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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT March 24, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Tape Singles, CDs Bring Biz A Record Year

BY MELINDA NEWMAN

NEW YORK—CD album and cassette singles sales saved the music industry from a downturn in unit volume and dollar value in 1989.

While all other configurations slipped, the industry achieved new highs in prerecorded audio units shipped and dollars spent in 1989. However, the financial growth was the slowest it has been since 1982.

For the first time, the number of net record shipments after returns surpassed the 800 million mark with a tally of 800.7 million units, according to a report prepared by the research committee of the Recording Industry Assn. of America. This was up 5.09% over 1988's 761.9 million  
*(Continued on page 73)*

## Trade Unites On Self-Labeling

BY KEN TERRY

LOS ANGELES—Facing its biggest legislative challenge in many years, the record industry showed a new unity on the issue of parental warning stickers at the March 10-13 National Assn. of Recording Merchandisers convention here.



After dithering over the subject for several months, the major labels finally acceded to NARM's demand

for a uniform stickering policy. The agreement was apparently hammered out at a meeting March 10 of executives from NARM and the Recording Industry Assn. of America in Los Angeles.

As the convention opened, Wax-Works, an Owensboro, Ky.-based company that operates a one-stop and the 119-unit Disc Jockey chain, rescinded its recent decision to drop stickered product. And record companies, wholesalers, and retailers expressed unanimous support for vigor-

### • NARM Report: Retailers Call For Lower CD Prices, See Page 6

ous efforts to defeat bills in 10 states that would mandate the stickering of a wide range of recordings (see story, page 5).

Yet this display of unity masked some important divisions within the industry. For example, NARM is relying primarily on lobbyists and retailer pressure on lawmakers to block the passage of state stickering bills; in contrast, the RIAA believes con-

sumers must also be enlisted in the fight.

While keeping a low profile might make sense in some states, said RIAA president Jay Berman, in other states the issue is already under public discussion. "We're obligated to enter that arena as well. We can't just confine ourselves to legislative hearings. Also, there's a huge constituency out there who might support us if they only heard our message," said Berman.

Some retailers and manufacturers  
*(Continued on page 81)*

## NARM Ponders Video Advisory Committee

BY EARL PAIGE

LOS ANGELES—The growing link between prerecorded audio and video has spurred discussions aimed at creating a home video manufacturers advisory committee to the National Assn. of Recording Merchandisers.

Under the current proposal, the

new president of NARM, Pat Moreland, director of City 1-Stop here, would appoint the committee, Billboard was told. Dave Mount, president of International Video Entertainment and head of the Video Software Dealers Assn. manufacturers advisory board, has been invited to help organize the panel.

Traditionally, NARM conventions have had little formal home video presence either in terms of studio exhibits or seminars, although most major studio executives attend informally for meetings with racks and major accounts.

## Surprise! It's MCA Inc. That Gets Geffen

BY DAVE DIMARTINO

LOS ANGELES—Geffen Records, the last major independently owned record label, has been acquired by MCA Inc. for an estimated \$545 million in MCA stock, based on the price of MCA shares on the New York Stock Exchange at press time.

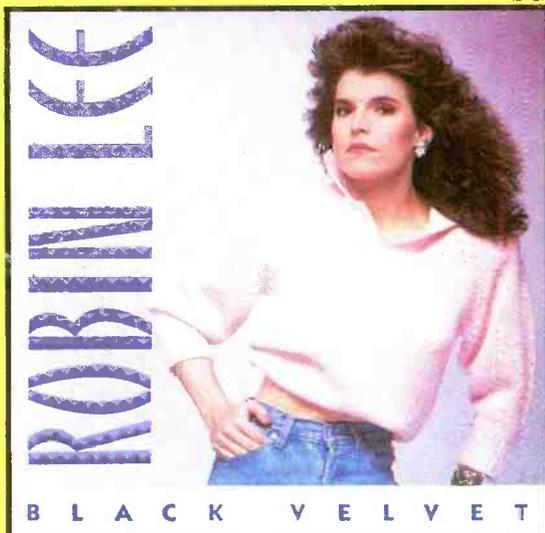
In return for the extremely successful Geffen Records label and music publishing unit, MCA Inc. will give owner David Geffen 1 million newly issued shares of preferred stock that can be converted into 10 million shares of common stock.

At press time, MCA common shares closed at \$54.50 each; Wall Street thus used the \$545 million figure to value the transaction. A highly placed source within the industry, however, believes that although MCA stock is only valued at \$54.50 per share, its actual value in terms of asset breakup  
*(Continued on page 71)*

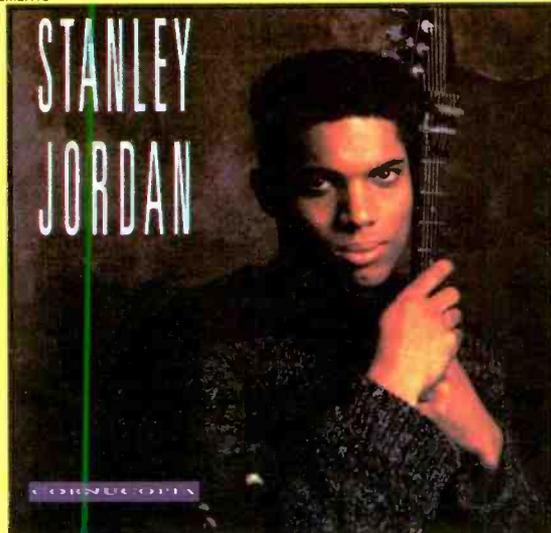
However, the increasing importance of video sell-through and rental, as well as laserdiscs, to the major music/tape combo chains appears to have prompted discussion of the advisory committee—and could result in a much larger home video presence at future NARM meets.

At the NARM convention held here at the Century Plaza Hotel March 10-13, Mount told Billboard: "We need a forum here at NARM."  
*(Continued on page 85)*

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## Super Club To Buy 40 Vestron Stores

BY ED CHRISTMAN and PAUL SWEETING

LOS ANGELES—Super Club N.A., which has bought four retail chains and one video distributor since last September, has signed a letter of intent to acquire 40 stores from the retail chain run by the embattled Vestron, according to informed sources. Terms of the deal were not available at press time.  
*(Continued on page 85)*

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ BLACK VELVET	ALANNAH MYLES (ATLANTIC)
TOP POP ALBUMS	
★ FOREVER YOUR GIRL	PAULA ABDUL (VIRGIN)
HOT BLACK SINGLES	
★ ALL AROUND THE WORLD	LISA STANSFIELD (ARISTA)
TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	QUINCY JONES (QWEST)
HOT COUNTRY SINGLES	
★ HARD ROCK BOTTOM OF YOUR HEART	RANDY TRAVIS (WARNER BROS.)
TOP COUNTRY ALBUMS	
★ RVS III	RICKY VAN SHELTON (COLUMBIA)
TOP VIDEO SALES	
★ LETHAL WEAPON 2	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	
★ LETHAL WEAPON 2	(WARNER HOME VIDEO)



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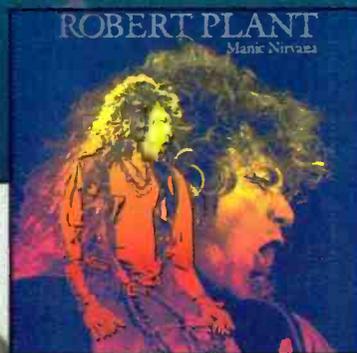


# ROBERT PLANT

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VOLUME 102 NO. 12

MARCH 24, 1990

## COUNTRY EYES CD CATALOG POTENTIAL

CD catalog sales have not caught fire as quickly in the country market as in pop and rock, but labels and retailers are hopeful that lower prices and raised penetration will spur business. David Wyckoff reports. **Page 8**

## CURRENTS RUN DEEP ON ALBUM STATIONS

A new crop of album rock radio stations have arisen that are playing more current hits than their mainstream counterparts. Phyllis Stark and Sean Ross report. **Page 12**

## REORGANIZATION? BET ON IT.

Black Entertainment Television is reorganizing its music department in an effort to strengthen its ties with record labels. Music video editor Melinda Newman reports. **Page 43**

## J2 BUYING NATIONAL LAMPOON

J2 Communications has announced that it plans to acquire National Lampoon Inc. Home video editor Paul Sweeting has the story. **Page 45**

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# Soul Train Awards Tap Top Acts

## Janet, Soul II Soul, Quincy Jones Honored

■ BY JANINE McADAMS

LOS ANGELES—Superstar Janet Jackson and newcomers Soul II Soul were the big winners at the fourth annual Soul Train Awards, each taking three honors.

The awards ceremony March 14 at the Shrine Auditorium here attracted many of the biggest names in R&B, rap, and gospel. Two themes were sounded by speakers throughout the evening: An acknowledgment of black music's pioneers and the hope that black performers will focus greater attention on the needs of the black community.

The evening was highlighted by a tribute to Quincy Jones, who received the program's Heritage Award, and by the presentation of the Sammy Davis Jr. Award to talk show host Arsenio Hall.

The big winners of the night included several acts whose work in 1989 was in the running—though rarely in the winners' circle—for statuettes at the Grammys and the American Music Awards: Janet Jackson, Soul II Soul, Babyface, Luther Vandross, and Heavy D & the Boyz.

Jackson, buoyed by the resounding success of "Rhythm Nation 1814," was honored for best single/female and best album/female; she also captured the best-music-video prize. Jackson, who recently began a sell-out national tour, was unable to attend the ceremony.

Soul II Soul was recognized for best single/group, best album/group, and best song, "Keep On Movin'." However, the group lost out in the new-artist category to dark-horse winner David Peaston. Other new-artist nominees included Grammy-winning rapper Young M.C. and smooth balladeer Eric Gable.

In addition to his Heritage Award, Jones came away with the best-jazz-album award for his current smash, "Back On The Block," which features jazz greats Ella Fitzgerald and Sarah Vaughan as well as R&B legend Ray Charles, several rappers, and contemporary R&B singers.

The awards presentation, which was hosted by Patti LaBelle, Luther Vandross, and Dionne Warwick, was telecast live in many markets and taped for later broadcast to others.

Key to the show's excitement were performances by Bobby Brown, Milli Vanilli, the Winans (in a gospel spot featuring Teddy Riley rapping), Jody Watley, Big Daddy Kane wowing the crowd with his dance moves, Regina Belle, Soul II Soul, and co-hosts LaBelle and Warwick. But the program's performance pinnacle was reached during the live version of the No. 1 black single "The Secret Garden" by Barry White, El DeBarge, Al B. Sure!, and James Ingram in tribute to Jones. The performance elicited a standing ovation.

Jones thanked the audience and the industry for honoring him, saying, "The continuity of the black American music tradition is very important to me, and I hope I've given

something back to that heritage, because God knows it's given me, and all of us, so much." Jones added that he was celebrating his 57th birthday that day. "I'm living proof that there's a whole lotta life after adolescence," he quipped.

"Soul Train is very important because it allows us to love us and give each other our props as we deserve," said Arsenio Hall in accepting the Sammy Davis Jr. Award, which recognizes 1989's entertainer of the year. He added that he considered Davis "one of the greatest entertainers the world has ever known." Davis, who has been undergoing treatment for throat cancer, could not attend the ceremonies.

(Continued on page 77)

## Fla. Judge Insists Sales Of 2 Live Crew May Be Illegal

■ BY THOM DUFFY

NEW YORK—For the second time in recent weeks, a Florida judge has ruled that local record retailers could face arrest for selling the 2 Live Crew album "As Nasty As They Wanna Be."

The disk is fast disappearing from record bins in Broward County—the area including and surrounding Fort Lauderdale—as law enforcement officials notify retailers of the March 9 opinion by circuit court judge Mel Grossman, stating that the Skywalker Records album may be obscene under state law.

"Our regular patrol deputies are going into retail outlets in their zones and giving verbal notice" of the ruling, says sheriff's spokesman Al Gordon. Retailers also are given a copy of Grossman's opinion.

The ruling means that retailers could face a felony charge for selling the album to a minor and a misdemeanor charge for selling it to an adult. The judge's decision would allow the sheriff's office to

act on any complaint against a retailer selling the disk.

"As far as I know, everyone has pulled it from the shelves," says Pat Cobb, manager of the Sound Warehouse in Oakland Park, Fla. "We pulled the one album and that's it."

Grossman made his ruling at the request of the sheriff's office after detective Mark Wichner of the tactical vice unit purchased a cassette of "As Nasty As They Wanna Be" from the Oakland Park store.

The album, which includes the rap hit "Me So Horny," contains graphic descriptions of sexual activity (Billboard, March 10). An estimated 1.3 million copies of "As Nasty As They Wanna Be" have sold nationwide with an expurgated version selling 200,000 copies.

A similar ruling by Judge Issac Anderson in Lee County, on Florida's Gulf Coast, against "As Nasty As They Wanna Be" led retailers there to remove the product from store shelves (Billboard, Feb. 24).

(Continued on page 77)

## Maryland Committee Kills Labeling Bill

### W. Va. Measure Also Set Back; Others Are Pending

■ BY BILL HOLLAND

ANNAPOLIS, Md.—The Maryland House Judiciary Committee on March 12 killed a record labeling measure just one working day after a hearing on the bill. Only two members of the 24-person body voted to pass the bill out of committee.

Maryland is one of 10 states where bills have been introduced calling for labeling of sound recordings containing lyrics deemed explicit. In another of those states, West Virginia, a labeling measure introduced in the assembly by Democratic Rep. Tom Sussman and others was effectively killed last week when it failed to be reported out to committee.

Music industry efforts now cen-

ter on Tennessee, where HB 2482, a bill sponsored by Democratic Rep. Chris Turner, is scheduled for a hearing Wednesday (21), following a March 7 postponement. Country entertainers are expected to augment industry testimony opposing the bill (see story, page 38).

Meanwhile, in Delaware, a labeling bill authored by Republican Rep. V. George Carey, rescheduled for the just-begun session of the assembly, will be assigned to a committee hearing "within a few weeks," according to a representative of his office.

The West Virginia bill withered with minimal effort on the part of music-industry opponents. A representative of the National Assn. of Recording Merchandisers said local retailers had contacted law-

makers there, and added, "All we needed was a little extra effort there, because the bill was filed so late."

The March 8 hearing on the Maryland proposal, unlike the recent hearings in Pennsylvania, Missouri, and Arizona, drew neither widespread media attention nor vocal support. Lobbyists for NARM and the Recording Industry Assn. of America chose a "low-key" approach, working behind the scenes to inform committee members of the bill's dangers.

The bill, HB 525, sponsored by Rep. Judith Toth, D-Del., in addition to requiring parental guidance warning labels relating to obscenity, violence, and substance abuse, also targeted racist and de-

(Continued on page 77)

# Retailers Call For Lower CD Prices

## Shamrock CEO Irks Labels At NARM

■ BY ED CHRISTMAN

LOS ANGELES—In a keynote speech not well received by manufacturers, Stanley P. Gold, president and CEO of Shamrock Holdings Inc., told labels at the National Assn. of Recording Merchandisers' annual convention to reduce the wholesale price of CDs, claiming the current price delivers inordinate profits to manufacturers at the expense of retailers and consumers.

Many label representatives privately termed Gold's supposition as incorrect, adding that the current price level on hit product is justified. However, some NARM attendees said they see signs that at least some manufacturers are beginning to soften their stand on the issue.

As the convention ended, CD pricing appeared to be a major issue dividing retailers and labels. The other major issues confronting the industry before the convention—stickering and the dearth of hit product—were for the moment resolved at the meeting, according to attendees. (For additional NARM coverage, see pages 52, 55, and 81-83.)

Gold, whose Shamrock Holdings owns two retail chains—the 72-unit, Los Angeles-based Music

Plus and the 135-unit, Dallas-based Sound Warehouse—reaffirmed the retailers' longstanding assertion that front-line CD pricing is regarding the configuration's acceptance by the American consumer. Echoing a CD manufacturing executive, Gold said the costs of making a compact disk—including the jewel case, literature, and shrink-wrap—have been reduced to \$1.25 from \$2.50, thanks to econ-

omies of scale. If you assume a major artist receives royalties of about \$2 an album, the "total record company costs are now \$3.25," he said.

"Therefore, at a wholesale price of \$10, manufacturers are enjoying a 67.5% gross margin," said Gold. "Even if royalty or other costs added another dollar, manufacturers would still achieve an ex-

(Continued on page 82)

## Labels' Release Lineup Has Retailers Feeling Optimistic

■ BY CHRIS MORRIS and ED CHRISTMAN

LOS ANGELES—Although the lineup of upcoming major-label releases previewed at the National Assn. of Recording Merchandisers convention here was hardly of superstar proportions, there were enough heavy hitters to leave retailers upbeat about prospective spring and summer business.

At the March 11-13 product presentations—which are a center-

piece of the convention—only a handful of potential blockbusters by established acts were announced for spring release.

However, Musicland Group chairman Jack Eugster, in a comment echoed by others, pointed out that the business does not necessarily rise or fall on the availability of records by superstar acts.

"We aren't looking at great numbers by old established superstars, but we are looking at new acts that are developing significant numbers," Eugster said. "I think we're going to be OK. I'm not down; I'm up."

(Continued on page 83)

## MGM/UA Home Video Beefs Up Staff

### Dramatic Growth In Sell-Through Fuels Expansion

■ BY JIM McCULLAUGH

LOS ANGELES—Citing increased sales in the sell-through area, an uptick in its parent company's theatrical activity, and a more aggressive acquisitions posture, MGM/UA Home Video is beefing up its sales and marketing staffs. Some 35 staffers will be added, bringing domestic home video operations to about 130 people, according to Bud O'Shea, president and chief operat-

ing officer.

News of the expansion comes on the heels of Pathé Communications' bid to acquire MGM/UA Communications (Billboard, March 17), but O'Shea says the two events are not related, as MGM's home video unit had been preparing to staff up for the past several months.

O'Shea would not comment on the proposed Pathé acquisition, but does indicate that if the deal is consummated, MGM/UA Home Video

stands to gain significant theatrical releases. "We're excited about it," he says.

Among upcoming Pathé film releases are the adaptation of a John le Carré novel, "The Russia House," starring Sean Connery and Michelle Pfeiffer; "Quigley Down Under" with Tom Selleck; "Not Without My Daughter" with Sally Field; and "Fires Within" with Jimmy Smits.

Still unclear is the role of Warner Bros. Pictures in the Pathé/MGM/UA deal. Late last year, Warner and Pathé negotiated an agreement giving Warner Bros. distribution rights to Pathé films—a deal now thrown into limbo by Pathé's proposed acquisition of MGM/UA. Warner Bros. has also been reported to be seeking U.S. theatrical and home video distribution rights to MGM/UA titles, independent of its deal with Pathé. Warner currently distributes MGM/UA features on home video abroad.

One possibility raised by industry observers is that Pathé would use a deal granting Warner distribution rights to MGM/UA films as a means of financing its proposed \$1.5 billion acquisition of MGM/UA.

As an indication of how sell-through has expanded for MGM/UA Home Video, Herb Fischer, senior VP of sales and marketing, says the division had sales of 11 million sell-through units in 1989, compared to 2.1 million units in 1987. On the rental side, sales

(Continued on page 85)



**Gloria's Glory.** Gloria Estefan and Miami Sound Machine are awarded the CBS Records International Crystal Globe award, signifying the sale of 5 million albums outside the artist's country of origin. Shown in the front row, from left, are Walter Yetnikoff, president/CEO, CBS Records Inc.; Gloria Estefan; Tommy Mottola, president, CBS Records Division; and David Glew, president, Epic Records. In the back row, from left, are Robert Summer, president, CBS Records International, and Emilio Estefan.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Barry Weiss is named senior VP of the Zomba Record Group. He was VP of marketing and operations for Jive Records.

PolyGram Records in New York names Lisa Cortes VP of A&R, and Steve Pritchitt VP of product development. They were, respectively, founder and managing director, Rush Producers Management, and VP of international promotion, PolyGram.

Cassandra Mills is appointed head of black music at Azoff Entertainment Co. in Los Angeles. She was founder of Creative Star Management.

Jive Records in New York promotes Ann Carli to senior VP of artist development, and Paul Katz to senior VP of business affairs. They were VP



WEISS



CORTES



PRITCHITT



MILLS

of artist development and VP of business affairs for the label.

SBK Records in New York names Bob Cahill VP of sales. He was VP of sales at Rhino Records.

Elektra Entertainment in New York makes the following appointments: Steve Heldt, director of national sales; Ann Litin, director of national singles sales; and Wendy Kenney, national sales director for Elektra/None-such/International classics. They were, respectively, national sales director, Chrysalis Records; national singles sales manager, Elektra; and region-



CARLI



CAHILL



HELDT



CECOLA

al classical manager, PolyGram Records.

Robin Cecola is appointed director of promotion and marketing, East Coast, for WTG Records in New York. He was promotion manager, Mid-Atlantic region, for the label.

EMI Records in New York names Lou Robinson director of video promotion and marketing. He was program director for Hit Video USA.

Susan Levy is appointed director of publicity and artist development at MCA Records in Nashville. She was director of publicity, West Coast, for the label.

Uptown Enterprises in New York names Renee Foster director of publicity. She was an executive assistant to the VP of publicity at MCA Records.

Charisma Records in New York names Lori Pappalardo operations manager, and Steve Samiof art director. They were, respectively, national promotion coordinator, Virgin Records, and a free-lance art director.

Susan Solomon is named director of video production at Chrysalis Records in New York. She was manager of video production and promotion at Columbia Records.

MCA Records in Los Angeles names Marina Rota international publicist, and promotes Mark Matlock to national promotion coordinator. They were, respectively, international publicity coordinator, WEA International, and

(Continued on page 73)

## Menendez Bros. Charged With Murder Of Parents

LOS ANGELES—The Los Angeles district attorney's office has formally charged Lyle and Erik Menendez with the murder of their parents, Jose and Kitty Menendez.

Jose E. Menendez, 45, chairman and CEO of LIVE Entertainment, and his wife, 44, were gunned down in the den of their Beverly Hills mansion last Aug. 20 (Billboard, Sept. 2) in a tragedy that sent shock waves throughout the entertainment industry. Both sons claimed to have been at a movie that night; they said they discovered the bodies upon returning home.

Beverly Hills police arrested Lyle, 22, on March 8. Erik, 19, was arrested four days later upon his re-

turn from Israel, where he was playing in a tennis tournament.

