 516 Old Bridge, N.J. 08857 (201) 254-5874 (Video Playback)	7	0	0	7	7
Q RECORDS & VIDEO 4936 SW 75th Ave. Miami, Fla. 33155 (305) 264-2744 (Q Records & Video)	7	0	0	7	7
PICKLES RECORDS, TAPES & CDS 1637 'P' Street Lincoln, Neb. 68508 (402) 474-3230 (Pickles Records, Tapes & CDS)	7	0	0	7	0
ALWIK RECORDS INC. 35 Broad Street Elizabeth, N.J. 07201 (201) 353-6271 (Alwik Records Inc.)	7	3	0	7	0
ROCK-A-ROLLA 200 W. Main Street Owosso, Mich. 48867 (517) 723-5145 (Rock-A-Rolla)	6	0	0	6	0
HOMEFOLK NEWS AND RECORD SHOPS Gordon Highway, Southgate Shopping Center Augusta, Ga. 30906 (404) 793-7850 (Homefolk News and Record Shops)	6	0	0	2	2
ZIP'S RECORDS & TAPES INC. 1101 N. Kolb Road Tucson, Ariz. 85715 (602) 885-7799 (Zip's Records, Zip's Video, Zip's Music, Loco Records, Loco Video, Best Video)	6	1	0	6	6
SOUND FUTURE 13336 Floyd Circle Dallas, Texas 75243 (214) 644-5777 (Sound Future Compact Disc Center)	5	0	0	5	0
RECORD OUTLET 101 W. Mall Plaza Carnegie, Pa. 15106 (412) 276-6566 (Record Outlet)	5	1	0	4	0
THE EXCLUSIVE COMPANY 416 N. Main Oshkosh, Wis. 54901 (414) 235-1450 (The Exclusive Company)	5	1	0	5	0
COMPACT DISC WORLD INC. P.O. Box 865, 34A Green Street Woodbridge, N.J. 07095 (201) 634-7177 (Compact Disc World, Compact Disc World & Tape Center)	5	0	0	5	0

†Prerecorded video stock confined to music titles.

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Billboard[®] Home Video

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Sell-Thru Hits Have Mixed Rental Effect A Titles Hold Steady; B's Look Shaky

BY PAUL SWEETING
and JIM McCULLAUGH

LOS ANGELES—The presence of two first-quarter mega-sell-through titles in the marketplace—"Lethal Weapon 2" and "Indiana Jones And The Last Crusade"—appears to be having a mixed-bag effect on rental.

Some retailers and distributors suggest that there has been a rental "spike" created by the two titles, re-

sulting in plus business. Others say rental activity, which has been somewhat flat for a time now, is showing no real change in either prebook activity or store activity. Some suppliers and distributors suggest that heavy buying demands placed on retailers by the unusual sell-through activity, coupled with significant A-title rental releases, had a negative impact on the sell-in of B titles in the first quarter.

Warner Home Video's "Lethal Weapon 2" is currently the No. 1 title on Billboard's videocassette sales and rental charts, while Paramount Home Video's "Indiana Jones And The Last Crusade" is the No. 2 title on both those charts.

John Thrasher, from Tower Video's headquarters in Sacramento, Calif., says that since January the chain's rental revenue is up about 25% over last year, an increase he attributes to the two titles.

"I think 'Indiana Jones,' which is our No. 1 rental, and 'Lethal Weapon 2,' which is our No. 3 rental, are both driving customers in. And they're still selling quite well. For those titles, you only need to rent them a few times to make money. Thus, it's great for rental dollars," he says.

He adds that February was lacking in strong rental titles. "The big rental month will be March with 'The Abyss' and 'Field Of Dreams.' We expect March to be very good in rental, particularly with 'Honey, I Shrunk The Kids' arriving for sell-through. That title should also stimulate traffic."

(Continued on page 67)

Citing 'Softness In Sales,' Erol's Cuts HQ Staff By 20%

BY BILL HOLLAND

WASHINGTON, D.C.—Erol's Inc., the 207-store, Springfield, Va.-based video chain, has announced it has laid off 75 headquarters staffers—20% of its total force there—due to a softening market and a traditionally top-heavy headquarters staff.

President Carl Bellini admits that Erol's had been saddled with a "heavier" staff complement that it could afford only "back in the good old days."

"It was a situation, with the softness in sales, people renting a little less frequently, [where] we had to cut back a bit."

The layoff is not the first under the nine-month-long presidency of Bellini and his new management team; last summer Erol's cut out 15%-20% of its headquarters force, which, in the fat years before the market began to level and competitor Blockbuster Entertainment

entered the picture, had swelled at one point to nearly 600 employees.

The cutback now leaves Erol's with about 300 people at the Springfield headquarters and about 2,000 employees, many of them part-timers, in its stores.

Erol's public relations chief Jan Barrett was one of those laid off; that position is currently vacant.

In recent months, Erol's has also restructured top management functions, axed its longtime hardware stores and inventory, dropped its membership fees, and initiated a chainwide drop-off-anywhere rental tape policy tested in its northern Virginia locations last fall.

On the plus side, Erol's has just begun a series of flashy, hi-tech TV ads (featuring James "Scotty" Doohan of "Star Trek" fame) that will compete with recently aired Elockbuster ads on Washington-Baltimore area stations.

Look Who's Talking Sex, Lies, Videotape, Commercials, Etc.

In a novel link, RCA/Columbia Pictures Home Video's "sex, lies and videotape," which arrives in stores April 18, will have a commercial promoting Premiere, the consumer movie publication that boasts a circulation of 450,000. Viewers will see a montage of Hollywood images as well as an 800 number inviting subscriptions. At the same time, the label is assembling a 30-minute special focusing on the making of the movie for multiple airings on VH-1. Executive-produced by Fritz Friedman, label VP, and hosted by Bobby Rivers, it will feature interviews with director Steve Soderbergh and other principals. The 30-minute program will air about eight to 10 times on VH-1 beginning approximately April 14. In another promotion, a commercial touting T-shirts (\$9.95 suggested list) and sweatshirts (\$19.95) that sport the theatrical art and title treatment will appear at the front and back of "Look Who's Talking," the \$130 million box-office sleeper, which is to arrive in stores April 11. Viewers will be encouraged to use a toll-free number to order. The items will be made available to retail stores at wholesale pricing for subsequent sales to customers. Dealers can order by calling 1-800-535-4129. The program ends Oct. 31.

RCA/Columbia Doubling The Effort

RCA/Columbia Pictures Home Video has divided its sales staff into two distinct arms. Says Paul Culberg, executive VP: "I just took my existing sales staff and my existing release schedule and divided them down the middle. My sales people primarily call on distribution. Thus, I've given each group of sales people a group of equal-impact titles. As opposed to one person going into one smaller geographical area with 10 titles, I have two people going into the same larger geographic area, each with four or five titles. All of our products deserve attention and

(Continued on page 65)

Disney's 'Mermaid' To Hit Stores In May

BY CHRIS MCGOWAN

LOS ANGELES—Walt Disney Pictures' animated hit "The Little Mermaid" will swim into video stores May 18, priced at \$26.99. It will be given extra buoyancy by a \$3 rebate offer included with each tape.

"Mermaid" will be the company's second major sell-through title of 1990, as "Honey, I Shrunk The Kids" hits retail shelves Friday (16).

The title will come under the umbrella of Disney's Retailer Profit Pro-

tection Plan, which includes minimum advertised pricing and a revised product release policy.

The MAP will be \$18.75 net; no co-op reimbursement will be forthcoming for ads that show a net price below that figure inclusive of any rebates and value-added offers.

The "nationally advertised availability date" for the title is May 18; all ads running before that date must include bold notice that availability is May 18 in order to qualify for co-op funds.

The title will also continue to utilize the company's Warehouse Release Date for shipping and will-call. No distributors or rackjobbers will be allowed to ship the title until May 14; will-call will be May 16.

The Walt Disney Home Video label expects the title, a potent combination of fairy-tale classic and box-office hit, to be its best-selling video release yet. In its theatrical run, "The Little Mermaid" has so far generated more than \$75 million.

(Continued on page 66)

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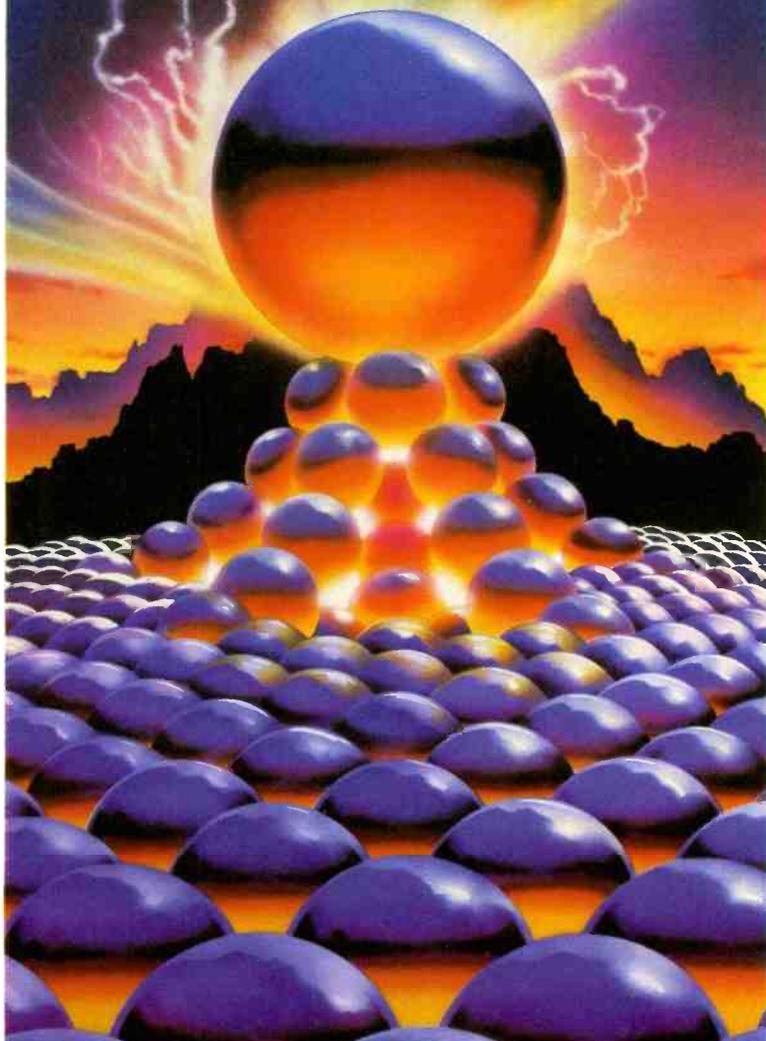
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FOR WEEK ENDING MARCH 17, 1990

Billboard

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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
1	1	3	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
2	2	5	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
3	3	147	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
4	6	16	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
5	5	22	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
6	8	86	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
7	9	31	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	11	3	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
9	4	16	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
10	7	24	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
11	12	4	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
12	13	7	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
13	15	167	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
14	10	20	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
15	16	17	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
16	17	11	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
17	14	7	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
18	22	80	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 8318	Harrison Ford Kate Capshaw	1984	PG	14.95
19	18	19	JANET JACKSON'S RHYTHM NATION 1814 ▲⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
20	21	59	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
21	20	20	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
22	25	5	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
23	33	4	PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	29.99
24	32	74	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
25	19	19	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
26	23	11	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
27	27	27	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
28	24	121	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
29	37	158	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
30	30	2	KATE BUSH-THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	NR	12.98
31	26	7	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
32	28	14	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
33	40	45	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
34	34	2	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
35	36	6	PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95
36	38	2	HARD N' HEAVY VOLUME 5	MPI Home Entertainment MPI1680	Various Artists	1990	NR	19.95
37	NEW▶		DANZIG	Def American Home Video 38159	Danzig	1990	NR	19.98
38	NEW▶		VIDEO CENTERFOLD DOUBLE HEADER	Playboy Video HBO Video 0361	Karen Foster Deborah Driggs	1990	NR	29.99
39	35	2	SUPERBOWL XXIV-NFC CHAMPS 1989 VIDEO YEARBOOK	Fox Hills Video M102553	Various Artists	1990	NR	19.95
40	NEW▶		THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video 301465	Clint Eastwood	1968	NR	29.95

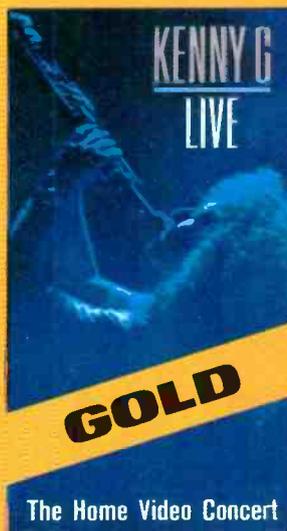
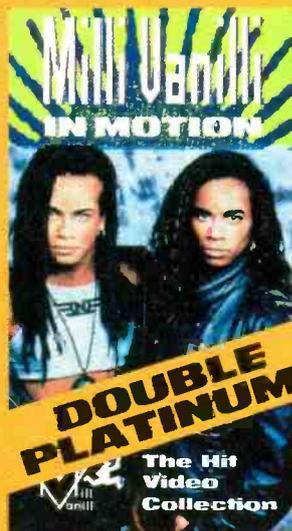
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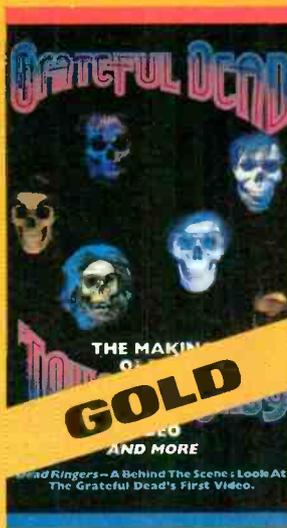
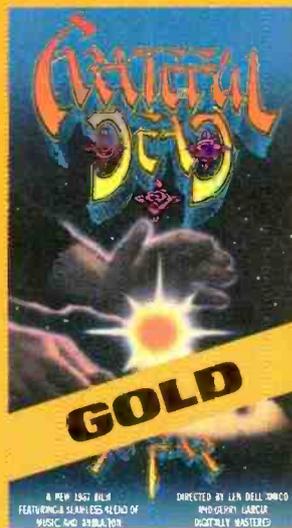


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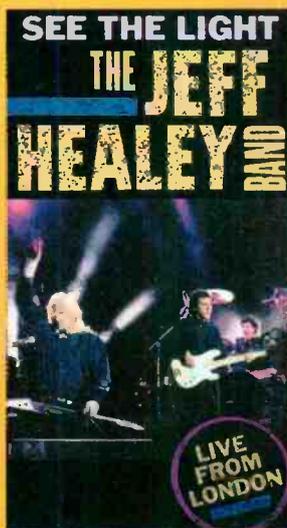
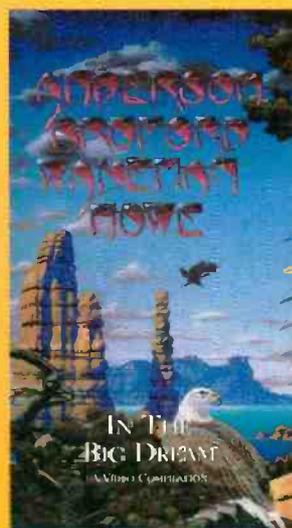


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TOP VIDEOCASSETTES RENTALS™

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	2	3	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
2	1	4	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
3	3	5	TURNER & HOOC	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
4	5	3	PARENTHOOD	Universal City Studios MCA Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
5	4	5	UNCLE BUCK	Universal City Studios MCA Home Video 80891	John Candy	1989	PG
6	6	10	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
7	10	9	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
8	7	8	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
9	9	7	DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
10	8	5	THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
11	13	4	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
12	11	5	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
13	15	4	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
14	14	11	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
15	12	10	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
16	16	15	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
17	NEW ▶		THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
18	18	11	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
19	19	3	RUDE AWAKENING	HBO Video 0352	Cheech Marin Eric Roberts	1989	R
20	17	10	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
21	25	2	WIRED	IVE 68906	Michael Chiklis J.T. Walsh	1989	R
22	20	6	EDDIE AND THE CRUISERS II: EDDIE LIVES!	IVE 62029	Michael Pare	1989	PG-13
23	34	2	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
24	NEW ▶		BREAKING IN	HBO Video 0243	Burt Reynolds Casey Siemaszko	1989	R
25	NEW ▶		FRIDAY THE 13TH PART VIII: JASON TAKES MANHATTAN	Paramount Pictures Paramount Home Video 32298	Jensen Daggett Scott Reeves	1989	R
26	22	14	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
27	23	10	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
28	32	2	SEE YOU IN THE MORNING	Warner Bros. Inc. Warner Home Video 657	Jeff Bridges Alice Krige	1989	PG-13
29	29	9	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
30	27	17	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
31	21	5	UHF	Orion Pictures Orion Home Video 8739	"Weird Al" Yankovic	1989	PG-13
32	33	27	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
33	24	10	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
34	26	17	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
35	30	15	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
36	28	21	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
37	31	2	BLOODHOUNDS OF BROADWAY	RCA/Columbia Pictures Home Video 50273	Matt Dillon Jennifer Grey	1989	PG
38	35	21	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
39	38	21	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
40	NEW ▶		HOWLING V: THE REBIRTH	IVE 63071	Philip Davis Victor Catlin	1989	R

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How Many Video Sales Does An Oscar Nod Equal?

ACADEMY ARITHMETIC: Academy Award nominations are in the can (Billboard, Feb. 24) and both the movie and home video industries are anxiously awaiting Oscar night, March 26. But how do you quantify what either a nomination in a significant category or a win means in terms of home video sales?

There is no question that box office gets hiked, as evidenced by Warner Bros.' "Driving Miss Daisy." The most-nominated film, with nine nods, including best picture, the movie was performing nicely at the box office prior to that, but in recent weeks it has surged to more than \$50 million. Universal's "Born On The Fourth Of July," second with eight nominations, including best picture, is near the \$60 million mark.

Typically, say most home video executives, box office, star power, genre, the magnitude of the marketing campaign, and a few other factors pretty well tell studios how many units to project, even if a film is not nominated.

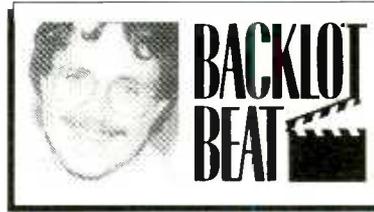
But big-category nominations

(best film, best actor, etc.) and wins can "translate into a 10%-25% increase in units on the high side. Certainly a 10%-15% hike is reasonable," says Herb Fischer, senior VP of sales and marketing for MGM/UA Home Video. That dynamic was clearly evident, he says, last year with his studio's eventual best-film winner, "Rain Man." Through traditional distribution alone, he says, it racked up more than 440,000 units.

IVE's Stuart Snyder agrees with the 10%-25% analysis, but adds that a Grammy win can be helpful as well. His company's "The Fabulous Baker Boys," which earned four nods, including best actress for Michelle Pfeiffer, won Grammys for best original instrumental background score and best instrumental arrangement accompanying vocals. "Those Grammy wins will give it a boost, also," he says. The title is due in video stores May 24.

Peter Liquori, director of marketing for HBO Video, which will release "My Left Foot"—nominated five times, including for best

picture—in mid-June, says, "There's a tremendous upside but it's difficult to quantify. As box office goes, so goes video." Because of Oscar attention, he says, the



by Jim McCullaugh

film reopened in 500 theaters and now has topped the \$5 million figure at the box office. He draws an analogy with "The Last Emperor" from a few years ago, saying,

"You've got 70 million viewers on Oscar night hearing the name of the film over and over. It extends the life of the film." And at least one supplier, Walt Disney, apparently surprised by "Dead Poets Society" and its four major awards nominations, deliberately moved up its home video release date by a week to March 28, just two days after the Oscar telecast.

"It's 10% on the high side," says Orion Home Video's Paul Wagner. His studio's "Crimes And Misdemeanors" earned three nominations—best director (Woody Allen), best supporting actor (Martin Landau), and best screenplay written directly for the screen—and arrives in stores May 24. "There's no question a nomination gives the film a lift. A win hikes it further.

It's almost the equivalent of adding another name star to the cast. But how many units? It's like asking how many more Lincoln Town Cars will be sold if Motor Trend picks it car of the year."

NOT HARD TO RENT: Often a sequel will revive interest in the original, but so will a hot star in a similar genre piece. All the more reason for video retailers to keep a watchful eye on Hollywood. Warner Bros.' "Hard To Kill," an action/adventure yarn with actor Steven Seagal, has been killing them at the box office, having raked in more than \$30 million in receipts in just a few weeks. Because of that, his earlier film "Above The Law" has become one of the hottest renters in the country.

The Convention: April 1-5 ♦ The Marketplace: April 2-4
The Place: Disneyland Hotel, Anaheim, California

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COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
COMMUNION (R) Christopher Walken, Lindsay Crouse M.C.E.G./Virgin/\$89.95	3/20/90 (4/4/90)	\$1.9 (240)	Poster
DEALERS (R) Rebecca DeMornay, Paul McGann Academy/\$89.95	3/15/90 (4/5/90)	\$0.072 (10)	Poster
HEART OF DIXIE (PG) Ally Sheedy, Virginia Madsen, Phoebe Cates Orion/\$89.98	3/13/90 (3/29/90)	\$1.1 (316)	Poster
JOHNNY HANDSOME (R) Mickey Rourke, Ellen Barkin, Morgan Freeman, Forest Whitaker IVE/\$89.95	3/20/90 (4/12/90)	\$6.8 (812)	Poster, Mobile/ counter display, Sellsheet
THE MUSIC TEACHER (PG) Jose Van Dam, Anne Roussel, Patrick Bauchau Orion/\$79.98	3/13/90 (3/29/90)	\$0.99 (16)	Poster
SECOND SIGHT (PG) Bronson Pinchot, John Larroquette Warner/\$89.95	3/15/90 4/4/90	\$5.9	(815) Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

AMERICAN BOYFRIENDS Margaret Langrick, John Wildman, Jason Blicker, Michelle Bardeaux Media/\$79.98 Prebook cutoff: 3/20/90; Street: 4/4/90	QUARANTINE Beatrice Boepple, Garwin Sanford, Jerry Wasserman Republic/\$89.98 Prebook cutoff: 3/16/90; Street: 4/12/90
DEATH BE NOT PROUD Arthur Hill, Jane Alexander, Robby Benson Monarch/\$21.80 Prebook cutoff: 3/16/90; Street: 4/4/90	STUFF STEPHANIE IN THE INCINERATOR M.R. Murphy, Catherine Dee, William Dame Media/\$79.98 Prebook cutoff: 3/20/90; Street: 4/4/90
MURDER BY NUMBERS Sam Behrens, Shari Belafonte Magnum/\$89.98 Prebook cutoff: 3/19/90; Street: 4/4/90	THOMPSON'S LAST RUN Robert Mitchum, Wilford Brimley A.I.P./\$79.95 Prebook cutoff: 3/20/90; Street: 3/27/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
1	1	51	MICHAEL JORDAN: COME FLY WITH ME	★★ NO. 1 ★★ CBS-Fox Video 2173	19.98
2	6	17	CHAMPIONS FOREVER	J2 Communications J2-0047	19.95
3	4	145	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
4	3	45	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
5	8	13	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	24.95
6	10	5	NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
7	16	5	NBA SUPERSTARS	CBS-Fox Video 2288	14.98
8	9	101	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
9	11	89	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
10	5	23	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
11	12	3	SUPERBOWL XXIV-AFC CHAMPIONS 1989	Fox Hills Video M102552	19.95
12	NEW ▶		GREAT SPORTS MOMENTS OF THE 80'S	CBS-Fox Video 2426	19.98
13	14	29	KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
14	7	13	NFL SUPER DUPER FOLLIES	Fox Hills Video	19.95
15	15	33	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
16	2	99	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
17	17	159	AUTOMATIC GOLF ▲ ◇	Simitar Ent. Inc. VA 39	14.95
18	18	7	GREG NORMAN, THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
19	13	3	NFL'S GREATEST HITS	Fox Hills Video M102339	19.95
20	20	39	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
SELF IMPROVEMENT™					
1	2	7	TOP GUN JETS II	★★ NO. 1 ★★ Simitar Ent. Inc.	14.95
2	NEW ▶		WORDPERFECT	Morris Video 3154	14.95
3	1	39	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
4	4	27	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
5	6	37	FODOR'S HAWAII	Random House Home Video	19.95
6	5	39	SWAYZE DANCING	Celebrity Associates FRV-130	NL
7	7	11	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	29.95
8	9	25	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
9	12	13	GEORGE BURNS: HIS WIT AND WISDOM	VidAmerica 7160	29.98
10	15	11	WORDPERFECT LEVEL II	The Video Professor	19.95
11	11	13	CASINO GAMBLING WITH DAVID BRENNER	Warner Home Video 052	39.95
12	10	11	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	29.95
13	3	9	INTRODUCTION TO WORDPERFECT	The Video Professor	19.95
14	13	39	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
15	8	13	INTRODUCTION TO DBASE III PLUS	The Video Professor	19.95

◆ 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. Next week: Health and Fitness.

Nielsen VP Says Vid Tracking System Is A Go

NEW YORK—A.C. Nielsen VP Paul Lindstrom says his company is prepared to go ahead with its prerecorded video tracking system even if the customers for a widely disseminated, syndicated version of the service never materialize.

"If it doesn't happen it would be to the detriment of the home video companies, but we are quite comfortable doing this on a client basis for the studios to produce marketing information," Lindstrom says. "It would be to the detriment of the business of selling spots on tapes, or even to doing straight promotional deals, but it doesn't matter to us as far as the viability of the service is concerned."

Participating studios have begun receiving data from Nielsen on the week-by-week performance of their encoded titles. Each company receives a quarterly report showing the performance of each of its titles measured against the performance of all other titles in the sample. The titles from other suppliers, however, are not identified.

Nielsen's original plan called for developing a syndicated service, including all the data, to be sold not only to participating studios, but to potential advertisers and their agencies. That requires persuading the studios to permit the data from their titles to be shared with competitors as well as other third parties. The process of negotiating those contracts is "ongoing," Lindstrom says.

According to Lindstrom, Nielsen needs to include 100-200 titles a year in the sample for a syndicated service to be viable. "That may not happen," he now says.

The fourth quarter report has been issued to participating studios and includes, in addition to weekly playback reports, data on commercial playback for those titles sporting ads and playback data on promotional trailers included on some releases.

Selected data from that report obtained by Billboard show large week-to-week fluctuations in commercial viewing. For the week of Oct. 25, for example, 66% of total playbacks of one particular title included a playback of the soft-drink commercial preceding the movie. The week of Nov. 15, however, which included a similar number of total playbacks, showed no commercial playbacks at all.

Lindstrom says he is not worried by such fluctuations. "You would anticipate a lot of fluctuation in the ratio of commercial playback to the total," he says. "Within a given week you may have a real incidence of four viewings [within Nielsen's sample of households] and all but one watch the commercial. That's a ratio of 75%. The next week it might be 100%. Over time, it may average out to 85% or so, and that's what the real number is."

Nielsen's next step is to finalize the software needed to provide full reports, including audience demographic data as well as total playback information. Such data is scheduled to be included in the first-quarter report due in April or May, Lindstrom says. PAUL SWEETING

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	Hunt for Red October (Paramount)	17,161,835	1,225 14,010	—	17,161,835
2	Driving Miss Daisy (Warner Bros.)	5,089,040	1,432 3,554	11	60,302,144
3	Hard To Kill (Warner Bros.)	4,219,132	1,508 2,798	3	33,339,683
4	Madhouse (Orion)	3,092,437	1,555 1,989	2	13,426,374
5	Born On The Fourth Of July (Universal)	2,107,980	1,434 1,470	10	59,673,354
6	Revenge (Columbia)	1,952,465	1,335 1,462	2	12,910,020
7	Men Don't Leave (Warner Bros.)	1,411,463	802 1,760	4	4,266,277
8	Glory (Tri-Star)	1,334,095	811 1,645	11	20,214,597
9	Stella (Buena Vista)	1,276,014	1,087 1,174	4	17,402,118
10	Steel Magnolias (Tri-Star)	1,178,865	1,173 1,005	15	74,425,795
11	Nightbreed (Fox)	1,060,931	928 1,143	2	7,807,940
12	My Left Foot (Miramax)	1,027,424	397 2,588	16	5,768,933
13	War of the Roses (Fox)	916,878	851 1,077	12	81,789,463
14	Little Mermaid (Buena Vista)	860,908	1,076 800	15	76,741,837
15	Look Who's Talking (Tri-Star)	754,460	634 1,190	19	132,337,823
16	Internal Affairs (Paramount)	688,155	467 1,474	7	25,782,425
17	Back To The Future Part II (Universal)	669,635	673 995	14	115,719,461
18	Tango & Cash (Warner Bros.)	612,194	590 1,038	10	59,443,755
19	Ski Patrol (Triumph)	486,755	609 799	7	7,432,736
20	Always (Universal)	486,380	586 830	10	41,100,700
21	Enemies, A Love Story (Fox)	452,392	268 1,688	11	6,732,364
22	Henry V (Goldwyn)	402,146	96 4,189	15	4,918,503
23	Tremors (Universal)	385,560	408 945	6	14,873,608
24	Stanley & Iris (MGM/UA)	300,096	382 786	3	5,226,959
25	Where the Heart Is (Buena Vista)	267,364	235 1,138	1	931,935
26	Roger & Me (Warner Bros.)	226,859	197 1,152	10	5,915,104
27	Christmas Vacation (Warner Bros.)	218,988	328 668	13	70,772,223
28	Blood of Heroes (New Line Cinema)	198,617	254 782	1	804,765
29	All Dogs Go to Heaven (MGM/UA)	185,484	381 487	15	25,559,251
30	Angel Town (Taurus)	167,588	48 3,491	1	567,340
31	Streets (Concorde)	152,145	63 2,415	—	429,801
32	Cinema Paradiso (Miramax)	133,844	16 8,365	3	568,662
33	Camille, Claudel (Orion Classics)	118,602	26 4,561	10	1,441,455
34	Courage Mountain (Triumph)	118,563	253 469	2	1,263,739
35	Crimes and Misdemeanors (Orion)	100,045	128 782	20	17,850,522
36	Haunting of Morella (Concorde)	98,530	59 1,670	—	288,889
37	Overexposed (Concorde)	82,386	46 1,791	—	82,386
38	Flashback (Paramount)	80,603	132 611	4	6,377,160
39	Mystery Train (Orion Classics)	77,525	25 3,101	16	1,105,357
40	Mountains of the Moon (Tri-Star)	56,099	2 28,049	1	155,673

HOME VIDEO



Living On The Edge. Kelly Lynch and Matt Dillon are the addicted couple in Gus Van Sant Jr.'s critically acclaimed "Drugstore Cowboy." The IVE title has a May 10 street date.

NEWSLINES

(Continued from page 59)

this is a better way of doing that. I haven't given it a separate label. This is not like Vestron/Lightning, Embassy/Charter, or CBS/Fox Video/Key. It's RCA/Columbia and RCA/Columbia."

Buena Vista Home Video Talks Turkey

Buena Vista Home Video, a subsidiary of the Walt Disney Co., is distributing Walt Disney, Touchstone, and, in the future, Hollywood Pictures videocassettes in Turkey, its 37th international market. Istanbul-based Audio Visual Turkey will distribute the tapes to Turkish retailers. Over the next two years, Buena Vista will release, through AVT, approximately 100 rental titles from the Disney, Touchstone, and Hollywood Pictures libraries. The first Buena Vista titles released in Turkey were Touchstone's "Down And Out In Beverly Hills" and "Splash"; "Cocktail" and Disney's "Sleeping Beauty" are due this month.

Getting Aboard The Anti-Piracy Coalition

The Coalition Against Video Theft, which was set up by the Motion Picture Assn. of America as a means of including independents in its anti-piracy program, has gained six new members: CBS/Fox Home Video, Macrovision, Magnum Entertainment Inc., RCA/Columbia Home Video, South Gate Entertainment, and Vidmark Inc.

Lost 'Souls' Gets New Life Via VidAmerica

VidAmerica has acquired cult hit "Carnival Of Souls" for home video release. The Herk Hervey film, originally shot in 1962, had virtually no exposure and quickly vanished. Independent distributor Stuart Strutin recently rereleased it to positive reviews. To date, the film has grossed more than \$1 million and is booked through the end of May.

FOR WEEK ENDING MARCH 17, 1990

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	15	HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98
2	2	31	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
3	10	3	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	D	19.98
4	3	19	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
5	4	17	STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
6	6	13	HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	LF	19.95
7	5	19	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
8	NEW ▶		EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	LF	19.98
9	8	5	DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	C	19.98
10	NEW ▶		THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	SF	12.98
11	NEW ▶		DANZIG	Def American Home Video 38159	Danzig	1990	LF	19.98
12	9	9	KENNY G LIVE	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	C	19.98
13	7	15	NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	LF	19.95
14	11	9	PUT IT THERE	PolyGram Music Video 081-649-3	Paul McCartney	1989	D	24.95
15	12	5	HARD N' HEAVY VOLUME 5	MPI Home Entertainment MPI1680	Various Artists	1990	D	19.95
16	16	3	THE CREAM OF ERIC CLAPTON	PolyGram Music Video 081-189	Eric Clapton	1990	LF	24.95
17	13	37	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
18	15	21	VIDEO MINDCRIME ▲	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98
19	NEW ▶		ANDERSON BRUFORD WAKEMAN HOWE	Arista Records Inc. 6 West Home Video SW-5706	Anderson, Bruford, Wakeman, Howe	1990	LF	14.98
20	NEW ▶		THE SINGLES COLLECTION	Atlantic Records Inc. Atlantic Video 50145-3	Phil Collins	1989	LF	19.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

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DISNEY'S 'THE LITTLE MERMAID' TO HIT VIDEO STORES MAY 18

(Continued from page 59)

"Bambi" is Disney's reigning video champ, with some 10.5 million units sold to date, according to the label.

Bill Mechanic, president of international theatrical and worldwide video for the Walt Disney Co., says he expects "blockbuster" sales on the tape because of its "classic appeal" and the fact that it is "coming straight into sell-through from its big box-office run." The video release comes approximately six months after the movie's theatrical debut last November.

"The Little Mermaid" will be backed by a multimillion-dollar marketing program. "We are not announcing figures, but there will be more focus on the national media than before, with our largest TV campaign yet," says Mechanic. Extensive print advertising is also planned.

For stores, Disney is providing theatrical-size, four-color posters and

special "underwater" point-of-purchase material. Consumer interest should be further accelerated by the \$3 cash-back offer, which will be funded by Disney alone, and which requires no additional purchase.

"The Little Mermaid" will definitely have "legs," in the words of Mechanic, since Disney will conduct two marketing programs, one during the spring, the other for the Christmas season. "We will repromote with a new marketing campaign in the fourth quarter to get a second burst of sales," says the Disney executive.

Hopes are high for the title's potential success throughout the year. According to a survey conducted by Disney, consumer purchase intent is the highest yet seen by the company for a video title. Furthermore, some 86% of those polled indicated that they would purchase the title any time of the year. "There's no seasonality," says Mechanic. "It's a ques-

tion of what you put behind the title."

"The Little Mermaid" is expected to appeal to children and grown-ups alike. "This has more adult appeal than some of the other classics," adds Mechanic. "A lot of single people loved it. It's an extra audience we've never had before."

The "Mermaid" video will have no advertiser tie-ins. "There was no specific reason not to have a sponsor," says Mechanic. But he adds that prospects for such a link were "limited" because of Disney's policy of no advertising on its videos and because of the company's requirement that any products involved in tie-ins have an appropriate "family appeal."

Nevertheless, "The Little Mermaid" is "the biggest merchandising title we've ever had," says Mechanic. "Little Mermaid" stuffed animals, T-shirts, bags, and other products are available from such companies as Tyco, Applause, Pyramid, and Fun-

stuff.

Also boosting the video is the success of the "Little Mermaid" soundtrack album, which recently went platinum and has received three Academy Award nominations. Launched by Walt Disney Records, the soundtrack topped 1 million units in its first nine weeks of release alone.

Adapted from a fairy tale written by 19th century Danish storyteller Hans Christian Andersen, "The Little Mermaid" recounts the adventures of a beautiful young mermaid named Ariel, who falls in love with a handsome human prince and yearns to

join the world above the sea.

Written and directed by John Musker and Ron Clements ("The Great Mouse Detective"), "The Little Mermaid" film follows closely on the paws of Disney's hugely successful 1988 animated feature "Oliver & Company." But the undersea tale of "The Little Mermaid" is a return to tradition for Disney: It marks the first time in 30 years that the Disney animators have attempted to bring to the screen a classic fairy tale, as they did in 1950 with Charles Perrault's "Cinderella" or in 1937 with the Brothers Grimm's "Snow White And The Seven Dwarfs."



by Earl Paige

RENO NO BUST: "It was better than good," says Alan Caplan of the West Coast Video Expo in Reno, Nev., Feb. 26-27—and closely watched, because of all the anxiety over trade show proliferation. The Applause Video chairman and board member of the Video Software Dealers Assn., who stayed both days, indicates that even exhibitors who had to be sold hard on coming were pleased. "John Maioriello said he wrote 23 orders, and those are not small orders," says Caplan of the J.D. Store Equipment president. As for attendance, Caplan says, "There were 2,100 names, addresses, phone numbers, and ZIPs that we know despite what you hear. There were 950 preregistered so the attendance built." Another vitally interested visitor was Michael Weiss, now president of American Video Assn., who is nervously nurse-maiding AVA's upcoming show at Disneyland in Anaheim, Calif., April 1-5. Weiss says talks with numerous exhibitors found them all "very satisfied." Most ecstatic was probably Mitch Lowe, head of the Northern California Chapter, the group that sponsored the show the past three years in Oakland. "We had dealers from Oklahoma, Washington, New Mexico—all over the West," boasts Lowe, a partner in three-store Video Droid, Mill Valley, Calif., and also just named convention chairman for VSDA's extravaganza in August. This year's show was co-sponsored by Lowe's group plus the Central California and Sacramento chapters. Also credited with important support is Ken Dorrance, head of three-store Video Station in Alameda, Calif., and a national board member. Had planning not been under way for so long, the Reno event might have become one of the group being sponsored this year by VSDA under its new regional show format. If there was any negative aspect to Reno, in fact, it might have been the Amtrak train travel idea. A spokeswoman at the travel agency for the show says, "only 12 people signed up for the Fresno segment." Lowe says, "An eight-hour train ride is a long time." The show hotel, John Ascuaga's Nugget, sold out 250 rooms the first week of February. "We ended up taking rooms at Bally's, the Motor Lodge, and Circus Circus."

WHAT IS AVA? Although its official identification has AVA as a "buyer's group and trade association," Weiss says he wants to distinguish AVA from VSDA. "We are not involved whatever in things like legislative battles. We don't intend to get into activities like that," he says, adding that this was behind the restructuring of the

trade group's long-popular "Power Zoom" newsletter. It is now renamed "The Spirit Of AVA." Once chock-full of often highly opinionated editorials from AVA founder John Power, the new format will have the publication more generic, more educational, says Weiss.

BOARD ROOM: There's still a buzz among insiders at VSDA in the wake of Scott Young's resignation from one of three appointed board slots (Billboard, March 10). Young has explained that the decision was long and agonizing—and word around the board is that there was heavy pressure put on Young to stay. Young continues as a board member of affiliated trade group National Assn. of Recording Merchandisers. Highly respected as president/chief operating officer of 254-store Wherehouse Entertainment, Young was valued as the sole voice of large retail firms. For five years (1984-1989), or until VSDA changed its board makeup last August, chains like Wherehouse were represented by NARM appointees to the VSDA board. Lou Fogelman from Music Plus and Russ Solomon of Tower Records/Tower Video served five years, and an executive from first Licorice Pizza and then Record Bar also served as appointees. However, a vacuum developed when VSDA went to a format of three appointees picked by the 12 elected directors, ending the tradition of NARM appointees. Directors, apparently feeling the board lacked distributor representation, gave two of the three new appointee slots to wholesalers Gary Rockhold, president of Comtron Corp., and rackjobber Paul Pasquarelli, head of Video Channels. To ensure new appointees annually a staggered tenure was adopted; Rockhold and Pasquarelli's terms are two years while Young's was for a single year but will change to two years in August, when VSDA holds its next election.

Associates of Young are elated that he will continue on the NARM board. Many cite his experience with chains such as Musicland and Record Bar, in addition to his founding and operating Franklin Music before selling it in 1984. The involvement of Wherehouse in NARM and VSDA was long sought, finally materializing in 1984 when Lou Kwiker, then heading the chain, came aboard the NARM retail committee. Abruptly in 1988, Kwiker withdrew the chain's membership just shortly before he left Wherehouse, target first of a hostile takeover followed by a leveraged buyout by present parent firm Adler & Shaykin. Young moved immediately to rejoin NARM once he took over Wherehouse in April 1988. He was elected to NARM's board a year ago.

Jack Messer, who operates Gemstone Entertainment in Cincinnati, and others believe that the idea of the appointment plan to balance the board will work. "It needs time," says Messer. Another board member, Jim Salzer, head of Salzer's Video in Ventura, Calif., indicates that VSDA has several candidates to fill Young's post, people who represent the larger-size chains. Some board members think the time will come, too, when the membership might elect such candidates.

FOR WEEK ENDING MARCH 17, 1990

Billboard®

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			Compiled from a national sample of retail store sales reports.		
			★ ★ NO. 1 ★ ★		
1	1	22	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	24	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	3	21	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
4	4	74	CINDERELLA Walt Disney Home Video 410	1950	26.99
5	5	80	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
6	9	233	DUMBO ◆ Walt Disney Home Video 24	1941	29.95
7	8	11	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
8	7	42	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
9	6	57	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
10	14	178	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951	29.95
11	10	72	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
12	11	20	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
13	13	126	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
14	12	20	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
15	16	20	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
16	15	128	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
17	NEW ▶		THE ADVENTURES OF RONALD MCDONALD Hi-Tops Video M022170	1989	9.95
18	17	7	BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.95
19	18	16	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
20	19	61	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
21	20	5	BEETLEJUICE VOLUME 2 Warner Home Video 11941	1989	14.95
22	22	42	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
23	21	5	BEETLEJUICE VOLUME 3 Warner Home Video 11942	1989	14.95
24	23	5	FRED FLINTSTONE WOOS AGAIN Hanna-Barbera Home Video 1170	1990	9.95
25	24	5	BEDROCK WEDLOCK Hanna-Barbera Home Video 1171	1990	29.95

◆ 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.

SELL-THROUGH HITS

(Continued from page 59)

Offering a different view is Julie Murakami, video buyer at the Music Plus chain in Southern California, who says, "It's still soft in rental. No question that January is a decent month but even if you include our new stores over last year at this time, then we are about even. Everything is renting like we thought it would. Nothing out of the ordinary, nothing great."

On the supply side, Nelson Entertainment's Rand Bleimeister observes: "Things weren't prebooking badly, but in general it's getting harder to prebook big numbers. It's entirely possible that we're seeing a net loss of video outlets. But we're

'Breadth of copy is important, but people want hits'

adding supermarket outlets, so there may be a net gain from them. I just got back from distributor meetings and they were reporting a lot more store closings after the end of the year."

Bleimeister also thinks sell-through is having a direct impact on the B-title business. "If a retailer heaves up on 'Lethal Weapon 2' and 'Indiana Jones,' he's also going to heavy up on the big A rental titles," Bleimeister says. "The likelihood is that he will cut orders on B titles." Music Plus' Murakami agrees with that analysis by saying that the chain is, indeed, concentrating more on the bigger sell-through and rental releases. "Breadth of copy is important," she says, "but customers want the hits."

According to Media Home Entertainment's Tom Burnett, "January was not as strong as it was historically for B product. A product pretty much held its own. There was a lot of stuff still in the pipeline with 'Batman' and 'Roger Rabbit.' Even major chains cut back open-to-buy for B product. January, historically, has been a strong month for rental product, but not this year. February looks to be little better. Retailers still have to buy the A product, but can be more selective with B product. And, believe me, they were."

The first quarter saw "a tremendous reaffirmation of the importance of rentals," says Trylon Video president Nick Santrizos, "but that hasn't been felt to any great degree yet for non-A-titles. It's a question of deployment of open-to-buy and a recognition on the part of retailers of how much of their open-to-buy is dedicated to rental rather than sale . . . If we don't find a way to add genuine breadth of new titles, we will shorten the life of the video rental business."

John Taylor, president of Nashville-based distributor Ingram, says, "I've heard that sell-through is hurting rental business, but I don't buy it. If you talk to retailers, they take the cheaper product and put it into rental inventory. A lot of them buy sell-through product in the same quantity they buy rental product. A certain percentage buy for rental no matter what the price, and their return on investment must be tremendous. It's *(Continued on next page)*

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Felix THE CAT

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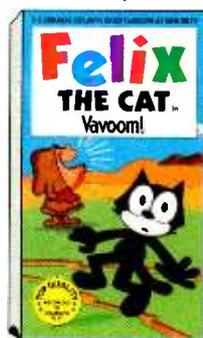


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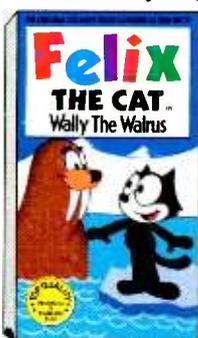
An Hour of Fun—#7192
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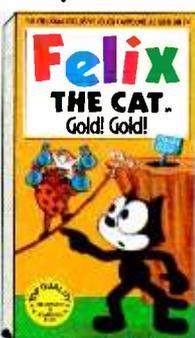
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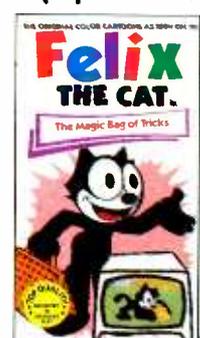
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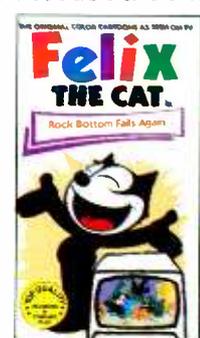
Wally The Walrus
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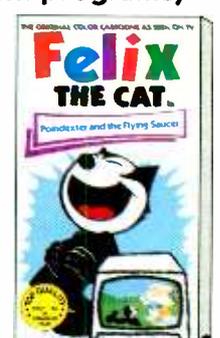
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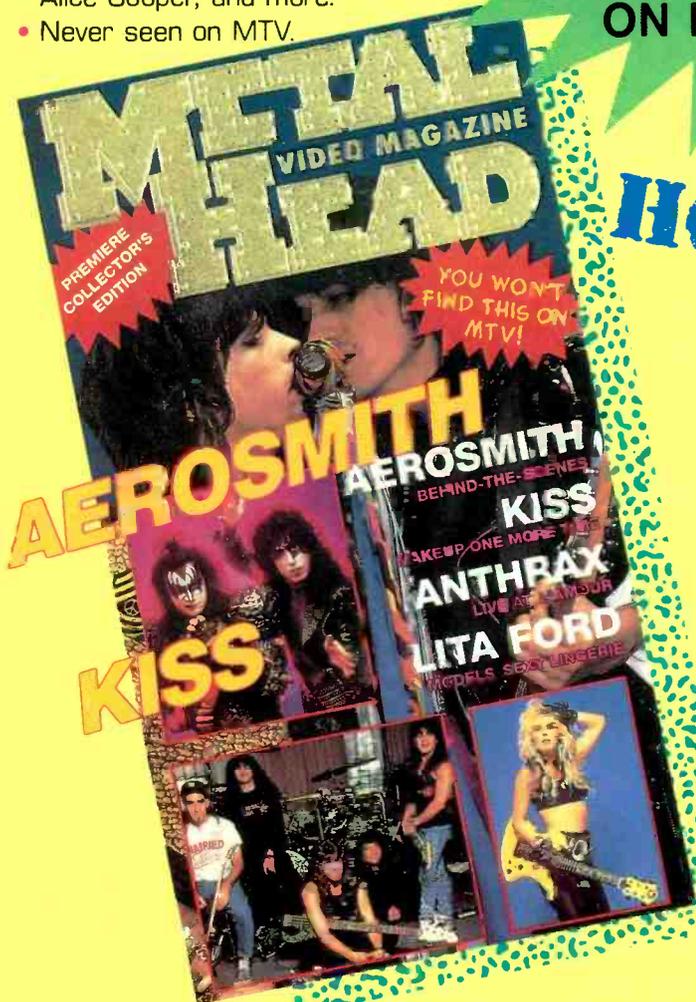
HOT!

HOT! TV

HOT!

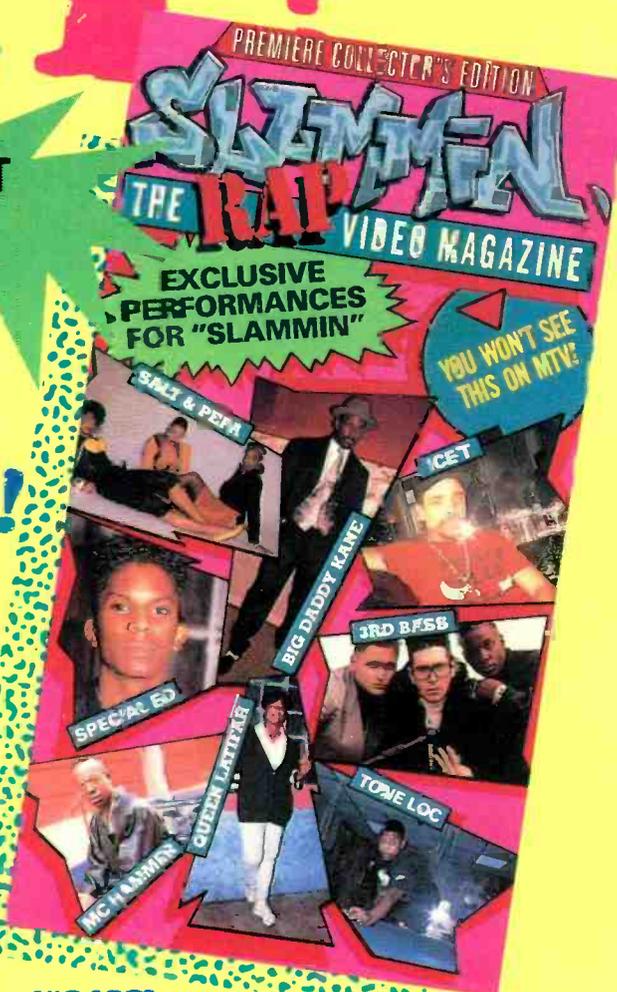
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MUSIC VIDEOS MUSIC VIDEOS

SELL-THROUGH HITS

(Continued from preceding page)

not so great for the manufacturers, but for those retailers who have just washed their hands of sell-through, it's fine.

"B movies may have been down somewhat but it's hard to attribute that to any one factor. They're getting hurt by so many things. With B movies, you can have a big A-title month and Bs will get the teeth knocked out of them," he says.

Joe Lasaius, Academy Home Entertainment director of marketing, says his company did more than 32,000 pieces on "Apartment Zero," a smaller title that earned a lot of critical attention.

"We were hoping for 25,000 pieces," he says. "It was a very strong period for Academy. We were somewhat concerned about all the sell-through titles, but we are generally careful about our prebook and street dates and do what we can."

The label's next title is "Dealers," and the "tracking report shows it looks like it's going to do even better than 'Apartment Zero.' So I have no complaints about the big sell-through titles so far. Last summer was when it really went flat. So we're keeping an eye on this summer and planning for it. But we think we have stronger titles this time."

Sam Pirnazar, Vidmark executive VP, says, "We were expecting to book somewhere in the neighborhood of 70,000 on 'Romero,' so we weren't greatly surprised" when the company actually hit that number. Other first-quarter Vidmark titles included "Gunfighters," "Bedroom Eyes II," "Marked For Murder," "Scandal In Small Town," and "Vengeance," which "came in pretty much within expectations, especially the first two. We noticed some fluctuation particularly in January, but not a huge amount. Not enough to alarm us."

J.D. Mandelker, of St. Louis-based wholesaler Sight & Sound, says, "On a title-by-title [basis] right now, rental is just sensational. I think dealers are having a strong quarter. The top A title of the quarter was significantly higher than the top A of the quarter last year. That's partly a reflection of the fact that there weren't as many titles released this first quarter so open-to-buys weren't spread out as much.

"It could be we'll see more big titles in second and third quarters than usual, because of a somewhat lighter schedule in first quarter. Unfortunately, the rental business is stronger in the winter than in the spring, so it could hurt those titles that are released."

Rex Poindexter, Schwartz Bros.' director of marketing, Washington, D.C., says, "I know a lot of retailers are able to bring in 'Lethal 2' real deep and rent the hell out of it and still sell it off 30 days later. So it makes tremendous money in the short term. One thing that hasn't been determined is whether these titles will burn out quicker than usual. With all those copies out there, they may be dead on the shelves in six months.

"I'm not seeing a lot of change in how dealers are buying traditional rental product right now. We're seeing retailers buying later and buying more out of their cash draw now. It's possible they're tapped out for credit and stretched pretty thin."

Special Event

'90 N I A R M 0

Bounding into 'The Digital Decade' on a Springboard of Advancing Technologies and Changing Formats, the Industry Is Still Trying to Figure Out What to Do With Last Decade's Leftover Baggage of Pricing, Censorship, Packaging, and Consolidation Issues.

By ED CHRISTMAN

As the industry gears up for the opportunities of the 1990s, it remains saddled with unresolved issues from the 1980s.

On the eve of the National Assn. of Recording Merchandisers annual convention, some NARM board of directors cite the coming technological advancements, which could spur new and better forms of entertainment software, as opportunities waiting to be exploited. But they also mention a long list of issues left over from last year's meeting, including CD pricing, censorship, packaging, and consolidation, which still need resolutions.

Arnie Bernstein, executive VP of Minneapolis-based The Musicland Group, and chairman of this year's convention invokes its theme, stating, "the 90s will be the digital decade. Music and entertainment will be delivered to homes in different ways."

In addition to entertainment configurations yet to be introduced to the consumer, observers say that the new decade will see the consumers embracing such formats as laserdisk, 8mm, and DAT.

Pam Horovitz, NARM's executive VP, reminds that technology played a big role in the decade that just ended. "When you look back to the start of the 1980s, there was no video business, and CDs were just beginning," she says.

But aside from technological advancements the "buzz" at this year's convention likely will linger on the same issues that have been dominating the meeting for the last few years.

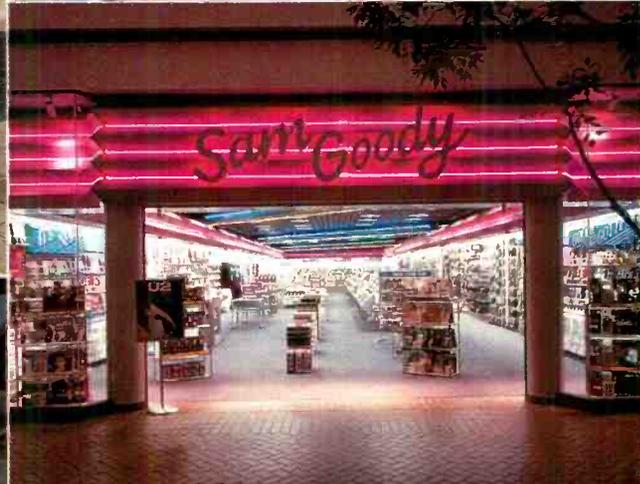
The two biggest unresolved issues, according to NARM board members, are CD prices and censorship.

"The biggest concern going to the convention is the price and margins on CDs," says Ann Loeff, president of the 54-unit, Miami-based Spec's Music & Video, and who is up for election to the NARM board of directors. "As we sell more and more CDs, our margins are not as good as they are with cassettes." Cassettes, which cost about \$5.75, are sold at Spec's for \$8.99, which allows for about 40% gross margins, she says. But gross margins on CDs for the chain still are in the mid-30% range. That problem will become even more severe as CDs start to eat into cassette sales.

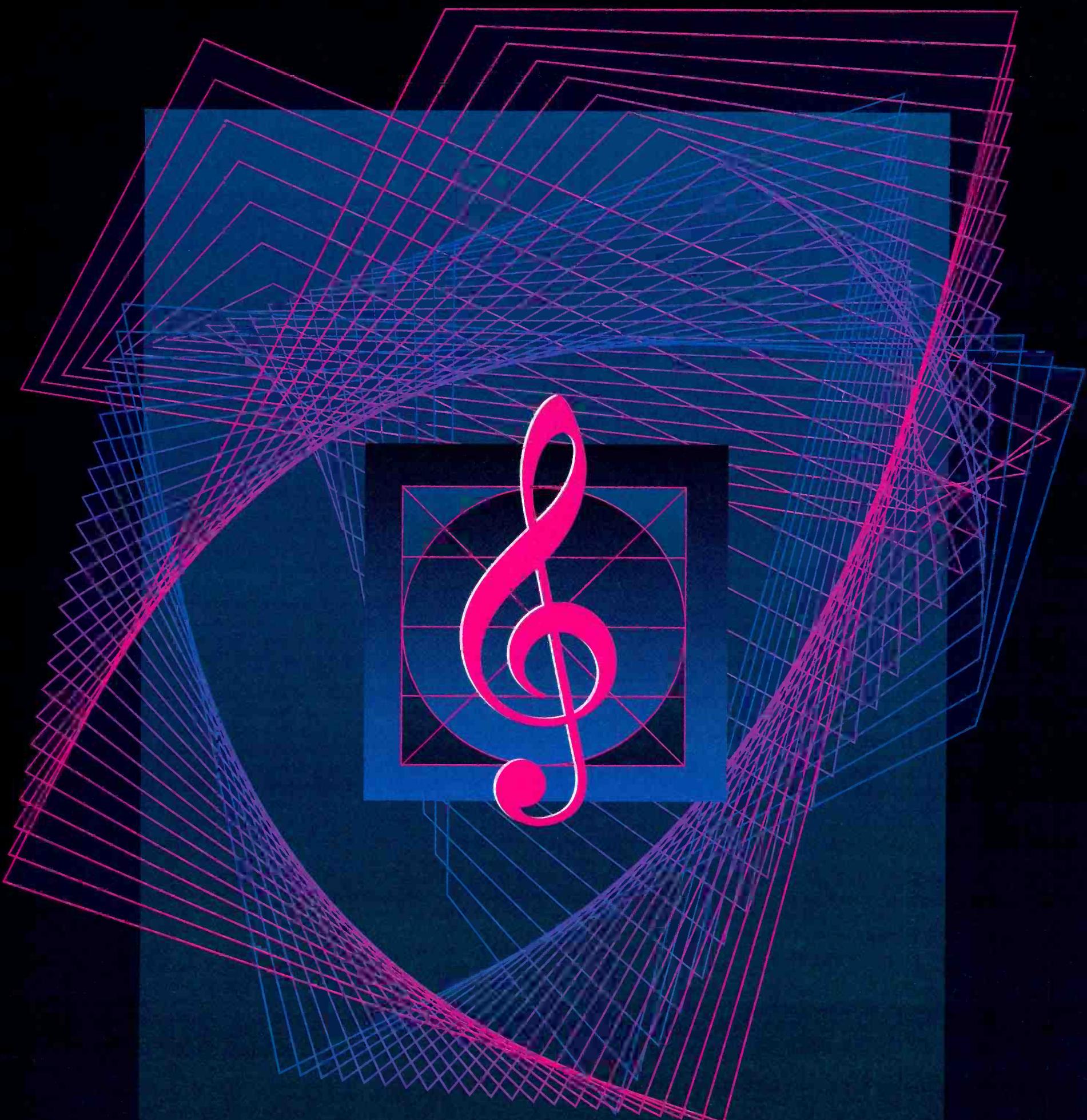
In addition, most retailers complain that high price acts as a turn-off to consumers. CD market share should be much greater than its present level—estimated at about 39%, they say.

But Eddie Gilreath, VP of sales at Geffen Records and formerly chairman of NARM's manufacturers advisory

(Continued on page N-10)



CLOCKWISE FROM TOP LEFT: Spectrum Audio*Video, a new division of Camelot Enterprises, West Palm Beach, Fla.; Spec's Music #41, Miracle Center, Miami, Fla.; Sam Goody, Fashion Mall, Tucson, Ariz.; Tower Records, South Street, Philadelphia; Target store, Eagan, Minn.; The Warehouse's Beverly Connection store, Beverly Hills, Calif



EXCELLENCE

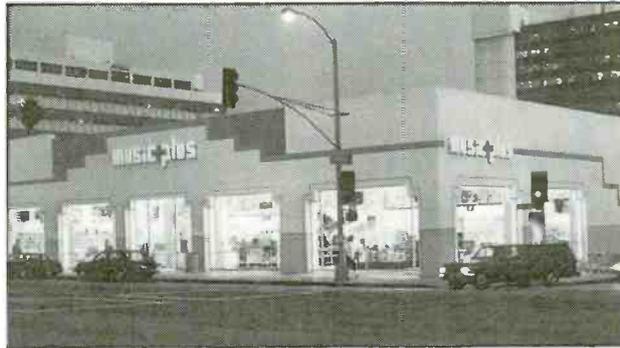
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Show Industries' Music+Plus stores, left, on Fairfax Ave. in Hollywood, Calif. and at 14th St. & Wilshire, Santa Monica.



Virgin's Paris megastore, Champs Élysées, Paris.

The New Organic, Flexible, Efficiently Designed Store of the Future—Is Already Here

By ED CHRISTMAN

The creative music retailer of the 1990s will break down his store and redesign it on a frequent basis, according to an informal Billboard survey. Moreover, such retailers will wield multi-pronged store formats both to appeal to different target audiences as well as allowing them to capitalize on real estate trends.

Other findings include video monitors playing an even greater role in merchandising; the creation of public spaces in stores; and a greater emphasis on flexible fixtures, allowing retailers to carry any new configurations that might emerge during the coming decade.

To remain competitive in a tightening marketplace, retailers will spend more on design to distinguish themselves from other operators, say industry experts. On the other hand, rising costs for both building new stores and remodeling existing stores has retailers looking for ways to maximize space. In addition to packing more merchandise into existing areas with more efficient fixtures, retailers are using less point-of-purchase materials but in more creative ways.

Super Club North America's Darrell F. Baldwin agrees. For the Dallas-based company's 20,000-square-foot Rhythm And Views concept, located in Garland, Texas, "We want to be able to remerchandise more frequently . . . like the department store, which moves departments around, or even in and out of the store when it comes to holiday merchandise," he says. "Changing the store is important to get people to come in."

One important influence on store design during the 1990s will be real estate trends. Regional malls, which drove the exploding growth of such chains as the 800-unit, Minneapolis-based The Musicland Group and the 450-unit, Albany, N.Y.-based Trans World Music Corp., will not be the focus of real estate developers in the coming decade, according to Melvin Simon, chairman of Indianapolis-based Melvin Simon & Associates Inc. Simon, one of the leading retail developers in the nation, told a crowd of retailers at the National Retail Merchants Assn.'s annual convention, held January in New York, that developers instead will exert their energies by remerchandising existing regional malls and building new power strip centers, mixed-use projects, upscale specialty centers, and vertical malls. The successful retailer will find ways to merchandise in such projects, he suggested.

In order to keep pace with development trends, chains should have a number of store prototypes in their portfolio, says Mundorf. Until 1987, Camelot was a one dimensional company, operating its bread and butter mall store, which ranges in size of 2,400 square feet to 3,600 square feet. But in the last three years the chain added a super mall format of 4,000 square feet—6,000 square feet; a 12,000-square-foot, free-standing or strip center store; and a 1,500-square foot, upscale Spectrum store for downtown specialty centers.

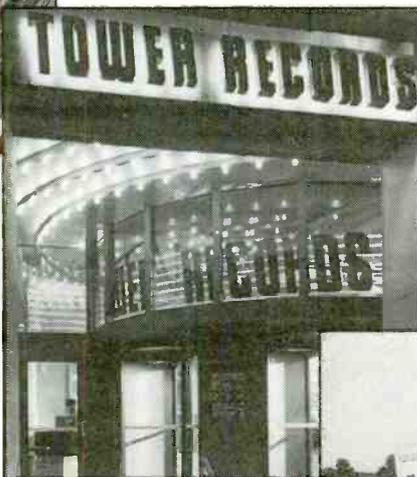
National Record Mart, the 98-unit chain based in Pittsburgh, also has been rolling out an upscale store—Waves, which currently numbers 22 outlets. Sharon Boyle, NRM's director of design and construction, says that with Waves the company is trying to attract the older, more upscale shopper. "What was happening is the typical record store was oriented to young people while the older person was turned off," she says. "With Waves we offer relaxing sound and softer colors, aimed at the 35 and older demographic group."

While NRM and Camelot work to perfect their smaller upscale stores, Ann Lief, president of Mi-

(Continued on page N-15)



Escalator and entrance to Tower Records store on Newbury St. in Boston.



"It's hard to quantify [store design] in terms of seeing where you get your return on investment but we know upgrading is important," says Larry Mundorf, senior VP of operations at Camelot Enterprises, the 255-unit chain based in North Canton, Ohio. "We know innovation is required, and we know it means risk-taking with the store."

Some of the retailers with larger stores say they will be innovating and taking risks more frequently than in the past. For instance, Tower Records "is getting more modular so we can move things around and let the store be organic," says Stan Goman, senior VP of retail operations for the 54-unit, West Sacramento-based chain.



Music+Plus' new store design in Panorama City, Calif.

International Retailers Expanding Beyond Borders and Overseas to Bring Global Music to Global Village

By NIGEL HUNTER

The global village concept has been alive, well and thriving in the music industry for a long time now, well before such notions as a single European market were mooted. Music is the universal language, understood and appreciated in every corner of the globe and generally triumphing over any attempts to control or banish it.

Retailing that music has a similar omnipresent facility. The music store in Main Street, Global Village, can be owned and operated by anyone knowledgeable from anywhere. Increasingly, retailing companies are expanding beyond their own national borders and entering overseas markets, with language differences no handicap.

The U.K.'s imperial days are long gone in political terms, but the British spirit of merchant adventuring lives on undiminished. Where music retailing is concerned, Virgin Retail, the HMV Group and latterly W.H. Smith are major players in opening stores in other lands.

Virgin Retail started its foreign involvement and investment from a strong and successful U.K. base. It currently has two megastores in London, two in Glasgow and one each in Birmingham, Brighton and Edinburgh. Plans are in progress to double this U.K. tally over the next two years.

Its first venture beyond Britain's borders was the Dublin megastore in August 1987, but in view of the marked similarities between the British and Irish markets, the Dublin outlet is administered by Virgin's U.K. retailing division.

"The jewel in the crown is our Paris megastore," smiles Syd Pennington, who was head-hunted to take charge of Virgin Retail's European operations last year from Marks & Spencer, another internationally minded U.K. retail chain. "It opened in October 1988, and it's taking over \$1.6 million each week. A cafe floor there will be opened soon."

Pennington believes Napoleon would approve of the outstanding success of the megastore on the Champs Élysées, proving as it does the accuracy of his jibe that the British are a nation of shopkeepers. The shopkeepers are enhancing the French music market by a 10% overall growth since the Paris megastore opened, and the outlet itself is now accounting for 5% of that market.

"Each market is different," Pennington points out. "The CD is huge in Holland, perhaps because it was developed there by Philips, and is generally stronger on the European mainland than it is in the U.K., where vinyl is still popular. One of Virgin Retail's strengths is its range of stock, providing what can't be found elsewhere. We think many people, particularly music specialists and collectors, will want vinyl for some time to come and we intend to continue offering it to them."

The next big date on Virgin Retail's expansion calendar will be the September opening of a megastore in Milan, Italy. In collaboration with Motta, a fast-food restaurant group, the store will occupy three floors of the Motta premises in Duomo Square near Milan Cathedral above a Motta fast food facility.

Pennington says there are no set dimensions for a Virgin *(Continued on page N-11)*



"Super Turtle" greets customers at Turtle's 123 music and video locations. Below, Turtle's Music & Super Video in Atlanta.



The Race Is On: Will DAT Tortoise Outrun CD Hare?

All types of store operators and rackjobbers are worried that prices on CD have remained so high that the configuration, one of the most contradictory and confounding to ever come along, may never become a mass market item—and that DAT may eclipse it.

"The consumer has been burned before on new technologies, on 8-track and then Beta," argues Howard Appelbaum, president at 33-store Kemp Mill, Beltsville, Md. "They look at the price of CDs and they say 'should I buy a CD player or wait for DAT?' CD player penetration is only around 17% after all these years. That's painfully small."

Hardest hit and possibly most disappointed of all are the entrepreneurs who jumped onto CD in its very beginning and opened CD-only stores. "The margins are totally unfair," declares Robert Brownell, head of three-unit National Compact Disc, opened four years ago in the Los Angeles suburb of Studio City. "We can't pay salaries, government benefits, rent, and absorb all the other rising costs. Our used business has kept us alive," says Brownell, who once envisioned a string of franchised CD stores but who hasn't opened a new one in more than a year, and who has diversified into prerecorded audio tape and at one store video rental.

For many retailers, CD remains what analyst Kevin Moore at the Ohio Co., Columbus, calls "close to an ideal product. It occupies a compact space, is conducive to display compared to cassette, which is just too small," and for all its superior attributes the CD's disappointing growth is just that much more dismaying.

Handleman Co., the giant rackjobber, is closely watched by Moore who is still hopeful about CD. While CD sales at Handleman has lagged behind the industry, Moore says,

"Since a greater proportion of CD sales will accrue to discounters once CDs achieve mass market status, Handleman's CD sales should approach or exceed the industry's growth rate as CDs become a more mature product."

But whether CD becomes a mass market item fuels dealer concern, especially those with mall stores like Mary Ann Levitt, president of 30-store Record Shop, which has just one non-mall unit. Commenting on a 7% rise in CD sales this past fourth quarter, she says the increase is deceptive. "We were a little behind in CD because so few of our stores are on the Coast. CD is doing best in our California stores, where there are more adults generally," says Levitt, who adds that "there is still a 4%-6% better margin on tape."

Clearly, as the CD-only stores learned—and as those video specialty stores that added CD early on have discovered—CD did not take over. "Tape did not disappear," says Alonzo Marrow, MD at Pacific Coast One-Stop, who just spent a year back east at CD One-Stop. He says CD-only stores "are having to scramble to put in cassettes and accessories, an industry switch to CD just didn't happen."

But Marrow is one of CD's biggest boosters. He says it has spurred a "whole new market for accessories and without CD, you would never have seen the growth in genres such as classical, new age, and jazz. You would never have seen a 9-disk set on Bill Evans, which we sell in incredible numbers."

Most retailers are finding to be successful in CD they must be aggressive in pricing and innovative in product positioning, according to Linda Stone, president of seven-unit Q Records & Video. She says for the first time "unit sales are even with cassette. CBS has told us 52% of our purchases the past two months are CD," says Stone, who notes,

(Continued on page N-12)

Spec's Music & Movies stores in Lakeland, Fla., Jensen Beach, Fla. and West Palm Beach, Fla.



The Sound Check program at Sound Warehouse stores allows the customers to listen before they buy. Above, the movie rental department of the Sound Warehouse store on Preston Rd. in Dallas.



Video Stores Adding CD; Cassettes Could Use Some Music Lessons First

Video specialty stores, as part of the industry evolution toward total home entertainment software outlets, have been adding prerecorded music for a long enough period to allow for the development of some conventional wisdom, one axiom being that it requires a specialist for buying. Another, it is not possible to just dabble in music. Still one more, cassette is not the same as CD. And yet another, diversifying into music may be a bad idea all around.

In some cases, diversification into music is seen at some high-profile chains, tending to make it seem the move to music is happening faster than is actually so; two examples being Applause Video, Omaha, and Adventures In Video, Minneapolis, both helmed by board members of home video trade group Video Software Dealers Assn.

At Applause, Allan Caplan, chairman, acknowledges music is still an experiment in seven of 20 corporate stores. Going faster into music is the Applause franchise chain in Kansas City, operated by Don and Debbie Cahill. Both entries are via a rack service.

Also trying music is Dave Ballstadt in Minneapolis, after an earlier attempt with just CDs three years ago. The new effort will involve changing the store identity to Adventures In Video & Music.

Offering a perspective from long experience is North American Video in Durham, N.C., where music has worked "phenomenally well," in the words of Gary Messenger, president of the 14-store 11-year-old web, but there are some caveats. The two stores where North American has had music for four years are campus outlets, one near Duke Univ., the other near the Univ. of N.C. A third store, not in a college

market, did not work out.

Almost from day one, Messenger realized the need to have expertise and hired people from longtime established music chain Record Bar. Also from the beginning, only CD is carried. Messenger also immediately heralded the addition, changing signage outside to North American Video & Compact Disc. "How can you get across you have CDs in a video store if you don't emphasize it?" he asks.

Yet another move Messenger made was to inform himself by attending the annual conventions of the National Assn. of Recording Merchandisers, the affiliated trade group of VSDA where Messenger serves on the board.

Looking back over North American's experience, Messenger credits the importance of the college markets and specializing. While both stores are described as "full line" in inventory, Messenger says, "In music, you can't be all things to all people, we have specialized in certain genres like jazz, new age, and blues."

CD sales average 30% and better of total store revenues in the two North American stores where the average retail price is a respectable \$13.99. The firm buys direct for some labels and also buys from one-stops.

Like many other video specialty store operators, Messenger looked at music in terms of CD and its role "with our hi-tech cowboys. They're only 1% of our clientele but we look to them to spur the other segments of the market. We want to be cutting edge. We stock CDV, we're one of the few. We're moving into videodisk."

One of the surprises for Messenger "was that we found

(Continued on page N-18)

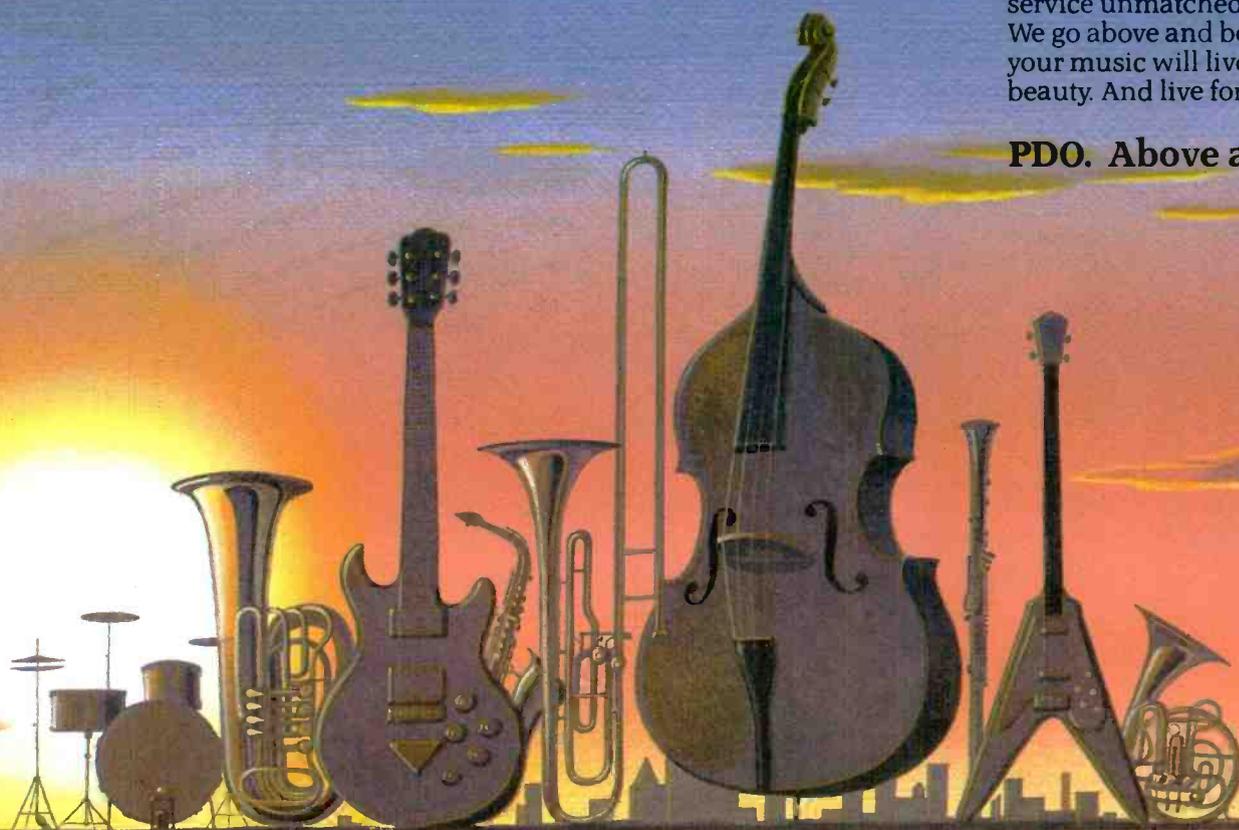
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National Record Mart's recently designed NRM Music, Kingston, Mass. and Waves Music, Gaithersburg, Md.



Merchandising and Fixturing Are Now the Top In-Store Challenges for Streaking Music Video

of merchandising, fixturing, and advertising of music video.

"We're treating it like a music format," says Mike Dungan, video buyer at the North Canton, Ohio headquarters of the 250-store Camelot Music chain, where music video's sales curve now mirrors that of audio formats.

"Our music buyer—not the video buyer—buys the music video product, and it's merchandised as music: cross-merchandised with cassettes and CDs."

Tower Records provides an especially striking example of the current music video retail picture. Stan Goman, senior VP of retail operations at the 58-store Sacramento-based chain, estimates that January's music videocassette take will amount to \$400,000. "Music video, in dollars, is about one quarter of album

sales," he says. "Maybe it's another configuration: Instead of LP-cassette-CD, it's cassette-CD-music video."

But there's no doubt at all for Ron Phillips, director of purchasing for the 175-store, Durham, N.C.-based Record Bar chain, who says that the "third configuration" already exists.

"The album [format] is gone," says Phillips. "[Music] video is here. It's not just on the way."

Noting that music video now accounts for 40% of Record Bar's total video sales, Phillips asserts that merchandising

has become the biggest in-store challenge concerning the newly-recognized new configuration. "You have to make room in the store for a new configuration [which doesn't fit inside LP browsers or front racks]."

That merchandising—and fixturing—is key is seconded by Jerry Solomon, co-owner of the five-store, New Jersey-based Compact Disc World group. At his stores, wire grid fixtures allow both the spine and front of the videocassette box to face out.

"We also take the cassettes and put them in holders and displays in step-ups or waterfall fixtures so they're easily visible upon entering the store," says Solomon.

Music video in the laserdisk format is similarly merchandised at Compact Disc World ("completely face-out like records used to be"), though some are displayed in mobile wire racks which can be wheeled to any merchandise spot that's appropriate.

Wherever is appropriate, of course, becomes the next question. The move toward segregating music video apart from other home video product carried by a record store continues, as does Camelot's practice of cross-merchandising music video product along with corresponding audio counterparts.