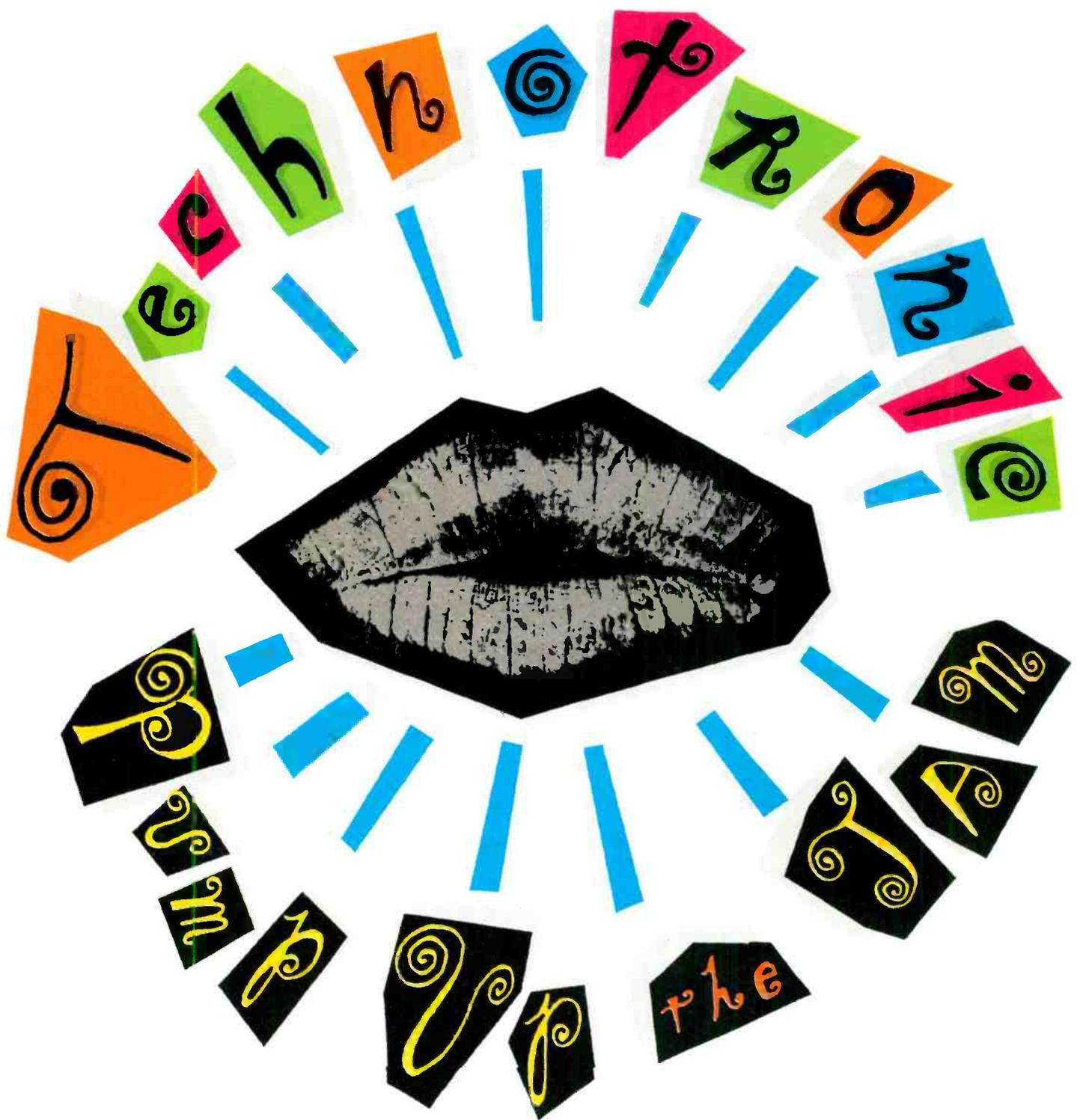
Both Menendez children were due to be arraigned Monday (19), but the court agreed to a several-week delay in order to give their defense counsel sufficient time to review evidence against them. Pleas are expected to be made at that time. Until then, the brothers are being held without bail.

Shares of LIVE Entertainment rose \$1.50 each in moderately heavy over-the-counter trading March 9, after word of the arrests broke.

The stock, which had fallen from about \$20 a share before the murders to about \$14 afterward, closed

(Continued on page 85)

# PUMP UP THE PLATINUM!



Technotronic's sensational beat is storming the streets, jamming the airwaves and burning down the house—coast to coast and around the world!

With the remarkable singles success of the instant-platinum classic **Pump Up The Jam** and their huge new groove **Get Up (Before The Night Is Over!)** (19704), Technotronic's debut album **Pump Up The Jam** (93422) is blasting past Platinum and accelerating!

Now the Technotronic phenomenon is exploding with appearances on *Saturday Night Live*, *MTV*, *CNN* and *Arsenio Hall*, while their incredible story unfolds in *Rolling Stone*, *People*, *US*, *Spin*, *Jet* and *Right On*.

It's a natural fact. And with upcoming singles like **This Beat Is Technotronic, Tough**, and **Take It Slow**, Technotronic is pushing the sound, the style, the look and the attitude of the 90's to the limit!

**The word on the street is TECHNOTRONIC...on SBK!**

Technotronic



# Country Eyes CD Catalog Potential

## Rock, Pop Fare Better With Reissues

■ BY DAVID WYKOFF

BOSTON—Though the compact disk has gained a foothold in the country market, it still lags behind rock and pop in its portion of catalog sales, according to representatives of major labels and retailers.

With falling software prices and continued player penetration into country's blue-collar demographics, most anticipate increased consumer interest in replacing older titles on CD and a concomitant interest in reissue and compilation packages. Most labels are instituting ambitious reissue and repackaging projects to accompany their efforts to release material not yet available on CD. But for some, results so far have been disappointing.

"People are not going back and replacing their records and tapes with compact disks at the rate that we expected," says Randy Goodman, RCA VP of product development, who notes that RCA "moved very aggressively, perhaps too aggressively, in getting our catalog onto CD."

Vic Faraci, Burbank, Calif.-based VP of sales for Warner Bros. Records' Nashville division, says, "Though we've seen a great increase in the area of CDs, it's not where pop is, in that 23%-25% zone. At this point, it's hard to tell how much replacement is going on for the deeper parts of the catalog."

Mario DeFilippo, senior VP at rackjobber Handleman, says, "We've got to see the software

prices fall dramatically before we see any big trend.

Country music executives cite a number of reasons for the country market's slower acceptance of the CD as a catalog purchase and/or replacement item. "It all goes back to cost," says DeFilippo, adding, "The \$15 dollar list is just out of the reach of most in the demographic that makes up the traditional country buyer."

Catalog product "can be as artist-sensitive as price-sensitive," says Walt Wilson, VP of marketing and sales at MCA Nashville. "Our Patsy Cline catalog product on CD, including the compilation releases, have done phenomenally well for us, and they're not the lowest-priced products we offer."

DeFilippo notes that price resistance is great among Handleman's  
(Continued on page 77)



**Virgin With Charisma.** Richard Branson, left, founder and head of the Virgin Group, stops by the New York headquarters of Charisma Records to congratulate Charisma president Phil Quartararo, front right, and welcome the label to the Virgin family. Also wishing Charisma well are Doug Morris, center, president and chief operating officer, Atlantic Records (distributor for Charisma), and Tunc Erim, far right, senior VP of A&R, Atlantic.

# Disney Co. Splits Kiddie Label In 2, Names New VPs

■ BY ED CHRISTMAN

LOS ANGELES—The Walt Disney Co., in a move to strengthen its position in the children's market, has split Walt Disney Records into two labels. One retains the current name, while the other is called Disney Audio Entertainment.

Mark Jaffe has been named VP of Walt Disney Records and Judith Cross has been appointed VP of Disney Audio Entertainment. Previously, Shelley Myles headed the record label. She has moved out of music to take on the title of VP of computer software.

Disney is said to generate about 60% of the children's music market, which reaps about \$150 million in annual sales. In addition, the Walt Disney Co. intends to compete in the pop music category through a new label, potentially named Hollywood Records.

"What Disney has said with this move is that we believe so strongly in this segment of the market, we

are dividing [Walt Disney Records] into two," says Jaffe.

Walt Disney Records, which will handle all soundtracks, also will have the ability to sign artists for recording original music targeting the children's market.

### READ-ALONG BOOKS

Meanwhile, Disney Audio Entertainment will continue to mine the company's strength in recorded music through its popular read-along albums series, says Cross. That line, featuring popular Disney characters, allows children to read a book while the album provides a dramatization of the story line.

The new structure allows the management of each label to focus on its respective sector. This requires different areas of expertise at each label, says Jaffe. Both divisions will hire more marketing and promotional personnel. At minimum, the creation of a two-label system will double the size of the

(Continued on page 71)

# VJN Posts 227% Revenue Gain

## Vid Jukebox Firm Has Grown Rapidly

■ BY DON JEFFREY

NEW YORK—Video Jukebox Network Inc. finished its first full year of operation under new management with a 227% increase in revenues over the previous year, to \$3.8 million.

The Miami-based interactive music video company also reported a sharply wider net loss, to \$2.16 million from \$971,975 the year before, but sources say the loss was not incompatible with the company's rapid growth.

What is more important, according to John Robson, director of corporate communications and production, is that the company posted in the fourth quarter its first positive operating cash flow. It was \$59,000.

Analyst John Reddan of Moran & Associates projects an operating cash flow of \$2.5 million this year on revenues of \$11 million-\$12 million. Moran Asset Management, which is

part of Moran & Associates, owns 15% of the outstanding stock of Video Jukebox Network.

Video Jukebox's rapid revenue growth last year was fueled by an increase in the number of "boxes" it has in operation. A box is a unit containing music video programming that can be transmitted to consumers through their TV sets. Robson says there were 11 boxes in five states at the beginning of last year. By year's end, there were 72 in 22 states. About 6 million households are equipped to receive the service.

Reddan points out that the average revenue per box increased to about \$11,000 a month in the latter part of the year from \$10,000.

Video Jukebox receives its revenues through telephone charges. Customers dial 900 and 976 numbers on touch-tone phones to request the videos they want to see. Video Jukebox shares its revenues

(Continued on page 83)

# First-Raitt Rise Lands 'Nick' Disk At No. 6; Stewart's Short 'Story' Bows; Sinead Soars

**BONNIE RAITT's** "Nick Of Time" surges to No. 6 on the Top Pop Albums chart three weeks after winning the Grammy Award for album of the year. The album was No. 40 three weeks ago and had fallen as low as No. 119 in late December, shortly before the Grammy nominations were announced. This marks the biggest post-Grammy chart resurgence in the 32-year history of the awards.

Raitt's album was ideally positioned to capitalize on the Grammy wins. The album had been exposed to the broad pop/rock audience last year, but it hadn't fully broken through. By contrast, U2's "The Joshua Tree" and George Michael's "Faith," the album-of-the-year champs the previous two years, had pretty much run their courses by the time of the show and consequently weren't helped much by their wins.

"Nick Of Time" is Raitt's first top 10 album. The breakthrough comes more than a decade after most of her contemporaries in the '70s West Coast pop community first reached the top 10. Joni Mitchell and Maria Muldaur landed their first top 10 albums in 1974, followed by Linda Ronstadt and the Eagles in 1975, Jackson Browne in 1976, and Randy Newman and Warren Zevon in 1978.

Raitt is also on the brink of landing her first top 40 single as "Have A Heart" vaults to No. 59 in its second week on the Hot 100.

Both Raitt and Alannah Myles, whose eponymous debut album jumps to No. 8, are managed by Danny Goldberg's Gold Mountain Entertainment.

**SAVVY OR SHORT-SIGHTED?** You decide. Rod Stewart's "Downtown Train/Selections From The Storyteller Anthology" enters the pop albums chart at No. 159, four months after the release of Stewart's deluxe "Storyteller/Complete Anthology: 1964-1990." The new album—a one-disk distillation of the four-disk anthology—features Stewart's recent No. 3 smash "Downtown Train" and his new single, "This Old Heart Of Mine," which is the top new entry on the Hot 100 at No. 62.

Some contend that the release of the new album undercuts the anthology, which has drawn praise for being a definitive compilation of Stewart's work. The new album may encroach upon sales of the boxed set, which—for whatever reason—has dropped 60 notches on the pop albums chart in the past three weeks. Moreover, it allows fans of Stewart's recent hits to take the easy way out instead of making the deeper financial and emotion-

al commitment that might have turned them into intense Stewart loyalists.

The counterargument is that the new album gives consumers an option other than buying a \$2 single or a \$40 boxed set. This is especially important with an artist like Stewart, whose audience includes more young, top 40-oriented fans than either Bob Dylan or Eric Clapton, whose recent boxed sets were not abridged. Many of Stewart's young fans, the theory goes, were unlikely to eventually break down and buy the boxed set, and might even—horror of horrors—have otherwise bought nothing!

This is the second time that Stewart has reached the Hot 100 with a version of the Isley Brothers' classic "This Old Heart Of Mine." He took the song to No. 83 in 1976, shortly before "Tonight's The Night" put him over the top as a pop superstar.

Dave Brunot of Pittsburgh notes that "This Old Heart Of Mine" is the second oldie that Stewart has placed on the Hot 100 twice. He took Sam Cooke's "Twisting The Night Away" to No. 59 in 1974 and to No. 80 in 1987.

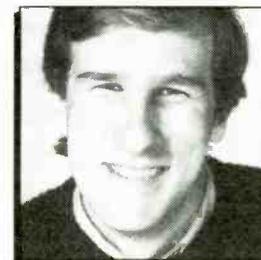
**FAST FACTS:** This week marks the first time in chart history that female solo artists have held down the top three spots on the Hot 100 and the top two spots on the pop albums chart. Alannah Myles, Taylor Dayne, and Janet Jackson have the week's top three singles; Paula Abdul and Jackson have the top two albums.

Madonna returns to the top 10 with "Keep It Together," just a few months after breaking a long string of top 10 hits with "Oh Father." The decision to issue this single—and to risk back-to-back flops that could have tarnished Madonna's hit-making rep—was a gutsy one. Once again, she knew what she was doing.

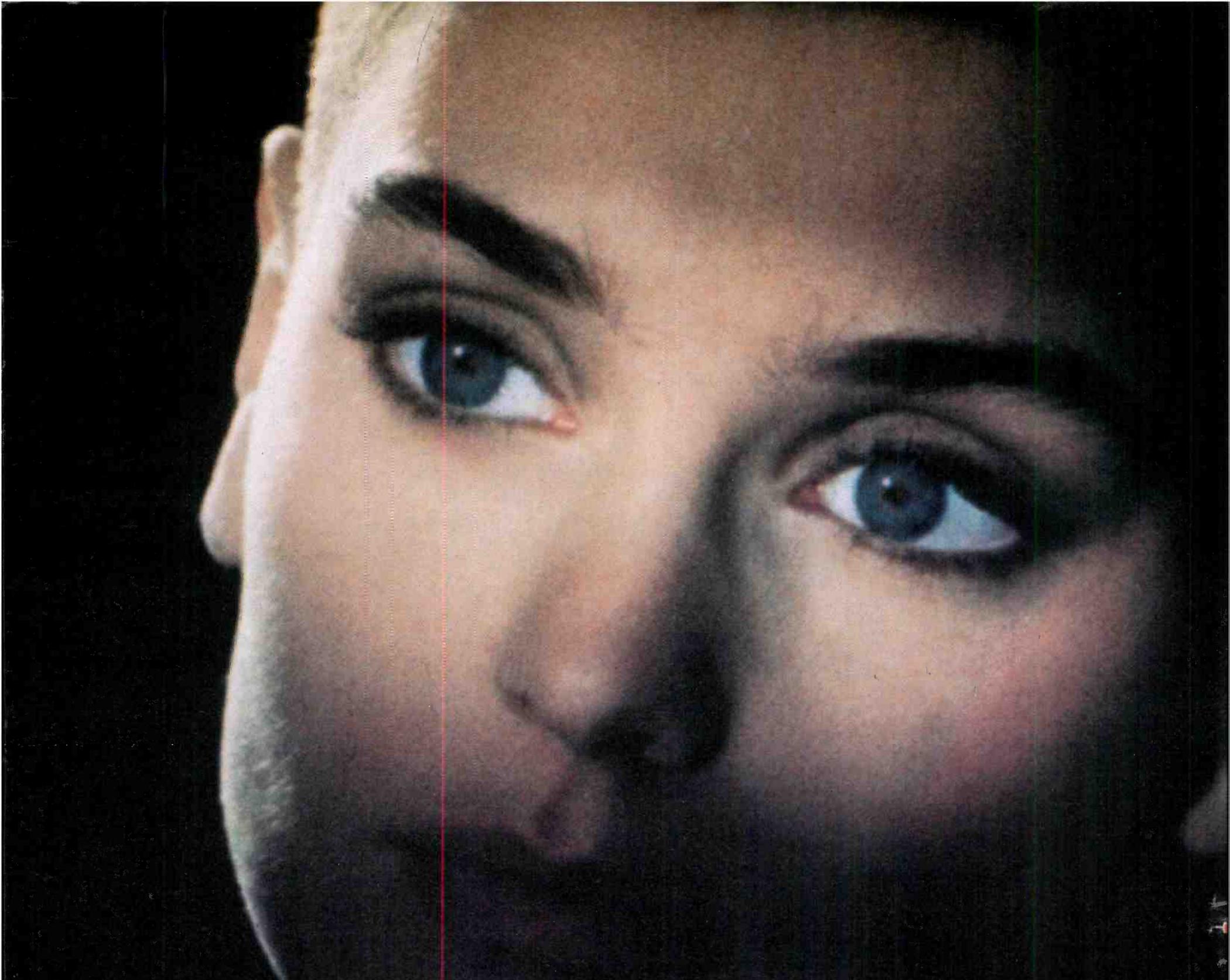
Sinead O'Connor lands her breakthrough pop smash as her reading of Prince's "Nothing Compares 2 U" vaults from No. 63 to No. 33 in its second chart week.

Lisa Stansfield this week becomes the first white woman to top the Hot Black Singles chart since Teena Marie scored in 1988 with "Ooo La La La." Stansfield achieves the feat with her hit "All Around The World," which also holds at No. 1 on the Hot Dance Music Club Play and 12-Inch Singles Sales charts and surges to No. 7 on the Hot 100.

**WE GET LETTERS:** Ray Hawkins of Brewton, Ala., notes that Alannah Myles' "Black Velvet" is the first No. 1 pop hit by a Canadian artist since Sheriff's "When I'm With You" early last year.



by Paul Grein



# Sinéad O'Connor

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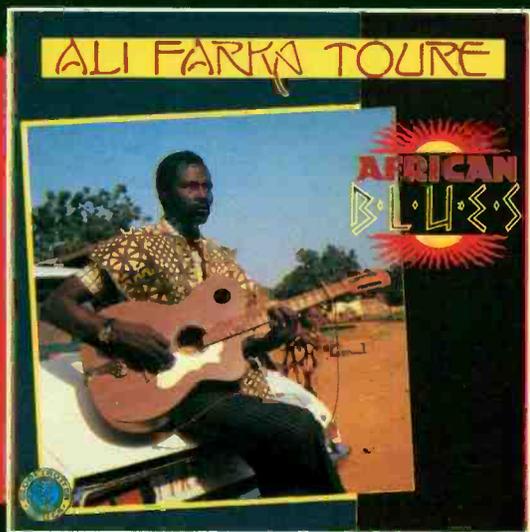
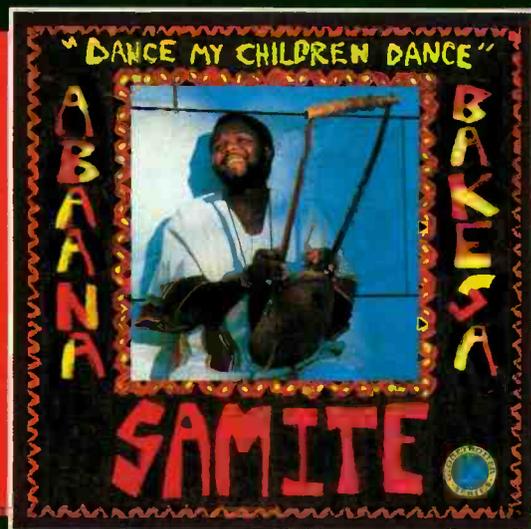
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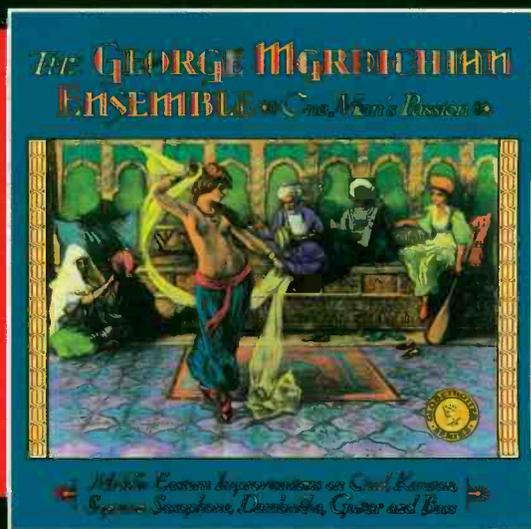


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# The Medium Should Be Tied In To Record Marketing

## PRINTED MUSIC HELPS ARTIST DEVELOPMENT

BY SANDY FELDSTEIN

Right off, I'd like to admit my bias toward printed music. I've been involved in it all my life. After my wife and family, it is, without question, my first love. But, does it sell recorded product, does it increase concert attendance and build artists and groups, does it increase copyright value, and does it help create standards? I believe the answer to all of these questions is an undeniable "yes." I firmly believe that building a strong tie with print in all areas of music production and manufacturing, as well as in all music sales venues, is in the best interest of everyone in the industry.

The often-voiced contention that kids buy music books because they can't understand the lyrics on the tape is disputed by many artists and fans. That's only a minor point in the value of print. Today's music print publisher is keenly aware of audiences and understands their needs. Guitar transcriptions are done in tablature to ensure that they can be played by guitarists who are not well versed in the art of reading music notation. For the same reason, easy-piano and big-note arrangements are available as alternatives to traditional sheet music, which might be a little too difficult for some aspiring pianists to play successfully.

Success: That's the goal. The average person who buys a copy of the piece of music or a book of musical arrangements wants to be able to sing along or play along. He or she wants to experience the music of a favorite artist or group. Printed music makes that experience a positive one, building a relationship

with the admired musicians. Yes, fans want to see pictures of their favorite stars, and they want to have some inside "stuff," which music books today provide. But it's the music itself, with its great arrangements, that guarantees success. It's the feeling of accomplishment when singing along, playing along, or

nies, publishers, and print publishers must work together to afford the lead time necessary to have printed product available when an album is released, not weeks—sometimes months—later. Access to tapes and lead sheets before release dates is a must, as is support from artists, managers, and law-

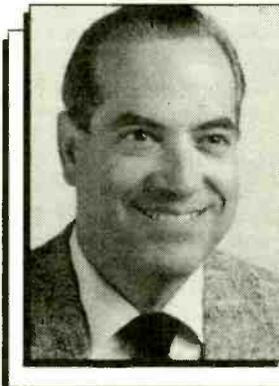
of personality folios, but that's only one side of the coin.

Add to this the area of educational printed music, and the impact explodes in geometric proportions. A school choir that sings a current chart tune learns it from the inside out. This type of performance makes a tune part of every student's life... forever.

The same is true of arrangements for concert, marching, and jazz bands, as well as orchestra and other school performance units. Publishers go to great lengths to recreate the right "sound" in these arrangements. Obviously, the excellence of the arrangements is essential to guarantee success for the student and increase the life of the copyright.

Educational print is not only a vehicle for chart tunes. The school performance experience also introduces each generation to great songs of past eras and reinforces the value and enjoyment of our wealth of musical history. Educational print also provides income for composers and publishers. It is an area often overlooked, but its value is paramount.

So, let's get behind the pop and educational print music retailer, as well as the record chains and concert promoters who carry and promote printed music. Most of all, let's get behind the artists, the record companies, the managers, and the lawyers who understand the real value of printed music. They are the ones who will build the next great artist or group, as well as create the evergreen copyright catalog publishers always dream of.



**'Printed music should be made available at all concert venues'**

Sandy Feldstein is president/CEO of CPP/Belwin Inc.

playing a favorite tune with one's band that contributes to the longevity of an artist, sells CDs and concert tickets, and increases the life of a great tune.

If this is true, why aren't record companies tying in print to their total marketing scheme? It's obvious that today's CD packaging leaves less room for photos, group information, and other valuable material that is included in matching folios. Then why don't in-store displays of new recorded product include the matching printed folios? The availability of the folio will increase dealer revenues, reinforce the "legs" of the album, and help break new singles. It will also build the longevity of the song, artist, or group.