At Compact Disc World, for example, same-titled CDs, cassettes, albums, and videocassettes are merchandised together, in addition to the previously-mentioned display set-ups as well as the stocking of lower-priced music video opposite the cash register—an effort to stimulate impulse buys.

"We're giving customers with different buying habits different ways of seeing the product," says Solomon. "Everybody has different buying habits, so we don't want to do things just any one way."

(Continued on page N-18)

By JIM BESSMAN

It seems like only yesterday that record retailers were bemoaning the shortcomings of music videocassette product, but upon entering the '90s all that has changed.

Some dealers, in fact, are already declaring music video "the third configuration," after CDs and cassettes, that is. Indeed, with black vinyl albums continuing to decline at both manufacturing and retailing endpoints, more and more record stores are making the necessary adjustments in terms

CD Longbox Bids for Longevity; DAT Cassette Package Also Taking Shape for Extended Size

By MOIRA McCORMICK & KAREN O'CONNOR

The compact disk longbox has a lengthy future ahead, but the jury's still out on what the DAT will come clothed in. So say prognosticators of the packaging industry, in regards to the two biggest packaging concerns currently facing them.

While the 6-by-12-inch longbox has been the subject of controversy for some time—foes of the disposable package are concerned about its effect on the environment—it appears to be the only feasible outer covering at present for the CD.

Its self-merchandising capability is the single biggest reason the longbox won't go away, say industryites; also vital is its deterrent effect on thieves.

"Packaging is a silent salesman," says Floyd Glinert, executive VP of Shorewood Packaging. "The quick demise of the LP is making the 6-by-12-inch longbox an important self-merchandiser. It attracts the browsing customer, the impulse buyer."

"Anything that detracts from merchandising impressions and the consumer's freedom to browse has to contribute to a sales decrease," concurs Gary Mankoff, VP of AGI Inc., headquartered in Melrose Park, Ill. "The diminished presence of the 12-by-12 album jacket makes the longbox the vehicle to provide consumers with graphics and information. It provides definite merchandising advantages. Customers like to see a picture of the artist, liner notes, credits . . . the smaller the packaging becomes, the harder this is to convey."

Richard Roth, executive VP of the Long Island, N.Y.-based Queens Group, says that judging from reactions at a January NARM meeting in Los Angeles, industry figures from record companies, retailers, and rackjobbers "all feel that the longbox is a key marketing tool, and a major anti-theft device. I also think the longbox will stay since the fixtures designed to hold it are in place."

Roth says self-merchandising is a more important factor than ever, as the variety of configurations and of other forms of entertainment in general—have increased over the

years. "Twenty years ago, if you didn't buy a record, you didn't buy recorded music at all," he points out. "Now consumers have to be enticed to buy the product—with packaging. I feel the longbox will remain the standard for the foreseeable future."

The ecological concerns, contend these packaging experts, are not as serious as they seem.

"All the labels we do business with [including Warner Bros., Elektra, Atlantic, Virgin, Geffen, Capitol, and A&M] use recycled paperboard for all printed products," says Arthur Kearn, executive VP of New York's Ivy Hill Packaging, a division of Warner Communications.

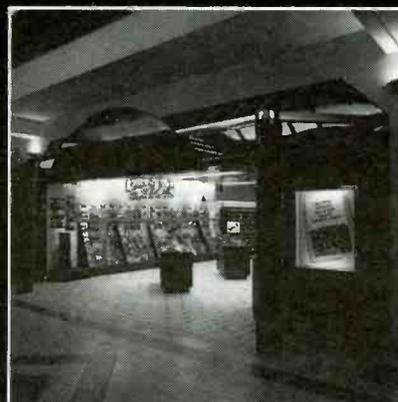
"Also," Kearn adds, "All the companies we do business with no longer use UV coating [the plastic protective coating that makes paperboard non-recyclable]."

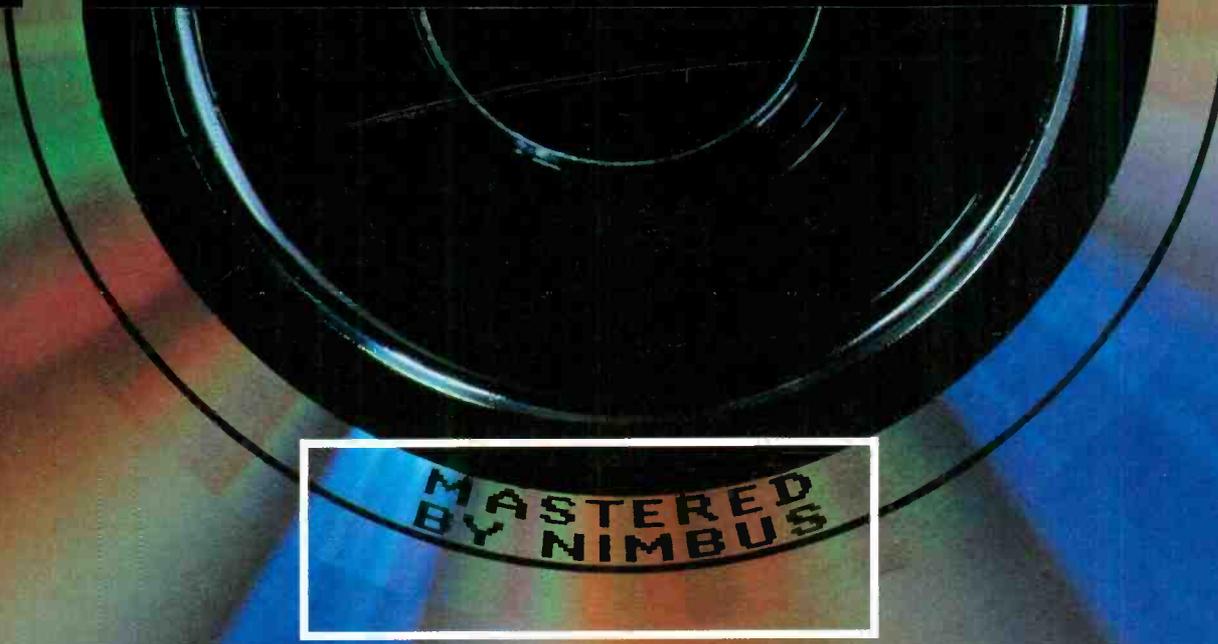
The UV coating issue never did apply to the longbox, according to Roth. "The coating used on longboxes is aqueous, water-based—which is significantly more ecologically sound than UV coating," he says.

Roth says that two basic approaches are being used to

(Continued on page N-20)

Record Bar's Tracks store, Greenville, N.C. and two views of Record Bar #64, Greensboro, N.C.





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'DIGITAL DECADE'

(Continued from page N-1)

committee, says, "[Labels] have gotten as low as we are going to get. The CD cost is not coming down significantly anymore." In fact, he points out that studio time, packaging and graphics are going up in price as are marketing costs. "No one is trying to gauge the market," Gilreath says. "But we need margins, too."

Some retailers, however, don't buy that argument. "Manufacturers are reluctant to lower prices because they are making a lot of money," says one retailer.

In other debates on configuration, the impending elimination of vinyl is a done deal in every aspect except for fact, as far as most retailers are concerned.

As for cassette singles, it remains unclear if the format cannibalizes album sales, as most labels seem to fear. Retail opinions vary but Scott Young, president at Torrence, Calif.-based Warehouse Entertainment, offers this assessment: "I don't believe we should be concerned if the cassette single cannibalizes album sales. It's a fallacy to force someone to buy something they don't need or want. If they just want the one song, then give them what they want at fair value. In the long run, I believe the industry will be healthier for it."

On censorship, retailers and labels appear unable to come up with a unified front to deal with the controversial issue, which lately has evolved to the point where many states are moving to legislate sticking albums that contain explicit lyrics and other themes deemed questionable by lawmakers.

"This issue will get worse before it gets better," says Lieff. "The question is, will the labels talk to their artists to tone down their records. [The retailers] can't talk to rap groups. We are trying to protect our stores, which sell family entertainment."

Other retailers echo Lieff including Young, who says, "I think retailers have heard it first but I don't think the distributors, labels and artists are hearing the message clearly. [The retailers] have to send the message back

through the system."

The labels, through the RIAA, have taken a stand on the sticking issue, says Gilreath. "We want to do the right thing for the consumer. . . and we do make artists aware of the [controversy]," he says.

Some artists realize the problem and have made concessions on their own, Gilreath adds. Besides, "you never want to say do it this way—that's wrong," he says. "You don't want to limit creativity."

NARM and the industry face a tough legislative year, Horovitz says. "Everyone will be focusing on and fighting legislation that could be harmful. . . and everyone knows it will be a major battle," she says.

The outcome of another battle still seems uncertain, despite the fact that the NARM board of directors issued a resolution saying in January that they support maintaining the 6-by-12-inch longbox for CD packaging

"Even though there is a consensus among retailers con-

cerning CD packaging, the issue still keeps coming up," says Gilreath.

Some labels and their distribution arms have indicated that they would like to do away with the longbox because it takes up too much space and increases cost. Others view it as an ecological threat. But retailers say the package serves as an essential ingredient in store security. Moreover, it would be expensive to refixture all the stores to hold CDs merchandised in just jewel boxes, they say.

"All the arguments made for [the longbox's] introduction in the past are now fact," says Horovitz. "It's not a perfect package, in terms of space on the shelf, in the warehouse, or on the truck but it ain't broke. If the environment is the concern, then let's tackle that issue. Even if we are the only market in the world, we think we are large enough to warrant the package."

While the U.S. music industry remains the single largest market, the number of players keeps getting smaller, thanks to consolidation. Some, like Mary Ann Levitt, president of Sausalito, Calif.-based The Record Shop and a NARM board member, say they see an end to the music chains gobbling up one another. Others, however, say they are alarmed by what seems to be a trend spinning out of control.

In early February, Warehouse Entertainment, National Record Mart in Pittsburgh, Hastings Books, Music and Video in Amarillo, Texas, Rainbow Records in San Francisco, and Believe In Music in Grand Rapids, Mich., were all rumored to be up for sale.

Even if the trend finally does end, what will be its long-term ramifications, asks one retailer. "With all the LBOs and takeovers, I wonder if the industry is moving too far away from the music business and getting too tied up in numbers games," he says. "You have foreign companies and financial guys running retail businesses and I wonder if the record industry will lose some of the things that made it successful. The industry needs creative retailers who know their marketplace."

If the remaining retailers are getting lonely due to consolidation, they soon could have company from video

(Continued on opposite page)



Interior view of 12,000-square-foot Sound Warehouse store in Dallas.

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'DIGITAL DECADE'

(Continued from opposite page)

merchants who see audio software as an untapped growth vehicle. Blockbuster, the giant video chain based in Fort Lauderdale, Fla., and other video retailers, reportedly are experimenting with, or are considering adding, music to their merchandise mix.

Music retailers say anything that erodes sales hurts them but in general they don't view such a move by video retailers as a threat. "Audio is a more difficult business than video rental," says one combo retailer. Video retailers may be biting off more than they can chew by getting involved with audio software, observers say.

Video retailers, as well as music dealers, will continue to evolve toward home entertainment merchants, most observers say. "It's no accident that music and video retailers refer to themselves as the home entertainment industry," says Horovitz. "There is no reason why they shouldn't overlap." Horovitz predicts that technological advancement in the 1990s will lead to further overlapping among home entertainment retailers.

In the meantime, Lieff of Spec's, says that video sell-through keeps becoming a larger component of the music retailer's overall product mix. "Video for sale will get bigger and bigger," says Lieff. "We will need bigger stores. The bigger superstores are the stores of the future."

With stores and even chains getting larger all the time, some wonder what will become of the small mom and pop retailers. Patricia Moreland, president of City One Stop, a unit of Los Angeles-based Show Industries, says the independent retailer is needed by the music industry. "He knows his market intimately, is sensitive to trends and responds quicker than chains," says Moreland, who serves as NARM's VP. "The independent retailer is important in breaking product. It's the independent retailers who are the music people."

Large chains could learn a lesson from the mom and pop retailers, she says. "Compared to 10 or five years ago when we used to talk about music and merchandising,

we now spend more time talking about things like accounting, data processing, security, finance, and depreciation," says Moreland. "We have gotten into the business of business. Today we talk about the technical aspects of business instead of things close to the heart."

Of course, retailers and wholesalers were less professional five or 10 years ago, and that's been corrected, she acknowledges. But now the industry may be going too far in the other direction.

However, not all large retailers have lost sight of aesthetic values. Bernstein of Musicland, the industry's largest retailer, says, "We are in a great business. Nothing we sell do people need. But it is an integral part of their lives. We deliver feelings."



Interior of Music+Plus store in Beverly Hills, Calif.

GLOBAL MUSIC

(Continued from page N-3)

megastore other than that the store will be significantly larger wherever it happens to be than any rival outlet.

The company has an eye on Spain, Belgium, Holland, Scandinavia, West Germany (Berlin) and France in terms of further expansion. The French investigation is being conducted from the Champs Elysees megastore, with likely sites to be located in Bordeaux, Marseilles and other centers.

"We've now got stores in Australia," adds Pennington, "with two open in Sydney and one each in Melbourne and Cairns. Ian Duffell, who joined us from HMV, is in charge of our Australian and Far East retail activities. He's looking at the potential of opening in Perth and Brisbane, and it's likely we'll also open in Japan within a year, probably in Tokyo."

He refrains from forecasting format trends till the end of the century, noting that 10 years ago nobody would have guessed the current successful growth of the CD. He believes it's too early to draw conclusions on new configurations like CDV and DAT, and hardware prices must fall appreciably before the new formats can hope to secure a significant share of the market.

Virgin Retail forges ahead, meanwhile, and industry observers expect it to be only a matter of time before it establishes its megastore presence in the U.S. Another interesting aspect of its activities is the remodeling of its outlet in Edinburgh, Scotland, which may produce the prototype for innovations and improvements in its megastores around the world.

The HMV Group, the retailing division of Thorn EMI, now has 70 stores in business overseas, 45 of them in Canada. Its first Canadian outlet was Square 1 in Toronto, acquired two years ago, and last November HMV opened its showpiece Montreal store, covering 18,000 square feet and the largest in Canada.

"We're trading in six countries and opening up in two more," says Stuart McAllister, chief executive of the HMV Group. (Continued on page N-14)



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BDS Technology Captures Real Radio and Retail Data for Most Accurate Billboard Charts Ever

By GEOFF MAYFIELD & MICHAEL ELLIS

The Chart Department at Billboard is on a mission in 1990. Our magazine has long enjoyed a reputation for publishing the music industry's best-known—and most-often-quoted—charts, but we're not willing to rest on our laurels. Through new technological advancements and the cooperation of music merchandisers throughout the U.S., Billboard plans to make its charts more accurate than ever.

The key to this transition is the ability to obtain *real* airplay and sales data. Five years ago, it would have been impossible to garner such data, but now our industry is armed with the tools it needs to get a truly accurate fix on what's happening at radio and retail.

In the process, BPI Communications, Billboard's publisher, will not only be able to improve the accuracy of its magazine's charts, but will also be able to provide objective information to an industry which, compared to other retail sectors, has little in the way of substantial, verifiable data to guide marketing, production, and business-plan decisions.

While we are confident that the collection of objective information is the best way to determine our charts, it is important to stress that Billboard *does not* have all the answers as far as how this transition should proceed. We are committed to the utilization of real retail and radio data and have established a time schedule to get us there, but we are counting on input from record companies, retailers, programmers, and marketing professionals to help us determine the course that will best benefit the industry's needs.

One primary component in this mission is Broadcast Data Systems, a subsidiary of BPI Communications. BDS already has fully automated monitors in more than 50 markets, which, via patented technology, tracks the play of songs and ads on several stations at once, 24 hours a day, seven days a week.

As a result, BDS yields the most accurate method of tracking airplay—more efficient than compiling playlists from stations, more reliable and more specific than manually-tracked monitoring systems. BDS can not only determine the number of plays a song receives, but also the times of day that song was played, while estimating—by using data from The Arbitron Co.—the number of listeners who heard it.

The other prime ingredient in Billboard's mission is a cooperative venture with music merchandisers, in which the magazine's chart department will collect over-the-counter sales information from participating dealers.

One phase of this evolution has already begun on Billboard's Hot Country Singles chart. Beginning with the Jan. 13 issue, we began to base that chart solely on information provided by BDS. When BDS spreads to as many as 75-80 markets, projected to happen by the end of this quarter, we plan to use BDS tracking to determine radio's input in the compilation of our Hot 100 Singles and Hot Black Singles charts.

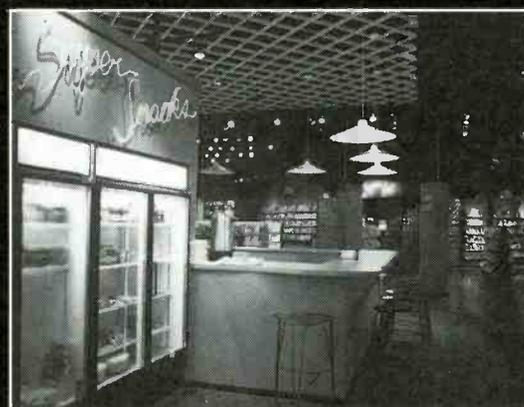
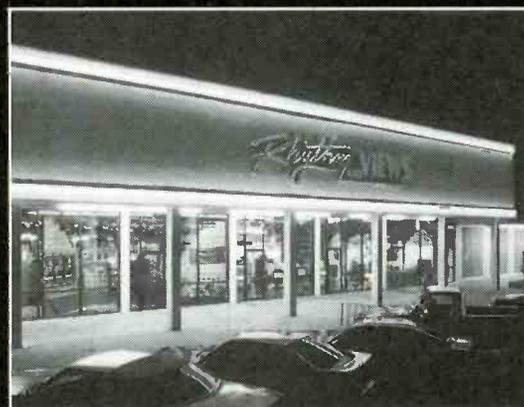
"As a result of real airplay information being made available by BDS, Billboard's charts will reflect a level of accuracy that was previously unachievable," says Marty Feely, BDS president, who previously supervised Billboard's charts as associate publisher of research.

On the sales side, Billboard's goal is to tap into the inventory management systems that are increasingly being utilized by music and video retailers. This process will enable us to capture a much more accurate picture of the quantities of product being sold in the marketplace.

In our current system, retailers and wholesalers report their top sellers by rank. Each position on that report is worth a predetermined number of points, and those numbers are then multiplied by a weight which is established to reflect that account's market share. Because such great variances in sales patterns can occur from one store to another, the new system will yield a more accurate picture: Chart positions will be determined by the exact number of pieces that have been sold at reporting stores.

One misconception that has occurred within the industry, as we've taken our first steps to implement this method of collecting sales figures, is that by relying on stores that are

Record Shop # 62, Des Moines, and # 18 in Minneapolis.



Three views of Super Club of North America's new Rhythm And Views store.

able to offer computerized sales data, smaller dealers whose stores often set the pace for developing acts will be excluded from the reporting process. It is important to note, that, on the contrary, one need not have a fancy, multi-million dollar computer system in place to participate in Billboard's new chart system.

A growing number of independent stores and smaller chains have installed inventory management systems that are run by personal computers—and Billboard's newly installed computer system will be able to capture data from these PC-driven systems. We intend to seek out as many of these venues as possible to ensure that cutting-edge acts in all formats can be featured in Billboard, not only on its charts, but through new editorial features that will be devoted to developing artists.

Several significant retailers have already agreed in principle to participate in this new collection process, and discussions with other merchandisers will be pursued with even greater vigor within the next few months.

The chart department's new computer system, which will enable us to capture this type of data, was installed during the first quarter of 1990. We plan to begin receiving piece counts for the Hot 100 Singles and Top Pop Albums charts by June, although there will be a transition period during which we will continue to base the charts on ranked reports. After we've had a chance to analyze the contrasts between basing charts on the ranked method versus actual unit sales, we will complete our conversion to the specific-sales system, probably before the fourth quarter begins.

As soon as possible, Billboard will begin using this same data-collection process as the basis for other retail-based charts, including Top Country Albums. In 1991, we expect to convert our Black charts to the unit-count method.

Billboard, through a binding nondisclosure agreement, will promise each reporting account that its individual sales data will never be released, but the aggregate collection of solid sales information will enable the Billboard Information Network to develop exciting new products that will benefit record companies, retailers, and out-of-industry companies. Among these packages:

- Projectable sales data on specific titles.
- Sales activity breakdowns for regions and key markets.
- Sales histories which can be employed for production projections, marketing plans, and buying decisions.

Meanwhile, BDS is already offering several information products that can benefit the music and broadcast industries, including Record Track, which offers a comprehensive review of airplay being garnered by specific tracks; Radio Track, which offers a complete review of tracks being played on a specific station; Ad Track, which enables ad agencies and advertisers to confirm performance by radio and TV stations while offering a means to gauge the effectiveness of media buys; and Royalty Track, a tool that can be utilized by performance rights organizations and publishing companies.

RACE IS ON

(Continued from page N-4)

however, that the Miami market was an early leader. "It was first in stereo, too."

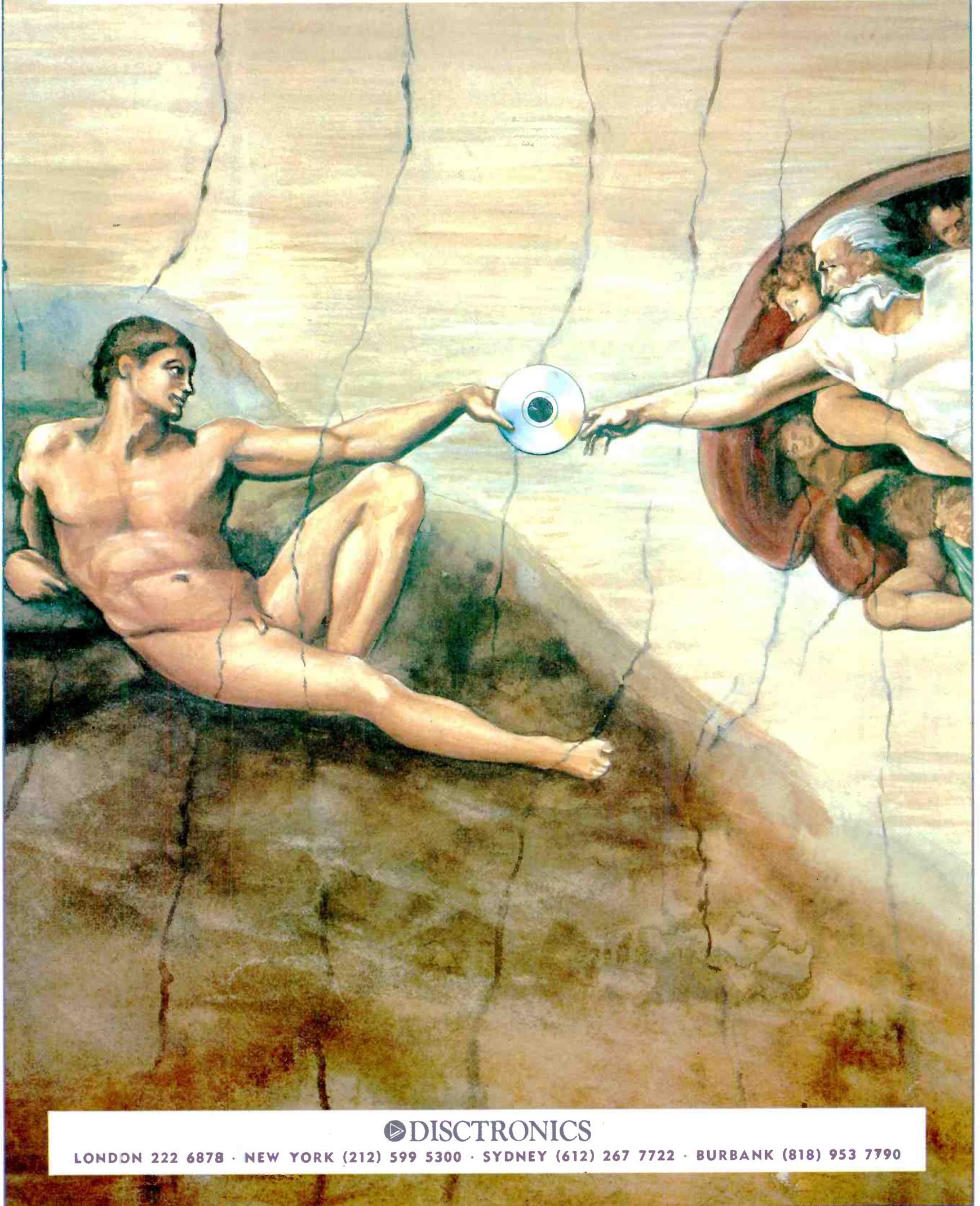
At Q Records & Video, the store emphasizes CD in all its advertising. "We use pictures of CD. We feature dumps of \$6.99 budget and \$4.99 classical. We run our hits at a low price, have from day one, and we try to give the impression of a huge selection."

Possibly nowhere is pricing more aggressive than in the Washington, D.C. market, where Kemp Mill is a major player. Appelbaum says the everyday \$10.98-\$11.98 on frontline does reflect the competitive climate, "but we were also deliberate in our marketing approach."

Kemp Mill has doubled its CD sales by deciding to go at lower prices and shoot for volume, but Appelbaum acknowledges that a lot of people are still skeptical, including Russ Bach, president of CEMA Distribution. At a NARM regional meeting of indie store operators and one-stop principals prior to the convention, Bach was peppered with questions, all polite, on the topic of CD frontline being reduced. Bach held the label position, observing "you are selling a better quality product, you should be compensated," while adding that the recording industry has historically "never kept up with inflation."

As for the persistent question, Bach described a test where \$9.98-\$12.98 was paired with \$15.98 determining that "we learned we had to increase demand three times" in order to equal dollar sales. Were CD prices lowered to the test level "would it be there?" asked Bach of the increased demand. Appelbaum and many others not only believe the demand would be there but that if prices aren't lowered soon it may never develop.

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GLOBAL MUSIC

(Continued from page N-11)

"We'll be opening our first store in the U.S. this year in Manhattan. Its 38,000 square feet will make it the largest in the States and the second largest in the world after our 50,000-square-foot store in London's Oxford Street. The New York store will employ about 100 staff and, like our outlets everywhere, will be a specialist purveyor of prerecorded music."

HMV has established its presence in Australia, where it opened a 7,500-square-foot store in the Parramatta district of Sydney last September, followed by a second shortly before Christmas in the Chatswood suburb. In New Zealand it is building up a chain, with the 8,000-square-foot outlet in Auckland being the biggest in the country.

"We're looking closely at Japan and the Far East," continues McAllister, "and we'll be opening in France later this year."

HMV's global sales comprise 80% music, 15% video sell-through and 5% accessories, generating some \$300 million annually. Its non-U.K.-based stores account for 22% of total sales, and the group aims to boost that share to 50%.

"Certain things are transferable from one country to another in retailing music," observes McAllister. "But you have to be cognizant of cultural differences and nuances. We have a basic concept for our stores which can accommodate any local adaptations that may be necessary in some locations. We market research very thoroughly before opening outlets, and we make good local management the foundation for their success."

"These times are very exciting," he continues, "and there are lots of things happening out there. There is nothing more international than music and entertainment."

McAllister discloses that the HMV Group is watching the situation in East Europe very closely following the radical political and social changes there. An HMV presence in the newly liberated countries is a distinct possibility eventually, but he points out that the economic chaos in the wake of the changes will inevitably delay decisions about where and when.

He sees the CD as a very strong format for the immediate future, although CD hardware penetration is not as good as it should be in some major markets, including the U.S.

"We shouldn't be complacent about the CD, though," adds McAllister. "DAT hasn't been seen off yet by any means. CDV is interesting, and video generally is promising for retailers. And we musn't forget alternative systems in music like Personics."

W.H. Smith is maintaining a fairly low profile on its overseas retail plans which involve its core business of book, magazine and newspaper selling to a higher degree than music at present. Its first venture abroad was in Canada as long ago as 1950, but that business was subsequently sold. Smith acquired the Elson chain in America in 1986, and changed its outlets to the Smith name.

"Our American retail outlets are tailored towards the traveling public, with stores in airports, hotels and large office

blocks," explains corporate spokesman Dr. Kevin Hawkins. "The Wee Three chain of shops specializes in recorded music—26 outlets around Philadelphia—with plans to expand by acquisition. We have three English language bookshops in Paris, Amsterdam and Brussels, but these do not sell recorded music. Currently there are no plans to expand into East Europe."

Belgium's Super Club has established itself on a major scale in the U.S. in video retailing. It currently has 340 stores there, placing it third numerically behind Blockbuster Entertainment and West Coast Video. Managing director Maurice de Prins reveals that the company expects to open an additional 2,000.

"At this moment we have about 500 outlets in Belgium and Germany," he remarks, "and we are studying the market in the Soviet Union to see whether there are possibilities and prospects for us."

Super Club was founded in 1982, and specialized initially in supplying software to video rental clubs. It later moved into video distribution, cinemas, movie distribution and more recently into publishing and advertising.

"Some 70% of our business is based around movies and their distribution," says de Prins.

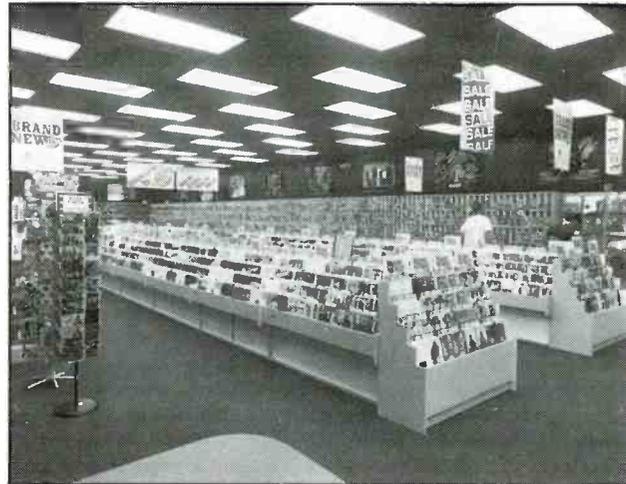
Situated near Antwerp, Super Club has 550 employees and a projected gross for 1989 of over \$205 million. Super Club North America is headquartered in Dallas. De Prins notes that it is very difficult to assess exactly the percentage share of music video in Super Club's activities at present, but predicts a substantial increase in this sector.

"We are not overlooking the importance of music video. Its market share is still small, but it's growing."

In West Germany, the World Of Music (WOM) operates 12 stores, nine of them wholly owned and the other three franchised. They are located in main centers such as Munich, Cologne, Nuremberg, Hamburg, Berlin, Frankfurt and Kiel, with the franchised outlets in Mannheim, Freiburg and Karlsruhe. The WOM enterprise was started in 1982.

"We have no concrete plans at present for opening stores outside Germany," comments WOM MD Wolfgang Orthmayer. "We are watching the changes in East Germany to

(Continued on opposite page)



Interior of Spec's Music store #400 in West Palm Beach Mall, West Palm Beach, Fla.

BON JOVI



GLOBAL MUSIC

(Continued from opposite page)

see if they are permanent. We would like to open stores in East Germany when conditions are favorable, and we're seeing many East German customers in our outlets in Hamburg and Berlin since the border controls were relaxed last November."

WOM stocks the full range of albums, CDs, prerecorded cassettes, singles, and some accessories. The chain also sells videos, mostly music ones, and a small amount of feature movies which Orthmayer believes will increase. WOM's inventory is supplied from the U.K., the U.S. and the Netherlands as well as from German sources.

"We began stocking CDV about six months ago," he continues, "but there isn't much public interest in it so far on account of the hardware price and situation. The CD album is very popular, but vinyl won't disappear from the market for some time yet and stores specializing in it will be successful if they do it right. Back catalog sales are very good and always have been since WOM started."

The company publishes its own in store magazine every month with a print run of 250,000 which is also distributed in West German clubs and discos and inserted in other magazines. Orthmayer discloses that the annual WOM advertising and promotion budget is \$1 million.

Tower Records has bucked the general trend by branching out into Europe from its well-established American base. It initially opened in Sacramento in 1960, followed by San Francisco seven years later and Los Angeles in 1970 and various other West Coast locations. Toward the end of the 1970s, it entered the Japanese retail market and in 1982 established a New York presence. Its first U.K. store in London opened in 1985 in Kensington, followed by the prime location outlet at Piccadilly Circus a year later.

"We are very pleased with the results of our commitment to the U.K.," states Stan Goman, senior VP of retail operations for Tower, "and we have always intended to extend our involvement into mainland Europe. The only thing holding us up is finding the right locations. We have several stores in

Japan, and are actively thinking of moving into other areas of the Far East."

Goman finds the U.K. slower to adopt the CD as a primary music area compared with other markets. The CD will be playing a major role in the year 2000, and he also expects that CD-5 and music videotapes will be profitable. The retail scene is healthy, but Tower regards the ban on Sunday trading as "a big issue with us" and feels there should be no legal restrictions on trading times.

"We have found the U.K. record companies, while different, are very fair to us and they do support us," Goman remarks. "However, we would like them to shrink-wrap CDs and cassettes rather than us doing it. The returns policy should be looser, and the pricing structure is a disadvantage to us in some cases. Also we feel they should lower the dealer cost on CDs so that we can lower the price to consumers and therefore sell more CDs."



The children's and family section in the video rental department of a Turtles Records & Tapes store.

STORE OF THE FUTURE

(Continued from page N-3)

ami-based, 55-unit Spec's Music & Video, says, "The big superstores are the stores of the future. Stores like Toys 'R' Us and Circuit City—that's what customers want from retailers. Power centers is where it's at."

The growth of sell-through video will drive retailers to larger stores, Lieff adds.

Tower Records, one of the first music merchants to embrace the "category killer" or "power retailer" concept, continues to evolve its large store strategy. "Tower sells entertainment," says Ritch Holben, designer at New York-based Buttrick White & Burtis, which designs stores for the power retailer. "They are not just pushing music, they are selling the spirit of rock'n'roll and the essence of jazz."

In order to keep ahead of its competitors, Tower will incorporate public spaces in some stores, Holben says. In the chain's soon-to-be-opened Philadelphia store, "when you go down the escalator you will come into a round lobby—about 25 feet in diameter—that we call 'Rockhedge,' which will feature an astrological related design, such as having stars painted on the ceiling."

Super Club also has embraced the concept of public places to enhance excitement, as its Rythm And View store features a snack bar, and arcade and a children's theater. "When we were putting together our concept, we felt the store needed to be activity driven," says Baldwin. "So that's why we will also have radio stations do remote broadcasts from the store. Also, we will let the community use the store. We might have the boy scouts come in and do something as a group, and we will have birthday parties like McDonald's does. We want a fun environment."

Another thing adding to the sense of "retail as theater" is the increasing use of video monitors. A survey by Los Angeles-based Macey Lipman Marketing found many music retailers saying that they plan to add monitors to their store for the first time. Moreover, those retailers already employing monitors say they see its use expanding as an important

(Continued on page N-16)

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STORE

(Continued from page N-15)

point-of-purchase tool, the survey found.

"Some stores don't use video monitors properly," says Camelot's Mundorf. The chain employs a video wall, which is increasingly being used to enhance merchandising, he says. At Rhythm And Views, which also employs video walls, Baldwin says he foresees record companies, movies studios, and national advertisers buying time and running commercials in-store.

Another way to enhance merchandising in the coming decade, according to Baldwin, is for the retailer to recognize the need to share in the cost of creating point-of-purchase materials. Practically all retailers use the same point-of-purchase materials, all of which is supplied by labels and movie studios, he says. "We use some of it, but we recognize that we can distinguish our store by" by creating the store's own display materials. For example, "We may use an original photo instead of what the studios print up," he says.

As retailers move into the 1990s, they realize that technological advancements could result in new configurations, which represent new sales opportunities, but also could potentially create merchandising difficulties.

Already, over the last two years, longform music videos and cassette singles have emerged as big sellers. In addition, digital audio tape looms on the horizon. "Change in formats places a premium on flexibility," says Mundorf. "We hang plexiglass shelves on the wall, which can hold all kinds of formats."

Wire fixtures are helpful in combating another problem—visually merchandising smaller CDs and cassette tapes. "With the disappearance of vinyl, stores lose some visual impact," says NRM's Boyle. "But if the fixtures are not that noticeable, then it highlights the product more. Also, it gives the impression that the chain has a huge inventory."

Not all creativity is going on inside the store. The building itself, frontage, and store logo also make a statement for stores that locate as free-standing units or in strip centers.

Mark Wesley, director of real estate at Los-Angeles based, 70-unit Music Plus, says he generally looks for buildings that are distinctive when scouting for sites. In strip centers, he says, design is often limited by the developer/owner's lease clauses. In addition, he notes that while most "developers want to get in and out real quick," some creative developers are beginning to emerge. "Such developers create value and tend to pay more attention to design," he says.

Recent trends among strip center include developers adding lush landscaping; incorporating more sophisticated signage; building pop-out bay windows for store fronts; and covering walk-

(Continued on page N-18)



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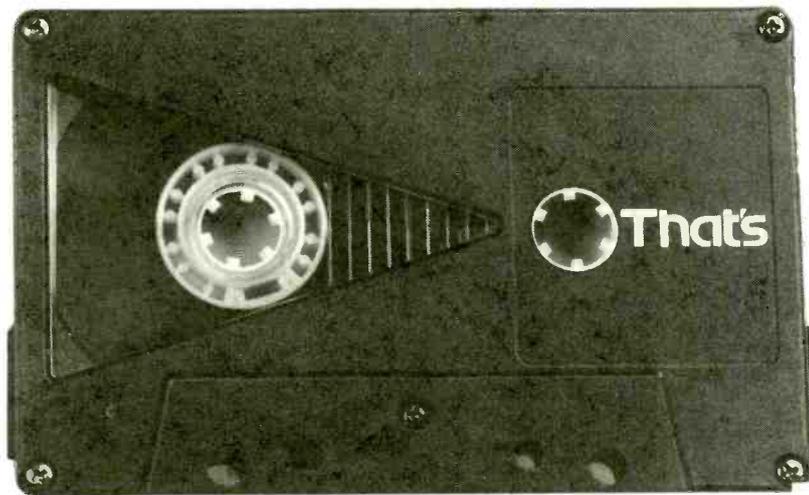


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(Omaha) **NEW HAMPSHIRE:** Camera Shop of Hanover (Hanover) Portsmouth Computer (Portsmouth) Strawberries (Manchester) **NEW JERSEY:** Record World/Square Circle (All Locations) Pana Sight & Sound (Red Bank) Compact Disc World (Woodbridge, Totowa, Metuchen, Paramus, Cherry Hill, Union) House Rockin' Records (Asbury Park) Compact Disc Breaker (Roselle Park) North American Digital (Englewood) Stacy's Sound Machine (Newark) Seashore Stereo (Wildwood) Disc & Dat (North Brunswick) **NEW YORK:** New York City Record World/Square Circle (All Locations) The Wiz (All Locations) Electro Brands (NYC) CD Street (NYC) **LONG ISLAND:** Record World/Square Circle (All Locations) The Wiz (All Locations) CD City (E. Northport) Uncle Phil's (Massapequa, Levittown) CD Express (Sayville) AAV Audio & Video (Center Moriches) Laserland (Bethpage, Carle Place) **UPSTATE:** Record World/Square Circle (All Locations) Strawberries (All Locations) Gordon Electronics (Syracuse) Cavages Records & Tapes (Buffalo, Syracuse, Rochester) Unicorn Audio, Inc. (Batavia) Stereo Lab (Oneonta) Altair Audio, Inc. (Albany) Astronack Music (Boonville) Sound Trax, Inc. (Monroe) Speaker Shop (Amherst) **WESTCHESTER/ROCKLAND:** The Wiz (All Locations) Record World/Square Circle (All Locations) Laserworks (White Plains) CD Express (White Plains, Mamaroneck) CD City (Hartsdale) **NEVADA:** Tiger Tech Stereo & Video (Las Vegas) **OHIO:** ICB (Cincinnati) Reunited Electronics (Niles) Ohio Sound (Highland Heights) The Speaker Shop (Youngstown) **OREGON:** Audio Alternatives (Portland) **PENNSYLVANIA:** The Stereo Shop (Greenburg) Record World/Square Circle (Allentown) House of Records (Erie) Audio Images (Wescosville) Gaia Electronics (Philadelphia) Strawberries (Philadelphia) Piano & Stuff (Blawnox) Tape World (Butler) **PUERTO RICO:** Casa de los Tapes (Hato Rey, Guaynaba, Bayamon, Ponce) Andrews Music (Aguada) **RHODE ISLAND:** Stereo Discount Center (Providence) **SOUTH CAROLINA:** POCO Hi-Fi (Easley) **TENNESSEE:** Audio Masters (Murfreesboro) Hi-Fi House (Knoxville) **TEXAS:** Rhythm & Views (Dallas) Jeff Racing & Sales (Laredo) Sound Trax (Laredo) Videorama, Inc. 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MUSIC VIDEO

(Continued from page N-8)

At Strawberries Records, Tapes, and Compact Discs, music video is kept in a separate section. But video and cutout buyer Norman Kee is considering "cross-referencing" video with audio in the future at the 85-store Milford, Mass.-based chain, depending on whether new fixtures permit mixing the variously sized configurations.

Meanwhile, Gail Reed, video buyer at the Miami-based, 52-store Spec's Music and Video group, notes that store size plays

a role when it comes to where music video gets placed.

"Our stores vary so much in size," says Reed. "In a 3,500-foot mall store, you try to separate the music videos from the regular movies somewhat, but you can't possibly place them near the music. But in bigger, free-standing stores, you can do some interesting things, like have the music videos more on the music side of the store. And some of the larger stores are able to make [music video] cross-merchandising displays, like for New Kids On The Block and Pink Floyd."

Prominent placement of music video product is also important.

Record Bar's Phillips notes that since the format was moved into the front third of his stores last year, sales have picked up dramatically. The chain has even cut back on blank tape and audio/video accessory merchandising to make more room for music video.

Other helpful merchandising aids for music video include in-store play, which Tower's Goman says is especially helpful with concert cassette product, and use of P-O-P display materials, though these are often in short supply.

"I'm constantly getting posters for theatrical releases from every teeny tiny company in the world, but you never see record labels put out separate posters for their videos," says Kee. "You can't depend on the labels to cross-merchandise."

With advertising and promotion, though, retailers are often taking the initiative. Tower includes CBS Records' CMV music video line in its "CBS Month" promotion, and when applicable, includes the music video configuration in its advertising.

Compact Disc World is featuring Arista's 6 West music video titles in its latest direct mail sale campaign, and is also including BMG Video titles in its RCA radio spots and merchandising them in-store accordingly. Strawberries currently has a "Check Out Video" sale underway.

To further fuel music video sell-through, record retailers naturally seek lower price-points, collectible product (above and beyond simple promo video clip compilations), and especially, simultaneous release with corresponding audio configurations.

"The key lies in manufacturing—getting product while it's hot," says Dungan. "Day-and-date release with the CD. That allows us as retailers to key in on the exposure of a title or artist that's being worked on radio and in the media. There's always been a window, and that hurts sales. It used to be a year after the fact, but now, in some cases like the new Phil Collins [video] collection, it's a couple weeks. Or the Janet Jackson, which was the first major act out in all three configurations [near] the street date. This really helps sales, image, and exposure of new product. But consistency is a problem."

But with all the recognition of the video piece being a third configuration, Strawberries' Kee points out that a video is not an album, that a band with a No. 1 album doesn't mean that its video will also top the chart.

"There's a tendency to treat video as just an extension of the music, but marketing is so much more important in video than in other configurations," says Kee. "A lot of people are still unaware of how much is available on video. They're aware that New Kids On The Block have two videos out, but not that Roxette or Johnny Thunder has a video out."

"People come in and look for a music cassette or CD and don't look for a video. But if they run into a video, they'll look at it. In the future, music video has to be a

more upfront thing, so that when you walk into a store, you're directly in the line of sight. It should be impossible to walk in or out without seeing music video."

VIDEO STORES

(Continued from page N-4)

more CD customers going over to the video section than the other way around." Admittedly, advertising and promotions are most often geared to the college community.

Of the one axiom he stresses most, Messenger says, "the video specialty store has to be committed to sell-through. There must be an atmosphere of sell-through, not rental exclusively. They must realize that going into music is not inexpensive. You have to go all the way or not bother with it. You can put in 100 videos for sell-through and have a representative stock, in music forget it. You have to have everything."

As a final statement, Messenger says the move into music "is expensive, it requires expertise, and it may take an eternity before it ever pays off."

Relating a totally different experience is Home Video Plus Music, Austin, Texas, where owners Dawn and Herb Wiener head an 11-store chain that changed the name of the company since diversifying. Over a period of three years, Home Video has gradually added music to the point where the top 20 cassette albums are now stocked in seven stores with five totally combo, in the sense of describing an outlet offering both music and video.

The inventory in the combo units is around 4,000-5,000 cassettes and 4,000 CDs. Pricing is \$12.99 for hit CDs and \$14.95 on catalog; on cassette pricing is \$6.99 on hits and \$8.99 for shelf. Cassette outsells CD 3:1. "The cassette is truly an impulse purchase and it's not so price sensitive. With CD a lot of people are replacing their vinyl libraries," says Dawn who handles the music side.

One hint she offers store operators is that it might make sense to go to a rack for CDs. "For one thing, there's the lack of investment." Rack services offer stores as much as a 25% profit she says, but adds, "you have to be able to compete. You won't be successful just because you're racked," she says of service that might not amount to much more than having boxes arrive on the shipping dock.

Like Messenger, Wiener has found the need crucial for having

buyer expertise. She will not identify the buyer at Home Video but says, "Music is very regional, you will have a jazz store, or a rap store, it's so much more localized than video. Everything changed for us after [the buyer] came in. He's the reason we have the top 20 in every store."

Yet another story comes from Jeffrey Fisher, who left the grocery business and a year ago opened Tunes Music & Video in Glendora, Calif., a suburb of Los Angeles. Tunes is admittedly not a video store that added music. From the very start, Fisher styled Tunes "along the lines of a small scale Wherehouse," he says of the giant West Coast chain. However, the public identified Tunes as more of a video store.

"We became familiar for our video," says Fisher, disenchanted over the success of music. Stock has been cut back in half, so that now only 3,000 CDs and the same amount of cassettes are stocked. "If we opened a second store, it would be video only."

Even though Fisher buys from Norwalk Record Distributors, which he lauds for service and expertise, he says, "In music there is just no early warning that something will be hot. In video, we at least have the box-office success."

Radio is also crucial. "When they hear it they come in for it and if you don't have it, they're out the door."

STORE

(Continued from page N-16)

ways with canopies.

"We want to stand out over and above what the creative developer does," says Wesley. "When we get a site with flexibility, we really like to make a statement."

Music Plus is making a statement with a store being built in Panorama City, Calif. At that store, the chain employs a "deconstructivism design," which gives the building a look like it is falling apart on the outside, says Wesley. That theme is carried into the interior.

In general, the exterior has to enhance the interior, he adds. "We like tall glass windows [because] we want our customers to have an unobstructed view [into the store]." Even with windows, Music Plus tries to be creative. "We have several new stores where the glass is not linear," says Wesley. "The window could be 10-feet high for a couple of yards, and then shoot up to 14-feet high for a few more yards, and then come down to 8-feet high. It gives the effect of a moving wave of glass."



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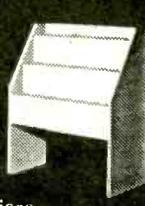
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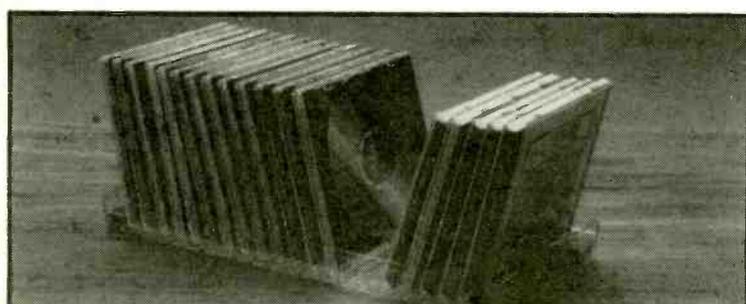
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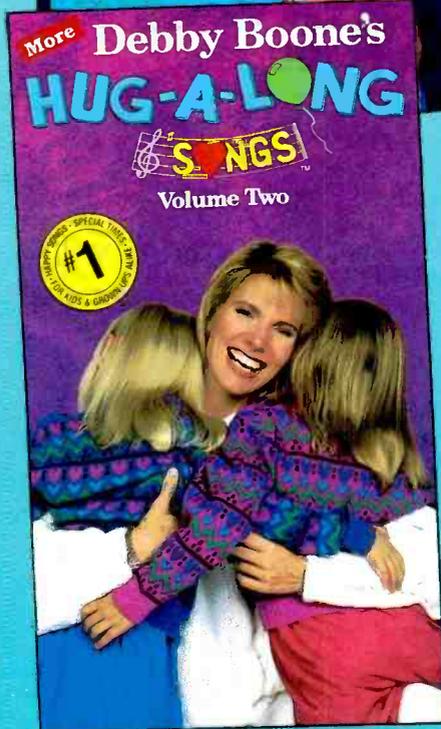
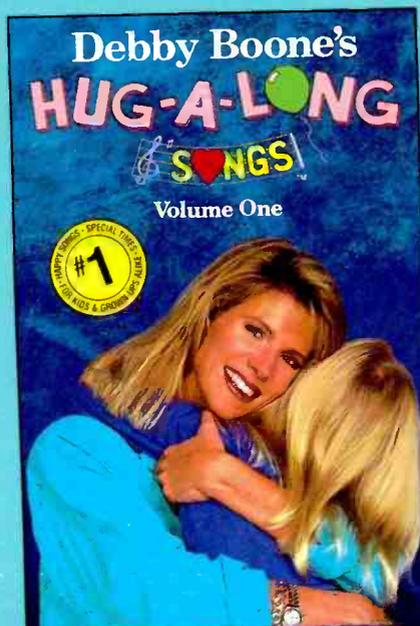
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NARM BOOTH #66

T H E H I G H T E C H S T O R A G E S O L U T I O N

DEBBY BOONE'S HUG-A-LONG SONGS

Two brand new videos all parents will want for their kids... and for themselves!



She's a Grammy award-winning singer, actress and author of children's books. She's graced the covers of *Good Housekeeping*, *Ladies' Home Journal* and *People*. She's a loving mother of four, and her ability to sing to kids, talk to kids and make kids feel loved is truly a special talent. And now Debby Boone stars in two charming videos that feature the most extraordinary music ever composed for original video: *Debby Boone's Hug-A-Long Songs*.

Each song is a treat for the ears of kids and grown-ups alike. And each is a delightful music video that follows a group of playful youngsters as they romp through children's favorite places: playgrounds, parks, pools... even school!

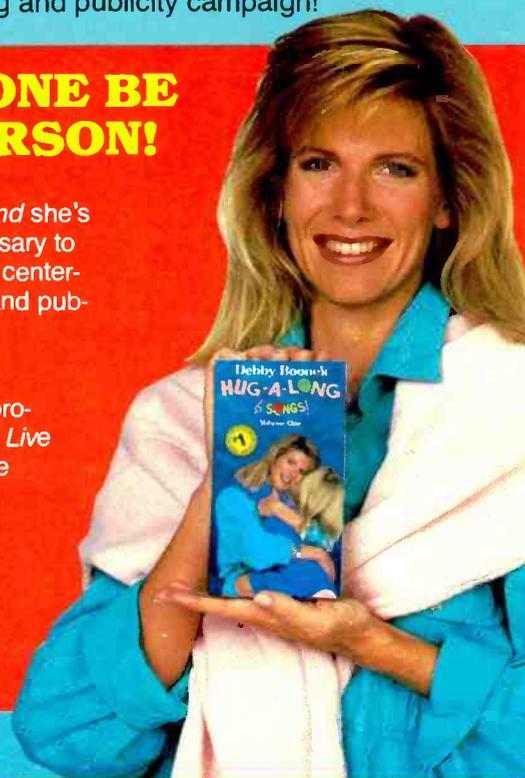
Debby sings about the values parents most want their children to have: love, kindness, a vivid imagination and self-respect. And kids love to sing and dance along with the rich variety of *Hug-A-Long* song styles: sprightly marches, spirited, uptempo tunes, heartwarming ballads... even Jamaican-flavored Calypso!

Debby Boone's Hug-A-Long Songs are already destined to be the year's hottest sellers, but to make sure they are, we're mounting an exciting, all-encompassing marketing and publicity campaign!

LET DEBBY BOONE BE YOUR SALESPERSON!

Debby is devoted to these videos – and she's committed to doing everything necessary to make them sell for you! She'll be the centerpiece of a major national marketing and publicity push, which includes:

- Live mall shows
- Television appearances on such programs as *Good Morning America*, *Live with Regis and Kathie Lee* and *The Home Show*
- Television advertising
- Radio interviews and promotions
- National magazine covers and articles
- Personal appearances
- Colorful POP



PREORDER: March 27 **RELEASE: April 17**
Volume One: #J2-0062 **Volume Two: #J2-0063**
Approx. 35 min. each, stereo, \$19.95 each sugg. retail

PACKAGING

(Continued from page N-8)

combat the environmental problem: using recycled materials for packaging, and making the packaging recyclable. "Various types of testing are going on," he says, "to assure that the product can be recyclable, if it's not already recycled paperboard."

The paperboard companies, notes Mankoff, "plant trees for every tree they harvest. And the package is biodegradable, unlike a plastic."

Obviously, the longbox is much more of a theft deterrent than the jewel box alone. Longboxes will not stop professional thieves armed with razorblades, "but nothing seems to stop a determined thief," says Glinert. "I believe the longbox is a tremendous deterrent to theft."

"CDs are still being lifted," says Mankoff, "but without the longbox the incidence of theft would be much higher."

When prerecorded DAT comes on the market, they will most likely be encased in a longbox as well, says the packaging chiefs. "The DATs are small, which is a great benefit as far as portability," says Roth, "but they can also be ported right out of the store. The packaging will be structured for anti-theft reasons, and to stand up to the DAT's price point."

"We at Queens Group have already packaged some DATs for the GRP label in 3-by-12 packages—but this size may not be adapted by the industry at large. I think more width may be wanted, to permit the inclusion of the little booklet, and for marketing purposes. A width of four or six inches, and a length of eight or 12 inches, seems to be within design parameters."

Mankoff concurs that DAT will come in "an extended package, to promote consumer awareness, list song information and provide a graphic impression."

Glinert, who also says the DAT package will be an extended one, observes that it "should be proportionally sized because of structural integrity—it can't afford to have too much air, [because it is] subject to weight and shipping considerations, are nevertheless often displayed in an open-case environment because they're simply not a big theft item." "Cassette singles are sold at a fraction of the retail price of the CD," says Mankoff. "Thieves go after the higher-priced CDs."

"As far as packaging for cassette singles," says Roth, "it seems to be destined to remain the same."

CREDITS: All editorial by *Billboard* editors, writers and contributors; Editorial assistance, *Earl Paige*; Cover & design, *Steve Stewart*.

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Ernie Taylor, V.P., Singing Store USA

"Pocket Songs are the hottest, fastest selling product in our 10-year history! Unbelievable sales!"
John Loweth, Mayfair Music, Canada

"One of the hottest items in our store, a natural for our large sheet music department. Every singer we service has asked about them, and most become devoted buyers."
Richard Turk, Colony Records, NYC



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WAKE UP!

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- SLOWING TO A TRICKLE THE NUMBER OF CASUAL IMPULSE PURCHASES, PARTICULARLY IN THE MALLS.
- STIFLING NEW ARTIST DEVELOPMENT.
- ALIENATING MANY LP BUYERS WHO SHOULD HAVE BEEN BROUGHT OVER TO CDs BUY NOW.
- GIVING RISE TO A HEALTHY USED CD MARKET.
- ENCOURAGING HOME TAPING.
- ENCOURAGING PIRACY.
- ENCOURAGING THEFT FOR RESALE ON THE STREET.
- STALLING SALES OF CD HARDWARE.

Compact disc pricing is the central cause of the sluggish market we have been experiencing. Cassette sales continue to diminish, without proportional increase on the CD side. Because of their superior quality, we have quickly and thoroughly sold the public on CDs, and in the process disenchanted them with the relatively poor cassette format. It is now up to us to put CDs out at a price the public is willing to pay. What we are hearing loud and clear from the street is that people expect the price to be within \$1.00 or so of list on the existing format (cassettes), a pattern they are historically used to. Your response may be that it simply cannot be done. That would mean that compact discs have been a huge marketing error: right product, right time, right location, wrong price. I don't believe this. I do know that people will not change their perception of what music is worth to accommodate you or us. They will simply not buy, as we are seeing. In addition, the valuable time we are wasting inching down bit by bit only serves to make people more confused, dissatisfied, and resistant to rejoining the marketplace. In the past few years, you have been encouraged by the initial rush of upscale consumers to join the CD market and replace their old collections. This rush ended sometime last spring. Now you are being stoked by all the big buyout money coming in and opening new stores. This is only placing a lot more inventory into the marketplace that will have nowhere to go at current prices. You are also reassured by market surveys indicating that even if the price was \$2.00 or \$3.00 lower, people would still not buy more CD's. Your conclusion is that you have penetrated what market there is. You are ignoring the fact that to most low and middle income buyers, \$2.00 or even \$3.00 is not a significant drop. They are not audiophiles. They just want to buy music (on CDs, not cassettes). They are willing to shell out an extra dollar or so for the CD, but no more.

You may say "Let the retailer sort it out. Competition will force them to bring prices into a range the customer will accept." If that range is in fact somewhere around \$11.00, how many dealers do you really expect to operate on that margin? An industry that has to give away its prime product is unhealthy. Don't be encouraged by the street locations that squeeze out a profit by capitalizing on consumer confusion over what is and is not mid-lined priced. (No CD over \$10.99!) To be sure, this kind of advertising has a strong appeal - it is the price people are looking for. But this can only be a short run tactic as consumers gradually wise up. At any rate, these operators represent a relatively small segment of the retail community. This type of operation precludes any sizeable or even normal investment in fixtures and improvements by most street locations; it excludes no mall locations at all.

To further muddy the picture, we have been sidetracked by other issues.

Cassette single sales are not the problem. This is a separate \$3.00 market. Their sales are rising against cassettes because cassettes are dying anyway. CD sales should be making up the difference. And it is not for lack of music. There are good artists out now (Nuclear Valdez, Michael Penn) who will sell half what they should despite radio and MTV exposure. And don't wait for megahit product. All dealers need to participate to create a mega hit. At these prices, it won't happen.

Lately, we have been witnessing the birth of a lively cutout CD market, into which labels are dumping perfectly good CD product at \$3.00 that could have sold at \$6.00 to dealers through normal channels. What sense does this make?

The bottom line is that probably one half the people who want CDs are out their with their noses pressed against the glass. If you really think you are pricing at what the market will bear, then I say you just don't see what we are missing. They aren't coming in and complaining anymore. They just aren't coming. In video, we watched hardware and software come down as one, quickly saturating the market and realizing a huge boom. CD hardware is down, but software is still up. Does anyone think we are saturating the market?

Over the past year, I have spoken to many industry people as well as hundreds of customers and people on the street. What I see is a huge untapped market of low and middle income buyers - people who see cassettes as passe, and who don't necessarily need music, but enjoy the casual purchase if it is priced right. We can't have a "Thriller" without these people. I know nothing of your operating costs, but what little I know about your manufacturing costs on CDs leads me to think that if putting the front line out at \$10.98 were to triple your sales, your bottom line would improve dramatically. I cannot substantiate my contention that the market would triple. But I work at the street level in a busy store every day, and I strongly feel that it is not unrealistic.

I ask that the points in this letter be given serious consideration. If we really want to maximize this market, we have to stop telling people what to pay for our product.

Signed,



David Campbell
The Music Man, Norfolk, VA.

Jerry Richman
Richman Bros.

GETTING A GIG JUST GOT EASIER.

The IRCA Card

WHAT IS IRCA?

The Immigration Reform & Control Act is a federal employment law that requires employers to hire **only those legally eligible to work in the United States.**

You must provide all prospective employers with proof of your identity and eligibility to work in the United States.

HOW DOES IRCA AFFECT MUSICIANS?

To comply with the law and make life easier for the thousands of musicians and singers who work for many employers, the Recording Industry Association of America (RIAA) has created an industry-wide registration system. Once you are registered by RIAA, your employment eligibility information will be stored in a computerized central clearinghouse. **The card is free.** Your data will be accessible on a 24-hour basis to employers needing verification.

WHY A CARD?

If you are a musician or session artist, the IRCA registration system will make life easier for you. A current RIAA-issued IRCA card virtually cancels out all other paperwork necessary to complete the I-9 (Employment Eligibility Verification) form. You won't have to repeat the same tedious paper work each time you're hired — *all you need is the card.* For U.S. citizens, the card is effective for three years, and for all others, the expiration date corresponds with your INS card.

If you employ background singers and session musicians, their IRCA card and a touch-tone phone are all you need to verify employment eligibility.

Under the law, penalties for knowingly hiring an employee ineligible to work in the U.S. range from a fine of \$250 to \$10,000 and six months imprisonment.

HOW DO I REGISTER?

Attend RIAA's registration sessions.

New York City

March 1-3, 1990

The Roosevelt Hotel
45th and Madison
New York, NY

New York City

April 20-22, 1990

The Roosevelt Hotel
45th and Madison
New York, NY

Los Angeles

March 13-18, 1990

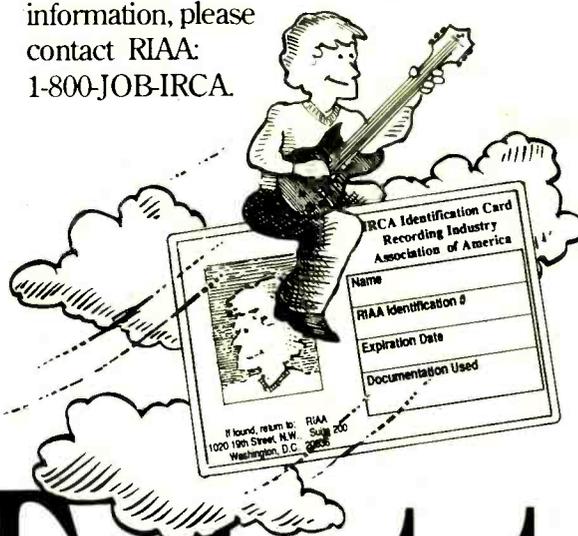
The Hollywood Roosevelt Hotel
7000 Hollywood Blvd.
Los Angeles, CA

Nashville

April 3-8, 1990

The Stouffer Hotel
611 Commerce Street
Nashville, TN

If you are unable to attend a registration session near you or need more information, please contact RIAA:
1-800-JOB-IRCA.



HOW DO I PROVE MY EMPLOYMENT ELIGIBILITY?

Before you register, check the list below for the documentation you need.

One from Group A:

- U.S. passport, current or expired
- Certificate of U.S. Citizenship
- Certificate of Naturalization
- Foreign passport, if it is current and unexpired, and only if it contains an unexpired authorization for employment in the U.S. issued by the Attorney General
- Alien Registration Receipt Card with photo.
- Temporary Resident Card
- Employment Authorization Card
- Employment Authorization Document

or one from Group B, plus one from Group C:

- U.S. driver's license or permit, or state ID card
- A school identification card with photo
- A voter's registration card
- A U.S. military card or Selective Service Registration Card
- Military dependent's ID card

Group C:

- Official Social Security card
- Unexpired Permit to Reenter the United States
- Unexpired Refugee Travel Document
- Certification of Birth Abroad of a Citizen of the U.S. of America, Dept. of State Form DS-1350
- Official U.S. Birth Certificate
- U.S. Citizen ID Card
- ID Card for use of a resident citizen in the U.S.
- Native American tribal document

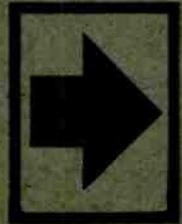
Your Ticket to Ride

A MESSAGE FROM THE RECORDING INDUSTRY ASSOCIATION OF AMERICA, INC.

Panasonic

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Extends
Congratulations To
The International
Tape/Disc Association
On Its
Twentieth
Anniversary.
And Is Proud
To Be A
Supporting Member
Of The ITA.

Panasonic
Professional/Industrial Video




VHS



ITA's Second European "Home Video Seminar" in October 1982 was the first event staged in the New Palais Des Festivals in Cannes, France. When the ITA staff arrived, they found that seats had not yet been installed in the auditorium; neither had audio equipment been hooked up to the microphone on stage or to the translators' booths in the rear of the hall. The battle cry that year was "This too shall pass."



20th Anniversary

THE ITA OF THE FUTURE

By HENRY BRIEF
ITA Executive VP

As it celebrates its 20th Anniversary, ITA has embarked on a program of self-examination. The object is to define—or, perhaps, to redefine—what ITA is, what its prime functions are, how it can attract new companies and their executives, and where it wants to be five, 10 and 20 years from now.

Part of its self-examination included a review of ITA's past: Why it was organized, its early members, its activities and contributions to the industry, and how it evolved from an audio-only trade association into one that today encompasses so many different technologies.

A strategic planning committee, which was created by the ITA board of directors in late 1988, has presented a plan to the board for implementation in 1990 and beyond. Consequently, ITA has been redefined as "International Association of Magnetic and Optical Media Manufacturers and Related Industries."

The newly-drafted mission statement declares: "The purpose of ITA is to be the forum for the exchange of management-orientated information regarding global trends and in-

(Continued on page ITA-14)

There is no more memorable picture of Larry Finley at an ITA Seminar than the one below, showing him ringing his notorious bell to summon seminar attendees to the next workshop session.



The industry has changed, but many of its pioneers are still actively involved. A panel at the ITA "Home Video Programming" Seminar in 1981 included, left to right: Steve Roberts, President, 20th Century-Fox Telecommunications, and now a partner in R & G Communications Inc.; William Madden, then and now with 3M Company; Jim Jimirro, at the time the President of Walt Disney Communications, now President of J2 Communications; Steve Schiffer, then the VP and GM of Columbia Pictures Home Entertainment, now with HBO; Mel Harris, Senior VP, Video Distribution, Paramount Pictures, still with Paramount; and Bud O'Shea, at that time VP, Marketing, MCA Video, now President of MGM/UA Home Video.



The 1980 ITA/TIME Magazine "Man of the Year" Award being presented to Larry Finley. It was actually called "Man of the Decade" Award. The citation read: "Without Larry Finley there would be no ITA today; it was he who foresaw the great need for a trade association to focus on the relatively new and universally unexplored areas of tape and home video." Shown left to right: Fred Richards, TIME Magazine; Betty Finley, the distaff power behind the throne; Finley; and Henry Brief, who had joined ITA several months earlier as the association's new Executive Director.

You bring out our true colors!



ITA

To you, International Tape Association.
To us, Innovation, Technology and Advancement.
Happy Twentieth Anniversary ITA!



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THE HISTORY OF ITA 1970-1990

Twenty years ago, the profile of the international tape industry was considerably different from what it is today. With the emergence of the Philips cassette, there was a clear need for standards to assure tape uniformity and for better intra-industry communications to develop those standards.

It was to fill those needs that the International Tape/Disc Assn. (ITA) was born. Two decades and numerous tape formats later, ITA remains at the forefront of establishing audio tape standards, fostering industry communication, and facilitating information exchange.

Today, ITA's 450 member companies include the world's leading audio/video duplicators, hardware suppliers, blank tape manufacturers and base film producers. The "international" in its name has always been taken literally; even at the very beginning, ITA was the only U.S.-based electronics industry trade association to welcome membership from offshore corporations.

The nature of the International Tape/Disc Assn.—known as ITA around the globe—is as much a testimony to the quality of its membership as the individuals who have forged its direction. Founded by industry veteran Larry Finley in 1970, the association is now directed by its Executive Vice President Henry Brief, who assumed the position in late 1979.

The history of ITA mirrors the history of the industry it serves. To understand its origins one only has to look at the state of the tape industry circa 1970 and the career of the man who founded the organization, Larry Finley.

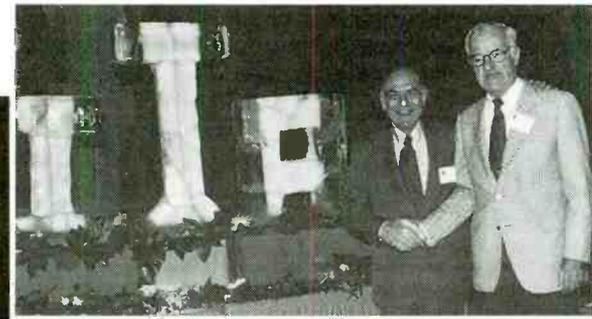
Finley, who today is as active as ever as a consultant for a variety of video hardware and software manufacturers, founded the first TV production company in the U.S. in 1947. In the late 1950s he was the most popular radio personality in Southern California. Following several years with MGM as vice president of special sales, he founded the International Tape Cartridge Corporation (ITCC) which by the late 1960s was the number one supplier of 8-track tape cartridges.

At that time, the industry of which Finley was a formidable part was beginning to emerge as a force in entertainment.

There were then three basic audio formats, all of which are today, just 20 years later, virtually extinct: reel-to-reel, 4-track and 8-track. The primary market for pre-recorded cartridges in those days were automobiles, a marketplace with which record companies and their distributors had no contact. The duplication and distribution of tape cartridges therefore fell to two companies that were organized for exactly that purpose—Ampex and GRT Corporation. By the time the Philips cassette was introduced, many record companies were dismayed by the proliferation of formats. What the early Philips cassettes lacked in quality, they made up in their ability to record as well as playback. As cartridges and cassettes began making their way into homes, record companies began to re-direct their distribution of tapes until it paralleled the distribution of vinyl discs.

It was at just about this time that Finley, who had retired from ITCC in 1969, was contacted by Oscar Kusisto, at that time the president of Motorola Automotive, who felt that the new, emerging tape industry was in dire need of a new trade association. Thus, the International Tape Assn. was created

(Continued on page ITA-21)



Richard F. O'Brion, Executive VP of U.S. JVC Corp., was ITA's Chairman of the Board in 1978 and 1979. He is shown with ITA's founder Larry Finley at the opening of ITA's Ninth Annual Seminar reception at Hilton Head Island, S.C.



Isaac Asimov, right, world-renowned science fiction writer, was a guest speaker at ITA's "Home Video Programming 1981" Seminar. His theme was "Home Video: It's Not Science Fiction." He is shown above with ITA founder Larry Finley.



ITA's first European "Home Video Seminar" was held in October 1981 in the Casino in Cannes, France. One of the speakers was Robert Pfannkuch, at the time President of the Video Group for Bell & Howell. Mr. Pfannkuch will be a speaker at ITA's 1990 Seminar, at which he will deliver a report on the activities of the ITA Video Duplicating Standards Committee.



Ed G. Campbell, at the time the President of Lear Jet Stereo Co., was ITA's first President back in 1970.

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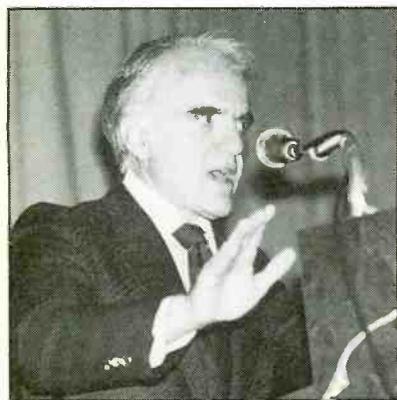
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Worldwide Converting Machinery

ITA General Counsel

DAVID GOLDBERG, Esq.
Cowan, Liebowitz & Latman, P.C.



Jack Valenti, President of the MPAA, was a member of a panel at the ITA Seminar in 1982 that debated the merits of a suit

brought by motion picture companies against Sony Corp. Charging that home video taping of copyrighted programs off the air was a violation of the Copyright Law, the motion picture companies contended that Sony and others who manufactured, distributed and sold VCRs were guilty of copyright infringement. The debate was held shortly after the U.S. Court of Appeals reversed a lower court and upheld the motion picture companies' position—a decision later reversed by the U.S. Supreme Court.



John Chancellor of NBC News was the keynoter at ITA's first "Home Video Systems" Seminar in New York in 1977. Following his talk, he was presented with an ITA T-shirt by Larry Finley.



An ITA supporter from the very beginning was Virginia H. Knauer who served as Special Assistant to Presidents Nixon and Reagan, in charge of Consumer Affairs. It was she who encouraged ITA to develop a standardized code to indicate the playing time of audio cassettes.



One of the many appearances at ITA's seminars made by newspaper columnist and wit Art Buchwald was as luncheon speaker at the 1980 seminar in San Diego. He is shown here getting complete attention from then Executive Director Henry Brief and Board Chairman "Skip" Tarr.



Dr. Alan Greenspan, currently Chairman of the Federal Reserve Board, and Chairman of the Council of Economic Advisors under President Ford, was the keynote speaker of the ITA "Home Video Programming Seminar" in 1980.



Harry Reasoner, one of the co-editors of CBS Television's "60 Minutes," was the keynote speaker of the 1982 "Audio/Video Update" Seminar in San Diego. He is shown with Henry Brief, Executive Vice President, and Larry Finley, who at that time held the title of VP, Membership/Events.

ITA MEMBERS AND THE CHANGING INDUSTRY LANDSCAPE

By SUSAN NUNZIATA

If you want to know what's going on in the audio/video manufacturing industry today—and better yet, if you want to know what's likely to happen tomorrow—the best people to talk to are those whose companies are members of ITA and who attend the various ITA seminars.

At the moment, the general outlook of the pre-recorded audio/video industry is optimistic that business will continue to be strong in the coming decade.

In both audio and video, new manufacturing technologies are expected to take hold of the market in the coming years. Most notable are high-speed video duplication and tapeless digital running masters for audio duplication.

What follows are summations of the audio and video duplication markets and a look at the anticipated impact of DAT, recordable CD, and laserdisc on the industry.

VIDEO: The highly competitive prerecorded videocassette market is described by many as a dynamic industry still in search of the best production methods and most reliable suppliers.

An increasing number of facilities are loading their own videocassettes, and tape manufacturers report a 25%-45% increase in pancake sales in 1989 over 1988. In addition, manufacturing methods are still being examined and the debate continues over the quality differences in EP (extended play) and SP (standard play) duplication.

Nineteen eighty-nine saw the first real push of high-speed video duplication technology into the market. Introduced ap-

proximately four years ago, systems are currently available from Sony and Otari.

Otari currently has about 52 of its high-speed TMD video duplication units in place in 12 facilities in the U.S. and Canada, according to Tom Burrows, industrial sales engineer with Otari. Among them are Technicolor, Rank Video, Future Productions, VCA Teletronics, Video Duplication Services, West Coast Video, Resolution, and VTR Video in Toronto.

By early to mid-summer, a significant number of TMD units will be installed at Technicolor's facility, notes Burrows, making it the largest TMD duplicator in the world. In addition, Rank plans to double its TMD capacity to 16 units by late spring or early summer.

There are 130 Sony Sprinters in the U.S. in approximately 15 facilities, according to Jim Pagliaro, director of Sony Corp.'s duplication systems division. Allied Film & Video, High Speed Video, WRS, Celebrity Duplication, Media Associates, and Rank are among its users.

"A major factor [in the decision to go high-speed] was the emergence of EP duplication and the need to compete in that industry," says Bob Byrne, director of operations with West Coast Video, which uses six TMD units for duplication in the EP mode.

The desire for production economies prompted duplicators to explore such methods as EP and high-speed duplication, and further plant automation systems. Autoloading attachments for real-time duplication equipment, as well as purchasing pancake tape and loading shells in the facility, have helped plants automate and survive.

"Those facilities that are doing a lot of video duplication are growing more sophisticated," says Terry O'Kelly, national sales manager with BASF. "Quality is really a priority. In order to assure good quality and consistency they're very critical of the type of tape coming in."

The present chaotic situation in the duplication market is attributed to the increased sell-through efforts of major labels, which have resulted in a 50% growth in sell-through in 1989 over 1988.

"We're at the height of education for video duplicators," says Andrew Da Puzzo, national sales manager with Agfa Corp. "Facilities are still looking for the right type of tape, shells are continually changing to be less expensive, and the type of duplication used is still undergoing change. The business is highly competitive and dynamic, and not nearly as stable as the audio duplication business."

According to Andrew Mougis, VP of sales, pro tape, Sony Magnetic Products Company, there is a new level of video providing tape manufacturers with access to programs that are million-title units. "Two years ago, if a video title did 50,000 units it was considered a blockbuster," he says. He cites low-priced titles available through fast-food chains and other such promotional efforts as a major cause for this increase.

"The pressure to increase capacity by duplicators from a few 100,000-unit runs to 1 million cassette runs requires these duplicators to look at more efficient mechanisms to produce these cassettes," Mougis says.

(Continued on page ITA-8)

W E C A R E

ITA Seminar Survival Kit



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ITA MEMBERS SPEAK OUT ABOUT ... ITA

ITA members reflect on the relationship between ITA and personal business growth, ITA influence, seminars, technical presentations and standardization efforts, as well as ITA's role in the global market, the '90s and beyond.

MARIA A. CURRY, VP and GM, Agfa Corp. Photo Division President, ITA

One thing that has been particularly helpful is the ITA statistical program, which fosters an open exchange of market figures that assist all members in planning their business strategies.

Likewise, various ITA seminars bring together professionals from all ends of the business in an open forum to discuss technical and marketing developments that affect us all. By encouraging the information flow, I have seen manufacturers go back to their headquarters and improve materials and manufacturing practices; this results, overall, in the improved quality of prerecorded tapes.

Because ITA's membership is highly diversified, it gives you a well-rounded perspective of what your business is doing and where it is going.

ITA does not help a member reach his or her goals. Rather, and possibly more importantly, it helps members fashion those goals to begin with. In order to effectively formulate your goals, you need a lot of information. ITA provides that information. Although we are considered a high-technology business, we are also a relatively small community of people—not computers, not machines. In a society where everything has become so automatic, ITA makes a real effort to recognize the importance of human needs and human observations.

Standards are different in the different parts of the world. With globalization of world economies, the ITA is in an important position to foster its recommended standard on a worldwide scale. To name just a few, there are IEC, AES, NAB, and CCIR standards. Maybe this is wishful thinking, but it would be tremendously valuable if all countries and all professionals adhered to one standard for their technical operations. The improvements would be widespread and would clearly serve the needs of the world consumer market.

ITA's impact on azimuth guidelines has been profound. The fact that ITA brought this issue into the open and recommended a guideline that was actually established as a de facto standard by its members, has improved the sound quality of the audio cassette—without doubt. Cassette shell plastics have also been improved as a result of this recommendation.