To accomplish this, record compa-

nyers for quick approvals on artwork and arrangements. Making the printed product available when the album or single is on the way up is the key to strong sales.

I believe printed music should be available at all concert venues. If a manager wants to promote his or her artists, T-shirts and concert programs are great, but an artist is not made of an image on a shirt. We are in the music business, and the music and its performance are what it's all about. I applaud the managers and concert promoters who understand that the future of an artist is in the music, and I applaud those who make that music available to the fans.

So far, my comments relate mainly to print publications in the areas



### NO OBJECTIVITY

I was just about ready to write a letter to the editor of your magazine regarding yet another torrent of anti-labeling rhetoric when I encountered yet another torrent of anti-labeling rhetoric in your magazine (Billboard, March 3).

To be honest about it, I do not recall reading any anti-labeling articles that have not been penned by people who do not have a tremendous financial stake in the issue. Asking them to be objective about this issue is like asking a Colombian cocaine grower about the validity of his cash crop.

Vince Wilcox  
The Benson Co.  
Nashville

### INSULT TO JAPAN

In the Jan. 20 issue of Billboard, "the international newsweekly," there is a story about the best-selling artist Yumi Matsutoya in which her name is misspelled throughout. Unfortunately, this seems to be a continuation of Billboard's standard substandard re-

porting on Japan, the second largest record market in the world. In case somebody cares.

Keith Cahoon  
Tower Records  
Tokyo

### MISCARRIAGE OF JUSTICE

When the Eagles' "Hotel California" won a Grammy as record of the year more than a dozen years ago, there was reason to think that the Grammys would be entering a new era in which artistic achievements—such as the riveting Eagles tune—would be honored over the previous Recording Academy predilection for schmaltz.

How ironic that, all these years later, the Eagles' primary source of creativity, Don Henley, would find himself losing out to the sappiest piece of schmaltz since "You Light Up My Life."

The honoring of "Wind Beneath My Wings" over Henley's introspective masterpiece, "The End Of The Innocence," or Billy Joel's ambitious "We Didn't Start The Fire" is unforgivable. How is it possible that the same mindset that awards a great album like Bonnie Raitt's "Nick Of Time" would lend itself to high schmaltz like "Wind Beneath My Wings" for record and

song certification?

NARAS, you've crafted some ludicrous errors in the past, but this just about surpasses them all. "The End Of The Innocence" was the record and song of the year.

Gary Puleo  
Morristown, Pa.

### HIGHEST POSITION SOUGHT

Suggestion: Instead of, or in addition to, the "2 weeks ago" column on Billboard charts, why don't you give the record's peak position? This would give industry insiders good information at a glance, and would give the casual fan a much more interesting chart.

Rocky Alan  
Washington, D.C.

### PRO AND CON

Swamp Dogg's Commentary ("Music Business Needs Shot Of Creativity," Billboard, Feb. 10) and the reply by Michael Reinert (Billboard, Feb. 17) were quite interesting. Dogg must surely have hit a sore spot, since his article provoked such a turn-down from Reinert.

Agreed, Dogg's Commentary is harsh, but his points are well stated. I agree with Reinert, however, that the music output today is

wonderfully diverse. I don't know for how long into the future this diversification will last, though, since several companies are refusing to sign acts not expected to sell at least 500,000 units.

The so-called "vinyl shortage" in the U.S. is also worrying me. Such facts as "Global Markets Are Hungry For U.S. Vinyl" (Billboard, Feb. 3) and last year's sale of approximately 3.5 million turntables in the U.S. alone indicate that the phasing out of vinyl is totally out of context with the consumers' wishes. I consider it a slap in the face of the customer when I have to tell him or her that so-and-so's latest release can be provided only on CD.

So shape up, record company executives—there is a difference between profit and greed!

Truls Bjerke  
Hot News Record Shop  
Oslo, Norway

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

# Radio

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## 'Currents' Rock Album-Format Boat New Crop Of Stations Are Having An Impact

BY PHYLLIS STARK  
and SEAN ROSS

NEW YORK—PDs of the new clump of current-oriented album rock stations—many of which are just several months old—say their stations will have a greater impact and staying power than the "Rock 40" stations that have received so much attention over the last year.

But while some mainstream rock outlets have moved slightly more current, PDs at those stations, who see themselves as having survived the "Rock 40" craze, do not predict many changes in their predominantly gold-based music mixes.

Led by WIYY Baltimore, which dropped the traditional 70/30 gold/current mix in 1988, new major-market converts to a more recent-based album rock format have included WXTB Tampa, Fla., KUFO Portland, Ore., WHTQ Orlando, Fla., and co-owned WSHE Miami. One such outlet, KBER Salt Lake City, has done well enough not only to be cloned by sister KKBR Albuquerque, N.M., this week, but also to draw head-to-head competition from heritage rocker KRSP-FM.

Some outposts of the embryonic format are noticeably harder than mainstream rockers, especially WXTB, KBER and KRSP-FM. Others, like WIYY, play many of the same currents that other adult-targeted rock stations play, but play them in a higher rotation. A few, like KUFO, are more than 50% gold, but their libraries are '80s based, not '60s and '70s based.

What these stations do have in common is some resemblance to the album rock stations of the early '80s, before the resurgence of top 40 and the advent of classic rock combined to make most rock stations softer and more adult. As WIYY PD Russ Mottla puts it, "Current-intensive AOR is really what AOR was doing 10 years ago."

Another common denominator for current-based rock outlets, PDs say, is that because they operate as part of the album rock universe, as opposed to the top 40 community, they have a stronger musical focus than their Rock 40 counterparts. "I don't think Rock 40 stations ever did this right," says KBER PD John Edwards. "It's hard to imagine someone playing Depeche Mode into the Scorpions and thinking it's going to work. The focused version we're doing here is the wave of the future."

"Not too many young men will sit through the Milli Vanillis to hear a Rolling Stones track," says WAZU Dayton, Ohio, PD Michael Luczak. "We're trying to stay true to AOR," adds WSHE PD Brian Krysz. "We play select classic cuts. We don't limit ourselves to top 40. We don't play the Roxettes of the world, but we will play Billy Joel."

If you ask their proponents, the new current-based rockers are already affecting record sales and other radio stations. Those stations "have a massive sales impact," says Danny Buch, VP of national album promotion for Atlantic Records. "I'll do anything for a station like WSHE because I know that station will sell a load of records for me."

"On an old-line AOR, a record can get two plays a day—that doesn't sell many records," says Krysz. "Medium rotation for us can be six times a day; heavy rotation can be eight plays a day. So we are seeing sales and the record community has been very cooperative about [helping us get] the lion's share of stuff that comes into the market."

"We force [conservative rival] WGTR on what few currents they do play; in the last 3-4 weeks, all of their adds have been songs we've been playing for several weeks. But they only play 8-9 currents anyway."

"We are selling records," says Mottla. "The perception of what to buy comes from us." WIYY's PD goes as far as saying that despite less than a one-share in the Washington, D.C., market, 45 miles away, his station is breaking records there also, and has forced heritage rocker WWDC-FM (DC101) to go more current.

"Every time a new band plays D.C., there is a great turnout because of us," Mottla says. "When Diving For Pearls played, there were almost 300 people there, and when the band mentioned us from the stage, everybody cheered."

"Our Chrysalis rep brought in a DAT copy of Slaughter's 'Stick It To Ya' album last November," says KBER's Edwards. "We began playing 'Fly To The Angels' in December. By the time the record was released commercially at the end of January, there were so many back-orders that it debuted No. 1 in sales here." (Reflecting the already-fierce nature of the Salt Lake City race, KRSP-FM PD Steve Carlson also claims to have broken the Slaughter record.)

Besides KRSP-FM and DC101, major-market heritage rockers that rock PDs and record reps cite as having become more current-driven to some extent include KBPI Denver, KUPD Phoenix, KOMA San Jose, Calif., KISW Seattle, and KLOS Los Angeles, which competes with top 40/rocker KQLZ (Pirate Radio). "We respond to what our audience wants," says KLOS PD Carey Curelop. "Before I got here in November, our current/oldies ratio was 30/70. It's now a 40/60 mix... The current-slanting AORs showed us that there is a desire among our listeners to hear more currents."

"In the next 18-24 months, more stations will realize that to win in their market, they'll have to be more current-intensive," says Alan Ore-

man, Columbia's West Coast director of national album promotion. WSHE's Krysz goes further: "I can guarantee that you will see a great many AORs taking the high road and going more current, especially in markets with several rock stations."

But those record and radio people are matched by an equal and opposite number of pessimists about album radio's current state. For those people, little has changed since 1986-87, when the industry's anger over the

(Continued on page 76)

## Shannon Wants Bigger Success For Pirate Despite Arb Drop, KQLZ Celebrates 1st Year On Air

BY SEAN ROSS

LOS ANGELES—"We're not as successful as I want to be. But we are successful. Three stations came into Los Angeles in the past year: KODJ, KKBT, and the Pirate. Look at the ratings and see who you'd want to work for."

That's how KQLZ (Pirate Radio) Los Angeles VP/programming and morning man Scott Shannon assesses his station's first year as the industry's most-watched top 40/rock outlet. Six months ago, amid a stream of conversions to Rock 40, KQLZ seemed unstoppable, going 2.7-5.5 12-plus in two books. But in the fall Arbitron, Pirate was down to eighth place with a 3.8. In the first winter Arbitrend, it was off again with a 3.6.

On March 17, Pirate Radio will celebrate its first anniversary with a six-hour live morning-show broadcast from the station's still-under-construction new studios as well as a 1,500 person party at L.A.'s Palace club with Warrant, L.A. Guns, and Dangerous Toys. It will do so despite rumors, ongoing for most of the last year, that Shannon is headed back to New York, and amid grumbling from detractors that Pirate's failure to go "from worst to first" in a year, as Shannon's WHTZ (Z100) New York did, proves that Rock 40 simply is not a mass-appeal format.

But OM Shadow Steele says KQLZ will be celebrating. "We did what we set out to do—come on with a station that was drastically different from what was on the air before. We tried to make a big impact in the shortest amount of time possible, and that we did."

"Whenever you make a gigantic impact immediately, there's bound to be a certain amount of leveling off. We attracted a lot of people from a lot of different lifestyles and listening patterns who may have had no business listening to this music but were attracted by the marketing and the fun and aggressiveness. As the months went by, a certain number of those people decided that it just



**Dancing In The Briefs.** Oldies KLOU St. Louis sponsored a sock hop with Martha & the Vandellas. Co-sponsor Fruit Of The Loom gave socks and a T-shirt to everyone who attended the event at a local nightclub. Pictured backstage, from left, back row, are KLOU's Kevin McCarthy, SM Paul Sly (as an unidentifiable fruit), and Fruit Of The Loom executive VP Richard Landau. In the middle row are Delphine, Martha, and Lois Reeves of the Vandellas. And in the front row are Drew Luning, Danny Merrell, and Roger Parks of Ruperts.

wasn't their type of music. They adjusted their listening patterns... and that's where you saw the drop.

"Our No. 1 sharer was KIIS. Our No. 2 sharer was KLOS, and the amount of sharing with them has stayed about the same. Our core is extremely solid. We're still No. 1 in Orange County, which is predominantly nonethnic. In our target demos, we're still No. 1 nonethnic in L.A. and the entire TSA. The people we set out to hit, we're hitting... we just want to spread it from there."

"There's no easy answer for building a station in Los Angeles," says Shannon. "There are a lot of people who do radio very well and are very protective of their turf. But our cume has stayed between 1 million and 1.3 million for several months. So obviously there's room for another rock station. But because there's such a narrow hole, you have to constantly assess your music, your level of promotion visibility, and your overall station attitude."

Mainstream top 40 KIIS, Shannon says, "did a really good job after our initial blastoff of solidifying what they had. There was a definite point when their philosophy changed and they made a decision to quit defending against Pirate and worry about their own product."

The fact that L.A.'s other new contemporary station, KKBT, did not perform in its first (and only) book as an eclectic top 40/AC/urban/oldies hybrid also figured into Pirate's fall slippage. "Our initial plan was to get into the top five and then get a little help from KKBT against [top 40/dance KPWR] Power 106, KIIS. We also thought they'd take a little from KOST. We never dreamed they would do what they did."

Ironically, now that KKBT has gone urban, the station may indeed hit Pirate's rivals from the other side, as Shannon had hoped. "I think they'll do spectacularly now. But what if they had the format to go with the marketing and promotion they did in the beginning?" he asks.

"The other element is that the mu-

sic got really bad for us. There were several rock superstar projects that weren't completed in time, so there weren't enough hits. We're sitting there watching the American Music Awards and all the awards were for dance. When seven out of the top 10 songs aren't on your playlist, you have a big problem."

For a brief moment last fall, it looked like Pirate might deal with that issue, as did WDFX Detroit, KEGL Dallas, and a number of others, by opening the list to dance. Although the station spiked "Blame It On The Rain" a few times, several weeks later it was running bogus testimonials from Milli Vanilli and New Kids On The Block during the morning show pointing out that "you don't hear us on Pirate Radio because we suck."

Steele emphasizes that KQLZ "never messed with dance music seriously. We played one or two songs

(Continued on page 76)

### KQLZ Music Monitor

PIRATE RADIO  
100.3 FM

7:35-8:20 p.m.

Tesla, "Love Song"; INXS, "New Sensation"; Sammy Hagar, "Your Love Is Driving Me Crazy"; Aerosmith, "What It Takes"; Billy Squier, "The Stroke"; Peter Murphy, "Cuts You Up"; Motley Crue, "Kickstart My Heart"; Modern English, "I Melt With You"; Whitesnake, "The Deeper The Love"; Roxette, "Dangerous"; Warrant, "Heaven"; AC/DC, "You Shook Me All Night Long."

# Zapoleon To KNRJ In Nationwide Shuffle; Atkins Will Be Majic Again; Clark To WOMC

**NATIONWIDE** Communications has announced that it will move national PD **Guy Zapoleon** from his KZZP Phoenix base to its soon-to-be-acquired KNRJ Houston, where he will be in-house PD. Nationwide adds two new group PDs: KISW Seattle PD **Steve Young**, who will also oversee KWSS San Jose, Calif., and KZAP Sacramento, Calif., and WNCI Columbus, Ohio, PD **Dave Robbins**, who already works with WOMX Orlando, Fla., and will now oversee KZZP. They join WPOC Baltimore's **Bob Moody**, who has been working with WGAR Cleveland and WKZL Winston-Salem, N.C., for several years. Zapoleon will work with KRQQ Tucson, Ariz., and KLUC Las Vegas. Nationwide plans to take over KNRJ in early April.

## PROGRAMMING: ATKINS RETURNS

Elsewhere in Houston, **Ron Atkins** is the new PD of urban KMJQ (Majic 102). Atkins programmed KMJQ in 1985-87. He was most recently responsible for WYLD-FM New Orleans' stunning 18-month comeback ... Former AC WUSA (W101) Tampa, Fla., PD **Bobby Irwin** is the new PD at similarly formatted KLSY Seattle. He replaces **Chris Mays**, who exited several weeks ago ... Oldies KLOU St. Louis PD **Frank Holler** is out; no replacement yet.

Album **WLLZ** Detroit appoints **Jay Clark**, former PD of AC rival WOMC, as its new PD, replacing **Doug Podell**. Across town at oldies **WKSJ**, **Michael Kay** is the new PD; last PD at WRKA Louisville, Ky., **Kay** replaces **Rod Prahin**, who stays for mornings.

**Harry Nelson**, PD of WODS (Oldies 103) Boston, has been named PD at AC rival WROR, assuming duties that had been held by group PD **Jim Herron** ... Top 40 WEZB New Orleans PD **Bob Mitchell** has announced that he will not renew his contract with the station when it expires in April. Call 504-581-7002.

At country/AC KQOL Salt Lake City, **John Demick** from AC KBLQ Logan, Utah, is the new PD. He replaces **Kevin Lewis**, who will program album **KKBR** Albuquerque, N.M., which drops oldies to become "The Rebel Rocker" **KRBL**, modeled on co-owned **KBER** S.L.C., where **Lewis** was recently MD.

Longtime black AM WCHB Detroit has completed its move from 1440 to 1200. That means that new gospel outlet **WMKM** is occupying WCHB's old frequency under president/owner **Mike Gallagher** and PD **Kirt McReynolds** from **WABQ** Cleveland ... **Rich Bailey**, PD of oldies **WXLY** Charleston, S.C., is the new OM at **WKSJ** Greensboro, N.C. **Dale O'Brian** remains as PD.

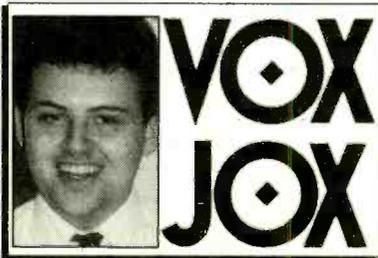
**WBAB** Long Island, N.Y., officials have confirmed that the station will simulcast album rock to the island's East End when its sale to the owners of top 40 **WWHB** Hampton Bays, N.Y., is completed. **WWHB** will keep its calls and some of its staffers.

Minneapolis gets a new Business Radio Network affiliate in late March when **KZOW**, now running Satellite Music Network's Z-Rock, switches to business news as **KJJO-AM**. Al-

though **Jack Smith** is out as **KJJO's** GM, **KJJO** staffers insist the FM's album format is safe. Meanwhile, **WELX** Jacksonville, Fla., becomes a BRN affiliate around May 1.

Former top 40 **WSRZ** (Z106) Sarasota, Fla., PD **Tom Evans** leaves radio to establish a Seattle-based independent record promotion firm ... **WDXK** Rochester, N.Y., PD **Jeff Grant** is the new PD at urban **WNHC** New Haven, Conn.

After more than 15 years as PD of top 40 **CKOC** Hamilton, Ontario, PD **Nevin Grant** relinquishes those duties to APD/MD **John Novak**. Grant



by Sean Ross with  
Craig Rosen & Phyllis Stark

will consult parent company Armandale Communications and program **CKOC's** AC sister **CKLH** (K103). On **CKOC**, **Peter Newman** goes from nights to middays. **Pete Daly** returns to the station from **CJLB** Thunder Bay, Ontario, for p.m. drive.

**AC KOMJ** Omaha is now top 40 **KXKT** (The Cat) under PD/p.m. driver **Brian DeGeus**, formerly of **KXXR** Kansas City. **Sandi Davis** becomes MD. **Jefferson "Action" Jackson** joins from **KAYI** Tulsa, Okla., for nights ... **Ex-KRNO** Reno, Nev., PD **Larry Irons** is now PD/midday at oldies **WIBM-FM** Lansing, Mich., replacing **Pete Hamel** ... Urban **WMMV** Mobile, Ala., OM/MD **Gerard Raine** goes to sales. Production director **Aaron Appleberry** is now PD; p.m. driver **Sonny Love** is OM.

Satellite oldies outlet **KDZA** Pueblo, Colo., is now simulcasting top 40/rock sister **KATM** Colorado Springs, Colo. Across town at **AC KVUU**, PD **Todd Stewart** is out ... **WKHI** Ocean City, Md., APD/MD **Bob Steele** leaves to become PD of top 40 **WSPK** Poughkeepsie, N.Y., where **Stew Schantz** stays as MD. At **WKHI**, **Tony Q. Foxx** moves to afternoons, leaving an overnight opening.

**Mike McAdams**, formerly PD of country **WTRS** Ocala, Fla., is the new PD of country/religious combo **WJOE/WJST** Port St. Joe, Fla. **WJST** has the odd distinction of having dropped Z-Rock for gospel; it was previously **WWZR** ... Urban **WBXT** Canton, Ohio, beset by financial and legal problems for the last year, is off the air ... Top 40 **WTYX** Jackson, Miss., is now Oldies 94.

## STRANGE HOME AUDIO: WPLJ HOAX

It has been a heavy couple of months for practical jokes, skirmishes between rival stations, and the like, but this week America's Strangest Home Audio needs its own section. Perhaps the punchline of the week was a story in the New York Daily News on March 14 claiming not only that **VH-1's** **Jeff Rowe** had been

given the **WPLJ** PD job, as has been widely rumored for weeks, but that New York legend **Dan Ingram** was replacing **Gary Bryan** in mornings. The News now says that it received a hoax call from somebody claiming to be **WPLJ** GM **Mitch Dolan** and couldn't reach any of the other parties involved until it was too late.

In radio-wars capital Tampa, **WYNF** is on the air celebrating its 10th anniversary as a rock station; new rival **WXTB** (98 Rock), however, has a promo on the air by Great American VP/radio (and former **WYNF** GM) **Dave Milner** claiming that he launched the station 8 1/2 years ago. **WYNF** GM **Shaun Portman** claims **WYNF** evolved from top 40 in 1979 and that the 8 1/2-year mark only represents when **Milner** joined the station and took it more local. **WXTB** now says it is "seven weeks old and damn proud of it."

Tampa's other running battle, **WFLZ** vs. **WRBQ**, is on momentary hiatus. The court case between the two stations began last week, but has since been postponed for 20 days. **WFLZ** parent **Jacor** is, however, trying to stop **KQKS** Denver from using the "Power Pig" slogan as a preemptive strike at whatever changes **Jacor** may make at its **KRFX** there. At press time, **KQKS** said the term was still on the air.

In Jacksonville, Fla., classic rock move-in **WIOI**, which has been fighting an FCC interference battle with four rivals, has been ordered by the FCC to shut off a downtown booster. **WIOI** GM **Buc Weatherby** says the FCC has given his station a temporary stay of the order. Across town at **AC WIVY**, **GSM John Hunt** is upped to GM, replacing **Steve Avelone**. **Dean Jackson**, from **WHTT** Portland, Maine, joins for afternoons, replacing **Bobby Ellis**.

In Greenville, S.C., where the **WANS-FM** vs. **WMYI** battle turned ugly last week with the arrests of **WANS** OM **Bill McCown** and MD **Jeff Hayes** for an alleged bomb threat against **WMYI**, the pair have now been fired. **WANS** says **McCown** and **Hayes** "were terminated for what they did and withholding information from the owner and management regarding the investigation."

Urban **KJMZ** (100.3 Jamz) Dallas was, at press time, planning a farewell party on Sunday (18) for **Stanley T. Evans**, former p.m. driver at rival **KKDA-FM**. The problem is that, at press time, **Evans** was planning to be in Savannah, Ga., guesting at former employer **WZAT** and not in Dallas, where he says a noncompete clause would probably prevent him from being at the **KJMZ** event anyway. **Evans** wants to get back into top 40 radio; call him at 817-695-1073. **KJMZ** has its own opening, as night jock **Jay Michaels** is gone.

**Bill Whiteman** from top 40 **WRCK** Utica, N.Y., is the new p.m. driver on top 40/rock **WAAF** Boston as **Rick McKenzie** moves to middays. **WAAF** heralded **Whiteman's** arrival by positioning him under a downtown billboard that said, "Help, I Need A Job." Despite the fact that other stations have used similar stunts for

# newslines...

**ENTERCOM** says it has filed a breach-of-contract suit against **Reams Broadcasting** following the collapse of its deal to buy **WBVE** Cincinnati. **Entercom** says the deal fell apart over several contract provisions that **Reams** claims have been fulfilled. However, **Paco-Jon Broadcasting**, which currently faces a similar suit from the owners of **WMYK** Norfolk, Va., over its failure to close on that station, has agreed with **Susquehanna** to purchase its **WGH-AM-FM** Norfolk.