I think an important question we must ask is "What would have happened if there was no ITA?" And I think the answer is that we would not have such a coherent industry. Maybe, we would not be considered an industry at all, but separate industries: audio, video, optical disc, and computer storage. For example, ITA encouraged cross-fertilization between audio and video on the part of manufacturers and duplicators that helped us all adapt our operations to the new home video medium. I remember during the early days of video,

ITA offered us a forum to be exposed to the new technology and to determine if, in fact, it was a right move for our businesses.

In the early '80s ITA became lopsided, with almost all its interest and activities surrounding the new video medium. By 1985, however, it became apparent that there was still plenty of growth and opportunity in the audio cassette business. ITA recognized the need of its audio members and reacted accordingly. Similarly, it has kept a close eye on new technologies and since that time has reacted to developments in computer and optical disc storage.

ITA recognizes that we are not in the audio or video business. Rather, we are in the entertainment and information and retrieval storage business. ITA has certainly gone through transition over the last 20 years. Today it is an organization that is very much aware of the broad interests of its membership and what its membership needs.



Alan J. Hirschfield, Vice Chairman and CEO of 20th Century-Fox Film Corp., was a keynote at ITA's "Audio/Video Update—1980" Seminar. He caused a stir by predicting that there would soon be simultaneous releases of motion pictures for theaters and home video.



The 1983 TIME Magazine "Man of the Year" Award was actually presented to three individuals: Shizua

Takano, MD of Victor Co. of Japan, for his developmental work with the VHS Home Recorder; Akio Tanii of Matsushita Electric Industrial Co., for providing the necessary production facilities to supply the U.S. and other world markets with VHS products; and Jack K. Sauter, Group VP of RCA Corp., for creating the national distribution and broad consumer awareness of the VHS system, and helping to establish it as the dominant home video format. Pictured are Richard F. O'Brien, left, Executive VP of the U.S. JVC Corp., who accepted on behalf of Mr. Takano; Jack Sauter, who was there to accept his own award, and Almon Clegg, at the time with Matsushita Electric Corp. of America, who accepted the award for Mr. Tanii.



TERRY O'KELLY, Director of Sales, Professional Products, Audio/Video BASF Corp.

ITA's audio seminars provide an industry forum to elicit new ideas on improving pre-recorded audio cassettes. These improvements have been adopted by the industry and have kept the analog audio cassette reasonably close to what the CD can provide. That has meant longer life for the audio tape market.

Promoting the azimuth standard will foster uniform quality for the pre-recorded cassette which will, in turn, keep this medium healthy in the '90s. Industry gatherings at ITA seminars also help us in defining what the market requires so that we can better respond in providing the right products and service.

ITA data have helped us in making long-range plans for manufacturing capacity. Working with members has helped in assessing our customers' needs and in defining trends at early stages.

As the music business consolidates into European/American conglomerates and the Japanese invest in cinema, the global market does become more significant. It has brought the issue into sharp focus to the problems of non-standardization. ITA has addressed the problem and put it into the spotlight. ITA has also helped shape the future of the magnetic media industry into the '80s. However, as we approach the '90s (and beyond), it is imperative that the organization strengthen its position worldwide, become more forceful and aggressive in advancing the industry consensus, sharpen its focus, and target the industry's message. It must shape the future by rededicating itself (and regenerating) to the worldwide magnetic media business.

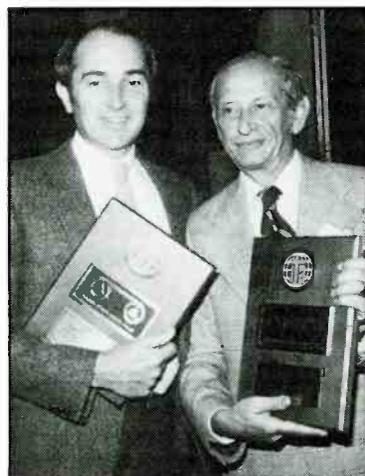
PHIL RITTI, GM, Audio and Video Tape Ampex Recording Media Corp.

Ampex was a founding member of ITA. ITA was an important solidifying influence in the early growth phases of the industry. ITA helped set formal industry standards starting with 8-track cassettes.

One of the biggest benefits Ampex receives as an ITA member is the statistical information which helps us understand the size, growth and trends of the marketplace. This helps us estimate size of future business opportunities and the transition from one format to another.

The annual ITA seminars are an excellent communications tool. They are the only forums where key suppliers, manufacturers and service companies come together. ITA has broadened our perspective each year and increased the depth of understanding of the industry. The speakers are

(Continued on page ITA-16)



Andre Blay, who received the ITA/TIME "Man of the Year" Award in 1986 in recognition of his role as a home video pioneer, receives Golden Videocassettes Awards from Henry Brief, ITA's Executive VP, at the ITA Seminar in 1980. His company, Magnetic Video Corp., qualified for the first four awards after the ITA program was established. The awards were given for "M*A*S*H," "Patton," "The Sound Of Music," and "The French Connection."

Shown celebrating ITA's 6th Anniversary were members of the board in 1976, some of whom are still involved with ITA member companies, some of whom are retired, and one of whom, Irwin "Skip" Tarr, who served as President in 1977-78 and as Board Chairman in 1979-80, died three years ago. From left to right are: Tadao Okada, then and now with Maxell Corp. of



America; Gordon W. Bricker, at the time Staff VP of RCA Corp.'s SelectaVision Videodisc Operations, now retired; Gerald Citron, then and now President of Intercontinental Televideo Corp.; and Oscar Kusisto, ITA's first Board Chairman, at that time with Motorola Corp.; ITA's founder and Executive Director Larry Finley; George Saddler, at that time with TDK Electronics Corp.; and the late "Skip" Tarr.

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CHANGING INDUSTRY

(Continued from page ITA-4)

High-speed is expected to have a notable impact on this market within the next two years, although most industry members agree that a combination of real-time, double-time, and high-speed will probably exist in most facilities.

"Those who have the high-speed machines believe in them," says O'Kelly. "The only problem is to convince the studio marketing people that the systems are better."

A number of sources feel that with TMD one can produce a tape that is better than one duplicated in real-time. "It's hard to convince the marketing people of that," he says. "With Sprinter your results will be better depending on the quality of the tape you run. There's high quality tape available for Sprinter, but a lot of people are not using it. With TMD, chrome tapes tend to be more expensive, but with that there's better consistency."

S-VHS and digital video are areas that remain to be explored as well. The advent of high-speed duplication technology may add new life to that format, since the equipment is capable of duplicating both S-VHS and standard videocassettes.

The laserdisc market, expected to nearly double in software demand by the end of 1990, is not seen as a threat to those in the videocassette market.

"If you look at the music industry, we always had discs and tapes in some configuration and tape always had the benefit of being recordable and portable," says Da Puzzo. "Consumers might keep VCRs and videodisc players, but I think the general consumer will find that the differences in quality between a prerecorded cassette and a videodisc doesn't justify the cost of having both."

However, some CD manufacturers have been looking at laserdisc production as a way of expanding their services, in anticipation of a market that expects to see 150,000 players sold in 1990.

COMPACT DISC: With raw disc prices holding steady at under \$1, and growing consumer awareness keeping demand high, most compact disc replicators anticipate a

10%-25% growth rate in 1990.

With manufacturing processes becoming increasingly refined, the main obstacle to better turnaround time is packaging capability.

It presently takes one week to 12 days to complete the average CD run, according to most sources, although it can take as long as three weeks. Most plants have increased, or are planning to add, manufacturing capacity and many are looking to further automate their packaging process.

Replicators report a 30%-50% increase in demand in 1989 over 1988. However, a last-quarter slump caused



The late Joe Roizen and his wife, Donna, cavort at ITA's 1980 Seminar in San Diego. Joe, who was President of Telegen, was a regular speaker at ITA's Seminars. Registrants looked forward to hearing him, not only for the knowledge they gleaned, but for the comedy he provided in his talks. His sudden death on March 1, 1989 shocked everyone who attended ITA's 1989 Seminar, at which he was scheduled to appear to lead a discussion on high-definition TV. Donna Foster-Roizen, who has been the official ITA Seminar photographer for years, will be in Palm Springs again this year to photograph the 20th annual Seminar.

concern among some facilities. This slowdown is expected to continue into the first quarter of 1990, but most replicators look at it as a natural business progression as the industry proceeds to fill the CD pipeline. A comparable slowdown in audiocassette demand also helped alleviate concerns that this is a problem endemic to the digital format.

"What's happening is that clients [record labels] are addressing inventories and making decisions on what inventory and new releases they're going to go out the door with," says Paul West, director of national sales and marketing with JVC Disc America. "The first quarter is going to be dependent on what inventory labels are going to maintain, what the results are of last-quarter hardware sales, and how that will affect the catalog and new release market in the first quarter."

Nimbus Records, which witnessed a 75% increase in demand in its U.S. and U.K. plants in 1989 over 1988, has increased its capacity in both facilities by 40%. "We're going to see a pretty significant jump this year in demand," predicts Tom Blanchard, senior VP with Nimbus. "It's been a tremendous growth so far; 1989 was huge. I think it was due to the demise of the vinyl LP and CD hardware coming down in price from a year or year-and-a-half ago to a level that makes it attractive for people thinking about converting from vinyl to CD."

Estimates of 300 million CDs sold in 1990 bode well for the replication industry. New technology based on the monoline method is being explored by a number of facilities that are planning expansion.

PDO is working on new technology to be installed in its plant this year to increase capacity in 1991, according to Bob Wray, senior VP of marketing with the firm. "An increase in demand for CDs in the U.S. and demand from offshore essentially helped fill the majority of facilities in 1989," says Wray.

PDO's new technology "is similar to the monoline system, designed to make disc manufacturing less expensive," he explains. "Part of the problem with the CD process is that it's been very expensive to start up. Basically, it's been rated

(Continued on page ITA-10)

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CHANGING INDUSTRY

(Continued from page ITA-8)

at \$1 of investment per disc, so if you wanted to build a 60 million unit disc manufacturing plant it would cost \$60 million. As the technology moves to monoline, the initial investment is a lot less and you can make discs quicker and less expensively."

Laserdisc replication is viewed as a potential market for some facilities. DADC has added laserdisc capacity to its Terre Haute plants and began its first runs in February.

"This is a year of excitement for laserdiscs in terms of looking at the number of players here and the variety of hardware available," says Jim Frische, president of DADC. "Now it's a matter of the software people coming out with product. We've got substantial product commitments for 1990."

DADC has also expanded its audio replication capacity and expects to be at over 10 million units by the end of 1990.

Most replicators have also seen a good deal of growth in the CD-ROM replication market as new programs and more consumer hardware makes its way into that area. "We're projecting CD-ROM demand could easily double this year," says Frische, noting that 1990 will be the first year that more than 1 million CD-ROMs are pressed.

PDO which, along with DADC, is one of the chief suppliers of CD-ROM, supplied more than 100,000 CD-ROM discs in December 1989. Run-sizes have also been increasing from 5,000-10,000 units to as many as 25,000-50,000 units, and Wray forecasts 5 to 10 million CD-ROM replicates will be sold in 1990.

"CD-ROM demand probably at least doubled in 1989 over 1988," says Wray. "In December of 1989 we did more CD-ROM than in the entire year of 1987." He notes that different methods of putting CD-ROM into the marketplace are being explored by many producers, and the number of drives available is increasing.

CD-ROM still only constitutes a relatively small percentage of the replicators' overall production capacity, however.

Music CDs make up 95% of the average plant's total capacity. It is anticipated by many that the CD and analog cassette will continue to co-exist for at least five more years.

"The cassette is not dead," says West. "It'll be around for a long time. It meets portability, durability, recordability, all the '-abilities' that have made it what it is today. It's a tough format to beat."

ANALOG CASSETTE: The analog audiocassette has been experiencing unprecedented growth in the last three to four years. Duplicators had been seeing a steady growth of 25%-30% in demand, and the format quickly became the format of choice as the vinyl LP and CD duked it out.

In 1989, duplicators reported a slight decrease in demand—a 10% growth over 1988—and noted that the format has reached maturity. A sudden dropoff in demand in November 1989 caused alarm for some in the industry. The slowdown continued through the holiday season and into January, but most industry members felt the market would pick up by the end of the first quarter.

The slowdown was attributed in large part to the pre-holiday cold spell that swept most of the country and the sudden lack of new blockbuster releases from record labels.

"I don't think I have to worry in my business," says Gerald Pool, GM of American Sound & Video's West Coast division. "I don't think there's any format that will take away from

cassette duplication. Our music industry still depends on teenagers, and most of them cannot afford CD. Cassette prices, although CD prices have dropped, are still much lower. A cassette you can throw in the car and forget about; a CD you have to be more careful with."

"Portability, recordability, durability, and pricing" is the litany of analog cassette advantages chanted by industry members. Quality improvement, a continued effort on the part of labels and manufacturers, is also noted as having a major impact on the success of the format.

Better tape formulations, more attention to azimuth alignment, and new developments in manufacturing, including the tapeless digital master and Dolby S-type noise reduction are all viewed as opportunities to lengthen the life of the cassette.

AMI/Concept Design, which manufactures the D.A.A.D. tapeless master system, reports success with the unit. Current users include Specialty Records and Sonopress, and a number of other duplicators are investigating the system. Although some feel the technology needs to be fine-tuned and the price needs to be lowered, most agree that the technology has a dramatic impact on the quality of finished product and that some type of tapeless digital running master will become a regular feature at duplication houses in the next few years.

Otari is rumored to be working on a tapeless bin system along with an unnamed manufacturer.

Another important step in prerecorded analog cassette quality improvement would be changes to playback hardware. An azimuth adjustment knob on consumer cassette decks is seen by many as the last step in a concerted effort to solve the azimuth problem.

"The possibility of an azimuth adjustment is really just a question of whether hardware manufacturers are aware enough of how big the analog cassette market is in the U.S.," says Ed Outwater, director of quality assurance with WEA. "The ITA azimuth standard has brought the issue to the fore and it has certainly emphasized the importance of an azimuth standard in the minds of software and hardware people."

(Continued on page ITA-12)



John Polvolny, VP, Industry Relations, for 3M Co.'s Memory Technologies Group, was ITA's Board Chairman in 1984-85.

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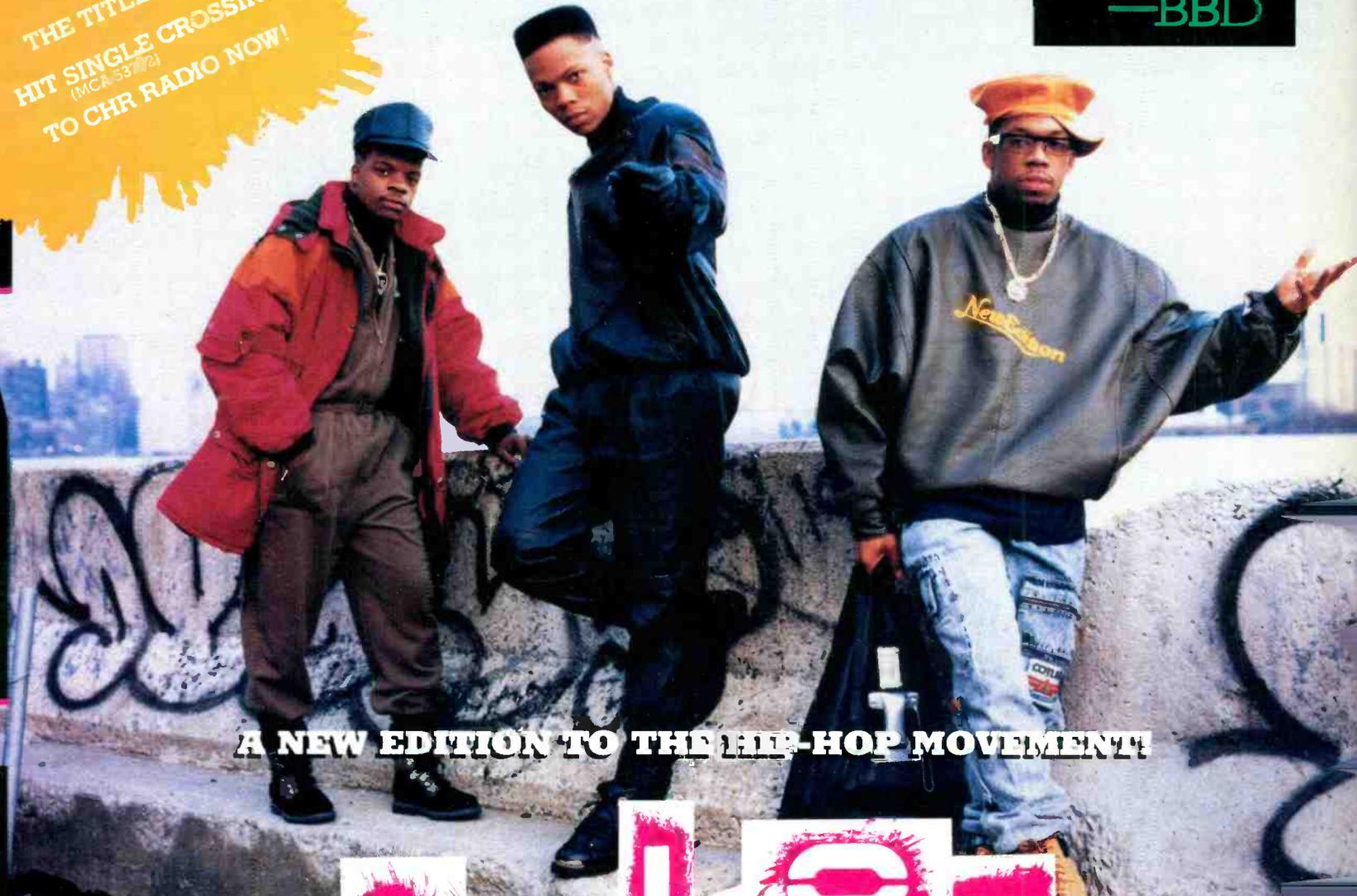
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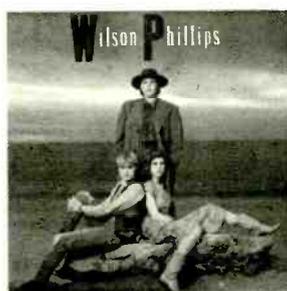
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by Michael Ellis

JANET JACKSON'S "ESCAPADE" (A&M) holds at No. 1 for a third week, thanks to its huge lead in radio points. "Escapade" is on 230 of the 251 reporting stations, vs. 221 for the next most widely played record, "Don't Wanna Fall In Love" (Warner Bros.) by new artist **Jane Child** from Toronto. "Black Velvet" (Atlantic) by fellow Torontonian **Alannah Myles** jumps to No. 1 on the sales side, No. 2 overall, and seems poised to take over the top spot next week. Bulleted singles by **Taylor Dayne** and **Phil Collins** are No. 1 contenders, but not for next week. Overall, the top 10 is not as competitive as usual, with three records able to move up without sufficient point gains for bullets.

IN ADDITION TO THE two above-mentioned Canadian artists, several other new artists are having success with their first Hot 100 entries. **Calloway's** first Hot 100 single, "I Wanna Be Rich" (Solar), wins the Power Pick/Airplay, giving the brothers a 90% probability of reaching the top five, and a 58% chance of hitting No. 1. The single is already No. 1 at Y108 Denver, and top five at Power 93 Tampa, Fla. (3-3), Y107 Nashville (5-3), and WGRD Grand Rapids, Mich. (8-5). **A'me Lorain** is bulleted at No. 26 with "Whole Wide World" (RCA), and has 12 top five radio reports, including 6-4 at WTIC-FM Hartford, Conn., 7-5 at Hot 97.7 San Jose, Calif., and 2-1 at I94 Honolulu. The **Brat Pack** enters the top 40 with its cover of **Ambrosia's** No. 13 hit from 1980, "You're The Only Woman" (Vendetta). An early top 10 report (11-8) for "Woman" comes from KQMQ Honolulu. Miami male trio **Linear** is bulleted at No. 46 with "Sending All My Love" (Atlantic), showing nine top 10 radio reports, including 16-5 at Y108 Denver, 2-2 at Power 92 Phoenix, and 5-5 at Power 106 Los Angeles.

CONTINUING ON THE new-artist theme, three artists bow on the Hot 100 this week. "Hold On" by female trio **Wilson Phillips** (SBK) is the third-most-added record of the week, with 70 adds fueling a strong debut at No. 74. **Sinead O'Connor** from Ireland makes her first Hot 100 appearance with "Nothing Compares 2 U" (Chrysalis), a cover of a **Prince** composition originally recorded by the **Family**. Strong early sales reports and such early radio jumps as 23-17 at Energy 96.5 Houston and 25-10 at Q96 San Antonio, Texas, contribute to the No. 63 debut for "Nothing." The **Digital Underground**, a seven-member rap group based in the San Francisco Bay area, enters at No. 81 with "The Humpty Dance" (Tommy Boy). **KMEL** San Francisco lists "Humpty" at No. 2, while it jumps 12-7 at Power 96 Detroit.

QUICK CUTS: "What It Takes" by **Aerosmith** is the most-added record at radio (95 adds) and earns the Hot Shot Debut at No. 60. It is No. 1 already at WAAF Worcester, Mass., and Rock 102 Louisville, Ky. . . . "Expression" by **Salt-N-Pepa** (Next Plateau) was already certified gold from sales caused by its success on the Hot Black Singles and Hot Rap Singles charts when it entered the Hot 100 last week. New sales reports and such radio jumps as 4-2 at KJ103 Oklahoma City propel it 15 places upward to No. 80 this week.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 251 REPORTERS	TOTAL ON
WHAT IT TAKES AEROSMITH GEFGEN	6	15	74	95	109
LOVE CHILD SWEET SENSATION ATCO	9	20	51	80	80
HOLD ON WILSON PHILLIPS SBK	3	13	54	70	83
A LITTLE LOVE COREY HART EMI	3	9	45	57	58
WHIP APPEAL BABYFACE SOLAR	3	9	37	49	136
I WANNA BE RICH CALLOWAY SOLAR	1	5	30	36	181
HEARTBEAT SEDUCTION VENDETTA	2	5	23	30	120
ROOM AT THE TOP ADAM ANT MCA	2	3	24	29	72
NOTHING COMPARES TO YOU SINEAD O'CONNOR CHRYSALIS	10	6	13	29	39
HOW CAN WE BE LOVERS MICHAEL BOLTON COLUMBIA	4	6	18	28	187

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.

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	BLACK VELVET	ALANNAH MYLES	2
2	4	ROAM	THE B-52'S	3
3	1	ESCAPADE	JANET JACKSON	1
4	5	NO MORE LIES	MICHEL'LE	7
5	6	JUST A FRIEND	BIZ MARKIE	9
6	12	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	4
7	7	PRICE OF LOVE	BAD ENGLISH	5
8	11	I GO TO EXTREMES	BILLY JOEL	6
9	20	ALL AROUND THE WORLD	LISA STANSFIELD	12
10	17	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	8
11	15	NO MYTH	MICHAEL PENN	16
12	13	C'MON AND GET MY LOVE	D-MOB	10
13	19	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	17
14	2	DANGEROUS	ROXETTE	11
15	18	SACRIFICE	ELTON JOHN	19
16	14	TOO LATE TO SAY GOODBYE	RICHARD MARX	13
17	26	I'LL BE YOUR EVERYTHING	TOMMY PAGE	14
18	25	KEEP IT TOGETHER	MADONNA	15
19	10	OPPOSITES ATTRACT	PAULA ABDUL	18
20	21	HERE AND NOW	LUTHER VANDROSS	21
21	28	ALL MY LIFE	LINDA RONSTADT	22
22	27	FOREVER	KISS	23
23	24	SOMETIMES SHE CRIES	WARRANT	20
24	9	WE CAN'T GO WRONG	THE COVER GIRLS	27
25	30	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	26
26	8	HERE WE ARE	GLORIA ESTEFAN	25
27	32	THE DEEPER THE LOVE	WHITESNAKE	28
28	—	DON'T WANNA FALL IN LOVE	JANE CHILD	24
29	16	ALL OR NOTHING	MILLI VANILLI	30
30	22	PERSONAL JESUS	DEPECHE MODE	34
31	31	ANYTHING I WANT	KEVIN PAIGE	29
32	23	SUMMER RAIN	BELINDA CARLISLE	35
33	33	BUST A MOVE	YOUNG M.C.	65
34	—	A GIRL LIKE YOU	THE SMITHEREENS	38
35	36	DON'T KNOW MUCH	LINDA RONSTADT	61
36	—	LOVE ME FOR LIFE	STEVIE B	32
37	—	HEARTBEAT	SEDUCTION	37
38	—	THE SECRET GARDEN	QUINCY JONES	57
39	34	LOVE SONG	TESLA	67
40	37	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M. BOLTON	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ESCAPADE	JANET JACKSON	1
2	2	ROAM	THE B-52'S	3
3	7	BLACK VELVET	ALANNAH MYLES	2
4	9	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	4
5	5	PRICE OF LOVE	BAD ENGLISH	5
6	6	I GO TO EXTREMES	BILLY JOEL	6
7	12	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	8
8	13	KEEP IT TOGETHER	MADONNA	15
9	17	I'LL BE YOUR EVERYTHING	TOMMY PAGE	14
10	11	C'MON AND GET MY LOVE	D-MOB	10
11	3	OPPOSITES ATTRACT	PAULA ABDUL	18
12	4	DANGEROUS	ROXETTE	11
13	10	TOO LATE TO SAY GOODBYE	RICHARD MARX	13
14	14	NO MORE LIES	MICHEL'LE	7
15	21	DON'T WANNA FALL IN LOVE	JANE CHILD	24
16	15	SOMETIMES SHE CRIES	WARRANT	20
17	22	ALL AROUND THE WORLD	LISA STANSFIELD	12
18	8	HERE WE ARE	GLORIA ESTEFAN	25
19	20	NO MYTH	MICHAEL PENN	16
20	23	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	17
21	25	HERE AND NOW	LUTHER VANDROSS	21
22	19	JUST A FRIEND	BIZ MARKIE	9
23	24	ALL MY LIFE	LINDA RONSTADT	22
24	27	FOREVER	KISS	23
25	26	THE DEEPER THE LOVE	WHITESNAKE	28
26	31	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	26
27	34	I WANNA BE RICH	CALLOWAY	32
28	18	WE CAN'T GO WRONG	THE COVER GIRLS	27
29	29	SACRIFICE	ELTON JOHN	19
30	28	ANYTHING I WANT	KEVIN PAIGE	29
31	36	WITHOUT YOU	MOTLEY CRUE	33
32	39	HOW CAN WE BE LOVERS	MICHAEL BOLTON	36
33	33	LOVE ME FOR LIFE	STEVIE B	32
34	16	ALL OR NOTHING	MILLI VANILLI	30
35	—	WHIP APPEAL	BAFFYFACE	39
36	38	YOU'RE THE ONLY WOMAN	THE BRAT PACK	40
37	—	HEART OF STONE	CHER	42
38	—	HEARTBEAT	SEDUCTION	37
39	—	THE HEART OF THE MATTER	DON HENLEY	43
40	—	TRUE BLUE LOVE	LOU GRAMM	45

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
89 99 WRDLDS (MCA, ASCAP/T.Rhodes, ASCAP/Pat-Park, ASCAP/Hit List, ASCAP)	42 HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM
94 ADVICE FOR THE YOUNG AT HEART (Virgin Songs, BMI/Virgin, ASCAP) CPP	43 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM
12 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	37 HEARTBEAT (Sugarbiscuit, ASCAP)
22 ALL MY LIFE (Seagrap, BMI) CLM	21 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL
30 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI) HL	25 HERE WE ARE (Foreign Imported, BMI) CPP
55 ALMOST HEAR YOU SIGH (Promopub B.V., PRS) CPP	85 HIDE AND SEEK (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
29 ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, BMI) CLM	74 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP)
73 ANYTIME (Steve Mann, ASCAP/EMI, ASCAP/Colegms-EMI, ASCAP) CLM/WBM	97 HOUSE OF BROKEN LOVE (Psycho Bimbos From Hell, ASCAP)
76 BACK TO LIFE (Colgms-EMI, ASCAP/Virgin Nymph, ASCAP/Virgin Songs, BMI/Warner-Tamerlane, BMI) CPP/WBM	88 HOUSE OF FIRE (S.E.L., BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
90 BAD LOVE (E.C., BMI/Unichappell, BMI/Heavy Petal, ASCAP)	75 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
2 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL	47 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
50 BLUE SKY MINE (WB, ASCAP) WBM	36 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL/WBM
65 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	81 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)
10 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	6 I GO TO EXTREMES (Joel, BMI) HL
11 DANGEROUS (Jimmy Fun, BMI/Screen Gems-EMI, BMI) CLM	66 I REMEMBER YOU (New Jersey Underground, ASCAP)
28 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM	31 I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
53 DIRTY DEEDS (DC Co., ASCAP/Jena, ASCAP) MSC	8 I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.) HL
61 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	44 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
24 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	52 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
62 DOWNTOWN TRAIN (Jalma, ASCAP) MSC	71 I'LL BE THERE (Diva One, ASCAP/Spectrum VII, ASCAP/Gold Thumb, ASCAP)
1 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	14 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Doraflo, BMI/Page Three, BMI) WBM
98 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	96 IMAGINATION (EMI Blackwood, BMI) HL
80 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	64 JANIE'S GOT A GUN (Swag Song, ASCAP) HL
54 A FACE IN THE CROWD (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	9 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
51 FLY HIGH MICHELLE (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajerstein, ASCAP)	92 JUST BETWEEN YOU AND ME (Colgms-EMI, ASCAP/Stray Notes, ASCAP/Knightly-Knight, ASCAP) WBM
23 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	15 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
93 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	56 LAMBADA (Adageo)
17 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colegms-EMI, ASCAP) WBM	86 A LITTLE LOVE (Liesse-Harco, ASCAP)
38 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	72 LIVING IN OBLIVION (French Lick, BMI/Bug, BMI)
49 GOT TO GET (Telegram, MCPS/Misty, MCPS)	69 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI)
100 GOT TO HAVE YOUR LOVE (Colgms-EMI, ASCAP/Mantronik International, ASCAP/Jescilla, ASCAP) WBM	32 LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL
78 HAVE A HEART (Monster, ASCAP/Bob-A-Lew, ASCAP)	67 LOVE SONG (City Kidd, ASCAP) CLM
	4 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
	59 MAKE IT LIKE IT WAS (For Our Children, ASCAP/Zomba, ASCAP) CPP
	82 ME SO HORNY (Pac-Jam, BMI)
	7 NO MORE LIES (Ruthless Attack, ASCAP)
	16 NO MYTH (Liafail, BMI/Careers, BMI) HL
	63 NOTHING COMPARES TO YOU (Controversy, ASCAP/WB, ASCAP)
	18 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
	34 PERSONAL JESUS (Emile, ASCAP) MSC
	5 PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP) HL
	83 PUMP UP THE JAM (Colgms-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
	68 REAL LOVE (Skiyyoo, ASCAP) CPP
	3 ROAM (Man Woman Together Now, BMI/Irving, BMI) CPP
	70 ROOM AT THE TOP (Colgms-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
	19 SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL
	57 THE SECRET GARDEN (Hec Bee Dooim, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM
	46 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
	20 SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Spit, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP
	35 SUMMER RAIN (Kinaalda, BMI/Valley Of Vidal, BMI)
	91 TELL ME WHY (Screen Gems-EMI, BMI/Panchin, BMI) WBM
	99 THERE'S A PARTY GOING ON (It's Time, BMI/Fanja, BMI)
	79 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI)
	13 TOO LATE TO SAY GOODBYE (Chi-Boy, ASCAP/Fee, ASCAP) CLM
	45 TRUE BLUE LOVE (Colgms-EMI, ASCAP/Stray Notes, ASCAP/Petwolf, ASCAP) WBM
	41 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
	87 WAS IT NOTHING AT ALL (St. Cecilia, BMI)
	84 THE WAY IT IS (City Kidd, ASCAP)
	27 WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
	60 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP)
	48 WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Schell, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
	77 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab, BMI) CPP
	39 WHIP APPEAL (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
	26 WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Eliott Wolff, ASCAP/Jobete, ASCAP) CPP
	58 WILD WOMEN DO (FROM "PRETTY WOMAN") (Geffen, ASCAP/CBS, ASCAP/No Ears, ASCAP/Chalk Hill, ASCAP) HL/WBM
	33 WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
	40 YOU'RE THE ONLY WOMAN (Rubicon, BMI)
	95 YOU'RE THE VOICE (Almo, ASCAP) CPP

URBAN SALES STRENGTH NOT PACING FORMAT SHARE

(Continued from page 1)

fourth place in this year's survey. News/talk, last year's second-place format, was off slightly in revenue but took top honors this year.

According to the annual study by broadcast accounting firm Miller, Kaplan, Arase & Co., the power ratio for N/T stations was 1.42, down just a tad from 1.43. That means that in a market where each share point of audience is worth \$1 million in revenue, a news station can expect to bill \$1.42 million (or 142% of its share value).

Full-service AM AC stations are next at 1.38, down slightly from 1.40. Soft AC stations are up to 1.36, ahead of mainstream AC, which is fifth at 1.34.

Adult alternative stations were up nicely, going from 1.15 to 1.30 for sixth place. Oldies stations were also up dramatically, going 1.12 to 1.28 for a tie in seventh with classical (1.26-1.28); four years ago, oldies stations made only 83% of their share value.

Spanish-language stations were off slightly (1.27-1.26) for ninth place. Album rock was down 1.13-1.07 for 10th; so was the 11th-place classic rock format (1.13-1.04). Top 40 was down 1.07-1.00 for 12th place. But while those formats can count on making their fair share of ad dollars, urban is down to a .72 rating, off from .75 last year and .83 four years ago. Of the 15 formats measured, only adult standards (.83-.71) and easy listening (.85-.60) fared worse.

The urban drop is especially alarming because of the effort that a number of format outlets have put into creative selling and the use of qualitative data to dispel the stereotypes

that urban salespeople face.

At WRKS New York, VP/GM Charles Warfield says, "The reality of what we face in urban radio is the same as 10 years ago. These numbers show that it's a very pervasive problem . . . Because they are prejudiced and relatively uninformed, many media buyers and advertisers overlook our audience's value."

Urban has also found itself in recent years losing ground at agencies to Spanish-language radio, despite that format's lower overall numbers. "[Spanish] revenue growth is keeping pace with the growth in audience. This is not happening in urban," says George Nadel Rivin, the partner in Miller, Kaplan, Arase & Co. who compiles the Power Ratios. "Agencies don't necessarily accept the methodology that ratings services use to measure minority listenership."

Although country radio remains relatively healthy and continues to take more than its share of dollars from the market, its proponents also cite format bias for its decline here. A recent Gavin Report convention survey of country GMs found that the "redneck" image topped the list of their most pressing concerns.

The Country Music Assn. has conducted a yearlong push to educate ad buyers about the format. CMA executive director Jo Walker-Meador says country "continues to suffer from an inaccurate perception of what the format is all about. There are a lot of biases . . . about buying country radio." She also cites a drop in the number of country outlets from 2,169 in 1988 to 2,086 last year.

(Continued on page 107)



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KCSM 91.1 FM

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	ESCAPEDE A&M 1490	JANET JACKSON
2	2	C'MON AND GET MY LOVE FRR 886 798-4/POLYGRAM	D-MOB
3	6	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
4	3	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHELLE
5	11	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	TOMMY PAGE
6	10	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
7	7	GET UP! (BEFORE THE NIGHT IS OVER) SBK 0731	TECHNOTRONIC
8	8	WHOLE WIDE WORLD RCA 9098	A'ME LORAIN
9	5	JUST A FRIEND COLD CHILLIN' 7-22784/WARNER BROS.	BIZ MARKIE
10	13	HERE AND NOW EPIC 34-73029/E.P.A.	LUTHER VANDROSS
11	12	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
12	9	LOVE ME FOR LIFE LMR 84006	STEVIE B
13	4	OPPOSITES ATTRACT VIRGIN 7-99158	PAULA ABDUL
14	16	DON'T WANNA FALL IN LOVE WARNER BROS. 4-19933	JANE CHILD
15	19	WHIP APPEAL SOLAR 74007/EPIC	BABYFACE
16	17	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
17	22	I WANNA BE RICH SOLAR 74005/EPIC	CALLOWAY
18	21	HEARTBEAT VENDETTA 1473/A&M	SEDUCTION
19	23	IF U WERE MINE ENIGMA 75051	THE U-KREW
20	15	HERE WE ARE EPIC 34-73084/E.P.A.	GLORIA ESTEFAN
21	18	REAL LOVE ATLANTIC 7-88816	SKYY
22	14	WE CAN'T GO WRONG CAPITOL 44498	THE COVER GIRLS
23	25	GOT TO GET ARISTA 9931	LEILA K WITH ROB 'N' RAZ
24	27	ROAM REPRISE 7-22667	THE B-52'S
25	20	IF YOU LEAVE ME NOW LMR 77000	JAYA
26	24	I'LL BE THERE MOTOWN 2032	JOYCE "FENDERELLA" IRBY
27	—	TIME AFTER TIME JAM CITY 5003/QUALITY	TIMMY T
28	—	MAKE IT LIKE IT WAS COLUMBIA 38 73022	REGINA BELLE
29	—	LOVE CHILD ATCO 7-98983	SWEET SENSATION
30	—	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 7-98999	INNER CITY

THIS WEEK	LAST WEEK	TITLE	ARTIST
		TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.	
1	2	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
2	1	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
3	4	THE DEEPER THE LOVE GEFFEN 4-19951	WHITESNAKE
4	3	PRICE OF LOVE EPIC 34-73094/E.P.A.	BAD ENGLISH
5	5	I WISH IT WOULD RAIN DOWN ATLANTIC 4-88738	PHIL COLLINS
6	7	FOREVER MERCURY 876 716-7/POLYGRAM	KISS
7	10	NO MYTH RCA 9111	MICHAEL PENN
8	8	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
9	6	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
10	14	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
11	12	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
12	9	ROAM REPRISE 7-22667	THE B-52'S
13	15	FLY HIGH MICHELLE ATCO 4-99135	ENUFF Z'NUFF
14	22	WHAT IT TAKES GEFFEN 4-19944	AEROSMITH
15	18	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
16	11	DANGEROUS EMI 50233	ROXETTE
17	13	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
18	19	A FACE IN THE CROWD MCA 53781	TOM PETTY
19	17	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
20	23	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
21	28	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
22	16	PERSONAL JESUS SIRE 4-19941/REPRISE	DEPECHE MODE
23	24	TRUE BLUE LOVE ATLANTIC 7-88768	LOU GRAMM
24	29	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON
25	—	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
26	30	THE WAY IT IS GEFFEN 4-19948	TESLA
27	—	99 WORLDS MCA 53726	PETER WOLF
28	25	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
29	26	DIRTY DEEDS BLACKHEART 73215/E.P.A.	JOAN JETT
30	—	HOW CAN WE BE LOVERS COLUMBIA 38-73257	MICHAEL BOLTON

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

HOT 97FM

New York P.D.: Joel Salkowitz

- 1 Technotronic, Get Up! (Before The Fascination, Remember)
- 2 Janet Jackson, Escapade
- 3 Kyze, Stomp (Move Jump Jack Your D-Mob, C'mon And Get My Love)
- 4 Tommy Page, I'll Be Your Everything
- 5 Taylor Dayne, Love Will Lead You
- 6 Michelle, No More Lies
- 7 Seduction, Heartbeat
- 8 Gloria Estefan, Here We Are
- 9 The Cover Girls, We Can't Go Wrong
- 10 Lisa Stansfield, All Around The World
- 11 Biz Markie, Just A Friend
- 12 Doug Lazy, Let The Rhythm Pump
- 13 Stevie B, Love Me For Life
- 14 A'me Lorain, Whole Wide World
- 15 Madonna, Keep It Together
- 16 Inner City, What Cha Gonna Do With
- 17 Timmy T, Time After Time
- 18 Tonasia, Games Of Love
- 19 Paula Abdul, Opposites Attract
- 20 Jay Williams, Sweat
- 21 Pamela Paris, Hide And Seek
- 22 Joey Kid, Counting The Days
- 23 Jane Child, Don't Wanna Fall In Love
- 24 Sonia, You'll Never Stop Me
- 25 Roxette, Dangerous
- 26 Seduction, Two To Make It Right
- 27 Tony Moran, Dancing With Me
- 28 Linear, Sending All My Love
- 29 Jaya, If You Leave Me Now
- 30 Sweet Sensation, Love Child
- 31 Anything Box, Living In Oblivion
- 32 Ale, Slow Me If I Fall In
- 33 Bettina, Destiny
- 34 Babyface, Whip Appeal
- 35 Beats International, Dub Be Good To
- 36 Kaoma, Lambada
- 37 Calloway, I Wanna Be Rich
- 38 Shana, You Can't Get Away
- 39 49er's, Touch Me
- 40 Young MC, I Come Off
- 41 Two Without Hats, The Breeze

103.9

Chicago P.D.: Dave Shakes

- 1 Janet Jackson, Escapade
- 2 Stevie B, Love Me For Life
- 3 Paula Abdul, Opposites Attract
- 4 D-Mob, C'mon And Get My Love
- 5 Biz Markie, Just A Friend
- 6 Jaya, If You Leave Me Now
- 7 Luther Vandross, Here And Now
- 8 A'me Lorain, Whole Wide World
- 9 Technotronic, Get Up! (Before The
- 10 Tommy Page, I'll Be Your Everything
- 11 Taylor Dayne, Love Will Lead You
- 12 The Cover Girls, We Can't Go Wrong
- 13 Madonna, Keep It Together
- 14 Lisa Stansfield, All Around The World
- 15 Michael Bolton, How Am I Supposed
- 16 Gloria Estefan, Here We Are
- 17 Jane Child, Don't Wanna Fall In Love
- 18 Michelle, No More Lies
- 19 The B-52's, Room
- 20 The Brat Pack, You're The Only
- 21 Roxette, Dangerous
- 22 Seduction, Heartbeat
- 23 Babyface, Whip Appeal
- 24 Linear, Sending All My Love
- 25 The U-Krew, If U Were Mine
- 26 Inner City, What Cha Gonna Do With
- 27 Regina Belle, Make It Like Was
- 28 Calloway, I Wanna Be Rich
- 29 Sweet Sensation, Love Child
- 30 Sinead O'Connor, Nothing Compares

Power 106FM

Los Angeles P.D.: Jeff Wyatt

- 1 Janet Jackson, Escapade
- 2 Paula Abdul, Opposites Attract
- 3 D-Mob, C'mon And Get My Love
- 4 Michelle, No More Lies
- 5 Linear, Sending All My Love
- 6 Gloria Estefan, Here We Are
- 7 The Cover Girls, We Can't Go Wrong
- 8 Jaya, If You Leave Me Now
- 9 Timmy T, Time After Time
- 10 Yvonne, There's A Party Going On
- 11 Biz Markie, Just A Friend
- 12 A'me Lorain, Whole Wide World
- 13 Lisa Stansfield, All Around The World
- 14 Tommy Page, I'll Be Your Everything
- 15 Technotronic, Get Up! (Before The
- 16 Stevie B, Love Me For Life

TOP 40/ROCK PLAYLISTS

Pirate Radio 100.3 FM

Los Angeles P.D.: Scott Shannon

- 1 Alanah Myles, Black Velvet
- 2 Skid Row, I Remember You
- 3 The B-52's, Room
- 4 Warrant, Sometimes She Cries
- 5 Faster Pussycat, House Of Pain
- 6 Bad English, Price Of Love
- 7 Rod Stewart, Downtown Train
- 8 Roxette, Dangerous
- 9 Enuff Z'Nuff, Fly High Michelle
- 10 Kiss, Forever
- 11 Phil Collins, I Wish It Would Rain Do
- 12 Michael Penn, No Myth
- 13 Motley Crue, Without You
- 14 Belinda Carlisle, Summer Rain
- 15 Depeche Mode, Personal Jesus
- 16 The Smithereens, A Girl Like You
- 17 Whitesnake, The Deeper The Love
- 18 Richard Marx, Too Late To Say Good
- 19 McAuley Schenker Group, Anytime
- 20 Midnight Oil, Blue Sky Mine
- 21 Michael Bolton, How Can We Be Lov
- 22 Adam Ant, Room At The Top
- 23 Aerosmith, What It Takes
- 24 Corey Hart, A Little Love
- 25 Sinead O'Connor, Nothing Compares
- 26 Tesla, The Way It Is
- 27 Oingo Boingo, Out Of Control
- 28 Peter Murphy, Cuts You Up

all hit 97.1 KROQ The Loop

Dallas P.D.: Joel Folger

- 1 Phil Collins, I Wish It Would Rain Do
- 2 Warrant, Sometimes She Cries
- 3 Bad English, Price Of Love
- 4 Alanah Myles, Black Velvet
- 5 Tommy Page, I'll Be Your Every
- 6 Janet Jackson, Escapade
- 7 Billy Joel, I Go To Extremes
- 8 Depeche Mode, Personal Jesus
- 9 Whitesnake, The Deeper The Love
- 10 Aerosmith, What It Takes
- 11 Michael Penn, No Myth
- 12 Kiss, Forever
- 13 The Smithereens, A Girl Like You

Philadelphia P.D.: Mark Driscoll

- 1 Janet Jackson, Escapade
- 2 Lisa Stansfield, All Around The World
- 3 Biz Markie, Just A Friend
- 4 Technotronic, Get Up! (Before The
- 5 Depeche Mode, Personal Jesus
- 6 The B-52's, Room
- 7 Paula Abdul, Opposites Attract
- 8 Stevie B, Love Me For Life
- 9 Madonna, Keep It Together
- 10 The U-Krew, If U Were Mine
- 11 Tommy Page, I'll Be Your Everything
- 12 Taylor Dayne, Love Will Lead You
- 13 Michelle, No More Lies
- 14 L'Trim, Drop The Bottom
- 15 Jane Child, Don't Wanna Fall In Love
- 16 Billy Joel, I Go To Extremes
- 17 Joyce "Fenderella" Irby, I'll Be The
- 18 A'me Lorain, Whole Wide World
- 19 Regina Belle, Make It Like Was
- 20 Soave, Crying Over You
- 21 Jody Watly, Precious Love
- 22 Calloway, I Wanna Be Rich
- 23 Cool C, Glamorous
- 24 Seduction, Heartbeat
- 25 Michael Bolton, How Am I Supposed
- 26 Roxette, Dangerous
- 27 Kaoma, Lambada
- 28 Young MC, I Come Off
- 29 Timmy T, Time After Time
- 30 Smokey Robinson, Everything U
- 31 Sweet Sensation, Love Child
- 32 Bobby, Jimmy & The Critters, Some
- 33 Leila K With Rob 'N' Raz, Got To Get
- 34 Babyface, Whip Appeal
- 35 Digital Underground, Humpty Dance
- 36 Adam Ant, Room At The Top
- 37 Natalie Cole, Wild Woman Do
- 38 Heavy D & The Boyz, Girlz They Love
- 39 Inner City, What Cha Gonna Do With
- 40 The Brat Pack, You're The Only

KMEL 102.7 FM

San Francisco P.D.: Keith Nafaly

- 1 Janet Jackson, Escapade
- 2 Digital Underground, Humpty Dance
- 3 Babyface, Whip Appeal
- 4 Michelle, No More Lies
- 5 Skyy, Real Love
- 6 A'me Lorain, Whole Wide World
- 7 Quincey Jones, Secret Garden
- 8 Lisa Stansfield, All Around The World
- 9 Joyce "Fenderella" Irby, I'll Be The
- 10 Madonna, Keep It Together
- 11 Heavy D & The Boyz, Girlz They Love
- 12 Taylor Dayne, Love Will Lead You
- 13 D-Mob, C'mon And Get My Love
- 14 The U-Krew, If U Were Mine
- 15 Tommy Page, I'll Be Your Everything
- 16 Seduction, Heartbeat
- 17 Smokey Robinson, Everything U
- 18 Jane Child, Don't Wanna Fall In Love
- 19 Stevie B, Love Me For Life
- 20 Salt-N-Pepes, Expression
- 21 Calloway, I Wanna Be Rich
- 22 After 7, Ready Or Not
- 23 Timmy T, Time After Time
- 24 Inner City, What Cha Gonna Do With
- 25 Impedance, Tainted Love
- 26 Technotronic, Get Up! (Before The
- 27 Linear, Sending All My Love
- 28 Electronic, Getting Away With It
- 29 The Brat Pack, You're The Only
- 30 M.C. Hammer, U Can't Touch This
- 31 Sweet Sensation, Love Child
- 32 A'me Lorain, Whole Wide World
- 33 Leila K With Rob 'N' Raz, Got To Get
- 34 Regina Belle, Make It Like Was
- 35 Nancy Martinez, Everlasting

WAAF-FM

Worcester P.D.: Rick MacKenzie

- 1 Aerosmith, What It Takes
- XVZ, Inside Out
- L.A. Guns, Never Enough
- McAuley Schenker Group, Anytime
- Junkyard, Simple Man
- Whitesnake, The Deeper The Love
- Enuff Z'Nuff, Fly High Michelle
- Kiss, Forever
- Salty Dog, Come Along
- Warrant, Sometimes She Cries
- Great White, House Of Broken Love
- Motley Crue, Without You
- The Great White Sister
- Britny Fox, Dream On
- Tom Petty, A Face In The Crowd
- The Front, Fire
- Peter Wolf, 99 Worlds
- Eric Clapton, Bad Love
- Gun, Street Soul
- Faster Pussycat, House Of Pain
- Babyon A.D., Bang On The Bells
- Jesus And Mary Chain, Head On
- Robert Palmer, Life In Detail
- Havannah, Black, One Wolf
- Tora Tora, Phantom Rider
- Rolling Stones, Almost Hear You
- Tesla, The Way It Is
- Shark Island, Paris Calling
- Slaugher, Up All Night
- Kiss, Forever

CASSETTE PIRACY REPORTED AT 1 MILLION MARK

(Continued from page 8)

counterfeiting from a misdemeanor to a felony in six states have been the most important factor in the authorities' latest attempts to contain the problem, according to sources.

"Since the trademark infringement of the law was made a felony, there has been more interest of the authorities to stamp out the problem," says Maurice Richardson, executive director of the Assn. of Latin American Record Manufacturers. A trade group of Latin independent record companies based in the Southwest and West Coast, ALARM is fighting alongside the RIAA to identify the problem areas.

The penalties instituted by the new legislation include three-to-five-year prison terms and \$100,000-\$250,000 in fines, or both.

According to the committee, there were 147 arrests/indictments in the 1989 calendar year. So far, 60 individuals have been found guilty. There are also three outstanding bench warrants, and in the first 35 days of 1990, there were 12 arrests and one conviction. About half of this law-enforcement activity took place in California, the state where the first of the tough new anti-piracy laws took effect Jan. 1, 1989.

"I think the situation has reached a plateau," says Richardson, a 15-year veteran of the struggle against counterfeiting. "Now we are taking away little pieces, slowly, like the Berlin Wall."

Along with anti-piracy and anti-counterfeiting efforts, the RIAA has stepped up actions against parallel importers of prerecorded material. Statutory damage awards to affected record companies also set a record in 1989. One of the cases, which in-

volved a New Jersey distributor, settled a parallel-import suit brought by BMG and CBS for the maximum statutory damage of \$200,000 allowed under U.S. copyright law.

According to Jesse Salcedo, representative for ALARM in Texas and promotion manager for Freddie Records, all the border metropolitan areas are still being inundated with counterfeit product. In January, a Dallas-area counterfeiting factory valued at \$1.6 million was repossessed, along with more than 60,000 cassettes and 76,000 covers.

"You'd think that, with the cooperation of the local authorities and the flea market owners, we could control the problem," Salcedo says.

Carlos Novoa, from Houston-based Gil Records, adds, "It is possible that, with the new legislation, piracy has abated some, but it is still not enough to make a serious dent in the problem." Novoa estimates that piracy has cost his company 30% of its potential sales on product by its top artists, Fito Olivares and Ruben Naranjo.

Parallel imports from Mexico continue to be a problem, according to Novoa. A record or tape sells for \$4.50 to the consumer south of the border, while the price in the U.S. is \$7.46 for the same product.

So far, the main targets of the new law-enforcement efforts have been flea markets and swap meets. "Actually, the counterfeiters have become very close to the originals in the reproduction of the labels," says Richardson, "but the [quality of the] music is still lousy."

The alleged pirates are using more and more street vendors, Richardson notes.

MCA ACQUIRES GRP LABEL

(Continued from page 8)

Carl Anderson, and both Dave and Don Grusin.

Teller and GRP's Rosen note that the deal will allow GRP to expand its efforts in producing "adult" music aimed at the growing generation of baby boomers.

"We're looking to make this the premiere adult label," says Teller. "As you look at all those baby boomers coming into middle age, I think the opportunity to market our product to that demographic—which if we don't ignore, we don't think about every day—is a really meaningful opportunity."

Toward that demographic—which, Rosen says, buys "everything from jazz to a Dave Grusin film score to a Patti Austin record"—is where GRP will be expanding in efforts through the '90s. "Records that cross over to the AC and R&B world, or the pop world, where Sade is or these artists—that's where I see going. We're not interested in signing rock'n'roll acts or rap records. I look at a quality-oriented-type product that goes to an adult as being the common denominator of GRP."

According to Teller, while the deal will allow GRP to continue running as an autonomous group—"we don't want to interfere with what has made them successful"—if a particular GRP record shows crossover potential, "the whole promotion staff will work as hard on it as they would an MCA label record. The ability to

tap into other promotion and marketing mechanisms [at MCA] would be there for them instantaneously."

Whether GRP will take on any duties regarding the handling of MCA's own jazz product is still under discussion, both executives say. "We're still in the early days of trying to sort out what a sensible approach to that would be," notes Teller.

Arrangements for overseas distribution of GRP product—in Europe currently through the company's own Zurich-based GRP Ltd. subsidiary, elsewhere through licensing to such companies as JVC and EMI—will stay in place as those agreements dictate, says Teller. "But for [MCA] overall," he adds, "we are really very much in the process of trying to determine what our international future is going to look like. And at some point in time, all these things will be pulled together."

Additionally, Teller says that current speculation regarding MCA's recent negotiating with other major labels (Billboard, March 10) has stemmed from discussions "specifically in relation to our international future. I've been very open numerous times about saying that we are looking at every possible way of enhancing our international efforts. And that's basically involved having exploratory conversations with virtually all the major worldwide players."

MCA Home Video Creates New Domestic Marketing Unit

BY JIM McCULLAUGH

LOS ANGELES—MCA Home Video has created a new domestic subsidiary—MCA/Universal Home Video—to handle marketing, promotion, and merchandising of all domestic product, according to Robert Blattner, president of MCA Home Video.

A new logo reflecting the change will be unveiled in May on packaging for new titles released that month, Blattner says. The logo will appear later in the year on catalog product.

Insiders close to the situation suggest that one element of the new emblem will be the familiar image of a biplane circling the earth, trademark of Universal Pictures, which is owned by MCA Corp.

Louis A. Feola, formerly senior VP of marketing for MCA Home Video, has been elevated to executive VP of MCA/Universal Home Video, the top executive post in that division. He will continue to report to Blattner.

Rumors of a name change for the domestic home video operation have been circulating for several months

(Billboard, Feb. 24).

Blattner says that the rationale behind the newly named subsidiary is to capitalize on the Universal Pictures name. Another key component is to create a "higher-profile U.S. marketing arm" that will expand its scope beyond what MCA Home Video had done previously. For example, in addition to traditional marketing, promotion, and merchandising, MCA/Universal Home Video has begun to take aggressive steps into such areas as direct mail and telepromotions.

"There are a handful of studios . . . that have been around for decades entertaining people around the world. Universal Pictures is one of them. You can't create a name today that would have the instant impact and recognition a name like that would have," Blattner says. "We felt we were not fully utilizing that name." He also points out that Universal Pictures is celebrating its 75th anniversary this year.

At the same time, however, Blattner notes that MCA Home Video has performed successfully for 10

years, enjoying such smashes as "E.T. The Extra-Terrestrial," "The Land Before Time," and an expansive made-for-video line led by "Callanetics."

MCA Home Video has two foreign units: an overseas joint venture with Paramount titled CIC and a Canadian home video operation called MCA Canada. Of the new U.S. subsidiary, Blattner says, "You can look at MCA/Universal Home Video as being somewhat analogous to those operations in terms of functions."

The new entity, Blattner adds, does not signal any fundamental internal or external shifts, as MCA/Universal Home Video plans no changes in its relationship with either its existing independent video wholesaler network or MCA Distributing Corp.

MCA/Universal Home Video is expected to have a banner year in 1990 as it harvests a bumper crop of A titles, among them "Parenthood," "Field Of Dreams," "Sea Of Love," "Dad," "Always," "Born On The Fourth Of July," and "Back To The Future 2." Additionally, the third "Back To The Future" is expected to open theatrically this summer and could possibly be offered for home video before the end of the year.

MGM/UA TO BE ACQUIRED BY PATHE COMMUNICATIONS

(Continued from page 5)

name and logo, and worldwide home video and foreign pay-television distribution rights for the Ted Turner-owned library of 2,950 old MGM films.

The announcement of the acquisition comes two months after MGM/UA, at its annual meeting with shareholders, said that it would focus this year on making movies and rebuilding its reputation as a major force in the film industry, rather than on trying to sell itself to the highest bidder.

Last year MGM/UA had agreed to be acquired by Qintex Group of Australia for \$1.5 billion, but that deal fell

through because Qintex could not submit a \$50-million letter of credit to ensure the buyout.

The failure of the Qintex deal is said to be behind MGM/UA's requirement that Pathé place in an escrow account the \$200 million (in four equal \$50 million installments between now and June 9). As further security for the acquisition, Pathé has agreed to grant to MGM/UA certain unspecified distribution rights to Pathé motion pictures and an interest in up to \$75 million worth of net distribution proceeds from Pathé films.

Qintex's original bid for MGM/UA

last year was \$20 a share, the same as Pathé's, but the total deal was valued at about \$1 billion then. The Australian entertainment company had to sweeten its offer after Rupert Murdoch's News Corp. stepped in with a higher bid.

Pathé has undertaken a tender offer for all 50.9 million outstanding common and 12 million preferred shares of MGM/UA stock. Kirk Kerorian's Tracinda Corp. owns 71.7% of those shares. The deal is expected to close by June 23.

Giancarlo Parretti, the Italian travel-agency entrepreneur who is CEO

of Pathé, announced last year that he was one of the suitors for MGM/UA, but at that time no deal materialized. Pathé, in addition to producing movies, has a library of more than 500 features and 2,000 newsreels, and operates more than 1,000 theater screens in foreign countries.

Pathé says it plans to operate MGM/UA separately from its own company. Hardy says MGM/UA chairman Jeffrey Barbakow will remain in his position. But there is speculation that the film unit will be taken over by Alan Ladd Jr., who heads Pathé's film subsidiary.

AGFA INTRODUCING VID SPLICING TAPE AIMED AT REDUCING TAMPERING

(Continued from page 5)

surface printing process, the SpliceProof splicing tape can be custom-printed with a variety of distinguishing marks, logos, copyrights, or graphics without interfering with the video image or damaging VCR heads. The printing is applied to the inside of a polyester face sheet substrate that is encapsulated in the tape itself.

SpliceProof was designed to attach the clear leader tape at the beginning

of all cassettes to the head end of the magnetic tape used to record the image. It is that splice that at least one company, Midland, Texas-based Video Air Time, has interrupted to insert local commercials onto prerecorded cassettes.

As a first line of defense against such practices, several studios declared they would not accept returns of any tape with extra material added to it (Billboard, Nov. 4).

"Agfa SpliceProof was originally developed in response to an increasing number of incidents of unauthorized splicing of regional advertisements onto rental tapes," an Agfa statement says. "Some of these tapes are also improperly spliced and are often returned for credit. Several leading studios announced that they will not issue retail credit for tampered cassettes."

Clearly identifying tampered

tapes, however, typically requires that returned tapes be played back and viewed, a costly and labor-intensive operation. With the Agfa splicing tape, altered tapes could be identified simply by checking to see whether the original splice is still intact.

"If the Agfa SpliceProof splice is missing, it is clear evidence that tampering has occurred," Agfa national marketing manager Chris Emery says in a statement. "This should assist suppliers in rejecting credit request." Emery will introduce SpliceProof during his ITA presentation.

In addition to identifying altered tapes, the Agfa splicing tape may help bolster studio claims that inserting unauthorized commercials violates their copyright. According to the Agfa statement, "a logo or copyright design [incorporated into the splicing tape] may also transfer the video trademark to the splice itself, which should legally prevent the splice from being violated."

Agfa's Emery adds, however, "I'll leave that interpretation up to the lawyers." PAUL SWEETING

PARAMOUNT, WARNER HOME VIDEO IN JOINT AD CAMPAIGN

(Continued from page 1)

mount executives. "As a result of this effort, Paramount and Warner are substantially increasing the impact of our media buys," Paramount senior VP/GM Eric Doctorow says in a statement.

Joint TV advertising has been used in the U.K., where Paramount, Warner, and CBS/Fox have cooperated, as have Disney and Warner.

While the costs are being shared, Paramount is handling all the media placement through its advertising agency, J. Walter Thompson West. Paramount also oversaw the creative execution of the spots through an outside agency.

The spots include rapidly juxtaposed scenes from the two movies as well as shots of the titles' packaging. The suggested list price of each title is also included.

The 30-second version of the spot is the only one that will be used, accord-

ing to Paramount VP of advertising and promotion Hollace Brown. No 15-second version has been created.

The unusual strategy is not without potential controversy, however, as questions were raised within both

'If this thing is legal, I think it's a great idea'

the video and advertising communities as to whether the joint advertising campaign constitutes collusion between the two studios. As word of Paramount's and Warner's plans began to leak last week, executives of at least one other major studio said they plan to review the move to see if it is in compliance with federal antitrust laws.

Paramount executives dismiss suggestions of antitrust violations. "Both of our legal departments signed off on this," Paramount sales and marketing VP Jack Kanne says. "It never even came up."

But the idea of a joint campaign also met with enthusiasm. "If it can be done, you'll see a lot more of it. If it can't be done, they won't get through the two weeks," says

CBS/Fox marketing VP Bruce Pfander. "If this thing is legal, I think it's a great idea."

Buena Vista Home Video executives also displayed enthusiasm for the idea. "The more people we have going into video stores looking to buy, the better," a Buena Vista representative says. "Especially when we have something coming out at the same time."

Buena Vista will launch "Honey, I Shrank The Kids" Friday (16) with a major TV ad campaign for the sell-through title.

Plans for the joint campaign arose out of each company's planning for its own, separate ad campaign, according to Paramount. "We were going to do our own media campaign for 'Indiana Jones' ourselves," Brown says. "We were in the middle stage of planning that campaign when this whole thing came up. We realized that we could gain some efficiencies by cooperating."

According to Brown, the joint spots will run more frequently than Paramount would have been able to support by itself.

Paramount released "Indiana Jones And The Last Crusade" Feb. 1; Warner released "Lethal Weapon 2" Feb. 8. Both list for \$24.95.

The evolution of country music video was among topics discussed at a recent music video seminar . . . see page 41

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NARM TO GRAPPLE WITH STICKERING ISSUE

(Continued from page 1)

terms of public acceptance] doesn't seem to work for us," he says. "Also, what's wrong in one state is all right in another. Before something gets rammed down our throat, the industry should do something."

Wilmore indicates that it is up to the labels to step forward on the issue. "In terms of us being censored by the public, it shouldn't be the retailers," he says. "If anyone needs to do something, it's not the retailer."

Russ Bach, CEMA's president, says label executives sense the mounting frustration among retailers and are looking to provide some relief for them. At the same time, he warns, "We must be aware of the First Amendment issue, too."

Another source agrees, saying that while the labels are willing to make some concessions to retailers, they don't want to back away from the free-speech issue, which they regard as extremely important.

Wilmore says LIVE is sensitive to that issue. "If an album [with offensive lyrics] is in demand, we will buy it," he says. "But we won't sell it to children. We are trying to be sensitive about who we sell to—not what we carry."

Bach predicts that, in the future, labels will sticker albums in a more responsible manner. "Does that mean more albums will be stickered?" he asks. "Probably." But he emphasizes that it should be a voluntary effort.

At Atlantic Records, senior VP/GM Mark Schulman confirms that his label will be addressing retailer concerns at the convention. "We will be more aggressive in stickering," he says. "A lot of people feel that stickerers are censorship... but I don't.

[Sticker] will serve as a guide."

Five years ago, the music industry made a deal with the Parents' Music Resource Center to sticker albums. "We tried to honor that agreement to the best of our ability, but maybe we were a little lax," he says. "We are going to NARM with a parental advisory sticker in day-glo yellow and black that says 'explicit lyrics.' We will have the A&R people listening to albums and bringing those with questionable content to [senior management's] attention."

BMG Music last week issued a statement saying that it is opposed to all forms of governmental censorship directed toward artistic musical expression. However, the company adds, it is willing to voluntarily label product to provide consumers with information so they can make an informed purchase. "BMG Music intends to participate fully in current industry discussions directed toward the standardization of voluntary label practices, specifically the creation of uniform label language and placement," the statement said.

A label source says most majors clearly are against censorship. "But at this NARM, there will be serious discussion on enhanced voluntary labeling, maybe with standardized wording and stickering," he adds.

One label executive maintained a hard line on the stickering issue: "I have one record out there that says 'fuck you,' and I ain't about to sticker a record that says 'fuck you.'"

The executive calls the proposed Pennsylvania bill "a megaproblem" but believes that label acquiescence on the stickering issue may not be the right path.

"I find it sad that everybody would

do that, rather than fight this thing. It's just horseshit."

He implies that NARM's weak position at the outset of the crisis may have exacerbated the matter: "I think the RIAA has been doing a good job, but I think NARM has been pretty wimpy."

While stickering occupies the limelight, retailers say they are also anxious to remind label executives that they are still not happy with high CD prices.

"CD pricing still has to come down," declares Balicky.

But John Burns, executive VP of MCA Distribution, says he does not expect front-line CD pricing to come down any further. On the other hand, he points out that MCA has been very strong in expanding its budget and midlines. Paul Smith, president of CBS Distribution, echoes Burns, saying CD prices at the midline and budget levels have been lowered. Also, he points out that very little CBS product comes out at the \$15.98 list price equivalent. Most new releases are priced at \$13.98, he says.

Balicky acknowledges that prices have dropped on catalog product. Unfortunately, he says, the public has yet to perceive the price reductions. "The problem is that people in the real world still don't buy CDs because they think they're too expensive," he says.

The music industry should run a national campaign to promote CDs, similar to NARM's "Give the gift of music" effort of a few years back, he adds.

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

ARIZONA LABELING BILL REACHES STATE ASSEMBLY

(Continued from page 5)

taped telephone interview. The tape was then mixed to an instrumental rap music track, and within days, demonstrators blared the tape in the quadrangle of the General Assembly, angering lawmakers, community groups, and journalists who were outraged at New Times' tactics (Billboard, March 10).

According to a source at a Phoenix daily, by the hearing date, the media "had revived a bill destined to oblivion and made it part of the community consciousness."

Sen. Brewer disagrees with this assessment, however. "I can't believe a legislator would vote out of 'sympathy,'" she says. "Sure, some expressed reservations, but I'm sure they voted on the merits."

An RIAA spokesperson characterizes the vote as tied to the Brewer prank and says, "It was the closest 8-1 vote ever. As far as substance goes—the merits—we made our case and got the members to understand the dangers [of the bill]." Brewer

says that she hopes "the music industry can solve this issue themselves. I know they're getting together to meet on all this. I say, bring me something, a solution. But this time they can't say they're going to do something like they did before and then make a mockery of it."

The bill now goes to the Senate Rules Committee, which is chaired by Brewer. "No problem there," comments the legislator. It will then be submitted for caucus consideration, at which time the president can choose to bring it to a floor vote.

Both the RIAA and NARM are keeping a low profile at the Annapolis hearing March 8 on Maryland delegate Judith Toth's bill, H.B. 525, which has not received any of the pre-hearing publicity of the Arizona bill.

Toth's bill also adds racist and defamatory lyrics to those more commonly associated with the stickering bills. She represents a county that is recoiling from a series of anti-Semitic (Continued on next page)

KSHE Sets St. Louis Rally Stars To Join Anti-Stickering Event

BY THOM DUFFY

NEW YORK—In a move by a major-market radio station into the lyric sticker battle, KSHE St. Louis is helping stage an April 12 rally in its hometown, where such performers as Don Henley, Don Johnson, and Alannah Myles will urge fans to oppose state stickering bills.

Proposed by KSHE PD Rick Balis, the rally is being organized with the help of the Musical Majority, an anti-censorship coalition of artists, songwriters, managers, promoters, and civil rights groups, chaired by Danny Goldberg, president of Gold Mountain Entertainment.

"We felt the strategy we want is to go to the public and, in a reasoned way, arouse the fans of music, whose voices can be as loud and important as some of the right-wing groups," says Goldberg, who manages Myles, Bonnie Raitt and other artists.

Balis and KSHE GM John Beck were unavailable for comment at press time.

Stickering bills pending in several states are modeled after legislation proposed in Missouri by lawmaker Jean Dixon. Most require large warning stickers on albums with lyrics deemed objectionable. The Missouri bill received a hearing Feb. 28 by a

legislative committee that must decide by early April whether to put it forth for a vote of the full state legislature.

"I think we'll see many stations looking at what happens in St. Louis and duplicating the efforts by KSHE," says radio consultant Jeff Pollack of the Pollack Media Group, media chairman for the Musical Majority. KSHE is a Pollack-consulted station.

Pollack predicts that programmers, concerned with what they see as recent, arbitrary FCC actions against allegedly indecent programming, will see the lyric sticker bills as a related battle and become involved. "This whole issue needs to be looked at," says Pollack, who says he will urge other stations that he advises to join the lyric sticker fight.

Goldberg says he has received commitments from several other managers of major artists to help oppose labeling legislation, including Cliff Burnstein of Q Prime Management; Living Colour's Roger Cramer; Randy Phillips of the Stiefel Co.; and Brian Avnet of Avnet/Machat Management.

"Definitely the list is growing everyday," says Goldberg. "We have to use our show business skills to get people to hear our argument."

RECORD BAR PULLING 2 LIVE CREW RECORDINGS

(Continued from page 5)

pressure being legislated in many states. We don't have a problem with the group; we don't have a problem with their recording that stuff. We just wanted to make it safer for our employees."

Among the 20 states where Record Bar has outlets are Pennsylvania, Oklahoma, Maryland, and Florida, all of which have record labeling bills in various stages of progress. The chain has taken an active role in fighting these proposals: It has organized a letter-writing campaign and its executives have attended legislative hearings.

Noting that passage of these bills could result in a rash of legal actions, Bennett says, "I don't particularly

want one of our store managers to be a test case."

There is concern among retailers that 2 Live Crew is simply the first of many targeted groups. "My hope was that, in terms of responding to what seemed to be the most controversial group and the most controversial release, we would avoid an overall kind of effort, but once these things get started, they don't usually stop with one particular item," says Bennett, adding that the chain has no plans to pull other product at this time.

In Florida, according to one source, Priority Records act N.W.A. may be the next target of various community groups.

Record Labeling Scorecard

Below is a list of 18 states with active or planned record labeling legislation. Important features of each bill are explained in the key at bottom.

STATE	BILL	SPONSOR	STATUS	KEY FEATURES
1. Alaska	RE	Rep. Lauren Leeman (R)	Possible 1991 introduction	
2. Arizona	SB 1481	Sen. Janice Brewer (R+)	Passed Senate committee 3/5/90	BCDEJ
3. Delaware	RE	Rep. V. George Carey (R)	Possible 4/90 introduction	B
4. Florida	HB 367*	Rep. Joseph Arnall (R+)	Introduced 12/89	ACGIJ
5. Illinois	RE	Rep. Jerry Weller (R)	Possible 1991 introduction	
6. Iowa	HB 2258*	Rep. Don Hermann (R)	Introduced 2/29/90	BCDEF
7. Kansas		Rep. Al Lane (R)	Possible 1991 introduction	
8. Maryland	HB 525	Del. Judith Toth (D)	House committee hearing 3/8/90	ACG
9. Michigan		Numerous	Possible 1991 introduction	
10. Minnesota	#	Rep. Ken McDonald (R)	Possible 1990/91 introduction	
11. Missouri	HB 1406	Rep. Jean Dixon (R)	House committee hearing 2/28/90	BCDEFJ
12. Nebraska		Sen. R. Peterson (R)	Possible 1991 introduction	
13. New Mexico		Rep. Leo Rauson (R)	Possible 1991 introduction	
14. Oklahoma	HB 1928	Rep. Joan Greenwood (R+)	Introduced 2/8/90 (DB)	BCDEF
15. Pennsylvania	SB 938 #	Rep. Ron Gamble (D+)	Passed House 12/12/89	BCG
16. Rhode Island	SB 1346	Sen. Edward Morrone (D+)	Passed Senate 5/89 (CO)	H
	HB 8576	Rep. Suzanne Henseler (D)	Introduced 2/8/90	I
17. Tennessee	HB 2482*	Rep. Chris Turner (D+)	House subcommittee hearing 3/21/90	BC
18. W. Virginia	HB 4773	Rep. Tom Sussman (D+)	Introduced 2/23/90 (DB)	

SYMBOLS: (RE) rescheduled because of rules or session deadlines. (DB) dead but still can be attached to other legislation. (#) measure is or may be a provision of or an amendment to a larger bill. (*) companion bill in Senate or House. (+) bill has co-sponsors. (CO) carried over to 1990 session.

KEY FEATURE CODES

- A. Prohibits sale to minors of unstickered product with objectionable lyrics (rape, adultery, bestiality, sado-masochism, incest, sodomy, murder, violence, suicide, substance abuse, etc.)
- B. Prohibits display and sale of unstickered product mentioned above to anyone
- C. Violation is a misdemeanor with fine, imprisonment
- D. Further violation is a felony with fine, imprisonment
- E. Prohibits concert promoters from selling tickets to minors for shows by objectionable groups
- F. Offers compensation to "victims" of acts caused by listening to lyrics
- G. Prohibits sale of unstickered product with racist, defamatory, ethnically intimidating language as well as obscene, sex, suicide, drugs, etc.
- H. Prohibits backmasking (backward-playing) lyrics; no sex, violence, substance abuse, etc. lyrics unless printed on cover
- I. Requires retailers to make copies of lyrics available at sale or for state inspection
- J. Requires refund for/confiscation of unstickered product

ARIZONA LABELING BILL REACHES STATE ASSEMBLY

(Continued from preceding page)

incidents, including vandalism and attacks on schools and synagogues. "I decided to put the defamatory language in front and the obscene stuff second this time," she says, referring to the defeat of a 1985 obscene-lyrics bill.

Neither NARM nor RIAA is bringing outside officials or star talent to this hearing. Insiders say that the presence of veteran local lobbyist Bruce Bereano, representing RIAA as well as the Maryland/District of Columbia/Delaware Broadcasters Assn., along with NARM Washington lobbyist John Mitchell, may be the most efficient means of opposition there.

Bereano was primarily responsible for the RIAA's defeat of a 1985 Toth bill also aimed at clamping down on records with objectionable lyrics.

The hearing by a Tennessee House Judiciary subcommittee on a proposed record-labeling bill has been postponed until March 21 at its sponsor's request. Discussion on H.B. 2482 was set to begin March 7.

Prior to the scheduled hearing, CBS Records artists Rosanne Cash, Rodney Crowell, and Ricky Skaggs met privately with committee chairman S. Thomas Burnett to voice their opposition to the legislation.

To alert the music community about the labeling bills—which have

been introduced in both the House and Senate of the Tennessee General Assembly—the American Civil Liberties Union of Tennessee sent letters a few days before the hearing date to more than 100 Nashville music figures. The group's executive director, Hedy Weinberg, has been lobbying against the bills since their introduction and was prepared to take the stand against H.B. 2482 when the postponement was announced.

In Florida, the state prosecutor denied Gov. Martinez's request vis-à-vis 2 Live Crew in a letter to the governor dated March 6. Antonacci wrote that the group's lyrics appear to "celebrate misogyny and trivialize the human spirit," but he stopped short of labeling them obscene.

He added that, because of public attention, many major record stores have either restricted the sale of the recording or removed it from stock and that many parents' wishes for such action have been communicated to the marketplace. Therefore, the issue has "shrunk to local proportions... In view of this, the course of action would be obscenity prosecution at the local level," Antonacci declared.

Assistance in preparing this story was provided by Edward Morris and Melinda Newman.

N/T FORMAT TOPS SALES-STRENGTH STUDY

(Continued from page 103)

As for oldies radio's steady gains, Rivin cites the format's "improved presentation." In 1986, at the time of the first survey, oldies was largely an AM format. This year, Rivin feels its growth directly impacted top 40, album, and classic rock stations.

Rivin says soft AC's first-ever victory over mainstream AC stems from

the major promotion dollars spent by a large number of former easy stations that went soft AC last year. He believes adult alternative "has probably peaked."

Rivin's survey is based on monthly polls of 650 radio stations. The figures cover the ratings periods from summer 1988 to spring 1989.

CDs SURPASS CASSETTES IN \$\$ VOLUME

(Continued from page 8)

For the 17 one-stops included in the current survey, cassettes average 42.1% of album dollar volume, CDs 52%, and vinyl 5.9%.

By contrast, retail respondents indicate that cassettes maintained a slight lead in the average of the configuration percentages. The cassette percentages reported by retailers average 45% of album sales, while CDs account for 44.8% and vinyl for 10.8%.

The 38 retail respondents run a total of 652 stores, of which 334 carry vinyl. Of the stores with vinyl, 281 stock albums, 209 maintain hit

45s, and 254 carry oldies. The relatively high vinyl dollar volume among the retailers can be attributed to the fact that mom-and-pop dealers were weighted the same as big chains.

The survey also reveals that the policy of deleting singles at the height of their popularity is viewed negatively by respondents. Of the 51 who answered the question, 31 retailers and 11 one-stop operators said they do not agree with the policy, while four retailers and five one-stop operators endorse it.

SIGHT & SOUND

(Continued from page 5)

J.D. Mandelker. Executives at the three firms were not available for comment.

The proposed merger was scheduled to be unveiled to suppliers at the National Assn. of Recording Merchandisers convention in Los Angeles March 10-13.

The move comes at a time when distributors are increasingly interested in developing rackjobbing capabilities to capture a portion of the emerging sell-through video business. Similarly, video specialty stores are beginning to experiment with racking as a means of competing in the mass-merchant-dominated sell-

through market.

The two traditional video wholesalers, VPD and Sight & Sound, St. Louis, have a combined share of the rental market of 8%-9%, about the fifth largest in the U.S. But, like most traditional distributors, they have struggled in the sell-through market. By merging with an existing rackjobber the two will be able to offer racking services to their video specialty-store accounts.

The merger should also broaden the inventory mix the companies can offer video specialists, given Sight & Sound's music rackjobbing operations.

Vid Sales Boost Handleman Bottom Line

BY DON JEFFREY

NEW YORK—A big "Batman"-fueled boost for home video made up for sluggish record sales and gave The Handleman Co. double-digit increases in both net profits and revenues for the third quarter.