**MICHAEL O'SHEA**, GM of **KUBE** Seattle, will transfer to **KMGC** Dallas when **Cook Inlet** takes over this summer. He replaces **Ross Reagan**.

**STEVE LAPA** is the new GM at **WAXY** Miami following **Ackerly's** takeover of that station. He replaces **Doug Donaho**, who becomes chairman of the **Video Ideas** video production company.

**TOM MILEWSKI** has been upped from senior VP/law and administration to executive VP at **Greater Media**. He remains general counsel.

**ROB ADAIR** is named VP/GM of **AC KMGL** Oklahoma City, replacing **Pat Etzkin**. **Adair**, a first-time GM, was GSM of **WHP** Harrisburg, Pa.

**OTHER GMS:** **David Reeder**, GM of religious station **KYCR** Minneapolis, will also assume the GM duties at **WDCT** Washington, D.C.; former **CJOB/CKIS** Winnipeg, Manitoba, **GSM** **Ralph Warrington** has returned to the **AC** combo as president/GM, replacing station veteran **John Cochran**.

years, **WAAF** says **Whiteman** got attention on album **WBCN**, as well as from a number of local media outlets before the ruse was revealed.

At least some of this should be fodder for the upcoming **Filmhouse/Dick Clark** radio-oriented TV series similar to "America's Funniest Home Videos." Currently known as "Just For Laughs," its pilot is now set to air May 6 on **ABC**. Hosted by **Filmhouse** pitchmen **Mack & Jamie**, the show covers stunts, contests, and amusing DJ performances, and will follow "AFHV" that week.

## PEOPLE: C'MON GET HAPPY?

Former "Partridge Family" star-turned-**WEGX** (Eagle 106) Philadelphia late-nighter **Danny Bonaduce** was arrested March 9 for crack possession in **Daytona Beach, Fla.**, where he was filming an episode of the **USA Network** show "Youthquake." **Bonaduce** has been suspended from the **Eagle** while he seeks treatment; former **WIOQ** (Q102) Philadelphia PD **Elvis Duran** is filling in until **WEGX** management decides **Bonaduce** is ready to come back.

**Randy Brown** returns to adult alternative **KOAI** (The Oasis) Dallas, which he once programmed, as anchor of an ambitious new morning show. Patterned on "Good Morning America," it features extensive news and lifestyle content. **Ken Rundel** moves to afternoons.

At **WPGC** Washington, D.C., morning man **Jim Elliott** is out; he'll be replaced by PD **Dave Ferguson**, which means that the station now has an afternoon opening ... Top 40/dance **KNRJ** Houston assistant MD **Judy Haveson** leaves to become **SBK Records'** national secondaries person.

**WCKG** Chicago morning man **Rich Koz** leaves to concentrate on his television work; **Mitch Michaels** moves to mornings, which leaves **WCKG** with a midday opening. Across town at top 40/dance **WBBM-FM**, details were still being worked out at press time, but **George McFly** from **WAVA** Washington, D.C., will probably be the night jock by the time you read this.

**WXTB** brings in new morning man

**Tom Sebastian** from **WRXK** Fort Myers, Fla. **Sebastian**, who will use the name **Buck Maui**, replaces **Brian Smith & Bruce Barber** ... **Dave Rickards**, formerly of classic rock **KRFX** Denver, is the new morning man at album **KGB** San Diego ... **WNEW-FM** New York moves overnighter **Ken Dashow** to the morning team; he swaps shifts with **Marty Martinez**.

Station veteran **John Hart** is off the morning team at album **KYYS** Kansas City ... **Paul Castronovo**, formerly half of the morning team at **WGFX** Nashville, joins **Roxette** from **KVET/KASE** Austin, Texas, for mornings at **WKRR** (Rock 99) Birmingham, Ala. They replace **Chip Nelson & John Stewart**.

At **KZZP** Phoenix, research director **Darcy Sanders** is named MD ... Atlanta radio veteran **Mark McCain** is doing afternoons at **AC WALR** ... Night host **John Marshall** is now APD at **AC WOMC** Detroit.

**Alex Stone** goes from middays at **AC KYKY** St. Louis to mornings at similarly formatted **WMXZ** New Orleans, where he replaces **Dennis Day**. Also, former **KQLZ** Los Angeles operations assistant **Andrew McLaughlin** joins **WMXZ** for overnights ... **Tammy Rush** from **WQUE** New Orleans is the new night jock at **AC KAMJ** Phoenix.

Veteran **KFI** Los Angeles morning man **Al Lohman** has landed at **AC KPLM** Palm Springs, Calif., where he'll join PD **Ford Michaels** in mornings ... **Dana Kelly** joins oldies **WEGW** Wheeling, W.Va., for nights; she was a part-timer at top 40 rival **WOMP-FM** ... **Shellie Bowers**, morning personality at gospel **WYCB** Washington, D.C., joins crosstown urban **WKYS** for news.

Author **Jeffrey Mayer** is interested in doing radio interviews to promote his time-management book, "If You Haven't Got The Time To Do It Right, When Will You Find The Time To Do It Over." Call 312-944-4184.

Assistance in preparing this column was provided by **Cynthia Hanson** and **W.T. Koltek**.

# Strong News Focus, Brighter \$\$ Picture Mark NPR At 20

LOS ANGELES—In its two decades, **National Public Radio** has become a substantial force in the radio industry. It has even garnered the praise of influential commercial broadcasters, such as consultant **Frank Cody**, who has called NPR's "**Morning Edition**" radio's "sleeping giant."

Because NPR, which will celebrate its 20th anniversary on March 28, is listener supported, the network can devote extensive time and energy to news and the arts without worrying about appealing to the demographics sought by advertisers. "We are free from that constraint because of the nature of noncommercial public broadcasting," says NPR VP/development **Jane Couch**. "We can be a forum for the type of programming that might not be considered economically feasible for commercial radio."

"Our mandate is to deliver products to as diverse an audience as we can interest in public radio, and serve as large a percentage of the American people that can tune in. We don't do programming, particularly news, saying we are looking for the 'xyz' demo."

The network's noncommercial nature has allowed it to provide the most extensive coverage on radio of crucial news stories, such as live coverage of the Watergate hearings in 1973, the first live broadcast in history from the Senate floor in 1978 for the Panama Canal Treaties debate, and live coverage of another national scandal, the Iran-Contra hearings in 1988.

It also has arguably the most extensive regular news coverage of any radio network, commercial or otherwise. NPR's ambitious regular news coverage began in 1971 with the debut of its daily afternoon feature "**All Things Considered**." Eight years later it branched out with "**Morning Edition**," with its most recent news addition, "**Weekend Edition**" giving the network a solid seven-day-a-week news presence.

According to Couch, NPR's news programming garners an estimated weekly audience of 7.4 million listeners. "Morning Edition," which has an estimated audience of 4.8 million, recently surpassed "All Things Considered," which draws an estimated 4.6 million listeners. In all, NPR has roughly doubled its audience in the past decade and now has a weekly audience of more than 11 million on its 377 member stations.

"It's clear commercial radio has reduced its news carriage, perhaps because of the regulatory environment," says NPR president **Douglas J. Bennet**. "That has yielded a fairly substantial audience to public radio."

That audience, according to Couch, is made up of active people, whose concerns go beyond their jobs. "Forty percent watch no television or an hour at most a week," she says. "They are very active, civic-minded individuals. Our research says they are active on school boards and civic projects."

That type of audience, she says, is hungry for new, culturally significant programming, such as NPR's contemporary world beat program, "**Afropop Worldwide**." "We are not only permitted to take risks, we are expected to take risks," she says. "The audience is with us because we surprise them."

Some question, however, just how many risks NPR is taking these days. "It's still young, but it's not a baby any more," says KCRW Los Angeles station manager **Ruth Hirschman**, a former NPR board member. "Now everyone is 10 to 15 years older and things that were fresh, original, and remarkable are now old hat."

Other growing pains include NPR's early-'80s financial crisis and recent internal struggle. In the early '80s the network faced a financial crunch that forced programming and employee cutbacks.

**Bennet**, who before joining NPR in 1983 had no previous experience in radio or journalism, helped the network out of its dire financial situation with his strong business sense. NPR is now back on its feet, thanks in part to a 1986 financial restructuring. (Two-thirds of its funds are raised from fees paid by member stations via listener donations. The other one-third comes from corporate, foundation, and private donations.)

The internal situation in NPR's news department is a little shaky, but appears to have calmed after two years of heavy changes. News VP **Adam Clayton Powell III**, former owner of N/T KFYI Oakland, Calif. (now **KDIA**), recently resigned after repeated attacks from colleagues regarding his personal management style and hirings were reported in the Washington Post Magazine.

Although internal rumblings may have temporarily rocked the boat, NPR's radio influence remains strong. In 1980, it installed the first national satellite interconnection system, which would later become commonplace in commercial broadcasting. It recently signed an agreement with Hughes Communications Inc. that will provide the network with digital delivery satellite capacity through the year 2005.

## BRAIKER TAKERS

When **Braiker Radio Services** announced March 8 that it would cease operations three days later, rival **Drake-Chenault/Jones Satellite Services** sprang into action (Bill-

board, March 17). "The minute we knew, we were on the phone with [Braiker affiliates] trying to help those guys out," says D-C/J VP/GM **T.J. Lambert**. "Of course it helps us out as well."

According to Lambert, the fact that **Drake-Chenault** offers commercial-free satellite programming, much like **Braiker** did, will make it easy for former **Braiker** affiliates to make the switch. At press time, Lambert said **Drake-Chenault** had eight former **Braiker** affiliates signed and expected to have another eight

worked in sales and management positions in the early '80s at radio stations in the U.S. and Canada, replaces **Stu Krane**, who left the post for a position with **EFM Media Management**.

## 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 23-24, **Miki Howard**, **Starbeat**, **MJI Broadcasting**, one hour.

March 23-24, **Tom Petty**, **On The Radio**, **Westwood One Radio Networks**, one hour.

March 23-25, **Aerosmith**, **Metalshop**, **MJI Broadcasting**, two hours.

March 23-25, **Rod Stewart**, **The Weekly Special**, **Unistar Radio Networks**, 90 minutes.

March 23-25, **Elvis Presley**, **Dick Clark's Rock, Roll & Remember**, **Unistar Radio Programming**, four hours.

March 23-25, **The Academy Awards**, **The Great Sounds**, **Unistar Radio Programming**, four hours.

March 24, **The Supremes**, **Solid Gold Saturday Night**, **Unistar Radio Programming**, five hours.

March 24-25, **3rd Bass/Jeff Redd/Gap Band**, **RadioScope**, **Bailey Broadcast Services**, one hour.

March 26-April 1, **Medical Dementia**, **Dr. Demento**, **Westwood One Radio Networks**, two hours.

March 26-April 1, **Gloria Estefan**, **Direct Hits**, **MJI Broadcasting**, one hour.

March 26-April 1, **Steve Khan**, **The Jazz Show With David Sanborn**, **Westwood One Radio Networks**, two hours.

March 26-April 1, **Aerosmith**, **Superstars Rock Concert Series**, **Westwood One Radio Networks**, 90 minutes.

March 26-April 1, **Led Zeppelin**, **High Voltage**, **Westwood One Radio Networks**, two hours.

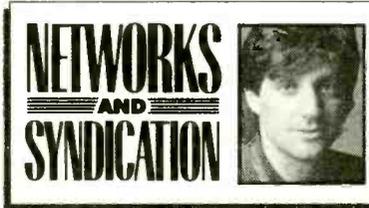
March 26-April 1, **April 1964**, **The Lost Lennon Tapes**, **Westwood One Radio Networks Special Series**, one hour.

March 26-April 1, **Heart**, **Off The Record With Mary Turner**, **Westwood One Radio Networks**, one hour.

March 26-April 1, **Foreigner**, **Classic Cuts**, **MJI Broadcasting**, one hour.

March 26-April 1, **Reba McEntire**, **Country Today**, **MJI Broadcasting**, one hour.

March 26-April 1, **k.d. lang**, **Westwood One Presents**, **Westwood One Radio Networks**, one hour.



by **Craig Rosen**

signed shortly.

## AROUND THE INDUSTRY

**CBS News** veteran **Charles Osgood** will host the 15-part special "**Poems, Poets And Song**," to be broadcast this weekend (24-25). The series on American poetry will spotlight a variety of wordsmiths from **Walt Whitman** and **Emily Dickinson** to **Allen Ginsberg**, **Gwendolyn Brooks**, and rapper **KRS-One** of **Boogie Down Productions**.

**Olympia Broadcasting Networks** will now offer "**John Madden's Sports Quiz**" and "**John Madden's Sports Calendar**" on compact disk. The latter show celebrates its one-year anniversary with a "**Mystery Week**" special during the week of April 9-15... **Sheila Jaskot** has been upped to executive producer of **NBC's Talknet**. She had been a producer for **Talknet** since 1986.

The new VP/group director of **ABC Radio Adult Networks** is **Derek Berghuis**, formerly of **Fairchild Publications**, a **Capital Cities/ABC Inc.** publishing company at which he was associate publisher of **Electronic News**. **Berghuis**, who

# FCC Aims To Rein In Use Of FM Translators; NAB Protests Plan For Free Political Air Time

■ BY **BILL HOLLAND**

WASHINGTON, D.C.—In one of the first major broadcast actions by the almost-full-complement FCC (with only **Ervin Duggan** abstaining), the commission voted to put strict guidelines on FM translator use, effectively snuffing the growing use of translators as a low-power FM service.

In the announcement following the vote, the FCC said it "continues to believe that the proper role for FM translators is that of a secondary service intended to supplement the service of FM..." and added that no longer may a translator be established "solely as a means of relaying a signal of its primary station to a more distant facility."

**National Assn. of Broadcasters** radio board officials applauded the

action, which will be open for public comment before final ruling. Said **Denise Shoblom**, chairman of an **NAB** subcommittee on the problem: "We are extremely pleased that the commission has



begun our long-sought rule-making aimed at ending FM translator abuses."

## NAB PROTESTS POLITICAL PLAN

The **NAB** has given thumbs-down to a congressional panel recommendation to provide eight hours of free air time each year on each radio and TV station in the country. Under the plan, stations

would be required to provide two hours of time each year to both the Democratic and Republican parties, and another two hours to each state Democratic and Republican party—66% of that time to be provided during the September to November time period prior to elections.

In a letter to Senate Majority Leader **George Mitchell**, D-Maine, and others, **NAB** argued that broadcasters would be forced to "turn over control of their facilities to the two parties, their candidates, and consultants."

**James May**, **NAB's** top government relations official, called the plan not only unworkable and unconstitutional, but an irritant. Voters would be so angered by the "deluge of 30-second ads" that they would "have to be driven to the polls in paddy wagons," **May** said.

# YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Another Brick In The Wall**, **Pink Floyd**, **COLUMBIA**
2. **Longer**, **Dan Fogelberg**, **FULL MOON/EPIC**
3. **Crazy Little Thing Called Love**, **Queen**, **ELEKTRA**
4. **Desire**, **Andy Gibb**, **RSO**
5. **Working My Way Back To You/Forgive Me, Girl**, **Spinners**, **ATLANTIC**
6. **On The Radio**, **Donna Summer**, **CASABLANCA**
7. **Him**, **Rupert Holmes**, **MCA**
8. **The Second Time Around**, **Shalamar**, **SOLAR**
9. **Too Hot**, **Kool & the Gang**, **DE-LITE**
10. **How Do I Make You**, **Linda Ronstadt**, **ASYLUM**

## POP SINGLES—20 Years Ago

1. **Bridge Over Troubled Water**, **Simon & Garfunkel**, **COLUMBIA**
2. **The Rapper**, **Jaggerz**, **KAMA SUTRA**
3. **Give Me Just A Little More Time**, **Chairmen Of The Board**, **INVICITUS**
4. **Instant Karma (We All Shine On)**, **John Ono Lennon**, **APPLE**
5. **Rainy Night In Georgia**, **Brook Benton**, **COTILLION**
6. **Let It Be**, **Beatles**, **APPLE**
7. **He Ain't Heavy, He's My Brother**, **Hollies**, **EPIC**
8. **Love Grows (Where My Rosemary Goes)**, **Edison Lighthouse**, **BELL**
9. **Evil Ways**, **Santana**, **COLUMBIA**
10. **Didn't I (Blow Your Mind This Time)**, **Delfonics**, **PHILLY GROOVE**

## TOP ALBUMS—10 Years Ago

1. **The Wall**, **Pink Floyd**, **COLUMBIA**
2. **Damn The Torpedoes**, **Tom Petty & the Heartbreakers**, **BACKSTREET**
3. **Mad Love**, **Linda Ronstadt**, **ASYLUM**
4. **Permanent Waves**, **Rush**, **MERCURY**
5. **Bebe Le Strange**, **Heart**, **EPIC**
6. **Phoenix**, **Dan Fogelberg**, **FULL MOON/EPIC**
7. **The Whispers**, **The Whispers**, **SOLAR**
8. **Fun And Games**, **Chuck Mangione**, **A&M**
9. **Against The Wind**, **Bob Seger & the Silver Bullet Band**, **CAPITOL**
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. **Hey Jude**, **Beatles**, **APPLE**
4. **Morrison Hotel**, **Doors**, **ELEKTRA**
5. **Willie And The Poor Boys**, **Creedence Clearwater Revival**, **FANTASY**
6. **Abbey Road**, **Beatles**, **APPLE**
7. **Santana**, **COLUMBIA**
8. **Chicago**, **COLUMBIA**
9. **Live In Las Vegas**, **Tom Jones**, **PARROT**
10. **Hello, I'm Johnny Cash**, **Johnny Cash**, **COLUMBIA**

## COUNTRY SINGLES—10 Years Ago

1. **Why Don't You Spend The Night**, **Ronnie Milsap**, **RCA**
2. **I'd Love To Lay You Down**, **Conway Twitty**, **MCA**
3. **Sugar Daddy**, **Bellamy Brothers**, **WARNER/CURB**
4. **My Heroes Have Always Been Cowboys**, **Willie Nelson**, **COLUMBIA**
5. **Honky Tonk Blues**, **Charley Pride**, **RCA**
6. **It's Like We Never Said Goodbye**, **Crystal Gayle**, **COLUMBIA**
7. **Men**, **Charly McClain**, **EPIC**
8. **(I'll Even Love You) Better Than I Did Then**, **The Statler Brothers**, **MERCURY**
9. **Lying Time Again**, **Mel Tillis**, **ELEKTRA**
10. **Women I've Never Had**, **Hank Williams Jr.**, **ELEKTRA/CURB**

## SOUL SINGLES—10 Years Ago

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

**CANADIAN RATINGS: WINTER '90 BBMS**

Call	Format	Sp '89	Su '89	Fa '89	W '90
<b>TORONTO</b>					
CFRB	AC	13.2	13.0	11.6	13.1
CHFI	AC	9.4	7.8	10.5	10.1
CHUM-FM	AC	8.7	8.7	8.9	10.1
CBL	CBC	4.3	4.3	6.2	6.8
CILQ	album	5.5	6.7	7.6	6.0
CFTR	top 40	6.4	5.6	5.6	5.0
CFNY	modern	5.3	5.2	4.7	4.9
CJCL	adult std	7.6	6.6	7.5	4.9
CJEZ	easy	4.5	3.9	3.1	4.3
CHUM	oldies	3.7	2.9	3.4	4.1
CKFM	AC	4.2	4.7	3.6	4.0
CKEY	oldies	4.0	3.5	2.9	3.6
CFGM	country	3.2	3.3	2.9	3.4
CBL-FM	CBC	2.9	2.9	2.5	3.2
CFMX	classical	1.3	1.6	2.2	2.6
<b>MONTREAL</b>					
CKAC	Fr/adult std	10.8	10.4	12.0	10.6
CFGL	French/AC	9.0	10.5	9.1	9.8
CKMF	French/top 40	8.3	9.1	10.3	9.5
CHOM	album	7.5	7.1	6.4	7.3
CKOI	French/top 40	6.0	7.4	5.4	6.9
CJMS	French/AC	8.0	6.0	7.4	6.8
CJAD	AC	7.0	6.4	7.4	6.7
CJFM	AC	5.2	5.4	5.1	5.4
CFQR	easy	4.7	4.7	4.2	5.2
CITE	French/AC	7.9	6.9	7.2	4.7
CBF	French/CBC	4.4	3.2	4.0	4.3
CIEL	French/AC	2.6	3.4	3.3	4.0
CKVL	French/talk	3.5	3.8	2.5	3.3
CHTX	top 40	2.0	2.0	2.3	3.2
CBM-FM	CBC	1.7	1.5	1.5	2.4
CFCF	adult std	2.1	2.8	2.6	2.4
CBM	CBC	1.9	1.4	1.9	2.2
CBF-FM	French/CBC	2.0	1.5	1.9	1.6
<b>VANCOUVER, B.C.</b>					
CKNW	AC	16.4	15.3	17.5	18.5
CBU	CBC	7.2	6.8	8.3	9.7
CFOX	album	9.8	7.6	7.2	7.5
CKWX	country	7.4	6.2	8.3	7.0
CHQM-FM	easy	4.7	6.6	6.6	6.9
CFMI	album	5.6	6.6	4.7	5.6
CBU-FM	CBC	3.0	3.7	2.7	5.1
CKLG	top 40	5.3	5.6	4.3	5.0
CFUN	AC	5.5	7.1	5.4	4.7
CKKS	AC	5.1	3.7	4.5	4.2
CJJR	country	2.6	4.2	3.5	4.0
CHRX	cls rock	3.4	4.2	3.6	3.6
CHQM	AC	3.7	3.8	4.9	3.2
CISL	oldies	5.0	5.0	3.5	2.8
CKXY	top 40	2.3	3.0	2.8	1.9

**OTHER CANADIAN TOP 40 HIGHLIGHTS**

CFCN Calgary, Alb., 11.9-9.8  
 CFRA Ottawa 9.6-11.0 (No. 1)  
 CHED Edmonton, Alb., 11.1-9.9  
 CHTX Montreal 6.5-8.3 (Anglo-  
 phone book)  
 CJMF Quebec City 19.2-24.2 (No. 1)  
 CJSB Ottawa 3.1-4.0  
 CKOC Hamilton, Ont., 9.0-6.4  
 CKTF Ottawa 7.9-7.0

**OTHER CANADIAN NO. 1 STATIONS**

CHAM Hamilton, Ont. 11.2-11.7  
 CHQR Calgary, Alb. 10.2-14.7  
 CHQT Edmonton, Alb. 11.1-11.8  
 CJOB Winnipeg, Man. 23.3-23.3

**BILLBOARD RADIO:**  
 More of  
 broadcasting's  
 fresh news  
 and ideas

**DON KIRSHNER'S**

**DK 35**

**35TH ANNIVERSARY**

**A NEW CHALLENGE FOR DON KIRSHNER**

His name is synonymous with popular music. Present at the birth of rock and roll as a songwriter, producer and publisher. In New York's Brill Building, Donnie built an empire that included Sedaka and Greenfield, Goffin and King, Mann and Weil and The Beatles. A televisionary, he was responsible for the Monkees and the Archies. He pioneered the FM simulcast on In Concert and later created and hosted the longest running show of its kind, Don Kirshner's Rock Concert. TIME magazine called him, "The Man With the Golden Ear."

His first new challenge is to bring the stories behind the songs and his personal experiences... to the radio airwaves on "Don Kirshner's 35th Anniversary of Rock 'n' Roll." From Memorial Day to Labor Day, Don Ingram play the music that influenced three generations. To find out more about Don Kirshner's new radio show and other forthcoming projects call Larry Miller at The Mediators (212) 888-7900. For international availabilities call Denny Somach (215) 446-7100.