The Troy, Mich.-based rackjobber reports that, for the period ended Jan. 27, net profit rose 12.2% over the same quarter the year before to \$15.1 million, on a 15.4% increase in revenues to \$224.5 million.

Prerecorded video sales were the biggest contributor to the increases. They rose to \$96.2 million, a 42.5% increase from the comparable year-earlier period. During the quarter, the company benefited from the home video release of "Batman" as well as reorders for such top-selling videos as "Who Framed Roger Rabbit," "Bambi," and "The Wizard Of Oz."

Music sales moved up only slightly to \$111.4 million in the third period. This echoed the bad news reported by many music retailers for the most recently completed quarter.

Analyst Kevin Moore of The Ohio Co. says Handleman's results are "below expectations" and adds that

he has lowered his annual earnings-per-share estimate to \$1.43 from \$1.50. He believes Handleman's fourth quarter will "probably be more of the same. Music continues to be pretty slow."

Moore says, "Video is quite strong on the revenue side, but a lot of that is attributed to hit movies. And they generally have low margins."

For the first nine months of this fiscal year, Handleman reports 12% year-to-year increases in both net income, to \$34 million, and revenues, to \$557 million. Music sales declined, however, to \$283.3 million from \$289 million in the same period last year, while home video sales jumped to \$225.1 million from \$162.2 million.

Meanwhile, industry insiders are waiting for Stephen Strom, Handleman's chief operating officer, to assume the title of chief executive officer. Since the former chief executive Frank Hennessey resigned, chairman David Handleman has been acting CEO. But the chairman, who is in his 70s, is unlikely to keep the title. Analysts say the company indicates that it is not looking outside for someone to replace Hennessey.

Handleman's shares have been

trading recently on the New York Stock Exchange at about \$19 each; its yearly range is \$16-\$24.

"People are losing a little bit of patience," says analyst Keith Benjamin of Silberberg, Rosenthal, referring to trading in the stock. "When the music business picks up, there will be good quarters."

Benjamin adds that Handleman's earnings will depend on whether the major record labels agree to lower prices on compact disks. If they do not, he says, "Handleman's chances for long-term growth are in danger."

The analyst estimates that Handleman's gross margin on a CD is 25% or lower, while on a cassette it is about 30%.

Despite the earnings questions, Handleman, according to Moore, has a "great balance sheet, which provides stability in general to the stock" and gives the company continued ability to make acquisitions.

Recently the company has acquired smaller wholesalers, part of an overall industry trend toward consolidation.

And, Handleman, the nation's No. 1 rackjobber, has also won the 259-unit Rose Stores Inc. account.

TIGHTER VISA RULES MAY SQUEEZE OUT FOREIGN ACTS

(Continued from page 1)

ulations. But the new rules, while intended to clarify visa requirements, also serve to restrict the number of H-1 visas that will be issued.

Obtaining an H-1 visa will now require groups to document commercial success in the U.S. A charted record or Grammy award would be typical of the proof required. Traditional or ethnic acts can apply for an H-1 under different considerations, but are required to tour primarily in educational or nonprofit venues to qualify.

If a group or individual cannot qualify for an H-1 visa, they can apply for an H-2, which requires that an agent or venue advertise for U.S. acts with similar skills in trade papers before a foreign visa can be obtained.

Opponents of the new regulations say the paperwork and time constraints created by H-2 requirements will effectively limit new acts by creating an onerous burden that agencies and venues will not be willing to bear.

"Folk groups will have a hell of a time to get in," says Margot deChataine of the Society of Inter-Celtic Arts & Culture, an organization that specializes in music-related visas. "The first gig the Police did in this country was attended by 46 people. If they tried to get in today [under the H-1 visa] they wouldn't." Elektra's Sugarbush is another act that experienced previous visa problems that would be exacerbated under today's regulations, she contends.

DeChataine's current problem is getting the reconstituted English Beat a visa to perform at a San Francisco rain forest benefit in April. "We're dealing with people in the remote adjudication sector who don't know a thing about music and there are no records kept from one year to the other," she says.

Gail Pendleton, coordinator of the National Immigration Project of the National Lawyer Guild, says the new law will "undoubtedly" affect the ability of new artists to tour the U.S. "The problem I've seen is dealing

with INS officers who are not specialists," she says. "For instance, even if an Irish group is well known in Ireland, they can say, 'I've never heard of them.' There's very little accountability for their individual decisions."

Legislation by Congress is the only way to change the new INS regulations, says Pendleton.

"This not only affects musicians, it will affect all cultural groups, dancers, actors, opera singers, rock bands," says Sharon Davis, an agent with Schneider/Davis Agency.

Davis admits that any act that can only obtain an H-2 visa may not be worth the trouble of booking. "If I went to a club and explained that they can book Joe Blow's band but here are the requirements, they'd say forget it; they'll book someone else."

Davis says late spring will likely see the first wave of restrictions on performers start to take hold. "I'm a great fan of world beat music, and I'm afraid a lot of African and Eastern European bands won't get in under these regulations. A lot of culture won't happen in this country because of these regulations."

Rick Kenney, a spokesman for the INS, says the complaints "sound like a rehash of the complaints that we heard after the original [1986] proposal went out. There's nothing new here."

Kenney says the new restrictions were enacted "to make it clear what the requirements are for people who want to come here and work. The main object of the rule is to establish realistic standards to see who qualifies as an alien of merit or ability."

"One of the reasons we had to clarify the rules is there wasn't any consistency; we were allowing more H-1s than H-2s, and it didn't make any sense. The H-1 is to distinguish merit and ability of those who were in some way well above the average. The H-2 is for your ordinary everyday workers who came to get work for a particular period of time. Under the spirit of the law, the H-1 should be the exception rather than the rule."

Kenney says obtaining the H-2 will require more advance planning, but says the contention that the INS is denying Americans cultural opportunities is "nonsense."

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INSIDE TRACK



Edited by Irv Lichtman

NARM-TIMING: With all industry eyes on the March 10-13 National Assn. of Recording Merchandisers annual convention in Los Angeles, **The Musicland Group**, the largest music chain in the country, has made some timely promotions. **Gary A. Ross** has been named president of the 79-unit **Suncoast Motion Picture Co.**, its fast-growing chain of video sell-through stores. Previously, Ross was executive VP of marketing and merchandising. "Gary Ross will have total responsibility for the success of the chain," says **Jack Eugster**, Musicland's CEO and president. Also at Suncoast, **Frank N. Vinopal** is promoted to senior VP, stores and operations, and **Peter J. Busch** is named VP of video merchandising. Previously, Vinopal was a VP with that chain while Busch was national buyer of video. Moving over to the music division, **Arnold A. Bernstein**, executive VP of stores and operations, has been assigned the additional responsibilities of advertising and distribution. Also, **O. Keith Wanke**, who was managing director of loss prevention, has been promoted to VP of loss prevention.

'DICK TRACY' ON VIDEO FOR CHRISTMAS? That's what Track hears. **Disney's** much-hyped **Warren Beatty/Madonna** starrer is due out theatrically this summer, but plans are already in the works for a video release, at a sell-through price, in the fourth quarter, according to Track sources. The pattern would be similar to how **Warner** handled "Batman," which was released theatrically in June and was in video stores by November. Unlike Warner, however, Disney is apparently not waiting for the box-office returns before planning the video release.

EXIT TO L.A.: **Marc Benesch** won't be renewing his contract as senior VP of pop promotion at **Columbia Records**, preferring, Track is told, to make the trek back to Los Angeles. Some of his duties will be assumed by **Burt Baumgartner**, VP of national singles promotion.

A SERIOUS-FUN AD: **Virgin** chief **Richard Branson** is making his first-ever appearance in a commercial in the U.K. because of a longstanding friendship with superstar **Phil Collins**. The 30-second spot on behalf of Collins' "... But Seriously" album (released in the U.S. on **Atlantic**) is one of three shot as part of a \$30 million campaign created by Virgin's new ad agency, **The Leisure Process**. Branson appears as a door-to-door salesman hawking the album. Collins himself opens the door.

STAR TURN: **Milt Sincoff**, VP of production and manufacturing at **Arista**, must be getting the hang of it. He has performed in Arista's videotaped NARM presentations before, but in this season of the Oscar awards, Track is assured by label VP of creative services **Ken Levy**, Sincoff's role as Mr. Memoman "deserves the best-actor-of-the-year award." We'll see.

JAZZ QUARTET, THE LABEL: **Bainbridge Records'** **Harlene Marshall** says that, in its first acquisition since its founding a decade ago, it has purchased **Quartet Records**, the "West Coast jazz" label formed in 1987 by Palo Alto-based **Ted Gioia**, also an artist on the label. Bainbridge will distribute the existing Quartet catalog of digital masters, with plans set for new releases later this year.

PROMO TOUR & MARCH: **Laura Branigan** is making a two-week countrywide promo tour on behalf of her first album in two years, being released along with a single, "Moonlight On Water," culled from the eponymous album. She'll also be brought to the NARM convention in Los Angeles Monday (12).

TOUR OFF: Partly to promote his new **JMT Records** album through **PolyGram Jazz**, due May 17, **John McLaughlin** was set to start a 13-city tour starting March 9. It was canceled after McLaughlin hurt his hand and broke a finger when a TV set he was moving dropped on his hand. The album was recorded live with his trio at U.K.'s Royal Festival Hall last November.

LAVERTY LEAVES: **Columbia Records** VP of national press **Marilyn Laverty** is leaving the label after 12 years to form an independent publicity firm, **Shore Fire Media**. Laverty's client roster, as yet unannounced, is expected to include some major Columbia acts. Label president **Don Ienner** said in a memo that Laverty's publicity work had "earned her a place among the very, very best" and predicted that Columbia would have a "continuing association" with her firm. **Mary Ellen Caneano**, East Coast director of Columbia publicity, has assumed leadership of the press department.

ALL QUIET ON THE DAT FRONT: While the the Digital Audio Tape Recorder Act to limit home DAT taping has been introduced in the House of Representatives and some hardware manufacturers have announced intentions to sell DAT recorders domestically, major U.S. labels are maintaining a wait-and-see posture regarding the format. Executives and spokesmen at **MCA**, **Capitol-EMI**, **CBS**, **PolyGram**, **Warner Bros.**, and **Atlantic** have told Billboard that they have no schedule to market their product on DAT in the immediate future; other manufacturers had no comment at press time.

GEFFEN A DONE DEAL? Various sources—including the Wall Street Journal and the London Times—have reported that the much-discussed deal between the **David Geffen Co.** and **Thorn-EMI** has been agreed to in principle, to the tune of \$700 million in cash and stock. At press time, however, all parties involved offer no comment. Note: As recently as March 1, Geffen was claiming that he was not looking to sell the label, but in fact still negotiating a distribution agreement with **WEA**.

TRACK HEARS: **Cassandra Mills** is slated to join **Irving Azoff's** new label in an A&R capacity.

NEW YORK CITY MAYOR David Dinkins has offered his support to a committee of the city's top business execs to bring the 1991 **Grammy Awards** presentation back to the Big Apple. **Jonathan Tisch**, president and CEO of **Loews Hotels**, and **Ed Cooperman**, president and CEO of **American Express**, are among those who plan to raise more than \$250,000 in private donations to entice the **National Academy of Recording Arts and Sciences** to leave Los Angeles and return to Manhattan's **Radio City Music Hall** to broadcast the annual ceremonies. A countereffort from the West Coast has since begun. Within 90 days, ballots will be circulated to **NARAS'** 33 trustees nationwide with proposals from both coasts. Although coasts are bidding to become the permanent host to the Grammys, reports of alternating between the coasts have begun to circulate. New York will have an edge in the appointment, effective March 19, of **ASCAP** PR director **Ken Sunshine** as senior special assistant to Mayor Dinkins.

BIG JOB GETS BIGGER: **Scott Young**, president/chief operating officer of 263-unit **Wherehouse Entertainment** web, has taken on additional responsibilities as chief executive officer, replacing **Jerry E. Goldress**, who remains as chairman. Young has also been elected to the board of directors. Goldress is also a managing general partner of **Adler & Shaykin**, the New York-based investment company that owns Wherehouse.

STEVE SMITH, CO-FOUNDER with **Russ Solomon** of the **Tower Records** U.K. operation six years ago, has left the company to set up **SSB Consultants**. But the first client is **MTS Inc.**, parent company of Tower. Smith says the new enterprise will offer expert advice to leisure companies contemplating a European presence, with the single market approaching in 1992, and will generally provide a service encompassing the whole leisure spectrum, including retailing, manufacture, and cable TV. Smith, a native of Muscle Shoals, Ala., will also be co-producing the live album of the upcoming **Knebworth** concert with **Chris Kinsey**; the all-star lineup includes **Tears For Fears**, **Status Quo**, **Pink Floyd**, **Paul McCartney**, **Elton John**, **Phil Collins/Genesis**, and **Eric Clapton**.

ALONG WITH OTHER MUSIC CHANGES due, **Ernest Winborne** has left his post of senior producer of the video dept. of **Black Entertainment Television**, a post he had held over the last six months. His temporary replacement is "Video LP" producer **Verna Dickerson**.



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**CHANGING INDUSTRY***(Continued from page ITA-10)*

In 1988 the ITA issued a standard for azimuth measurement that incorporated the BASF precision calibration tape and the Nakamichi Dragon cassette deck. While not all manufacturers have been following the standard, most agree that improvements in shells and an overall uniformity in azimuth alignment have resulted from the increased awareness of the issue.

Azimuth is the angle of a tape head's recording gap relative to the tape. When aligned, the center lines of the recording and reproducing gaps lie parallel with one another and at right angles to the direction of head and tape motion. If misaligned, a loss in output can occur at short wavelengths.

Dolby S noise reduction has received a positive response from most industry members, who view it as another way to strengthen the cassette's market position. However, concerns about expense and availability remain.

Four player manufacturers introduced S-equipped consumer decks at the CES in January.

"I've heard demos with Dolby S and I like what I've heard," says Marv Bornstein, VP of quality control with A&M Records. "I think it has some great possibilities. A cassette made with Dolby S can A/B very close to CDs, to the point where most people cannot hear the difference. Initially it will be driven by hardware people, but it's also good for software because it's the next step up for something that can compete with DAT without the cost and problems of DAT."

Bornstein and others feel that if manufacturers continue to go with high quality and stress its importance, the cassette will compete with and challenge DAT.

According to Dolby's Dennis Staats, the company is working feverishly to get its S-type decoding technology, now in three-chip form, down to one chip. He predicts that by the middle or end of this year, a single chip format will be available. The company also hopes to have encoding equipment available shortly.

"In general, this kind of continuous development [in manufacturing] requires better tape," says S.W. Park of Sunk-

yong. "Tape must be very noise-free with no distortion."

Efforts to promote chrome tape are meeting with some success, according to tape manufacturers. "I'm seeing indications that more artists and producers are starting to see the advantages of chrome tape," says Park. A&M Records has been issuing cassette product exclusively on chrome, and other labels have stepped up their use of the formulation.

The added expense of chrome tape still keeps many potential users from choosing the formulation. "We don't know whether or not music companies are going to pay for the improvements of better tape," says BASF's O'Kelly. "We see hesitancy in their moving from ferric to chrome."

With advances in quality, most industry members feel lit-



Akiro Harada, Executive VP of Matsushita Electric Industrial Co. of Osaka, Japan, was a guest speaker at ITA's "Home Video Programming" Seminar in 1980. Shown at the luncheon table are, left to right, ITA's Larry Finley; Henry Brief, who was about to celebrate his first anniversary as ITA's Executive Director; Mr. Harada; and Irwin "Skip" Tarr, of Matsushita Electric Corp. of America, and that time, ITA's Board Chairman.

tle threat from DAT. In fact, some are more concerned about the advent of recordable CD. "If CD-R is introduced, it's going to be aimed directly at the compact cassette," predicts Steve Smith, marketing manager, audio products, with Ampex. He notes that the format is much further off than many industry members expected when announcements on the format were made 18 months ago by Tandy and other manufacturers.

Smith anticipates two or three years before a consumer format is introduced, and more than five years before it becomes available as a mass-market item.

"I think the cassette recording medium is going to be here a long time, and it won't be impacted by recordable CD for some time," he adds.

Politics and price are expected to hinder a recordable CD format. "A major problem with recordable CD will be how soon the public will be willing to accept the need to buy new hardware," says Pat Weber, national technical director, R&D, with MCA Records. "That's one more reason why the cassette will hold strong for five to seven years."

DAT: The professional industry as a whole seems skeptical about the potential of consumer DAT. Many feel that the issues surrounding the format have become too complex to be solved and there are too many questions surrounding its durability and reliability.

Despite the naysayers, a handful of audio duplication facilities—among them DADC and Loran Cassette & Audio Products—are gearing up to supply what they feel will be a substantial market.

"We've had great interest from duplicators and label companies trying to line themselves up with product," says Joe Martinez, president of DIC Digital, a digital audio tape supplier, "which indicates that something is happening."

Announcements of SCMS-equipped DAT product introductions from Sony and Technics may serve to galvanize the market. Both manufacturers say they will have hardware available in the U.S. this summer, in spite of the questions still remaining regarding the SCMS copy protection system agreed upon by a number of hardware and software manufacturers last July. At press time, the bill calling for SCMS

(Continued on page ITA-14)



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ITA OF THE FUTURE

(Continued from page ITA-1)

novations which impact the magnetic and optical media and related industries."

Its primary goals are stated to be:

1. RESEARCH AND INFORMATION: To collect and effectively disseminate management-oriented information on changing economic, technological and marketing conditions affecting the magnetic and optical media and related industries.

2. FORUMS AND SEMINARS: To encourage interaction and understanding of issues and trends affecting the industry.

3. MEMBERS AND INDUSTRY RELATIONS: To develop greater global awareness of ITA among members and non-members as the credible source for management-oriented information concerning the magnetic and optical media and related industries.

4. ORGANIZATIONAL STRUCTURE AND OPERATIONS: To maintain an association structure and operations that are receptive and responsive to members' needs.

5. ORGANIZATIONAL RELATIONSHIPS: To maintain cooperative relationships and activities with related associations and organizations in pursuit of ITA's mission.

6. TECHNICAL STANDARDIZATION: To foster the development of technical standards.

7. PUBLIC POLICY: To identify, monitor, disseminate and/or respond to public policy matters impacting the magnetic and optical media and related industries.

Very shortly, the term "International Tape/Disc Association" will stop being used. So will the descriptions applied to ITA's seminars, as is used. For example, in this year's seminar program: "International Tape/Disc Association's 20th Annual Seminar for the Audio/Video Data Industry."

In its place will be the ITA logo, which will represent the name of the association. To this will be appended the descriptive notation, "International Association of Magnetic and Optical Media Manufacturers and Related Industries."

The manufacturers of Magnetic and Optical Media have

been identified as the core membership industry group within ITA. The related industries have been defined as: Raw materials manufacturers (base film, magnetic materials, chemicals and plastics); processing equipment manufacturers; duplicators; rights holders (pre-recorded video and audio, and licensors of technology); recording and play-back equipment manufacturers; media managers; and manufacturers of packaging materials and supplies.

The ITA strategic planning committee, chaired by Charles Van Horn, ITA's executive director, is now developing operational plans designed for the effective and efficient allocation of ITA's resources. To insure that ITA remains responsive to a changing environment and members' expectations for ITA benefits, the committee will stay alert for changes in the issues that motivated the plan. The committee believes that this plan will be an appropriate guide for ITA's activities over the next three to five years.



Daniel E. Denham, of 3M Co., was ITA's second Board Chairman. He is shown admiring a caricature showing him indulging in his favorite sport—fishing. Dan died suddenly last year.

CHANGING INDUSTRY

(Continued from page ITA-12)

chips in DAT players sold in the U.S. had not yet been introduced to Congress.

Martinez points to DAT's success in the pro market as proof of its quality and says he is convinced the format will be available to consumers this year. "We forget that when CDs first came out it was tough finding 10 of them," he says. "I think DAT will gain support quicker than CD. Most of the material is already in the digital format because it has been remastered for CD. In addition, we no longer have to indoctrinate the consumer as to what digital is; they already know. What we're telling them is that with DAT they can do it themselves."

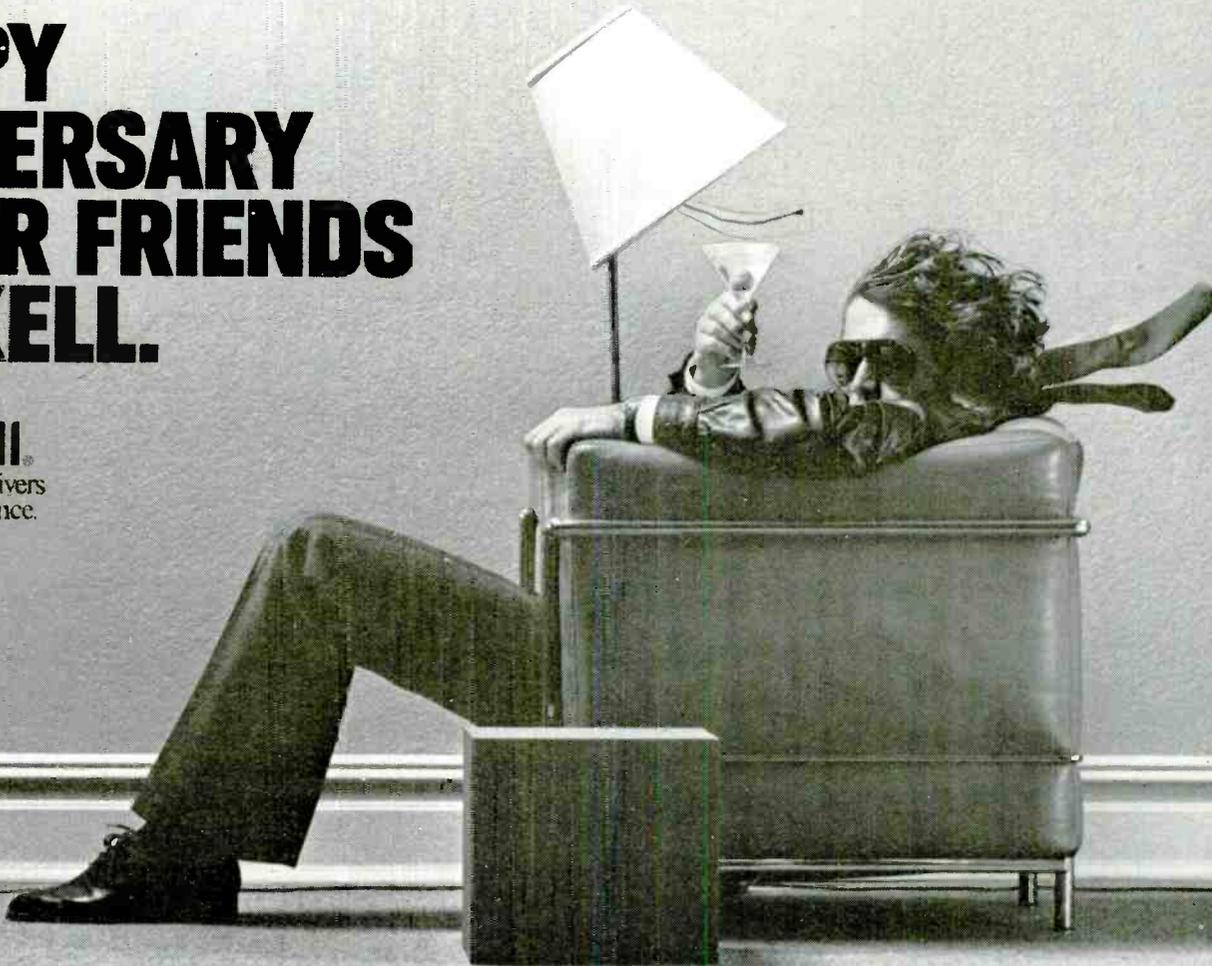
Politics notwithstanding, concerns exist on some front about DAT's durability over the long haul. There have been some reports by professional sources that deterioration most notably dropouts, occurred in tapes which have been carted around for a year or more. The question remains whether the format can withstand the daily abuses that the average analog cassette is subjected to as a portable medium.

"Digital is not only hardware," says Pool of American Sound & Video. "It's also needing to find a consistency of tape. It [DAT] has found some success in the computer world, but I don't know if the consistency of tape will be there for music. It's a different set of requirements."

Like Boy Scouts, those manufacturers with an eye toward DAT have made "be prepared" their motto. "We're instantly ready to introduce pancake DAT product if the demand is there," says Steve Smith with Ampex. "Consumer DAT will not happen in 1990 because the needed thrust on the part of manufacturers at CES to overcome bad feelings about DAT wasn't there. The format needs an introduction and a re-introduction and, without major hype, I don't think it will overcome all the negatives that have surrounded it so long."

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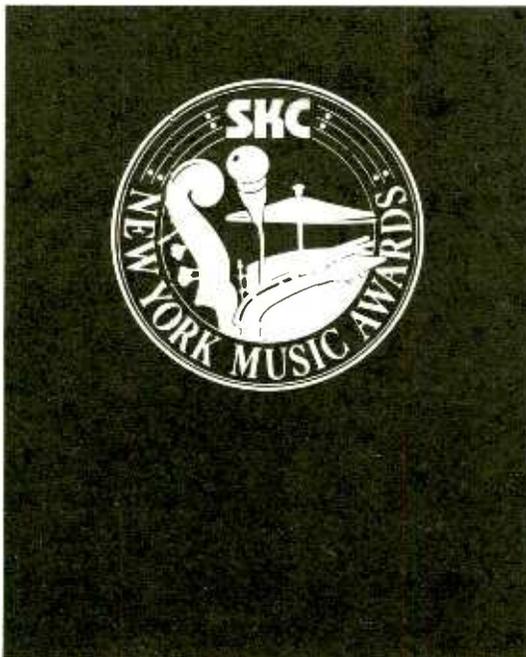
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Rob Base
Robin Beck
Regina Belle
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Shawn Colvin
Cover Girls
Celia Cruz
Taylor Dayne
De La Soul
Gerry Devine & The DeSotos
Bob Dylan
EPMD
Fat Boys
Jose Feliciano
Rob Fraboni
Full Force
Debbie Gibson
Corey Glover
Lou Gramm
Gene Griffen
Guy
Debbie Harry
Heavy D. & the Boyz
Nona Hendryx
D'atra Hicks
Lena Horne
Freddie Jackson
D. James
Billy Joel
Stanley Jordan
Big Daddy Kane
A.C. Kelly
Kid-n-Play
Carole King
Kool Moe Dee
Lenny Kravitz
L.L. Cool J
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Cyndi Lauper
Law And Order
Lisa Lisa & Cult Jam
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Lonesome Val
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Seduction
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Smithereens
Special Ed
Spyro Gyra
Ed Stasium
Stop The Violence Movement
Barbra Streisand
Sweet Sensation
10,000 Maniacs
3rd Bass
24-7 Spyz
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Wreck-N-Effect

SET TO RUN PR FIRM KEEPS ARTISTS' CAREERS ON WINNING TRACK

(Continued from page 35)

Not all of Turkkan's clients have such smooth roads. Take the flap over anti-Semitic remarks made by Public Enemy's Professor Griff. Although she parted with Public Enemy at that time, Turkkan says her advice on handling the fallout could have avoided at least some of the problems still plaguing the band. "We all advised Chuck, either demote Griff or fire him, issue some kind of an apology, and lay low. When Chuck fired Griff, then let him back, that's when the storm hit, and I said, 'Later.' I would've been happier if he'd left Griff in the group and demoted him. In the end, what he did was a lot worse."

What makes her assessment more than Monday-morning quarterbacking is her success in dealing with the "wilding" incident in New York's Central Park a year ago, when an investment banker out jogging was

sexually assaulted and nearly killed. The attack got linked with Tone Loc's hit "Wild Thing." Turkkan says, "It was just absurd and totally unfounded, but it was all over every newspaper. I just let it blow over, let it burn itself out. Management and the label agreed with me when I said we didn't want to feed into the whole thing."

That aspect of the PR/press relationship gets under her skin. "The press is more open-minded now about alternative music, I think, especially rap. But I get tired of the 'hot-topic' stuff that seems to dominate editors' thinking . . .

"There's also a lot of pressure from the record companies to make

every artist into a human-interest story with political overtones: social statements are part of the sales pitch. I think that's a mistake; it all becomes moot then—and it can backfire." For Turkkan, knowing her contacts is key. "You have to know the personalities and tastes of your critics—there's no point in sending them things they're going to hate. And you have to know how many times you can call them up."

She also has to deal with managers and record companies. "They often have unrealistic expectations, but I won't jeopardize my rapport with the press. You have to learn how to be realistic and how to take a 'no.'"

CURTAIN RISING ON NEW CHICAGO CONCERT VENUE

(Continued from page 35)

its lengthy traffic jams before and after concerts. "Eight major expressways lead to the facility," says Aristotle Halikias of Inter-Continental Development.

The World Music Theatre is scheduled to open June 2 with a perfor-

mance by Cher. (The booking, however, was still unconfirmed at press time). Confirmed dates include Fleetwood Mac, June 27; the B-52's, July 14; Anita Baker, July 29; Willie Nelson, Aug. 12; and Mannheim Steamroller, Aug. 18.

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Court Date Set (At Last!) In Golden Records Royalty Suit

BY IRV LIGHTMAN

WHAT MAY BE the longest-running litigation over the issue of mechanical royalty payments comes before Justice Felice Shea in New York Supreme Court on March 19. The action was first brought against Al Massler, among others, in 1970 by the Benanty Group, a publishing entity operated by Jack Benanty, who died last December. Benanty, along with Arthur Shimkin, charged the defendant, Massler, with failure to pay royalties for some 700 copyrights recorded between 1948 and 1968 on Massler's Golden Records major kiddie line. (In 1964 owner Simon & Schuster sold the company to Massler.) The action claims that about \$14 million is due plaintiffs. The Golden masters are now owned by a Canadian firm, Mr. Cassette, not a party to the action.

THE PROCESS OF BUILDING CBS Music Publishing back into a world-class publisher continues. Close to acquisition of the U.K.-based Filmtrax—with a final deal expected by the end of the month—the company is already making noise with hit recordings by Lil Louis, Jermaine Jackson, and Surface, along with the current Bad English smash, "Price Of Love." Also, as VP of creative affairs Cherie Fonorow reports, an office has been opened at CBS Records' Los Angeles HQ. The staff has increased from two to eight, spread out in Los Angeles, New York, and Nashville, where Tree Music, a CBS acquisition, administers CBS songs. The growth is thanks to a writer/artist roster that has swelled from 15 to 50 in a year's time. Fonorow herself, who joined the company last April after a stint with PolyGram, works out of New York offices at 666 Fifth Ave. In the mid-'80s, the CBS label, then a part of CBS Inc., sold out its vast music publishing interests, including the MGM/UA catalogs, to Charles Koppelman, Marty Bandier, and Stephen Swid.

HOW TO GET COVERS: When Maxyne Lang, president of Williamson Music, originally formed by Richard Rodgers & Oscar Hammerstein II, visited her idol, singer Rosemary Clooney, backstage at the Westbury Music Fair in New York, she told her of a dream album: Clooney singing songs with melodies by Rodgers. Clooney said she would do the album. And just out as part of Clooney's songwriter series on Concord Records is "Rosemary Clooney Sings Rodgers & Hart & Hammerstein."

BRILLIANT, BUT A BAD Example? ASCAP and BMI certainly do good work in keeping the flame of

musical theater alive with their individual student musical-theater programs. These are not beginner workshops, with the enrollment including student songwriters doing well in other musical endeavors, from writing songs performed by major recording artists to creating background scores for films and TV. For one observer of these annual events—BMI had its 1990 trade presentation in New York last month—it's clear that many members of the workshops rightly idolize Stephen Sondheim. As a songwriter, Sondheim's gifts as a melodist are often underrated, while his brilliance and insight as a lyricist can never be overly praised. Unfortunately, the product of someone trying to sound like Sondheim without possessing his extraordinary gifts can be dreary. Through his wit and keen sense of musical drama, Sondheim can make the ordinary soar.

SIGNINGS: MCA Music Publishing has made a worldwide co-publishing and exclusive writer deal with writer/producer Paul F. O'Neil. O'Neil is co-writer as well as producer on

all cuts on the newly released Savage album, "Gutter Ballet," on Atlantic. O'Neil also was involved in the Badlands' debut on Atlantic and is now in preproduction on a follow-up... Recent Rock and Roll Hall of Fame inductee Gerry Goffin continues his association with EMI Music Publishing with a new co-publishing/exclusive administration deal with the company. Goffin has been associated with such classics as "You Make Feel Like A Natural Woman," "Will You Love Me Tomorrow," and "Tonight I Celebrate My Love For You."

IN SPACE, ON THE AIR: Two songs got interesting exposure recently. One of them, "What's More American," was performed as a wake-up call, via a recording by the late Bing Crosby, on the space shuttle flight in January. The song was penned by Kadish Millet in 1967. Dennis Scott, the co-author of another song, "Always A Friend," reports 700 letters after a syndicated repeat of an ABC-TV segment of "Who's The Boss" that featured Ray Charles' version of the song. His co-author is Jeffrey Zahn.

PRINT ON PRINT: Here are the past month's five best-selling matching folios from Hal Leonard Publishing Corp:

1. **New Kids On The Block**, "Hangin' Tough."
2. **Milli Vanilli**, "Girl You Know It's True."
3. **Jimi Hendrix**, "Are You Experienced."
4. **Black Sabbath**, "Sold Our Souls For Rock'N'Roll."
5. **Cinderella**, "Long Cold Winter."

Words & Music



The reunited Byrds—from left, David Crosby, Roger McGuinn, and Chris Hillman—flock together once again for a memorable set. Surprise guest Bob Dylan made an appearance later.



B.B. King, who earned one of the night's biggest ovations, is greeted by Don Was.



Bonnie Raitt and k.d. lang help an all-star female band—including Emmylou Harris, Wendy & Lisa, Tina Weymouth, Cindy Bullens, and Debbie Peterson of the Bangles—rock through "Oh Pretty Woman."



Actor Dean Stockwell, shown in photo at left, watches Dylan during the show's climax after recreating his pantomime of Orbison's "In Dreams" from the film "Blue Velvet." The tribute reaches a close with a full-cast jam, above, including, from left, Michael McDonald, Dylan, John Fogerty, and Joe Ely.

ROCKING AND REMEMBERING ROY ORBISON

Grammy week celebrations in California culminated Feb. 24 with an all-star benefit tribute to the late Roy Orbison at the Universal Amphitheatre. An estimated \$500,000 was raised for the Shelter Partnership and the National Coalition For The Homeless. The event was taped for a future cable special on Showtime. (Photos: Robert Matheu)

TALENT IN ACTION

(Continued from page 36)

CAMPER VAN BEETHOVEN CBGB, New York

CAMPER VAN BEETHOVEN showed itself finally at ease with its position in the rock global village at this Feb. 6 show, the first of a three-night stand here. The group played a long, hard, joyous concert, keeping rock-tight control of its violin- and mandolin-bearing outfit as it swung from ska to Irish two-steps to the Clash.

In the past, Camper shows have been erratic. Its trademark sarcasm has often gotten in the way of its own good time; and it has been especially cynical and obtuse when playing before New York audiences. This night, however, the band was confident and engaged, daring the audience to rock

with it for two hours. "You can't fool me," lead singer David Lowery teased at 1 a.m. "New York City's just like a small town in Nebraska. Everybody likes to go to bed early."

The replacement of Jonathan Segel with violinist/singer/keyboardist Morgan Fichter and guitarist/keyboardist/mandolin player David Immergluck is clearly a main source of the band's comfort. The new members enliven the group and purify its sound, substituting more traditional folk strains for Segel's dissonance. Camper Van Beethoven has become a tight, firm ensemble. Whereas it used to often wander from ethno-musical experiment to punk satire to rock storytelling without a sense of direction, the band now merges all three forms into a seamless concert.

The band played material from all five of its albums; Lowery's tales of humble Americana from "Key Lime Pie" (Virgin), its latest, were particularly on target. Having already toured once behind that album, Camper Van Beethoven seems to be stretching out and having fun on this round of dates. Its playing has never been better. EVELYN McDONNELL

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Music Vid Seminar Stresses Continuity Of Vision

BY JIM BESSMAN
and MELINDA NEWMAN

NASHVILLE—Sounding a call to prevent music video from being treated as an afterthought, Pacific Arts Video head Michael Nesmith called for "a continuity of vision from the inception of the [musical] idea to all forms that express that idea."

Nesmith was the keynote speaker at NARAS' "Music Videos Into The '90s." The seminar, held in Nashville Feb. 26, drew an estimated 150 participants.

"When a record is born," said Nesmith, "it has a basic concept that takes it to the place where it becomes music. But many artists and companies let that idea stop when the record is done. We need to maintain the integrity and not abandon the original concept from which the video must flow."

Although Nesmith addressed the influx of technology that, in his view, "is forcing the issue of whether to make a video or not," he concluded that "these technologies come in a way that can help and benefit, but the important thing is still the idea."

His remarks set the tone for the rest of the day, which was devoted to exploring video from the perspective of record companies, programmers, and directors; the event also offered a glimpse at future trends in the video industry.

A record company panel concluded that country music executives take a more conservative, more cautious approach to clips than do their pop counterparts. "Budgets here are different than with the rest of the world," said RCA's Joe Galante. "It's a very important tool, but it is finite. You can't always make 'Gone With The Wind.'"

Galante also stressed that "you can spend the same amount making three videos as you do making the whole album."

Warner Bros.' Eddie Reeves voiced a similar sentiment: "If you're going to spend half a million to a million dollars a year on videos, you can only hope the exposure from the videos will generate enough record sales to keep you where you were."

The six labels represented on the panel agreed that country videos have come a long way. "In the beginning, country music videos were really cornball," said MCA's Tony

Brown. "But to make the videos more popular, we've learned to make them look classier. We're tired of being stepchildren to the music industry."

Reeves, however, said that "country music video is in its early stages of evolving" and that "there are still some big bumps in the road."

The second session of the morning

*'Quality costs time
and time is the
most limiting issue'*

turned to programmers and how they decide what to play.

"Being an international service, we have much more latitude than radio," said Country Music Television's Stan Hitchcock. "We have a much larger playlist and can be more experimental. Video reaches people that don't necessarily listen to radio. They'll see a clip they like and, the next thing you know, they're listening to country radio."

A strong commitment from the record company to a group or clip can give it the deciding nod, said Mike Ousley, of the Birmingham, Ala.-based "Tracks & Facts" show. "Label support is very important to me," he continued. "If they're setting up displays in record stores, radio stations are playing it... If the record company can bring that record home and if I like the clip and know it's a priority for them, I'll give it a shot."

Rosanne Cash, who moderated the panel "From A Creative Point Of View," quickly returned to Nesmith's central theme of preserving "the integrity of the idea," and added that music video should be an extension of what the artist intended.

Director Jack Cole, however, took issue with the labels' methods of extending that vision. "An idea," he said, "is the most valuable thing a writer or director brings—and that is sold the cheapest." Cole criticized conditions whereby as many as five directors are solicited on the same project and expected to "come up with ideas in three days" on spec. He also noted that budgetary and time constraints block optimal video production.

As award-winning director Ethan Russell ("There's A Tear In My

Beer") put it, "Quality costs time"—time being the "most limiting issue."

Voicing complaints familiar to video professionals in all music genres, Russell noted the typically too-short lead times and uncoordinated approaches taken by labels in securing a video creator's services. Said director John Dahl, "In music video, you start with a size-nine shoe and they jam your foot into it."

A "good idea," Dahl continued, can cost \$35,000 or \$100,000, though for Nashville video productions, at least, the lesser figure seemed likeliest.

Commenting from the floor, producer Joanne Gardner said that \$30,000 Nashville budgets mean "going with established things that work," both conceptually and in terms of production crew. Cole, meanwhile, wondered whether the "cottage or garage" nature of the video industry would ever evolve to where it can fully "sustain the people who create the image."

Noting that limited budgets "limit

us even further," Cash cautioned against a tendency to "underestimate the sophistication of the viewer" by failing to "compete in a world-class market."

In the concluding "Future Trends In Video" panel, opportunities for turning music video into more of a business were discussed. CBS Music Video's Debbie Newman discussed her label's new "Snapshot" home video line, which offers variably low-priced "shortform/longform" programs released while a record is still hot to help develop consumer appetite for the music video at retail.

Bill Dobel of Cabin Fever Entertainment noted ways beyond the traditional music marketing scope that his company uses to spread the news of new music video product available, such as distributing pamphlets at events the company sponsors.

On the technical side, Newman also noted her company's laserdisk deal with Image Entertainment and expressed "cautious optimism" that

the laser video business would grow as prices come down and laserdisk versions of music videocassettes were released simultaneously.

Newman also stressed CBS Music Video's move to D2, a digital video production and duplication technology for improved video and audio quality. MTV is reportedly also in the process of converting to such a system.

Steven Dupler, VP of music operations for Rebo High Definition Studio, estimated that 25% of U.S. households will have hi-def television sets by the year 2000. He echoed Nesmith's keynote comments in foreseeing "convergence of imaging technologies," including film, computer graphics, and HDTV, and explained how the latter fits into the overall picture.

That idea was further explored in the final Q&A session, which brought all of the day's panelists back before the audience.

THE EYE



by Melinda Newman

TAKIN' IT TO THE STREETS: The Eye traveled below the Mason-Dixon line to Nashville this week for two separate events. One was NARAS' music video seminar—the details of which are elsewhere on this page. The other was to take part in NARAS' Grammy In The Schools program the following day at Nashville's Hillsboro High School. Interesting revelations came out at both. At the NARAS music video seminar, it was apparent that country music divisions of labels don't embrace video as tightly as do the pop and black departments. Virtually every single on the pop chart is represented by a corresponding clip; that is far from the case on the country chart, where perhaps half of the songs are accompanied by a video. On the whole, country label execs seem to be more discriminating in their decision to video or not to video, and less convinced of the role that a strong clip plays on subsequent record sales.

With pop, a video is often seen, incorrectly or not, as a sign of the label's commitment to that act. That obviously isn't true with country when clips for singles by such platinum sellers as Alabama and Randy Travis are not automatically done.

From a pop perspective, it's easy to look at Nashville and say, 'Get with the program; you're missing out on a great marketing tool and God knows the exposure your artists aren't getting because there's no clip,' but I'd be hard pressed to say where any real damage has been done. On acts with true pop crossover potential, such as Lyle Lovett, k.d. lang, and Foster & Lloyd, Nashville execs have dutifully doled out the clips. However, crossover exposure shouldn't be the yardstick of how a clip is measured. After considerable discussion was devoted to how country clips could be made more palatable to non-traditionally country video outlets, Rosanne Cash countered that that shouldn't be a major goal. "We have to quit carrying around this low self-esteem. If we want to see country clips get more exposure, we should make CMT a bigger competitor on the national level. But we should quit begging for crumbs from the outside community."

And if there is any quantifiable way of charting the success of a video and its impact on sales, Nashville hasn't found it. Or, as Warner Bros.' Eddie Reeves quipped, "Around 1974, country record sales accounted

for 10% of the market. During the 'Urban Cowboy' phase, it got up to 15%. Now it's 7.5%. Does this mean videos are hurting us? Maybe we should quit making them altogether."

Interestingly enough, some country artists turn down the opportunity to make a clip. Aside from a few years ago, when Journey took a hiatus from video making for a short time, we've never heard of a pop artist taking that tack. But that's exactly what happened with Rodney Crowell, who explained the situation to high school students the next day during a panel on music video that was part of Grammy In The Schools. Although Crowell's label suggested he make a clip for "She's Crazy For Leaving," he thought the lyrics were self-explanatory and that to make a clip would merely be redundant. No video was made and that certainly didn't stop the song from going to No. 1 on the country chart.

It's always fun to step out of our ivory tower and mingle with the real world, as the stopover at Hillboro High gave me the chance to do. The questions that students asked the panel, which also included video producer Joanne Gardner and director John Dahl, were well thought out and intelligent. They gave highest marks to clips that were stylistically sharp and undeniably at the top of the genre, such as Paula Abdul's "Opposites Attract" and Janet Jackson's "Rhythm Nation." Advice from the panel to kids interested in pursuing a career in music video: Start small and have no ego. Gardner, Dahl, and Crowell, who admitted that the only thing he thought he needed to know in school was where the front door was, stressed the importance of an education and reading. The images garnered from reading a good book could become the foundation for a great music video.

VIDEOS WITH A CAUSE: Just say yes to Rack-A-Disc, an Amherst, Mass., entertainment company that has begun hosting video parties tied in with a drug and alcohol awareness program. The company held its first dance at Deerfield Academy in Amherst Feb. 24 and is lining up more events throughout the country. Basically, the Just Say No video dance party is based on Rack-A-Disc's club presentations. The five-hour programs include pop, rock, and rap videos interspersed with public-service announcements. The evening includes hourly lip-synch and dance contests. The Deerfield party also offered prizes donated by Warner Bros. Records. A small admission charge covers Rack-A-Disc's expenses and additional proceeds from the door fee are donated to local chapters of Mothers Against Drunk Driving and Students Against Drunk Driving, according to Rack-A-Disc founder Randy Barth. For more information, call 800-326-3866.



Smithereen Scene. Members of Capitol Records group the Smithereens are joined by guest vocalist Belinda Carlisle for their "Blue Period" video, co-produced by The Film Syndicate and Scene Three Inc. Pictured, from left, are Mike Mesaros, Smithereens; Bryan Johnson, executive producer, The Film Syndicate; Pat Dinizio, Smithereens; Carlisle; Dennis Diken and Jim Babjak, Smithereens; John Lloyd Miller, director; and Cynthia Biedermann, Capitol.

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VIDEO TRACK

LOS ANGELES

OZZY OSBOURNE and former **Black Sabbath** mate **Bill Ward** pair off in the socially conscious video production "Bombers." The clip depicts the horrors of war, intercutting performance footage of the duo with shots of children watching archetypal battle scenes on a giant screen. "Bombers" comes from Ward's latest release on **Chameleon**. **Bill Henderson** directed with producer **David Swinson**.

MGMM director **Peter Lauer** is behind a pair of **Epic** clips for hardcore/metal rockers **Suicidal Tendencies**. **Belinda Ellis** produced "Waking The Dead" and "How Will I Laugh." **Tom Richmond** directed photography.

NEW YORK

THE CREW AT Classic Concept had a busy month, recently wrapping videos for **Bell Bivins DeVoe**, **DJ Chuck Chillout & Kool Chip**, and **Michael Cooper**. **Lionel C. Martin** directed **BBD's** "Poison" video, the title track of the current **MCA** release by this **New Edition** spinoff project. **Martin** shot at night in the Brooklyn Navy Yard. **Ralph McDaniels** and **Sabrina Gray** produced. The same crew created a "shoot-your-own-video" mood for **DJ Chuck Chillout & Kool Chip's** "The Mic I Grip" for **PolyGram**. Meanwhile, **Pam Jenkins** directed **Michael Cooper's** **Reprise** clip "My Baby's House." The stylized video features a burning bed surrounded by candles and flaming drapes. **Gray** produced.

Major label newcomer **Anything**

Box is "Living In Oblivion" in the debut video for their forthcoming **Epic** album. Director **Thomas R. DeFeso** created a reality/fantasy piece, superimposing brightly tinted everyday objects over grainy black & white footage of the band. The crew shot scenes in Coney Island and in Manhattan. **Susan Hauenstein** produced for **F NeoSubCulture**.

OTHER CITIES

VIVID PRODUCTIONS' overseas crews trekked to several European sites to lens new videos for **Johnny Clegg & Savuka**, **House Of Love**, and **Flesh For Lulu**. **Drew Carolan** directed the **Clegg** clips "Cruel, Crazy, Beautiful World," based in Paris, and "One (Hu)Man, One Vote," lensed live in Berlin. **Cathy Hood** and **Lyn Healy** produced for **Capitol**. Meanwhile, **Nick Egan** directed "Shine On" in London for **House Of Love's** eponymous **Fontana** release, with **Ali Newling** producing. In addition, **Tony Vanden Ende** reeled "Every Little Word" in London for **Flesh For Lulu's** **EMI** album "Plastic Fantastic." **Warren Hewlitt** produced.

Waylon Jennings, **Johnny Cash**, **Kris Kristofferson**, and **Willie Nelson**, collectively known as the **Highwaymen**, are back with their second **Columbia** collaboration, featuring the **Picture Vision** video "Silver Stallion." The country superstars appear in the clip, which puts a modern twist on the traditional Old West theme. **Jon Small** directed and produced, shooting on location in Tuscon, Ariz., Austin, Texas, and Nashville. **Gordon Minard** directed photography, and **James Carlson** and **Steven Saporita** executive-produced.

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.

AEROSMITH

What It Takes
Pump/Getfen
Jeff Tannebring, Curt Marvis/The Company
Wayne Isham

BASIA

Cruising For A Bruising
London Warsaw New York/Epic
Mike Wells/MGMM
Nick Morris

DAVE EDMUNDS

Closer To The Flame
Closer To The Flame/Capitol
Martin Fischer/High Five Productions
Michael Salomon

GLORIA ESTEFAN

Cuts Both Ways
Cuts Both Ways/Epic
Kevin Harrows/AWGO
Tom Grubbs

EVERYTHING BUT THE GIRL

Driving
The Language Of Life/Atlantic
Paul McNally/M.Ocean Pictures
Michael Geoghegan

GEORGIA SATELLITES

Shake That Thing
In The Land Of Sin And Salvation/Elektra
Jim Fishman, Ron Kay/Visualize
Bill Fishman

MAIN SOURCE

Watch Roger Do His Thing
Main Source Breaks The Atom/Actual
Phil Maillard
Benjamin Moore

MC LYTE

Stop, Look, Listen
Eyes On This/Atlantic
Karolyn Ali/Renge Films
Bill Parker

NRBQ

If I Can't Have You
Wild Weekend/Virgin
Elizabeth Bailey/Paula Greif Productions
Paula Greif

PRINCESS PANG

Find My Heart A Home
Princess Pang/Metal Blade
Byars Cole/Flash Frame Inc.
Steven Goldmann

RANDY & THE GYPSYS

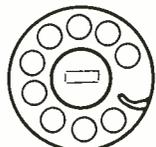
Love You Honey
Randy & the Gypsies/A&M
Joe Charbanic/VIVID
D.J. Webster

SERAH

Flight Of The Stork
Flight Of The Stork/Great Northern Arts
Robyn Casperson, C.H. Stewart/The Swan Of Usk
Anthony Rogers

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AS OF MARCH 17, 1990

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>ADDS</p> <p>Adam Ant, Room At The Top Cher, Heart Of Stone Corey Heart, A Little Love Company Of Wolves, Call Of The Wild The Rave-Ups, Respectfully King Of Rain Soul II Soul, Get A Life Young M.C., I Come Off</p>	<p>ADDS</p> <p>Bee Gees, Bodyguard Soul II Soul, Get A Life Luka Bloom, Rescue Mission Melissa Etheridge, The Angels NRBQ, If I Don't Have You Tears For Fears, Advice For The Young At Heart Don Henley, Heart Of The Matter Luther Vandross, Here And Now</p>	<p>ADDS</p> <p>Jamaica Boys, Shake It Up The Gap Band, Addicted To Your Love The Newtrons, My Heart Beats For You By All Means, Do You Remember Chunky A, Sorry L.L. Cool J, Jangling Baby Queen Latifah, Ladies Randy Jackson, Love You Honey</p>
<p>BREAKTHROUGH</p> <p>Eddy Grant, Gimme Hope Jo'anna</p>	<p>FIVE STAR VIDEO</p> <p>Everything But The Girl, Driving Julia Fordham, Manhattan Skyline John Lee Hooker, In The Mood Inner City, Whatcha Gonna Do With My Lovin' k.d. lang, Pullin' Back The Reins Sinead O'Connor, Nothing Compares 2 U Rod Stewart, This Old Heart Of Mine</p>	<p>HEAVY</p> <p>Salt-N-Pepa, Expression Michel'e, No More Lies The Good Girls, Love Is Like An Itchin' In Your Heart Heavy D. & The Boyz, Gyriz, They Love me Troop, Spread My Wings Mikki Bleu, Knocks Me Off My Feet Soul II Soul, Get A Life</p>
<p>BUZZ BIN</p> <p>Peter Murphy, Cuts You Up Sinead O'Connor, Nothing Compares 2 U They Might Be Giants, Birdhouse In Your Soul</p>	<p>ARTIST DEVELOPMENT</p> <p>Basia, Cruisin' For Bruisin' Tim Finn, Not Even Close Bela Fleck & The Flecktones, Sinister Minister Sara Hickman, Simply Kaoma, Lambada Daniel Lanois, Still Water Notting Hillbillies, Your Own Sweet Way Chris Rea, The Road To Hell Diane Reeves, Never Too Far Doug Stone, I'd Be Better Off (In A Pine Box)</p>	<p>MEDIUM</p> <p>Jeff Redd, I Found Lovin' Quincy Jones, Secret Garden Doug Stone, I'd Be Better Off (In A Pine Box) Janet Jackson, Escapade Earth, Wind, & Fire, Heritage Angela Winbush, No More Tears Diane Reeves, Never Too Far Keith Robinson, Just What You Wanted Main Ingredient, Nothing's Too Good For My Baby M.C. Hammer, Help The Children Stephanie Mills, The Comfort Of A Man Body, Footsteps In The Dark David Peaston, We're All In This Together After 7, Ready Or Not</p>
<p>STRESS</p> <p>The Beloved, Hello Black Crowes, Jealous Again</p>	<p>THE NEW MUSIC GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>HIT VIDEO</p> <p>10 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p>POWER</p> <p>Aerosmith, What It Takes (The Recording Of) Midnight Oil, Blue Sky Mine Motley Crue, Without You</p>	<p>CURRENT</p> <p>John Wesley Harding, The Devil In Me Sinead O'Connor, Nothing Compares 2 U Adam Ant, Room At The Top Flesh For Lulu, Every Little Word The Beloved, Hello The Mission U.K., Deliverance Hiroko, My Love Is Waiting Doug Stone, I'd Be Better Off (In A Pine Box) Bardeux, Thumbs Up Wilson Phillips, Hold On Stevie Ray Vaughan, The House Is Rockin' John Lee Hooker, In The Mood Joe Satriani, Big Bad Moon Eric Clapton, Bad Love Bonnie Raitt, Have A Heart Robin Trower, Turn The Volume Up Bad English, Price Of Love Tim Finn, Not Even Close The Blue Nile, The Downtown Lights Lilac Time, American Eyes The Adventures, Your Greatest Shade Of Blue Everything But The Girl, Driving</p>	<p>POWER</p> <p>Janet Jackson, Escapade Billy Joel, I Go To Extremes Paula Abdul, Opposites Attract Taylor Dayne, Love Will Lead You Back Bad English, Price Of Love Gloria Estefan, Here We Are Warrant, Sometimes She Cries Michel'e, No More Lies D-Mob, C'Mon And Get My Love Kiss, Forever Michael Penn, No Myth Alannah Myles, Black Velvet Cover Girls, We Can't Go Wrong Seduction, Two To Make It Right</p>
<p>HEAVY</p> <p>Paula Abdul, Opposites Attract Jane Child, Don't Wanna Fall In Love Phil Collins, I Wish It Would Rain Down Janet Jackson, Escapade Billy Joel, I Go To Extremes Kiss, Forever Alannah Myles, Black Velvet Michael Penn, No Myth Tom Petty, A Face In The Crowd Roxette, Dangerous The Smithereens, A Girl Like You Warrant, Sometimes She Cries</p>	<p>ACTIVE</p> <p>Michael Bolton, How Can We Be Lovers Britny Fox, Dream On Eric Clapton, Bad Love D-Mob, C'Mon And Get My Love Enuff Z'nuff, Fly High Michelle Lou Gramm, True Blue Love Don Henley, Heart Of The Matter Lenny Kravitz, Various Track Richard Marx, Too Late To Say Goodbye Michael Monroe, Man With No Eyes Rod Stewart, This Old Heart Of Mine Tears For Fears, Advice For The Young At Heart Technotronic, Get Up! (Before The Night Is Over) Tesla, The Way It Is Wilson Phillips, Hold On Whitesnake, The Deeper The Love</p>	<p>ADDS</p> <p>Corey Heart, A Little Love Rod Stewart, This Old Heart Of Mine Natalie Cole, Wild Women Do The Beloved, Hello</p>
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<p>ACTIVE</p> <p>Michael Bolton, How Can We Be Lovers Britny Fox, Dream On Eric Clapton, Bad Love D-Mob, C'Mon And Get My Love Enuff Z'nuff, Fly High Michelle Lou Gramm, True Blue Love Don Henley, Heart Of The Matter Lenny Kravitz, Various Track Richard Marx, Too Late To Say Goodbye Michael Monroe, Man With No Eyes Rod Stewart, This Old Heart Of Mine Tears For Fears, Advice For The Young At Heart Technotronic, Get Up! (Before The Night Is Over) Tesla, The Way It Is Wilson Phillips, Hold On Whitesnake, The Deeper The Love</p>	<p>BREAKOUTS</p> <p>Eurythmics, Baby's Gonna Cry Faster Pussycat, House Of Pain John Wesley Harding, The Devil In Me Michel'e, No More Lies Luka Bloom, Rescue Mission Stone Roses, I Wanna Be Adored</p>	<p>ADDS</p> <p>Janet Jackson, Escapade Taylor Dayne, Love Will Lead You Back Alannah Myles, Black Velvet Billy Joel, I Go To Extremes Bad English, Price Of Love D-Mob, C'Mon And Get My Love Biz Markie, Just A Friend B-52's, Roam</p>
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Retail

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Chain Store Total Up 10% But Growth Slowed In Recent Months

BY ED CHRISTMAN

NEW YORK—Music retail chains operate a total of 4,189 stores, according to a new Billboard survey. This marks a 10.1% increase over the 3,805 store total reported one year ago.

However, the growth rate

slowed considerably in the past six months; the number of stores increased slightly less than 2% since last September (Billboard, Sept. 9). Billboard surveys music retail chains every six months.

Other findings of the survey:

- Video sell-through makes a big gain in popularity, while the

growth in video rental virtually stops.

- The Musicland Group in Minneapolis continues to open stores at a breakneck pace, while the Albany, N.Y.-based Trans World Music Corp. posts its first negative growth in many a survey.

- Leased departments continue their downward spiral.

The survey also reveals that music stores in enclosed malls now total 2,027, an increase of 21, or 1%, over the number reported last September. In the six months preceding the September survey, mall-based stores increased by 6%.

The slow 1% rate of growth in the most recent six-month period reflects the increasing difficulty in leasing space in enclosed regional malls, which are widely considered to have reached the saturation point in this country. In the future, more retailers will be looking to strip centers and other locations to open new stores.

Leased departments continue their downward trend as retailers report that they run 141 units for other retailing formats, mainly department stores and discount department stores. Last year, the number of leased departments operated by music retailers totaled 166.

Trans World reports the biggest loss in that category, dropping to 11 leased departments, compared with the 55 it ran last year at this time. Two of the chain's clients, Crazy Eddie and TSS, have gone out of business. Trans World apparently tried to offset that loss by beginning a leased-department relationship with A&S. But the fate of the Brooklyn, N.Y.-based department store chain is uncertain as its parent, Federated Department Stores Inc. in Cincinnati, has filed for bankruptcy.

Meanwhile, video sell-through, which many say saved last year's sales numbers, continues to make new friends among music retailers as chains surveyed report that a whopping 97.9% of their stores carry the popular product line. In September, only 87.8% of the stores carried video sell-through, while last March, that figure stood at 86.7%.

While sell-through continues its rapid growth, video rental crawls to a halt. Retailers said 917 of their stores rented videos, up slightly from the 913 they reported last September.

For the first time, Billboard has excluded video-only stores run by music retailers. Thus, Musicland's total excludes the 79-unit Suncoast Motion Picture Co., a mall-based sell-through chain. Also, Trans World's seven-unit Saturday Matinee sell-through operation was ex-

(Continued on next page)



Chi-town Storms Portland. When the Kinsey Report decides to make an in-store appearance, it does up the situation properly. In addition to signing autographs and posing for pictures, the Chicago-based blues band also performed a set inside the Music Millennium in Portland, Ore. The band, seated from the left, is Ralph Kinsey, Donald Kinsey, Kenneth Kinsey, and Ron Prince. In the back row, the store staff, seated from the left, is Greg Mattocks, Phreddi Thurmond, Terry Currier, Alice Reiling, and Lamar Savage.

Virginia Retailer Steps Up Drive To Lower CD Prices

BY EDWARD MORRIS

NASHVILLE—David Campbell has launched a still-lonely campaign to make front-line compact disks affordable to the casual consumer. His premise is that record labels could triple their CD sales if they dropped the prices to approximately \$1 more than they charge for cassette albums. To test this theory, the owner of the Music Man store in Norfolk, Va., lowered his front-line CD album prices in March to no

more than \$11.98 (except for double albums).

Campbell took his first public stand against label pricing in a recent Billboard Commentary (Nov. 25). He follows it this week with a full-page, open-letter ad, also in Billboard, addressed to WEA, CBS, PolyGram, BMG, CEMA, and MCA, exhorting them to "Wake up!" So far, he admits, his tempests have overturned no teapots.

While the labels and retail chains

(Continued on page 53)

Billboard's Comprehensive Guide To Music Chains

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
THE MUSICLAND GROUP 7500 Excelsior Blvd. Minneapolis, Minn. 55426 (612) 932-7721 (Musicland, Sam Goody, Discount Records. Leased Department: J.C. Penney)	752	656	1	752	40
TRANS WORLD MUSIC CORP. 38 Corporate Circle Albany, N.Y. 12203 (518) 452-1242 (Record Town, Tape World, Great American Music, Coconuts, Good Vibrations, The Music Co. Leased Departments: Montgomery Ward, A&S)	433	308	11	433	35
TARGET STORES INC. 33 S. Sixth St., P.O. Box 1392 Minneapolis, Minn. 55440 (612) 370-6073 (Target)	401	0	0	401	0
CAMELOT ENTERPRISES INC. 8000 Freedom Ave. N.W. North Canton, Ohio 44720 (216) 494-2282 (Camelot Music, Spectrum Audio-Video. Leased Departments: Fisher Big Wheel)	356	234	106	356	13
WHEREHOUSE ENTERTAINMENT INC. 19701 Hamilton Ave. Torrance, Calif. 90502 (213) 533-2314 (The Wherehouse, Leopold, Odyssey)	261	45	0	261	218
THE RECORD BAR/TRACKS 3333 Chapel Hill Blvd., P.O. Box 50500 Durham, N.C. 27717 (919) 493-4511 (Record Bar, Tracks) Record Bar is a division of Super Club N.A.	170	144	0	170	24
SOUND WAREHOUSE INC. 10911 Petal St. Dallas, Texas 75238 (214) 343-4700 (Sound Warehouse) Sound Warehouse is a division of Shamrock Holdings Inc.	135	3	0	131	124
STRAWBERRIES INC. 205 Fortune Blvd. Granite Park in Milford, Mass. 01757 (508) 478-2031 (Strawberries Records, Tapes & Compact Discs, Waxie Maxie's)	124	16	0	124	15
WAXWORKS 325 E. Third St. Owensboro, Ky. 42301 (502) 925-0008 (Disc Jockey Records, Music Express. Leased Departments: Montgomery Ward)	119	104	15	119	0
WESTERN MERCHANDISERS INC. P.O. Box 32270 Amarillo, Texas 79120 (806) 376-6251 (Hasting's Books, Music and Video; Hasting's Books and Music; Hasting's Records and Tapes)	115	64	0	115	53

(Continued on next page)

"Go ahead,
make YOUR day . . ."



"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business."

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

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RETAIL

RETAIL TRACK



by Geoff Mayfield

THOSE STICKY STICKERS: With many of the music business' biggest movers and shakers assembled at the Centry Plaza Hotel in Los Angeles for the annual National Assn. of Recording Merchandisers convention, March 10-13, it strikes me that the labeling laws being considered for the sale of albums in Iowa and Pennsylvania don't go far enough. Legislators in those states would have you brand an entire album as containing lyrics that endorse as many a dozen objectionable topics if just one song makes reference to one of those topics, but if we're to consider protecting the youth of America by applying warning stickers to albums, maybe we should apply the same logic to other goods.

New cars could carry stickers that say "Irresponsible driving can lead to unintended homicide," or "More Americans are killed in traffic accidents each year than the annual fatalities suffered by U.S. soldiers during the height of the Vietnam War." Those fancy kitchen knives that can cut through aluminum cans and are sold via direct mail on late-night television should carry a warning sticker that says "Knives are commonly employed in stabbings." The envelopes that hold your airline tickets might be bannered, "Airplanes and jets sometimes crash, which can lead to hundreds of deaths." Of course, we'd also have to sticker newspapers, with something along the lines of "Caution: This journal includes discussion of such topics as rape, murder, robbery, bigotry, and other illegal and/or insensitive behaviors that one person might subject upon another." You get the idea.

Here's a caution for the music industry's ranks: The time for cohesive action by retailers, artists, and record companies on the lyrics/graphics front is past due.

WHILE THE INDUSTRY sorts out whether compact disks should continue being merchandised in the 6-by-12-inch packaging standard, some in the music trade are already taking steps to address "the green issue." Durham, N.C.-based **The Record Bar**, which began using degradable bags in its stores in late 1989, has started two recycling programs. All of Record Bar's computer paper is being recycled, and the chain is also participating in a program by Durham nonprofit organization **Sun Shares**, which recycles aluminum cans.

As for the degradable bags, the chain points out that Florida is expected to be the first state to legislate that retailers' shopping bags must be made of materials that are degradable within 120 days, with notice of that criterion printed on each bag. Record Bar says other states are expected to follow suit in 1990.

On the label side, **Virgin** and **Rhino** are among the record companies that already recycle paper in their offices.

FRENCH KISS: At a reception honoring the birth of **Charisma Records** in the label's New York offices, **Richard Branson**, founder and head of Charisma parent **Virgin Group**, termed his retail division's first French superstore an unqualified success and told **Retail Track** he expects the 35,000-square-foot Paris unit to reach \$100 million (U.S. dollars) in sales this year. Before joining other U.K.-based chains, like **W.H. Smith** and **HMV**, in the invasion of America, Branson said instead that his experience in Paris leads him to look at other countries that lack a superstore, like Spain, before considering expansion into the U.S.

In the not-too-distant past, Branson has suggested an

(Continued on page 55)

(Continued from preceding page)

BILLBOARD'S GUIDE TO MUSIC CHAINS

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
TURTLE'S INC. 2151 Northwest Parkway Marietta, Ga. 30067 (404) 988-9805 (Turtle's Music and Video; Turtle's Music & Super Video) Turtle's is a division of Super Club N.A.	112	4	0	112	92
WALL TO WALL SOUND & VIDEO INC. 200 S. Route 130 Cinnaminson, N.J. 08077 (609) 786-8300 (Wall To Wall Sound & Video Superstore, Wall To Wall Sound & Video, Wall To Wall Sound & Video Listening Booth, Listening Booth, Beaky's, Bravo)	101	67	0	101	33
NATIONAL RECORD MART 5607 Baum Blvd. Pittsburgh, Pa. 15206 (412) 441-4100 (National Record Mart, NRM Music, Oasis Music & Video, Waves Music)	98	80	0	98	11
RECORD WORLD INC. 22 Harbor Park Drive Port Washington, N.Y. 11576 (516) 621-2500 (Record World, Square Circle)	85	52	0	52	0
SHOW INDUSTRIES 2551 S. Alameda St. Los Angeles, Calif. 90058 (213) 234-3336 (Music Plus) (Show Industries is a division of Shamrock Holdings Inc.)	72	0	0	72	72
CENTRAL SOUTH MUSIC SALES 3730 Vulcan Drive Nashville, Tenn. 37211 (800) 251-3052 (Sound Shop, Music 4 Less)	70	65	0	68	2
TOWER RECORDS/VIDEO c/o MTS Inc. P.O. Box 919001 Building C 2500 Del Monte West Sacramento, Calif. 95691 (916) 373-2500 (Tower Records, Tower Video) (also 5 U.K. and 6 Japan stores)	54	3	0	54	54
SPEC'S MUSIC INC. 1666 N.W. 82nd Ave. Miami, Fla. 33126 (305) 592-7288 (Spec's Music & Video)	54	15	0	54	38
BEST BUY CO. 4400 West 78th Street Bloomington, Minn. 55435 (612) 896-2300 (Best Buy Superstores, Best Buy Music & Video)	49	2	0	49	2
RAINBOW MUSIC 29987 Ahern Ave. Union City, Calif. 94587 (415) 487-6300 (Rainbow Records)	36	7	0	36	14

(Continued on page 52)

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3. With a single keystroke, the items you select are now instantly yours. Guaranteed!
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STORE TOTAL UP 10% IN PAST YEAR

(Continued from preceding page)

cluded from the numbers posted by its parents.

Other retailers whose video-only outlets were excluded from their total-store numbers were Tower Records in Sacramento, Calif., which runs five video stores; Turtle's Inc. in Marietta, Ga., which reports one such store; Wall To

Wall Sound & Video Inc., which operates 2 stores excluding music; Show Industries in Los Angeles, which runs a single video-only outlet; and Zip's Records And Tapes in Tucson, Ariz., which reports five such stores.

Even without Suncoast included (Continued on page 52)

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Stickering Sure To Spark NARM Indie Meet

Last Such Gathering Saw Support For The Idea

BY BRUCE HARING

THE INDEPENDENT community's attention will be focused this week on Los Angeles, where the Independent Action Committee of the National Assn. of Recording Merchandisers conducts its second united product presentation before the industry's biggest gathering of retailers and distributors.

The IAC's planned 3D presentation should be entertaining; but more important than the show will be the decisions on stickering that emerge from this meeting.

At the last NARM indie gathering, several labels were seen applauding the Parents' Music Re-



source Center's controversial film, "Rising To The Challenge," and seldom was heard a discouraging word when it came to discussions that ended in an informal agreement by indie manufacturers and distributors to adhere to any industry stickering standard set by the Recording Industry Assn. of America.

Of course, that support came a few short months before a new wave of 18-to-purchase restrictions at several chains, before product stickering started to drift beyond

four-letter words to political thought and fair comment, and before the decision by the Owensboro, Ky.-based WaxWorks to discontinue purchase of stickered product.

But Grass Route said it then, and will say it now: The only reasonable approach to the concept of stickering is to defend artistic integrity while encouraging parental observation of their offspring's recorded-music purchases.

Any other scenario puts an onerous burden right where it doesn't belong: on artists, manufacturers, distributors, and retailers. And as we've already seen, any sort of Neville Chamberlain-esque compromise on this issue will only bring bad news down the road for the music community.

AMAZIN' MAZE: The newly formed U.S. division of Maze Records will make a big splash on the indie scene next month, releasing the first solo album in 11 years by former Rolling Stone Mick Taylor. Distributed through Caroline and Maze's in-house distribution arm, Maze America, Taylor's "Stranger In This Town" is a live record that offers such nuggets as "Jumpin' Jack Flash" and "Little Red Rooster."

In addition to Taylor, Maze will soon premiere its Remake/Remodel label, which will offer numbered, limited-edition CDs on rare or out-of-print titles.

The Remake/Remodel editions will be black CDs with gold lettering; the label logo will also emphasize.

(Continued on next page)



Bodies In Motion. Schwartz Brothers Distributors and Nuage Records have teamed up to promote the label's new age debut album, "Bodymusic." Discussing promotional plans, from left, are Mike Kelsey, Schwartz record buyer; Ira Kessler, Schwartz director of purchasing; Stephen J. Nicholas, president/CEO, Nuage; James Schwartz, president, SBI; Jeff Moskow, Schwartz sales manager, CD division; and Pip Smith, Schwartz sales manager, record division.

FOR WEEK ENDING MARCH 17, 1990

Billboard

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TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★ 1 week at No. 1	
1	5	20	26	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
2	1	1	57	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
3	2	2	16	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
4	6	8	6	ALANNAH MYLES ALANNAH MYLES	ATLANTIC 81956-2
5	4	3	24	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
6	10	14	8	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
7	3	4	30	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
8	8	25	3	BASIA LONDON WARSAW NEW YORK	EPIC EK45472
9	11	6	49	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
10	12	12	21	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
11	7	5	20	BILLY JOEL STORM FRONT	COLUMBIA CK44366
12	9	7	45	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
13	14	10	25	AEROSMITH PUMP	GEFFEN GHS2-24254
14	16	13	15	KENNY G LIVE	ARISTA A2CD-8613
15	17	—	27	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
16	13	11	17	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
17	NEW ▶	—	1	MIDNIGHT OIL BLUE SKY MINING	COLUMBIA CK45398
18	NEW ▶	—	1	LISA STANSFIELD AFFECTION	ARISTA ARCD-8554
19	NEW ▶	—	1	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM	CAPITOL C2-92857
20	15	9	14	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
21	20	—	2	ONGO BOINGO DARK AT THE END OF THE TUNNEL	MCA MCAD-6365
22	23	—	2	JOHN LEE HOOKER THE HEALER	CHAMELEON D2-74808
23	18	17	21	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217
24	26	24	43	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
25	27	19	6	TECHNOTRONIC PUMP UP THE JAM - THE ALBUM	SBK CDP-93422
26	29	21	3	MICHAEL PENN MARCH	RCA 9692-2-R
27	22	23	27	SKID ROW SKID ROW	ATLANTIC 2-81936
28	28	29	13	HARRY CONNICK, JR. MUSIC FROM "WHEN HARRY MET SALLY ..."	COLUMBIA CK 45319
29	19	15	5	KAOMA WORLD BEAT	EPIC EK46010
30	25	—	2	MICHEL'LE MICHEL'LE	RUTHLESS 91282-2/ATCO

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GRASS ROUTE

(Continued from preceding page)

size class, using a variation of the Rolls Royce twin R's.

The first two releases on the custom label are "Spur Of The Moment," an instrumental improvisation record from Van der Graaf Generator's Peter Hammill and Guy Evans; and "Memos From Purgatory," an album featuring David Croff, former violinist with King Crimson.

Maze is based in Rockville Centre, N.Y. Zoran Busic, who has run Maze Music in Canada for the last decade, will team with Jimmy Matthews, late of Important Record Distributors, in the U.S. division.

More on Maze at 516-763-1313.

HOME FOR GUITAR HEROES:

Relativity Records has enhanced its six-string roster by signing Steve Vai's forthcoming solo album, "Passion And Warfare." The work, which features bassist (and Relativity recording artist) Stuart Hamm, was steered to the label by guitarist Joe Satriani, also a Relativity artist and Vai's former guitar teacher.

Vai's tour duties with Whitesnake will probably preclude any solo performances. More information from Relativity, 718-740-5700.

WHAT IS AN INDIE? The long-debated question of just what constitutes an independent label has been twisted yet again by the recent purchase of Tommy Boy Records by Warner Bros. The decision to keep the label as an independently distributed entity further clouds the issue.

But the answer is clear to at least one organization. The National Assn. of Independent Record Distributors and Manufacturers puts Tommy Boy firmly in the indie camp. "It's not a question at this point," says Holly Cass, NAIRD executive director. "Tommy Boy is independently produced and distributed. This is not changing, so the status remains the same."

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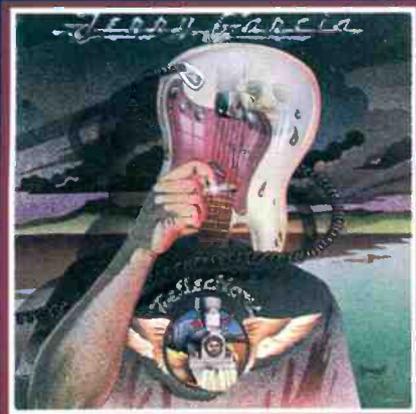
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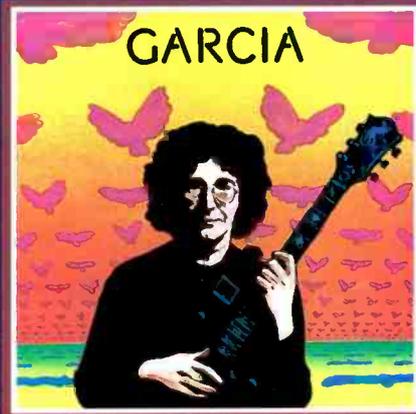
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ALL THE WAY THERE... & BACK



REFLECTIONS / Garcia



COMPLIMENTS / Garcia

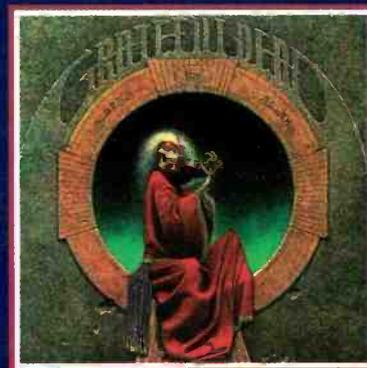


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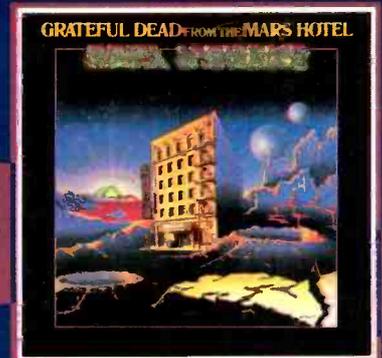
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ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♣=Simultaneous release on CD.

POP/ROCK

ABOVE THE LAW
Livin' Like Hustlers

♣ CD Epic EK-46041/NA
CA ET-46041/NA

BATON ROUGE
Shake Your Soul

♣ LP Atlantic 82073-1/NA
CA 82073-4/NA

THE CHILLS
Submarine Bells

♣ LP Warner Bros. 1-26130/NA
CA 4-26130/NA

THE CHURCH
Gold Afternoon Fix

♣ LP Arista AL-8579/NA
CA CS-8579/NA

COWBOY JUNKIES
Caution Horses

♣ LP RCA 2058-1-R/NA
CA 2058-4-R/NA

DAMN YANKEES
Damn Yankees

♣ LP Warner Bros. 1-26159/NA
CA 4-26159/NA

GREGORY GRAY
Strong At Broken Places

♣ LP ATCO 91330-1/NA
CA 91330-4/NA

HAPPY MONDAYS
Hallelujah

♣ LP Elektra 60945-1/NA
CA 60945-4/NA

HOWARD HEWITT
Howard Hewitt

♣ LP Elektra 60904-1/NA
CA 60904-4/NA

HURRICANE
Slave To The Thrill

♣ LP Enigma 773577-1/NA
CA 773577-4/NA

KOOL ROCK JAY AND THE D.J. SLICE
Tales From The Dope Side

♣ LP Jive 1309-1-J/NA
CA 1309-4-J/NA

PAUL LAINE
Stick It In Your Ear

♣ LP Elektra 60941-1/NA
CA 60941-4/NA

ROBIN LEE
Black Velvet

♣ LP Atlantic 82085-1/NA
CA 82085-4/NA

LOOP
A Gilded Eternity

♣ LP Beggars Banquet 2061-1-H/NA
CA 2061-4-H/NA

LOSTBOYS
Lost And Found

♣ LP Atlantic 82023-1/NA
CA 82023-4/NA

LOVE/HATE
Blackout In The Red Room

♣ LP Columbia C-45263/NA
CA CT-45263/NA

THE MILLION DOLLAR QUARTET
The Million Dollar Quartet

♣ LP RCA 2023-1-R/NA
CA 2023-4-R/NA

(Continued on page 58)

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To register more than one qualified individual, duplicate this form and attach business cards.