**Rock 'n' Roll**

Produced by Denny Somach Productions for Don Kirshner/Mediators. © 1990.

# POWER PLAYLISTS™

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

O.M.: Steve Kingston

1	Tommy Page, I'll Be Your Everything
2	Gloria Estefan, Here We Are
3	Janet Jackson, Escapade
4	D-Mob Introducing Cathy Dennis, C'Mon
5	Kyze, Stomp (Jump Jack Your Body)
6	Madonna, Keep It Together
7	Biz Markie, Just A Friend
8	The B-52's, Room
9	Billy Joel, I Go To Extremes
10	Stevie B, Love Me For Life
11	Michael Penn, No Myth
12	Technetronic, Get Up! (Before The Nig)
13	Taylor Dayne, Love Will Lead You Back
14	Seduction, Heartbeat
15	Luther Vandross, Here And Now
16	Phil Collins, I Wish It Would Rain Do
17	Babyface, Whip Appeal
18	Roxette, Dangerous
19	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
20	Regina Belle, Make It Like It Was
21	Jane Child, Don't Wanna Fall In Love
22	Motley Crue, Without You
23	Alannah Myles, Black Velvet
24	The Cover Girls, We Can't Go Wrong
25	Kiss, Forever
26	Elton John, Sacrifice
27	Michael Bolton, How Can We Be Lovers
28	Jaya, I'll Be Your Everything
29	Sweet Sensation, Love Child

#### POWER 95 New York

P.D.: Gary Bryan

1	Janet Jackson, Escapade
2	Roxette, Dangerous
3	Madonna, Keep It Together
4	Michelle, No More Lies
5	Billy Joel, I Go To Extremes
6	D-Mob Introducing Cathy Dennis, C'Mon
7	Tommy Page, I'll Be Your Everything
8	Stevie B, Love Me For Life
9	Taylor Dayne, Love Will Lead You Back
10	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
11	The B-52's, Room
12	A'ime Lorain, Whole Wide World (From "Pr
13	Regina Belle, Make It Like It Was
14	Phil Collins, I Wish It Would Rain Do
15	Luther Vandross, Here And Now
16	Alannah Myles, Black Velvet
17	Kiss, Forever
18	Biz Markie, Just A Friend
19	Seduction, Heartbeat
20	Chicago, What Kind Of Man Would I Be?
21	Elton John, Sacrifice
22	Technetronic, Get Up! (Before The Nig)
23	Jane Child, Don't Wanna Fall In Love
24	Richard Marx, Too Late To Say Goodbye
25	Sweet Sensation, Love Child
26	The Brat Pack, You're The Only Woman
27	Michael Bolton, How Can We Be Lovers
28	Babyface, Whip Appeal
29	Pajama Party, Hide And Seek
30	Cher, Heart Of Stone

#### KISFM 102.7 Los Angeles

P.D.: Gerry DeFrancesco

1	Janet Jackson, Escapade
2	Michelle, No More Lies
3	Biz Markie, Just A Friend
4	Tommy Page, I'll Be Your Everything
5	Lisa Stansfield, All Around The World
6	Paula Abdul (Duet With The Wild Pair), C'Mon
7	D-Mob Introducing Cathy Dennis, C'Mon
8	Stevie B, Love Me For Life
9	Taylor Dayne, Love Will Lead You Back
10	The B-52's, Room
11	Phil Collins, I Wish It Would Rain Do
12	Roxette, Dangerous
13	Alannah Myles, Black Velvet
14	Seduction, Heartbeat
15	Madonna, Keep It Together
16	Jane Child, Don't Wanna Fall In Love
17	Gloria Estefan, Here We Are
18	Anything But, Living In Oblivion
19	A'ime Lorain, Whole Wide World (From "Pr
20	Technetronic, Get Up! (Before The Nig)
21	Calloway, I Wanna Be Rich
22	Sinead O'Connor, Nothing Compares 2 U
23	Linear, Sending All My Love
24	Sweet Sensation, Love Child
25	Adam Ant, Room At The Top
26	Babyface, Whip Appeal

#### KISS 108 FM Boston

P.D.: Sunny Joe White

1	The B-52's, Room
2	Taylor Dayne, Love Will Lead You Back
3	Alannah Myles, Black Velvet
4	Madonna, Keep It Together
5	Lisa Stansfield, All Around The World
6	A'ime Lorain, Whole Wide World (From "Pr
7	Phil Collins, I Wish It Would Rain Do
8	Technetronic, Get Up! (Before The Nig)
9	Luther Vandross, Here And Now
10	Jane Child, Don't Wanna Fall In Love
11	Linda Ronstadt (Featuring Aaron Nev
12	Kaoma, Lambada
13	Sinead O'Connor, Nothing Compares 2 U
14	Leila K With Rob 'N' Raz, Got To Get
15	Michael Penn, No Myth
16	Dusty Springfield, In Private
17	Tommy Page, I'll Be Your Everything
18	Seduction, Heartbeat
19	Calloway, I Wanna Be Rich
20	Cher, Heart Of Stone
21	The Brat Pack, You're The Only Woman
22	Kiss, Forever
23	Midnight Oil, Blue Sky Mine

#### WZOU-94.3 Boston

P.D.: Steve Rivers

1	Alannah Myles, Black Velvet
2	Michelle, No More Lies
3	Janet Jackson, Escapade
4	Billy Joel, I Go To Extremes
5	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
6	Michael Bolton, How Can We Be Lovers
7	Biz Markie, Just A Friend
8	Madonna, Keep It Together
9	Linda Ronstadt (Featuring Aaron Nev
10	A'ime Lorain, Whole Wide World (From "Pr
11	The B-52's, Room
12	Lisa Stansfield, All Around The World
13	Roxette, Dangerous
14	Bad English, Price Of Love
15	Whitesnake, The Deeper The Love
16	Phil Collins, I Wish It Would Rain Do
17	Tommy Page, I'll Be Your Everything
18	Technetronic, Get Up! (Before The Nig)
19	Sinead O'Connor, Nothing Compares 2 U
20	Milli Vanilli, All Or Nothing
21	Jane Child, Don't Wanna Fall In Love
22	Warrant, Sometimes She Cries
23	Stevie B, Love Me For Life
24	Seduction, Heartbeat
25	Gloria Estefan, Here We Are
26	Adam Ant, Room At The Top
27	Babyface, Whip Appeal
28	Aerosmith, What It Takes
29	Sweet Sensation, Love Child
30	Michael Bolton, How Can We Be Lovers
31	MC Hammer, U Can't Touch This
32	Adam Ant, Room At The Top
33	Motley Crue, Without You
34	Calloway, I Wanna Be Rich
35	Elton John, Sacrifice
36	Linear, Sending All My Love
37	EX EX EX

#### B94 Pittsburgh

P.D.: Clarke Ingram

1	Seduction, Two To Make It Right
2	Roxette, Dangerous
3	Milli Vanilli, All Or Nothing
4	Michelle, No More Lies
5	Phil Collins, I Wish It Would Rain Do
6	Alannah Myles, Black Velvet
7	The Cover Girls, We Can't Go Wrong
8	Regina Belle, Make It Like It Was
9	Taylor Dayne, Love Will Lead You Back
10	The B-52's, Room
11	Janet Jackson, Escapade
12	Kevin Paige, Anything I Want
13	D-Mob Introducing Cathy Dennis, C'Mon
14	Jane Child, Don't Wanna Fall In Love
15	Biz Markie, Just A Friend
16	Madonna, Keep It Together
17	Linda Ronstadt (Featuring Aaron Nev
18	Billy Joel, I Go To Extremes
19	Kiss, Forever
20	Tommy Page, I'll Be Your Everything
21	Michael Penn, No Myth
22	Bad English, Price Of Love
23	Gloria Estefan, Here We Are
24	Aerosmith, Janie's Got A Gun
25	Michael Bolton, How Can We Be Lovers
26	Motley Crue, Without You
27	EX EX EX
28	EX EX EX
29	EX EX EX
30	EX EX EX

#### EAGLE-106 Philadelphia

P.D.: Todd Fisher

1	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
2	Gloria Estefan, Here We Are
3	Tommy Page, I'll Be Your Everything
4	Jaya, I'll Be Your Everything

#### Q103 Tampa

O.M.: Mason Dixon

1	Gloria Estefan, Here We Are
2	Alannah Myles, Black Velvet
3	Taylor Dayne, Love Will Lead You Back
4	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
5	Bad English, Price Of Love
6	Phil Collins, I Wish It Would Rain Do
7	Roxette, Dangerous
8	The B-52's, Room
9	Elton John, Sacrifice
10	Linda Ronstadt (Featuring Aaron Nev
11	Calloway, I Wanna Be Rich
12	Madonna, Keep It Together
13	D-Mob Introducing Cathy Dennis, C'Mon
14	Billy Joel, I Go To Extremes
15	Tommy Page, I'll Be Your Everything
16	Jane Child, Don't Wanna Fall In Love
17	Luther Vandross, Here And Now
18	Michelle, No More Lies
19	Janet Jackson, Escapade
20	Adam Ant, Room At The Top
21	A'ime Lorain, Whole Wide World (From "Pr
22	Linda Ronstadt (Featuring Aaron Nev
23	EX EX EX
24	EX EX EX
25	EX EX EX

#### Q107 Washington

P.D.: Lorrin Palagi

1	Janet Jackson, Escapade
2	The B-52's, Room
3	Taylor Dayne, Love Will Lead You Back
4	Phil Collins, I Wish It Would Rain Do
5	Bad English, Price Of Love
6	Alannah Myles, Black Velvet
7	Richard Marx, Too Late To Say Goodbye
8	Madonna, Keep It Together
9	Tom Petty, A Face In The Crowd
10	Wilson Phillips, Hold On
11	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
12	The U-Krew, I'll Be Your Everything
13	Warrant, Sometimes She Cries
14	D-Mob Introducing Cathy Dennis, C'Mon
15	Michael Penn, No Myth
16	Michelle, No More Lies
17	Lisa Stansfield, All Around The World
18	Janet Jackson, Escapade
19	Kiss, Forever
20	Luther Vandross, Here And Now
21	Tommy Page, I'll Be Your Everything
22	Stevie B, Love Me For Life
23	Michael Bolton, How Can We Be Lovers
24	Motley Crue, Without You
25	Salt-N-Pepa, Expression
26	Rod Stewart, This Old Heart Of Mine
27	Calloway, I Wanna Be Rich
28	Technetronic, Get Up! (Before The Nig)
29	Adam Ant, Room At The Top

#### WADA Washington

P.D.: Matt Farber

1	Janet Jackson, Escapade
2	The B-52's, Room
3	Alannah Myles, Black Velvet
4	Billy Joel, I Go To Extremes
5	Bad English, Price Of Love
6	Roxette, Dangerous
7	Tommy Page, I'll Be Your Everything
8	Taylor Dayne, Love Will Lead You Back
9	Phil Collins, I Wish It Would Rain Do
10	The Cover Girls, We Can't Go Wrong
11	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
12	Biz Markie, Just A Friend
13	Lisa Stansfield, All Around The World
14	Madonna, Keep It Together
15	Luther Vandross, Here And Now
16	Depeche Mode, Personal Jesus
17	Kiss, Forever
18	Jane Child, Don't Wanna Fall In Love
19	Warrant, Sometimes She Cries
20	D-Mob Introducing Cathy Dennis, C'Mon
21	Michael Bolton, How Can We Be Lovers
22	Technetronic, Get Up! (Before The Nig)
23	Calloway, I Wanna Be Rich
24	Elton John, Sacrifice
25	Tommy Page, Free Fallin'
26	Rod Stewart, This Old Heart Of Mine
27	Salt-N-Pepa, Expression
28	Motley Crue, Without You
29	Aerosmith, Janie's Got A Gun
30	Sinead O'Connor, Nothing Compares 2 U
31	Adam Ant, Room At The Top

#### POWER 95 Atlanta

P.D.: Rick Stacy

1	Alannah Myles, Black Velvet
2	Jaya, I'll Be Your Everything
3	Taylor Dayne, Love Will Lead You Back
4	Biz Markie, Just A Friend
5	Jane Child, Don't Wanna Fall In Love
6	Madonna, Keep It Together
7	Linda Ronstadt (Featuring Aaron Nev
8	Billy Joel, I Go To Extremes
9	Kiss, Forever
10	Tommy Page, I'll Be Your Everything
11	Michael Penn, No Myth
12	Janet Jackson, Escapade
13	Michelle, No More Lies
14	Michael Bolton, How Can We Be Lovers
15	Motley Crue, Without You
16	Aerosmith, What It Takes
17	Wilson Phillips, Hold On
18	Rod Stewart, This Old Heart Of Mine
19	A'ime Lorain, Whole Wide World (From "Pr
20	Adam Ant, Room At The Top
21	Sweet Sensation, Love Child
22	Don Henley, The Heart Of The Matter
23	Linda Ronstadt (Featuring Aaron Nev
24	Belinda Carlisle, Summer Rain
25	Electronic, Getting Away With It
26	Inner City, Whatcha Gonna Do With My
27	Aerosmith, What It Takes
28	Kiss, Forever
29	Babyface, Whip Appeal
30	Linear, Sending All My Love
31	Rod Stewart, This Old Heart Of Mine
32	Whitesnake, The Deeper The Love
33	EX EX EX
34	EX EX EX
35	EX EX EX

#### Q103 Tampa

O.M.: Mason Dixon

1	Gloria Estefan, Here We Are
2	Alannah Myles, Black Velvet
3	Taylor Dayne, Love Will Lead You Back
4	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
5	Bad English, Price Of Love
6	Phil Collins, I Wish It Would Rain Do
7	Roxette, Dangerous
8	The B-52's, Room
9	Elton John, Sacrifice
10	Linda Ronstadt (Featuring Aaron Nev
11	Calloway, I Wanna Be Rich
12	Madonna, Keep It Together
13	D-Mob Introducing Cathy Dennis, C'Mon
14	Billy Joel, I Go To Extremes
15	Tommy Page, I'll Be Your Everything
16	Jane Child, Don't Wanna Fall In Love
17	Luther Vandross, Here And Now
18	Michelle, No More Lies
19	Janet Jackson, Escapade
20	Adam Ant, Room At The Top
21	A'ime Lorain, Whole Wide World (From "Pr
22	Linda Ronstadt (Featuring Aaron Nev
23	EX EX EX
24	EX EX EX
25	EX EX EX

#### FOX Detroit

P.D.: Chuck Beck

1	Warrant, Sometimes She Cries
2	Roxette, Dangerous
3	Biz Markie, Just A Friend
4	Janet Jackson, Escapade
5	Bad English, Price Of Love
6	Motley Crue, Without You
7	Tommy Page, I'll Be Your Everything
8	Forever, Forever
9	Milli Vanilli, Money
10	The B-52's, Room
11	Alice Cooper, House Of Fire
12	Richard Marx, Too Late To Say
13	Alannah Myles, Black Velvet
14	The Cover Girls, We Can't Go Wrong
15	Billie Jo, I Go To Extremes
16	Seduction, Two To Make It Right
17	Madonna, Keep It Together
18	Phil Collins, I Wish It Would Rain Do
19	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
20	Milli Vanilli, All Or Nothing
21	Failet Pascyack, Hoop Of Pain
22	Technetronic, Get Up! (Before The Nig)
23	Sinead O'Connor, Nothing Compares 2 U
24	Aerosmith, Janie's Got A Gun
25	Digital Underground, The Humpty Dance
26	Lisa Stansfield, All Around The World
27	Seduction, Two To Make It Right
28	Aerosmith, What It Takes
29	Enuff Z'Nuff, Fly High Michelle
30	Taylor Dayne, Love Will Lead You
31	Jane Child, Don't Wanna Fall In
32	Calloway, I Wanna Be Rich

#### 96.3 FM Detroit

P.D.: Rick Gillette

1	Tommy Page, I'll Be Your Everything
2	Leila K With Rob 'N' Raz, Got To Get
3	Phil Collins, I Wish It Would Rain Do
4	The B-52's, Room
5	Aerosmith, Janie's Got A Gun
6	Digital Underground, The Humpty Dance
7	Milli Vanilli, Money
8	Biz Markie, Just A Friend
9	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
10	Warrant, Sometimes She Cries
11	A'ime Lorain, Whole Wide World (From "Pr
12	Motley Crue, Without You
13	Bad English, Price Of Love
14	Lisa Stansfield, All Around The World
15	Technetronic, Get Up! (Before The Nig)
16	Madonna, Keep It Together
17	Kiss, Forever
18	Calloway, I Wanna Be Rich
19	Sinead O'Connor, Nothing Compares 2 U
20	Linear, Sending All My Love
21	Taylor Dayne, Love Will Lead You Back
22	Jane Child, Don't Wanna Fall In Love
23	Elton John, Sacrifice
24	Cher, Heart Of Stone
25	Inner City, Whatcha Gonna Do With My
26	The Brat Pack, You're The Only Woman
27	Sweet Sensation, Love Child
28	Aerosmith, What It Takes
29	MC Hammer, U Can't Touch This
30	Babyface, Whip Appeal
31	Seduction, Heartbeat
32	Natalie Cole, Wild Women Do (From "Pr

#### THE NEW! 95 FM Detroit

P.D.: Gary Berkowitz

1	Elton John, Sacrifice
2	Billy Joel, I Go To Extremes
3	Roxette, Dangerous
4	Linda Ronstadt (Featuring Aaron Nev
5	Taylor Dayne, Love Will Lead You Back
6	Phil Collins, I Wish It Would Rain Do
7	Richard Marx, Too Late To Say Goodbye
8	Gloria Estefan, Here We Are
9	Luther Vandross, Here And Now
10	Alannah Myles, Black Velvet
11	Kenny G, Going Home
12	Sohn Farnham, You're The Voice
13	Don Henley, The Heart Of The Matter
14	Sadwo Watanabe, Any Other Fool
15	Rod Stewart, Downtown Train
16	Michael Bolton, How Can We Be Lovers
17	Michael Penn, No Myth
18	Madonna, Keep It Together
19	Cher, Heart Of Stone
20	Regina Belle, Make It Like It Was
21	Bonnie Raitt, Have A Heart
22	Low Gramm, Just Between You And Me
23	Phil Collins, Another Day In Paradise
24	Low Gramm, True Blue Love
25	Wilson Phillips, Hold On
26	Laura Branigan, Moonlight On Water
27	Sinead O'Connor, Nothing Compares 2 U

#### KDWB 101.3 Minneapolis

P.D.: Brian Phiips

1	Alannah Myles, Black Velvet
2	Janet Jackson, Escapade
3	The B-52's, Room
4	Taylor Dayne, Love Will Lead You Back
5	Calloway, I Wanna Be Rich
6	Billy Joel, I Go To Extremes
7	Tommy Page, I'll Be Your Everything
8	Paula Abdul (Duet With The Wild Pair), Lisa Stansfield, All Around The World
9	Madonna, Keep It Together
10	Jane Child, Don't Wanna Fall In Love
11	Roxette, Dangerous
12	Elton John, Sacrifice
13	Michael Bolton, How Can We Be Lovers
14	Kiss, Forever
15	Phil Collins, I Wish It Would Rain Do
16	The Brat Pack, You're The Only Woman
17	Bobby Z, Lie By Lie
18	Lisa Stansfield, All Around The World
19	Regina Belle, Make It Like It Was
20	Wilson Phillips, Hold On
21	Motley Crue, Without You
22	Babyface, Whip Appeal
23	Warrant, Sometimes She Cries
24	Adam Ant, Room At The Top
25	Linda Ronstadt (Featuring Aaron Nev
26	EX EX EX
27	EX EX EX
28	EX EX EX

#### POWER 104 KRBE Houston

P.D.: Adam Cook

1	Madonna, Keep It Together
2	Taylor Dayne, Love Will Lead You Back
3	Tommy Page, I'll Be Your Everything
4	The B-52's, Room
5	Technetronic, Get Up! (Before The Nig)
6	D-Mob Introducing Cathy Dennis, C'Mon
7	

Billboard's  
**PD**  
of the week

**Lisa Lyons**  
WLRS Louisville, Ky.



**S**INCE SHE STARTED in the research department 11 years ago and worked her way up, Lisa Lyons, PD of WLRS (Rock 102) Louisville, Ky., has never worked anywhere else. But she has been through at least three different stations. Lyons was at WLRS through its first stint as the market's rock leader, a WMMS Cleveland-like switch to top 40, and, over the last year, a move through Rock 40, back to the boundary of album rock.

A year ago, WLRS seemed like one of the few stations that wasn't winning with top 40/rock, dropping 5.5-4.2 in its first full book with the format. Now, with similar stations moving aside or expanding musically, WLRS is one of the few top 40/rockers with a major fall Arbitron success story, rising 5.5-6.3-7.4 12-plus over the last three books. Meanwhile, album WQMF—the station that sent WLRS to top 40 six years ago—was down 8.2-6.6.

WLRS' move back to rock began when former Sandusky Broadcasting president Toney Brooks bought the station in October 1988. Initially, WLRS was only somewhat tougher than it had been in its last top 40 days. Then, in April of the following year, WLRS dropped the use of its calls and became the relative-

ly modal Rock 102. "Our first step out of the gate was a little confusing," says Lyons. "We didn't refine our position and really narrow-cast into Rock 40 until at least April. As for the calls, WLRS had been connected to so many formats, we felt like Rock 102 was stronger and simpler—it tells people what we play and where we are."

Since last April, Lyons says, the station has realigned its airstaff, brought in a new morning team (Laura Gannon & Dan Hatter from WIAL Eau Claire, Wis.), "run a TV campaign—which this station had not done in years—that was very music-oriented, created a new logo—since we'd had the old one since the early '70s," added a new voice for its promos and drop-ins, and done some transit advertising. "Compared to our previous family ownership that didn't have a lot of resources to pump into the station, I'm seeing a lot of nice things happen. Our AM, WAVG, was still across town, so when we moved the stations together, it gave us money to spend in other areas. We're building a new studio and 12-track production facility, buying new remote equipment, expanding our sales staff, and getting some nice tools for them to work with."

For the last year, WLRS' music has been to the left of most Rock 40s—there's no modern rock and none of the "Listen To Your Heart"-type pop ballads that similar outlets play. A recent afternoon sample included Van Halen, "Love Walks In"; Cult, "Fire Woman"; Bad English, "Price Of Love"; John Cougar, "Hurts So Good"; Bad Company, "No Smoke Without A

Fire"; Alannah Myles, "Black Velvet"; Aerosmith, "What It Takes"; Foreigner, "Feels Like The First Time"; Bon Jovi, "Living In Sin"; Outfield, "Your Love"; Whitesnake, "The Deeper The Love"; and Tesla, "Love Song."

"A lot of people get caught up in labels," says Lyons. "They say, 'We're Rock 40 so we can still play Milli Vanilli and Paula Abdul. In some markets, you can't get away with that. We'll be fine without broadening to the point where we start sounding confusing. Other stations felt they had to go more top 40 to get older demos, whereas we went more AOR.'"

So without Milli Vanilli and Abdul, is there enough current, nonballad product for Lyons these days? "It's true that there's a problem with that, and I'm ready for a breath of fresh air. But even though all these ballads can bring the tempo down, they're so mass appeal that I'm not as concerned about them as I would be about playing 'Paradise City' in morning drive. They test so well across the board that they're pretty safe. And with gold, the music flow is balanced enough."

Like a lot of stations at that end of the format, WLRS' claim to top 40 status comes largely from its presentation—talking intros, using a lot of production, etc. "We still do the top five at five that we had when we were top 40. All the consultants we ever had told us countdowns were teen-oriented. But we felt that if people were getting into their cars and heard the five hottest records it would work to our benefit, and it has. It's usually our highest-rated hour."

WLRS uses a lot of the attitude liners that mark the Rock 40 genre, among them: "Rock your woofers, roll your tweeters"; "Better dead than mellow"; and "Straight upside your head, the Louisville Slugger—Rock 102." It hasn't made a lot of on-air attacks on WQMF, however. "I've always shied away from that a little bit," says Lyons. "When we've been out doing promotions together, like when Rolling Stones tickets went on sale, the two staffs have been very friendly. They've been complimentary of what we're doing and we've tried to carry on professionally. And two of their staffers came from WLRS, and I still have a pretty good rapport with them. So it could be a lot worse, compared to the horror stories I've heard in other markets."

"So far, we've been very strong—as we'd expected—in 18-24 men, and that was pretty much the game plan, building up the core to get those good 12-plus numbers and get re-established. After being with this for a while and continuing our research, we've found we do have potential in 25-34. We'll still focus on our core, but we're going to be a little more sensitive to 25-34 with the oldies we play in middays and how we daypart things."

SEAN ROSS

35 39 Sweet Sensation, Love Child  
36 38 Adam Ant, Room At The Top  
A37 Sinead O'Connor, Nothing Compares 2 U  
38 Inner City, Whatcha Gonna Do With My  
39 Wilson Phillips, Hold On  
40 EX Grayson Hugh & Betty Wright, How 'Bou  
A Rod Stewart, This Old Heart Of Mine



**Baltimore** P.D.: Steve Perun  
1 1 Paula Abdul (Duet With The Wild Pair),  
2 Janet Jackson, Escapade  
3 Roxette, Dangerous  
4 Alannah Myles, Black Velvet  
5 New Kids On The Block, My Favorite Gi  
6 Tommy Page, I'll Be Your Everything  
7 Seduction, Two To Make It Right  
8 Rob Base & D.J. E-Z Rock, Joy And Pai  
9 Linda Ronstadt (Featuring Aaron Nev  
10 The Cover Girls, We Can't Go Wrong  
11 Salt-N-Pepa, Expression  
12 Bad English, Price Of Love  
13 Depeche Mode, Personal Jesus  
14 The B-52's, Room  
15 Rod Stewart, Downtown Train  
16 Warrant, Sometimes She Cries  
17 Biz Markie, Just A Friend  
18 Luther Vandross, Here And Now  
19 Lisa Stansfield, All Around The World  
20 Taylor Dayne, Love Will Lead You Back  
21 Michael Bolton, How Am I Supposed To  
22 Michelle, No More Lies  
23 Belinda Carlisle, Summer Rain  
24 Phil Collins, I Wish It Would Rain Do  
25 Calloway, I Wanna Be Rich  
26 Elton John, Sacrifice  
27 Jane Child, Don't Wanna Fall In Love  
28 Madonna, Keep It Together  
A29 Sinead O'Connor, Nothing Compares 2 U  
EX Motley Crue, Without You  
A Rod Stewart, This Old Heart Of Mine  
EX Michael Bolton, How Can We Be Lovers  
EX Babyface, Whip Appeal  
EX Kiss, Forever  
EX Regina Belle, Make It Like It Was



**Miami** P.D.: Frank Amadeo  
1 1 Janet Jackson, Escapade  
2 2 Luther Vandross, Here And Now  
3 3 Taylor Dayne, Love Will Lead You Back  
4 4 The Cover Girls, We Can't Go Wrong  
5 5 Warrant, Sometimes She Cries  
6 6 Kevin Paige, Anything I Want  
7 7 Richard Marx, Too Late To Say Goodbye  
8 8 Elton John, Sacrifice  
9 9 The Smithereens, A Girl Like You  
10 10 Taylor Dayne, Love Will Lead You Back  
11 11 Michael Penn, No Myth  
12 12 Bad English, Price Of Love  
13 13 Roxette, Dangerous  
14 14 Linda Ronstadt (Featuring Aaron Nev  
15 15 Michael Bolton, How Can We Be Lovers  
16 16 Paula Abdul (Duet With The Wild Pair),  
17 The B-52's, Room  
18 18 Rod Stewart, Downtown Train  
19 19 Milli Vanilli, All Or Nothing  
20 20 Chicago, What Kind Of Man Would I Be?  
21 21 Linda Ronstadt (Featuring Aaron Nev  
22 22 Babyface, Whip Appeal  
23 23 Alannah Myles, Black Velvet  
24 24 Regina Belle, Make It Like It Was  
25 25 Michael Bolton, How Am I Supposed To  
26 26 Michael Bolton, How Can We Be Lovers  
27 27 Cher, Heart Of Stone  
28 28 EX Calloway, I Wanna Be Rich  
29 29 Jody Watley, Everything  
30 30 Kenny G, Going Home  
A Gloria Estefan, Oye Mi Cant  
A Rod Stewart, This Old Heart Of Mine  
EX EX Seduction, Heartbeat



**Tampa** P.D.: Marc Chase  
1 2 Taylor Dayne, Love Will Lead You Back  
2 3 Calloway, I Wanna Be Rich  
3 4 Lisa Stansfield, All Around The World  
4 10 Tommy Page, I'll Be Your Everything  
5 7 D-Mob Introducing Cathy Dennis, C'Mon  
6 8 Richard Marx, Too Late To Say Goodbye  
7 9 Linda Ronstadt (Featuring Aaron Nev  
8 9 A'me Lorain, Whole Wide World (From "  
9 13 Madonna, Keep It Together  
10 11 Billy Joel, I Go To Extremes  
11 14 Phil Collins, I Wish It Would Rain Do  
12 15 Alannah Myles, Black Velvet  
13 16 Technonotic, Get Up! (Before The Nig  
14 17 The U-Krew, If U Were Mine  
15 18 The B-52's, Room  
16 19 Seduction, Heartbeat  
17 20 Jane Child, Don't Wanna Fall In Love  
18 21 Stevie B, Love Me For Life  
19 22 Luther Vandross, Here And Now  
20 1 Janet Jackson, Escapade  
21 24 Cher, Heart Of Stone  
22 27 Baiyana Parry, Hide And Seek  
23 26 Leila K With Rob 'N' Raz, Got To Get  
24 29 Babyface, Whip Appeal  
25 30 Wilson Phillips, Hold On  
26 28 The Brat Pack, You're The Only Woman  
27 36 Sweet Sensation, Love Child  
28 37 Michael Bolton, How Can We Be Lovers  
29 34 Linear, Sending All My Love  
30 33 Regina Belle, Make It Like It Was  
31 EX Shana, You Can't Get Away  
32 EX Inner City, Whatcha Gonna Do With My  
33 Sinead O'Connor, Nothing Compares 2 U  
34 40 Jody Watley, Precious Love  
A35 Rod Stewart, This Old Heart Of Mine  
36 39 Natalie Cole, Wild Women Do (From "Pr  
37 38 Grayson Hugh & Betty Wright, How 'Bou  
A38 Adam Ant, Room At The Top  
A39 MC Hammer, U Can't Touch This  
A40 Timmy T, Time After Time



**Columbus** P.D.: Dave Robbins  
1 6 Phil Collins, I Wish It Would Rain Do  
2 2 The B-52's, Room  
3 Janet Jackson, Escapade  
4 Taylor Dayne, Love Will Lead You Back  
5 4 Billy Joel, I Go To Extremes  
6 Alannah Myles, Black Velvet  
7 3 Bad English, Price Of Love  
8 7 Roxette, Dangerous  
9 11 Madonna, Keep It Together  
10 8 Paula Abdul (Duet With The Wild Pair),  
11 12 Elton John, Sacrifice  
12 14 Lisa Stansfield, All Around The World  
13 17 Michael Bolton, How Can We Be Lovers  
14 16 Linda Ronstadt (Featuring Aaron Nev  
15 18 Michael Penn, No Myth  
16 10 Gloria Estefan, Here We Are  
17 19 Cher, Heart Of Stone  
18 13 Richard Marx, Too Late To Say Goodbye  
19 20 Technonotic, Get Up! (Before The Nig  
20 21 D-Mob Introducing Cathy Dennis, C'Mon  
21 22 Wilson Phillips, Hold On  
A22 Don Henley, The Heart Of The Matter  
A23 Grayson Hugh & Betty Wright, How 'Bou

**Cleveland** P.D.: Cat Thomas  
1 3 Alannah Myles, Black Velvet  
2 5 Billy Joel, I Go To Extremes  
3 7 Phil Collins, I Wish It Would Rain Do  
4 8 The Smithereens, A Girl Like You  
5 13 Taylor Dayne, Love Will Lead You Back  
6 6 Warrant, Sometimes She Cries  
7 10 Richard Marx, Too Late To Say Goodbye  
8 12 Kiss, Forever  
9 The B-52's, Room  
10 1 Janet Jackson, Escapade  
11 11 Madonna, Keep It Together  
12 14 Michael Penn, No Myth  
13 16 Motley Crue, Without You  
14 15 Technonotic, Get Up! (Before The Nig  
15 18 Jane Child, Don't Wanna Fall In Love  
16 17 Lisa Stansfield, All Around The World  
17 25 Calloway, I Wanna Be Rich  
18 21 Don Henley, The Heart Of The Matter  
19 19 Whitesnake, The Deeper The Love  
20 20 Linda Ronstadt (Featuring Aaron Nev  
21 23 Michael Bolton, How Can We Be Lovers  
22 24 Bad English, Price Of Love  
23 29 Eric Clapton, Bad Love  
24 27 Lou Gramm, True Blue Love  
25 26 The Brat Pack, You're The Only Woman  
26 32 Luther Vandross, Here And Now  
27 33 Cher, Heart Of Stone  
28 30 Tom Petty, A Face In The Crowd  
29 31 Tesla, The Way It Is  
30 31 EX Sinead O'Connor, Nothing Compares 2 U  
31 EX Tommy Page, I'll Be Your Everything  
32 EX Aerosmith, What It Takes  
33 EX 34 Midnight Oil, Blue Sky Mine  
34 EX 35 Babyface, Whip Appeal  
A Robert Plant, The Hurting Kind  
A A'me Lorain, Whole Wide World (From "  
A Rod Stewart, This Old Heart Of Mine  
EX EX Corey Hart, A Little Love  
EX EX Seduction, Heartbeat  
EX EX Wilson Phillips, Hold On

**St. Louis** P.D.: Lyndon Abell  
1 9 Alannah Myles, Black Velvet  
2 2 Janet Jackson, Escapade  
3 5 Enuff Z'Nuff, Fly High Michelle  
4 6 Tommy Page, I'll Be Your Everything  
5 1 Motley Crue, Without You  
6 8 Jane Child, Don't Wanna Fall In Love  
7 3 Phil Collins, I Wish It Would Rain Do  
8 14 Lisa Stansfield, All Around The World  
9 7 Michael Penn, No Myth  
10 16 A'me Lorain, Whole Wide World (From "  
11 13 Lou Gramm, True Blue Love  
12 4 Kevin Paige, Anything I Want  
13 17 Don Henley, The Heart Of The Matter  
14 28 Michael Bolton, How Can We Be Lovers  
15 21 Midnight Oil, Blue Sky Mine  
16 12 Robin Beck, First Time  
17 19 The Smithereens, A Girl Like You  
18 20 Madonna, Keep It Together  
19 11 Def Leppard, Tear It Down  
20 24 Linda Ronstadt (Featuring Aaron Nev  
21 23 Tears For Fears, Advice For The Young  
22 10 The B-52's, Room  
23 25 Rolling Stones, Almost Hear You Sigh  
24 26 Michelle, No More Lies  
25 27 McAuley Schenker Group, Anytime  
26 28 The Brat Pack, You're The Only Woman  
27 29 Adam Ant, Room At The Top  
28 30 Calloway, I Wanna Be Rich  
29 15 Whitesnake, The Deeper The Love  
30 40 Linear, Sending All My Love  
31 32 Elton John, Sacrifice  
32 34 Sweet Sensation, Love Child  
33 35 The Beloved, Hello  
34 22 Milli Vanilli, All Or Nothing  
35 37 Wilson Phillips, Hold On  
A36 Kiss, Forever  
37 Sinead O'Connor, Nothing Compares 2 U  
38 36 Gloria Estefan, Here We Are  
A39 Corey Hart, A Little Love  
40 EX Taylor Dayne, Love Will Lead You Back  
A EX D-Mob Introducing Cathy Dennis, C'Mon  
EX EX

**Cincinnati** P.D.: Dave Allen  
1 3 Billy Joel, I Go To Extremes  
2 5 Janet Jackson, Escapade  
3 2 Alannah Myles, Black Velvet  
4 2 Phil Collins, I Wish It Would Rain Do  
5 9 The Cover Girls, We Can't Go Wrong  
6 10 Warrant, Sometimes She Cries  
7 4 Kevin Paige, Anything I Want  
8 4 Richard Marx, Too Late To Say Goodbye  
9 11 Elton John, Sacrifice  
10 12 The Smithereens, A Girl Like You  
11 14 Taylor Dayne, Love Will Lead You Back  
12 13 Michael Penn, No Myth  
13 8 Bad English, Price Of Love  
14 7 Roxette, Dangerous  
15 17 Linda Ronstadt (Featuring Aaron Nev  
16 20 Michael Bolton, How Can We Be Lovers  
17 18 Kiss, Forever  
18 19 Jane Child, Don't Wanna Fall In Love  
19 15 The B-52's, Room  
20 22 Don Henley, The Heart Of The Matter  
21 23 Whitesnake, The Deeper The Love  
22 16 D-Mob Introducing Cathy Dennis, C'Mon  
23 26 Lou Gramm, True Blue Love  
24 24 Madonna, Keep It Together  
25 28 Adam Ant, Room At The Top  
26 31 Giant, I'll See You In My Dreams  
27 21 Biz Markie, Just A Friend  
28 29 Tommy Page, I'll Be Your Everything  
29 30 Lisa Stansfield, All Around The World  
30 32 A'me Lorain, Whole Wide World (From "  
31 34 Calloway, I Wanna Be Rich  
32 33 Rolling Stones, Almost Hear You Sigh  
33 27 Tesla, Love Song  
34 35 Great White, House Of Broken Love  
A35 Wilson Phillips, Hold On

**Dallas** P.D.: none  
1 1 Janet Jackson, Escapade  
2 2 The B-52's, Room  
3 3 Paula Abdul (Duet With The Wild Pair),  
4 4 Roxette, Dangerous  
5 5 Tommy Page, I'll Be Your Everything  
6 6 Rod Stewart, Downtown Train  
7 7 Richard Marx, Too Late To Say Goodbye  
8 8 Billy Joel, I Go To Extremes  
9 9 Aerosmith, What It Takes  
10 10 Chicago, What Kind Of Man Would I Be?  
11 11 Warrant, Sometimes She Cries  
12 12 Alannah Myles, Black Velvet  
13 13 Seduction, Two To Make It Right  
14 14 Phil Collins, I Wish It Would Rain Do  
15 15 Michael Bolton, How Am I Supposed To  
16 16 Depeche Mode, Personal Jesus  
17 17 D-Mob Introducing Cathy Dennis, C'Mon  
18 18 Richard Marx, Too Late To Say Goodbye  
19 19 Tesla, Love Song  
20 20 Bobby Jimmy & The Critters, Somebody  
21 21 Technonotic Featuring Felly, Pump Up  
22 22 Taylor Dayne, Love Will Lead You Back  
23 23 Tom Petty, A Face In The Crowd  
24 24 Phil Collins, Another Day In Paradise  
25 25 Michael Penn, No Myth  
26 26 Calloway, I Wanna Be Rich  
27 27 Motley Crue, Without You  
28 28 Jane Child, Don't Wanna Fall In Love  
29 29 Tom Petty, A Face In The Crowd  
30 30 Skid Row, I Remember You  
EX EX Technonotic, Get Up! (Before The Nig  
EX EX Kiss, Forever  
EX EX Michelle, No More Lies

**Milwaukee** P.D.: Mike Berlak  
1 1 Roxette, Dangerous  
2 2 Paula Abdul (Duet With The Wild Pair),  
3 3 The B-52's, Room  
4 7 Alannah Myles, Black Velvet  
5 9 Tom Petty, Free Fallin'  
6 8 Janet Jackson, Escapade  
7 13 Elton John, Sacrifice  
8 11 Gloria Estefan, Here We Are  
9 14 Taylor Dayne, Love Will Lead You Back  
10 8 Lou Gramm, Just Between You And Me  
11 10 Michael Bolton, How Am I Supposed To  
12 17 Don Henley, The Heart Of The Matter  
13 18 Michael Bolton, How Can We Be Lovers  
14 19 Phil Collins, I Wish It Would Rain Do  
15 16 Cher, Heart Of Stone  
16 12 Michael Penn, No Myth  
17 24 Tommy Page, I'll Be Your Everything  
18 15 Linda Ronstadt (Featuring Aaron Nev  
19 21 Jane Child, Don't Wanna Fall In Love  
20 22 Luther Vandross, Here And Now  
A Wilson Phillips, Hold On

**San Diego** P.D.: Garry Wall  
1 1 Paula Abdul (Duet With The Wild Pair),  
2 3 Luther Vandross, Here And Now  
3 4 Lisa Stansfield, All Around The World  
4 7 Tommy Page, I'll Be Your Everything  
5 5 Kaoma, Lambada  
6 2 Depeche Mode, Personal Jesus  
7 9 Anything Box, Living In Oblivion  
8 19 Sinead O'Connor, Nothing Compares 2 U  
9 10 A'me Lorain, Whole Wide World (From "  
10 11 The B-52's, Room  
11 13 Babyface, Whip Appeal  
12 6 Janet Jackson, Escapade  
13 15 Taylor Dayne, Love Will Lead You Back  
14 18 Jane Child, Don't Wanna Fall In Love  
15 8 Stevie B, Love Me For Life  
16 17 Electronic, Getting Away With It  
17 14 Technonotic, Get Up! (Before The Nig  
18 24 Calloway, I Wanna Be Rich  
19 27 Expose, Your Baby Never Looked Good I  
20 21 Madonna, Keep It Together  
21 22 Seduction, Heartbeat  
22 23 Leila K With Rob 'N' Raz, Got To Get  
23 25 After 7, Ready Or Not  
24 26 Alannah Myles, Black Velvet  
25 29 MC Hammer, U Can't Touch This  
26 28 Jody Watley, Precious Love  
27 EX The U-Krew, If U Were Mine  
28 EX Sweet Sensation, Love Child  
29 EX Skyy, Real Love  
30 EX Regina Belle, Make It Like It Was  
A Rod Stewart, This Old Heart Of Mine  
A Adam Ant, Room At The Top  
EX Salt-N-Pepa, Expression  
EX EX Natalie Cole, Wild Women Do (From "Pr

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

**San Francisco** P.D.: Garry Wall  
1 1 Paula Abdul (Duet With The Wild Pair),  
2 3 Luther Vandross, Here And Now  
3 4 Lisa Stansfield, All Around The World  
4 7 Tommy Page, I'll Be Your Everything  
5 5 Kaoma, Lambada  
6 2 Depeche Mode, Personal Jesus  
7 9 Anything Box, Living In Oblivion  
8 19 Sinead O'Connor, Nothing Compares 2 U  
9 10 A'me Lorain, Whole Wide World (From "  
10 11 The B-52's, Room  
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26 28 Jody Watley, Precious Love  
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29 EX Skyy, Real Love  
30 EX Regina Belle, Make It Like It Was  
A Rod Stewart, This Old Heart Of Mine  
A Adam Ant, Room At The Top  
EX Salt-N-Pepa, Expression  
EX EX Natalie Cole, Wild Women Do (From "Pr

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1 1 Paula Abdul (Duet With The Wild Pair),  
2 3 Luther Vandross, Here And Now  
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A Rod Stewart, This Old Heart Of Mine  
A Adam Ant, Room At The Top  
EX Salt-N-Pepa, Expression  
EX EX Natalie Cole, Wild Women Do (From "Pr

**Waukegan** P.D.: Mike Berlak  
1 1 Roxette, Dangerous  
2 2 Paula Abdul (Duet With The Wild Pair),  
3 3 The B-52's, Room  
4 7 Alannah Myles, Black Velvet  
5 9 Tom Petty, Free Fallin'  
6 8 Janet Jackson, Escapade  
7 13 Elton John, Sacrifice  
8 11 Gloria Estefan, Here We Are  
9 14 Taylor Dayne, Love Will Lead You Back  
10 8 Lou Gramm, Just Between You And Me  
11 10 Michael Bolton, How Am I Supposed To  
12 17 Don Henley, The Heart Of The Matter  
13 18 Michael Bolton, How Can We Be Lovers  
14 19 Phil Collins, I Wish It Would Rain Do  
15 16 Cher, Heart Of Stone  
16 12 Michael Penn, No Myth  
17 24 Tommy Page, I'll Be Your Everything  
18 15 Linda Ronstadt (Featuring Aaron Nev  
19 21 Jane Child, Don't Wanna Fall In Love  
20 22 Luther Vandross, Here And Now  
A Wilson Phillips, Hold On

**Wichita** P.D.: Garry Wall  
1 1 Paula Abdul (Duet With The Wild Pair),  
2 3 Luther Vandross, Here And Now  
3 4 Lisa Stansfield, All Around The World  
4 7 Tommy Page, I'll Be Your Everything  
5 5 Kaoma, Lambada  
6 2 Depeche Mode, Personal Jesus  
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29 EX Skyy, Real Love  
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A Rod Stewart, This



## WHO'S NEXT IN THE '90S?

**Speed into the new decade!**

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**This spotlight, "Who's next in the 90's" will explore new directions in music and video from talent, talent management, labels, retailers and more.**

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**Billboard**

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**HOT ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	★ ★ NO. 1 ★ ★ LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE 1 week at No. 1
2	1	1	10	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
3	3	4	15	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
4	4	6	10	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
5	5	7	11	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
6	9	12	6	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
7	7	9	21	WAS IT NOTHING AT ALL CYPRESS 1.451/A&M	◆ MICHAEL DAMIAN
8	6	3	15	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
9	11	17	8	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
10	16	23	5	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
11	14	16	7	BODYGUARD WARNER BROS. 7-19997	◆ BEE GEES
12	8	5	16	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
13	15	19	8	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
14	18	20	7	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
15	21	24	6	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
16	12	8	14	GOING HOME ARISTA 9913	◆ KENNY G
17	26	35	3	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
18	13	10	18	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
19	17	13	19	SACRIFICE MCA 53750	◆ ELTON JOHN
20	10	11	12	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
21	22	28	7	ESCAPADE A&M 1490	◆ JANET JACKSON
				★ ★ ★ POWER PICK ★ ★ ★	
22	28	41	3	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
23	23	21	7	DANGEROUS EMI 50233	◆ ROXETTE
24	19	15	17	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
25	31	32	5	HOW 'BOUT US RCA 9163	GRAYSON HUGH & BETTY WRIGHT
26	20	14	17	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
27	32	37	4	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
28	33	—	2	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
29	29	29	6	SUMMER RAIN MCA 53783	◆ BELINDA CARLISLE
30	27	25	24	EVERYTHING MCA 53714	◆ JODY WATLEY
31	36	—	2	IF I GET LUCKY MCA 53767	LITTLE RIVER BAND
32	34	36	6	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
33	30	22	22	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
34	25	26	8	WHERE'VE YOU BEEN MERCURY 876 262-7	◆ KATHY MATTEA
35	44	—	2	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
36	41	46	3	NOT EVEN CLOSE CAPITOL 44512	◆ TIM FINN
37	24	18	12	DON'T CRY ILENE REPRISE 7-22777	◆ VONDA SHEPARD
38	48	—	2	ADVICE FOR THE YOUNG AT HEART FONTANA 876 894-4/MERCURY	◆ TEARS FOR FEARS
39	38	44	4	PRICE OF LOVE EPIC 34-73094	◆ BAD ENGLISH
40	37	31	21	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
41	NEW ▶	1	1	MANHATTAN SKYLINE VIRGIN 4-99146	◆ JULIA FORDHAM
42	NEW ▶	1	1	SIMPLY ELEKTRA 4-64993	◆ SARA HICKMAN
43	45	—	2	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	◆ TOMMY PAGE
44	NEW ▶	1	1	HOLD ON SBK 07322	◆ WILSON PHILLIPS
45	NEW ▶	1	1	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY
46	39	33	15	WHEN THE NIGHT COMES CAPITOL 44437	◆ JOE COCKER
47	42	38	15	NO MYTH RCA 9111	◆ MICHAEL PENN
48	35	30	9	STEADY ON COLUMBIA 38-73061	◆ SHAWN COLVIN
49	40	27	14	THE LAST THING VIRGIN 7-99133	CUTTING CREW
50	43	39	26	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE

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

**RADIO**

**Promoters Of Stern Show Use Less-Is-More Strategy**

NEW YORK—Although they generally agree that a high-profile morning show is an easily promotable station feature, promotion directors disagree on the best way to market it. Many stations incorporate morning-show promotion into the overall marketing plan of the station. Others market mornings separately. And in two unusual cases, stations have chosen not to

Howard's past history in the market, [saying] the words Howard Stern is like holding up the anti-Christ," he says. So during the fall book, Stern's best yet in Washington, WJFK ran a TV campaign promoting the music that never once mentioned Stern. "By bringing people in on the music, we're [finding that] they're discovering the truth about Howard, which is that it's cutting-edge comedy" says Levine.