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Please check only one badge category:

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- 2 Distributor
- 3 Dept./Chain Store Buyer
- 4 Prem./Catalog Buyer
- 5 Manufacturer's Rep
- 6 Manufacturer
- 7 Institutional Buyer
- 11 Adv./Mktg./PR/Consultant
- 12 Financial/Market Analyst

*Name _____

*Company _____

Street _____

City _____ State _____ Zip _____

Phone _____ Last four digits of your Social Security Number (for internal use only) _____ 154

*Only 21 characters including space will appear on your badge.
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FOR THE RECORD

In the March 3 issue, Paul Smith's position was incorrectly identified in a story on CBS holding monthly meetings with independent retailers. He is president of CBS Records Distribution.

RETAIL

NUMBER OF RETAIL STORES UP 10%

(Continued from page 44)

in its total, Musicland showed a whopping increase of about 90 music stores since last March, including its acquisition of the 34-unit Yorktown Music Shops. Meanwhile, Trans World, mainly because of its lost leased-department business, showed negative growth since the last survey, posting 433 stores, down from 445.

After Musicland, chains scoring the most growth over the last year were Target Stores Inc., a Minneapolis-based discount-department-

store chain, which added 52 stores, most of them from March through September last year; Strawberries Inc., Milford, Mass., which added 44 stores, thanks largely to its acquisition of the 33-unit Waxie Maxie's in Washington, D.C.; Wherehouse Entertainment Inc., Torrance, Calif., which opened 38 stores; and Camelot Enterprises Inc., North Canton, Ohio, which added 34 stores.

Other chains with big increases over last year's total include the

Record Bar in Durham, N.C., which opened 23 stores; Sound Warehouse Inc. in Dallas, up 15 units; Record World Inc. in Port Washington, N.Y., up 12 stores; and Show Industries, up 12 outlets.

In terms of percentage growth, Music City Record Distribution in Nashville showed the largest advance, increasing its total outlets by 75%, or six stores over the total it reported last March. Others

(Continued on page 57)

waxie maxie's

Waxie Maxie Quality Music Company

has been acquired by

LIVE Entertainment, Inc.

The undersigned initiated this transaction and acted as financial advisor to Waxie Maxie Quality Music Company.



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Managing Directors

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March 2, 1990

(Continued from page 44)

BILLBOARD'S GUIDE TO MUSIC CHAINS

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
KEMP MILL RECORDS INC. 11420 Old Baltimore Pike Beltsville, Md. 20705 (301) 595-9880 (Kemp Mill Records)	33	3	0	33	0
HARMONY HOUSE RECORDS & TAPES INC. 1755 E. Maple Road Troy, Mich. 48083 (313) 524-2800 (Harmony House Records & Tapes)	32	5	0	32	0
THE RECORD SHOP INC. Suite 207, 2330 Marinship Way Sausalito, Calif. 94965 (415) 331-7464 (The Record Shop)	32	31	0	32	0
ROSE RECORDS/ STIRLING VENTURES INC. 3010 N. Oakley Chicago, Ill. 60618 (312) 281-8444 (Rose Records. Leased Departments: Montgomery Ward)	28	5	5	3	0
THE WIZ 58-30 Grand Ave. Maspeth, N.Y. 11378 (718) 326-2000 (The Wiz)	28	0	0	28	0
WEE THREE RECORD SHOPS INC. 3900 Main St. Philadelphia, Pa. 19127 (215) 483-9550 (Wee Three Records, Wee Three Record Shops)	27	24	0	27†	0
ENTERTAINMENT ENTERPRISES 403 Industrial Drive Carmel, Ind. 46032 (317) 844-6272 (Karma Records, Boogie Records)	21	1	0	21†	0
PEACHES ENTERTAINMENT CORP. 9880 N.W. 77th Ave. Hialeah Gardens, Fla. 33016 (305) 558-0323 (Peaches)	20	0	0	20	0
THE FLIP SIDE INC. 209 W. University Dr. Arlington Heights, Ill. 60004 (708) 392-8930 (The Flip Side)	20	2	0	20	5
BELIEVE IN MUSIC 2300 Oak Industrial Drive N.E. Grand Rapids, Mich. 49505 (616) 530-7600 (Believe In Music)	19	0	0	19	19
SOUND DISK-TRIBUTORS INC. 2055 Walton Road St. Louis, Mo. 63114 (314) 426-2388 (Streetside Records, Penny Lane Records)	19	0	0	19†	0
LECHMERE 275 Wildwood St. Woburn, Mass. 01801 (617) 935-8320 (Lechmere)	18	8	0	18	18

(Continued on page 57)

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FAX 714 / 546 - 0337

DEALERS ONLY

VIRGINIA RETAILER
(Continued from page 43)

have largely ignored Campbell's mission, the retail maverick has gained a lot of attention in the consumer media. Local TV programs and newspapers have run sympathetic features, he says, and he has taken his crusade directly to the public through a talk radio appearance and with radio ads that castigate the prevailing pricing system.

Campbell, whose 1,800-square-foot store is lodged in the Military Circle Mall, explains that he found out about CD price resistance the hard way. In January 1989, he says he purchased 20,000 CDs, which brought his total CD inventory to 50,000 pieces.

"I almost went out of business," he recalls. "They just sat there. A lot of people came up and praised our selection [but they didn't buy]. I got into severe cash problems, and I returned \$30,000 [worth] in the summer. This is the time at which I said, 'I don't know what's going on here, but I'm not alone.' Everybody who's selling front-line at \$15.98 or \$16.98 is just sitting on that product."

As Campbell sees it, the labels have been pitching their top CDs only to affluent customers and collectors, both of whom are predisposed—and able—to pay for what they want. Because his store is in a low-to-middle-income area, Campbell says he has watched consumer interest lose out to price resistance time after time. He conjectures that casual or impulse buyers represent half the record-buying market.

He says he began making phone calls to complain to industry figures, and was alarmed by, as he puts it, "how stupid and out of touch we are as an industry." From Campbell's point of view, there is no resolution in sight. "I was kind of hoping that the poor sales at Christmas would cause the chains to react—to assess their inventory," he says, adding that it did not happen.

Despite a lackluster response to Campbell's call to arms, retailers consistently complain to labels and Billboard reporters about the high price of front-line CDs.

On the first day of his experimental \$11.98 sale—which was also a local payday—Campbell says his CD sales tripled. The Music Man racked up \$6,000 worth of business. Normally, the total for such a day would have been between \$4,200-\$4,300. The store maintained the three-to-one ratio for CDs in the first four days of the sale.

Campbell says he realizes the risk of his CD sale, since he cannot make a profit on the lower prices. His cost for a CD album set to retail at \$15.98 or \$16.98 is between \$10.50 and \$10.87.

"You can survive on a 36% or 37% margin in the mall," Campbell observes, "but it kind of precludes good service, good floor coverage, and the kind of people who know what they're talking about." Although his store carries such accessories as T-shirts, Campbell estimates that prerecorded music accounts for 95% of his sales.

Happily for Campbell, the Rouse Co., a Columbus, Md.-based developer that manages Military Circle Mall, has agreed to consider reducing his usual rent—6% of monthly
(Continued on next page)

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Sticker Issue Leads NARM Session List

NEW YORK—On the eve of the National Assn. of Recording Merchandisers annual convention, the most closely watched session is expected to be a Monday (12) panel on "To Sticker Or Not To Sticker: The Censorship Issue." Jim Bonk, executive VP and CEO of N. Canton, Ohio-based Camelot Enterprises, will moderate the panel, which is composed of Frank Fischer of Pittsburgh-based National Record Mart; Mike Greene of NARAS; Trish Heimers of Washington, D.C.-based Recording Industry Assn. of America; Steve Libman of Nova Distributing; Walter McNeer of Amarillo, Texas-based Hasting's Books, Music & Video; and NARM attorney Charles Ruttenberg, from Arent, Fox, Kintner, Plotkin & Kahn.

Other sessions of interest include "DAT: What Is It & What Does It Mean"; "Merchandising Beyond The Hits"; and "P-O-P In The Retail."

On Tuesday (13), Lyle Lovett, who won the 1990 Grammy award for best country male vocal performance, is slated to headline the NARM Awards Banquet. Other performers will include Michael Bolton, who won the 1990 Grammy award for best male pop vocal performance, Harry Connick Jr., who won the 1990 Grammy award for best male jazz vocal performance, and Rodney Crowell, 1990 Grammy winner for best country song. The masters of ceremonies for the banquet are Gene Simmons and Paul Stanley of Kiss. The night before, Maynard Ferguson & His Band will be laying down a set at the Coconut Grove nightclub.

VIRGINIA RETAILER

(Continued from preceding page)

sales—if he can document that he is absorbing a disproportionate cost for a promotion that may benefit the entire mall. He has asked the mall to drop his March rent to 2%. His usual monthly rent is between \$8,000 and \$9,000, he says.

"I have nothing against [record labels] making a profit," Campbell says. "I'm saying [to them], 'You're ignoring a whole segment of the market you could be addressing, because your costs are low enough now.'"

Campbell says that the National Assn. of Recording Merchandisers has shown no interest in his campaign. His only open supporter so far is Jerry Richman of Richman Brothers Records, whose name accompanies Campbell's in this week's ad. Except for \$400 in donations—most of which comes from contributors who have requested anonymity—Campbell has borne all the costs of his peasant's rebellion.

The outspoken owner did his own radio spots, the essence of which are that CD prices are too high and that something ought to be done about it. He admits that his efforts have been a public relations bonanza for him and his store: "It's a hot topic. We dropped some bait to the media, and they went crazy."

Skywalker



Records

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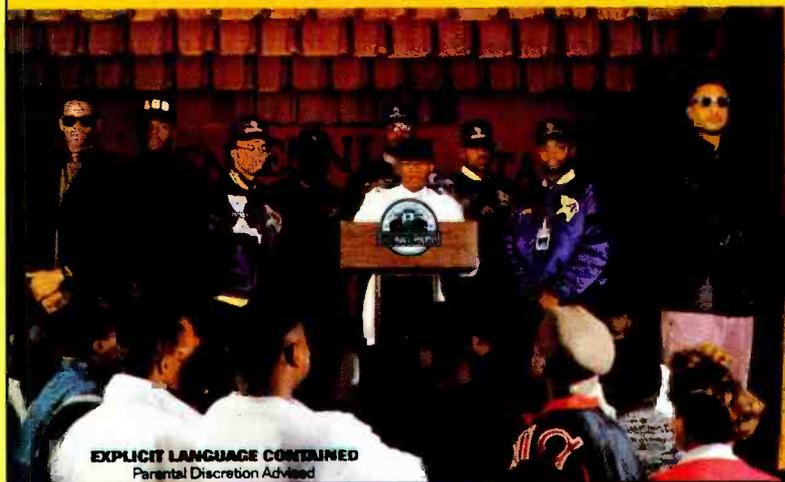
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CUTTING EDGE

(Continued from page I-12)

ters."

Joyce Lynn, president of Great Bay Distributors in Baltimore, Md., also says that cooperation in the indie network is not yet at the levels it should be. "Because we are independent, everybody has their own way of doing business; that's what makes us unique. But we are working much closer than we have in years past. I have a positive attitude about the whole industry."

Also harboring hopes for continued cooperation is Clay Pasternack, a buyer with Action Music in Cleveland, who sees growth in communication from labels to distributors. "Many labels are getting more professional as to the communication they have, the sharing of information," he says. "We now have an independent promotions conference call, and there's an awareness of activity in other markets. I find that a lot of labels are doing better things; the computerization on the distributor level will enable distributors to compete with the majors."

Still, not much has changed in the often-dour independent viewpoint over the years, Pasternack admits. "I was looking at a Billboard editorial from 1958, and if you changed the configurations they were talking about, it's still the same; everyone is fighting for market share, there's always someone who wants to buck tradition, and someone will always find a way to do it for themselves rather than the corporate way."

One hopeful trend in the '90s, according to Pasternack, may be the return of major-affiliate labels to the independent fold. "Distributed labels in a branch always take a back seat, and some labels going through the majors should look at what they're doing," he says. "They do have an alternative. We've said it before, and maybe it was hot air, but now we've proved it."

Part of the proof of the growing unity among independents was last year's united product presentation at NARM. The presentation, which used stock footage overdubbed with comic dialog a la Woody Allen's classic film, "What's New, Pussycat?" was a smashing success with the assembled retailers,

perhaps opening eyes to the amount of hit product generated through the independent network.

This year, the united labels and distributors will concentrate on hot new product at the NARM product presentation. Adding to the lure of the show will be a presentation of a portion of the film in 3-D.

Of course, opening eyes to the wealth of independent product also opens eyes to the possibilities of directly buying some of the street savvy through purchase of the companies, a growing trend entering the new decade.

Wes Billingslea, manager of the band Epic Rumors and head of Bok Du Records, sees the majors taking an even greater role in the independent network through purchase of trendy labels.

"The attitude is: need a Chili Peppers clone? Let's get acts from this label," Billingslea says. "You'll see them float a few dollars in resources, and then cherry pick the acts. The cost in start up and investing is very minimal. The advantage to the indie is the fact that they can continue. If you have a

that it's attitude that keeps him firmly in the indie camp. "The argument for staying independent in the 1990s has to do with a person's eccentricity and behavior, he says.

Dave Hall, owner of Skyklad Records and co-owner of Grand Slamm Records, agrees. "I love the whole concept of independence," Hall says. "I don't think it's a good idea to have six majors in the world, like I don't think it's a good idea to have six retail chains in the world. I will stand behind my records whether they sell 732 copies or not; something should be different."

And despite all the obstacles, there are labels thriving amid adversity. Jonathan Poneman, co-owner of Sub Pop Records in Seattle, has risen from the ashes of independent rock in the late '80s to give the world Soundgarden and Mudhoney. "If there's any secret at all, it's that we mined the local scene in Seattle for a number of years before there was a fully-realized scene per-se," Poneman says. "Plus, being able to control the majority of our own distribution has

'I like to do a lot of smaller kinds of music that (the majors) just don't know what to do with. And I think with a lot of groups where we've had success, there's no way they could have developed them. I'm interested in music. Yes, it could be a very profitable thing—but I would only be able to work with maybe a third of the music that I can work with now, and that's what's really important to me. I don't want to be some bureaucrat for some multinational corporation no matter what the money involved. We're very committed to staying independent.'

GREG GINN, SST Records

couple of successful artists, then you can attract more and they can be a significant part of a developing artist's career. I would venture to say that if you take the typical indie person, a lot of those people really like going out on the street working with groups. It takes a real mentality to be in this business."

Neil Cooper, president of Reach-out International Records, agrees

given us a stronger grasp of our cash flow; we may not sell as many records as some labels, but we definitely get paid for what we sell, which allows us to reinvest."

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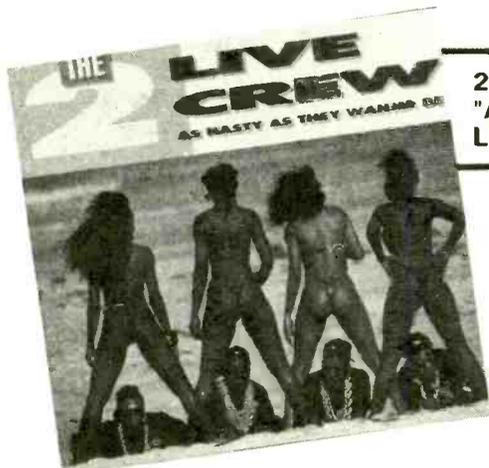
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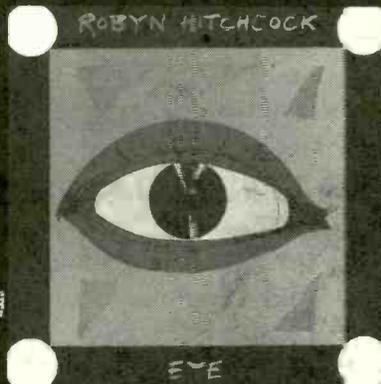
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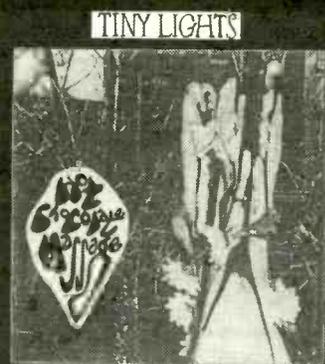
ROBYN HITCHCOCK
"EYE"
TWIN TONE (TR891-5)



CONDITION
"SWAMP WALK"
C'EST LA MORT (CLM027)



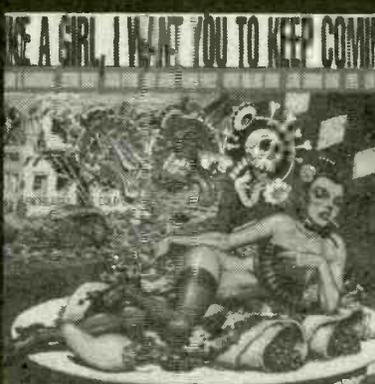
GALAXIE 500
"TODAY"
ROUGH TRADE RECORDS (ROUGH US 74)



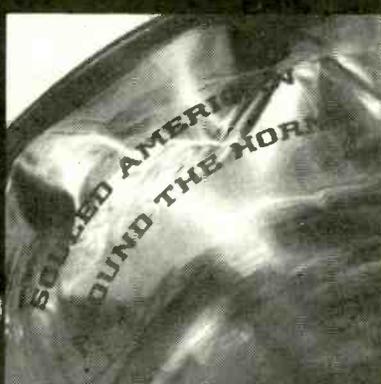
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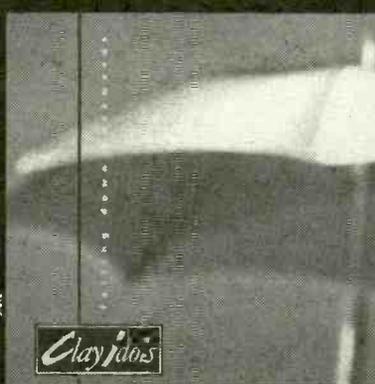
SOULED AMERICAN
"AROUND THE HORN"
ROUGH TRADE RECORDS (ROUGH US 75)



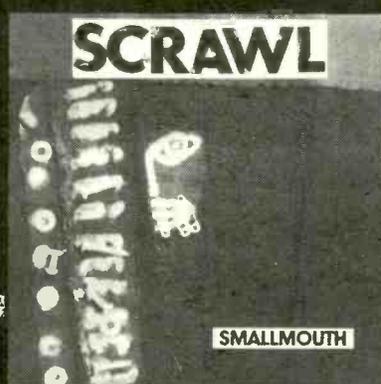
OPAL
"EARLY RECORDS"
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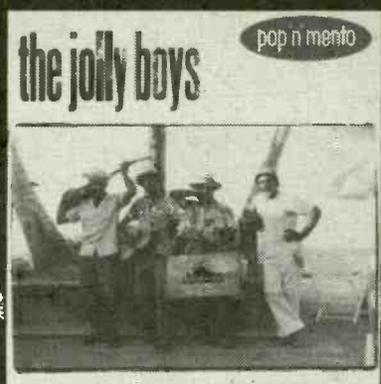
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ROUGH TRADE
DISTRIBUTION

ARTISTS

(Continued from page I-9)

Priority president Bryan Turner says a key in artist development is choosing the right artist to work with from the start. "We're very selective in what we put out. The philosophy is the whole package has to fit." Turner says he often checks for authenticity and honesty in possible rap signings. "We have to ask ourselves if we really believe this guy when we hear him. If we believe them, other people will too."

Many indies are trying to shed the image of being a mere training ground for talent that leaves for a major soon after success. Still, "it will happen once in awhile," admits Gerber, who recently lost Restless act Social Distortion to Epic Records.

Priority's Turner says you can keep artists in the fold by "performing as best as humanly possible. You sell records and promote them as a group, and pay them what they are supposed to get paid." If you do the following, when it comes time to renew a successful artists contract, the artist should resign. "If an act has any loyalty, if the contract is negotiated properly, and if the act is represented properly, the artist should be in as strong a position [with an indie] as they would be with a major label."

Another way to keep successful artists happy is get the label growing. Gerber says its important for indies "to reinvest back into the label, with more man power and consumer advertising."

Although primarily known for its Frank Zappa and David Bowie reissues, Rykodisc has also been developing its own artists. One high priority project is the solo efforts of Church guitarist Marty Willson-Piper. "We see the long term potential of Marty to appeal to the same people that are interested in Bowie and Hendrix," says Rykodisc director of marketing John Hammond.

Unfortunately, it's harder to break a new artist than sell catalog on an established act. "Being an indie, there are certain hassles," Hammond admits. "We don't have as much promotional clout as the major labels at radio. We don't have huge budgets to fly music directors to the Super Bowl. We can't compete on that level."

"It's not beneficial to try to play someone else's game. We have to push whatever buttons and use what advantages we do have, like a solid commitment to the artists throughout the company every step of the way."

According to Hammond, if a
(Continued on page I-48)

'We've chosen to stay independent because of the success of independent distribution in launching new artists.'
EDDIE O'LOUGHLIN
Next Plateau Records

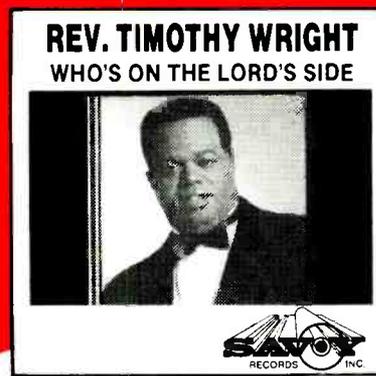
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ENTREPRENEURS
(Continued from page I-30)

them 're-releases.' The distinction is real—a re-release is remastered, reconfigured, often with outtakes and B-sides, and has a marketing effort behind it. We look at it as putting out new product."

Rykodisc, which was founded by Rose and three others "just out of enthusiasm for the CD format, in which we saw tremendous potential," intends to become "not a big record company," in Rose's words, "but the best small record company we can be."

Founder and president Bruce Iglauer of Chicago's 19-year-old Alligator Records describes it as "a gourmet restaurant. We're proudly specialized in roots music—blues, blues-rooted rock—which is an area the majors have mostly neglected or marketed poorly. Because our buyer demographic is a bit older we don't worry about being trendy."

"We try to make records that sound good now, and will sound good for years to come," Iglauer continues. "Virtually everything we've ever released is still in print, and most of our back catalog that hasn't already appeared on CD will do so within 1990. We're consciously committed to finding and developing the next generation of great blues musicians, as well as bringing more of the neglected greats into the spotlight [label artists include Koko Taylor, Albert Collins, Lonnie Brooks, Lonnie Mack and Elvin Bishop]."

"We do one thing very well," says Iglauer, "and that's produce roots/blues records. By developing a consistency of label image and music style, we've created Alligator fans, who buy almost everything we release, so we have a guaranteed hardcore sales center. We've worked very hard to nurture our retail relationships, scrape every bit of airplay we can—and also to market without radio."

"I assume more indies will be swallowed by the majors," says Iglauer. "However, in the same way that McDonald's couldn't market crepes, the majors can't market more specialized product. They're looking for the quick buck and the big hit. The slow buck that we make, combined with reasonable production costs, means that almost everything in our catalog eventually turns a profit. How many majors can make that claim?"

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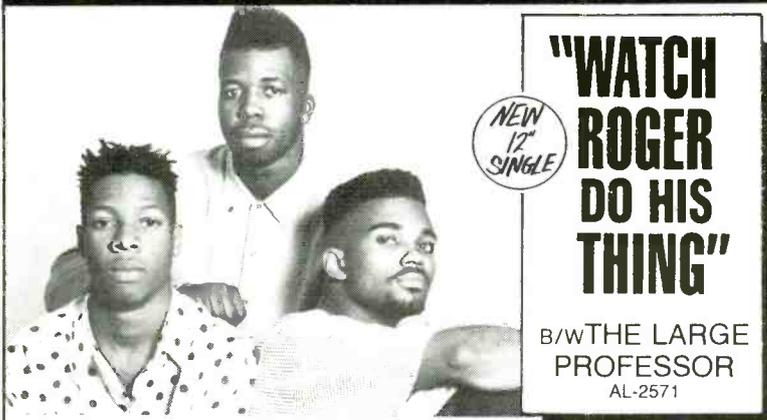
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INDEPENDENT

CATALOG

(Continued from page I-18)

"Ashes To Ashes." The elaborate box set earned Rykodisc a Grammy nomination for best package design.

The individual Bowie album reissues will also include bonus tracks and all the original artwork, some of which was changed for its initial U.S. release.

The Buzzcock's box set contains a rare track and live recordings. The Wire titles also include non-album cuts that weren't available on the original releases.

Specialty's Little Richard box features such rarities as the singer's original demos of "Baby" and "All Night Long," which led to his signing with the label. Also included in the set is a series of radio commercials the singer made for Royal Crown Hair Dressing during the mid-'50s. Each of the "Legends Of Specialty" releases will also include rare bonus tracks.

Hollis, N.Y.-based Relativity Records has also taken an interest in acquiring the rights to titles by certain artists. The label has issued several T. Rex titles that were unavailable in America. Recent releases in its "Crucial Music" series includes "best of" compilations, "The Clash Collection," "The Clash: 1977 Revisited Rarities," "The Psychedelic Furs Collection," "David Johansen Collection," licensed through CBS Special Products.

Reissues from Relativity that are aimed at the fertile heavy metal market include Billy Sheehan "The Talas Years," and David Coverdale "Whitesnake/Northwinds." The former is a compilation of material from Talas, a band that featured Sheehan before he went onto fame with David Lee Roth and Mr. Big, while the Coverdale collection features the Whitesnake vocalist's two late-'70s solo efforts on one double-play release.

Relativity VP/A&R Cliff Cultreri says the label's move into reissues ties into the company's roots as a distributor. "We know the importance of catalog," he says. "It helps generate sales and it really fills a gap."

According to Cultreri, Relativity's sales and distribution staff often discusses out of print titles with re-

(Continued on page I-38)



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Johnnie Taylor



CATALOG

(Continued from page I-37)

tailers. "If there seems to be enough of a demand for them, we will make an attempt to revive them. That helps us strengthen our relations with retailers."

Priority Records, which has had success with releases by current artists N.W.A. and Eazy E, has also delved into the vaults for reissues. Rather than go after specific artists' catalog, Priority has obtained the rights to various tracks to make up its disco and rap compilation records, the "Mega-Hits Dance Classics Series" and the "Rap Masters Series." "I'm personally more involved with the new artists," says Priority president Bryan Turner. "But equally important to the com-

pany, in terms of success, is the fact that we also concentrate on catalog."

While several indies are currently enjoying success with yesterday's music, in the future it may become more difficult. "We certainly won't be able to depend on it as much as we did three years ago," says Hammond. "It's becoming much less easier to make these deals. One of the reason we were able to make all these deals was the fact we could get CD production and they couldn't, but now everybody is doing their own CDs now." Cultreri concurs. "We're exploiting major label catalogs, but they are looking at a company like us doing it and they're saying, 'Why don't we do it ourselves.' So it may start to dry up."

'I assume more indies will be swallowed by majors. However, in the same way that McDonald's couldn't market crepes, the majors can't market more specialized product. They're looking for the quick buck and the big hit. The slow buck that we make, combined with reasonable production costs, means that almost everything in our catalog eventually turns a profit. How many majors can make that claim?'

BRUCE IGLAUER, Alligator Records

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Marty Willson-Piper

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(Continued on page I-42)

'Many labels are getting more professional as to the communication they have, the sharing of information. We now have an independent promotions conference call, and there's an awareness of activity in other markets. I find that a lot of labels are doing better things; the computerization on the distributor level will enable distributors to compete with the majors.'
CLAY PASTERNAK, Action Music

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FUTURE

(Continued from page I-28)

them, the internationals may pull back and decide they'd rather invest in bonds. The increase in 50% partnerships," he notes, "also increases the chance an entrepreneur may want to cash out."

Many independents are not yet concerned about the DAT issue. As Bruce Iglauer, president of Alligator Records, puts it, "when DAT players get around \$700 and are available at [the discount electronics retail outlets], we'll get into it. I don't see this happening soon, as the public is still buying CD players, and won't spend more money for new hardware right away. In addition, regular cassettes are already portable and relatively hard to break [or scratch], so DAT won't have the immediate appeal that the CD did. But price will be the issue."

Conversely, Allan Kaplan, president and CEO of Music West Records, says, "DAT is an area of great interest, because technology does lead the industry to new horizons—and new opportunities to sell your product in the DAT form. If there was a satisfactory base of players out there, I would be third or fourth in line behind the first guys to put out our major-selling product in the DAT format. The main issue for our customers is whether they need a DAT—and the cassette format we currently have has insufficiently met their needs for quality sound."

In general, says Rick Ross, VP and GM of Delicious Vinyl, "the most important issue for indies in the '90s is to keep 'pushing the envelope' as far as music is concerned. Without really fresh ideas and music from the streets, the whole music business would be like homogenized milk—and it's getting there anyway."

"The trend towards homogenization is scary," agrees Flying Fish's Kaplan, "and certainly does not bode well for independents. But we have always found niches and corners, and we probably can continue to do so. The world will probably be a more boring place if we fail."

'I love the whole concept of independence. I don't think it's a good idea to have six majors in the world, like I don't think it's a good idea to have six retail chains in the world. I will stand behind my records whether they sell 732 copies or not; something should be different.'

DAVE HALL, Skyclad and Grand Slamm Records

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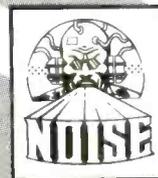
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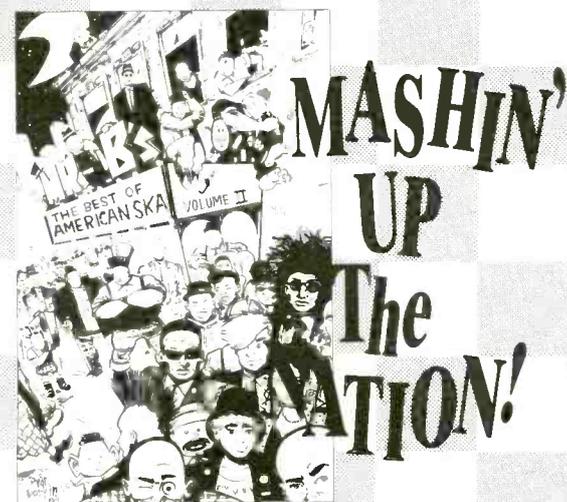
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INDEPENDENT

ROCK

(Continued from page I-22)

might pose a problem for those labels struggling to get their product in more stores.

"Seven or eight years ago, we would do a record and just do it in vinyl," says SST's Ginn. "So we'd invest in the negative, the mastering, with everything done for one format. But now we put everything in three formats—vinyl, cassette and CD—and that's very expensive. A record that we would have sold 5,000 of, and that would be very good—right now if you split those 5,000 sales between the three formats, it can be a very expensive proposition to release records. And for us, we can't really *not* release vinyl."

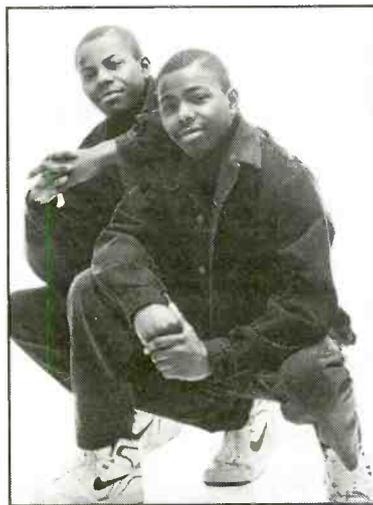
"I think that's slowed down the development of a lot of music at the grassroots level," he adds, "because you have all these extra expenses to get the same number of sales."

It's a point also made by Domenick Mocchiola, who handles marketing and sales for Buy R Records, which has issued product by Pussy Galore, Adrenalin OD, Raging Slab, Bedlam, Electric Love Muffin and more. The label's first release, by Adrenalin OD, was issued in 1983; by 1986, the company incorporated.

"I think we kind of got in under the wire," says Mocchiola. "I think it's really tough times for indie labels now; I'd say the late '70s and early '80s were kind of a golden period. For a major label that's pressing 10,000, a CD is cheaper than vinyl—but for an indie, a lot of the first-time costs on a small pressing make CDs quite expensive."

According to Marks at Homestead—where, he notes, "just about every decent catalog title is available on CD"—times could indeed be better for many indies out there. "There's way too many indie labels and indie records out there for the sake of indie labels in general. And I also think the downfall of LPs has not yet been caught up by the increase in CDs. So I think everybody has suffered, probably a little bit, now that vinyl is becoming hard to deal with."

Perhaps not so at Chicago's Wax
(Continued on page I-46)



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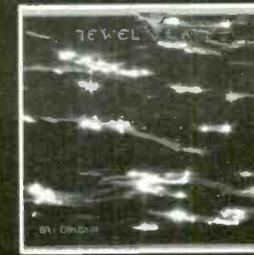
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Omar & the Howlers

ROCK

(Continued from page I-45)

Trax label, where "sales have completely exploded" according to well-known label manager Andy Dunkley. Why? "I think one of the reasons is that we've always been true to grass roots."

Like many in the indie field, Dunkley isn't ready to attribute his label's growing success to regular exposure on college and alternative radio. In fact, he notes, "college radio, which is supposed to be the alternative media, tends to shy away from Wax Trax records—chiefly because it's not the guitar/bass/drums indie-band thing. College radio proclaims itself as being the alternative radio, when in actual fact they play exactly the same games that commercial radio does. Except they play them with indie records or major-distributed college records. They basically will play what the next guy's playing."

That college stations now seem to be playing Wax Trax releases more regularly is, Dunkley says, "chiefly because the people who are playing the records have caught up with their listeners, rather than the other way around."

Sub-Pop's Poneman likewise notes that while his label's bands are fairly well known inside the industry, "with the exception of the Mudhoney album, radio has been OK, but it hasn't been great. There are a few key stations that are gaga, and a few DJs who are incredibly supportive, but in general our music is a little too abrasive for a lot of kids who grew up listening to stuff their parents have listened

(Continued on page I-47)

'The rosters are small at an independent label, so a successful act is much more valuable and important all the way through the company. The whole staff recognizes how valuable and important the acts are to the label, and the attention given to an act parallels that value.'

BRYAN TURNER
Priority Records



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ROCK

(Continued from page I-46)

to, basically.

"You have college kids come in and play stuff like Kate Bush—which is fine and good. Even though I think she's a very talented individual, I don't think that she or J.J. Cale, for example, are really voices of youth, as it were. Not that everything that we do necessarily is."

Ultimately how do successful indie labels thrive these days? At Rough Trade, Nick Cucci cites three very familiar ways: at radio, press, and retail.

"Being Rough Trade, and being pretty well established, we always get a general response for everything [at alternative radio], so everything charts to a certain level—and then, obviously, the more extraordinary records like Galaxie 500 will go even higher. We'll always break onto a chart with our records because we're Rough Trade, really, and we're very happy about that, pleased that people appreciate the records we release."

With its current roster including the aforementioned Galaxie 500, as well as Lucinda Williams, Souled American, Snuff, Scrawl, Mazzy Star—as well as the Straitjacket Fits and the Clean, two signings from New Zealand's distinguished Flying Nun roster—all of whom greatly interest the alternative press, exposure in the print media has clearly not been an uphill climb for Rough Trade either.

As far as marketing, Cucci notes "We not only have a wholesale department that sells and promotes directly to [mom and pop retail outlets], we also have a retail promotions staff that will basically plug records, work the charts, and provide retail support."

In summary, however, the basic problems that now confront indies—cash flow and distribution woes—don't seem likely to go away any time soon.

"From working at a distributor for so long," says Skyclad's Dave Hall, "I had a little edge starting a label as to what some of the pros and cons were going to be. And I knew four years ago that the key was, No. 1, to keep putting out new product, and No. 2, to have something in the back catalog that was going to sell on a steady basis. And I think I've achieved that. I suppose it's helped me get paid somewhat, but it is not a perfect situation. It's a lot like, *what have you done for me lately?*"

Concludes Gary Held at Communion: "It's a bad time for indies. Because there's a lot of people pretending they run an indie label, when all they really want to do is run a production logo for a major."



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DISTRIBUTION

(Continued from page I-20)

50,000 records, which would be considered disastrous for a major, it would still be a success for us. Then we can create a real following for our acts, build up their audiences."

Record buyers in the '80s, in Brownlee's opinion, "became more educated, and sought out the more intelligent music which is found on indies. I foresee the continuation of such growth in the '90s."

It's difficult for a small label to be financially successful," Brownlee says, "but without independent labels, the music fan would be deprived of a great deal of creative, diverse music."

RETAIL

(Continued from page I-26)

"The indie artists and labels feed the industry," concludes Birdland's Friedman, prior to calling Poploma in Seattle to get merchandise for Scott McAughey's solo record, McAughey being one of the Young Fresh Fellows.

"I had to call [Poploma] a couple weeks ago, and he took the call!"

ARTISTS

(Continued from page I-35)

Ryko promotion person didn't like an artist, that artist probably wouldn't get signed. "In the long run, it is really advantageous to the artist to have the full commitment of the company behind them."

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MEMBERS

(Continued from page ITA-6)

excellent and we have also enjoyed the benefit of a unique audience for our own presentations that otherwise would not be available.

To a large degree, the media markets are already global. Continued future success for any company will be dependent on its effectiveness as a worldwide marketer. You must understand individual cultures, business practices and customer needs in order to be a leader.

The ITA has acted as an effective clearinghouse of information for forming new standards and soliciting the input of the various media manufacturers involved with these standards.

We feel the ITA's azimuth guidelines and standardization efforts have had an important influence on improving the quality of the plastic cassette. For a tape company, this helps lessen customer complaints relating to plastics that might be initially attributed to the tape. More importantly, quality improvements have benefited the end customer.

We believe the videodisc technology will enjoy market success in a peaceful coexistence with magnetic media technology. We continue to believe that magnetic technology will enjoy volumetric packing density advantages as well as cost advantages over videodisc technology but the videodisc does have specific applications for which it is well suited.

We have seen many dramatic market and technological changes during the '80s. At the beginning of the decade, Ampex foresaw the micro-economic supply and demand dynamics which helped shape our decision to exit the consumer tape markets. Information obtained from ITA statistics and ITA conferences were instrumental sets of inputs for our decision making. Ampex's focus on the professional tape markets has been a strategic success and we feel that ITA has played an important role.

Ampex has found the technical sessions covering S-VHS, R-DAT, D2 and Metal Evaporated Tape to be enlightening and useful in our business and technical planning efforts. It is clear that the future belongs to packing more information in less space in products utilizing plastic cassettes to customers who demand value and reliability.

**JIM RINGWOOD, GM, P/I Sales
Maxell Corp. of America**

ITA has helped develop future planning by helping us anticipate the effects of changing technology. The input at ITA helps our parent company develop products for the future to help strengthen a saturated market.

ITA provides a knowledgeable forum to meet key people in the tape industry. Inputs and statistics are shared which help participating members adjust their plans to move ahead to the future.

Working with ITA members has certainly widened any perspective in terms of directing our effort to meet demands of a given market.

ITA azimuth guidelines and standardization efforts help us rein-

force our technological superiority in cassette molding. They also help the overall "C-O" market improve the quality standards.

ITA has opened a line of communications between "Hollywood" (studios) and manufacturers. This gives both segments of the industry opportunities to explore the future jointly.

**AL MARKIM, Chairman/CEO
VidAmerica Group Inc.
Chairman of the Board, ITA**

Over the past 20 years my involvement with ITA has been on behalf of Teletronics, Video Corp. of America, VCA Technicolor and now VidAmerica. Of course, they are (or were) all related companies but interestingly they demonstrate the many facets of ITA.

Twenty years ago, Teletronics was primarily involved in professional video and ITA was the forum for meeting our peers, customers and key suppliers. It was through an ITA seminar that we first interested 3M in running a series of support ads for videotape production.

As the consumer video market grew, both ITA and our companies grew with it. We were able to establish relationships with the Hollywood studios, as well as our competitors in the duplicating business. ITA was instrumental in establishing the Gold and Platinum awards and is now working hard on the possibility of duplicating standards.

Through all the changes over the years, ITA has remained a valuable source of information and industry contact.

**ROBERT T. LORANGER, President
LORAN Cassettes
& Audio Products**

ITA seminars make an important contribution by exposing many of the important strategies within one's segment of the industry, as well as across industries. This common forum has provided for real growth through standardization and industry-wide product improvement.

ITA can help us reach our goals in the '90s by focusing on problem solving on an industry-wide basis, particularly as new products develop.

It is clear that there are different approaches to successful problem solving. The opportunity to view and discuss various approaches is eye opening and provides for individual and company growth.

The inertia toward global marketing is enormous with us in the U.S. last to realize it, and unprepared at present to take full advantage of it. Global markets began here but most American companies are only focused on the U.S. territorial opportunities.

Tape as a medium can go even farther by preventing a loosening of the drop test standards which would reduce the quality of tape cassettes. Also, identify the real non-standardization in head align-

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ment in decks, setting the stage for a future summit with hardware manufacturers.

In regard to ITA's azimuth guidelines and standardization efforts, the most important first step in finding a solution to a problem is to first recognize industrywide the true nature of the problem. ITA facilitated this process which first looked inward at the cassette shell itself. Measuring equipment was developed first which had limited gauge capability and repeatability. This led to BASF taking a leadership position with its hand-machined reference azimuth shell. It also identified the real variance in cassette decks' head alignment. This has led to informal talks between hardware and software manufacturers. Although the work is not complete, much progress has been made via the ITA.

**S.W. PARK, Executive VP
Sunkyoung Magnetic/America Inc.**

We are a leading manufacturer of professional duplicating tape. ITA has brought us in contact with our fellow manufacturers to exchange ideas and set standards for our industry.

ITA is an important source of information for us, not only technically but from a sales and marketing approach. The information is used to help guide us toward future direction.

The exchange of information among the industry leaders is valuable input in our decision-making process.

As we have seen in each passing year a trend toward a global economy, countries are becoming more and more dependent on other countries for materials and products. Now with the opening of Eastern Europe there is an opportunity for the exchange of not only products but ideas.

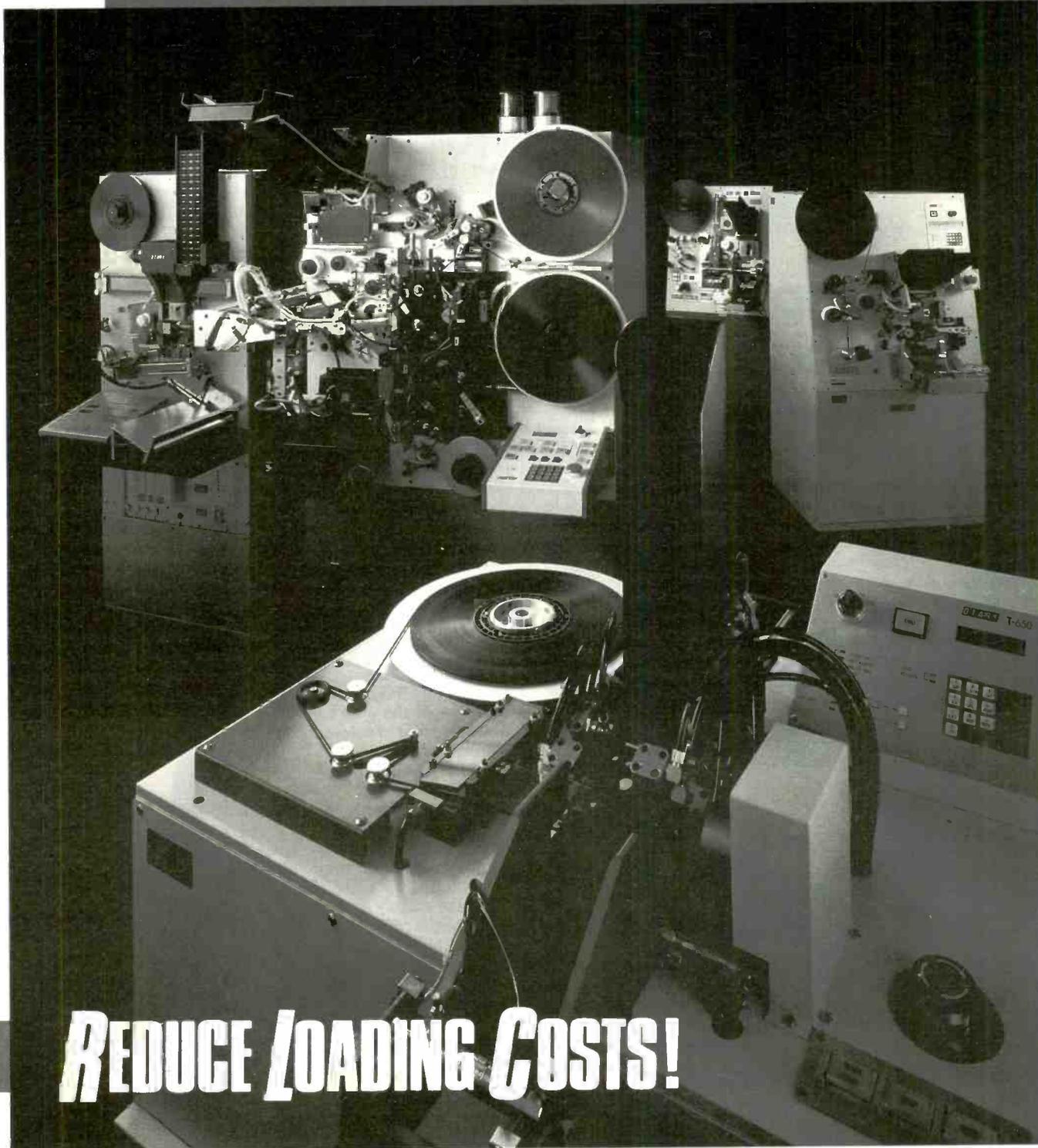
JIM WILLIAMS, President, Gauss

The ITA has been invaluable in providing statistical information to indicate growth areas in the magnetic media industry, as well as trend indications on new areas and businesses of concentration. The organization's capability of offering non-prejudicial reports and trends enables individual companies to target and focus on specific data.

As we look into the next decade, the ITA is an excellent vehicle in offering an "exchange of ideas" for the entire industry. It draws decision-makers together to discuss, argue, solve, and implement industry-wide and worldwide issues on a variety of subjects. As more and more advancements are made it becomes necessary to have a central bureau (the ITA) to digest industry facts and distribute information to its membership. The ITA brings together people and ideas of mutual interest. It is the industry spokes(organization).

As the industry organization, the ITA can influence decisions by culling ideas from around the world and presenting concepts, facts and statistics (figures) to its membership at seminars, conferences and through news reports and digests. The ITA has a purpose: to keep members informed and to "police" the industry in insisting on quality products, performance standards,
(Continued on page ITA-18)

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MEMBERS

(Continued from page ITA-19)

formation that ITA makes available over the past 10 years as the home video business has grown substantially worldwide. I have found their resources invaluable and feel fortunate to have been part of the past of ITA and now, the future, having just recently been elected as a vice president of ITA.

I also feel I would be remiss if I did not acknowledge the tremendous efforts started by Larry Finley and currently being carried on by Henry Brief and Charles Van Horn. Without them we would not be celebrating ITA's 20th anniversary.

ROBERT B. PFANKUCH
Telefuture Partners
(formerly Chairman, Rank Video Services, America)

ITA has been the leader in encouraging and developing the home video business. It has consistently presented a forum where hardware and software proponents can exchange views. It has brought together leaders from all segments of the industry for both large group presentations and small, personal discussions. In a rapidly growing industry, it has provided a focal point for interested parties to get solid, factual, technical and market data.

ITA's strong emphasis on the international nature of the business has provided a bridge in an industry dominated by foreign hardware manufacturers and domestic software producers.

ITA has consistently supported information programs to the consumers on quality standards and expectations for video cassette programs and blank tapes. Its current activity with the establishment of the technical standards committee is addressing an industry need to inform consumers and suppliers of what quality expectations they should have.

As we enter the 1990s, the role of ITA as the leader in providing information and communication as new technologies enter the home video business, will continue to challenge it. I am confident ITA will meet the challenge.

NICHOLAS P. SANTRIZOS
President, Trylon Video Inc.

Back in 1981-1982 when only 5 million pre-recorded videocassettes were sold into the marketplace, and at a time when the communications industry had very limited projections for pre-recorded video, ITA was already providing serious forums to discuss the emergence of pre-recorded video.

The pre-recorded videocassette business has grown 5,000% since that time, and throughout ITA has provided vital input as well as the opportunity for all sides of the pre-recorded video business—hardware, duplication and those of us in the pre-recorded cassette business, to interface on a continual basis through the medium of ITA seminars and ITA reports, and to serve as videocassette industry monitor with ITA's Gold and Platinum Awards Program.

Thus, not only was ITA there at the beginning of this media revolution; but ITA has also provided a vital ongoing presence which has fa-



cilitated the growth of this media phenomenon known as pre-recorded home video.

**DON HELGESEN, Executive VP
Technicolor Videocassette Inc.**

Without a doubt, ITA has become the video industry's forum for the exchange of ideas leading to technological progress, standardization of materials and quality, as well as the early identification of market trends. The organization is so successful because it continues to receive the active, willing participation and cooperation of ITA member companies under the guidance of a professional and knowledgeable staff.

HISTORY

(Continued from page ITA-3)

in 1970 with an original membership of eight companies.

ITA's first effort was to create de facto standards for 30, 60 and 90 minute cassettes. The way they were forged serves as an indicator of how ITA has conducted its business ever since.

At the time, there was considerable consumer confusion over the new tape medium—particularly as it pertained to tape lengths. In 1971, at their first formal group meeting in Washington, D.C., ITA was addressed by then President Richard Nixon's special assistant for consumer affairs, Virginia Knauer. She informed the attendees that either the tape industry would voluntarily establish clear and defined labeling for cassette lengths or the government would be forced to institute regulations all its own.

The end result was the swift adoption of a standard and designation for cassette playing times, the C-30, C-60 and C-90 standards—ITA's very first official accomplishment. It is important to note that compliance with ITA standards is voluntary on the part of companies in the industry.

Beginning with the standard for audio cassettes with up to 90 minutes of playing time (ITA-A-101), ITA has since published industry standards for the audio cassette and associated hardware (ITA-A-102), the audio 8-track cartridge (ITA-A-103), and the microcassette (ITA-A-106). Duplication guidelines were established for the 8-track cartridge and 4-track cassette (ITA-A-104), as were guidelines for splicing audio cassette tape (ITA-A-105). More recent ITA landmarks include the establishment of a standardized azimuth measuring procedure for audio cassettes (ITA-A-107), and works in progress include a standard for reference tones on audio master tapes to be used for duplication, as well as standards for video duplication.

For the first two years of its existence ITA served the audio industry exclusively. But by 1972, video appeared on the scene, first as an industrial medium via the U-matic 3/4-inch tape format, and, by 1975, as a half-inch home video format. ITA became the forum that helped educate the pioneers in the home video industry in the intricacies of

(Continued on page ITA-22)



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Pictured left to right are: DAT Cassette, SHAPE Standard Video Cassette, Compact Disc Jewel Box, Mark 10 Generation 2 Audio Cassette
U.S. Patents 4,662,579; 4,606,513; 4,569,492; 4,533,093; 4,475,700; 4,459,404; RE 32,447; D 280,815.



HISTORY

(Continued from page ITA-21)

the technology, and the challenges and opportunities which marketing and merchandising home video offered to its participants.

The quest for information about video became so intense that attendees at ITA seminars from audio companies began deserting the audio sessions to learn what was going on in the new medium, home video.

As VCR sales grew in the U.S., and as pre-recorded videocassettes began to be marketed, ITA established the first Golden Videocassette Awards early in 1980. In 1981, in anticipation that videodiscs would become an important medium for bringing entertainment into the home, ITA amended its corporate name to International Tape/Disc Assn. and inaugurated a Golden Videodisc Award program to complement the one for tape.

Unfortunately, the sales of the optical videodisc languished, the CED disc appeared briefly and was gone, and the VHD format, although its introduction was promised repeatedly over a two-year period, never even appeared in the U.S. The Golden Videodisc Award also faded into oblivion.

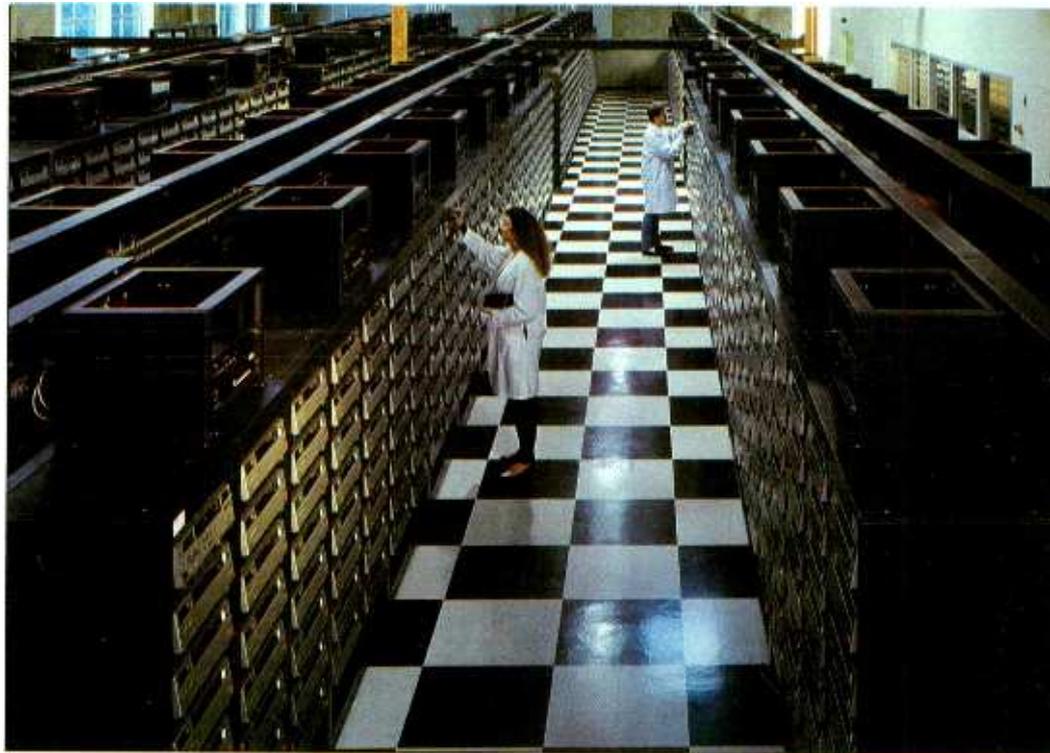
Today, ITA is still the only organization in the U.S. that has an awards program to recognize outstanding sales achievement for videocassette programs. There are now ITA Gold Video Awards for theatrical films with sales or more than 125,000 units or \$9 million at suggested retail list price. The qualification for non-theatrical titles is a minimum of 25,000 units and sales amounting to \$1 million at suggested retail list price.

In addition, ITA has initiated a Platinum Video Award, the qualifications for which are double the requirements for Gold.

In 1983, ITA again expanded its scope by getting involved in the area of data storage and retrieval. Recognizing that many of its members who manufactured blank audio and video tape were also among the leading producers of floppy discs and computer tape—all of them magnetic media—ITA set up a statistical program charting sales in the U.S. of data tape and discs. Reports for the first few years were generated to participating companies on a quarterly basis; they are now being generated on a monthly basis. In addition, ITA has become the authoritative information source to press and public about the market in the U.S. for flexible discs and computer tape.

In addition to its ongoing statistical programs, which constitute an important source of marketing and sales data for its member companies, ITA's prime role remains providing information on new technologies and new marketing and merchandising strategies that are communicated through the various seminars it sponsors.

In the spring of each year, ITA has its annual seminar which covers all the various areas that are represented in its membership—audio, video and data, areas that involve both magnetic and optical



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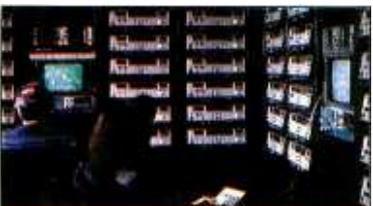
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media. In May every year, ITA holds its "How And Why" audio seminar, which is dedicated to the improvement in the quality of audio cassette manufacture and duplication.

In the fall, ITA sponsors a Super Seminar on Special Interest Video, having recognized that the growth of VCR ownership and household penetration has offered an opportunity to special-interest video producers but has also posed a problem of distribution. On the one hand, the expanded VCR ownership has widened the diversification of interest which set owners through the country have. On the other hand, the relatively small unit volume which most special-interest video programs can be expected to sell does not interest many video retailers. As a consequence, ITA's Special Interest Video Seminars focus on new and unusual methods of promotion, advertising, marketing, packaging and distribution.

In November ITA holds an Update Seminar for its members, which is tied in with the annual General Membership Meeting. These Update Seminars feature presentations by spokespersons for different facets of the industry, ranging from base film, to magnetic coatings, to blank tape manufacturers, to audio and video hardware manufacturers, to producers of audio and video tapes and discs, to audio and video duplicators, and to manufacturers of floppy discs and computer tape.

Each presentation charts the volume which a particular facet of the business accounted for, compares it with the volume for the preceding year, describes some of the more important events that impacted the particular facet of the business, relates what the effects may have been on other parts of the business, and forecasts what is expected for the year to come.

In 1989 ITA sponsored the first in an annual series of technical conferences called "The Magnetic and Optical Media Symposium" (MOMS), which was held in early December at La Costa in Carlsbad, Calif.

This month, ITA celebrates its 20th anniversary at its Annual Spring Seminar being held March 14-17 at the Doubletree Desert Princess Resort in Palm Springs, Calif. The theme of that seminar is "The Impact Of Technology and Marketing on the Global Market of the '90s." The keynote speaker is Murray Weidenbaum, Director, Center for the Study of American Business, Washington Univ. The acceptance of EC '92 and its impact upon the audio/video/data industry in Europe, in the U.S. and in the Far East is the prime topic at the seminar.

"Our aim is to make ITA, its membership, its programs and activities, as global in scope as its name implies," says Brief. "Our intent has always been to stay abreast of new technological developments and, hopefully, at least one step ahead. This has already given us a membership base of 450 companies throughout the world. This is the base we hope to build upon and enlarge in the years ahead."



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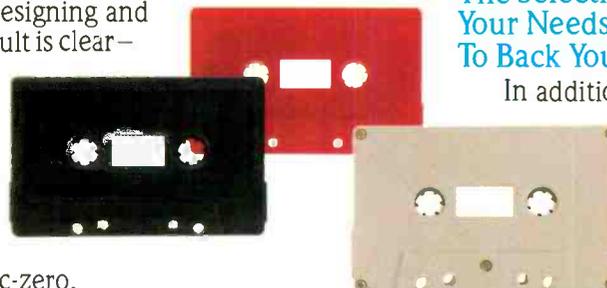
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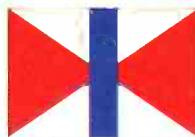
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AES Show Set To Go On Despite U.K. Boycott

BY SUSAN NUNZIATA

NEW YORK—With opposition ranging from general grumbling to a boycott, attendees at the Audio Engineering Society's 88th Convention in Montreux, Switzerland, Tuesday-Friday (13-16), can expect a different event from those of years past.

Some U.S. exhibitors say the absence of British manufacturers—who are boycotting the trade show on the grounds that Montreux is an overly expensive, inconvenient location—will have little effect on the event's success. In fact, for some console makers, the lack of a British presence will mean less competition

in a product category dominated by U.K.-based companies.

Others, including some American manufacturers who also chose not to attend the convention, anticipate detrimental effects from the boycott.

The boycott was organized by the Professional Audio Exhibitors Group Europe, which was formed by British manufacturers last spring to represent concerns about this and other convention issues.

Don Plunkett, AES executive director, says 206 exhibitors will have stands at the Maison des Congress convention center in Montreux. (There were 250 exhibitors at last year's event, held in Hamburg,

West Germany.) At press time, 706 attendees were preregistered; AES anticipates a turnout of 4,000-4,500.

"As far as we're concerned, it's business as usual," says Garry Margolis, VP of marketing for JBL International, based in California. "We did not go along with the boycott. It will have some effect because the British are the major manufacturers of consoles, but the fact that they won't be there won't affect us. The AES is the only pan-European show that addresses our markets and, as such, we need to be there."

While some expect that attendees hailing from the U.K. will visit the convention despite the boycott by

their compatriots, manufacturers in absentia feel attendance at Montreux was not satisfactory in previous years. They expect attendance to drop further this year.

"We're not particularly happy that the AES have got a disaster on their hands," says Antony David, sales director with Solid State Logic, a PAEG Europe-member company based in Begbroke, U.K. "We want a strong European show, but not in Montreux."

In Europe, the AES alternates the cities in which it holds its annual convention. After the last Montreux convention, in 1986, many manufacturers were so disappointed with the low turnout, high cost, and general inconvenience involved with the location that they informed AES they would not return to the site.

Montreux is a 40-minute train ride from Geneva and approximately three hours from Zurich. Because the city does not have its own airport, many feel it is too costly to ship freight there. Also, exhibitors have often complained that the

city's convention center is inadequate.

Last year, in protest of the choice of Montreux as a venue, the 26-member PAEG Europe vowed to boycott unless AES changed its plans.

After meetings between the two groups, AES held fast to its choice of Montreux for the 1990 convention, the dates of which were announced in 1988.

In a statement on 1990 conventions issued by AES, Plunkett noted that the organization has worked with the city's officials and hotels to establish lower room rates, and arranged for discount rail tickets and free bus transportation from the Montreux train station to various hotels.

A number of U.S. manufacturers sympathize with PAEG's concerns, and some will not attend for these and other reasons.

"Last year in Hamburg, our location was in a foyer on the third floor. The people who were looking

(Continued on next page)

Agfa Corp. VP/GM Maria Curry Keeps Her Ear To The Ground For Audio Advances

This is one of an occasional series on the personalities and places that make the pro audio industry dynamic.

NEW YORK—"Common sense and a true concern about the other person that you're dealing with—if that stays with you then I think everything else falls into place."

This is a faith that has contributed to the success of Maria Curry, one of the top-ranking female executives in the magnetic-tape industry and a leader in the International Tape/Disc Assn.

Curry, VP and GM of Agfa Corp. Magnetic Tape and this year's ITA president, is a gentle, straightforward person with a refreshing view on both business and life.

She laughingly tells of the time when, seated next to the pilot on an adventurous helicopter ride, she attempted to grab the steering gear when he got too outrageous with his flying.

This exemplifies Curry's belief that, essentially, we can all be pilots. "That is, by the way, something you realize as you grow older," she says, "That you can be in charge of your own destiny to some extent."

The first ITA president from a European-based parent company, Curry was born and educated in Austria, and is a graduate of the Institute of Technology in Vienna. She joined Agfa Gevaert AG in the technical-applications lab in Leverkusen, West Germany, in 1959, turning down job offers from IBM, Telefunken, and Siemens.

In 1960 she relocated to the company's magnetic-tape division in the U.S. and, coupling her engineering background with marketing sensibility, was largely responsible for introducing Agfa tape into the U.S. duplication and studio industries.

"I used to be walking around with two Advent recorders—they weighed a ton," she recalls. "I bought special cases to carry these things on an airplane and then, sometimes, they wouldn't let me go on the airplane with the things. I made dummy cassettes in studios with them. I'd carry these recorders around [to studios and duplication houses] and find customers nice enough to let me hook up and play the tape and A/B it."

In addition to strengthening her arms, Curry's early efforts met with market success. Agfa holds a 35%-38% share of the noncaptive music-duplication market, and 14% of the video duplication market. A leader in supplying video pancake tape used for prerecorded cassettes, the company also is a primary supplier of tape for Otari's Thermal Magnetic Duplication (TMD) high-speed video duplication system.

One of three top suppliers of mastering tape for recording and mastering applications, Agfa's product was used in recording Janet Jackson's "Rhythm Nation" and Aerosmith's "Pump." Bonnie Raitt's Grammy-winner, "Nick Of Time," was mixed down onto the company's PEM 468 mastering tape.

This year, the company will introduce a high-bias professional audiocassette. Agfa makes the entire package, down to the molding of the shells, with new molding equipment in its West German plant. In development for a year and a half, the 60- and 90-minute cassettes are designed to provide high output with low noise to work along with Agfa studio products.

While the basic principles of magnetic recording media have not changed dramatically in 30 years, Curry notes that constant refinement occurs. "Every time has its own demands," she says. "It's like a catch-up game. I notice this a lot in audiocassette, especially the duplicator market. There comes a time when the equipment has limits and the tape would be able to



Maria Curry, VP/GM, Agfa Corp., is also this year's president of the International Tape/Disc Assn.

produce a better product if the equipment could. Then the equipment gets improved and the tape has to be improved. It's always a step up."

Curry believes there is always farther to go. "Why not have an analog cassette that sounds as good as a digital cassette?" she says. "It's possible."

An engineering background gives Curry insight into the marketplace she serves. "It's helped me understand what our customers' roots really are, what the marketplace is, and where it's going to move because I have a better understanding of what is possible in the future."

Curry sees a positive future for magnetic tape, noting that the CD has helped increase concerns for quality, particularly among duplicators.

"When you look at the media pie as such, you have records and CDs and analog cassettes, maybe a DAT cassette at some time, and the whole offering of music grows," she says. "There is more available and yet you get more specialized in different formats, so if

(Continued on next page)

AUDIO TRACK

BREATHING LIFE INTO STAID two-dimensional sounds is the goal of engineer/producer Jonathan Most.

He attempts this "by adding the human touch and introducing dynamic range into more limited computerized music."

During recent months, he engineered vocal overdubs at the Hit Factory in New York (where he currently does most of his work) for a Tiffany project. The tracks, produced by Phillip Damian, included "Never Run My Motor Down," "Life Affair," "New Inside," and "Our Love." Assistant engineers Ellen Fitton and Tom Fritze worked on the tracks that were cut using a Neve VR with Flying Fader Automation and a Studer A800 tape machine.

Most cites speed and technique as elements that set him apart from other engineers. "I can cut a whole song in a day. The singers come in and sing background vocals really fast, we do one chorus, I mix that down to 1/2-inch and then fly it back in on all the choruses."

Influenced by Bob Clearmountain, Most learned his techniques by listening to other projects, and through trial and error.

"You want to be able to create a tunnel of color," says Most, "and every time you go through the tunnel you should be able to see different shades of color—you don't want a lis-

tener to be bored. Every time you hear the tracks you should hear something new. I strive for that."

Recently, Most mixed the first single, "Make You Sweat," from the forthcoming self-produced Keith Sweat album. Vincent Davis was executive producer on the tracks, and Bobby Wootan engineered. The cut was mixed on a Neve VR with Flying Fader Automation, with a Mitsubishi X880 32-track locked up to a Studer A800 for a total of 56 tracks.

He also worked with Mike Mainieri at Centerfield Productions on a hip-hop remix of "Get It" by Steps Ahead, slated for April release on U.K.'s Phonogram Records.

The Kingston, N.Y., native was trained in production and engineering at the Berklee College of Music, and held staff engineer positions at several New York studios.

After operating his own production company (Most Productions) and free-lancing, Most was signed to Mainieri's management company, Centerfield Productions.

During the past 18 months, he has worked with Lisa Lisa & Cult Jam, Stacey Lattisaw, Johnny Gill of New Edition, Pieces Of A Dream, Cheryl "Pepsi" Riley, Evelyn

(Continued on next page)

FOR THE RECORD

Apogee Sound's new EQ system, which was utilized on the 32nd annual Grammy Awards, is spelled Correq (tm). It was made Correct in the March 10 article on Grammy sound.

Apologies to Tom Haban, owner/chief engineer of Seagrave Recording, whose name was misspelled in the March 3 article on Chicago-area studios.

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AUDIO TRACK

(Continued from preceding page)

"Champagne" King, Natalie Cole, Full Force, Arthur Baker, Imana, Tommy LiPuma, David Sanborn, and Robin Ford.

NEW YORK

THE MAGIC SHOP had singer Vida Simon in doing live tracks with engineer Steve Rosenthal. Diego Garrido assisted. Musicians included Ronnie Drayton (Nona Hendryx) on guitar, Carl James (Steve Winwood) on bass, and Zack Alford (B-52's) on drums. Producer Denton Darien (Millie Jackson, Ben E. King) worked on a project with Karen Abercrombie. Denton played keys, with Tom Murray (Eurythmics, Terence Trent D'Arby) on guitar, and Dennis Davis (David Bowie, Stevie Wonder, George Benson) on drums. Steve Rosenthal ran the board, assisted by Garrido. New at the Magic Shop is a two-room isola-

tion booth system in the live room, and a copy/editing service featuring new Teac cassette decks.

Freddy Bastone was in Sound-track City engineering, producing, and co-writing the forthcoming Select Records release by the Almighty El-Cee.

LOS ANGELES

TRACKS FOR MILLI VANILLI's recent Grammy performance were cut by music director Randy Petersen at MicroPlant. Songs for the Disney Channel's upcoming children's show, "Little Mermaid's Island," were produced and arranged by music supervisor John O'Kennedy. Steve Deutsch engineered. Binder Entertainment produced tracks for "On The Television" and "Almost Vegas."

Jimmy Scott worked with Wing/PolyGram's Marva Hicks at Skip

Saylor. Gerry Brown mixed. Producer/songwriter/artist Otis Stokes was in producing tracks on Shake, for the act's first English recording. First engineer Conley Abrahms assisted.

NASHVILLE

ASLEEP AT THE WHEEL worked on overdubs in Recording Arts with producer Tim DuBois for an Arista album project. Chris Hammond engineered at the Soundcraft TS-12. Exile cut overdubs for its next Arista project with producer DuBois. Mike

Klute engineered, assisted by Lou Johnson.

Steve Earle was in the Sound Emporium cutting tracks and overdubs for an MCA project. Joe Hardy and Mark Coddington engineered.

OTHER CITIES

AT New Memphis Music/Cotton Row Recording in Memphis, soul legend Eddie Floyd recorded tracks with producer Roland Robinson. Nikos Lyras engineered.

The Miami Sound Machine production team of Emilio Estefan,

Jorge Casas, and Clay Ostwald was in Criteria Recording, Miami, tracking with Buster Poindexter. Eric Schilling and Ron Taylor engineered the remake of the title track from "The Little Mermaid." Andrew Roshberg assisted. Rob Gordon of EMI edited the next Red Hot Chili Peppers release. Keith Rose assisted.

Material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

AES TRADE SHOW IN SWITZERLAND SET TO GO ON DESPITE U.K. BOYCOTT

(Continued from preceding page)

for us didn't find us until the second or third day of the show. Basically, the hall was oversold tremendously," says Joe Manning, VP of sales and marketing with Apogee Sound, Petaluma, Calif., which will not attend the 88th Convention. "Based upon that, going into another show in Montreux, we looked at the expenses of it, the degree of difficulty, the cost of getting freight into Montreux, and inadequacies of the venue. Given [the convention's] proximity to Frankfurt Music Messe [March 20-25], where we'll meet all of our distributors, we've chosen to expand our efforts into Music Messe."

Some U.S. manufacturers feel the issue is more political than practical.

"Obviously, the British are important to the European market but they've got to understand there's a lot more to Europe than England," says one source, who asked not to be named. "They haven't been able to attract continental Europe to APRS [the professional recording association that holds a convention every June in London]. I think it's a power play. Attendance by continental Europeans to the APRS is zero; last year's was a disaster."

Many manufacturers feel that the European AES convention is a crucial venue for reaching a wide range of professional audio markets—recording, duplication, live sound, audio-for-video, and broadcast—and keeping in touch with European distributors.

Craig Hannabury, division manager with Hawthorne, N.J.-based Crest Audio, says, "We only exhibit at conventions where we'll have direct benefit to Crest. This one will."

Like other manufacturers, Hannabury believes that exhibitors who fund the shows need more represen-

tation and need to be involved in decisions regarding location and timing. "If we didn't have any new special product to show we wouldn't show at Montreux," he says.

Most manufacturers agree that Montreux is not their favorite site

for a convention. "All the other manufacturers have the same problems as the British, but they didn't cancel the show," says Hans Polster, marketing services manager with Electro-Voice. "It's our business to be there."

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Manufacturers Plan New Pro Audio Exhibitors Group

NEW YORK—The formation of a Pro Audio Exhibitors Group (PAEG) in North America is currently under way.

At the National Assn. of Music Merchants convention in January, a group of manufacturers reached an agreement in principle to form an exhibitors group modeled after the PAEG in the U.K.

The two organizations, PAEG/Europe and PAEG/North America, plan to assist one another in representing manufacturers' concerns.

These concerns include the growing number of conventions being scheduled each year, decisions on dates and locations, and escalating costs.

The group also hopes to reactivate exhibitor committees within each trade organization, according to Fred Ampel of Intertec Publishing, who is one of the North American group's coordinators.

During the National Sound and Communications Assn. show, April 19-21 in Las Vegas, a core group of 12 companies will meet to define PAEG/North America, decide what topics it will address, and map out a game plan. The

meeting is slated for 8:30 a.m., April 21, in the Board Room at the Las Vegas Hilton.

Ampel and Dennis Milan, also of Intertec Publishing, Overland Park, Kan., are coordinating the embryonic group, with input from PAEG/Europe.

The core group consists of Hartley Peavey, Peavey Electronics; Chuck Augustowski, Allen & Heath USA; Larry Winter, Rane Corp.; Joe Manning, Apogee Sound; Bill Gelow, Renkus Heinz; Ralph Lockhart, Biamp Systems; Jim Long, Electro-Voice; Nancy Byers, Dolby Labs; Michael Bins, Alpha Audio; Erika Lopez, Audient; Charles D. Moore, Community Light & Sound; and Bill Windsor, Quad Eight Electronics.

In the U.K., the PAEG is working to expand its representation across the continent, and has scheduled a meeting March 21 during the Frankfurt Music Messe.

"The PAEG isn't about trying to be controversial," says Antony David, sales director for SSL. "It's about trying to get the best deals for the manufacturers' clients and the manufacturers themselves."

Sound Advice from Schirmer Books

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Wayne Wadhams 1990 ISBN 0-02-872692-8 \$24.95

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CURRY LISTENS FOR AUDIO ADVANCES

(Continued from preceding page)

one grows it has to take away from another. Although the whole pie is growing, you'll see more slices in the future."

The future, she feels, also holds great promise for international growth and global expansion. Part of her role as ITA president will be to further the organization's efforts internationally, not only in Europe but in Asia. "These other market areas could gain from a closer relationship with ITA, and the interna-

tional community could gain, too, especially now that the European community could open up in 1992."

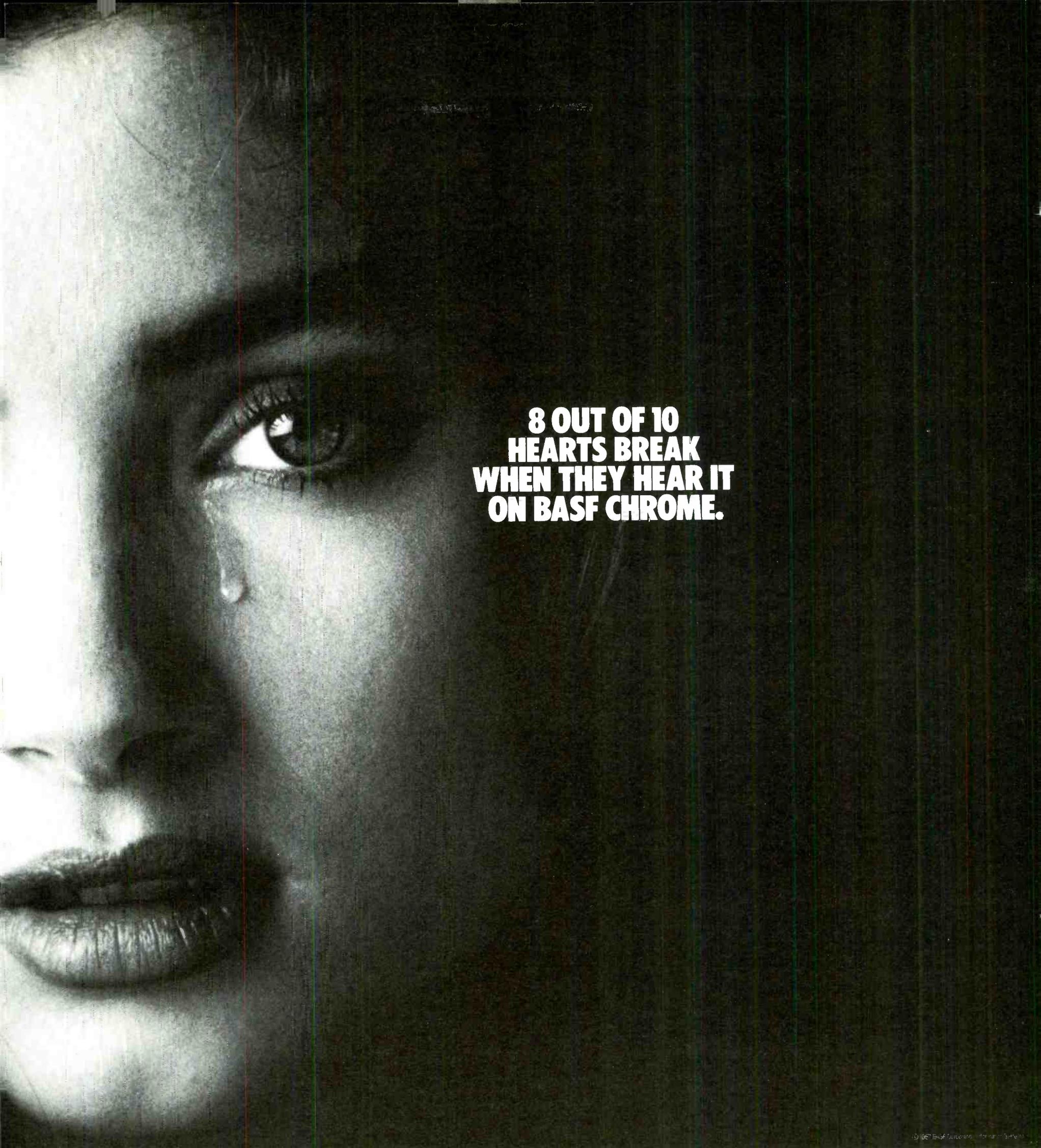
As plans for EC 1992 solidify, Curry is optimistic. "It's just something that is rolling," she says, "and I think, too, we will make an effort to make it work because last, not least, it's going to be a benefit to all of us."