"Typically, people are very loyal in the morning, so to convince someone to change morning shows is like convincing them to make a major change in their lives," says top 40 KQLZ (Pirate Radio) Los Angeles marketing director Joe Heinz, explaining why he switched from marketing the station as a whole to marketing Scott Shannon's morning show last fall. "If [listeners] like your mornings, you can have them for the rest of the day."

But Pirate actually waited six months to market Shannon because, as Heinz says, "you don't market a product that's not finished." The six months gave Shannon, who is also VP/programming, the chance to get acclimated to the market and the station and fine tune both the show and the station's programming. But Heinz says he would take the same tactic again "if it was an unknown act" coming into the market.

Another station that delayed in marketing a new morning show was top 40 WPHR (Power 108) Cleveland, which cites many of the same reasons as Pirate for waiting three months to advertise the new team of John Landecker and Maria Farina. Once it did start, however, the station marketed the show heavily. The extensive advertising campaign, which began last month, has cost the station about \$250,000 to date, according to promotion director Marshall Goudy. Currently running on TV, transit, and in print, the campaign features pictures of Ma-

(Continued on next page)

**Promotions & Marketing**



market their morning shows at all. WYSP Philadelphia, which tri-casts the Howard Stern show with co-owned WXRK (K-Rock) New York and WJFK Washington, D.C., does little to promote the show. WYSP's slogan, "Howard Stern all morning, classic rock'n'roll all day," capitalizes on what WYSP promotion director Scott Segelbaum calls "essentially two different formats." But that is the only promotion WYSP does for Stern; WYSP has never used his face on a billboard or in a TV spot in the three years it has been carrying the show. In fact, in that time Stern has never even appeared in Philadelphia.

"It's the most promotable show in the country, but we don't want to touch it," says Segelbaum, who thinks that the lack of Stern promotion adds a "mystique" to the show. "Basically," he says, "it promotes itself. We're putting our efforts into [promoting] the rest of the day."

Ed Levine, PD of WJFK, concurs with what he calls the "anti-marketing strategy." But Levine has another reason for not promoting Stern: The DJ's early '80s stint at WWDC-FM (DC101) meant that Stern was already a well-known personality in the market. "Because of

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**Hot Hits in Tokio**

- Week of March 4, 1990
- Escapade Janet Jackson
  - Too Late To Say Goodbye Richard Marx
  - Opposites Attract Paula Abdul
  - I Wish It Would Rain Down Phil Collins
  - Room B-52's
  - Dangerous Roxette
  - Baby You're Mine Basia
  - Downtown Train Rod Stewart
  - All Dr Nothing Milli Vanilli
  - Two To Make It Right Seduction
  - Get A Life Soul II Soul
  - Rock And A Hard Place The Rolling Stones
  - Heritage Earth, Wind & Fire
  - Get Up (Before The Night Is Over) Technotronic featuring Yo Kid K
  - Here We Are Gloria Estefan
  - Love Will Lead You Back Taylor Dayne
  - How Am I Supposed To Live Without You Michael Bolton
  - Tomorrow Quincy Jones
  - What Kind Of Man Would I Be Chicago
  - Driving Everything But The Girl
  - Anything I Want Kevin Paige
  - Black Shoes Char
  - Price Of Love Bad English
  - Never Too Far Dianne Reeves
  - Everything Jody Watley
  - All Around The World Lisa Stansfield
  - Love Is The Place To Be Workshy
  - Don't Know Much Linda Ronstadt
  - Niji No Miyakoe Hiroshi Takano
  - Ultra Modern Nursery Rhymes Terry Blair & Anouchka
  - Egao No Yukue Dreams Come True
  - Aitaku Natta Tokini Kimiwa Kokoni Inai Southern All Stars
  - Walk On By Sybil
  - Can't Be Sure The Sundays
  - We Can't Go Wrong The Cover Girls
  - Words The Christians
  - Almost Hear You Sigh The Rolling Stones
  - Another Day In Paradise Phil Collins
  - Can't Tell You Why Sabine Sabine
  - Tell Me Why Exposé
  - No More Lies Michel'le
  - Oh Father Madonna
  - Help The Children M.C. Hammer
  - Zig Zag Paulo Ramos Band
  - Hitomiga Hohoemukara Miki Inai
  - We Almost Got Together Tanita Tikaram
  - Seven O'Clock Quire Boys
  - Oceano Djavan
  - I Found Love Jeff Redd
  - Pump Up The Jam Technotronic featuring Felly

**FM JAPAN 81.3 FM**

# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	7	—	2	<b>HURTING KIND</b> ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT 1 week at No. 1
2	1	3	6	<b>BLUE SKY MINE</b> COLUMBIA 38-73250	MIDNIGHT OIL
3	3	9	6	<b>THE HEART OF THE MATTER</b> Geffen 4-19898	DON HENLEY
4	6	10	5	<b>NO ALIBIS</b> DUCK LP CUT/REPRISE	ERIC CLAPTON
5	4	2	11	<b>WHAT IT TAKES</b> Geffen 4-19944	AEROSMITH
6	5	5	9	<b>A FACE IN THE CROWD</b> MCA 53781	TOM PETTY
7	22	—	2	<b>COMING OF AGE</b> WARNER BROS. LP CUT	DAMN YANKEES
8	10	12	7	<b>BLUES BEFORE AND AFTER</b> ENIGMA 445 16/CAPITOL	THE SMITHEREENS
9	9	14	5	<b>99 WORLDS</b> MCA 53726	PETER WOLF
10	16	24	3	<b>LIFE IN DETAIL</b> EMI LP CUT	ROBERT PALMER
11	13	16	7	<b>THE ROAD TO HELL</b> Geffen 4-19947	CHRIS REA
12	2	1	10	<b>ALMOST HEAR YOU SIGH</b> COLUMBIA 38-73093	ROLLING STONES
13	18	21	6	<b>WITHOUT YOU</b> ELEKTRA 4-64985	MOTLEY CRUE
14	20	20	6	<b>THE WAY IT IS</b> Geffen 4-19948	TESLA
15	8	8	12	<b>I WISH IT WOULD RAIN DOWN</b> ATLANTIC 7-88738	PHIL COLLINS
16	12	6	16	<b>BLACK VELVET</b> ATLANTIC 7-88742	ALANNAH MYLES
17	17	18	7	<b>FOREVER</b> MERCURY 876 716-7/POLYGRAM	KISS
18	25	28	4	<b>THE PASS</b> ATLANTIC 4-87986	RUSH
19	19	17	8	<b>LONE WOLF</b> CAPITOL LP CUT	HAVANA BLACK
20	24	25	5	<b>JEALOUS AGAIN</b> DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
21	14	4	10	<b>THE DEEPER THE LOVE</b> Geffen 4-19951	WHITESNAKE
22	11	13	10	<b>SOMETIMES SHE CRIES</b> COLUMBIA 38-73095	WARRANT
23	27	29	6	<b>CUTS YOU UP</b> BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
24	21	11	12	<b>HOUSE OF BROKEN LOVE</b> CAPITOL 44491	GREAT WHITE
25	30	30	6	<b>BETTER DAYS</b> A&M LP CUT	GUN
26	15	7	15	<b>NO MYTH</b> RCA 9111	MICHAEL PENN
27	26	23	7	<b>TRUE BLUE LOVE</b> ATLANTIC 4-88768	LOU GRAMM
28	33	40	3	<b>YOUR OWN SWEET WAY</b> WARNER BROS. LP CUT	THE NOTTING HILLBILLIES
★★★ POWER TRACK ★★★					
29	43	—	2	<b>METROPOLIS</b> ARISTA 9944	THE CHURCH
30	37	43	4	<b>THE NATURE OF LOVE</b> RCA LP CUT	POCO
31	36	39	4	<b>UP ALL NIGHT</b> CHRYSALIS LP CUT	SLAUGHTER
32	32	22	18	<b>BAD LOVE</b> DUCK 4-19980/REPRISE	ERIC CLAPTON
33	29	26	7	<b>CALL OF THE WILD</b> MERCURY 876 564-4/POLYGRAM	COMPANY OF WOLVES
34	35	36	7	<b>DREAM ON</b> COLUMBIA 38-73220	BRITNY FOX
35	23	15	10	<b>I GO TO EXTREMES</b> COLUMBIA 38-73091	BILLY JOEL
36	39	42	4	<b>THE ANGELS</b> ISLAND 4-99138	MELISSA ETHERIDGE
37	31	27	10	<b>FLY HIGH MICHELLE</b> ATCO 7-99135	ENUFF Z'NUFF
38	38	41	4	<b>TURN THE VOLUME UP</b> ATLANTIC LP CUT	ROBIN TROWER
★★★ FLASHMAKER ★★★					
39	NEW ▶	1	1	<b>7 O'CLOCK</b> CAPITOL LP CUT	LONDON QUIREBOYS
40	44	50	3	<b>CLOSER TO THE FLAME</b> CAPITOL 44525	DAVE EDMUNDS
41	28	19	10	<b>SWEET SOUL SISTER</b> SIRE 4-19926/REPRISE	THE CULT
42	NEW ▶	1	1	<b>BABY IT'S TONIGHT</b> REPRISE LP CUT	JUDE COLE
43	47	—	2	<b>WE GOT MARRIED</b> CAPITOL LP CUT	PAUL MCCARTNEY
44	34	33	7	<b>LOVE DON'T COME EASY</b> I.R.S. 73007	THE ALARM
45	46	48	3	<b>HEAD ON</b> WARNER BROS. 4-19891	JESUS AND MARY CHAIN
46	NEW ▶	1	1	<b>CRIME IN THE CITY</b> REPRISE LP CUT	NEIL YOUNG
47	41	31	7	<b>BACK TO SHALLA-BAL</b> RELATIVITY LP CUT	JOE SATRIANI
48	NEW ▶	1	1	<b>KISS THIS THING GOODBYE</b> A&M LP CUT	DEL AMITRI
49	42	35	12	<b>PRESTO</b> ATLANTIC LP CUT	RUSH
50	40	34	17	<b>ANYTIME</b> CAPITOL 44471	MCAULEY SCHENKER GROUP

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating 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

## PROMOTIONS AND MARKETING

(Continued from preceding page)

nuel Noriega, Princess Anne, Zsa Zsa Gabor, and other controversial public figures with the tag line, "He/She should have listened."

"The response so far has been great," says Goudy. "We've seen a change in the age demos of the people who are participating in our morning show contests, so it's working very well."

Top 40 WEGX Philadelphia took the more immediate approach when it introduced its new morning team of **Rick Rumble & Scott Thrower** to the market in late October. The station began marketing the team right away, actually shooting the commercial before Rumble & Thrower even hit town. The ads began as soon as the team started. "The timing was perfect," says promotion director **Eric Davis**. "They started just when we were about to do a major TV campaign for the birthday bucks contest."

Rather than waiting until the team was familiar with the market, WEGX actually used the newcomer negative to its advantage by having the team take the attitude, "Hey, we're new in town, help us out," says Davis. WEGX also made a point of sending Rumble & Thrower out on a variety of high-profile charity events, like collecting cans of food for the homeless.

The station also did a major direct-mail campaign to introduce the new team to clients and agencies. So far, the overall campaign has been successful in both ratings and sales, says Davis. Now, he adds, "everybody wants [Rumble & Thrower] for public appearances."

One station with a distinct morning-show marketing advantage is top 40 **KPWR** (Power 106) Los Angeles, whose morning man, **Jay Thomas**, is highly recognizable from numerous television appearances, including recent recurring roles on "Cheers" and "Murphy Brown." KPWR promotion director **Duncan Payton** admits that "a lot of our station's image is built on our morning show. It's a fringe thing we get with [Thomas] being involved with other facets of the media."

### IDEA MILL: PUPPY PURE

Twenty-four stations participated in a five-day live remote broadcast from the Bahamas March 5-9 as part of Miller Genuine Draft's "Do That Spring Party Thing" promotion. Participants in the largest group of stations ever to broadcast together outside the continental U.S. included album stations **WSHE** Miami and **WMMS** Cleveland, classic rock **WCKG** Chicago, and modern rockers **XETRA-FM** San Diego, **KITS** San Francisco, and **WHFS** Washington, D.C.

Album **WIYY** (98 Rock) Baltimore, which is currently running the fish-in-the-blender ad campaign, is tying in with a local video store to offer listeners a free rental of a 98 Rock video featuring the three commercials in the series—the original fish spot, the "apology" spot, and a third featuring a puppy.

AC **KEX** Portland is giving one listener the chance to "live free for a year." The prize package includes a new car, a year's worth of rent or mortgage payments, utilities, gaso-

line, groceries, home security, maid service, dry cleaning, movies, and pizza, as well as a cellular telephone, cellular phone airtime, an athletic club membership, a department store shopping spree, and dinners at several local restaurants.

Top 40 **WHTZ** (Z100) New York

celebrated the opening of the new Rob Lowe film, "Bad Influence," by giving away "Rob Lowe Weekends" that included an all-expenses-paid trip to Daytona, Fla., for spring break, and a video camera so winners can "make their own memories."



Greeting The Bushes. First Lady Barbara Bush, left, recently commended AC KBIG Los Angeles for its efforts on behalf of adult literacy. KBIG's VP/GM Kari Winston, center, and Stacy Okonowsky presented Mrs. Bush with a KBIG jacket.

FOR WEEK ENDING MARCH 24, 1990

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	10	<b>CUTS YOU UP</b> BEGGAR'S BANQUET 9140/RCA	PETER MURPHY 7 weeks at No. 1
2	3	2	7	<b>NOTHING COMPARES 2 U</b> ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
3	2	3	6	<b>BLUE SKY MINE</b> COLUMBIA 38-73250	MIDNIGHT OIL
4	4	6	4	<b>METROPOLIS</b> ARISTA 9944	THE CHURCH
5	9	12	3	<b>ENJOY THE SILENCE</b> SIRE 7-19885/REPRISE	DEPECHE MODE
6	8	9	7	<b>HELLO</b> ATLANTIC 7-87989	THE BELOVED
7	6	8	7	<b>DELIVERANCE</b> MERCURY LP CUT	THE MISSION U.K.
8	7	5	9	<b>BIRDHOUSE IN YOUR SOUL</b> ELEKTRA 7-64998	THEY MIGHT BE GIANTS
9	5	4	10	<b>HEAD ON</b> WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
10	11	19	4	<b>I DON'T KNOW WHY I LOVE YOU</b> MERCURY LP CUT	HOUSE OF LOVE
11	14	13	6	<b>BITING MY NAILS</b> MUTE 7-75525/ENIGMA	RENEGADE SOUNDWAVE
12	12	15	4	<b>FURY EYES</b> Geffen 7-21479	THE CREATURES
13	16	11	8	<b>THE DOWNTOWN LIGHTS</b> A&M LP CUT	THE BLUE NILE
14	19	16	8	<b>RESPECTFULLY KING OF RAIN</b> EPIC LP CUT	THE RAVE-UPS
15	20	24	3	<b>BIKINI GIRLS WITH MACHINE GUNS</b> ENIGMA LP CUT	THE CRAMPS
16	NEW ▶	1	1	<b>FOOL'S GOLD</b> SILVERTONE 1315/RCA	THE STONE ROSES
17	29	28	3	<b>THIS AND THAT</b> RCA 2512	MICHAEL PENN
18	15	20	4	<b>WHEN THE LIGHTS GO OUT</b> MCA LP CUT	OINGO BOINGO
19	10	7	7	<b>JEALOUS OF YOUTH</b> EPIC 34-73151	THE THE
20	22	26	3	<b>KISS THIS THING GOODBYE</b> A&M LP CUT	DEL AMITRI
21	17	18	7	<b>THE DEVIL IN ME</b> SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
22	18	21	8	<b>YESTERDAY GIRL</b> CAPITOL LP CUT	THE SMITHEREENS
23	24	—	2	<b>LIFE IN DETAIL</b> EMI LP CUT	ROBERT PALMER
24	26	—	2	<b>SUN COMES UP, IT'S TUESDAY...</b> RCA LP CUT	COWBOY JUNKIES
25	23	25	5	<b>I'M NOT SCARED</b> ATCO LP CUT	RAINDOGS
26	NEW ▶	1	1	<b>YOU KEEP IT ALL IN</b> ELEKTRA 7-64981	THE BEAUTIFUL SOUTH
27	13	10	10	<b>GETTING AWAY WITH IT</b> WARNER BROS. 4-19880	ELECTRONIC
28	25	29	3	<b>ROOM AT THE TOP</b> MCA 53679	ADAM ANT
29	NEW ▶	1	1	<b>LET IT BE ME</b> EPIC LP CUT	SOCIAL DISTORTION
30	NEW ▶	1	1	<b>DRIVING</b> ATLANTIC 4-87983	EVERYTHING BUT THE GIRL

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

# Gospel LECTERN



by Bob Darden

ANY RUSS TAFF release is an event. "The Way Home" (Myrrh) is a classic in a career that has included only classics, including "Medals" and "Russ Taff." Recently, the Los Angeles Times even ran the kind of review only heavy-duty pop stars usually get (the reviewer called Taff's group "the best Christian bar band in America"). He was probably right, too.

From a road stop, Taff called to muse about some of the notable songs from "The Way Home."

"Lyrically, I'm at a point where I'm going back to my past, looking at a lot of the things I grew up with as a child," he says. "Back then I went through a period of time where I was challenging a lot of things. Today, I see that a lot of them are true.

"The thought behind 'He Came Through' is one of those things. I heard something in it that was black gospel and straightforward lyrically, like the music of my childhood. I invited Ashley Cleveland over to the studio, where [producer/guitarist] James Hollihan and I played her the music. She went off with Wally Wilson, they wrote the lyric, and brought it back. It just felt perfect and I liked how very positive it is. It's something I believe in very strongly."

Despite its brilliance, "Russ Taff" drew heavy flak from some radio programmers because Taff admitted that, as a Christian, he sometimes still felt confused and lost. "The Way Home" is more positive, but he admits that he still doesn't have all the answers.

"To me, 'Table In The Wilderness' encapsulates the theme, if there is one, of on 'The Way Home,'" he says. "One line goes, 'When you close your eyes, kneeling by your bed/ All the working hours spinning through your head/ You remember the place, That your heart de-

sires/ Where you found your life, you found life.' I think all of the lyrics go back to that tune.

"Table" came about through a fellow I met through Johnny Wright at Warner: Darrell Brown. We met, spent the afternoon talking, and began writing together. Anyhow, we were in rehearsal for the album and I was writing with [my wife] Tori when we came up with this idea and began playing this little melody and a few lyrics. We liked it so much that Darrell and David Batteau came in during rehearsals and "Table In The Wilderness" is the result."

(Brown and Batteau also wrote "The River Unbroken," while Brown co-wrote "Go On," "It Was Love,"

## Russ Taff chalks up another classic with 'The Way Home'

and "Take My Hand.")

Taff feels strongly about two other songs: "Guiding Light" and the Grammy-nominated "Farther On." Both are very personal statements of faith.

"Guiding Light" happened when I was out in Los Angeles with A&M and writing with a bunch of people, including Hal Lindes [of Dire Straits]," Taff says. "We met and started on the lyrics that same afternoon. Later, James helped us on the music and Tori and Marshall Chapman helped us finish up the lyrics. When it was over, I found that I just loved the simplicity of it.

"Farther On" was another one that started as a lyric in the rehearsal studio with James and Tori. We'd cut 16 tracks and Word said we needed a Christian radio single. So we went back and added 'Farther On,' 'He Came Through,' and 'Winds Of Change' for Word."

Taff's current tour began in February with mostly East Coast dates. Among the best were two nights at The Bottom Line in New York, which A&M helped put together. The producers of the Japanese television program "From The Bottom Line" filmed the concert. Taff also taped both nights on a 24-track—just in case he's ever asked to do a live album.

# Jazz BLUE NOTES



by Jeff Levenson

THE STANDARD KNOCK AGAINST Wynton Marsalis has always been that he's a brash young man whose preachy proclamations about the state of his art mask his absence of soul. His staged bouts of erudition are off-putting—like bad puff pastries that look gorgeous but taste airy. In turn, the rap against him goes: his trumpet play is too cold, too studied, too academic, so technically clean that it cannot possibly communicate the down-and-dirty emotions of a real jazz man.

These themes (and their myriad variations) have dogged Marsalis since he first burst upon the scene in 1981. To his credit he has responded to them by taking the high road—that is, by paying them no mind. He continues to play his music and to trumpet the call on behalf of jazz's socio-cultural legitimacy.

I heard Marsalis and his current septet three times at the Village Vanguard in New York recently, an engagement that has to be seen as magnificent gesture, considering the large concert-hall dates (and comparably substantial paydays) he rightfully commands these days. It is clear that Marsalis has finally reached that point in his career where his technical reach and his attitudinal predispositions have come together. He can express anything he wants to on his horn, asserting both the history and the now of jazz. Whereas in the past he seemed determined to convince his audience that his mastery of root trumpet styles was authentic (especially as it referred to the Louis Armstrong/New Orleans connection), he now uses his skills to fulfill a mandate that comes closer to his soul—that of the pure jazz musician and not just the educator. The history lesson is always implicit when he plays, but not nearly so pedantic.

At last Marsalis may be shedding the trappings of his

artist's persona and revealing more of himself. We have heard him breaking through to this point on all his records, most recently on "The Majesty Of The Blues," where he reconciled his present with his past and succeeded in using, not just displaying, his brilliance. The bottom line here is that this 28-year-old trumpeter is currently pathfinding what will surely become one of this century's most distinguished careers in music. Those who would let a few of his parceled pronouncements about life and jazz and art and heritage prevent them from digging his message are going to miss the boat on this guy. Keep your eye on his horn. The real story starts and ends there.