Curry's hopes for her own future are imbued with the same confident optimism. "I hope for some more

personal growth," she says. "Some growth that I can share with others in my immediate environment, like people at work. I hope I can contribute to some extent to the industry. I don't really have too many demands. I'm just happy if I can do what I think is right."

"And generally," she adds, smiling softly, "people let me do that."

SUSAN NUNZIATA



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K.T./SESAC/NSAI/TPAC. That stands for K.T. Oslin, a SESAC writer, who performed a benefit concert for the Nashville Songwriters Assn. Int'l (NSAI) at the Tennessee Performing Arts Center (TPAC) in Nashville. She's greeted at a postshow reception by Roger Murrah, NSAI president, left; Dianne Petty, VP/director of affiliate relations, SESAC, second from left; Vincent Candilora, SESAC president/CEO, right; and Pat Huber, NSAI executive director, second from right.

CRS Retail Panel Probes Promo Issues Ad Budgets, In-Stores Among Topics

■ BY EDWARD MORRIS

NASHVILLE—Advertising budget allocation, product timing, shrinking display space, and the usefulness of in-store appearances were the chief topics examined by a retail panel at the Country Radio Seminar here March 3.

Walt Wilson, VP of marketing for MCA Records/Nashville, said that less than 25% of his company's advertising budget is directed by the label. The remainder, he said, is directed by the label's accounts. The panelists also acknowledged that rack accounts and malls—as well as retailers and rackjobbers—demand their piece of the ad budget.

Budgeting for the retail promotion of any given album is usually completed 60-90 days before it is released, the panelists said, a condition that limits the label's ability to deal with last-minute proposals from accounts.

Noting that his chain gets up to 250 new releases a week, Lew Garrett, VP of purchasing for Camelot, stressed that he needs to know well in advance the plans labels have for supporting the releases. It is also essential, he added, that a single be released long enough before an album to give retailers an idea of an artist's sales potential.

Dave Wheeler, VP of sales for RCA Records, said the label's singles usually debut six to eight weeks before its albums.

Panel moderator Shelia Shipley, VP of national promotion for MCA Records/Nashville, noted that there is shrinking display space for records and point-of-purchase material alike.

Garrett agreed, asserting that the high rental cost for mall space severely limits how and what retailers display. "We are forced to merchandise almost to the ceiling," he said.

Panelists did not see eye to eye on the value of in-store appearances by acts. While retailers and radio stations generally applaud in-stores, labels find the practice diplomatically treacherous. "We can jeopardize our relationship with retailers by giving one of them an in-store," Wilson emphasized. He pointed out, for example, that there are several retail chains in the Nashville market and that to

give one an in-store is to invite the wrath of the others. "For the most part," he concluded, "in-stores are losing propositions for the label."

Jim Powers, executive VP for The Handleman Co., noted that an act's product should be in the stores at least a week before the in-store. Garrett said that Camelot generally sets up its in-stores

'For the most part, in-stores are losing propositions for the record label'

three to four weeks ahead of time.

Powers reported that Handleman has increased its country music sales by 37% in the past two years (from 13% of the total to 17%-18%). The company's music video business, he added, has tripled in the last six months. CDs, though, are "still a small part of our business" (15%-16%), said Powers.

Responding to a question from the audience, Garrett cautioned against overlong radio promotions for artists or their records. He said the ideal promotion runs between 10 days and two weeks.

Touching on alternatives to radio, Wilson praised Pioneer's corporate support of Lyle Lovett's tours: "I feel very strongly if it weren't for Pioneer's involvement, Lyle Lovett wouldn't have had the exposure and success he's had."

Country Radio Seminar: New Artists, Old Topics, And Some Suite Treats

CRS IS A-OK: The 21st annual Country Radio Seminar came to a close March 3 with a sparkling New Faces Show that capped a hectic four-day whirl of sessions, showcases, and suites laden with hospitality. Check this section and the Radio section for stories on this successful event. Here are some of the highlights as seen through Nashville Scene:

Though most of the sessions offered a reprise of themes voiced at earlier seminars, the big winners will be the artists allowed to spotlight their talents. The Academy of Country Music sponsored the Super Faces Show, a personalized and powerful performance by the ACM's act of the decade, Alabama. The CBS Records supergroup the Highwaymen—Kris Kristofferson, Johnny Cash, Waylon Jennings, and Willie Nelson—kicked off the entertainment with a short but solid set March 1. ASCAP's luncheon show spotlighted Capitol's

Nashville Scene



by Gerry Wood

performance, followed by Capitol's Wild Rose, a glitzy female fivesome, offering their own form of verbal labeling by warning, "Here's a crying-in-your-beer song. We hope it depresses y'all as much as it does us." Suzy Bogguss proved to be an exciting entertainer visually and vocally. Her eye-catching stage garb prompted one wag to remark, "She's the first one up there who hasn't needed a fashion consultant." WB wunderkind Travis Tritt gained overwhelming acceptance from the crowd of radio and music mavens, which can be a tough audience. Lorrie Morgan, professional to the core, excelled on "Dear Me." Possibly to ease the pain of the lyrics for herself and those who might relate them to Morgan and her late husband Keith Whitley, she pulled an embarrassed youngster onstage. It was an awkward moment for the youth and took away some of the potency of the heart-felt ballad. Morgan looked

and sounded wonderful. MC Charlie Monk effectively kept the momentum going through the stage changes for the 10 different acts, though the jokes and zingers seemed to fade a bit in the stretch. (Check Nashville Scene next week for the best and worst of Monk.)

STICKERED SESSION: Tipper Gore would have been quick to put a warning label on the door of Browning Room B, where the CMA-sponsored Music Industry Professional Seminar on "Making Music That Makes Cents" was taking place. Reports from those attending indicated that moderator David Briggs was in rare form. Some of the comments attributed to him: "A lot of artists come in, and I f***ing ignore them." "I've done so many records that weren't as good as the demos." "I don't give a s*** what radio plays."

BEST SESSION: Once again C.W. Metcalf provided CRS with its most meaningful presentation, "Humor Survival Skills For People Over Five And Under Pressure." He had hardened broadcasters literally crying with laughter as he outlined methods to handle such crises as buyouts, ratings, and personal disasters. Hopefully, he'll be invited back next year for more of the same.

THE CROWD IN the James Paul Brown Entertainment suite got a thrill Saturday night when Jann Browne dropped by the Vince Gill showcase and performed an impromptu version of her hit, "Tell Me Why," to Gill's accompaniment on guitar.

Garth Brooks (his song "Friends In Low Places" was an unexpected highlight), Arista's Alan Jackson, and the hot new Reprise group Billy Hill. The Canadian Country Music Assn. hosted a luncheon show for the first time, and the stage belonged to new Warner Bros. signee George Fox, Family Brown, and Gary Fjellgaard & Linda Kidder. The north country never sounded so good. MCA/Curb's Desert Rose Band wowed a late-night audience at a concert sponsored by ABC Radio Networks and the staff of American Country Countdown with Bob Kingsley. Even the suites had such stars as Vince Gill sharing some acoustic moments of greatness.

The New Faces Show proved that the latest wave of talent is a force to be reckoned with. Mercury's raucous n'rollers Kentucky Headhunters ignited the night with "Dumas Walker" and "Walk Softly On This Heart Of Mine." New Curb Records artist Jann Browne had the dubious distinction of following the Kentucky wonders, but handled her two-song set effectively. MCA's Lionel Cartwright demonstrated considerable skills on the piano and mandolin as well as his singing ability on "Give Me His Last Chance" and "I Saw It All On The Radio," the latter a natural anthem for this radio-saturated audience. Mary Chapin Carpenter, a masterpiece of a writer and performer, slew the crowd of nearly 1,800 with her Columbia hits "Never Had It So Good" and "Quittin' Time." The Hightone Records group Lonesome Strangers rallied with "Goodbye Lonesome; Hello Baby Doll" after a slow start. Tall and striking Mercury stylist Daniele Alexander delivered a potent

Nashville Songwriters Assn. To Hold Spring Symposium

NASHVILLE—The Nashville Songwriters Assn. International has scheduled its spring songwriters symposium, titled "Welcome To My Office," for Friday-Saturday (16-17) at the Vanderbilt Plaza Hotel here.

Lorianne Crook and Charlie Chase of the "Crook & Chase" show are slated to host Friday night's "NSAI Super Showcase," featuring performances by

Kathy Mattea, Janis Ian, Lacy J. Dalton, Mary Chapin Carpenter, Billy Hill, and 1989 NSAI Hall Of Fame inductee Whitey Shafer.

Workshops include "This Business Called Music," "Welcome To The Office Of Co-writers," and the critique session "Welcome To My Office—Publishers And Writers."

In addition, the 23rd Annual (Continued on page 76)

Instrumentalists Vie For Awards ACM To Honor Top Bands, Players

NASHVILLE—The Academy of Country Music has announced final nominees in its best-instrumentalist categories for the 25th annual ACM Awards.

Winners in these categories will be presented with their "Hat" trophies by the ACM prior to the start of the awards show April 25 at the Pantages Theatre in Hollywood, Calif.

The categories and nominees:

- Band of the year (touring): Desert Rose Band, Highway 101 Band, RT, and Nashville Band.

- Band of the year (nontouring): Bull Durham Band, Doo Wah Riders Band, Nashville Now Band, Palomino Riders.

- Guitar: Jack Daniels, John Jorgenson, Ronald Radford, and Brent Rowan.

- Drums: Eddie Bayers, Cactus (Continued on next page)

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Rosanne Cash



Rodney Crowell



The Recording Industry Association of America, Inc.

ACM ANNOUNCES INSTRUMENTALIST NOMINEES

(Continued from page 74)

Moser, Tommy Rivelli.
 • Keyboard: Skip Edwards, John Hobbs, Monty Parkey, Matt Rollings.

• Bass: Bill Bryson, Michael Rhodes, Rocky Thacker.
 • Fiddle: Byron Berline, David Johnson, Mark O'Connor.
 • Steel guitar: Gary Carter, Paul Franklin, Jay Dee Maness.
 • Specialty instrument: Jerry Douglas (dobro), Dave McKelvy (harmonica), Tom Rutledge (banjo).

The other ACM nominees were listed in Billboard's March 10 issue.

NASHVILLE SONGWRITERS ASSN.

(Continued from page 74)

Songwriter Achievement Awards ceremony and dinner will be held Saturday night. Awards will be presented to successful Nashville-based songwriters or to writers whose works are associated with Nashville in the categories of song of the year, songwriter of the year, and top country achievement honors. New awards categories will cover pop/rock, gospel, AC, and R&B. Winners are chosen by a vote of the NSAI membership.

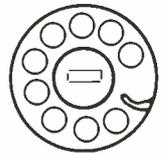
Participants may register for

the entire symposium or individual events. The full symposium package is \$140 for members, \$180 for nonmembers. Friday's panel and showcase is \$25 for members, \$40 for nonmembers. Friday's showcase is \$10 for advance purchase and \$12 at the door. Tickets for Saturday's co-writer session are \$50 for members, \$80 for nonmembers. Awards-ceremony-only tickets are \$60 for everyone. Additional information is available at 615-321-5004.

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The evolution of country music video was among topics discussed at a recent music video seminar ... see page 41

FOR WEEK ENDING MARCH 17, 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	2	4	8	★★ NO. 1 ★★ HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935 1 week at No. 1
2	1	2	11	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
3	6	8	11	SEEM' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
4	3	1	14	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
5	8	13	10	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
6	4	6	14	FAST MOVIN' TRAIN S.HENDRICKS, T.DUBOIS, RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
7	9	9	13	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
8	5	3	15	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT CAPITOL 44527
9	7	11	13	LITTLE GIRL J.BOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
10	12	18	7	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
11	16	21	10	HERE IN THE REAL WORLD K.STEGALL, S.HENDRICKS (A.JACKSON, M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
12	14	22	11	QUITTING TIME J.JENNINGS, M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
13	19	27	6	STRANGER THINGS HAVE HAPPENED R.MILSAP, R.GALBRAITH, T.COLLINS (K.STEGALL, R.MURRAH)	RONNIE MILSAP RCA 9120-7
14	11	5	15	SOUTHERN STAR B.BECKETT, T.ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
15	10	7	17	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
16	15	14	18	NOBODY'S HOME J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
17	13	15	15	HEARTBREAK HURRICANE R.SKAGGS, S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
18	26	41	5	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
19	23	25	9	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
20	21	23	17	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 76805
21	32	35	6	★★★ POWER PICK/AIRPLAY ★★★ WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY, E.SEAY (R.MILLER, J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
22	17	17	14	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS, R.SHARP (S.LEMAIRE, J.PENNINGTON)	◆ EXILE ARISTA 9911
23	29	36	6	AIN'T NOBODY'S BUSINESS B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
24	20	12	16	OVERNIGHT SUCCESS J.BOWEN, G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
25	27	31	5	MAYBE J.E.NORMAN, S.DORFF (B.RICE, M.S.RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
26	18	10	17	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
27	30	28	8	JUST AS LONG AS I HAVE YOU D.WILLIAMS, G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
28	28	26	22	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
29	22	20	20	START ALL OVER AGAIN P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
30	24	19	20	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
31	31	24	21	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
32	33	42	7	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERN GODDIN COLUMBIA 38 73221/CBS
33	25	16	17	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
34	34	29	26	A WOMAN IN LOVE R.MILSAP, R.GALBRAITH, T.COLLINS (D.MILLETT, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
35	45	57	5	SEE IF I CARE R.HALL, R.BYRNE (W.ALDREDGE, R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
36	39	51	8	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE ROPEO COLUMBIA 38 73213/CBS
37	47	62	4	HELP ME HOLD ON G.BROWN (T.TRITT, P.TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-19918
38	38	43	10	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDEVER)	WILD ROSE CAPITOL 44529

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	46	58	4	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
40	42	50	7	BACK WHERE I COME FROM J.E.NORMAN, M.MCANALLY (M.MCANALLY)	◆ MAC MCANALLY WARNER BROS. 7-22662
41	41	48	7	TIME FOR ME TO FLY R.SKAGGS (K.CRONIN)	DOLLY PARTON COLUMBIA 38 73226/CBS
42	53	65	3	I'M OVER YOU G.FUNDIS, K.WHITLEY (T.NICHOLS, Z.TURNER)	KEITH WHITLEY RCA 9122-7
43	51	55	4	BRING BACK YOUR LOVE TO ME R.SCRUGGS, E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
44	40	34	17	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
45	48	45	23	IT AIN'T NOTHIN' G.FUNDIS, K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
46	44	40	25	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GODDIN COLUMBIA 38 69084/CBS
47	58	72	3	IF LOOKS COULD KILL T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73254/CBS
48	64	—	2	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE, S.CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
49	52	47	24	WHO'S LONELY NOW P.WORLEY, E.SEAY (K.BROOKS, D.COOK)	◆ HIGHWAY 101 WARNER BROS. 7-22779
50	57	63	3	DID IT FOR LOVE R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CAPITOL/CURB 44483/CAPITOL
51	49	52	25	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
52	59	70	3	SILVER STALLION C.MOMAN (L.CLAYTON)	◆ WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
53	43	44	24	IT'S YOU AGAIN J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
54	74	—	2	WALKIN' AWAY J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS, D.GAY)	◆ CLINT BLACK RCA 9078-7
55	50	49	26	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
56	63	66	6	SOMETHING WITH A RING TO IT D.JOHNSON, T.BROWN (M.COLLIE, A.TIPPIN)	◆ MARK COLLIE MCA 53778
57	61	61	4	MISTER DJ J.STROUD (C.DANIELS, T.CRAIN, T.DIGREGORIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
58	56	54	26	THERE GOES MY HEART AGAIN H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
59	60	64	6	A BOTTLE OF WINE AND PATSY CLINE O.BRADLEY (L.GRAVELLE, T.ROCCO)	MARSHA THORNTON MCA 53762
60	37	30	16	TIME'S UP SOUTHERN PACIFIC, J.E.NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CHARLENE CARTER WARNER BROS. 7-22714
61	62	53	25	SHE'S GONE, GONE, GONE J.BOWEN, G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL CAPITOL 66024
62	54	46	23	MANY A LONG & LONESOME HIGHWAY R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38 73042/CBS
63	67	68	24	WHEN IT'S GONE R.SCRUGGS, NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND MCA 66023
64	71	—	2	BLACK VELVET N.LARKIN (C.WARD, D.TYSON)	◆ ROBIN LEE ATLANTIC 4-87979
65	66	69	3	ONE STEP OVER THE LINE R.SCRUGGS, NITTY GRITTY DIRT BAND (J.HIATT)	N.G.D.B. FEAT. CASH & HIATT MCA 53795
66	72	74	4	THE HIGHWAY F.FOSTER (T.CONNERS, R.WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS
67	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY, R.FOSTER)	◆ STEVE WARINER MCA 53733
68	55	39	16	IF YOU WANT TO BE MY WOMAN M.HAGGARD, M.YEARY, K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
69	73	—	2	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS, T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
70	70	75	3	IF A MAN COULD LIVE ON LOVE ALONE J.BOWEN, S.EWING (S.EWING, R.LANE)	SKIP EWING MCA 53777
71	65	67	24	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	◆ WILLIE NELSON COLUMBIA 38 73015/CBS
72	NEW	1	1	WALKIN' IN THE SUN J.BOWEN, G.CAMPBELL (J.BARRY)	GLEN CAMPBELL CAPITOL 79966
73	NEW	1	1	CROCODILE TEARS B.BECKETT (L.R.PARNELL, L.PRESTON)	LEE ROY PARNELL ARISTA 9912
74	75	73	23	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGORIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
75	NEW	1	1	EVERYBODY WANTS TO BE HANK WILLIAMS R.BAKER (L.BOONE, P.NELSON)	◆ LARRY BOONE MERCURY 876 426-7

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COUNTRY CORNER



by Marie Ratliff

SEALS SOARS: "Love On Arrival" by Dan Seals (Capitol) arrives inside the top 20 in only five weeks on the Hot Country Singles & Tracks chart, being boosted to No. 18 with the help of large gains at KZLA Los Angeles, WWYZ Hartford, Conn., KKAT Salt Lake City, WDSY Pittsburgh, KCKC San Bernardino, Calif., WUSN Chicago, WSSL Greenville/Spartanburg, S.C., and WUBE Cincinnati, and new adds at KRPM Seattle, WKHX Atlanta, WYNY New York, and WONE Dayton, Ohio.

"I wasn't expecting something like this from him—it's Dan, but it's not Dan, if you know what I mean," says PD Joe Rickman, KCJB Minot, N.D. "It's a real fun song and is doing great up here."

TRAVIS TIES TIME TO TOP: With "Hard Rock Bottom Of Your Heart" (Warner Bros.) making it to the top of the chart in just eight weeks, Randy Travis sprints the distance at a speed unequaled since he did it in June 1987 with "Forever And Ever Amen."

"I WAS A BIG BELIEVER in these guys from their first single, and this one is doing great, too," says MD Ron Day, KEKA Eureka, Calif., of the Kentucky Headhunters' "Dumas Walker" (Mercury), which jumps this week 46-39. "They've already built up quite a following in this part of the country.

"I have one question, though—can anybody tell me what is a bottle of skeet? I haven't been able to figure it out," adds Day.

The Headhunters show good moves at WLK Charlotte, N.C., WAMZ Louisville, Ky., WYNY New York, WFLS Fredericksburg, Va., KNIX Phoenix, WUBE Cincinnati, and WZZK Birmingham, Ala. Among those showing first-time play are WKHK Richmond, Va., WKY Oklahoma City, KEKY Minneapolis/St. Paul, WCTK Providence, R.I., WGAR Cleveland, and WSM Nashville.

Day also touts a song from Garth Brooks' self-titled album on Capitol—"Nobody Gets Off In This Town"—for future release. "We're getting a lot of good phones on this particular cut, which is unusual because we only have it in a limited-play category. I think it would be a hit single."

NEW FACES: PD Van Mac, WOKK Meridian, Miss., thinks programmers should take a listen to Scott McQuaig's "Old Memory" (Capitol). "It's a slow waltz-type record with a simple production," says Mac, "and he sings it just the way it should be sung." WDAF Kansas City is already airing it frequently—21 plays in a seven-day period. Also showing airplay this week: KRPM Seattle, WBVE Cincinnati, and KVOO Tulsa, Okla.

Mark Collie's debut single, "Something With A Ring To It" (MCA), makes a 63-56 chart move this week. "It's a sleeper in my market," says MD Dan Baker, KLUR Wichita Falls, Texas. "The phones are just going nuts on it." New adds are showing at WCRJ Jacksonville, Fla., and KSON San Diego, plus big jumps at KIKK Houston, KRPM Seattle, WBEE Rochester, N.Y., WUSN Chicago, KWJJ Portland, Ore., KYGO Denver, and WQIK Jacksonville.

"HE SOUNDS LIKE A TOTALLY DIFFERENT PERSON from his first record, but this will be another great one for him," says PD John Boudreau, KOUL Corpus Christi, Texas, of Travis Tritt, whose second single, "Help Me Hold On" (Warner Bros.), moves 10 places to No. 37. Tritt's first single, "Country Club," went to No. 9.

It's a new add at KYGO Denver, KKAT Salt Lake City, KNIX Phoenix, WQYK Tampa, Fla., KIKK Houston, WGAR Cleveland, and WONE Dayton, Ohio. Big moves were registered at WWWV Detroit, KSCS Dallas, WZZK Birmingham, KWJJ Portland, WESC Greenville, S.C., WSM Nashville, and WMIL Milwaukee.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. GOODBYE, SO LONG, HELLO PRAIRIE OYSTER RCA
2. HOLLYWOOD SQUARES GEORGE STRAIT MCA (album cut)
3. PARDON ME MOE BANDY & BECKY HOBBS Curb
4. I WATCHED IT ALL (ON MY RADIO) LIONEL CARTWRIGHT MCA
5. ANGEL, ANGELINA GEORGE STRAIT MCA (Album cut)
6. BETTER BE HOME SOON JENNIFER McCARTER & The McCARTERS Warner Bros.
7. BLACK COFFEE LACY J. DALTON Capitol
8. IN ANOTHER LIFETIME DESERT ROSE BAND MCA/Curb
9. THE SCENE OF THE CRIME JO-EL SONNIER RCA
10. NICKEL TO MY NAME BILLY HILL Reprise

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.

COUNTRY

FRAGMENTATION IS HOT TOPIC AT COUNTRY RADIO SEMINAR

(Continued from page 12)

board chart may have been a hot topic in the hospitality suites, but discussion of charts overall was restricted during the first half of publisher's panel, which instead dwelled on such topics as the use of recycled newsprint as an ecological measure. By the time charts did come up, there were few questions from the audience—much of which had left—and few sparks.

The one session that most attendees did speak fondly of was the aforementioned formatics panel, which dealt with, among a number of other topics, how foreground-oriented stations should be. While WMZQ Washington, D.C., PD Gary McCartie defended his "dull" station by saying that most foreground radio PDs were programming for each other, "Power Pig" top 40 WFLZ Tampa, Fla., came up at several radio panels, including the formatics room where moderator Allen Gibbs, PD of WITL Lansing, Mich., played a bogus aircheck of a high-energy country outlet whose slogans included "The Power Cow—Milk Me," and "Get On Your Knees and Squeeze These—The Power Cow."

On a more serious note, the panelists tended to dismiss the much-heralded impact of country video outlets in breaking new music. When KUGN Eugene, Ore., MD Annie Mac announced that her first request for Doug Stone had come from a viewer of The Nashville Network and asked how to incorporate material that broke via video, WMIL's O'Neil told her, "You may be trying to fix a problem that doesn't exist. TNN might be 5% of your audience."

And while McCartie suggested that Country Music Television and TNN "might be doing all of us more good than we'd like to believe" by

taking their audience from people who didn't listen at night, he also said, "If we begin to be swayed by a few calls for Mark Collie... we're not utilizing the information we have."

On CRS' two air-personalities panels, jocks and PDs minimized the impact of two recent court rulings that, together, penalized stations \$1 million because of on-air comments by station personalities (Billboard, March 6, March 13). Asked if stronger corporate guidelines had come down in the wake of the rulings, panelists at one session all said no, but did not comment further.

At the other session, panelists felt that the WBZZ Pittsburgh/Liz Randolph case stemmed from a situation that station management should have heeded. "It is irresponsible if someone's coming to [management] with regular complaints about how [they're] being treated and you ignore it," said WPOC Bal-

timore morning host Laurie DeYoung.

DeYoung added that stations should tell someone in advance: "You're going to be hired as the person on this show that takes abuse" and cited KIIS Los Angeles sidekick Liz Fulton. The idea is to give someone "a clear-cut understanding of what you'll be expected to do."

At Sunday's board meeting, WMZQ Washington, D.C., GM Paul Wilensky was elected CRS president, replacing The Nashville Network Radio's ailing Charlie Douglas. MCA VP of national country promotion Shelia Shipley was elected to the CRS board. KPLX Dallas PD Bobby Kraig, who had been finishing up another member's term, was elected to a full-fledged slot, replacing longtime board member and Great Empire Broadcasting CEO Mike Oatman.

Assistance in preparing this story was provided by Ken Schlager.

CMA Sets Literacy Campaign Effort Includes PSAs, Handouts

NASHVILLE—The Country Music Assn. has formed a committee to create and implement a literacy awareness campaign for the remainder of 1990, International Literacy Year.

The committee, which includes top music industry executives on the CMA's board of directors, has adopted "If You Want To Be A Leader, Be A Reader" as the slogan for all its promotional materials.

Current committee efforts include a series of public-service announcements for radio and television, taped by country artists, and a booth at the International Country Music Fan Fair, where registrants will see a video spool of literacy PSAs and be given handouts about literacy. Also, the CMA's monthly Close Up magazine will begin a bi-monthly series of book reviews in May written by country artists.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
23 AIN'T NOBODY'S BUSINESS (Powerforce, BMI/Hear No Evil, BMI) HL	42 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)
40 BACK WHERE I COME FROM (Beginner, ASCAP)	45 IT AIN'T NOTHIN' (Millhouse, BMI) HL
64 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.)	55 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL
59 A BOTTLE OF WINE AND PATSY CLINE (Willesden, BMI/PolyGram International, ASCAP)	53 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP
43 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	69 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP)
2 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL	27 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL
73 CROCODILE TEARS (PolyGram International, ASCAP/R-Bar-P, ASCAP/Bug, BMI/Whiskey Drinkin', BMI)	22 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL
50 DID IT FOR LOVE (Zoo Crew, ASCAP) CPP	15 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/CPP
67 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI)	9 LITTLE GIRL (W.B.M., SESAC)
39 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP)	18 LOVE ON ARRIVAL (Pink Pig, BMI) CPP
75 EVERYBODY WANTS TO BE HANK WILLIAMS (BMG, ASCAP/Warner-Tamerlane, BMI)	62 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)
6 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	25 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL
10 FIVE MINUTES (BMG, ASCAP) HL/CPP	57 MISTER DJ (Cabin Fever, BMI)
38 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)	31 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM
1 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	4 NO MATTER HOW HIGH (ESP, BMI)
17 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	16 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP
37 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	5 NOT COUNTING YOU (Major Bob, ASCAP)
11 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	19 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)
66 THE HIGHWAY (J.D. Sandefur III, BMI)	8 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL
30 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	44 ONE MAN WOMAN (Irving, BMI) CPP
48 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP)	65 ONE STEP OVER THE LINE (Lillybilly, BMI/Bug, BMI)
70 IF A MAN COULD LIVE ON LOVE ALONE (Acuff-Rose, BMI/Tree, BMI) CPP	24 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP
47 IF LOOKS COULD KILL (Coolwell, ASCAP)	12 QUITTIN' TIME (Grog, ASCAP)
68 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	32 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP
	35 SEE IF I CARE (Colgems-EMI, ASCAP)
	3 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
	61 SHE'S GONE, GONE, GONE (Tree, BMI) HL
	52 SILVER STALLION (Resaca, BMI)
	74 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM
	56 SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI) CPP
	7 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)
	14 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
	29 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL
	26 STATUE OF A FOOL (Sure Fire, BMI)
	13 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
	20 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
	46 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
	58 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP
	71 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
	36 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
	51 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
	41 TIME FOR ME TO FLY (Fate, ASCAP) CPP
	60 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM
	54 WALKIN' AWAY (Howlin'Hits, ASCAP)
	72 WALKIN' IN THE SUN (Irving, BMI/Jeff Barry Intl, BMI)
	21 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
	28 WHEN I COULD COME HOME TO YOU (Steve Warner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP
	63 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/HL
	33 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
	49 WHO'S LONELY NOW (Cross Keys, ASCAP) HL
	34 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)

SHEET MUSIC AGENTS

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- CLM Cherry Lane
- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.
- MSC Music Sales Corp.

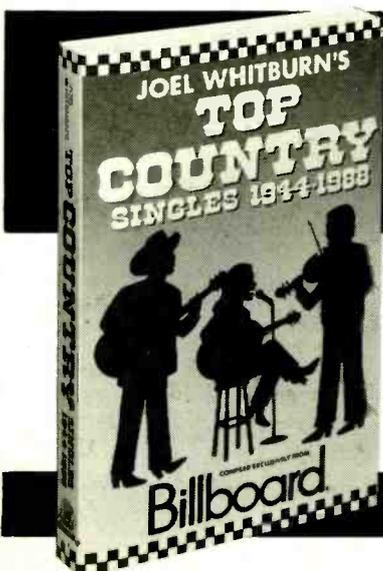
Billboard TOP COUNTRY ALBUMS™

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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	7	RICKY VAN SHELTON COLUMBIA 45250/CBS (CD)	RVS III 3 weeks at No. 1
2	2	2	44	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	22	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
4	5	9	4	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
5	4	4	18	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
6	8	14	4	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
7	7	6	47	KATHY MATTEA MERCURY 836 950-1 (CD)	WILLOW IN THE WIND
8	6	5	19	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
9	9	7	39	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
10	11	8	44	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
11	10	10	25	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
12	12	12	23	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
13	13	11	39	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
14	14	13	34	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
15	16	20	75	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
16	22	26	40	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
17	17	18	6	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
18	15	15	55	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
19	23	24	21	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
20	19	16	22	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
21	18	17	56	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
22	20	22	147	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	25	19	18	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
24	24	23	55	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
25	21	21	74	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
26	26	28	56	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
27	28	29	82	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
28	27	25	47	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
29	30	27	30	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
30	29	32	85	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
31	31	34	78	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
32	33	35	135	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
33	34	33	43	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
34	35	30	54	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
35	32	31	31	WILLIE NELSON COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
36	37	44	31	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
37	42	40	212	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
38	45	47	43	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	55	51	98	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
40	36	39	52	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
41	39	38	91	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
42	38	36	29	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
43	44	42	5	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
44	41	48	195	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
45	40	43	43	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
46	49	52	129	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
47	46	37	25	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
48	57	62	3	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
49	43	41	22	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
50	47	45	6	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
51	52	53	226	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	58	54	137	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
53	61	64	91	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
54	50	50	19	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
55	54	55	10	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
56	48	46	21	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
57	53	56	36	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
58	51	49	158	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
59	RE-ENTRY	43	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND	
60	60	58	20	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
61	59	57	44	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
62	NEW	1	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2	
63	67	—	2	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
64	62	59	22	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
65	63	75	3	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
66	68	63	110	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
67	56	66	303	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
68	72	71	71	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
69	73	70	35	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
70	66	—	3	LARRY BOONE MERCURY 842 156 2 (CD)	DOWN THAT RIVER ROAD
71	RE-ENTRY	11	K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BROS. (8.98) (CD)	ANGEL WITH A LARIAT	
72	RE-ENTRY	34	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT	
73	RE-ENTRY	351	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS	
74	69	60	96	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
75	RE-ENTRY	25	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS	

○ 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.



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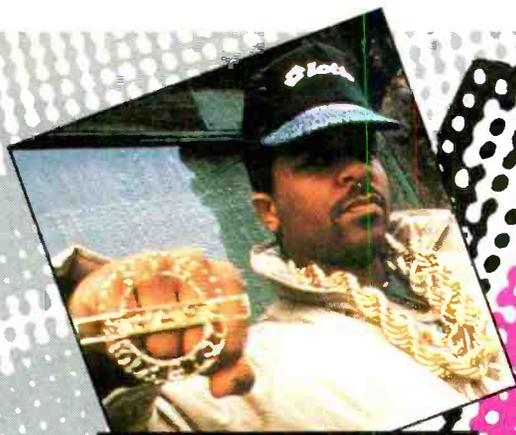
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Spotlight



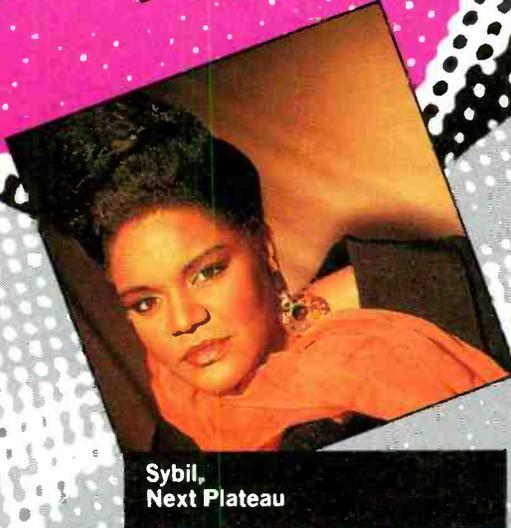
Sir Mix-A-Lot,
Nastytic



David Bowie,
Rykodisc



Kid 'N Play,
Select



Sybil,
Next Plateau



Rcb Base
Profile



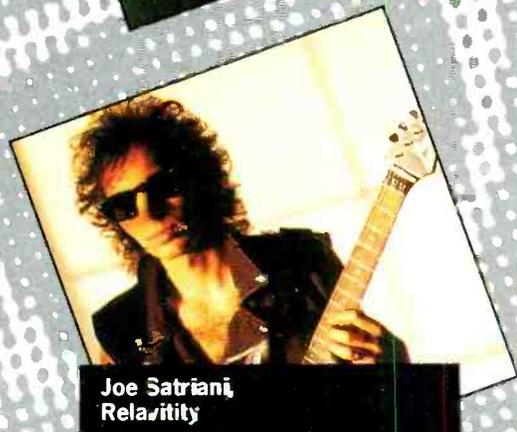
"The Little Mermaid,"
Walt Disney



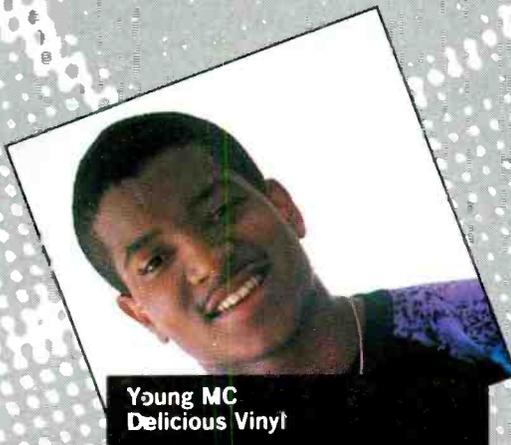
Queen Latifah,
Tommy Boy



2 Live Crew,
Luke Skywalker



Joe Satriani,
Relativity



Young MC
Delicious Vinyl

THE
INDEPENDENT
NETWORK

Indie Labels and Distributors Are Bringing a New Dimension to this Year's NARM—a 'Hot New Product' Presentation That Will Open Eyes and Ears to the True-to-Life Cutting-Edge Sounds of the '90s

By BRUCE HARING

Submitted for your approval: rap, new age, thrash-speed-death metal, and dance music. In short, virtually every significant music trend of the last decade.

All of the genres first saw the light of day on independent record labels. And the 1990s will no doubt see more cutting-edge sounds emerge from the ranks of the so-called "Independent Network," a loose network of independently-owned-and-operated labels and distributors whose joint sales volume ranks them as a "seventh major," shoulder-to-shoulder with the branch distribution systems of CEMA, WEA, CBS, MCA, BMG, and PolyGram.

The "Independent Network" is the theme of this year's independent product presentation at the National Assn. of Recording Merchandisers convention, the second such show of unity from independent labels and distributors at NARM. The return of a joint presentation is a strong sign that independent music will not be content to take a backseat to its competition when it comes to marketing and promotion.

But independent music also faces severe challenges heading into the '90s. The usual round of complaints that have been around since the dawn of independent music still exist: labels complain of slow payment from distributors, competition from in-house distributor labels, and a glut of product at retail; distributors bemoan lack of communication and coordination from the labels.

However, as usually happens, those networking complaints are swept under the rug when the latest major-label infiltration of the cutting edge begins.

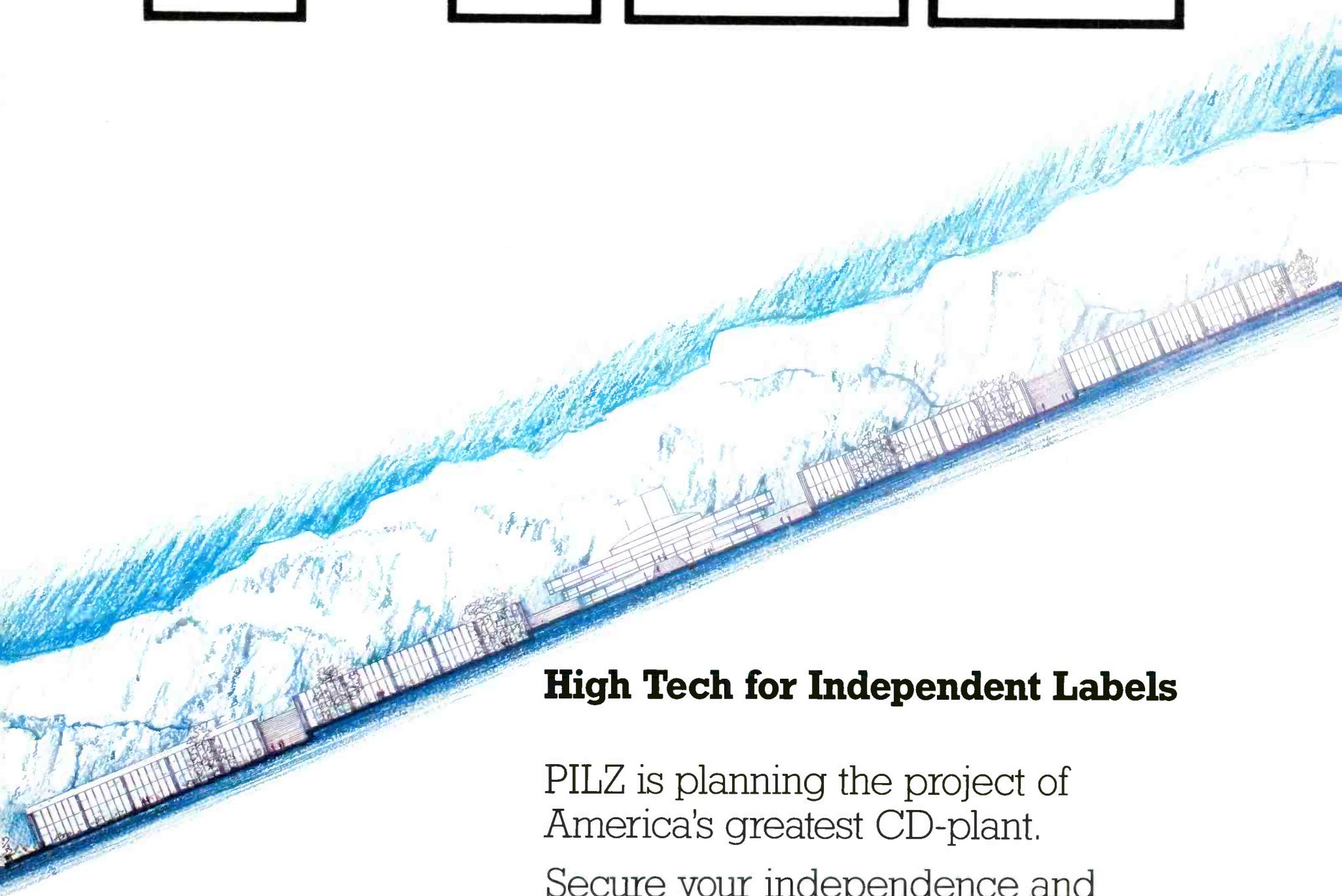
As we speak, the multi-national corporations of the majors have begun to throw excessive amounts of money at the rap and alternative music markets, and have virtually co-opted the hard rock side of the independent sector.

The marketing and promotion budgets of the independent camp are the first to suffer from the influx of big money, leaving indies in a familiar situation heading into the last decade of the 20th century: innovate or die.

What kind of label is best suited to surviving (Continued on page I-12)



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INDIE DISTRIBUTOR INDEX

The following is a listing of major independent distributors. Most of the below are affiliated with NAIRD. For more information, check with the 1990 Billboard International Buyer's Guide.

ARIZONA
ASSOCIATED DISTRIBUTORS
3803 N. 36 Ave.

Phoenix, Ariz. 85019
(602) 278-5584
Fax: (602) 269 6356
Buyer: Leonard Singer

CALIFORNIA
BACKROADS DISTRIBUTORS
417 Tamal Plaza
Corte Madera, Calif. 94925
1-800-825-4848
Fax: (415) 924-0648
Manager & Sales: Darlene Johnson

VALLEY RECORD DISTRIBUTORS
P.O. Box 2057
Woodland, Calif. 95695
(916) 661-6600
Fax: (916) 661-5472
President: Barney Cohen
Buyers: Jim Collier, Doug Cox

BAYSIDE DISTRIBUTING CO.
174 Paul Dr.
San Rafael, Calif. 94903
(415) 472-2806
Fax: (415) 472-2567
President: Robin Wise

CALIFORNIA RECORD DISTRIBUTORS
255 Parkside Dr.
San Fernando, Calif. 91340
(818) 361-7979
Fax: (818) 365-7328
President: George Hocutt
General Manager: Don Davis
Operations Manager: Richard Hocutt

GLOBAL PACIFIC DISTRIBUTORS
180 E. Napa St.
Sonoma, Calif. 95476
(707) 996-2748
Fax: (707) 996-2658
President: Howard Sapper

MACOLA RECORD CO.
6209 Santa Monica Blvd.
Hollywood, Calif. 90038
(213) 469-5821
Fax: (213) 469-5827
President: Donald B. MacMillan

PARADIGM DISTRIBUTING
1302 Kettner Blvd.
San Diego, Calif. 92101
(619) 232-5909
Fax: (619) 232-5982
Owner: Karen Merry

RICK BALLARD IMPORTS
P.O. Box 5063
Berkeley, Calif. 94705
(415) 832-1277
Fax: (same as above)
President: Rick Ballard

SQUARE DEAL RECORD CO.
P.O. Box 1002
San Luis Obispo, Calif. 93406
(805) 543-3636
Fax: (805) 543-3938
Director: Richard Ferris
(Continued on page I-40)

Otis Rush

THE UPWARD GROWTH OF INDEPENDENT DISTRIBUTION CONTINUES BEHIND THE FALLING VINYL CURTAIN

By MOIRA McCORMICK

Independent distributors are facing the '90s with optimism. The ongoing good health of the dance/rap/hip-hop/house market, created and fuelled largely by independent labels, helps keep ledgers in the black. The same goes for the ever-evolving new age market, which keeps gaining strength as radio continues to open up to it. The disappearance of vinyl is of concern to many, yet the major distributors are more than satisfied with indie CD sales—which experts agree have been an indisputable shot in the arm. And some distributors believe major labels will be approaching indie manufacturers with licensing agreements for those independents to issue vinyl product for the majors' artists, opening up further avenues of distribution.

"The '90s look real promising," says Jerry Suarez, president of Miami's JFL Distributors, which, like many of the larger indie wholesalers, handles over three dozen audio labels. "There seems to be a steady upward growth in independent distribution. Some of the indies have gone to the majors for distribution, but there are always new, upcoming labels to replace them.

"You never know what's going to be a hit," says Suarez. "It could be some kids in the basement putting product out. There's always something in the pipeline."

"Majors want to own successful indies, and our fear is that the majors will be more interested in buying up independent product lines in order to recoup some of their lost market share," observes Billy Emerson, president of Dallas-based Big State Distribution Corp., which operates a branch office in Houston. "But there will always be new labels. There is more creative talent in this country than any seven networks can handle."

JFL's Suarez acknowledges that "the independent labels had trouble with CD output a few years ago, when the demand started. Now it's not a problem. And rap originally wasn't selling well on CD, but now it's picking up."

"The independents are definitely coming up to speed with CD output," agrees John Salstone, executive VP and co-owner of the 50-year old MS Distributing in suburban Chicago. "These aren't garage labels—they're very sophisticated. Indies were right there with cassette singles and extended cassette singles.

"We are closer to the marketplace, closer to what the consumer wants, than a bureaucracy," Salstone continues, citing the most often-perceived advantage of independent distribution. "The majors will push a record if they've put a lot of money into it, but independent distributors can milk the product with the most potential, which allows us to break hits. It may be easier for us to do this because we're closer to the street."

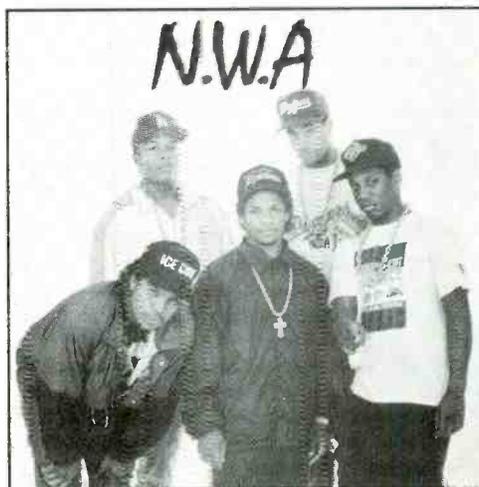
However, admits Mike Gaffney, VP of music for Minnesota's Navarre Corp., "Getting hits all the way through can be tough. There have been more hits recently, but independent distribution isn't built on depending on a hit to be alive a year from now."

Navarre's remedying that situation for itself, he says, by expanding its distribution sphere to the national level. Currently operating sales offices in San Francisco and Chicago, with distribution centers in the Los Angeles area as well as in Navarre's metro-Minneapolis headquarters—and a reach that encompasses Se-

(Continued on page I-14)



Koko Taylor



N.W.A.



Dino



Bobby Bland



Shotgun Messiah





Nuclear Assault



Run-D.M.C.



Artillery

PROFIT
RECORDS, INC

INDIE ENTREPRENEURS ARE TODAY'S MASTERBUILDERS WITH THE SKILL AND WILL TO CREATE POP HITS OR PYRAMIDS

By MOIRA McCORMICK

Independent record labels are started by people with a vision—a vision of what kind of music they believe people would be buying if they had the chance. They are entrepreneurs in the truest sense of the word—men and women who see their often idiosyncratic vision through to successful fruition.

"Entrepreneurs get satisfaction from seeing the rightness of their vision," says Tom Silverman, founder and CEO of New York's Tommy Boy Records. "Money is just a way to keep score—you make money when you're successful, and you don't when you're not." Tommy Boy's sales speak for themselves. Founded in 1981, its first gold single was 1982's "Planet Rock" by Afrika Bambaataa & Soulsonic Force, and its first top 10 pop record was the Force M.D.'s "Tender Love" in 1985. More recently, De La Soul's debut album "3 Feet High And Rising" has sold 900,000 units; Queen Latifah's debut has sold 300,000; and Digital Underground's first 12-inch is at the 100,000 mark.

While Warner Bros. has purchased Tommy Boy (the company bought 50% of Tommy Boy in 1985, and recently exercised its option to pick up the rest.), Silverman assures that distribution will remain independent. Certain acts (like Information Society, whose album moved 80,000 units) will be distributed by Warner Bros., notes Tommy Boy president Monica Lynch.

"Indies can work the rap/dance marketplace as well as the majors can," says Silverman. "Developing acts take a bigger chance when they're with a major, because there you're either hot or you're not. Independents can build markets over a period of time."

The dance/rap labels have experienced the most dramatic successes of any independent over the last several years. L.A.-based Delicious Vinyl had a runaway hit in 1989 with Tone Loc ("Wild Thing" and "Funky Cold Medina") and Young MC ("Bust A Move"), all the more impressive considering the label is barely three years old. As of July 1988, Delicious has been distributed by Island Records, "with a choice of whether product goes through major or independent distribution," says VP and GM Rick Ross.

The entrepreneurial philosophy of founders/producers Matt Dike and Michael Ross is simply "to put out the music that we like," according to Ross. "The idea is to improve the quality of the music, not the quantity. The business still relies on the street buzz for really hot new talent, so you have as good a shot as the majors do at finding that talent." While Ross believes majors will continue to buy up successful indies, "independent distributors are fully capable of breaking live acts—Tone Loc is a perfect example. A hit record sells itself, no matter how it's distributed."

"Make the star, and the star makes money," agrees Juggy Gayles, founder of New York's Sleeping Bag Records (Mantronix, Nocera, EPMD, Joyce Sims).

"We've chosen to stay independent because of the success of independent distributors in launching new artists," agrees Eddie O'Loughlin, president of New York's Next Plateau Records, referring to himself and partner Jenniene Laclercq. Next Plateau artist Sybil scored the No. 5 black single of the year with "Don't Make Me Over," and its artist roster includes Salt-N-Pepa, Antoinette, Red Alert, Tony Scott and JoAnn Jones.

O'Loughlin began his company as an independent produc-

tion concern, forming the Next Plateau labels in 1985. With Laclercq, "We set out to build an independent company that could be artistically and commercially successful—with integrity," he says.

Important Records began life as an importer, shifting to a distributor of domestic independents in 1982, according to founder and president Barry Kobrin. The Hollis, N.Y.-based company began putting out its own product on the Relativity label in 1983, followed by the releases on the heavy metal Combat label (which helped launch the careers of Metallica, Anthrax and other) and on the new "street, hip" label In Effect (home of 24-7 Spyz, Agnostic Front, and more). Each label has five to six acts, says Kobrin, and together release 14-15 albums a year.

"The idea is never to release too much product, but to back the product you do release," says Kobrin.

"We're an independent label with its own independent distribution," he continues, "but what sets us apart is we're not comfortable selling 30,000 records. We aim to take music that's intelligent, exciting, and provoking, and sell a lot of records. We're an indie without a major distributor that can still go platinum and gold." Relativity's Joe Satriani is about to hit the platinum mark with last year's "Surfing With The Alien," and its followup "Flying In A Blue Dream" is certified gold.

The key is promotion, something to which Kobrin—whose background in one-stops made him "think I could build a label just by sticking the product in stores," he laughs—was a relatively late convert. From two promotion people in 1985, Important now has 50, in "radio, retail, even tour promotion—a lot of our bands aren't booked by the major agencies . . . We zero in on what we understand, and that's rock'n'roll."

Another label with its own distribution system is the venerable Rounder Records—actually, the Rounder Records Group, which includes the Rounder, Heartbeat, Philo and Varrick labels. Founded in Cambridge, Mass. in 1970 by Ken Irwin, Marian Leighton Levy, and Bill Nowlin, Rounder specializes in "everything from bluegrass and new acoustic



Stevie B

LMR
LEFRAK-MOELIS
RECORDS

music to folk and singer/songwriter productions, to Tex Mex and New Orleans music, to unique musical personalities like NRBQ, Jonathan Richman, and the Shaggs," says Levy. Rounder's distribution company handles over 500 independent labels.

"We've chosen to stay independent because of the type of music we've always been committed to making available," says Levy.

A newcomer to the indie rock business is Raleigh, N.C.-based Mammoth Records, which has racked up some considerable accomplishments in its one year of existence. "We work with bands whose music we get into, and that we believe in," says Jay Faires, president and co-founder (with label manager Ed Morgan) "You can get out of bed in the morning, even if you're not making a ton of dough."

Faires believes in "keeping an indie attitude in how we

(Continued on page I-16)



Jonathan Richman

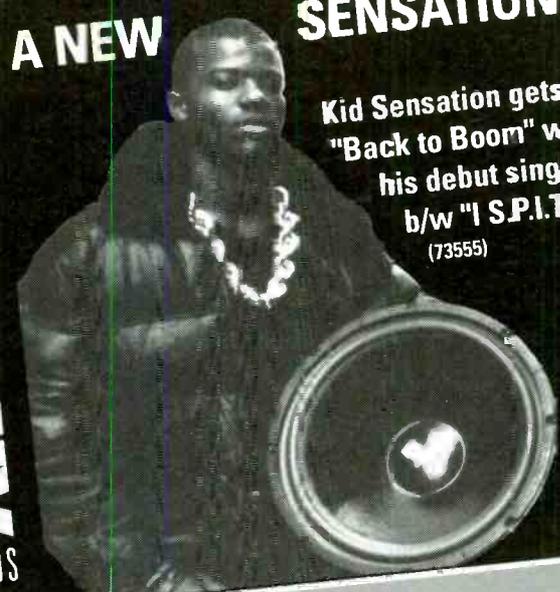


Lenny Williams



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MASTY MIX RECORDS



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My Hoopie

SIR MIX-A-LOTS'

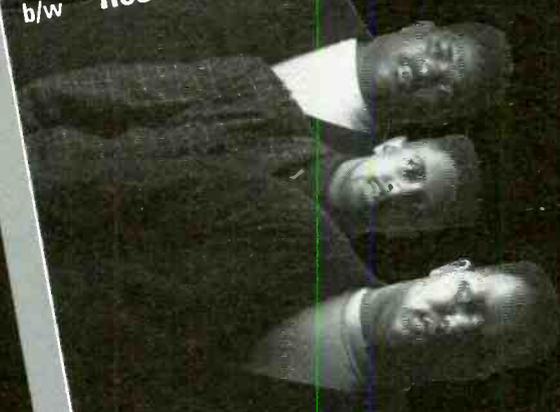


Latest LP "SEMINAR" (70150) with a new mix of rap style and social comment, the second single "Hoopie" (75988) by popular demand

BLACK+WHITE MANAGEMENT

"What Makes Me Want To Shout"
b/w "Rock The House" 76986

SIDE



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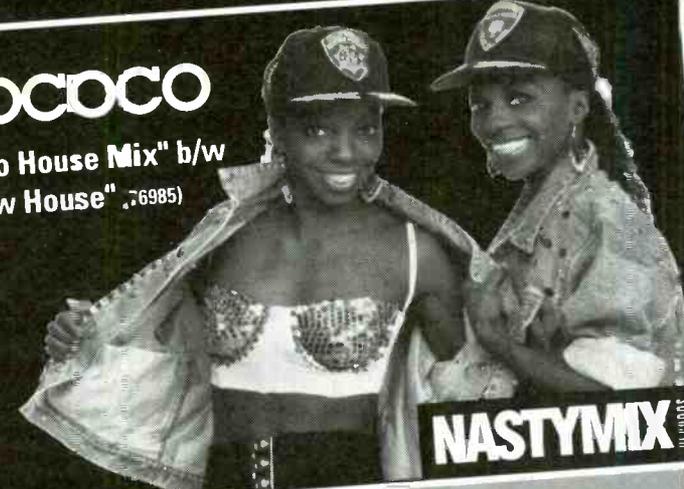


"It's A Shame" b/w "I'm Wild" (76987)

SAN-KAS MANAGEMENT

ROCOOCO

"Italo House Mix" b/w "New House" (76985)



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WHIZ KID with YSL



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ALTERNATIVE ROCK LABELS STRIKE POWER CHORDS FOR INDIE FREEDOM

DAVE DiMARTINO

On any given week, the various contributions of independent alternative rock labels can be found on Billboard's Modern Rock Tracks chart. But there's only one thing wrong: the majority of the records listed there are usually on major labels, not independents, and the bulk of them are not so altogether "cutting edge" that they can't also be found on the Top Pop Albums chart as well.

So, as the saying goes, *what gives?* What gives is the usual. Consider these three artists, all who have scored heavily on recent Modern Rock Tracks charts: Peter Murphy, the Jesus & Mary Chain, and the Stone Roses. What do they have in common? First, they officially record for Beggars Banquet, Blanco Y Negro, and Silvertone—three British labels with indie roots and direct ties to major labels. Secondly, because of those ties—with RCA, Warner Bros., and RCA again, in this case—the records of the three artists involved are guaranteed distribution, promotion, and marketing that will almost by definition give them marked advantages over "real" indie labels. Thirdly, their success, such as it is, is more a sign of the astuteness of the A&R vision of Beggars Banquet, Blanco Y Negro, and Silvertone than of the involved major labels.

The fact is, the bulk of today's alternative successes come directly from the ranks of the indies—and as bands like the Pixies, Soundgarden, and Raging Slab meet success at the majors, and Sonic Youth and Thin White Rope begin their own associations there, no one doubts that other, even more intriguing new indie bands will emerge and meet similar success.

The problem, of course—and one that the best indie labels must always deal with—is the unwritten law that when a good indie band begins to sell records, it must then depart to join the majors.

Let's just say that not many indie labels agree with that philosophy.

"The majors have finally figured out that the indie marketplace is something that they can make money from now," says Nick Cucci, label manager at Rough Trade Records. "And bands start getting signed for exorbitant amounts of money that maybe shouldn't have a major label deal. What happens is—the bands that don't get approached by the majors, *their* prices go up too."

Indeed, few indie label heads are firmly convinced the majors necessarily know what they're doing; encounters with the majors are oftentimes more revealing than is intended.

"They send form letters to receive music for free," says Gary Held, chief of San Francisco's Communion label, "and I always just write back, 'I know there's a Tower Records

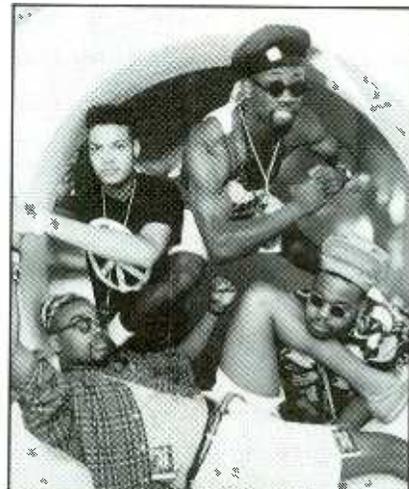
down the street. I sell direct to Tower. Buy it there.'

"Geffen just sent a letter to someone here for a band that's definitely not their kind of thing—it was just a form letter, sent because they read about the band somewhere. We're going to send back a letter saying, 'We are interested in your artist Guns N' Roses. Could you please send us information and promotional copies?' If somebody was serious and *intelligent* about it, I guess I would listen to them. But nobody ever is."

Take it from Greg Ginn, owner of California's much-lauded indie SST label, which has been issuing records for 12 years now—one of which, by Soundgarden, was actually nominated for a Grammy award this year. Two of SST's most successful acts have been Husker Du and the Meat Puppets; while Husker Du eventually signed to Warner Bros., upon their breakup bandmember Grant Hart resigned to SST, where the very popular Meat Puppets remain.

Ginn, founder of pioneering punk band Black Flag, has had plenty of time to consider the possible 'benefits' of any kind of deal between his own label and a major. In short, he says, "I'm not interested in that kind of stuff."

24.7 Spyz



Nine Inch Nails



My Life With The Thrill Kill Kult



Firehose



Walkabouts



Flat Duo Jets



Why? "Because I like to do a lot of smaller kinds of music that they just don't know what to do with," he says. "And I think with a lot of groups where we've had success, there's no way they could have developed them. I'm interested in *music*. Yes, it could be a very profitable thing—but I would only be able to work with maybe a third of the music that I can work with now, and that's what's really important to me. I don't want to be some bureaucrat for some multinational corporation no matter *what* the money involved. That is not what I'm going to do. We're very committed to staying independent."

Putting out good records that one cares about is one thing; actually getting them *heard* is, of course, another matter entirely. Dave Hall, owner of Middlesex, N.J.-based Skyklad Records, has been issuing intriguing

product for over four years now. Consider his story.

"I put out a couple of records that I tried everything for," says Hall, "the Russ Tolman record and one by Hand Of Glory, a great band from Austin. I did everything a label could possibly do; I did posters, album, cassette & CD, full-color covers, hired an outside company to work radio, and did the mailing to the press. And both acts went on tour. I just tried the whole wad.

"And I didn't really see any big jump in sales. Maybe I sold a little bit more of each of those two than a normal Skyklad act, but not that much to speak of. And I don't know the answer. Part of it might be that my distributors are lame—which they *are*."

Distribution—that's the key. Talk to any head of an indie label, and you're bound to hear a few common words: *distribution*, *cash flow*, and *getting paid* usually dominate.

Curtis Caseola at Boston's TAANG! label knows the scene all too well. Though the label—which features such acts as the Hard-Ons, Moving Targets, and Jerry's Kids—now has 20 domestic distributors, it has also started up its own retail department, which calls 200 stores biweekly and sells them TAANG! product directly.

"Distributors are completely pissed off by it," says Caseola. "That's why we get delays on payment; that's the excuse they use. 'Well, you guys go direct—you must have pretty good cash flow this month, Curtis.'"

It's a move that in large part has contributed to the health of Seattle's enormously influential Sub-Pop label, says Jonathan Poneman, co-owner and "Corporate Lackey" there.

"We have our own C.O.D. distribution network," says Poneman, "and about 60% of our business is done that way. The other 40% is done through [indie distributor] Caroline. The reason that we've been able to keep up our output and our profile is because even though our distribution isn't as great or as wide, it's thoroughly paid for. Our cash flow is probably way better than most majors'."

Adds Poneman: "My feeling is, you can try to sell 100,000 records using a number of distributors, but if they're not going to pay you for 90 days if you're lucky—and sometimes it'll be more than that, or maybe you won't get paid at all—then what's going to happen is you're going to end up selling records, you're not going to be able to pay the band, and the band will bolt to another label. And we're not

(Continued on page I-22)

Welcome To The

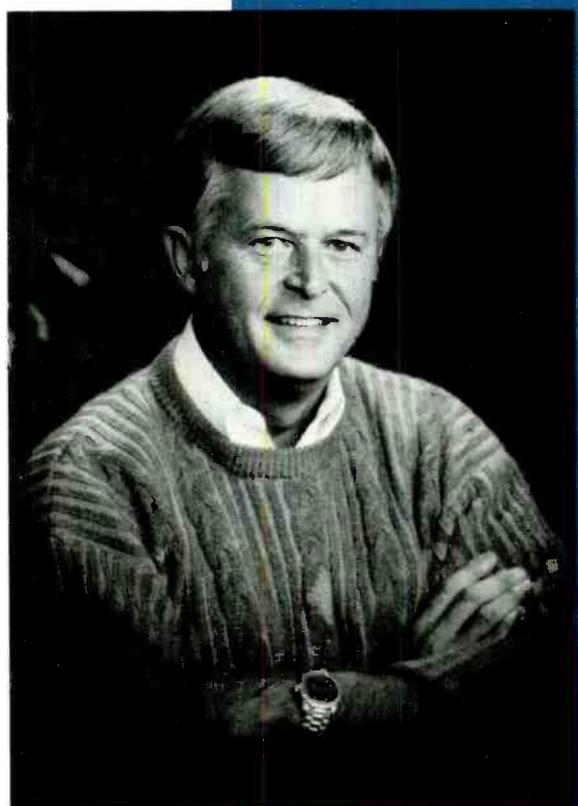
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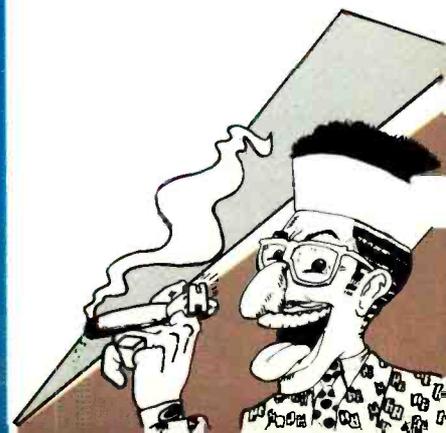
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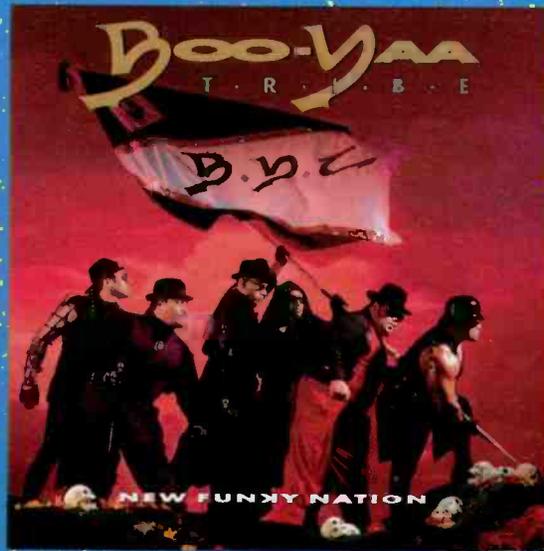
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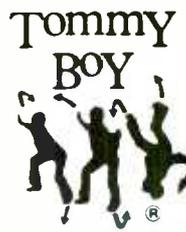
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Marcia Ball



TAD



Eddie "Humpty-Hump" Humphrey of Digital Underground

DEVELOPING ARTISTS FIND INDIES GIVE AND LIVE FOR THEIR ULTIMATE SUCCESS

By CRAIG ROSEN

During Motown's mid-'60s through early-'70s heyday, the label's legendary family atmosphere and artist development efforts were almost as well known as the "Motown sound." Today several successful indies are using Motown as a model and offering their artists the care and attention few majors can match.

"There's passion about the music here," says Next Plateau VP Jenniene Leclercq. "It's not just about a bottom line. We have very few acts, so they don't get lost in the crowd or shuffle. There is interest in them as people. They're artists and we're helping them express their ideas. They can walk in and sit down and talk to us. There's a relationship there. We don't just say, 'Sit down. Here's the contract. We'll see you when you have your first gold album.'"

Apparently that philosophy is working for Next Plateau. The label has had commercial success with rappers Salt-N-Pepa and singer Sybil.

Relativity Records has had similar success with guitar whiz Joe Satriani. "Most of our artists have nothing," says Relativity VP/A&R Cliff Cultreri. "I'm what they have. I become mother, father, record producer, the whole nine yards. We tend to keep a close relationship with an artist. It tends to be more of a family than a business relationship. I'm accessible 24 hours a day," he adds. "I've had several of them living with myself and my wife for periods of time."

According to Cultreri, that kind of relationship helps keep successful artists with the label. Satriani re-signed with Relativity following the success of his "Surfing With The Alien," rather than turning to a major label.

Music West Records has done for new age artist Ray Lynch what Relativity has done for Satriani—make him a star. Lynch's "Deep Breakfast" went gold in 1989. His follow-up, "No Blue Thing," which recently topped the New Age Albums chart seems headed for similar success. Music West chairman Allan Kaplan says the label offers several things that majors can't. "We can focus directly on an artist's career and catalog in ways that give them a lot more concentration on their products and promotion," he says.

According to Kaplan, Music West also makes it more profitable for the artist. "They can make more money here, but

virtue of the fact that we don't sign a whole lot of artists." He says the label also helps rising stars by re-releasing their entire catalog each year and promoting it with a new game plan.

The label got its start five years ago after Kaplan stumbled across Lynch's do-it-yourself cassette release. "I saw his situation and had a personal belief in his product. I felt once it was heard by millions of people, millions of people would buy it." That commitment led to Lynch's subsequent success and Music West's growth as a label.

Priority president Bryan Turner agrees that indies are more artist oriented than their major label competitors. "The rosters are small on an independent label, so a successful act is much more valuable and important all the way through the company. The whole staff recognizes how valuable and important the acts are to the label and the attention given to an act parallels that value."

Even the personalities are different at indies, Turner says. "The egos and insecurities are less abundant at independent labels and indies work much closer developing an act. The major label guy just has so many more balls to juggle."

Delicious Vinyl president and producer Michael Ross concurs. "We don't have eight million acts, so we can focus on the acts we sign and put a lot of energy into those acts. Our staff is completely behind the records we put out. There's not a lot of other priorities."

Restless Records VP/GM David Gerber has a different point of view. "There is nothing that an indie does that a major label can't do. It's just what they are willing to do. If they decide they can put it all behind one act, they could do a better job than we do."

The relatively small size of indie labels and the way they do business is also a factor in the success of specific acts. "Take Satriani for example," Cultreri says. "Because of the nature of our distribution, he started off strong with the mom and pop accounts." Relativity's roots as a distributor to small retailers remains an important factor. "That gives us an edge in breaking a new artist, especially one with no vocals," Cultreri adds.

Successful indies enjoy a symbiotic relationship with their artists. When the artists grow, so does the label. "A company will help to elevate an artist to a certain level," says Cul-

treri. "If he goes beyond that, it will help the company to advance. It's very give and take and that tends to strengthen the relationship. They help us grow, we help them grow." Gerber agrees, saying "indies have the opportunity to take young acts and develop them as the label develops. Hopefully both entities can grow at the same time."

When an artist does have some success, it becomes easier on the label. "Not every act on the label is a Salt-N-Pepa or Sybil," says Leclercq. "When they get to that level, they're much easier to maintain. They have been around the block. The newer acts require a little more work."

According to Next Plateau president Eddie O'Loughlin, that extra work pays off. "I think the acts pick up on this enthusiasm and interest and it encourages them to go forward." O'Loughlin notes that success rarely comes overnight.

"You cannot just roll a record out in three weeks and look for tremendous success, then go on to the next record if it doesn't happen. I think independents did that in the past, but you don't see that any more. In the old days, we didn't even want to meet the artist, but all that changed about in 1985. Most of the acts on the label have been with us for three or four years, some without major success."

Sybil, for example, signed with the label in 1986, renewed her contract in 1989 and had her first big success later that year. "Hopefully, if we stay with the artists, it gives them a feeling of confidence and propels them."

Aside from helping the artists develop as a performer and create a fan base, O'Loughlin says it's important to develop an artist's skills so they can promote themselves in interviews, by touring, through 900 telephone lines and other means. "All this takes a while. You have to build tours step by step. You need a commitment on every level. We even train our acts how to be interviewed, very much like the Motown family."

O'Loughlin stresses that work in developing artists is essential to maintaining success. "We aren't going to put a record out and have an overnight hit," he says. "If we do, the hit record is just the door opener. It's just the beginning. You don't want to have a hit and have someone behind it unable to carry on with it."

(Continued on page I-35)

Special Ed



Tone Loc



The Connells



I M P O R T A N T

ARTISTS: JOE SATRIANI, WHITE LION, THEY MIGHT BE GIANTS, MEGADETH, EXODUS, SONIC YOUTH, BLACK FLAG, COCTEAU TWINS, ROBYN HITCHCOCK, LES MISERABLES (LONDON CAST), STEVE VAI, NUCLEAR ASSAULT, RICK WAKEMAN, HELLOWEEN, T. REX, GARY MOORE, MINOR THREAT, THE CLASH, DAVID JOHANSEN, SEX PISTOLS, DESTRUCTION, SEPULTURA, SOUNDGARDEN, FRANK GAMBALE, WIRE, BUZZCOCKS, DEAD MILKMEN, SLAYER...

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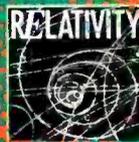
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THE INDEPENDENT NETWORK



Blackgirls

CUTTING EDGE

(Continued from page I-1)

the business pressures of the '90s? "The name independent label says it all," says Andy Dunkley, label manager of the Chicago-based Wax Trax! "The label that's truly independent will survive. The ones that associate with major labels will find themselves dropped on the wayside through natural selection. In a year, the lawyers and accountants at the majors will look at the money they've made from independent labels they've purchased and drop them."

Dunkley, whose label specializes in the industrial dance music of such bands as Ministry and Front 242, says that the best way to fight back is by sticking close to their grassroots fans. "For example, we do well in direct sales to stores and

mail order. We stay in touch with the people interested in this music."

Sadly, Dunkley feels that staying in touch with themselves is not something independent labels and distributors do enough of. "I think everyone is suspicious of everyone else," he says. "Maybe because the country's so big and there's so many labels. It's very difficult for everyone to network."

Johnny Phillips, VP of Select-O-Hits Distributors in Nashville and president of the 13-company SOH Distributors Network, says cooperation among independent companies is "more than it used to be. It's coming around, but if you've got 13 distributors like we do, you've also got 13 promotion men. You can cover the country if you get them to organize, but most of them are INDEPENDENT with capital let-

(Continued on page I-32)

'On the first base level of promotion, it's imperative to win over smaller outlets like college radio programmers and fanzine writers to establish the ever-present buzz factor on a band. These sources many times impact more favorably to acts on independents, which is attributable to ... the attraction to a label's underdog status, and a feeling of discovering something no one else knows about.'

'If a new band on a major label has beautiful full-page ads that are seen everywhere, has a CD single, with a record produced by a well-known studio veteran, it tends to take the fun out of that discovery process and make it more likely that those buzz-spreaders won't support the group. It's almost like being told what to like, and that just doesn't work in that crowd. This eliminates the base, no matter how small or seemingly insignificant, that is necessary to break a band into larger circles.'

'The music and style of the band is the first priority for this audience and anything that comes attached to it can be superfluous and many times detrimental to the band's success. In that case, less is more.'

JONAS NACHSIN, Roadrunner Records

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Grant Hart

DISTRIBUTION

(Continued from page I-3)

attle and Portland, Wash.—the company is “going back to the ‘60s-’70s style of national independent distribution . . . We’re about to start an east coast operation.”

Gaffney acknowledges the role black music has played in galvanizing the independent record industry, and notes, “The same kind of emergence is happening at the opposite end—new age and new adult contemporary—which are getting airplay. Also alternative rock has become a solid business, as exemplified by labels like Rough Trade, SST, and Reckless.”

The demise of vinyl is a major issue for many independent distributors, though a large number of wholesalers have made the transition to a compact disk-and-cassette-based business without major problems. For instance, at New York’s Pipeline, which also owns the Celluloid and Braziloiod labels, “We now handle 40% CDs, 35% cassettes, and 25% LPs,” says director Alexander Escolier. “We still have 2,000 small stores that carry

our vinyl product,” he notes.

“Vinyl is not dead,” asserts George Hocutt, president of San Fernando, Calif.-based California Record Distributors, which operates branches in Berkeley, Calif. and Seattle. “The death of vinyl is a self-fulfilling prophecy—it’s been killed because people aren’t stocking it. Lots of people want vinyl; it’s a \$6.2 billion business.”

According to Hocutt, “I think we’ll be seeing arrangements with major labels to license vinyl releases to independent manufacturers, who would then distribute that product independently. This is the same sort of thing that happened at first with pre-recorded tape—the majors used to license these releases, and then when the tape market became big, started handling it themselves.”

“I hear that this is in the works,” says Jim Schwartz, president of Schwartz Brothers, Inc. “This can only have a positive effect on independent distributors, if the independent manufacturers release major label product on vinyl. However, this will only work within a certain time frame. Vinyl is rapidly declining, and these kinds of ar-

(Continued on page I-20)

‘I see continued growth of dual distribution, independents continuing to ink selective major label distribution deals for the top line artists, but conversely, more major labels becoming interested in the development possibilities provided by independent distribution.

‘Artist development remains, by and large, the prerogative and strength of the indies. The key issue in being able to benefit from the fruits of these labors is a commitment to greater professionalism and marketing muscle through distributor alliances (whether major or independent).

‘Indies can only continue to be successful by maintaining their unique ear to the street, by not pursuing what appear to be the latest trends (the ‘they’ve got one, we want one too’ syndrome) and by offering their artists greater artistic control and longer term commitment to development. Mute Records, for instance, in its 12-year existence has never dropped an artist from its roster.’

PETER WRIGHT, Mute Records

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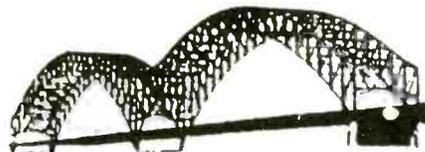
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ENTREPRENEURS

(Continued from page I-4)

market artists—like keeping the bands actively involved in the producer selection and marketing ideas," he says. Label artists include Sidewinders, Veldt, Dash Rip Rock, the Blake Babies, and Black-girls.

"You don't compete directly with the majors," Faires notes. "We try guerrilla marketing—we can build a killer buzz, as we're doing with the Blake Babies. We'll continue to develop artists independently, but will explore ties with majors as interest develops."

"To compete with the majors has mostly been a matter of not worrying about competition," says Allan Kaplan, president and CEO of new age label Music West Records in Larkspur, Calif. (near San Francisco), "and focusing on our artists and our products and everything that we can do, given our limited resources and manpower. We can outperform most majors on most releases in this category, because we are able to focus our attention more fully on it." Music West's track record is solid—main act Ray Lynch was the year's top new age artist in Billboard's charts; and Jim Chappell's Music West debut has been charting since July '89.

Kaplan's background was "regular American business," namely McDonald's and Computerland; after first hearing Lynch, he founded Music West with the artist "for the express purpose of taking his music to as many people as possible. If it had the kind of push that I knew I was willing to give it, it would eventually sell in the multi-millions. I knew the audience base was not automatically open to this, and it would take time for them to be exposed to it."

Those efforts paid off—Lynch's 1986 Music West debut "Deep Breakfast" sold 100,000 copies without airplay, and "when we went to radio with the cut 'Celestial Soda Pop,' that added another 169,000 sales units. Since then, Ray has been played on over 3,000 radio stations around the world.

"I have always felt," says Kaplan, "that everyone involved in the record business could use education about their customers, and we try

(Continued on page I-30)

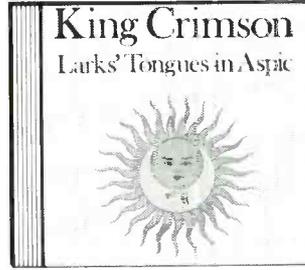
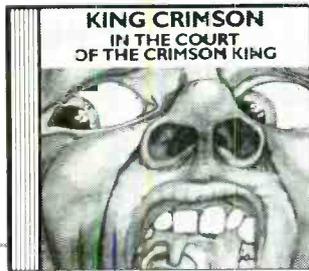
'The most important issue for indies in the '90s is to keep 'pushing the envelope' as far as music is concerned. Without really fresh ideas and music from the streets, the whole music business would be like homogenized milk—and it's getting there anyway.'

**RICK ROSS
Delicious Vinyl Records**

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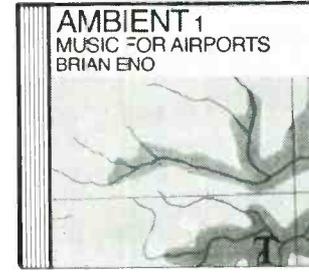
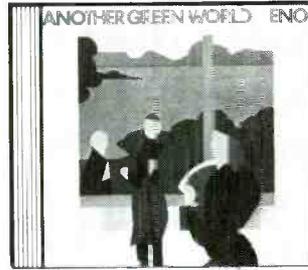
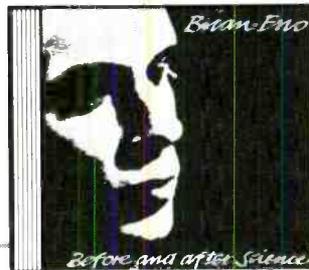
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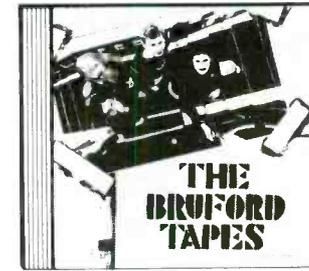
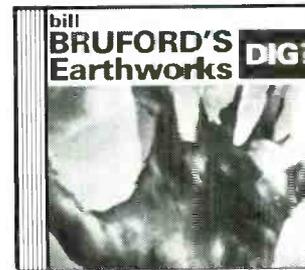
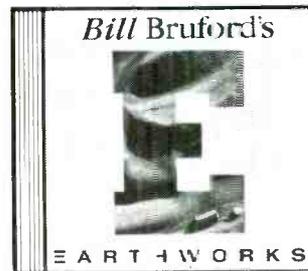
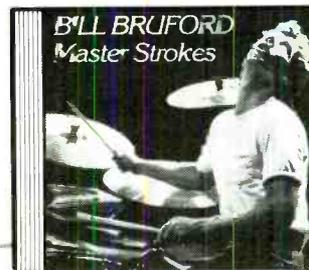
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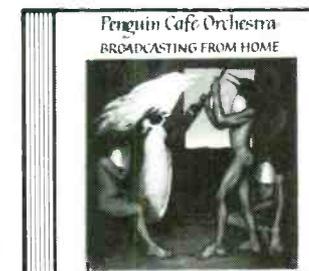
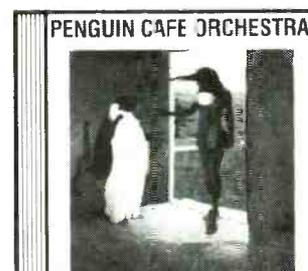
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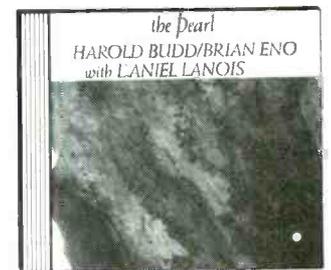
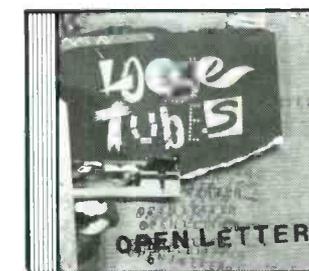
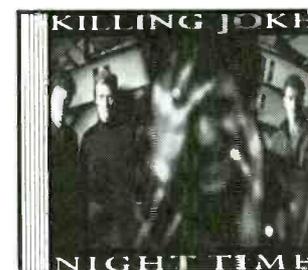


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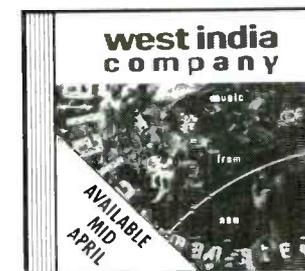
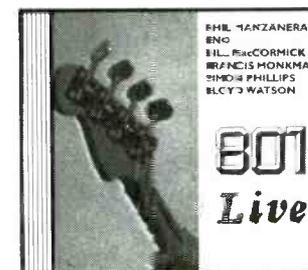
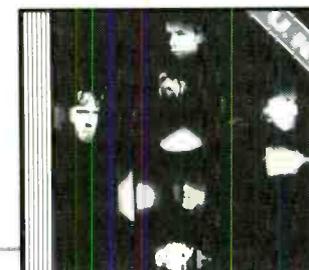
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WHEN YESTERDAY'S HITS CARRY THE PUNCH OF TOMORROW'S BREAKOUTS

By CRAIG ROSEN

In the past, independent labels and distributors have found riches in their own previous releases, or by acquiring another label's catalog and re-releasing titles. These days, however, indies seem to have their sights set on acquiring a specific artist's back catalog.

The most obvious and largest example is Rykodisc's acquisition of the David Bowie catalog. After more than a year of legal wrangling, Ryko finally landed the rights to the 18 album Bowie titles originally issued on RCA. Ryko's acquisition of the Bowie catalog was preceded by a similar acquisition and subsequent release of Frank Zappa titles, which Rykodisc director of marketing John Hammond says was "the deal that put the label on the map."

While Ryko has primarily focused its energies on Bowie, Culver City, Calif.-based Restless Records, a subsidiary of Enigma, has been banking on reissued titles by lesser known acts of '70s.

The Ryko and Restless reissue projects both kicked off with handsome box set packages designed to please collectors and drum up interest in the upcoming releases.

According to Rykodisc director of marketing John Hammond, the Bowie box, titled "Sound + Vision," has sold more than 200,000 copies in the U.S., exceeding the label's initial expectations. Hammond says that the Bowie catalog reissues "can very possibly account for more than 50%" of Ryko's gross sales in 1990.



Shortly after the release of Ryko's Bowie collection, an independent forerunner, Specialty Records, made an impressive comeback with its own boxed set entry, "Little Richard: The Specialty Sessions." President Beverly Rupe says she's hopeful the recently released set will "put Specialty back on the map." The 73-track collection, available on CD and vinyl disk, offers a comprehensive look at the influential performer. Unlike Ryko and Restless, which acquired the rights to their recent reissues from other labels, the 44-year-old Specialty label has an enormous catalog of its own.

Rupe, who is the daughter of label founder Art Rupe, took over the label in 1987. After familiarizing herself with the record business, Rupe says "it became clear we were sitting on a goldmine of wonderful master recordings that I thought needed to be released and exposed to the public."

Aside from reissuing titles from its own catalog, Specialty has acquired the rights to various titles on the Ebb, Cash, and Money labels, Rupe says. In March the label is set to launch its "Legends Of Specialty Series," which will include releases by blues master Percy Mayfield, rock'n'roll forerunner Jimmy Liggins, doo-wop legend Jesse Belvin, jump blues ace Roy Milton, the influential Joe Liggins, and early rocker Larry Williams. "It's possible in the future we will be getting into recording again. At the moment we have our hands full with reissuing catalog."

Specialty isn't the only label busy with reissues. Recently, Rykodisc released the first three titles from the Bowie catalog—"Space Oddity," "The Man Who Sold The World," and "Hunky Dory." The remaining titles will be issued in groups in coming months.

Restless launched its Retro series in late 1989 with the release of "Product," a box set containing nearly all the recordings by pop-punk pioneers Buzzcocks. Released simultaneously with "Product" was the first three albums by the equally influential Wire ("Pink Flag," "Chairs Missing," and "154"), and titles by Irish proto-punks Stiff Little Fingers ("Inflammable Material," "Nobody's Heroes," "Hanx!" and "Go For It.")

Restless' parent company Enigma kicked off its Retro reissue series with releases of early material from Alice Cooper, Ted Nugent, and Tim Buckley, which were distributed through the CEMA web. "When it came to Wire, Buzzcocks, and Stiff Little Fingers, we felt it was more appropriate for them to go through [the independently-distributed] Restless. As an indie, we work better with that kind of alternative product."

Like the Bowie catalog, much of the material Restless Retro released was in heavy demand. "We are doing it because this is music that needs to be out there," Gerber says. "These things are so influential and in most cases they were never available in CD and out of print [in vinyl]. It's important to get it out on the marketplace."

Since none of the acts featured on Restless series has had

Gerber is so satisfied with the Retro series, Restless is planning to expand the series with the release of 15 titles by the German experimental band Can and the five albums that make up the Buzzcocks "Product" box ("Another Music In A Different Kitchen," "Love Bites," "Singles Going Steady," "A Different Kind Of Tension," and "Many Parts," a compilation featuring the "Parts 1-3" EP, a 24-minute live recording, and song only available on a NME compilation album.)

Reissues also make it possible for an indie with a limited staff, like Restless, to have various products on the market. "It is a lot more difficult to work six current acts at once, than four current acts and two reissues that are from an established act with an established market share."

Ryko will likely have no problem in maintaining consumer interest in the Bowie catalog. "There is always an advantage in doing something for which there is a built-in audience," says Hammond. Relativity VP/A&R Cliff Cultreri concurs. "To let people know that Clash B-sides were available was a hell of a lot easier than getting radio to play the first Joe Satriani track. With a new artist you have to go through the whole radio game and press game. It's a considerable amount of work, but when releasing catalog, is just a matter of waving the flag and letting people know it's available."

Some may doubt an indie is capable of handling an artist of Bowie's stature. "It's very rare for an indie to issue this on the level that an artist like Bowie requires," Hammond says. "Sure any major label could have outbid us if they wanted to. What really sold them [Bowie's management] was our attitude and the way we wanted to sell it and treat it as if it was as new and vital as it ever was."



In doing so, Ryko has launched a massive advertising and public relations campaign. "We would like to think we approach catalog sales the way any major label would approach marketing a new artist. We're using every marketing tool available and really exploiting it."

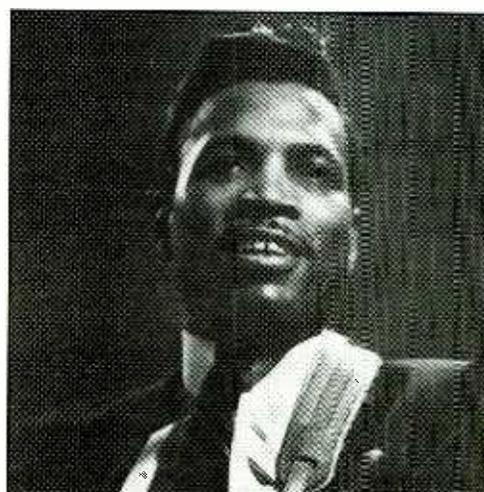
Bowie's "Sound + Vision" tour, set for the summer, will undoubtedly help stir up interest in the Ryko reissues. "It's turning into something that seems like it was very well planned, but it just happened to work out nicely."

With most of the aforementioned releases, Ryko, Restless Retro, and Specialty have given the consumer added bonuses. Bowie's "Sound + Vision" includes rarities such as "Helden," the German version of "Heroes," and a demo of "Space Oddity," and a CDV of (Continued on page I-37)

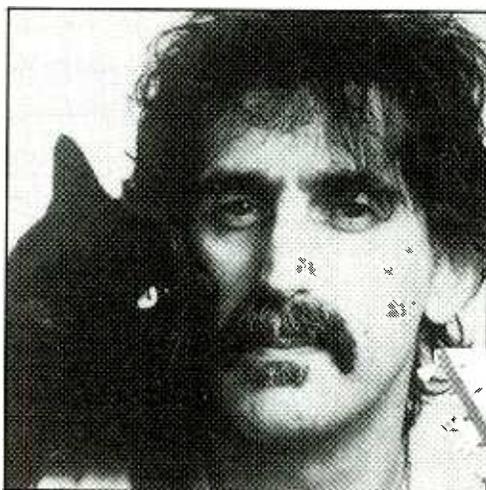
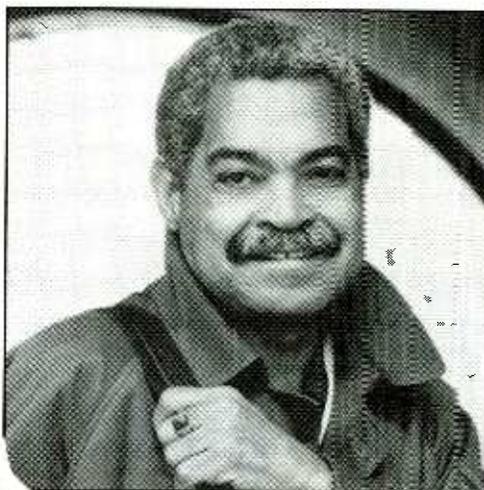
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Magic Sam



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Frank Zappa



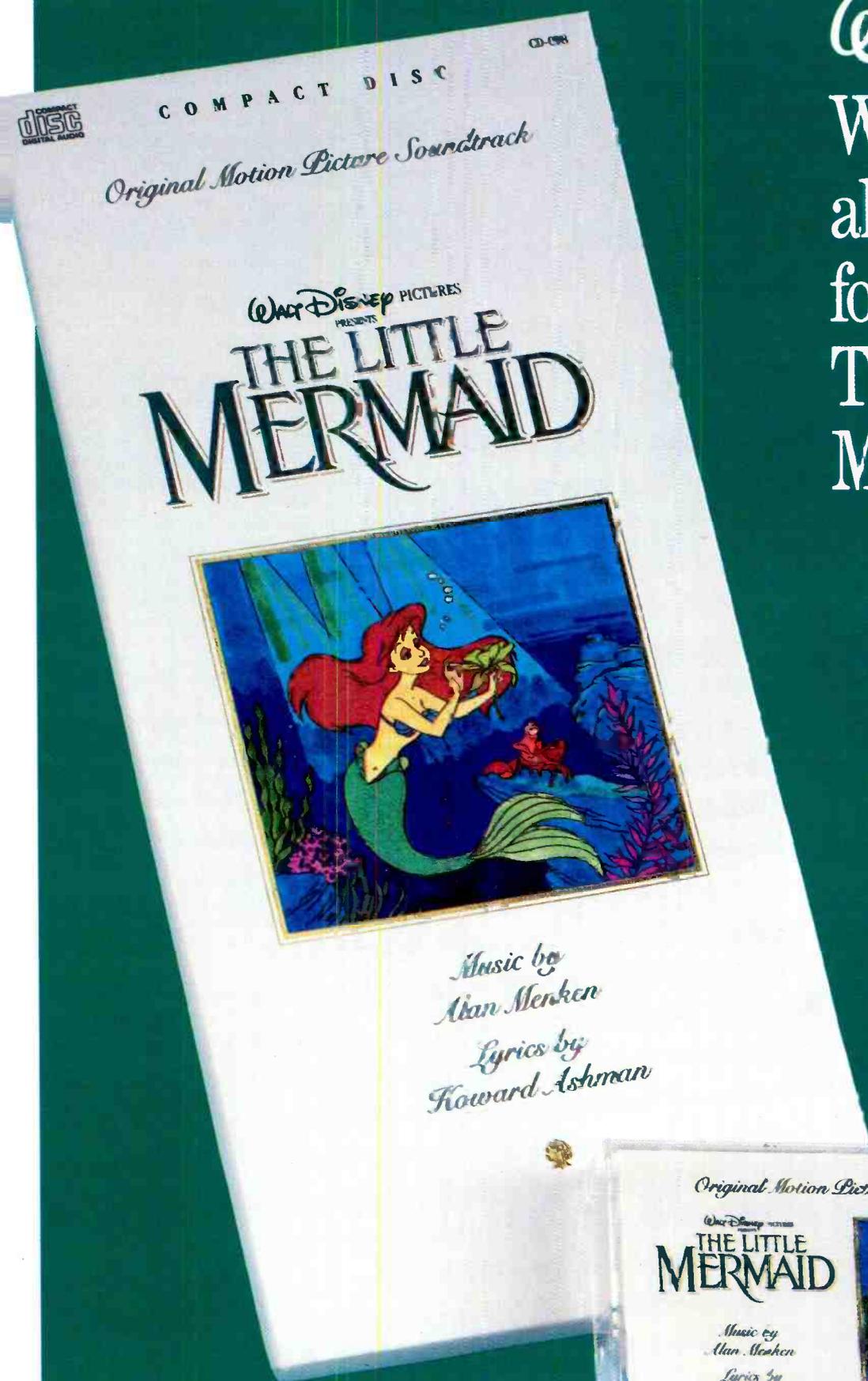
commercial success in the U.S. (although the Fine Young Cannibals did have a hit covering the Buzzcocks' "Ever Fallen In Love"), some might consider the Retro releases a risky proposition.

"The payoffs will happen and justify doing it, even if it's not on a title by title basis," says Gerber. "We have a low overhead, so it is much easier to turn a profit. A record that sells 10,000 units may not be necessary for CEMA, but for us it is a very vital item."



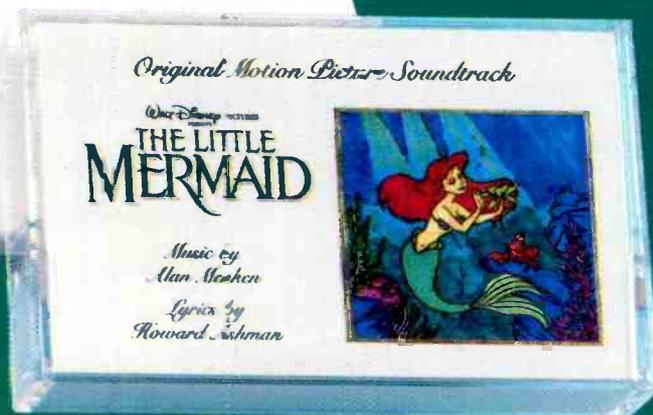
Jimi Hendrix

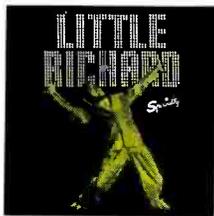




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DISTRIBUTION

(Continued from page I-14)

rangements may prolong its decline, but they won't eliminate it.”

“The vinyl market will eventually dry up, though there may be a profitable market for it now,” concurs Big State's Emerson. An independent licensing setup, he says, would only be profitable for an indie wholesaler if all national distribution were handled by that single wholesaler.

JFL's Suarez believes this entire scenario is wishful thinking. “I believe the majors would get rid of vinyl altogether,” he says, “before they'd license those releases to indie manufacturers.”

Some independent distributors still greatly rely on vinyl, and aren't taking its disappearance lightly. “It's been harder for us to stay alive,” says Spencer Richards, office manager of New York's New Music Distribution Service. The wholesaler began doing business in the '70s and developed a roster of experimental rock, jazz, and classical labels. “We put out almost exclusively vinyl albums,” says Richards, “on labels like About Time, Acoustic Life, and Bird's Eye”—and distribute them to “the one or two record stores in most major cities which carry alternative music.”

“The decrease in vinyl's popularity is hurting our distribution,” Richards continues. “When we call stores and tell them we handle LPs, it's a no go.” Still, he says, “Many of the indies we work with are starting to put out CDs. The change will determine our future.”

“A lot of the stuff we put out,” Richards notes, “is put out by smaller, independent labels, by self-produced artists.”

“Without the small labels, we'd be out of business,” states Bill Brownlee, sales rep for Kansas City-based House Distributors. House handles “all styles of music,” says Brownlee, but specializes in “jazz, folk, blues, and alternative genres.”

“If we can sell 100,000 pieces, that's a major success for us,” he says. “We don't have the overhead that the majors have, and there's a higher return on our sales, so we can make more of a success on a smaller scale. Even if we sell”

(Continued on page I-48)

‘Indies can work the rap/dance marketplace as well as the majors can. Developing acts take a bigger chance when they're with a major, because there you're either hot or you're not. Independents can build markets over a period of time.’

TOM SILVERMAN
Tommy Boy Records

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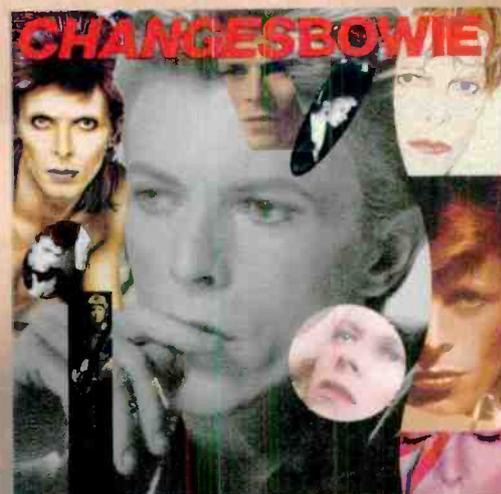
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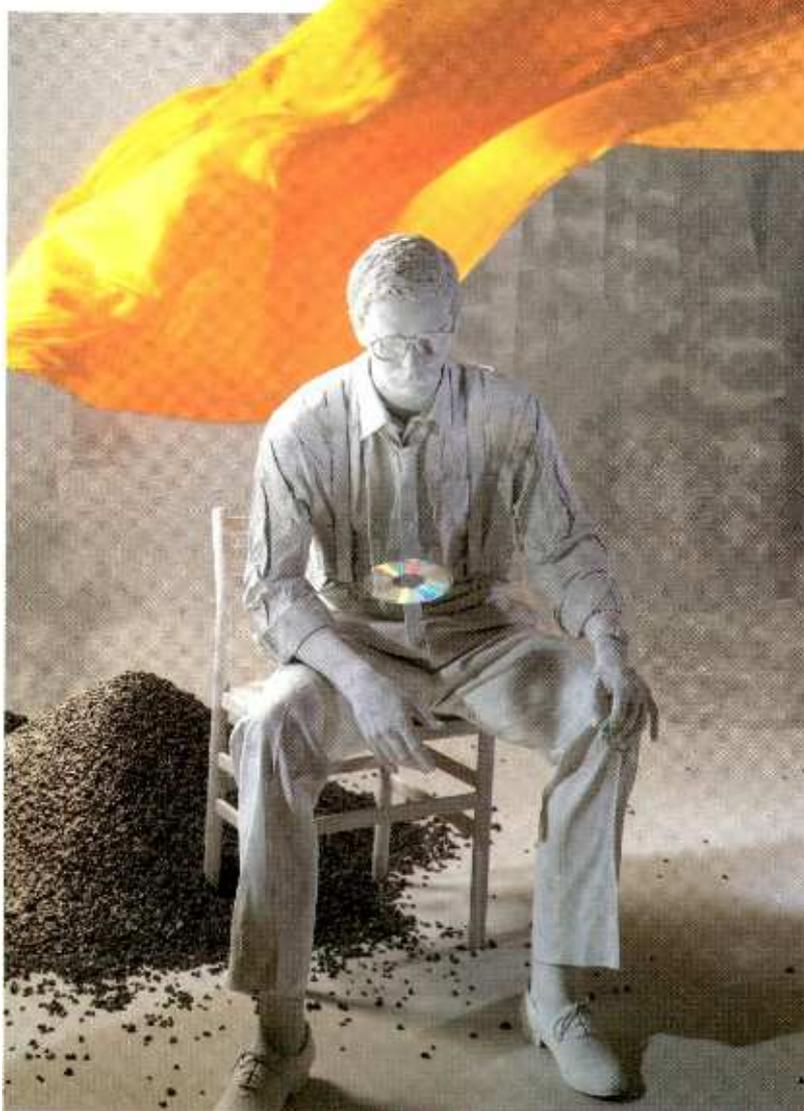
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ROCK

(Continued from page I-6)

into being bankrupt."

One thing Sub-Pop and most other indies *are* into are pioneering marketing concepts—concepts that couldn't be carried out at the major label level simply because of their large size. An example: the revitalization of the 7-inch vinyl single, which even now approaches total extinction at the majors.

"The indie singles market is actually pretty good," notes Craig Marks, co-label manager of Dutch East India's Homestead Records label. "Labels like Sub-Pop and Amphetamine Reptile have really made the single a sought-after item again. Everything's coming out in limited-edition, colored vinyl versions."

Sub-Pop's singles club is a fine example. Consumers can pay \$20 or \$35 for a half-year or year membership respectively, and in return receive 6 or 12 singles that are collectible, limited-edition 7-inch pressings by artists both on and off the Sub-Pop roster, including Henry Rollins, L7, the Dwarves, and Pussy Galore most recently.

"We're adamantly pro-vinyl," says Sub-Pop's Poneman. "Even though the market may be vanishing, we still think it's important, if for nothing else than an initial sales tool."

Similarly, TAANG!'s Caseola says, "We always sell vinyl. Our artwork is always full-color, and people just go nuts for that. And I think that's a big reason why people still buy vinyl—because of the full-color art. We have inserts; we can't do that on cassette or CD.

"We tried to, actually," he adds. "Our cassettes used to fold out 11 times. It was the longest folding cassette there was in music, actually, according to our printer—and they've done everything from Prince on. They said, 'What are you doing; this is *ridiculously* costly?' We had a full poster with Mission Of Burma that we wanted to put with the cassette, but [the cassette art] came out 11 panels double-sided, with every single picture."

Indeed, the overall importance vinyl has played in the growth of most successful indies has also guaranteed that the growth of CD

(Continued on page I-45)

'What sets us apart is we're not comfortable selling 30,000 records. We aim to take music that's intelligent, exciting and provoking and sell a lot of records. We're an independent without a major distributor that can still go gold and platinum.'

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With rap acts leading the way, independently distributed labels continued to rack up an impressive number of RIAA certifications in 1989.

Two Los Angeles-based labels led the gold rush, building off success stories that began in 1988, while Disneyland/Vista and American Gramophone continued to dominate the children's market and contemporary instrumental field, respectively.

On the rap front, Hollywood-based Priority Records, which scored platinum last year with the TV-commercial-inspired novelty "The California Raisins," went to the streets to mine its precious metals with controversial, hard-hitting rap. "Eazy-Duz-It," the solo effort by N.W.A. member Eazy E, issued on the rapper's own Ruthless imprint, was released in the fall of 1988. By spring 1989, the record had sold more than a million copies. About the same time Eazy E scored platinum, N.W.A. hit the streets with "Straight Outta Compton," which also went on to platinum glory.

While Priority worked the street, fellow L.A.-based label Delicious Vinyl managed to crossover into the mainstream. Delicious Vinyl's success started in 1988 with the release of Tone Loc's "Wild Thing." By February 1989, the single had gone platinum, becoming the best-selling single since the all-star U.S.A. for Africa effort "We Are The World."

Tone Loc's follow-up single "Funky Cold Medina," hit platinum, as did his debut album, "Loc'ed After Dark." With the single "Bust A Move," and album, "Stone Cold Rhymin'," by Tone Loc collaborator Young M.C., Delicious scored two more platinum certifications.

The stories behind Priority's and Delicious Vinyl's success are quite different. With Priority, both the Eazy E and N.W.A. albums sold virtually on word of mouth alone, since the lyrical themes were too harsh for radio and most video outlets.

Profile president Bryan Turner says the success of both albums can be attributed to the fact they feature "very topical subjects and seem to hit at the right time, with West Coast rap finally coming of age."



Salt-N-Pepa

PLATEAU
RECORDS INC.

with Rob Base & D.J. E-Z Rock. The duo's "It Takes Two" album went gold in 1988. This year it reached platinum, as did the title track single.

Base's follow-up released in 1989, "The Incredible Base," recently struck gold as well.

After scoring gold in 1988 with the 2 Live Crew's "The 2 Live Crew Is What We R," the force was still with Luke Skyywalker Records in 1989, as it racked up a platinum certification for the 2 Live Crew's "As Nasty As They Want To Be" album, and single, "Me So Horny."

Salt-N-Pepa, which garnered three gold records in 1988 for the Next Plateau label, showed its single "Push It" was still selling by reaching platinum in 1989. The label also hit gold in '89 with the "Don't Make Me Over" single by dance diva Sybil.

Seattle-based Nastymix scored gold in 1989 with Sir Mix-A-Lot's "Swass" album, and seems likely to reach for the gold again with his 1989 follow-up "Seminar." Sleeping Bag has had similar follow-up success with EPMD on the Fresh stamp. "Strictly Business" went gold in 1988, with EPMD's follow-up "Unfinished Business" matching the feat in 1989.

Tommy Boy also scored multiple certifications. De La Soul's "3 Feet High And Rising" went gold, as did its "Me, Myself And I" single. Select scored gold with Kid N' Play's "2 Hype."

Rap accounted for the majority of the indie gold mine in 1989, but there were other continuing success stories as well.

Relativity Records discovered gold with "Surfing With The Alien" by guitar wizard Joe Satriani. His follow-up, "Flying In A Blue Dream," recently hit the gold mark.

Relativity VP/A&R Cliff Cultreri says following the release of "Flying In The Blue Dream," sales of "Surfing With The Alien" have gone up. "I'm looking forward to the day when 'Surfing' turns platinum," he says. "And I think I will see it."

Walt Disney continues to be a force with "The Little Mermaid" soundtrack, which recently hit platinum. The label also racked up a platinum single for "101 Dalmations" and a gold disk for "Mickey's Christmas Carol." This gives Disney more than 50 gold and platinum album and single certifications in the '80s.

Scoring its first gold certification was new age label Music West Records with Ray Lynch's "Deep Breakfast." Music West chairman Allan Kaplan is hopeful that Lynch's currently hot-selling follow-up, "No Blue Thing," will go on to similar success.

"Ray's audience is out there," he says. "They don't run to the record store all in one week the way that Michael Jackson's would, but eventually they make it to the record store."

The same could be said of the audience that buys Mannheim Steamroller's product as its label, American Gramophone continued its streak with a platinum certification for "A Fresh Aire Christmas," which went gold in 1988, and scored gold again in 1989 with "Fresh Aire III."

CRAIG ROSEN

GOLD AND PLATINUM PARADE KEEPS MARCHING DOWN INDEPENDENT AVENUE

while Young M.C.'s singles went through 4th & B'Way his album was handled by WEA distribution.

"Indies seem to have quicker penetration to the street," says Delicious Vinyl president and producer Michael Ross. "You can get it out quicker and on the street faster, especially with the single and initial release."

"WEA is a little slower. They don't seem to be quite as responsive to singles out of the box, but once it gets going, they can probably push more units as far as heavy tonnage."



Tommy Boy

De La Soul

RUTHLESS
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Ray Lynch

Music West Records

Independent distribution also played a major role in the success of the N.W.A. and Eazy E records. "It's crucial they came out on an independent label," Turner says. "We had the commitment as a record company, the patience and persistence to work a record that would never get any airplay or very little. We worked it from the street up. Major labels don't have the kind of patience to make it pay off." As Turner recalls, "It took us months and months to make the first Eazy E 12-inch successful and everything just followed from there."

According to Turner, independents do the best job of selling rap records. "The rap business is like a small water way," he says. "A small company can navigate it and get through much easier. A major label is like an aircraft carrier. They can't make those tight turns and can't navigate the water way."

Delicious had success both ways. Tone Loc's album and singles went through the independent 4th & B'Way pipeline,



Eazy-E

EPMD

Chip Davis of Mannheim Steamroller

FRESH
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Whereas Profile's Turner credits the independent distribution system for a large part of N.W.A.'s and Eazy E's success, Ross differs on Tone Loc.

"I think it could have happened if he was on a major," he says. "Indies weren't responsible for making it happen. The record was a hit record that happened. The indies got us out there quick and made it happen, but eventually it would have happened regardless."

Priority and Delicious Vinyl were the most successful independents working rap acts in 1989, but they weren't alone.

Profile, which in previous years has made a name for itself with Run-D.M.C., continued to garner RIAA certifications

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DYNAMITE INDIE PRODUCT—TRUE CHAMPION OF THE HIGHLY COMPETITIVE RECORD RETAILER

By JIM BESSMAN

Independent label product is championed by record retailers big and small, high volume and onesy-twosy.

One retail titan, Tower Records, estimates that 25% of its inventory is independently distributed, while another, Camelot Music, totals a combined buy of over \$10 million annually from its North Canton, Ohio-headquarters area indie distributors Action and Schwartz Brothers.

But smaller outfits find indie product equally important, if not more so. For mom and pops, modest chains, and even individual stores in the huge webs, indie product provides a distinct sense of identity which distinguishes them from the competition.

"You won't find a home for alternative product on an indie label in a Top 100 or mall-based retailer," says Brian Friedman, co-owner of Birdland Records, Tapes, and Compact Discs in Virginia Beach, Va. "[Independent label music] isn't generally merchandised in the mass market, but needs to be brought to public attention. At Birdland, it gives the store 'flavor,' a creative edge. It gives us an identity, because we're not just a mass market shop."

At Florida's 52-store Spec's Music and Video chain, director of purchasing and product management Cindy Barr notes the competitive presence of major national chains in citing indie product's advantages.

"A lot of product is unique to this market, especially in the rap and dance genres," says Barr. "A lot of acts like Success, In Effect, 2 Live Crew, MC A.D.E., and Young & Restless, no one else sells, but they're in my top 10. We know what's happening before national chains that aren't based here, and a lot of what's happening is on indie labels."

Record Bar may be one of the national chains Barr refers to. But Ron Phillips, director of purchasing for the 175-store, Durham, N.C.-based company, notes that in college-proximated outlets, at least, indie label product can "fight the corporate image" in gaining a "hip image and competitive advantage," according to individual store managers' merchandising flexibility.

Another big chain where small label product plays a major role is Strawberries Records, Tapes, and Compact Discs,

where head buyer assistant Jeff Cohen finds many indie artists placing in the chain's top 100, especially in the rap, metal, and alternative music areas.

"We try to be a barometer for new product," says Cohen, "and with these kinds of music, some of the most popular titles are indie distributed."

For Cohen, Barr, and dealers like Compact Disc World's Jerry Solomon, indie labels as a whole are regarded as "the seventh distributor."

"We order diligently, both from distributors and direct, on new releases," says Solomon, "and keep track of sales histories by computer, relacing items that are sold. We're deep catalog and carry hard-to-get items, so indies play a major role in our stores."

Solomon adds that indie product is also important in maintaining inventory at his New Jersey-based five-store group, and credits labels like Rough Trade and Important, as well as distributors like Malverne and Schwartz Brothers for actively soliciting him on new product. Sometimes, however, a retailer will be so enthused by an indie artist that he'll go after the label himself.

"A great act—and a great name—is the Young Fresh Fellows on Popllama. What a great name for a label!—out of Seattle," says Birdland's Friedman. "I saw them at a club and followed up with them after the show. A lot of times [bands] don't have a major distribution deal so you have to go direct to the label to find out how to get product."

In other cases, continues Friedman, the bands reverse the process. "We get a lot of calls from bands who need a forum for their music, especially those with vinyl who can't get to the national accounts. Because a lot of small labels still press vinyl only, which is wonderful, because we're a vinyl vendor and there's a home for it here, while the malls won't handle it."

Birdland goes all-out for the indie product it espouses. It lists "non-mainstream" indie product in its alternative print ads under an "Of The Wall" Birdland heading. Friedman further tries to get as much merchandising support as possible from the label, "regardless of size."

In-store play is also a factor, and he points to Government Cheese, on Nashville's Reptile Records, as an act "we got a feel for and play in-store to turn on as many people as possible, especially those we know are 'in the know' on indie/alternative artists."

Another valuable tool is in-store appearances. Dr. Dream recording group Swamp Zombies performed a mini-set at Birdland following an interview on the local alternative station, and Spec's also holds regular in-stores for local artists. At Strawberries, meanwhile, in-store displays are a significant factor in promoting indie product.

"We have a monthly 'Music Futures' program where we spotlight 10 developing artist titles, and indies like TVT and Tommy Boy have been major contributors," says Cohen. "It's a co-op ad thing, and a

way for them to commit and break acts that's been very successful for Nine Inch Nails and Queen Latifah."

"Music Futures" also involves store fixturing and informational brochures, as well as a "Buy It, Try It" satisfaction guaranteed program aimed at alternative press in five markets. Additionally, Strawberries includes indie product in its monthly "Frames/Playlist" sale-pricing program.

"We encourage all indies to use Strawberries as a means to break bands," Cohen adds.

Other noteworthy indie product promotional means adopted by retailers include a Joe Satriani guitar giveaway, which drew 100 kids to a Raleigh Record Bar, bringing their own guitars for signing; Compact Disc World's radio ads on behalf of Rykodisc's David Bowie reissues and Frank Zappa catalog ("We keep the entire Zappa catalog in stock at all times," says Solomon); and Tower's annual indie music sale, which is extensively promoted in its Pulse in-store magazine.

Obviously, then, independent label product is highly esteemed.

(Continued on page I-48)

'You won't find a home for alternative product on an indie label in a top 100 or mall-based retailer. (Independent label music) isn't generally merchandised in the mass market, but needs to be brought to public attention. At Birdland, it gives the store 'flavor,' a creative edge. It gives us an identity, because we're not just a mass market shop.'

BRIAN FRIEDMAN

Birdland Records, Tapes & Compact Disc Store, Virginia Beach, Va.

Meat Puppets



The Paladins

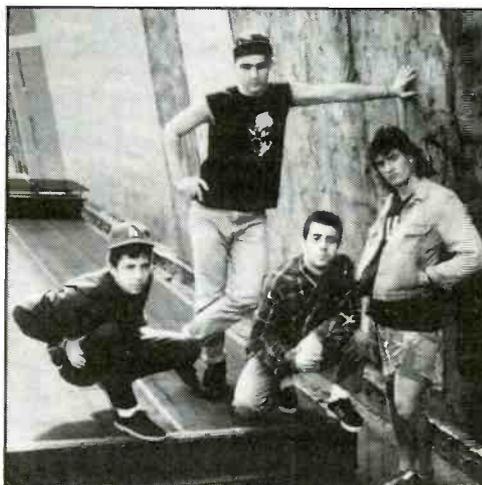


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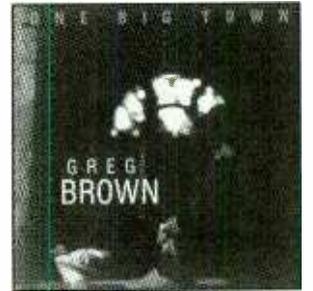
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Wild Pitch 2003



ED MANN (Frank Zappa Percussionist)
Get Up
CMP 38



RICHARD & LINDA THOMPSON
Shoot Out The Lights
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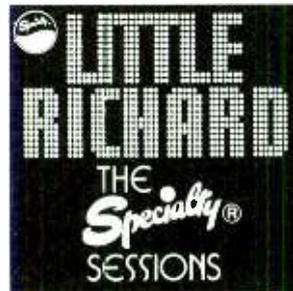
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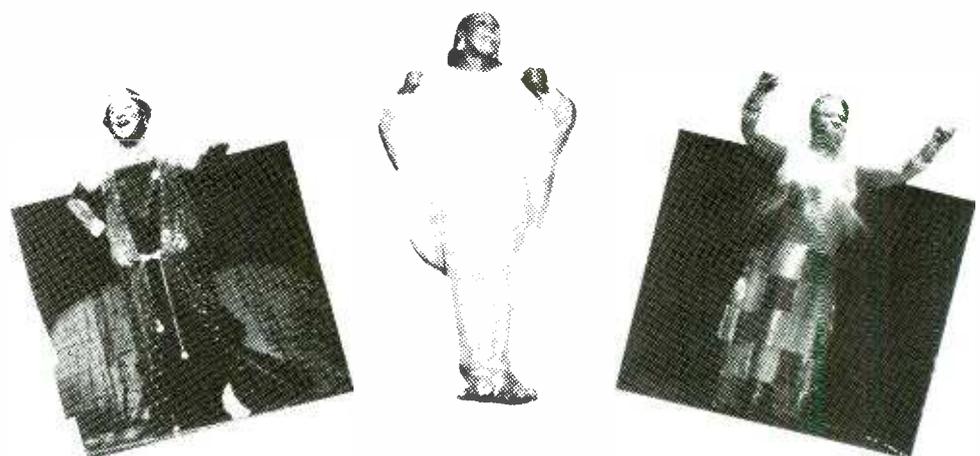


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THE FUTURE OF INDEPENDENTS— ENDANGERED SPECIES OR SHOCKWAVE RIDERS ON A NEW-MUSIC MISSION?

By MOIRA McCORMICK

Successful independent label entrepreneurs are able, to some degree, to see the future—that is, they correctly predict that there will be an audience for the type of music they want to put out. With the '90s upon us, these label heads found below used their prognosticating powers once again to determine what will be the major issue facing independent labels in the next decade.

The disappearance of vinyl is an issue whose impact varies from label to label. "Obviously, it represents a major problem for a label like ours, with a large LP inventory [400 titles]," says Bruce Kaplan, founder and president of Chicago-based Flying Fish Records. Kaplan, who started folk/electric Flying Fish in 1974 because he was "eager to work with traditional music and its contemporary offshoots," points out that the LP's demise "means that a greater portion of current sales is recently manufactured product, rather than stuff taken from inventory, so it hurts cash flow."

A "less-discussed aspect of the LP's disappearance," Kaplan continues, "is highly relevant to the specialist label. The specialty consumer is more likely to be a browser, and as the 12-by-12 LP goes, so does their source for information. This may render specialty sales more difficult. The cassette is pretty hopeless as a display medium, and the DAT is likely to be worse." A solution to the environmentally questionable CD longbox, he says, is one in which "the buyer has access to the CD booklets in a browsable fashion."

Another traditional music label, Green Linnet Records of New Canaan, Conn., sees the LP's demise as "not as important to us as the rise of the CD has been, and will continue to be, as we revise our catalog," says managing director Steve Katz. Green Linnet was picked up by president Wendy Newton in 1976 "when it had only three LPs," she notes. "I had recently become obsessed with Irish traditional music and needed a way to legitimize the obsession."

Vinyl has not, Katz notes, vanished from Green Linnet's catalog. "We anticipate it to be here awhile, and will stick with it to some degree as long as we have customers buying it," he says. The most pressing issue for Green Linnet in the '90s, according to Katz, is "how to make more people aware of the music we produce."

Some labels view the vanishing vinyl situation as almost a boon. "The disappearance of vinyl was prematurely promulgated by the majors," says Jenniene Leclercq, VP and GM of Next Plateau Records. "I only see this as opportunity for independents."

"The majors may end up licensing their 7-inch and 12-inch vinyl product to indies within the next two years," elaborates Tom Silverman, founder and CEO of Tommy Boy Records.

Silverman sees more positive indication for independents in the coming year. He describes Billboard's new chart methodology as fairer to independents, meaning upcoming chart results "should be more accurate and less hypable."

Plus, he says, "our distributors are getting computerized, which will help them fill orders faster and faster—and make it easier to check stock in stores . . . Indies now account for 15%-20% of market share."

Rykodisc's president Don Rose sees market share as "irrelevant . . . A lot of indies are shortsighted," he says. "They look at what we're doing as selling plastic, when we're managing and exploiting intellectual property. [The market share view] assumes there's only so much plastic to be sold. Actually, this business means creating more avenues and ways to exploit this intellectual property." Rose does see a bigger problem for indies in the '90s, to vie with the majors for media attention, "especially radio and video exposure. There's already a bias in mainstream media [toward majors], and it's getting more insidious." The solution says Rose, is "to recognize your limitations, and work in areas where you can use them to your advantage. Also, work cautiously in areas where [size] is not to your advantage. We generally don't compete with bigger companies—if our records are good enough, somebody's going to buy them."

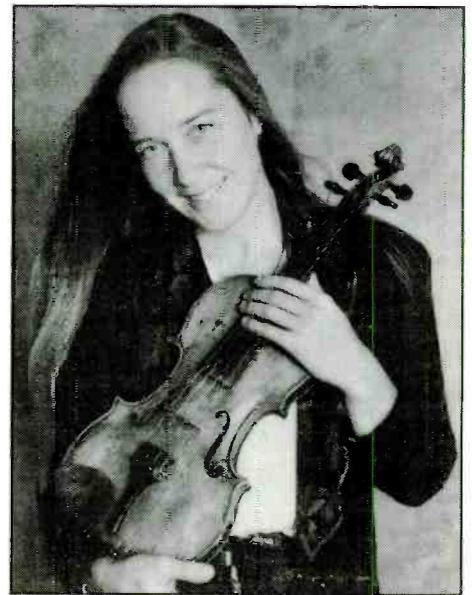
Many label operators believe that independents will continue to be swallowed up by majors, though more independents will continue to come into prominence. However, as Martin Leighton Levy, co-founder of Rounder Records, observes, "there are at present so few major indies left—no more A&Ms, Islands, etc.—that it's hard to see that the remaining indies would be large enough to interest corporate record companies."

"I definitely see a continued trend of mergers, distribution deals, etc., but you could almost say there is a trend toward majors, or owners of former indies, to start a new crop of independent labels—Irvig Azoff, for example, and Chris Blackwell has hinted he's thinking of this."

Levy says she also sees an "unfortunate" trend of there being "less and less of a middle ground between huge groups and those who sell under 50,000 records—which is a good sales figure for many indies. This shrinking middle ground will make it more difficult for professional musicians who still have any connection to roots music influences. It looks to me like there are a lot of people in the record business desperately seeking the next big thing, so they miss what's right under their nose—i.e., well-established traditional and roots music that's successful in its own right."

Jay Faires, president of Mammoth Records, sees five major issues and trends affecting indies in the '90s—entrance of foreign companies into the music industry, consolidation in music retailing and distribution, startup of new major labels, increased major label interest in progressive/alternative genres, and an increase in 50% partnerships with majors. "With all these new labels—Disney, Azoff, Charisma, etc.—it puts tremendous pressure on [majors] to find great new bands," he says. "It's a great opportunity—but a potential problem. The majors will find some of those great new acts from labels like Mammoth. If they don't find enough of

(Continued on page I-43)



Laurie Lewis

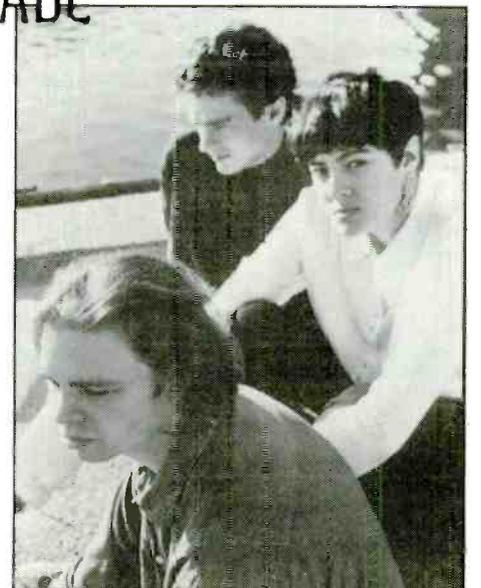
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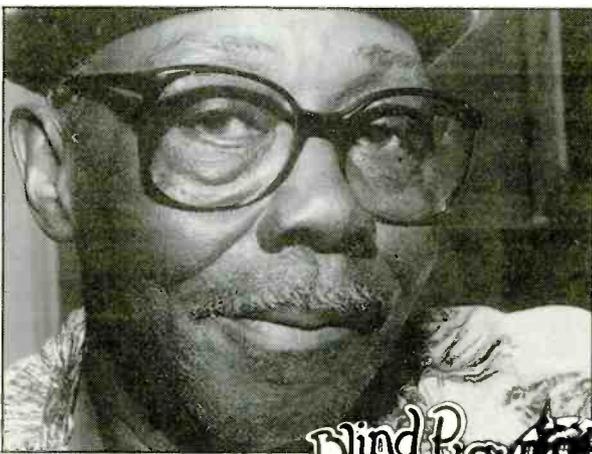
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ENTREPRENEURS

(Continued from page I-16)

to do that as a company. Given the returns system, there's only one way that anyone ever sells a record—and that's when someone takes it home, loves it, and keeps it at home."

Intersound International, based in Roswell, Ga., is an umbrella for four classical and jazz labels, which according to president Don R. Johnson stays competitive via its extensive branch distribution system. Full-price classical label ProArte is set to issue 40 new releases this year; mid-price CD label Maxiplay-Critics Choice has "been a leader in introducing mid-price CD material in a greatest hits format;" Quintessence was "the first company to introduce budget-priced compact disks derived from digital masters, in late 1986"; and the ProJazz label "issues more than 15 new jazz products per year," according to Johnson. "To the extent that the independent labels are able to think ahead on production, to plan their recording and still do the distribution-marketing jobs," he observes, "they should have a strong future."

Rykodisc, out of Salem, Mass., is one independent that started with "a niche, rather than a genre," as president Don Rose puts it. "Rykodisc's niche was the CD format. We were inspired by Island Records in the '70s, which put out music from all across the spectrum—the link being an underlying musical credibility and cultural significance."

The compact disk format was so new when Rykodisc started in 1983, "we pioneered the notion that CD rights were ancillary," says Rose. That ceased to be the case as the CD grew in popularity—and, ironically, that popularity drove Rykodisc in 1988 to issue product on cassette and even vinyl. "That was so we would not restrict new artists we were developing [such as the Screaming Tribesmen and Marty Willson-Piper] to a single format," says Rose. Rykodisc built a rep as the CD home of Frank Zappa, David Bowie and Jimi Hendrix catalogs, and racked up numerous firsts including the first commercially-released CD-3 and the first full-program CD sampler under \$10.

"Our marketing approach with reissues," Rose notes, "is to term

(Continued on page I-36)

'Our marketing approach with reissues is to term them 're-releases.' The distinction is real—a re-release is remastered, reconfigured, often with outtakes and B sides, and has a marketing effort behind it. We look at it as putting out new product.'

DON ROSE
Rykodisc

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- Music Genre Workshops
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Convention registration fee is \$200 per person prior to 4/2, \$230 per person from 4/3 until 5/15, and \$260 per person at the door. This includes all convention materials, admission to the Trade Show; passes for all panels and workshops; and tickets to all social functions, including the NAIRD Trustee Hall of Fame Presentation and INDIE Awards Banquet.

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	29	★ ★ NO. 1 ★ ★ HARRY CONNICK, JR. ● COLUMBIA SC45319 (CD) MUSIC FROM "WHEN HARRY MET SALLY ..."	11 weeks at No. 1
2	8	3	GARY BURTON GRP 9598 (CD)	REUNION
3	2	21	DAVID BENOIT GRP 9595 (CD)	WAITING FOR SPRING
4	3	19	MICHEL CAMILO EPIC ET 45295/E.P.A. (CD)	ON FIRE
5	4	15	FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
6	10	3	JIMMY MCGRUFF & HANK CRAWFORD FANTASY 9177 (CD) ON THE BLUES SIDE	
7	13	3	THE HARPER BROTHERS VERVE 838 769/POLYGRAM (CD)	REMEMBRANCE
8	7	13	ANDRE PREVIN, JOE PASS & RAY BROWN TELARC 83302 (CD)	AFTER HOURS
9	14	3	STAN GETZ EMARCY 838 769/POLYGRAM (CD)	ANNIVERSARY
10	NEW		COURTNEY PINE ANTILLES 91334/ISLAND (CD)	THE VISIONS TALE
11	5	13	AHMAD JAMAL ATLANTIC 82029 (CD)	PITTSBURGH
12	6	17	CHET BAKER ENJA 79600/MESA/BLUEMOON (CD) MY FAVOURITE SONGS: THE LAST GREAT CONCERT	
13	11	7	GENE HARRIS & THE PHILLIP MORRIS SUPERBAND CONCORD 4397 (CD) LIVE AT TOWN HALL, N.Y.C.	
14	15	5	BILLY CHILDS WINDHAM HILL JAZZ 0118/A&M (CD)	TWILIGHT IS UPON US
15	9	13	MICHEL PETRUCCIANI BLUE NOTE 92563/CAPITOL (CD)	MUSIC

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	13	★ ★ NO. 1 ★ ★ QUINCY JONES ▲ QWEST 26020/WARNER BROS. (CD) BACK ON THE BLOCK	9 weeks at No. 1
2	2	13	KENNY G ARISTA 8613 (CD)	LIVE
3	11	3	DIANNE REEVES EMI 92401 (CD)	NEVER TOO FAR
4	21	3	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
5	4	17	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
6	5	11	HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP
7	7	9	KIM PENSYL OPTIMISM 3223 (CD)	PENSYL SKETCHES # 2
8	3	19	VARIOUS ARTISTS GRP 9596 (CD) HAPPY ANNIVERSARY, CHARLIE BROWN	
9	6	21	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
10	8	15	SADAO WATANABE ELEKTRA 60906 (CD)	FRONT SEAT
11	14	9	CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)	BEAUTY WITHIN
12	9	23	DAVE GRUSIN GRP 9592 (CD)	MIGRATION
13	12	15	GARY HERBIG HEADFIRST 31311/K-TEL (CD)	FRIENDS TO LOVERS
14	10	15	FATTBURGER INTIMA 73503/ENIGMA (CD)	TIME WILL TELL
15	NEW		CHICK COREA GRP 9601 (CD)	INSIDE OUT
16	22	3	SAM RINEY SPINDLETOP 129 (CD)	AT LAST
17	13	9	GIPSY KINGS ELEKTRA 60892 (CD)	MOSAIQUE
18	18	19	ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS
19	16	39	TUCK & PATTI WINDHAM HILL JAZZ 0116/A&M (CD)	LOVE WARRIORS
20	20	35	PAT METHENY GEFEN 24245/WARNER BROS. (CD)	LETTER FROM HOME
21	NEW		STEVE KHAN GRP 9598 (CD)	PUBLIC ACCESS
22	23	5	KIM WATERS WARLOCK 2713 (CD)	SWEET AND SAXY
23	19	49	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
24	NEW		DOUG CAMERON NARADA 63010 (CD)	MIL AMORES
25	15	33	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST

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Jazz
BLUE
NOTES

by Jeff Levenson

SOPRANO SAXOPHONIST STEVE LACY, arguably the finest pure improviser in jazz, is a thinker who thinks about music. "A calling like this is a life-time sentence," he says, referring to the occupational, live-and-breathe imperative that confronts him (and all career musicians) daily. "And if you're serving time, you have a long time to think about it."

Lacy is the man who pioneered the use of the soprano saxophone in modern jazz. His most recent releases—"Anthem," his third for RCA/Novus, and "Rushes: 10 Songs From Russia," an Italian import on New Sound Planet newly distributed by Nowo—finds him fashioning narrative solos against the parallel word play of vocalist and longtime collaborator Irene Aebi. A nonet provides the group context for the first album; a trio, the second.

Words have always played an important role in shaping Lacy's musical concepts. By his estimate, 80% of his performance book utilizes voice and text as a key element in sculpting his group sound. The Novus issue, in fact, conspicuously flaunts a literary bent. It has as its centerpiece a Lacy commission, inspired by a Russian poem, commemorating the 200th anniversary of the French Revolution. Like the artist himself, the work asks as many questions as it answers.

Lacy has had an intriguing career. Originally inspired by soprano master Sidney Bechet, he started professional life as a Dixielander, strutting in the early '50s alongside the likes of Pee Wee Russell, Red Allen, and Rex Stewart. Soon thereafter, he cut the traditionalist cord and dove free-style into the music of pianist Cecil Taylor. Their work together in the latter half of that same decade augured the arrival of free

jazz and ultimately led to Lacy's sodality with the then avant-garde. During the next decades (especially after he moved to Paris in 1970) he continued to play hybrid art music, in the process earning high marks as a respected jazzman who routinely sweeps critics' and fanzine readers' polls.

Jazz writer John Litweiler, in his compendious book, "The Freedom Principle," honoring jazz music's most adventurous souls, describes Lacy's soloing style: "Don't expect heated blowing. Instead, patient exposition, step by step, tending to short phrases that are repeated, varied in small ways until they yield a conjunction of ideas or else give way to new, simple phrases."

Sounds simple, perhaps, but Lacy's own ideas about

Saxophonist Steve Lacy is a master of improvisation

the art of improvising, born from years of self-examination, wax more metaphoric. Here's one of his strategies for soloing: "You get between and inside the individual notes. And then you manipulate them because you can see them. They become enormous, moveable. Otherwise, you're a giant trying to deal with little tiny things. If you make yourself very small, you then have the ability to put the notes where you want them. You begin to consider yourself in relation to those notes."

"The idea, simply, is that there's no limit to the imagination. That's what really counts. Like all art, the more you dig it, the more there is to dig."

STUFF: RCA/Novus has taken the youth movement to heart. Last year's successful album runs by Marcus Roberts and Christopher Hollyday led the label to some new signings. Expect upcoming releases from trumpet whiz kid Roy Hargrove and altoist, M-Base guru Steve Coleman... Delta Music has reactivated its Jazzline label with new releases by flutist James Newton and drummer Alphonse Mouzon.

A&M, ISLAND EXECES MEET WITH POLYGRAM STAFFERS

(Continued from page 6)

states.

Although he declines to be more specific, sources say PGD may be hiring as many as 60-70 additional people, including sales managers at all branches, urban and alternative music specialists, and singles specialists.

Overall, Caparro says, the goal is to "not only service our customers better, but to maximize the awareness of our artists in the entire marketplace."

The addition of A&M and Island may raise PGD's volume by as much as 80%, and Caparro acknowledges that extra warehouse space will also be needed. "We're gearing up to prepare for the addi-

tional volume we'll be generating," he says. "All of this has been going on for some time."

Caparro is currently leading the distribution organization, although no chief executive of PGD has yet been appointed. Besides Caparro, top candidates for the job are said to include Steffen and Fran Aliberte of WEA.

Alain Levy, acting CEO of PolyGram Records, declines to say when he will name a head of the distribution company; he has also yet to appoint anyone to run the U.S. operation. But it is now clear that he will not fill the latter post himself.

According to David Fine, presi-

dent of PolyGram N.V., the parent company of PolyGram Records, Levy's assignment in this country is temporary but flexible. "He'll be [in New York] as long as necessary, but we won't bring him out before the end of June," says Fine in London. "He won't be coming back here until he's finished the job."

Despite the uncertainty generated by the lack of a distribution head, the A&M and Island executives express satisfaction with what they saw on their visits to PGD branches. Bleiweiss says the field people he met were "charged up and enthusiastic," and Steffen notes, "We came away with an absolute feeling of confidence in the quality of the people out there."

POLYGRAM GETS EUROPEAN BOOST

(Continued from page 6)

Chief financial officer Jan Cook noted that 5% of the 20% net sales increase was attributable to acquisitions. Island's record and publishing interests were acquired from July 1, reporting six-month sales of approximately \$62 million. But Cook noted that Island's income contribution to the overall results was negative, due to acquisition and related costs.

In the case of A&M Records, the sale was completed in January and will contribute to the 1990 figures. Cook estimated A&M's 1989 worldwide revenues at about \$265 million.

PolyGram's other acquisitions last year were the Welk Music Group, for which the company paid

\$40 million, and Stig Anderson's Sweden Music (including the Abba songs and masters). The latter deal is covered by a confidentiality clause.

PolyGram paid \$272 million for Island, with additional deferred payments over the next five years. Similar earnouts apply to A&M, for which the company paid \$460 million.

David Fine noted that PolyGram's unit sales last year divided into 37% CD, 43% cassette, and 20% LP. The total was 270 million units, compared with 240 million in 1988. He added that PolyGram's CD video sales worldwide were about 1 million units in 1989.

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TOP CLASSICAL ALBUMS™

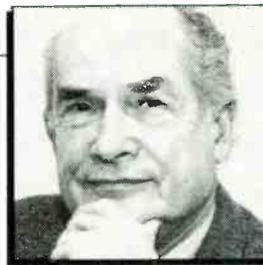
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	27	★★ NO. 1 ★★ HOROWITZ AT HOME DG 427-772	25 weeks at No. 1 VLADIMIR HOROWITZ
2	2	159	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
3	3	27	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
4	4	99	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
5	8	91	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
6	5	21	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
7	9	13	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
8	6	29	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
9	10	93	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
10	7	21	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
11	NEW▶		VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
12	13	33	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
13	12	23	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
14	NEW▶		MAHLER: SYMPHONY NO. 6 DG 427-697 VIENNA PHILHARMONIC (BERNSTEIN)	
15	14	9	SHOSTAKOVICH: SYMPHONIES 1 & 7 DG 427-632 CHICAGO SYMPHONY (BERNSTEIN)	
16	16	7	VERDI: RIGOLETTO LONDON 425-864 PAVAROTTI, NUCCI, ANDERSON (CHAILLY)	
17	11	21	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
18	24	3	GREAT CELLO CONCERTOS CBS M2K-44562	YO-YO MA
19	19	3	SCHMIDT: SYMPHONY NO. 2 CHANDOS CHAN-8779 CHICAGO SYMPHONY (JARVI)	
20	15	13	ADAMS: FEARFUL SYMMETRIES NONESUCH 79218 ORCHESTRA OF ST. LUKE'S (ADAMS)	
21	18	17	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
22	21	31	GERSHWIN: PORGY AND BESS ANGEL CDC-49568 WHITE, HAYMON, EVANS (RATTLE)	
23	17	19	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)	
24	NEW▶		NIELSEN: SYMPHONIES 1 & 6 LONDON 425-607 SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
25	25	15	RILEY: SALOME DANCES FOR PEACE NONESUCH 79217 KRONOS QUARTET	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	★★ NO. 1 ★★ ANYTHING GOES ANGEL CDC-49848 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	13 weeks at No. 1
2	3	35	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
3	4	5	HENRY V SOUNDTRACK ANGEL CDC-49919 CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
4	2	17	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
5	8	3	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
6	5	21	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
7	6	13	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
8	12	3	WEILL: THE THREEPENNY OPERA LONDON 430-075 KOLLO, LEMPER, MILVA (MAUCERI)	
9	7	19	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
10	9	7	CLASSIC FILM SCORES FOR BETTE DAVIS RCA 0183-RC NATIONAL PHILHARMONIC (GERHARDT)	
11	11	23	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
12	10	25	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
13	13	85	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
14	14	15	INNERVOICES RCA 7888-RC	RICHARD STOLTZMAN
15	15	49	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)

● 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

SETTING THE RECORD STRAIGHT: The Atlanta Symphony Orchestra is proud of having won two Grammys this year for its Telarc recording of the Britten "War Requiem." But its management still bristles at charges of bloc voting by members of the ASO orchestra and chorus.

In a broadside to the media, J. Thomas Bacchetti, executive director of the orchestra, says only 49 members of the orchestra and chorus were voting members of NARAS last year, a number he considers modest.

Bacchetti recalls that the Atlanta chapter of NARAS first approached the orchestra during a membership drive in 1985, offering a reduced initiation fee. He says the orchestra management "specifically rejected the suggestion that it pay initiation fees."

"We did not pay then, we do not pay now, nor will we pay in the future," says Bacchetti. "After five years of enduring factual inaccuracies and misstatements... we feel the need to set the record straight."

COMPOSERS RECORDINGS INC. is cleaning out its LP house, retaining only enough to salvage its policy of full catalog maintenance until titles are converted to CD or cassette. More than 500 albums of modern American music, the nonprofit label's repertoire mandate, have been issued by CRI since it was founded in 1954.

New releases will be issued only on CD, says CRI's new managing director, Joseph Dalton. By next fall the CD catalog should number 24, with regular releases scheduled. There has been no new CRI product for the past nine months, as the label reviewed its operation.

Most of its LPs have been diverted into the cutout market, says Dalton, with much of the remainder made

available to subscribers at \$3 per LP, or 10 for \$25. Dalton came to CRI from CBS Masterworks, where he was supervisor of A&R administration.

PASSING NOTES: The Sing Spirituals concert at Carnegie Hall March 18, starring Jessye Norman and Kathleen Battle, with James Levine conducting the orchestra, will be recorded live by Deutsche Grammophon and rush-processed for early release. In a three-way splash, the event will also be telecast and made available for sale on home video. Thomas Frost is music coordinator for the concert, as well as audio producer.

Telarc's deal with the Baltimore Symphony Orchestra and its music director, David Zinman, calls for at least

The Atlanta Symphony sets the Grammy record straight

two CDs a year, but that minimum seems sure to be exceeded next year. Planned for 1991 so far are Telarc recordings of Tchaikovsky's 5th and 6th Symphonies and the tone poems "Hamlet" and "Francesca da Rimini," as well as the Stravinsky ballets "Rite Of Spring," "Petrouchka," and "Firebird," much more than can be accommodated on a pair of disks.

Zinman, incidentally, whose conductorial duties figured on two Grammy winners this year—recordings by Dawn Upshaw for Nonesuch and Yo-Yo Ma for CBS Masterworks—also played a part in the P.D.Q. Bach comedy disk winner for Telarc. However, he was billed as "Walter Bruno" in the Peter Schickele production.

In a more recognizable use of the conductor's name, the Bruno Walter Auditorium in New York's Lincoln Center will be the scene of a comparison of old (period) and modern instruments March 22, at 6 p.m. The same music will be played by both sets of instruments.

The local chapter of NARAS is co-sponsor of the event along with Early Music America, an organization devoted to the promotion and study of early music performance. Admission is free, but those wishing to attend are asked to RSVP to NARAS at 212-245-5440.



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Arturo Toscanini

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	13	KAOMA EPIC	◆ LAMBADA 6 weeks at No. One
2	2	4	8	ANA GABRIEL CBS	SOLEDAD
3	4	2	17	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO
4	3	3	16	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN
5	5	7	4	EMMANUEL CBS	LA VIDA DECIDIO
6	7	5	9	MIJARES CAPITOL-EMI LATIN	◆ PARA AMARNOS MAS
7	8	19	6	YURI CBS	EMBRUJADA (ESTOY)
8	12	18	4	ROBERTO CARLOS CBS	ABRE LAS VENTANAS AL AMOR
9	6	6	6	LUIS ENRIQUE CBS	◆ MI MUNDO
10	10	12	11	TERESA GUERRA TH-RODVEN	◆ LAMBADA-LLORANDO SE FUE
11	18	—	2	KAOMA EPIC	DANCANDO LAMBADA
12	28	—	2	LUCERITO FONOVISIA	CORAZON A LA DERIVA
13	16	8	9	LUCIA MENDEZ CBS	◆ NO HAY HOMBRES
14	20	32	3	EDDIE SANTIAGO TH-RODVEN	ME HICISTE CAER
15	11	9	8	FRANCO DE VITA CBS	ESTA VEZ
16	17	14	30	LOS BUKIS FONOVISIA	COMO FUI A ENAMORARME DE TI
17	14	22	8	ANA GABRIEL CBS	HICE BIEN QUERERTE
18	15	10	15	GLORIA ESTEFAN EPIC	OYE MI CANTO
19	33	—	2	LUIS ANGEL CBS	FLOR DORMIDA
20	13	11	13	RAPHAEL CBS	MARAVILLOSO, CORAZON, MARAVILLOSO
				★★★HOT SHOT DEBUT★★★	
21	NEW ▶		1	FRANKY RUIZ TH-RODVEN	EN EPOCA DE CELO
22	9	13	10	ANGELA CARRASCO CAPITOL-EMI LATIN	ESE HOMBRE ES
23	36	—	2	JOSE LUIS RODRIGUEZ POLYGRAM LATINO	SENORA BONITA
24	24	17	10	XUXA GLOBO	ILARIE
25	31	24	4	CHAYANNE CBS	FANTASIAS
26	26	20	6	ANTONIO DE JESUS CBS	UNA CALLE, UN BANCO, UNA PLAZA
27	NEW ▶		1	GIPSY KINGS ELEKTRA	VOLARE
28	19	21	7	GILBERTO SANTARROSA COMBO	PARA DECIR TE AMO
29	30	35	3	BEATRIZ ADRIANA FONOVISIA	DOS MARES MAS QUE TU
30	NEW ▶		1	MARCO ANTONIO MUNIZ/JORGE MUNIZ RCA	POR ALGUIEN...
				★★★POWER PICK★★★	
31	40	37	3	ALVARO TORRES CAPITOL-EMI LATIN	NI TU NI ELLA
32	29	29	4	ISABEL PANTOJA RCA	QUE VOY HACER CONTIGO
33	39	28	15	MARISELA ARIOLA	DEMASIADO TARDE
34	22	15	21	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	EL HOMBRE QUE YO AMO
35	NEW ▶		1	WILFRIDO VARGAS SONOTONE	MALA CABEZA
36	37	33	24	ROBERTO CARLOS CBS	SI ME VAS A OLVIDAR
37	27	25	5	CONJUNTO CHANEY HIT MAKERS	ELLA DICE
38	25	27	8	SUZY GONZALES WEA LATINA	POR QUE NO ESTAS CONMIGO
39	21	16	14	GIPSY KINGS ELEKTRA	VAMOS A BAILAR
40	34	—	2	QUE PASA LATIN SOUND NETWORK	MAMI YO TE QUIERO

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Latin Notas



by Carlos Agudelo

WHO EVER IMAGINED THAT ON THE OTHER side of the Atlantic, in a small archipelago closer to Africa than to its mother country of Spain and several airplane hours away from New York, there is an island with a wonderfully fresh taste for good Caribbean music. The island is Tenerife and, for all practical purposes, at least as far as its carnival is concerned, it has been taken over by salsa, merengue, and cumbia. Not only do the *tinerfeños*—as the natives of that gorgeous island are known—dance and party like *caribeños*, they also talk like them, with an accent that more closely resembles that of Puerto Rico and Cuba than the classical Castilian of the peninsular Spaniards.

The links between the Canary Islands and the Caribbean, especially Cuba and Venezuela, have always been strong. It is thus not surprising that Tenerife is a fertile ground for Afro-Caribbean music.

It is a remarkable experience to watch a sea of people, as far as the eye can see, dancing night after night to the rhythms of Andy Montañez, La Sonora Dinamita, Los Hermanos Rosario, and plenty of local bands, all of them very much in sync with the enormous enthusiasm of the crowd.

One of the people responsible for the Caribbean explosion in Tenerife is Javier Zerolo, whose popular one-hour program, "Héchale Salsita," is broadcast every weekday on Radio Club Tenerife, a station of the SER network. According to Zerolo, the current rage began in earnest a few years ago, when bands from New York and Puerto Rico began to perform on the island all year round. Today, for

concerts as well as for records, the Canary islands—especially Tenerife—are as good a market for this type of music as any other. The inhabitants' love of Afro-Caribbean music reflects their nature: easygoing, friendly, peaceful, and happy, always smiling (not a hard feat considering they live in a sort of earthly paradise).

Zerolo can be reached at Radio Club Tenerife, Avenida de Anaga 35, 38,001 Santa Cruz de Tenerife, Islas Canarias, Spain.

ON FEB. 28, THE FCC FINALLY granted Corporación Las Américas a license to operate radio station WNWK-FM Newark, N.J. The principals of the sta-

Canary Islands bristle with the sounds of the Caribbean

tion are Raúl Bernand, its president, and well-known radio entrepreneur and record distributor Rafael Díaz Gutiérrez.

ROCKAMERICA, A VIDEO POOL THAT supplies clips to nightclubs, restaurants, bars, and retail outlets, has begun to put out monthly compilations of current clips, mostly in Spanish. So far, two tapes have been released to subscribing members. Just to give you an idea of the diversity of the operation, the March tape includes videos by José Alberto, the Gipsy Kings, Gloria Estefan, Franco, Jorge Ben, Los Lobos, Chicass, Yuri, Teresa Guerra, Hombres G, Altamira Band Show, Sheila E & Tito Puente, El Ultimo De La Fila, Lalo Rodríguez, and Plácido Domingo with Julio Iglesias. Rockamerica is currently looking for Latin videos to be included in its monthly reels. Interested parties should contact Alex Vance at 212-475-5791.

Gospel LECTERN



by Bob Darden

PHIL DRISCOLL sings like Ray Charles and plays the trumpet like Maynard Ferguson. His career has included a stint in mainstream music with Joe Cocker, some tough personal difficulties, and some fine albums with Benson.

Driscoll's Mighty Horn Records is now an independent label and he's happy to finally take control of his career.

"We eased into this record company stuff because it was not my original desire go get into the record-label business," he says. "I'm a performer."

The first Mighty Horn release was "Gabe And The Good News Gang"—a children's project. He has also just released a project aimed at the mainstream market, "Don't Dance With The Devil."

"We researched a lot of songs and found some that say real positive things and *still* rock," Driscoll says. "JCI will handle the mainstream distribution for us."

One of the reasons Driscoll decided to release an album in the mainstream market is that he believes that contemporary Christian music only influences other Christians.

"I don't think that's what we're supposed to be doing," he says. "If Jesus came back into 1990, I don't think He'd preach—or sing—to the already saved. We've got to get a different demographic."

"So, one of the first steps, I think, is to do some things that have secular appeal... The world looks at Christians and thinks, 'These people don't have any fun and they live sheltered lives—who needs that?' Well, 'Don't Dance With The Devil' is fun. I've written three songs for it and the rest are from top outside sources."

"You look at the big draws in CCM: they are singing

to a lot of Christians—but not many people who might need to hear their message. From the beginning, that's what I wanted to do. But I have not had the courage until now to get involved in a little rock'n'roll."

While "Don't Dance With The Devil" may do well in the CCM market, Driscoll says he's really not aiming it at the market. He's hoping instead that his next release, "Warriors," will strike a chord among Christian music buyers. He's also hoping to sign other artists to Mighty Horn in the near future.

Driscoll has few kind words for most religious label A&R men. Most, he believes, put money over ministry. "That's the tail wagging the dog," he says, adding, "I

'It is legal for Christians to have fun,' Phil Driscoll says

have to be able to do what I feel is right for me from an ethical and spiritual base and for my music. Music should be really good, really fun. It is legal for Christians to have fun...

"The reason I've done so little rock'n'roll and R&B is that when I came off of the secular scene and came into the Christian lifestyle, so many people put so many restraints on rock music. Label execs, radio programmers, store owners, whoever. So I did a classical album and a Christmas album and a praise album and an instrumental album—but, what I am is down-to-earth R&B. How do you play rock'n'roll in the contemporary Christian marketplace when everybody from Jimmy Swaggart on up says that is 'devil music'?"

With Mighty Horn, Driscoll says he is going to follow God's calling exclusively.

"We've proven ourselves," he says. "Since 1982, God has blessed this ministry and we've won a lot of people to Jesus all over the world. We've been invited to play in 60 nations."

JCI can be reached at Suite 920, 21550 Oxnard St., Woodland Hills, Calif. 91367. Mighty Horn telephone number: 615-476-3802.

Aussie Gov't To Investigate Pricing Of Recordings

■ BY GLENN A. BAKER

SYDNEY, Australia—Citing "mounting public concern" over the retail prices of sound recordings, the Australian government has announced that the Prices Surveillance Authority will carry out an inquiry into the issue, with the first hearing set for March 21.

This is three days before a federal election. And having previously been given repeated assurances that there would be no hearings, the Australian Record Industry Assn. is indicating it believes the action to be highly political and aimed at wooing young voters.

Nevertheless, the group is treating the move as one that has the potential to destabilize and even destroy the industry. Brian Smith, ARIA chairman and BMG managing director, says, "We're under siege—in a state of turmoil."

"Whether or not it's an election gimmick, we've been accused of profiteering, so we'll have to devote time and energy on protecting ourselves, even though we have practiced price restraint over the years and are one of the very few industries which has not used inflation as a basis for price

increases."

Announcing the inquiry, Nick Bolkus, minister for consumer affairs, said the PSA would examine competition and efficiency in the supply of sound recordings; the effect of copyright law, piracy, and new technology on the market and pricing; the effect of price levels on profitability and employment; and the effects of the current industry structure and price practices on the development of Australian music.

The government press release also states, "There's only one Australian CD manufacturer, Discronics, said to be the largest indie CD maker in the world, and facing major competition from imports."

This, to the industry, smacks of a tariff protection stance and has rung alarm bells. Smith says, "We pay 25% duty on blank-tape imports for our cassette manufacture just because one solitary company makes tape in this country—tape that is not good enough for our needs." The industry fears that the government might be seeking to apply a similar duty to its CD imports to protect a company that, in the opinion of many industry principals, does not require such protection. Smith says that, late last

year, Discronics was so overtaxed that major record companies were placed on a rationing system and had to look elsewhere for supplies.

Until the hearing convenes, it will be difficult to determine what the government hopes to achieve through the inquiry. The PSA recently undertook a long and controversial probe into the book publishing industry, which resulted in a semi-deregulation that produced little price lowering but did make allowance for some importation following a publisher's failure to make stock available after a certain period.

However, the focus of that inquiry was the "iniquitous control" of the entire local book industry by London publishing houses as a consequence of an "archaic deal made when Australia was little more than a far-flung outpost of the British Empire."

Despite the fact that five of the six majors are foreign-owned, no such situation exists in Australia's aggressively independent record industry, which grosses some \$300 million a year.

As far as the public is concerned, the justification for the inquiry is the widely held belief that CD prices (mostly A\$26.99, or about \$20.25) are very much out of step with the price of the equivalent LP and cassette versions (A\$17.99, or \$13.50). Certainly ARIA will have no great difficulty in justifying the latter, which is only marginally higher than in the U.K.

As ARIA points out in its official submission to the minister: "Between March 1971 and September 1989, the consumer price index increased by 425%, while the price of records increased by 212.9%. From March 1981 to September 1989, the CPI rose by 90.5% and the price of records by 80.19%."

"The general trend through the 1970s and 1980s has been for record prices to rise at a rate lower than that of inflation. A single was A\$1.10 in 1970 and is \$3.99 [\$3] now. It should be \$6."

On CDs, ARIA remains adamant that it does not deserve the criticism it has received. Its submission provides a table comparing the "published price to dealer" of full-priced CDs in Australia and 11 other countries, all converted at the official rate to the Australian dollar on Nov. 1, 1989.

The Australian price of A\$15.63 was thus compared with A\$19.78 for Spain, A\$19.72 for Japan, A\$18.46 for Canada, A\$17.01 for Italy, A\$16.49 for Austria, and A\$15.83 for France.

Only Denmark, West Germany, the Netherlands, the U.K., and the U.S. were lower, with the U.S. coming in cheapest at \$13.55.

Armed with these comparisons, ARIA is trying to turn the attack around on those who instigated it, apparently record import stores in Melbourne.

Smith says the record industry has

nothing to hide and the inquiry will backfire on those who have the hidden agenda of "removing penalty clauses from the Copyright Act so they can openly profiteer."

"Their self-interest is monumental. We have numerous examples to submit of incredible overcharging in their shops. For instance, a Depeche Mode 12-inch single that we sell for \$6.99, priced at \$13.99, or a Fleetwood Mac CD which we import from the U.K. and sell for \$19.99, priced at \$29.99."

In their defense, importers traditionally cite air freight costs and double royalties paid.

Smith is clearly angry at a government that takes 20% sales tax on every record sold and then "waves a big stick over prices." He says, "Here's a government telling voters it will bring record prices down but putting out its hand for a completely unfair tax at the same time. They don't put a 20% tax on opera or ballet tickets or even books."

"As an industry, we keep our house in order, don't ask for a penny in government support, and employ a great many people. As to our efficiency, I wish I could get my mail as swiftly as we get records to the trade."

The industry has no real doubt that it can justify record prices, even if CD levels might have to be reconsidered to stave off a groundswell of public discontent.

Swiss Dealer In Copyright Flap Exploitation Of Durations Is Key

■ BY MIKE HENNESSEY

MILAN, Italy—Walter Guertler, head of SAAR Records & Tapes, with which Austrian CD manufacturer Koch has ceased to trade following pressure from the international label group IFPI (Billboard, Feb. 24), freely admits that he exploits differences in the duration of protection given to phonograms in various European countries.

"This is a perfectly legitimate activity from which I derive about 20% of my sales. I rerecord repertoire in Italy which is more than 30 years old and I sell this in countries where the rights are exhausted," he says.

"Under Italian law, anything recorded before 1960 is no longer protected and can therefore be legitimately reproduced and sold in Italy without any authorization from the original producer."

"I am aware that the European Court has ruled that national copyright laws must prevail in the... free movement of goods among member states of the European Community, and I never attempt to sell these records in countries where the original recordings are still protected."

"But, of course, I cannot prevent an importer in Luxembourg, for example, where duration of protection is just 20 years, from buying records from me and then shipping them to a country where they are still in copyright. It is up to the IFPI group in that country, if it discovers a breach of the law, to take action against the company marketing the product."

Guertler, a Swiss-born entrepreneur, has been in the record business for more than 40 years. His organization—Societa Articoli Acustici Riprodotti—which includes two publishing companies and a vinyl pressing and

cassette duplication plant, is controlled by a Lichtenstein holding company, Joker Tonverlag. It produces approximately 200 titles and 6 million units annually.

Guertler licenses all his cassettes and LP recordings manufactured in his own plant through Italian authors' society SIAE.

The society also licenses CDs imported into Italy and, from there, partially exported to other territories, including Switzerland. All CD recordings are also licensed through SUISA, the Swiss society, and mechanicals on all CDs, other than those sold in Italy, are paid to SUISA. Guertler estimates the amount accrued in favor of SUISA for 1989 at \$500,000.

"All my repertoire is legitimate," he says, "and if anyone accuses me of record piracy I will sue."

Meanwhile, Guertler is involved in litigation under adjudication by the Handelsgericht court in Zurich concerning the right of Swiss distributor Gold Records to market two CDs of Elvis Presley material on Guertler's Entertainer label.

Gold Records brought the case against BMG-Ariola, Switzerland, some 18 months ago when, according to Gold's managing director, Bernard Henrion, retailers were being asked not to handle the CDs.

Guertler says he is helping to pay the legal costs. Representing BMG-Ariola is Dr. Jurg Rordorf, head of the Swiss branch of the IFPI.

The main issue is whether the Swiss law against unfair competition affords protection to the original producers of recordings when copies of their product are made and marketed by other companies 30 or more years after the date of original fixation.

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MAKE MUSIC HAPPEN ALL OVER THE WORLD

MANOEL PINTO - Managing Director, Brazil

"I've always been a lover of music, but as a business it's the hard work that pays off. To survive professionally in the music industry you need 10 percent inspiration and 90 percent perspiration."

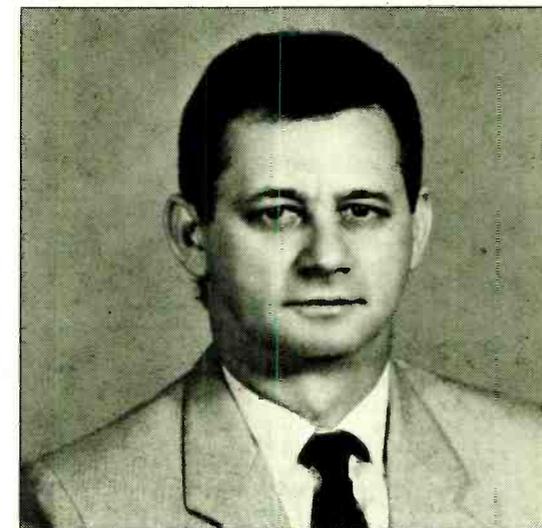
Manoel opened Peer's Sao Paulo office in 1970, and soon thereafter the volume from the new office was surpassing that of the "mother office" in Rio de Janeiro. Since 1980 Manoel has been overseeing both offices as Peer's Brazilian Manager.

Consistently placing as many as 8 or 9 songs on album after album, Manoel's creative prowess has pushed Peer copyrights to the top of the sales charts throughout South America and now his local success is spilling into overseas territories. Manoel controls 5 songs on the U.S. Spanish release of Brazil's number one artist XUXA (pronounced shoo-sha) and two titles on the European smash LP entitled "Lambada" by KAOMA. In addition there are Peer/EMBI copyrights on four different U.S. releases of LAMBADA material.

This type of success does not come without accolades. Manoel is a Director of the Brazilian Association of Music Publishers and in 1989, for the second year in a row, he was granted the "Antena de Ouro" trophy, an award given to the best music publisher in Brazil.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/10/90

This Week	Last Week	SINGLES
1	2	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
2	7	THE BRITS 90 VARIOUS ARTISTS RCA
3	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
4	2	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN
5	9	INFINITY GURU JOSH deCONSTRUCTION/RCA
6	6	ENJOY THE SILENCE DEPECHE MODE MUTE
7	5	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA
8	22	MOMENTS IN SOUL JT AND THE BIG FAMILY CHAMPION
9	4	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC SWANYARD
10	8	ELEPHANT STONE THE STONE ROSES SILVERTONE
11	10	DOWNTOWN TRAIN ROD STEWART WARNER BROS.
12	NEW	BLUE SAVANNAH ERASURE MUTE
13	15	BLACK BETTY RAM JAM EPIC
14	33	LOVE SHACK B-52'S REPRISE/WARNER BROS.
15	NEW	MADLY IN LOVE BROS CBS
16	13	ROOM AT THE TOP ADAM ANT MCA
17	34	LILY WAS HERE DAVID A. STEWART AND CANDY DUFFER RCA
18	29	I MIGHT SHAKIN STEVENS EPIC
19	11	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
20	31	NATURAL THING INNOCENCE COOLTEMPO/CHRYSALIS
21	20	DUDE LOOKS LIKE A LADY AEROSMITH GEFEN
22	14	STRONGER THAN THAT CLIFF RICHARD EMI
23	23	TALKING WITH MYSELF ELECTRIE 101 MERCURY/PHONOGRAM
24	37	HERE WE ARE GLORIA ESTEFAN EPIC
25	12	WALK ON BY SYBIL PWL
26	16	STEAMY WINDOWS TINA TURNER CAPITOL
27	27	WALK ON THE WILD SIDE JAMIE J MORGAN TABU
28	17	JUST LIKE JESSE JAMES CHER GEFFEN
29	32	A LOVER SPURNED MARK ALMOND SOME BIZARRE/PARLOPHONE
30	NEW	DELIVERANCE THE MISSION MERCURY/PHONOGRAM
31	19	96 TEARS THE STRANGLERS EPIC
32	NEW	LOADED PRIMAL SCREAM CREATION
33	21	GOT TO HAVE YOUR LOVE MANTRONIX FEURING WONDRESS CAPITOL
34	NEW	HOLD BACK THE RIVER WET WET WET PRECIOUS/PHONOGRAM
35	NEW	THE DEEPER THE LOVE WHITESNAKE EMI
36	36	ADVICE FOR THE YOUNG AT HEART TEARS FOR FEARS PHONOGRAM
37	18	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN
38	24	TELL ME THERE'S A HEAVEN CHRIS REA EAST WEST
39	NEW	LOVE AND ANGER KATE BUSH EMI
40	NEW	RUNAWAY HORSES BELINDA CARLISLE VIRGIN
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	3	TECHNOTRONIC PUMP UP THE JAM SWANYARD
3	2	LISA STANSFIELD AFFECTION ARISTA
4	5	CHRIS REA THE ROAD TO HELL WEA
5	NEW	IRON MAIDEN PURGATORY/MAIDEN JAPAN EMI
6	8	TINA TURNER FOREIGN AFFAIR CAPITOL
7	12	ROD STEWART THE BEST OF ... WARNER BROS.
8	NEW	VARIOUS HOUSE OF LOVE FONTANA/PHONOGRAM
9	7	CHER HEART OF STONE GEFFEN
10	4	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
11	9	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
12	12	DEL AMITRI WAKING HOURS A&M
13	18	PROJECT D THE SYNTHETISER ALBUM TELSTAR
14	13	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
15	15	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
16	11	LLOYD COLE LLOYD COLE POLYDOR
17	30	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
18	16	SOUL II SOUL CLUB CLASSICS VOLUME ONE 10/VIRGIN
19	14	THE BELOVED HAPPINESS EAST WEST
20	19	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
21	22	DIONNE WARWICK LOVE SONGS ARISTA
22	17	ORIGINAL LONDON CAST MISS SAIGON GEFFEN
23	21	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
24	NEW	AND WHY NOT? MOVE YOUR SKIN ISLAND
25	29	THE STONE ROSES THE STONE ROSES SILVERTONE
26	20	MARTIKA MARTIKA CBS
27	36	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/PHONOGRAM
28	NEW	MIDNIGHT OIL BLUE SKY MINING CBS
29	26	SIMPLY RED A NEW FLAME ELEKTRA
30	27	SYBIL WALK ON BY PWL
31	25	EURYTHMICS WE TOO ARE ONE RCA
32	28	TANITA TIKARAM THE SWEET KEEPER EAST WEST
33	33	CHRISTIANS COLOUR ISLAND
34	35	EVERYTHING BUT THE GIRL THE LANGUAGE OF LIFE BLANCO Y NEGRO/EAST WEST
35	24	KYLIE MINOGUE ENJOY YOURSELF PWL
36	NEW	ERASURE WILD! MUTE
37	23	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
38	NEW	WET WET WET HOLDING BACK THE RIVER PRECIOUS/PHONOGRAM
39	32	MANTRONIX THIS SHOULD MOVE YA CAPITOL
40	37	QUIREBOYS A BIT OF WHAT YOU FANCY PARLOPHONE

CANADA (Courtesy The Record) As of 3/12/90

		SINGLES
1	1	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
2	2	DANGEROUS ROXETTE CAPITOL/CAPITOL
3	4	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
4	5	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
5	7	GET UP! TECHNOTRONIC SBK/EMI
6	6	ALL OR NOTHING MILLI VANILLI ARISTA/BMG
7	10	ESCAPADE JANET JACKSON A&M/A&M
8	11	LAMBADA KAOMA CBS/CBS
9	3	TWO TO MAKE IT RIGHT SEDUCTION VENDETTA/A&M
10	8	I GO TO EXTREMES BILLY JOEL COLUMBIA/CBS
11	9	PRINCIPAL'S OFFICE YOUNG M.C. ISLAND/WEA
12	13	HOW I AM SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON COLUMBIA/CBS
13	NEW	PRICE OF LOVE BAD ENGLISH EPIC/CBS
14	NEW	WE CAN'T GO WRONG COVER GIRLS CAPITOL/CAPITOL
15	19	JAZZIE'S GROOVE SOUL II SOUL VIRGIN/WEA
16	NEW	TOO LATE TO SAY GOODBYE RICHARD MARX EMI/CAPITOL
17	17	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
18	18	TELL ME WHY EXPOSE ARISTA/RCA
19	12	BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
20	NEW	EVERY LITTLE TEAR PAUL JANZ CAPITOL/CAPITOL
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
2	4	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
3	5	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
4	3	AEROSMITH PUMP GEFFEN/WEA
5	2	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
6	6	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
7	7	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
8	8	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
9	10	TOM PETTY FULL MOON FEVER MCA/MCA
10	9	JIVE BUNNY & THE MASTERMIXERS SWING THE MOOD ATCO/WEA
11	NEW	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
12	11	BILLY JOEL STORM FRONT COLUMBIA/CBS
13	14	TRAGICALLY HIP UP TO HERE MCA/MCA
14	13	MAESTRO FRESH-WES SYMPHONY IN EFFECT LMR/ATTIC
15	12	COSMIC THING THE B-52'S REPRISE/WEA
16	16	LINDA RONSTADT CRY LIKE A RAINSTORM ... ELEKTRA/WEA
17	15	CHER HEART OF STONE GEFFEN/WEA
18	20	SOUL II SOUL KEEP ON MOVIN' VIRGIN/A&M
19	19	ERIC CLAPTON JOURNEYMAN REPRISE/WEA
20	18	SKID ROW SKID ROW ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/5/90

		SINGLES
1	6	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG/ARIOLA
2	1	PUMP AB DAS BIER WERNER SIRE
3	2	GET UP BEFORE THE NIGHT IS OVER TECHNOTRONIC BCM
4	12	ENJOY THE SILENCE DEPECHE MODE INTERCORD
5	3	GOT TO GET LEILA K & ROB'N RAZ ARISTA
6	4	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
7	5	RICH IN PARADISE F.P.J. PROJECT ZYX
8	7	TOUCH ME 49ers BCM
9	8	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
10	18	THE POWER SNAP BMG/ARIOLA
11	10	HIROSHIMA SANDRA BMG/ARIOLA
12	9	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
13	14	I DON'T KNOW ANYBODY ELSE BLACK BOX POLYDOR
14	11	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
15	15	BAKERMAN LAID BACK ARIOLA
16	16	NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM
17	13	THE MESSAGE IS LOVE ARTHUR BAKER & THE BACKBEAT DISCIPLES A&M/POLYDOR
18	NEW	GET BUSY MR. LEE JIVE
19	NEW	LILY WAS HERE DAVID A. STEWART AND CANDY DULFER BMG/ARIOLA
20	NEW	LENINGRAD BILLY JOEL CBS
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY WEA
2	2	LISA STANSFIELD AFFECTION ARISTA
3	3	TANITA TIKARAM THE SWEET KEEPER WEA
4	4	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
5	7	QUINCY JONES BACK ON THE BLOCK QWEST
6	8	BILLY JOEL STORM FRONT CBS
7	5	CHRIS REA THE ROAD TO HELL MAGNET
8	6	FISH VIGIL IN A WILDERNESS OF MIRRORS EMI
9	11	TRACY CHAPMAN CROSSROADS ELEKTRA
10	12	TECHNOTRONIC PUMP UP THE JAM BCM
11	9	TINA TURNER FOREIGN AFFAIR CAPITOL
12	10	WESTERNHAGEN HALLELUJA WEA
13	13	ROXETTE LOOK SHARP EMI
14	15	ROD STEWART THE BEST OF ... WARNER BROS.
15	17	MILLI VANILLI ALL OR NOTHING HANSA
16	14	PHILLIP BOA AND THE VOODOO CLUB HISPANOLA PMV
17	NEW	THE MISSION CARVED IN SAND MERCURY/PHONOGRAM
18	16	STAR INC. SYNTHESIZER GREATEST VOLUME II ARCADE
19	18	JOHN LEE HOOKER THE HEALER SILVERTONE
20	NEW	ERIC CLAPTON JOURNEYMAN WEA

ITALY (Courtesy Musica e Dischi) As of 3/5/90

		SINGLES
1	5	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
2	1	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
3	2	UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
4	9	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC ARS
5	3	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
6	12	ENJOY THE SILENCE DEPECHE MODE MUTE/RICORDI
7	4	PUMP UP THE JAM TECHNOTRONIC ARS
8	8	I PROMISE MYSELF NICK KAMEN WEA
9	6	DONNE ITALIANE POOH CGD
10	7	LAMBADA KAOMA CBS
11	20	LIVE TOGETHER LISA STANSFIELD BMG/ARIOLA
12	17	I DON'T KNOW ANYBODY ELSE BLACK BOX DISCOMAGIC
13	16	GET A LIFE SOUL II SOUL VIRGIN/10 RECORDS
14	NEW	KING KONG 5 MANO NEGRA EMI
15	13	VARIETA GIANNI MORANDI RCA
16	19	SIT AND WAIT SYDNEY YOUNGBLOOD EMI
17	14	WOMAN IN CHAINS TEARS FOR FEARS FONTANA
18	NEW	KEEP IT TOGETHER MADONNA WEA
19	15	ANGELIA RICHARD MARX EMI
20	10	THE AMSTERDAM E.P. SIMPLE MINDS VIRGIN

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 3/10/90

		HOT 100 SINGLES
1	1	NOTHING COMPARES TO U SINEAD O'CONNOR ENSIGN/CHRYSALIS
2	2	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC ARS
3	3	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
4	8	ENJOY THE SILENCE DEPECHE MODE MUTE
5	12	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
6	5	I DON'T KNOW ANYBODY ELSE BLACK BOX DE CONSTRUCTION/RCA/BMG
7	10	HELENE ROCH VOISINE GM/BMG ARIOLA
8	4	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
9	7	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM
10	6	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN/WEA
11	9	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
12	NEW	CASSER LA VOIX PATRICK BRUEL RCA/BMG
13	11	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
14	14	PUMP AB DAS BIER WERNER CBS
15	13	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON
16	NEW	THE BRITS 1990 VARIOUS ARTISTS RCA/BMG
17	16	TOUCH ME 49ERS 4TH & B'WAY
18	15	GET A LIFE SOUL II SOUL 10/VIRGIN
19	17	GOING BACK TO MY ROOTS FPI PROJECT RUMOUR
20	NEW	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
		HOT 100 ALBUMS
1	1	PHIL COLLINS BUT SERIOUSLY VIRGIN/WEA
2	2	LISA STANSFIELD AFFECTION ARISTA/BMG
3	5	TECHNOTRONIC PUMP UP THE JAM ARS
4	4	CHRIS REA THE ROAD TO HELL WEA
5	3	TANITA TIKARAM THE SWEET KEEPER WEA
6	7	TINA TURNER FOREIGN AFFAIR CAPITOL
7	8	ROD STEWART THE BEST OF ROD STEWART WARNER BROTHERS
8	6	ERIC CLAPTON JOURNEYMAN WEA
9	9	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
10	13	QUINCY JONES BACK ON THE BLOCK Q/WEST
11	10	FISH VIGIL IN A WILDERNESS EMI
12	11	THE CHRISTIANS COLOUR ISLAND
13	12	TRACY CHAPMAN CROSSROADS ELEKTRA
14	NEW	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
15	15	BILLY JOEL STORM FRONT CBS
16	NEW	JOHNNY CLEGG & SAVUKA CRUEL CRAZY BEAUTIFUL WORLD EMI
17	17	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
18	20	CHER HEART OF STONE GEFFEN
19	18	ROXETTE LOOK SHARP PARLOPHONE
20	NEW	THE MISSION CARVED IN SAND MERCURY
		SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
2	10	DON'T KNOW MUCH LINDA RONSTADT WEA
3	3	BLACK VELVET ALANNAH MYLES WEA
4	2	JANIE'S GOT A GUN AEROSMITH WEA
5	4	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
6	13	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
7	6	CRYING IN THE CHAPEL PETER BLAKELEY EMI
8	8	WHEN I SEE YOU SMILE BAD ENGLISH CBS
9	7	RIDE ON TIME BLACK BOX BMG/RCA
10	12	BLUE SKY MINE MIDNIGHT OIL CBS
11	5	LOVE SHACK B-52'S WEA
12	9	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY POSSUM/BMG
13	11	ALL AROUND THE WORLD LISA STANSFIELD BMG
14	17	SACRIFICE ELTON JOHN POL
15	15	ITALO HOUSE MIX ROCCO VIRGIN/EMI
16	14	I WANT THAT MAN DEBORAH HARRY EMI
17	NEW	LAMBADA KAOMA CBS
18	18	ROOM THE B-52'S WEA
19	16	PLEASE SEND ME SOMEONE TO LOVE JOHNNY DIESEL & THE INJECTORS MUSHROOM/FESTIVAL
20	19	LET THE NIGHT ROLL ON THE ANGELS WEA
		ALBUMS
1	5	THE 12TH MAN 12TH MAN AGAIN EMI
2	4	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
3	1	AEROSMITH PUMP WEA
4	2	MILLI VANILLI ALL OR NOTHING (U.S. REMIX) BMG
5	3	THE B-52'S COSMIC THING WEA
6	6	PHIL COLLINS ... BUT SERIOUSLY WEA
7	7	ALANNAH MYLES ALANNAH MYLES WEA
8	NEW	ROD STEWART THE BEST OF ... WEA
9	8	LISA STANSFIELD AFFECTION BMG
10	9	CHER HEART OF STONE WEA
11	17	LINDA RONSTADT CRY LIKE A RAINSTORM ... WEA
12	10	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
13	19	BAD ENGLISH BAD ENGLISH CBS
14	11	MARTIKA MARTIKA CBS
15	12	BELINDA CARLISLE RUNAWAY HORSES VIRGIN/EMI
16	13	DEBORAH HARRY DEF. DUMB & BLONDE EMI
17	16	KATE CEBERANO BRAVE REGULAR/FESTIVAL
18	18	BILLY JOEL STORM FRONT CBS
19	14	ADEVA ADEVA EMI
20	NEW	THE DELINQUENTS SOUNDTRACK MUSHROOM/FESTIVAL
		SINGLES
1	1	HELENE ROCH VOISINE BMG
2	2	VALSE DE VIENNE FRANCOIS FELDMAN POLYGRAM
3	7	OLIVER ANNE ADES
4	5	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE POLYGRAM
5	6	LE TEMPS DES YES YES LES VAGABONDS CARRERE
6	4	GIRL I'M GONNA MISS YOU MILLI VANILLI CARRERE
7	3	CASSER LA VOIX PATRICK BRUEL BMG
8	16	FAIS MOI UNE PLACE JULIEN CLERC VIRGIN
9	10	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
10	9	L'HOMME EN BLANC PIERRE BACHELET BMG
11	8	IF ONLY I COULD STANLEY YOUNGBLOOD VIRGIN
12	13	MEGAMIX CLAUDE FRANCOIS CARRERE
13	15	MEME SI TU REVENAIS CLAUDE FRANCOIS POLYGRAM
14	19	MEGAMIX CONFETTIS CBS
15	12	IL A NEIGE SUR LES LACS JEAN PIERRE FRANCOIS BMG
16	17	VOLARE GIPSY KINGS CBS
17	NEW	ON ECRIT SUR LES MURS DEMIS ROUSSOS EMI
18	18	BLAME IT ON THE BOOGIE BIG FUN BMG
19	14	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS CARRERE
20	NEW	MIGHTY REAL YOU MAKE ME FEEL JIMMY SOMERVILLE POLYGRAM

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/4/90

		SINGLES
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
2	10	DON'T KNOW MUCH LINDA RONSTADT WEA
3	3	BLACK VELVET ALANNAH MYLES WEA
4	2	JANIE'S GOT A GUN AEROSMITH WEA
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6	6	PHIL COLLINS ... BUT SERIOUSLY WEA
7	7	ALANNAH MYLES ALANNAH MYLES WEA

Aussies Angered Over Pirate Tapes In Soviet Store

■ BY GLENN A. BAKER

SYDNEY, Australia—Music industry executives here have expressed concern over what they regard as incidents of blatant music piracy observed during a recent government-backed trade mission

*The cassettes
were being sold
in a Melodia outlet*

to Moscow.

While visiting the city's main Melodia retail outlet on Kalinin Prospekt, mission leader Chris Gilbey, chairman of the Export Music Australia group and a prominent music publisher, noticed considerable activity in one section of the store, where two men were openly selling unmarked cassettes out of large cardboard cartons, with a list of what was available on display.

These cassettes, priced at 12 rubles (about \$24), were found to be taped copies of albums by such international stars as Dire Straits, the Moody Blues, AC/DC, Motley Crue, and Kylie Minogue.

Although unpackaged, the tapes were sold at a brisk rate, despite the astonishingly high price. Soviet LPs cost between two and four rubles, with the highest priced Melodia album being the double Greenpeace "Breakthrough" set at 11 rubles.

Dismayed at finding such activities taking place inside one of Melodia's 41 stores and intent on discovering if the practice was widespread throughout the U.S.S.R., Gilbey raised the matter at a meeting with Melodia director general Valeri Sukhorado.

Sukhorado appeared surprised by the allegations. He pointed out that the Kalinin Prospekt store was "not a proper Melodia store" and that the mother organization therefore did not have full control over its operations, which were now incorporating pockets of private enterprise.

An IFPI spokesman in London commented that there were no direct links at present with the Soviets concerning such matters. He added that this situation will be resolved soon.

FOR THE RECORD

In regard to the story in the Feb. 24 issue on SUIISA's response to criticisms from the record industry, we have been asked by Walter Guertler of SAAR Records, Milan, to make it clear that product by the Rolling Stones, Simon & Garfunkel, the ELO, Julio Iglesias, the Jacksons, and Leonard Cohen was not among that being manufactured for him by Koch Digital-disc in Elbigenalp, Austria.

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Billboard®

CANADA

CBS Cuts Wholesale CD Price, Reaffirms Vinyl Commitment

BY KIRK LaPOINTE

OTTAWA—CBS Music Products has dropped its wholesale compact disk price, a move the firm says should lower retail CD costs of its works by an average of \$2.

The company has also reaffirmed its commitment to stay in the vinyl business "until the bottom absolutely falls out of the market." For the time being, at least, it is even holding vinyl album prices equal to cassette album prices.

On the heels of an industrywide announcement to end 6-by-12-inch CD packaging April 1, CBS lowered its CD prices for the second time in six months. Other labels have yet to follow CBS' lead, but some are expected to when longbox or blister-pack wrapping on CDs disappears.

Don Oates, CBS' senior VP of sales and marketing, says the 6-by-12 package elimination was "one of the components" leading to the price reduction. But CBS wanted to "take a leading position" in spurring greater consumer demand for the CD configuration.

Slightly worrisome, he notes, is the relatively low Canadian penetration of CD players, estimated at between 9% and 15%. Lower CD software prices "can play a big role in getting players into homes," Oates says.

Canadian CD prices are not nearly as low as U.S. prices. Downtown Toronto prices, considered the most competitive anywhere in the country, still average \$16 for top product, although sale prices can be \$12 or \$13 on some occasions. Across the country, however, retail prices

can still be higher than \$20 in many cities, with sale prices of only \$17 or \$18 at many national chains away from Toronto, Montreal, or Vancouver, British Columbia.

The impact of the CBS price decrease will vary, but some larger accounts should actually be able to lower CD prices by more than \$2. For smaller accounts, the price reductions might be slightly less than \$2.

CD market share has been increasing, and the dollar value of CD sales now exceeds LPs in Canada. But CBS, for one, is not getting out of the vinyl business for some time. Despite declines in sales, the vinyl market "isn't dead by any means," Oates says.

"Too many people deal with the situation strictly in dollar terms," he says. "There are too many turntables out there, and too few CD players, for us to get out of vinyl. It's just not fair to consumers."

While some labels are already out of the 7-inch-single business and are looking to get out of the vinyl-album business within months, Oates says LP sales can be feasible with only a thousand or so orders for new product and a few hundred for catalog material each year.

CBS has taken to importing vinyl since it sold its manufacturing plant in 1988, and Oates says it is possible that there may be a price differential with cassettes down the road "if the quantities really decrease."

But he says that the industry should have learned a lesson from the eight-track tape demise: "We may have killed it a bit early." The diagnosis for vinyl: "It is not dead."

MAPLE BRIEFS

THEY SHOWED UP ON international charts, but they remain somewhat of an enigma at home. Kon Kan scored last year with "I Beg Your Pardon," but the two-man front for the dance collective only in January mounted their first-ever full-scale Canadian tour date. What began as only a "project," says creative force Barry Harris, now will result in a second album, likely later this year.

MONTREALER EDOUARD Lock will again serve as artistic director for the David Bowie Greatest Hits tour later this year. Lock, who runs the Montreal dance company La La Steps, says there will not be dancers in the Bowie tour this time around (everyone lost count of them on the "Glass Spider" tour). But he promises loads of interesting things.

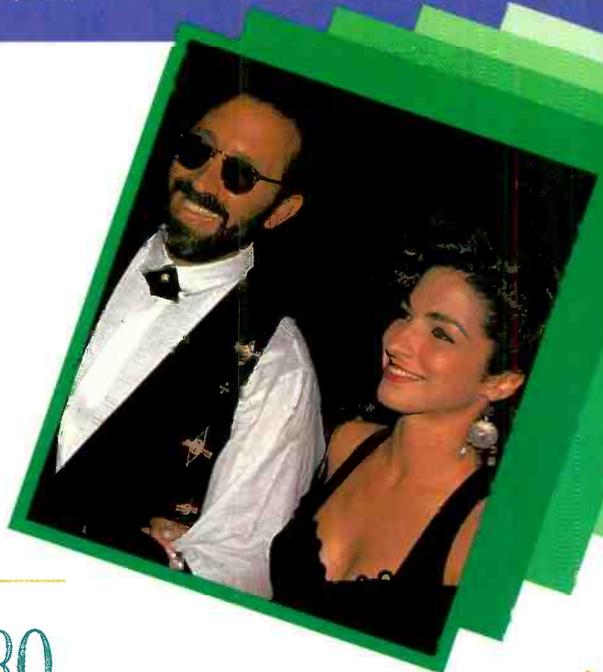
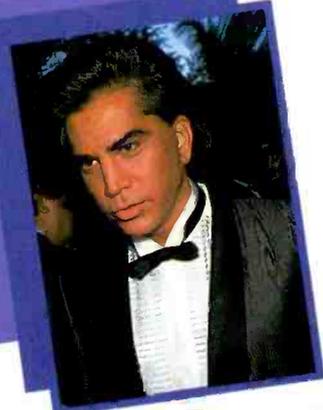
IT IS BELIEVED TO BE the first of its kind in Canada: A home video strictly for sale in bookstores. "Les Trois Montreals de Michel Tremblay," an adaptation of the award-winning Quebec playwright's work, was released in Quebec in January and there are no plans to air it or distribute it more widely. It is a test for the bookstores, and results will be watched closely.

MISTAKES WE ADMIT TO: The recent Canadian spotlight sported a few gaffes on signings. Cowboy Junkies are signed to BMG Canada, not directly to RCA New York, and Prairie Oyster is a BMG worldwide and RCA U.S. signing, not a WEA one. And we shortchanged Atlantic's Canadian commitment, consigning Blue Rodeo and Sass Jordan to other labels.

FORMER POLYGRAM VP Dieter Radecki, who came to and went from A&A Records & Tapes last year as president for a few months, was recruited back to PolyGram to oversee its February launch of CD video. Some 26 titles were unveiled initially and 30 more are due in March. A new PolyGram division, PolyGram Music Video, will handle marketing. Radecki was the driving force behind the introduction of the CD in Canada, so the CDV launch is in good hands.

PINDOFF RECORD SALES is closing its Calgary, Alberta, warehouse, shipping now directly from Toronto for all accounts. And VP Jerry Wipf has been promoted to senior VP, with Robert Smith moving to executive VP for finance and administration.

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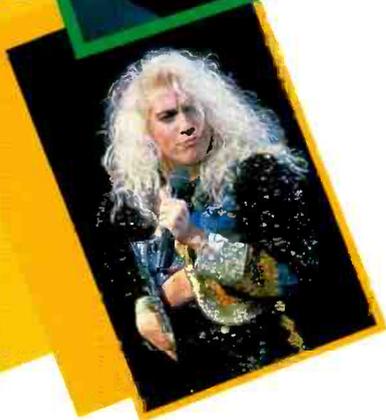


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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 10-13, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 609-596-2221.
 March 13-16, Audio Engineering Society Inc. Convention, Congress Center, Montreux, Switzerland. 212-661-8528.
 March 13-17, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.
 March 14, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

March 14-18, International Tape/Disc Assn. (ITA) 20th Annual Seminar: "The Impact Of Technology And Marketing On The Global Market Of The '90s," Doubletree Resort at Desert Princess Country Club, Palm Springs, Calif. 212-643-0620.

March 14, Fourth Annual 'Soul Train' Awards, Shrine Auditorium, Los Angeles. Sharon Lang, 312-263-2500, or Ramon Herve, 213-858-6016.

March 14-18, South By Southwest Music And Media Conference, hosted by the Austin Chronicle and BMI, Hyatt Regency, Austin, Texas. 512-477-7979.

March 15, National Assn. Of Black Owned Broadcasters (NABOB) Sixth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 15, American Women In Radio And Television 15th Annual National Commendation Awards Ceremony, Waldorf-Astoria Hotel, New York. Diane Waldon, 202-429-5102.

March 16-17, The Record's Music Canada Conference And Awards, Royal York, Toronto. 416-533-9417.

March 16-17, Nashville Songwriter Assn. International Spring Symposium, Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

March 17, 13th Annual Bay Area Music Awards, San Francisco Civic Auditorium, San Francisco. 415-864-2333.

March 17, "That's What Friends Are For: Arista Records' 15th Anniversary Concert To Benefit Gay Men's Health Crisis And AIDS Organizations Nationwide," Radio City Music Hall, New York. Yon Elvira, 212-333-7728.

March 17, Third Annual Bowling Bash Fund Raiser, presented by the Los Angeles Chapter of NARAS, Sports Center Bowl, Studio City, Calif. Susan Butler, 818-784-5559.

March 21, Music Video Seminar, presented by the Music Video Producers Assn., Eastman Kodak, New York. 212-949-1850.

March 23-25, Rap & Hip-Hop Music Affair, Westin Hotel, Detroit. 313-446-1710.

March 24, Lionel Hampton 60th Anniversary Gala Concert, featuring Carmen McRae and Bill Cunliffe, to benefit the Thelonious Monk Institute, Duke Univ., Raleigh, N.C. Doug Moore, 919-687-4300.

March 26-28, Sponsor's Edge, conference on sponsorship, presented by International Events Group Inc., Chicago Hilton and Towers, Chicago. 312-944-1727.

March 28-31, National Assn. of Black Owned Broadcasters (NABOB) 14th Annual Spring Broadcast Management Conference, Marriott Marquis Hotel, Atlanta. 202-463-8970.

March 31, 1990 SKC New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

March 31-April 3, National Assn. of Broadcasters Annual Convention, Georgia World Congress Center, Atlanta. 202-429-5444.

LIFELINES

BIRTHS

Boy, Codey-Robert, to Garry Trbovschek and Debbie Wood, Jan. 5 in Ontario. She is CEO of Deborah Wood Productions, a publicity and promotions firm there.

Twin girls, Laura Renee and Delaney Julienne, to Ralph and Emily J. Simon, Jan. 8 in London. He is co-founder of the Zomba Group of Companies.

Boy, Eric Julian, to Alan and Judie Jackowitz, Jan. 25 in Miami. He is controller for Peaches Entertainment Corp. She is a former on-air personality known as Judie T. at WGTR.

Girl, Gabrielle Hope, to Tom and Bonnie Consolo, Feb. 18 in Los Angeles. He is partner/VP of Baruck-Consolo Management.

Boy, Shelby Stephen, to Narvel Blackstock and Reba McEntire, Feb. 23 in Nashville. He is her manager. She is an MCA country recording artist.

MARRIAGES

Edward "Buzzy" Lawler to Marge Merkey, Jan. 20 in Richmond, Va. He is assistant manager of Peaches Records and Tapes, and a member of the band Dirty Secrets.

Harry Weinger to Michaelle Peck,

Feb. 18 in Brooklyn, N.Y. He is a music journalist and researcher.

Emanuel M. Brule to Donna G. Cole-Wallen, Feb. 19 in Los Angeles. He is owner of On The Spot Productions, an independent music management and production company. She is counsel, West Coast, of CBS Records Inc.

Mark Isham to Donna Linson, Feb. 24 in Santa Monica, Calif. He is a Virgin recording artist who also composes scores for films and has performed on albums by David Sylvian, Joni Mitchell, and Was (Not Was).

LETTERS TO THE EDITOR

(Continued from page 11)

evidence, it is they—not concerned parents and legislators—who are America's censors.

Enclosed are three samples of what I believe the overwhelming majority of your readers would find objectionable to sell to eight- and 10-year-olds. Each of these songs is found on albums that have sold more than 1 million copies. They are not insignificant, "fringe" examples. In the interest of fairness, I respectfully request that you choose any one of the three and either reprint it in its entirety or at least at-

tempt to describe it. Your readers deserve to know the full story.

Robert DeMoss Jr.
 Youth Culture Specialist
 Focus On The Family
 Pomona, Calif.

Billboard replies: We quoted lyrics from three cuts by 2 Live Crew on page 99 of our March 10 issue. There is no evidence to show that "the public" is in favor of sticking a wide range of albums in order to warn consumers about the few titles that fall in this category.

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NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1095	15 1/4	15 1/4	+1/4
CBS Inc.	347	178 3/4	180 1/4	+1 1/2
Capital Cities Communications	126.6	503 1/2	500	-3
Carolco Pictures	125.2	9 1/4	10 1/4	+1
Coca-Cola	2742.1	69 1/4	70 1/4	+1
Walt Disney	2020	107 3/4	110 1/4	+3 1/4
Eastman Kodak	4775	37 1/4	38 1/4	+1
Handleman	384.7	19 1/4	19	-1/4
MCA Inc.	1257.8	52 1/4	56 1/4	+4 1/4
MGM/UA	381.9	11 1/4	13 1/4	+1 1/2
Orion Pictures Corp.	86.8	20 1/4	20 1/4	+1/4
Paramount Communications Inc.	3075.8	42 1/4	45 1/4	+3
Pathe Communications	80.6	4	4 1/4	+1/4
Polygram NV	126.2	16 1/4	16 1/4	+1/4
Sony Corp.	223.7	52 1/4	54 1/4	+2 1/4
TDK	16.2	38 1/2	42 1/4	+4 1/4
Time Warner	1329.2	92 1/4	98 1/2	+5 1/4
Vestron Inc.	68.2	1	1	.....
Westinghouse	1607.7	70 1/4	73 1/4	+3 1/4
AMERICAN STOCK EXCHANGE				
Commtron	6.8	6 1/4	6 1/4	-1/4
Electrosound Group Inc.	3.5	7 1/4	7 1/4	.....
Nelson Holdings Int'l	19.3	8 1/4	8 1/4	.....
New World Pictures	.....	.....	.....	.....
Price Communications	149.1	5 1/4	5 1/4	.....
Prism Entertainment	9.2	3 1/4	3 1/4	+1/4
Unitel Video	33.5	9 1/4	11 1/4	+1 1/4
OVER THE COUNTER				
Acclaim Entertainment	.....	6 1/2	6 1/4	+1/4
Certron Corp.	.....	1 1/4	1 1/4	.....
Dick Clark Productions	.....	5 1/4	5 1/4	.....
LIN Broadcasting	.....	22 1/4	22 1/4	.....
LIVE Entertainment	.....	14 1/4	14 1/4	.....
Recoton Corp.	.....	3 1/4	3 1/4	.....
Reeves Communications	.....	.....	.....	.....
Rentrak	.....	1 1/4	1 1/4	.....
Satellite Music Network, Inc.	.....	.....	.....	.....
Scripps Howard Broadcasting	.....	.....	.....	.....
Shorewood Packaging	.....	25	24 1/2	-1/2
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	6 1/4	6 1/4	.....
Starstream Communications Group, Inc.	.....	1/2	1/2	.....
Trans World Music	.....	24	23 1/4	-1/4
Video Jukebox Network	.....	8	8 1/2	+1/2
Wall To Wall Sound And Video	.....	2 1/4	2 1/4	.....
Westwood One	.....	5 1/4	6	+1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	138	137	-1
Pickwick	.....	246	245	-1
Really Useful Group	.....	236	236	-2
Thorn EMI	.....	705	687	-18

NEW YORK'S APOLLO THEATRE LAUNCHING FOUR NEW LABELS

(Continued from page 8)

ties, and the theater and related events are used to further expose acts.

Motown, which is owned and distributed by MCA, distributes Apollo Theatre Records projects.

The historical Apollo Theatre, which runs a weekly amateur night and has a weekly TV series, "Showtime At The Apollo," opened a TV production facility last year. Its 2-year-old recording studio was opened to the public five months ago.

The facility also includes a 3,500-square-foot soundstage/recording room. A second room, to feature either a Solid State Logic or Neve console, is scheduled to open for recording later this year.

The Apollo facilities were to be used March 9 for "Rapmania," a bi-coastal show that was taped live here and at the Palace in Hollywood, and linked via satellite. The show, which features 38 rap acts, will air over pay-per-view April 6 (Billboard, March 10).

"Rapmania" was recorded digitally on a Sony 48-track recorder at the studio, which will serve as the audio feed for the satellite hookup. No decision has yet been made regarding the release of a "Rapmania" album or video.

In addition to the Milira and George albums, recent projects at the studio have included Warner Bros. act the Jungle Brothers, MCA Records' Onaje, and demos for

Miles Long (aka Malcolm Jamal Warner).

The studio has also been used in conjunction with video shoots for Stevie Wonder, Robert Palmer, and U2.

The studio's hourly rates range from \$85-\$200. A Neve V Series console with NECAM 96 automation is featured, and a new Neve VR is slated for installation in May.

The Apollo Theatre is owned by Inner City Broadcasting, and the affiliated labels and studios are subsidiaries of ICB.

The six-person label staff is headed by Oliver Sutton, president and

CEO, and radio personality Hal Jackson, who serves as chairman. Jackson was recently nominated to the National Assn. of Broadcasters Hall of Fame. The first black man to attain that honor, he will be inducted during the NAB convention in Atlanta, March 31-April 3.

David Miles, who has worked with a number of artists, including Kool & the Gang and Dave Grusin, serves as studio manager, and Jerry Kupfer is studio director. Staff engineers include Shawn James, who just finished Tina Turner's project, Jimmy Douglass, who has recorded the Rolling Stones and Peter Gabri-

el among others, and Greg Mann, a premier rap engineer.

"This studio has been the best-kept secret in New York," says Miles, who joined Apollo six months ago. "We have the second largest recording room in the city."

Upcoming projects include work for soca legend The Mighty Sparrow (soca is Caribbean-rhythmed music rooted in Trinidad), Tommy Boy Records rapper Freshco, and SBK Records act Ray Roll. Miles is also working on a self-produced album with Lenny White, Raymond Chew, Onaje, Noel Pointer, Najee, and Sammy Figueroa.

ONE-STOP I.D. SERVICE FOR MUSICIANS

(Continued from page 11)

If you want the job, you want the card! You can obtain a free card by attending one of the following RIAA registration sessions:

New York
April 20-22
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The Roosevelt Hotel
Madison Ave. at 45th St.
New York, N.Y.

Los Angeles
March 13-18
noon-8 p.m.
The Hollywood Roosevelt Hotel
7000 Hollywood Blvd.
Los Angeles, Calif.

Nashville
April 3-8
noon-8 p.m.
The Stouffer Hotel
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NEW SONY CLASSICAL LABEL TO LAUNCH ITS FIRST 10 RELEASES

(Continued from page 6)

Leading off the debut release is the late Vladimir Horowitz's final project, "The Last Recording," as well as the label's first recording to be produced with 20-bit digital technology. The latter package holds a Mahler program pairing "Songs Of A Wayfarer" and "Des Knaben Wunderhorn," with Daniel Barenboim leading the Berlin Philharmonic and Dietrich Fischer-Dieskau as soloist.

The initial release also includes the first entry in a new series of Russian operas recorded in Bulgaria with the cooperation of the state recording facility, Balkanton. The album, Borodin's "Prince Igor," stars basso Nicolai Ghiaurov. Five more operas in the series are scheduled, all conducted by Emil Tchaikarov.

Other artists featured in the April release include Zubin Mehta, with both the Vienna and Berlin Philharmonics, Isaac Stern, Murray Perahia, Jean-Pierre Rampal, and Mstislav Rostropovich.

All new front-line product will carry the Sony Classical logo, although there is said to be no current timetable for converting the large CBS Masterworks catalog. Catalog items will continue to bear the traditional identifying label, says Fein.

Lower-priced series, such as Digital Masters, Composers Greatest Hits, Odyssey, and Dinner Classics, will also retain the Masterworks identity. However, new budget and midline CD series, programmed in Sony Classical's Hamburg, West Germany, headquarters, are due in late spring. These will display the

Sony Classical tag.

Another 10 new Sony Classical front-line packages are due in May, with 10 more scheduled in June. These will include some titles from the label's new Early Music and 20th Century series. The latter will kick off with a Stravinsky Centennial Box.

More than 40 new recording projects are scheduled in Europe and the U.S. so far this year through October to bolster a product pool already containing many unreleased titles. These range from solo instrumental through opera recordings.

Many of the recordings are also being taped in high-definition video for separate release in both videocassette and laserdisk formats, to be followed later in Super 8 cassette.

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ALBUM REVIEWS

POP

► TOMMY PAGE

Paintings In My Mind
PRODUCERS: Various
Sire/WB 26148

Teen heartthrob Page could give the New Kids a run around their own block—his dreamboat looks and cannily produced pop songs bring it all home here. "I'll Be Your Everything," now rising into the pop top 20, appears destined for No. 1, and there's no lack of follow-ups. "I Break Down" and Safire duet "Don't Give Up On Love" will hit his pubescent following where they live.

NICK LOWE

Party Of One
PRODUCER: Dave Edmunds
Reprise/WB 26132

Basher returns on a new label, stirring up a fresh brew of amiably snide new songs, cut lean by old Rockpile mate Edmunds and featuring instrumental turns by former John Hiatt studio buddies Ry Cooder and Jim Keltner. While album is lacking one kinetic winner, it's tough to fault a guy who can rhyme "Rick Astley" and "ghastly" (as Lowe does on "All Men Are Liars"). Wry fun as usual.

THE HOUSE OF LOVE

PRODUCERS: Stephen Hague, House Of Love
Fontana/PolyGram 842293

U.K. group's second effort expands on the irresistible blend of modern pop hooks and literate lyrics that made their first outing essential listening. Producer Hague (Pet Shop Boys, Erasure) adds gloss to the songs' arrangements, thus creating greater commercial potential for singles prospects "Hannah" and "Shine On." Not to be missed.

THE JONESES

Hard
PRODUCER: Frank Aversa
Atlantic 82072

Hard-rockin' quintet plows through a collection of beefy power chord and pop-inspired melodies on this well-produced debut. A natural for album rock radio, tracks like "Leavin' With The Light" and "Everything Changes" are among the tasty treats programmers would be wise to check out.

DELBERT McCLINTON

I'm With You
PRODUCERS: Barry Beckett & Delbert McClinton
Curb 10632

Old-fashioned in the best imaginable way, the Texas soul man pulls together a wonderful collection of slinky R&B tunes, sung and performed with gusto. Black Top Records guitar stalwart Anson Funderburgh and Jim Horn's reeds and brass add luster to smooth tracks, with the title cut looming as a left-field commercial bet. Like fine wine, Delbert improves with age.

★ HEARTS & MINDS

PRODUCER: Mike Wanchic
A&M 5291

Heartland rockers breathe a bit of fire on major-label debut. Leader Bruce Henderson has a way with hard-edged, thoughtful rockers, and gets help behind the board from John

Cougar Mellencamp axeman Wanchic and in the studio from Mellencamp's drummer, Kenny Aronoff. "Tenderly," "Hearts And Minds," and "Five O'Clock Shadow" lead a pack of worthy album rock tracks.

SOULED AMERICAN

Around The Horn
PRODUCERS: Souled American, Brian Deck, Jeff Hamand
Rough Trade 75

Around the bend is more like it—Chicago quartet plays like Neil Young after several Romilar cocktails. But band's loopy style is often as endearing as it is strange and disorienting, and these veering, low-key numbers may worm their way into the minds of modern rock programmers with a taste for something completely different.

SLIDE

Down So Long
PRODUCERS: Kenny MacDonald, Peter Collins
Mercury 838964

U.K. quartet lays on the guitars on punchily constructed debut. Title track and "No Wrong Way" head in a muscular album-rock direction. While entire enterprise is nicely played and cannily produced, a lack of any real distinction makes this ultimately a coin flip for programmers.

THE SILOS

PRODUCERS: Peter Moore, Bob Rupe, Walter Salas-Humara
RCA 2051

Major debut finds these indie faves moving slightly away from their folk-influenced acoustic origins, but that shouldn't greatly affect their status in the alternative arena. Standouts from

a well-wrought set include the folksy naiveté of "Commodore Peter," the political balladry of "Take My Country Back," the pretty, downtempo strains of "The Only Story I Tell," and the snappy pop of "Porque Non."

KILLER DWARFS

Dirty Weapons
PRODUCER: Andy Johns
Epic 45139

Sophomore effort from these Canadian light-metallists shows further growth and an improved shot at airplay, especially with such enjoyable cuts as the title tune, the solid, midtempo "Doesn't Matter," the enjoyable big-beat rocker "One Way Out," and the unabashedly Zeppelinesque "Not Foolin'."

HARD-ONS

Love Is A Battlefield Of Wounded Hearts
PRODUCERS: Tom Pittman, Hard-Ons
Taang! 36

While other underground rockers are cleaning up their acts in hopes of major-label bucks, these abrasive Aussies continue to thrash and throttle through the kind of thoroughly offensive, and ultimately exciting hardcore rave-ups that are certain to leave purists salivating for more. Third album boasts improved recording quality, adding clarity and zest to such PMRC delights as "Rich Scrag," "Get Wet," and "Do It With You." Killer. Contact: 617-965-5673.

TALL TALES AND TRUE

Shiver
PRODUCER: Nick Mainsbridge
rooArt 838209

First fruit of Aussie label rooArt's distribution arrangement with PolyGram is this album by heavily augmented three-piece band. While compositions like "Tinytown" and "Hold On Heart" are intermittently striking and playing is often energetic, band lacks distinctive points to spur interest beyond the modern rock core.

MIKE MORGAN & THE CRAWL

Raw & Ready
PRODUCER: Hammond Scott
Black Top 1051

Dallas-based blues'n'boogie band rumbles effectively on first album. Quartet (augmented by such Black Top standbys as Anson Funderburgh, Ron Levy, and Kaz Kazanoff) flashes unshowy but solid licks, with guitarist Morgan and vocalist/harp player Lee McBee taking honors. Strong originals and unfamiliar covers add to a package with specialty-buyer appeal.

HYPNOLOVEWHEEL

Candy Mantra
PRODUCERS: Albert Garzon; Sue Fisher.
Hypnolovewheel
Fabian Aural Products 1

New York quartet's 19-track CD of rough-hewn, fractured pop/punk could stand some structural development, but might appeal to more avant-garde alternative fans. Best of the lot are "Honeymoon Mowdown," "Nature's Little Sunshine," "Everywhere & Nowhere Girl," "Falling Out," and "Summer Everything." Contact: Fabian Aural Products, 655 Carroll St., Brooklyn, N.Y. 11215.

★ ORIGINAL CAST RECORDING

Closer Than Ever
PRODUCER: Jay David Saks
RCA 603992

Household musical names they're not, but Richard Maltby Jr. and David Shire have been writing telling song "bios" of upper-middle-class, middle-aged people for almost 30 years on Broadway and thereabouts. Some two dozen are the thrust of this hit Off-Broadway show. They couldn't be better represented than in this superbly performed and sounding 2-CD package.

NEW AND NOTEWORTHY

THE NOTTING HILLBILLIES

Missing . . . Presumed Having A Good Time
PRODUCERS: Mark Knopfler & Guy Fletcher
Warner Bros. 26147

Dire Straits partners Knopfler and Fletcher and amigos Brendan Croker and Steve Phillips have fun moonlighting on this ultra-laid-back, loving, and entertaining homage to American country. Group originals rub elbows with faithful covers of classics by the Delmore Brothers, the Louvin Brothers, and Charlie Rich. Maybe this won't rack up Wilburys-sized sales, but it's just as effortlessly listenable and as warmly inviting a record.

ORIGINAL MOTION PICTURE SOUNDTRACK

Pretty Woman
PRODUCERS: Various
EMI 93492

Supporting the upcoming Richard Gere/Julia Roberts flick, this soundtrack packs enough star appeal to generate big bucks regardless of the movie's success. Although set goes for the gold by offering fresh material by established artists like Robert Palmer, Peter Cetera, and Natalie Cole, lesser-knowns Christopher Ocasek and Lauren Wood turn in equally notable performances. Cole's slammin' "Wild Women Do" has already won at pop radio. Expect a similar fate for Palmer's "Life In Detail," and dance-floor remix of David Bowie's "Fame."

JANATA

PRODUCER: R. Eli Ball
Mercury 842258

Remarkably strong debut unveils a striking presence in front man Chris Janata, who rips through a set of Memphis soul-drenched rockers with a voice that is by turns rough and gritty and then soft and expressive. Radio choices are bottomless, with the blues intensity of "So Tired Of Loving You" and the Stax-inflected "Neighborhood" serving as front-runners. Sounds like the start of a major career.

B I L L B O A R D

SPOTLIGHT



SINEAD O'CONNOR

I Do Not Want What I Haven't Got
PRODUCERS: Sinead O'Connor and Nellee Cooper
Ensign/Chrysalis 21759

Changing from the intense rage evident on 1988's breakthrough single "Mandinka," O'Connor has crafted a breathtaking work that surpasses her debut album not only in the consistency of the material, but by sheer dint of O'Connor's arresting vocal performance. The tunes here tend to sound softer than before, but there is an unrelenting current of passion that flows from song to song. O'Connor wears her vulnerability so openly that it becomes her unyielding strength. Among the top cuts are her definitive version of Prince-penned/The Family-recorded "Nothing Compares 2 U."

VARIOUS ARTISTS

Live At The Continental Divide
PRODUCER: Alan Roy
Divide 2256

Cut at an all-day show at the East Village club in April 1989, album showcases a sample of New York grunge-o-phonic guitar bands, including the Raunch Hands, the Senders, the Waldos, Funky Knights, and the Dragsters. A kind of "Live at CBGBs" of its era, this can be cherry-picked easily by harder-edged modern rockers. Contact: P.O. Box 1557, New York, N.Y. 10009.

BLACK

YOUNG & RESTLESS

Something To Get You Hyped
PRODUCERS: Eric Griffin, Sam Ferguson
Pandisc 8809

This pair of high school seniors possesses rhyming ability clever enough to rival their more seasoned competitors. Debut includes a remix of the duo's first hit, a rap reading of the oldie "Poison Ivy," though more worthy of attention are less novelty-slanted tracks like the hypnotic title track and the new single, "B Girls." Contact: 305-948-6466.

DANCE

► MANTRONIX

This Should Move Ya
PRODUCERS: Mantronix
Capitol 91119

Title is right on: Rap duo's sparsely produced yet propulsive style should make the usual noise on dance floor and the black charts as well. Title cut and rappin' rewrite of Ian Dury's proto-punk classic "Sex-N-Drugs And Rock-N-Roll" could bust big.

JAZZ

MAYNARD FERGUSON

Big Bop Revival
PRODUCERS: Maynard Ferguson & Jim Exon
Intima 73390

Ferguson, master of the high-pitched brass blast, has pulled together a very

capable and swinging 15-piece band for this appealing traditional outing. Special kudos are due altoist Christopher Hollyday, on loan from Novus, who heats up the proceedings with some taut choruses on "Blue Birdland" and showpiece "Cherokee."

CECIL TAYLOR

In Florescence
PRODUCER: John Snyder
A&M 5286

'60s trailblazer Taylor mutters snatches of his typical out-there poesy and flashes his volcanic piano style on his first stateside recording in several years. Those who admire Cecil's left-wing work will find this among his most focused and musically vital recitals in some time.

COUNTRY

► EXILE

Still Standing
PRODUCERS: Randy Sharp, Tim DuBois
Arista 8624

Through most of this album, the newly reconstituted Exile sounds leaner and louder than its former incarnation—which is not exactly a plus for fans of real country music. However, when the group chooses to sing country—as it does in "There You Go," "Yet," and "Only A Woman," it is a die-hard's delight.

★ THE JOHNSON MOUNTAIN BOYS

At The Old Schoolhouse
PRODUCER: The Johnson Mountain Boys
Rounder 0260/0261

When the Johnson Mountain Boys announced they were disbanding, the news was as grievous to the bluegrass world as the Beatles' breakup was to pop. This double-album recording of their farewell concert distills the love and intensity of the occasion. Great picking, great singing, great songs.

CLASSICAL

McLAUGHLIN: CONCERTO FOR GUITAR & ORCHESTRA; DUOS FOR GUITAR & PIANO
John McLaughlin, guitar; London Symphony, Tison Thomas; Katia Labeque, piano
CBS 45578

The McLaughlin concerto, subtitled "The Mediterranean," hints frequently at Rodrigo, its Hispanic overtones providing the guitarist with many opportunities for display. His sometimes nervous, note-laden style is also in evidence in five attractive pieces with pianist Labeque, who echoes the writer's style skillfully.

BARTOK: CONCERTO FOR ORCHESTRA
LUTOSLAWSKI: CONCERTO FOR ORCHESTRA
Cleveland Orchestra, Von Dohnanyi
London 425694

A perceptive bit of programming, pairing two scores that betray debts to folkloric sources while demanding the ultimate in virtuosic skill for proper effect. If the performances don't quite deliver the ultimate in visceral excitement, they more than pass muster in executive brilliance, in recordings that are models of clarity and orchestral weight.

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 Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **ROBERT PLANT** *Hurting Kind* (4:04)
 PRODUCERS: Robert Plant, Phil Johnstone
 WRITERS: Plant, Johnstone, Jones, Boyle, Blackwell
 PUBLISHERS: EMI/Talk Time/Virgin
Es Paranza 4-98985 (c/o Atlantic)

Ushering in "Manic Nirvana" is a brilliant and energetic rocker with enough raunch to satisfy Zep fans and enough hook and polish to win with pop programmers.

► **MICHAEL PENN** *This & That* (3:30)
 PRODUCER: Tony Berg
 WRITER: M. Penn
 PUBLISHER: Lifetail/Careers, BMI
RCA 2512-4-RS (cassette single)

Follow-up to the format-breaking "No Myth" is another acoustic-etched rocker destined to propel Penn further into mainstream pop stardom.

► **COREY HART** *A Little Love* (4:08)
 PRODUCERS: Corey Hart, Greg Edward
 WRITER: Corey Hart
 PUBLISHERS: Corey Hart/USA-Liesse, ASCAP
EMI 4JM-50239 (c/o CEMA)

Hart continues to come into his own and develop his talent and this sturdy helping of pop/rock with a soulful edge is proof. Great multiformat potential.

► **SWEET SENSATION** *Love Child* (4:08)
 PRODUCER: Ted Currier
 WRITERS: D. Taylor, F. Wilson, P. Sawyer, D. Richards
 PUBLISHERS: Jobete, ASCAP/Stone Agate, BMI
 MIXERS: Steve Peck, Jim Lyon, Ted Currier, Carlos Berrios
Atco 7-98983 (c/o Atlantic) (cassette single; 12-inch version also available, Atco 0-96487)

Trio previews its upcoming album with this energetic freestyle interpretation of the Supremes evergreen. Pop radio buzz is already deafening... sounds like a smash.

► **SONIA** *You'll Never Stop Me From Loving You* (3:22)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: Stock, Aitken, Waterman
 PUBLISHERS: All Boys USA, BMI
Chrysalis 4JM-23385 (c/o CEMA) (cassette single; 12-inch reviewed Feb. 17)

BRITNY FOX *Dream On* (3:58)
 PRODUCER: Neil Kernon
 WRITERS: D. Davidson, M.K. Smith
 PUBLISHERS: Mr. Radar/Willesden, BMI
Columbia 38T-73220 (c/o CBS) (cassette single)

Pop/metal band should gain coveted top 40 success with this sweeping ballad, shaded with nifty fuzzbox guitar effects.

★ **ERNIE ISLEY** *Rising From The Ashes* (4:48)
 PRODUCER: Davitt Sigerson
 WRITER: Ernie Isley
 PUBLISHERS: WB/N'Est Pas, ASCAP/WB
Elektra 4-64988 (cassette single)

Lifted from the acclaimed "High Wire" album and flip of current single of the same name. Traditional Isley rock'n'soul stylings enhance this low number, which, if it were by Robert Palmer or Steve Winwood, you'd already be playing.

BLACK

► **EN VOGUE** *Hold On* (4:15)
 PRODUCERS: Thomas McElroy, Denzil Foster
 WRITERS: T. McElroy, D. Foster, En Vogue
 PUBLISHERS: 2 Tuff-E-Nuff, BMI
Atlantic 4-87984 (cassette single; 12-inch version also available, Atlantic 0-86234)

Step back and give 'em some room!

Quartet of future divas fresh from the Foster/McElroy stable deliver intricate, tight harmonies with a dash of sass on this groove-laden debut. Can't wait for the album.

► **CALLOWAY** *Sir Lancelot* (4:20)
 PRODUCERS: Reggie Calloway, Cino-Vincent Calloway
 WRITERS: R. Calloway, V. Calloway
 PUBLISHERS: pending
Solar/Epic 429 74505 (c/o CBS) (12-inch single)

While "I Wanna Be Rich" crosses into the pop arena, this snatch of groovy new jack flash should sate black programmers hankering for something new.

ABSTRAC' *You Are The Party (I Am The Fun)* (3:54)
 PRODUCERS: Markell Riley, Gene Griffin
 WRITERS: M. Riley, G. Griffin, T. Delbetus
 PUBLISHERS: Cal-Gene/Virgin Songs, BMI
Reprise 4-19901 (c/o Warner Bros.)

Following the more dance-floor-savvy "Right & Hype," trio serves up a tasty dish of midtempo soul, complete with well-employed samples of the Temptations' "Can't Get Next To You" and Otis Redding's "Tramp" bassline.

LENNY WILLIAMS *Here's A Ticket* (3:55)
 PRODUCER: Larry White
 WRITERS: L. White, L. Peters, G. Landis, H. Thompson
 PUBLISHERS: Kamalar/Let's Shine/Sweet-Thorn, ASCAP
Crush Music/K-Tel International 866-6 (12-inch single)

Soothing ballad is warmed by Williams' yearning vocals. Contact: 612-559-6800.

NAJEE *Tokyo Blue* (4:00)
 PRODUCER: Fareed
 WRITERS: Rachel Nicalazzo, Najee, Morris Pleasure
 PUBLISHERS: Najee/Bad Bunny, ASCAP
EMI 4JM-50216 (c/o CEMA)

Seductive and pleasing instrumental featuring the saxophonist's usual panache.

KEISHA JACKSON *U Needa Lover* (3:56)
 PRODUCERS: Allen George, Fred McFarlane
 WRITERS: P. Scott, R. Thorpe
 PUBLISHERS: CBS/Sister Theresa/Nutsya/CBS, ASCAP
CBS Associated 429-73165 (c/o CBS) (12-inch single)

A little more swingbeat with attitude to boot.

RICARDO ALEXANDER *Wishing On A Star* (4:09)
 PRODUCER: Ricardo Alexander
 WRITER: B. Calvin
 PUBLISHER: Warner Tamerlane, BMI
Proper Records PR-050 (12-inch single)

Midtempo R&B reading of the Rose Royce classic ripe for the airwaves. Contact: 415-420-8452.

COUNTRY

► **JUDDS** *Guardian Angels* (3:34)
 PRODUCER: Brent Maher
 WRITERS: Naomi Judd, John Jarvis, Don Schlitz
 PUBLISHERS: Kentucky Sweetheart/Plugged In, BMI/
 Don Schlitz, ASCAP
RCA/Curb 2524-7

Spine-chilling harmonies embellish this softly told, heartfelt story song by two of country music's most honestly talented females.

► **T. GRAHAM BROWN** *If You Could Only See Me Now* (3:06)
 PRODUCER: Barry Beckett
 WRITERS: S. Longacre, R. Giles
 PUBLISHERS: S.B.M./Kinetic Diamond/Edge O' Woods, BMI
Capitol B-44534

A ploddingly earnest assertion of reform. Brown's vocals are emotionally engaging.

JOE BARNHILL *Any Ole Time* (2:57)
 PRODUCER: Jimmy Bowen
 WRITER: Randy Albright
 PUBLISHER: Almo, ASCAP
Capitol B-44522

Crystal-clear production on this ballad found tap-dancing around the age-old "any ole time" phrase. Rich and flowing vocal performance by ear-tugging Barnhill.

LES TAYLOR *Knowin' You Were Leavin'* (3:38)
 PRODUCER: Pat McMakin
 WRITERS: M. Reid, T. Rocco
 PUBLISHERS: Lodge Hall, PolyGram Int'l, ASCAP
Epic 34-73264 (c/o CBS)

Taylor's husky, soulful voice fits the mood and theme as the ex-Exile singer wails, "Knowin' you were leavin'/is easier than knowin' that you're gone."

KENNARD AND JOHN *Cadillac* (2:57)
 PRODUCERS: Kennard and John
 WRITERS: Ron John, Philip Kennard
 PUBLISHERS: Mike Curb, BMI
Curb 76759

Perfect timing on the early-spring release of this rockin' get-rough-n-rowdy-and-put-the-top-down number. One listen and you'll be singing along.

JOHNNY CASH *Farmer's Almanac* (3:47)
 PRODUCER: Bob Moore
 WRITER: John R. Cash
 PUBLISHER: Cinnamon Hill, ASCAP
Mercury

"Boom Chicka Boom" is the album that this rural gem hails from—and it's also the sound powering the boisterous track behind Cash's distinctive voice.

BOBBI LACE *Lonesome 3 A.M.* (2:41)
 PRODUCER: Harold Bradley
 WRITER: Linda "Peanut" Guilliams
 PUBLISHER: Tennessee Outlaw, ASCAP
615 Records 90-S-1026

Postmidnight, predawn blues tend to be the darkest of all, as this mournful ballad testifies. Contact: 615-776-2060.

BUTCH BAKER *Playing With Her Sweet Thing* (2:54)
 PRODUCER: Harold Shedd
 WRITER: Freddy Weller
 PUBLISHER: not listed
Mercury

Baker descants upon the playful joys of love in this throbbing measure of double-entendre.

★ **MICHAEL TWITTY** *You're The Best I Never Had* (2:45)
 PRODUCER: Norro Wilson
 WRITERS: Larry Jenkins, Joseph Chambers
 PUBLISHER: Galleon, ASCAP
Red R-1127

This song is so clean, melodic, and sensitively interpreted that it overcomes the gimmicky hook. Contact: 615-742-8845.

DANCE

► **HI TEK 3 FEATURING YA KID K** *Spin That Wheel* (5:34)
 PRODUCER: Jo "Thomas De Quincey" Bogaert
 WRITERS: Ya Kid K, Koval, El Sati
 PUBLISHERS: Colgems-EMI, ASCAP
 MIXER: Thomas De Quincey
SBK V-19706 (12-inch single) (c/o CEMA)

Technotronic's Ya Kid K guests and makes this jam a must for those behind the wheels of steel. Fiery and infectious hip-house pumps a number of vocal and instrumental hooks in various mixes.

► **EZEE POSSE FEATURING DR. MOUTHQUAKE** *Love On Love* (7:59)
 PRODUCER: Jeremy Healy
 WRITERS: Healy, Rogers, Dust
 PUBLISHERS: Chrysalis/Virgin
 MIXERS: Bruce Forest, Paul Wright
Virgin 0-96486 (c/o Atlantic) (12-inch single)

Co-written by Boy George and originally from his U.K. More Protein label, this hot R&B-inflected number brims with crossover potential. Great song, performance, and mix.

► **ULTRA NATE** *It's Over Now* (9:53)
 PRODUCERS: Thomas Davis, Teddy Douglas, Jay Steinhour
 WRITERS: T. Douglas, U. Nate, T. Davis, M. Harris, J. Steinhour
 PUBLISHER: not listed
 MIXERS: Thomas Davis, Terry Douglas, Jay Steinhour, Tony Humphries, Dancin' Danny D
Eternal/Warner Bros. 0-21488 (12-inch single)

From the camp of Baltimore's Basement Boys comes this jam—already an underground smash on import. Brilliant deep house groove links seductively for late-night play, although "Dancin' Danny D Mix" pumps tough enough for any hour.

SUNNI *Why Did My Baby Get Over Me* (6:45)
 PRODUCERS: Mark Liggett, Chris Barbosa, Dwayne Ladd
 WRITERS: Dwayne C. Ladd, Sonja L. Millsap
 PUBLISHERS: Sounds Heard Everywhere/Peljo, BMI
Alpha International 1553 (12-inch single)

Aggressive dance/pop with Minneapolis/New York feel charms and seems a natural for both the airwaves and dance floors. Deserves your attention. Contact: 215-425-8682.

PARIS BY AIR *C'Mon And Dance With Me* (6:21)
 PRODUCER: Lewis A. Martinee
 WRITERS: L. Martinee, R. Munarriz, W. Cleer, H. Rivera
 PUBLISHER: Panchin, BMI
 MIXERS: Lewis A. Martinee, Rique "Billy Bob" Alonso
Columbia 44-69206 (c/o CBS) (12-inch single)

Freestyle twirler with sugary pop overtones exudes radio potential. "Housetown Mix" offers ample club programmability.

NATALIE COLE *Wild Women Do* (7:11)
 PRODUCER: Andre Fischer
 WRITER: not listed
 PUBLISHER: not listed
 MIXERS: David Frank, Mic Murphy, Arthur Baker
EMI V-56151 (c/o CEMA) (12-inch single; 7-inch reviewed Feb. 10)

DANSE SOCIETY *Are You Ready* (5:15)
 PRODUCERS: James Mazlen, Joe Powell
 WRITERS: J. Powell, J. Mazlen
 PUBLISHERS: James Edward/Capeizec/Blitzkreig, ASCAP
 MIXERS: Pete Leone, Joe Powell, James Mazlen
Panther PR-003 (12-inch single)

What year is it? Hard to tell with this one, which leans heavily on disco-era vibes with a house/pop attitude. Contact: 718-224-5015.

JOEY KID FEATURING GEORGE LAMOND *Counting The Days* (5:30)
 PRODUCER: Craig Bevan
 WRITER: C. Bevan
 PUBLISHER: Big Generic, ASCAP
 MIXERS: Craig Bevan, Barry Zegar
Bassment BM-0066 (12-inch single)

Tuneful dance/pop details a lover's anticipation atop a club-friendly Ligett & Barbosa-type rhythm. Crossover radio should take heed. Contact: 201-963-1560.

JOHNNY CLEGG & SAVUKA *Cruel, Crazy, Beautiful World* (5:35)
 PRODUCER: Hilton Rosenthal
 WRITER: Johnny Clegg
 PUBLISHER: H.R., ASCAP
 MIXERS: Ben Chapman, Bobby Summerfield, Tom Regis
Capitol V-15533 (12-inch single)

Hypnotic vocals and an intriguing lyric lay the groundwork for the potential success of this house-styled title track from Clegg's new album.

JULIA SANTANA *Love Has No Name* (7:53)
 PRODUCER: Kenny Krytell
 WRITERS: J. Santana, K. Krytell, L. Caceres
 PUBLISHERS: Walden/Rock N' Solid/Fashionable, ASCAP/Gingnam, BMI
Atlantic 0-86229 (12-inch single)

Prime Latin-tinged synth-pop nugget.

FOREMOST POETS *Reasons To Be Dismal?* (timing not listed)
 PRODUCER: Johnny Dangerous
 WRITER: J.D., Maddamn X
 PUBLISHERS: Mystarz/Jewel Of The Nile, ASCAP
 MIXER: Johnny Dangerous
Nu Groove NG-041 (12-inch single)

Psychedelic house for those who like it raw and somewhat ambient. Contact: 212-840-9253.

ZURICH *Heart Of Mine* (5:51)
 PRODUCERS: Scott Duncan, Zurich
 WRITERS: not listed
 PUBLISHERS: Carol Annamusic/Stark Raving Mad, BMI
Visual Musik VMD-1500 (12-inch single)
 Percussive, hook-ridden, Latin-tinged popper is reportedly receiving airtime on VH-1. Crossover and pop radio shouldn't hesitate. Contact: 415-420-8452.

MODERN ROCK

► **STONE ROSES** *Fools Gold* (3:55)
 PRODUCER: John Leckie
 WRITERS: Squire, Brown
 PUBLISHER: Zomba, ASCAP
Silvertone/RCA 13154-1 JD (c/o BMG) (12-inch single)

Ultrahip Brit band courts airplay in several formats with this funkified jam, set ablaze with sizzling guitar licks fondly reminiscent of Sly Stone's heyday. Potential smash!

RAP

► **L.A. STAR** *Fade To Black* (5:00)
 PRODUCER: Hollywood Impact
 WRITERS: L.A. Star, R. Pagan
 PUBLISHERS: Promise/Like A Star/Golden Mike, BMI
Profile PRO-7294 (12-inch single)

Look out Lyte. Watch it Latifah. Star's got the delivery, the rhymes, and the funky kick-butt beats to make y'all stand up and take notice. Brilliant preview from the forthcoming "Poetess" album bodes well for its release.

► **2 LIVE CREW** *The Funk Shop* (3:23)
 PRODUCERS: Luke Skyywalker, The 2 Live Crew
 WRITERS: L. Skyywalker, 2 Live Crew
 PUBLISHER: Pac-Jam, BMI
Skywalker GR 144 (12-inch single)

Headline-grabbing rappers eliminate the four-letter words but none of the spice on this catchy track that heavily samples The Music Explosion's "A Little Bit Of Soul" and Guns 'N Roses' "Sweet Child O' Mine." Contact: 305-573-0599.

AUDIO TWO *On The Road Again* (4:20)
 PRODUCER: Terence Dudley
 WRITERS: Terence Dudley, Mik, Gizmo
 PUBLISHERS: First Priority, BMI/Music Corporation Of America, BMI/Top Billin'/MCA, ASCAP
 MIXER: Audio Two
First Priority Music 0-96494 (c/o Atlantic) (12-inch single)

Back in action with a new jack thang. From the forthcoming album "I Don't Care."

EVERLAST *I Got The Knack* (5:02)
 PRODUCER: Quincy D III
 WRITERS: Everlast, B. Bashir, Quincy D III
 PUBLISHERS: D/C/Bilshir/Rhyme Syndicate/Deep Technology, ASCAP
Warner Bros. 0-21323 (12-inch single)

The Knack's "My Sharona" gets a bit of a reworking and it works in the context of Everlast's rhyme.

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.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	87	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD) 8 weeks at No. 1	FOREVER YOUR GIRL
2	2	2	24	JANET JACKSON ▲ ³ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	3	4	16	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
4	5	3	52	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
5	4	5	35	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
6	9	10	35	MICHAEL BOLTON ▲ COLUMBIA OC 45012 (CD)	SOUL PROVIDER
7	10	12	22	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
8	6	6	20	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
9	13	19	10	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
10	8	7	25	AEROSMITH ▲ ² GEFEN 24254 (9.98) (CD)	PUMP
11	7	8	45	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
12	22	40	49	BONNIE RAITT ▲ CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
13	11	11	15	QUINCY JONES ▲ WEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
14	12	9	16	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
15	14	15	13	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
16	15	18	26	MOTLEY CRUE ▲ ² ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
17	20	22	15	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
18	18	17	26	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
19	19	14	33	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
20	16	16	82	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
21	21	21	34	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
22	23	20	17	ERIC CLAPTON ● DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
23	17	13	58	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
24	29	37	36	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
25	24	23	48	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
26	26	26	17	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
27	28	25	37	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
28	25	24	44	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
29	34	149	3	BASIA EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
30	27	27	20	LUTHER VANDROSS ● EPIC E 2-49320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
31	69	—	2	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
32	31	29	18	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
33	35	41	17	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
34	32	39	9	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
35	30	28	27	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
36	39	38	21	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
37	42	49	10	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
38	60	84	61	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
39	139	—	2	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
40	33	30	36	BAD ENGLISH ▲ EPIC OE 45083 (CD)	BAD ENGLISH
41	40	34	35	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
42	41	35	34	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
43	38	33	52	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
44	47	52	8	KAOMA EPIC 46010 (CD)	WORLD BEAT
45	43	46	18	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
46	36	32	14	SOUNDTRACK ▲ WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
47	48	50	27	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
48	46	42	33	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
49	37	36	7	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
50	45	45	55	WARRANT ▲ ² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
51	50	57	7	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
52	52	51	38	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
53	57	69	54	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
54	51	43	18	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	49	48	24	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
56	58	58	14	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
57	44	31	11	JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
58	66	159	3	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY
59	NEW ▶	—	1	MIDNIGHT OIL COLUMBIA 45398 (CD)	BLUE SKY MINING
60	53	47	32	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
61	56	56	31	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
62	59	59	16	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
63	67	73	20	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
64	54	53	16	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
65	78	87	24	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
66	61	54	7	RICKY VAN SHELTON COLUMBIA 45250 (CD)	RVS III
67	68	65	17	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
68	64	62	39	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
69	62	63	15	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
70	63	55	16	SCORPIONS ● MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
71	101	146	40	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
72	73	72	41	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
73	65	60	50	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
74	70	79	21	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
75	55	44	15	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
76	82	90	5	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
77	71	80	4	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
78	117	—	2	OINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
79	74	61	22	NEIL YOUNG ● REPRISE 25899 (9.98) (CD)	FREEDOM
80	72	71	10	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
81	77	70	5	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE
82	86	96	4	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
83	85	82	23	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	'NO HOLDIN' BACK
84	89	83	8	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
85	81	81	6	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
86	75	75	24	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
87	76	66	20	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
88	87	93	27	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
89	96	107	5	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
90	83	76	27	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
91	94	89	9	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
92	128	193	3	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
93	92	78	87	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
94	100	100	16	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
95	88	86	22	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
96	99	95	17	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
97	93	94	25	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
98	79	64	27	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
99	98	92	7	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
100	102	131	3	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
101	91	77	24	BONHAM ● WTF FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
102	84	74	22	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
103	80	67	16	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS... SOUND OF MONEY
104	90	68	16	ROD STEWART ● WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
105	105	115	6	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
106	95	88	25	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
107	110	119	17	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
108	103	91	19	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
109	97	97	18	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR

○ 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. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

THE MUSIC TO WATCH.

The Latest Collections From Warner/Reprise Home Video.

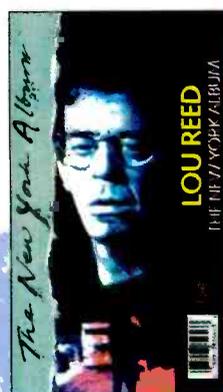
Lou Reed

A riveting in-concert video of Lou **The New York Album** performing the entire *New York* album

before a sold-out crowd in Montreal. All

14 songs—in sequence—from one of the most critically-acclaimed

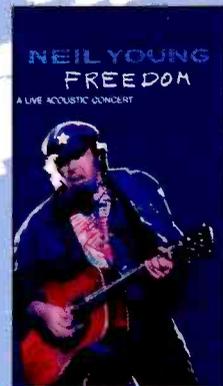
albums of the 1980's. (3-38164) 



Neil Young

A mesmerizing video document of a **Freedom** 1989 acoustic concert that finds Neil in top form.

(3-38166) 



R.E.M.

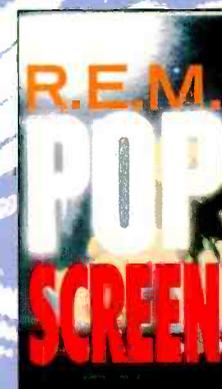
Rolling Stone called them "America's **Pop Screen** best rock & roll band." This incomparable video collection makes it clear just

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Clips include "The One I Love,"

"Stand," "Orange

Crush" and more from this phenomenally popular group. (3-38156) 



The B-52's

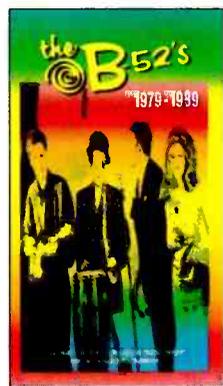
The first video compilation from a band **1979-1989**

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It's non-stop fun, with such favorite clips as "Rock Lobster," "Channel Z,"

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(3-38160) 



The Jesus And Mary Chain

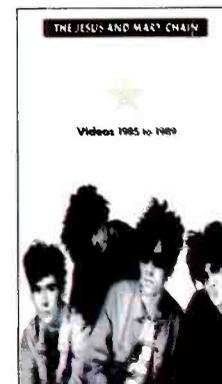
The first-ever video collection from one **Videos 1985-1989**

of the most compelling and talked-about bands in rock. A full 45 minutes,

consisting of every video clip

the group has ever made. 

(3-38165) 



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THE DIGITAL DECADE HAS JUST EN



**PROUDLY ANNOUNCES
THE ACQUISITION OF...**