## Wynton Marsalis: He may bark but his horn has bite

STUFF: During a public broadcasting telecast of "The Unforgettable Nat King Cole," Frank Sinatra cited Cole's ability to "caress" the lyrics of a song, a nice word choice, I thought. What I never realized, however, is that Cole accompanied himself on the piano that same way. Film clips reveal that he touched the keyboard with a lightness and grace that paralleled his vocal style. Gentleness, it seems, was his stock in trade... The Jazz Composer's Workshop Orchestra, a 17-piece band sponsored by BMI, gives the first of three seasonal concerts at New York's Greenwich House on March 27. Admission is free... Scott Henderson, guitarist for Joe Zawinul's Syndicate band, has just been signed to Relativity. "Nomad," his first album for the label, should hit the racks shortly... Pianist Andre Previn is working on a follow-up to "After Hours," his successful trio date on Telarc that featured bassist Ray Brown and guitarist Joe Pass. This new project has Mundell Lowe handling guitar duties with music by Harold Arlen and Duke Ellington... For the second year in a row San Francisco's KJAZ was recognized as Jazz Station of the Year by the friendly broadcasters and record producers attending the Gavin Convention.

FOR WEEK ENDING MARCH 24, 1990

Billboard

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# TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	37	MISSISSIPPI MASS CHOIR MALACO 6003 (CD)	MISSISSIPPI MASS CHOIR
2	2	21	L.A. MASS CHOIR LIGHT 72028/SPECTRA (CD)	CAN'T HOLD BACK
3	3	17	SHIRLEY CAESAR WORD 8447/A&M (CD)	I REMEMBER MAMA
4	4	9	COMMISSIONED LIGHT 72026/SPECTRA (CD)	ORDINARY JUST WON'T DO
5	8	9	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSOT 89415/SPECTRA (CD)	WAIT ON HIM
6	5	33	THOMAS WHITFIELD & CO SOUND OF GOSPEL 179 (CD)	AND THEY SANG A HYMN
7	6	9	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
8	15	9	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO (CD)	HE'S WORTHY
9	7	45	BEAU WILLIAMS LIGHT 72021/SPECTRA (CD)	WONDERFUL
10	14	21	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184 (CD)	YOUNG ARTISTS FOR CHRIST
11	9	37	TIMOTHY WRIGHT SAVOY 14795/MALACO (CD)	WHO'S ON THE LORD'S SIDE
12	13	21	JAMES CLEVELAND SAVOY 7097/MALACO (CD)	BREATHE ON ME
13	11	33	THE WEST ANGELES C.O.G.I.C SPARROW 1189 (CD)	SAINTS IN PRAISE VOL I
14	10	21	THE WILLIAMS BROTHERS MALACO 4420 (CD)	AIN'T LOVE WONDERFUL
15	17	9	THE CLARK SISTERS WORD 8449/A&M (CD)	BRINGING IT BACK HOME
16	27	5	RON WINANS SELAH 7504/SPARROW (CD)	FAMILY & FRIENDS CHOIR II
17	16	33	KEITH HUNTER/WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL 177 (CD)	GOD IS A GOOD GOD
18	12	25	THE JACKSON SOUTHERNAIRES MALACO 4435 (CD)	ON THE THIRD DAY
19	25	9	FUTREL LIGHT 72029/SPECTRA (CD)	WORTH THE WAIT
20	NEW ▶		REV. BARNES & CO./DEBRA & GERALDINE BARNES ATLANTA INTERNATIONAL 10149 (CD)	CAN'T YOU SEE...
21	34	5	THE GOSPEL KEYNOTES MALACO 4439 (CD)	I'M YOURS LORD
22	19	61	BEBE & CECE WINANS ● SPARROW 1169 (CD)	HEAVEN
23	30	5	REV. NICKS/ST. JAMES BAPTIST CHOIR SOUND OF GOSPEL 178 (CD)	HOLD BACK THE NIGHT
24	22	69	REV. MILTON BRUNSON REJOICE 8418/WORD (CD)	AVAILABLE TO YOU
25	20	17	JEROME FERRELL/N. Y. SEMINAR MASS CHOIR SOUND OF GOSPEL 186 (CD)	MOVING BY THE SPIRIT
26	23	41	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 72023/SPECTRA (CD)	HEROS
27	28	21	JESSE DIXON I AM 8432/A&M (CD)	I KNOW WHAT PRAYER CAN DO
28	NEW ▶		THE RICKY GRUNDY CHORALE SPARROW 1222 (CD)	THE RICKY GRUNDY CHORALE
29	38	105	SHIRLEY CAESAR REJOICE 8385/WORD (CD)	LIVE IN CHICAGO
30	21	61	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794/MALACO (CD)	WE'RE GONNA MAKE IT
31	18	25	BISHOP JEFF BANKS SAVOY 14796/MALACO (CD)	THE STORM IS OVER
32	24	57	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INTERNATIONAL 10135 (CD)	SO SATISFIED
33	NEW ▶		THE NEW JERUSALEM BAPTIST CHOIR SOUND OF GOSPEL 190 (CD)	IN WORSHIP
34	26	57	REV. JAMES MOORE MALACO 4429 (CD)	REV. JAMES MOORE LIVE
35	35	25	VANESSA BELL ARMSTRONG JIVE 1200/RCA (CD)	WONDERFUL ONE
36	31	5	MOM AND POP WINANS SPARROW 1215 (CD)	MOM AND POP WINANS
37	37	5	PHILIP BAILEY MYRRH 8448/WORD (CD)	FAMILY AFFAIR
38	39	9	JERRY Q. PARRIES & THE CHRISTIAN FAMILY CHOIR SOUND OF GOSPEL 182 (CD)	TIME WINDING UP
39	33	61	SLIM & THE SUPREME ANGELS MELEND 2259 (CD)	DEATH AND THE BEAUTIFUL LADIES
40	36	73	L.A. MASS CHOIR LIGHT 75017 (CD)	GIVE HIM THE GLORY!

(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.

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**Warner Welcome For Ray.** Ray Charles basks in the glow of admiration from label honchos and pals at Los Angeles' Ma Maison restaurant after his signing to Warner Bros. earlier this month. Gathered around Charles, from left, are Benny Medina, VP/black music, A&R; Harold Childs, VP/jazz department; Quincy Jones; Dino Barbos, VP/promotion; Mo Ostin, chairman; Lenny Waronker, president; Ray Harris, VP/promotion, black music; and Chris Jonz, national director of jazz/progressive music.

# E/P/A Sr. VP Has 'Winning' Attitude Caldwell Has High Hopes For Labels' Lineup

BY CHRISTOPHER VAUGHN

LOS ANGELES—If there ever was an "attitude" at a record label, one exists today at Epic/Portrait/CBS Associated labels, part of the megagiant CBS Records. But as Henry "Hank" Caldwell, senior VP, black music, explains, "It's not arrogance. It's an attitude of winning."

Just one year after he was named to his then newly created position by Epic president Dave Glew, Caldwell points to the winning positions of artists like Luther Vandross (whose double-album "The Best Of Love" is approaching platinum), Babyface (who spent eight weeks at No. 1 on the black albums chart), and Calloway, and can look forward to potential chart-toppers with new releases from

Jeffrey Daniel, D'Lavance, Victoria Wilson James, Janice Dempsey, Above The Law, and the soundtrack from one of the upcoming "lambada" films, "Set The Night On Fire."

Daniel, who started as a "Soul Train" dancer and became a founding member of the '70s group Shalamar, is now signed to Epic/Solar, and his new single, "She's The Girl," is slated for an April release. The album, produced by Daniel, will be released in May and features dance-oriented songs and ballads. "Daniel has become internationally known as a singer and a choreographer, and he is his own best promoter," Caldwell says.

D'Lavance, the singer/songwriter/multi-instrumentalist, will see his self-titled Epic album shipped in April. The Los Angeles artist wrote and produced all 12 tracks on the debut and played every instrument himself—except for a few guest-spot solos. His first single, "Itchin' In My Pants," is a dance-oriented track due for release in April.

Caldwell has kicked off the fledgling Ruthless/Epic label with a new rap group, Above The Law. Its debut album, "Livin' Like Hustlers," has been produced by Dr. Dre (co-producer of N.W.A.'s "Straight Outta Compton" and Eazy-E's "Eazy Duz It" and producer of "Michel'le"). "Murder Rap" is the first single, with guest appearances on record and video by Dr. Dre, Eazy-E, M.C. Ren, and The D.O.C.

Caldwell also points to newcomer Victoria Wilson James as a female singer with a great deal of potential. The striking Connecticut-born James spent the past five years in London, where she came to the attention of

producer Jazzie B. The two are currently in the studio producing and writing her first album, slated for a midsummer release.

"With artists like these, I'm certain this year will be just as fantastic as my first year," Caldwell says. "And if there is any one thing I would point to as being indicative of this department's efforts during the past 12 months, it would be the job we've done in positioning our acts for crossover. That has worked especially well because of the tremendous support and rapport we have with the marketing team in the popular music department."

"Ideally, my role is that of a positioner—and I would like to be able to position every one of our acts with the same crossover and universal appeal of a Michael Jackson," he says. "One of the primary ways to do that is not to categorize all black music into one slot or one formula. On some records, you have to wait until it reaches the top 15 on the black charts before you try to move it to the pop chart. On others, it's at the top five mark; on others, it's when the record is moving down from its top position on the black chart. One must use different formulas for different acts."

Caldwell believes black music is gaining a deeper respectability in the overall music industry. "Did you notice how, during this year's Grammy ceremonies, Paul McCartney, Bonnie Raitt, and Linda Ronstadt each made sure to acknowledge the black artists who influenced their careers?" he asks. "It's wonderful that they did that, but it's equally important for young black artists to realize what their heritage is."

## Janet Kicks Off 'Nation' Tour In Miami Her Charity Efforts Echoed By Houston, Downing

MIAMI, MARCH 1: Inside the Miami Arena, more than 20,000 people have spent \$20 apiece to see Janet Jackson in her first concert appearance.

Backstage, things are somewhat tense. The press room is busy, though not overly crowded: The Miami Herald, USA Today, MTV, BET. While Chuckii Booker is on stage rousing the crowd with songs from his Atlantic Records debut, downstairs A&M's publicity people jockey for space with Atlantic's publicity people: Whose show is it, anyway? The press advisory stresses: "Janet WILL NOT be available for interviews." Label honchos mill around. Janet's boyfriend and personal advisor, Rene Elizondo, wearing his trademark baseball cap, hurries back and forth, managing last-minute details. Jackie Jackson, trim and elegant in a suit, glides by. What's he doing here? Oh, right—Janet's brother. We still hope, futilely, for Michael.

Jimmy "Jam" Harris arrives, cool in his ubiquitous Wayfarers and fedora, friendly and patient as Job. From Jimmy, we find out that "Graffiti Bridge," the Prince film now being shot in Minneapolis, is moving along with Jam & Terry Lewis in featured roles. "It's great getting back together. It's been the hottest thing that I've done since the end of Time," he quips. The movie, now ahead of schedule, should be ready Aug. 8, he thinks. Though not a "Purple Rain" sequel, he says, "The characters are the same, but the story is fictional."

The official Time reunion is on, he says, with an album to be completed in about three weeks. Meanwhile, Jam & Lewis have finished up the long-awaited Johnny Gill solo debut and Alexander O'Neal projects.

Will the producers take a stage turn with Janet at any point during the "Rhythm Nation" tour? "Well, she's going to be in Minneapolis a couple of days, so we might step up on the stage. You never know," Jimmy hedges. "I'm a big fan of hers, and it's hard to just step back and watch the live thing happen. We were a part of [the tour] but not directly involved. We went to a couple of rehearsals and everything was great, and I was like: 'Oop! I'm not needed here!' I talked to Chuckii extensively; we communicated over the phone a whole lot. I sent him a lot of sounds and that kind of thing; on the album there's a lot of weird sounds that he couldn't duplicate, but that was about it. I went and saw a couple of re-

hearsals and we put it on videotape, came back, watched it. But I was satisfied that everything was going great. Chuckii is just immensely talented; you couldn't ask for a better musical director."

And how does he feel Janet compares to big brother Michael? "I think she definitely brings her own individual elements to what she does. I think that growing up in the Jackson family was a positive thing because she found out the glamorous thing isn't what it's about. It's about how hard you work."

And work is what Miss Jackson is about (see Talent In Action, March 17). What she delivers in her concert is a live version of all the videos you've seen, and dance productions for all the "Control" and "Rhythm Nation" cuts that don't (yet) have videos. But more importantly, Jackson's commitment to the needs of children and education is clear: She has designated 25 cents per ticket, starting with her Los Angeles dates, to the Cities In Schools dropout-prevention program, with funds donated to the chapter in the city in which they were raised. In cities where there is no CIS chapter, funds will be used to establish one. Back in February she also treated fans in Pensacola, Fla., where she was rehearsing, to a preview performance at discount prices.

**STUFF:** 'Tis the season for tributes and awards ceremonies: Whitney Houston was feted by the United Negro College Fund at a black-tie gala March 8 at New York's Sheraton Centre. Houston received the Frederick D. Patterson Award, named for the UNCF founder, for her continuing commitment to the organization. A host of entertainers, including Cissy Houston, Dionne Warwick, Take 6, Leslie Uggams, BeBe & CeCe Winans, and Bobby Brown were on hand for the festivities. . . . Vocalist Will Downing, in the spirit of his Island album and single, "Come Together As One," will give a benefit performance March 30 at his alma mater, Brooklyn, N.Y.'s Erasmus High School. The Brooklyn resident stresses the importance of education and community and is donating proceeds to Erasmus. Tickets for the concert, which starts at 7:30, are \$12.50. WBLS New York's Fred Buggs will host. . . . The fifth annual SKC New York Music Awards are set for March 31 at the Beacon Theatre. Expected to perform are

(Continued on next page)

### The Rhythm and the Blues

by Janine McAdams



## Billboard POWER PLAYLISTS FOR WEEK ENDING MARCH 24, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Washington		P.D.: Donnie Simpson	
1	2	Miki Howard, Love Under New Management	
2	12	Quincy Jones, The Secret Garden	
3	1	Janet Jackson, Escapade	
4	13	Lisa Stansfield, All Around The World	
5	9	Paula Abdul (Duet With The Wild Pair), Opposite	
6	8	Earth, Wind & Fire (Featuring The Boys), Herita	
7	4	Chuckii Booker, Touch	
8	5	Stacy Lattisaw With Johnny Gill, Where Do We Go	
9	5	Sally Davis, Expressions	
10	10	David Peaston, We're All In This Together	
11	11	Stephanie Mills, Comfort Of A Man	
12	15	Babyface, Whip Appeal	
13	16	After 7, Ready Or Not	
14	17	Technronic, Get Up! (Before The Night Is Over)	
15	18	Smokey Robinson, Everything You Touch	
16	22	Luther Vandross, Treat You Right	
17	25	M.C. Hammer, Help The Children	
18	19	Maze Featuring Frankie Beverly, Love's On The R	
19	20	Inner City, Whatcha Gonna Do With My Lovin'	
20	21	Dianne Reeves, Never Too Far	
21	24	Randy Crawford, Wrap-U-Up	
22	26	Randy & The Gypsies, Love You Honey	
23	23	Queen Latifah Featuring Monie Love, Ladies First	
24	27	Michelle, No More Lies	
25	28	The Gap Band, Addicted To Your Love	
26	29	Heavy D. & The Boyz, Gyrllz, They Love Me	
27	30	Mikiki Bleu, Knocks Me Off My Feet	
28	32	Mantronix Featuring Wordress, Got To Have Your	
29	31	Alyson Williams, I Need Your Lovin'	
30	34	Whistle, Always & Forever	
31	37	Tree, Spread My Wings	
32	33	Mary Davis, Don't Wear It Out	
33	35	Regina Belle, What Goes Around	
34	36	The Temptations, Soul To Soul	
35	42	Kashif, Ain't No Woman (Like The One I Got)	
36	38	Soul II Soul, Get A Life	
37	39	Grover Washington, Jr. Feat. Phyllis Hyman, Sac	
38	40	Jermanie Jackson, Two Ships	
39	45	Foster/McElroy, Around The World In 80 Beats	
40	43	Angela Winbush, No More Tears	
41	44	Barry White, I Wanna Do It Good To Ya	
42	47	By All Means, Do You Remember	
43	48	Starpoint, I Want You - You Want Me	
44	46	The Good Girls, Love Is Like An Itching In My H	
45	50	Madonna, Keep It Together	
46	47	Howard Hewett, Show Me	
47	51	Bell Biv DeVoe, Poison	
48	52	Johnny Gill, Rub You The Right Way	
49	53	Freddie Jackson, All Over You (From "Def By Tem	
50	55	George Howard Introducing John Pagano, Shower Y	
51	56	Lenny Williams, Here's A Ticket	
52	54	Young M.C., I Come Off	
53	57	Tyler Collins, Girls Write Out	
54	58	The Isley Brothers Featuring Ronald Isley, One	
55	57	Nancy Wilson, Heavens Hand	
56	58	James J.T. Taylor, Master Of The Game	
57	59	Digital Underground, The Humpty Dance	

Los Angeles		P.D.: Cliff Winston	
1	2	Luther Vandross, Treat You Right	
2	3	Quincy Jones, The Secret Garden	
3	5	Miki Howard, Love Under New Management	
4	5	Stacy Lattisaw With Johnny Gill, Where Do We Go	
5	7	Lisa Stansfield, All Around The World	
6	8	Troop, Spread My Wings	
7	9	Smokey Robinson, Everything You Touch	
8	4	Janet Jackson, Escapade	
9	10	Earth, Wind & Fire (Featuring The Boys), Herita	
10	12	Stephanie Mills, Comfort Of A Man	
11	11	David Peaston, We're All In This Together	
12	13	Babyface, Whip Appeal	
13	6	Christopher Williams, Promises, Promises	
14	20	Dianne Reeves, Never Too Far	
15	21	M.C. Hammer, Help The Children	
16	22	Alyson Williams, I Need Your Lovin'	
17	25	Jermanie Jackson, Two Ships	
18	27	After 7, Ready Or Not	
19	14	Soul II Soul, Jazzie's Groove	
20	31	Randy Crawford, Wrap-U-Up	
21	28	The Gap Band, Addicted To Your Love	
22	16	Paula Abdul (Duet With The Wild Pair), Opposite	
23	15	Ruby Turner, It's Gonna Be Alright	
24	26	The Main Ingredient, Nothing's Too Good For My	
25	17	Sky, Real Love	
26	32	Randy & The Gypsies, Love You Honey	
27	A	The Temptations, Soul To Soul	
28	33	Chunky A. Sorry	
29	29	Jeff Redd, I Found Lovin'	
30	23	Michelle, No More Lies	
31	34	Angela Winbush, No More Tears	
32	35	Maze Featuring Frankie Beverly, Love's On The R	
33	36	Regina Belle, What Goes Around	
34	37	Grover Washington, Jr. Feat. Phyllis Hyman, Sac	
35	38	The Good Girls, Love Is Like An Itching In My H	
36	39	Sharon Bryant, Body Talk	
37	40	George Howard Introducing John Pagano, Shower Y	
38	41	Mantronix Featuring Wordress, Got To Have Your	
39	42	Body, Footsteps In The Dark	
40	EX	Johnny Gill, Rub You The Right Way	
41	EX	Howard Hewett, Show Me	
42	EX	Freddie Jackson, All Over You (From "Def By Tem	
43	EX	Barry White, I Wanna Do It Good To Ya	
44	EX	Mary Davis, Don't Wear It Out	
45	EX	Tyler Collins, Girls Write Out	
46	EX	Bell Biv DeVoe, Poison	
47	EX	Def Con 4, Say U Love Me	
48	EX	Tashan, Black Man	
49	EX	Michael Cooper, My Baby's House	
50	EX	By All Means, Do You Remember	
51	EX	En Vogue, Hold On	
52	EX	Timmy Gatlin, Rock You Good	
53	EX	Kashif, Ain't No Woman (Like The One I Got)	
54	EX	Rob Base, Get Up And Have A Good Time	



**"ALL AROUND THE WORLD"** by Lisa Stansfield (Arista) slides easily into the No. 1 spot on the Hot Black Singles chart. Earning the No. 1 retail position gives it an edge over "Love Under New Management" by Miki Howard (Atlantic), which is the No. 1 radio record this week. "World" is on 99 stations, and is only slightly behind "New Management" in total radio points. No. 1 reports are listed at 18 stations, including WNHC New Haven, Conn.; WRKS New York; WAMO Pittsburgh; WHUR Washington, D.C.; WQQK Nashville; WJMI Jackson, Miss.; and KDAY Los Angeles.

"New Management" continues to have a strong picture at radio. Forty-six stations list it at No. 1; 18 list it for the second week. New stations reporting "New Management" at No. 1 include WJSS Lynchburg, Va.; WENN Birmingham, Ala.; WKYS Washington, D.C.; WPGA Macon, Ga.; WYLD New Orleans; WBLX Mobile, Ala.; and WGCI Chicago.

**"SPREAD MY WINGS"** by Troop (Atlantic) jumps into the top five, making a large retail point gain and adding two stations for a total of 99. It is new this week at WHQT Miami and WBSK Norfolk, Va. "Wings" has been a strong chart performer since it debuted. It jumps 4-1 at WIZF Louisville, Ky., and is No. 3 at WZFX Fayetteville, N.C. It is listed in the top 10 at 56 stations.

**WHIP IT ON ME:** Babyface continues to dominate the airwaves with "Whip Appeal" (Solar). Ninety-six stations report play, including two new stations, WEBB Baltimore and WBLX Mobile. Sixty-nine stations are moving the record up on their playlists, including 23 that list it in their top five. The increase in retail points is the largest on the entire chart and this single should have no trouble going the distance to the top of the chart.

**"EVERYTHING YOU TOUCH"** by Smokey Robinson (Motown) moves up two notches to No. 11. It holds its 99 radio reporters. Retail points account for only one-third of its total points and could be holding the record back on the chart. It is performing well at radio around the country: WUSL Philadelphia (13-10); WCDX Richmond, Va. (6-4); WOWI Norfolk (19-13); WPAL Charleston, S.C. (9-5); and WHRK Memphis (21-16).

**"READY OR NOT"** by After 7 (Virgin) builds nicely with 94 reporters, gaining WRXB St. Petersburg, Fla. Sixty-seven stations list upward movement, including KACE Los Angeles (17-14); WGCI Chicago (17-13); KRNB Memphis (14-10); and KMJQ Houston (7-6). It is top 10 at 15 stations.

**WHAT'S A HUMPTY?** "The Humpty Dance" by Digital Underground (Tommy Boy) holds the No. 1 spot again this week on the Hot Rap Singles chart. And it gets a big push on the black singles chart, adding 11 new radio reporters, for a total of 47. Some of the new stations are WQMG Greensboro, N.C.; WUSL Philadelphia; WKYS Washington, D.C.; WXVI Montgomery, Ala.; WCKX Columbus, Ohio; and WANM Tallahassee, Fla. Where the single has gotten good exposure it is performing well, such as No. 6 at KSOL San Francisco; No. 26 at WAMO Pittsburgh; No. 19 at WZAZ Jacksonville, Fla.; and 9-3 at KDAY Los Angeles.

## 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
<b>HOLD ON</b> EN VOGUE ATLANTIC	11	7	17	35	52
<b>RUB YOU THE RIGHT WAY</b> JOHNNY GILL MOTOWN	4	6	17	27	81
<b>WHY YOU GET FUNKY ON ME</b> TODAY MOTOWN	5	9	7	21	24
<b>BLACK MAN</b> TASHAN OBR	2	3	11	16	41
<b>IT'S TIME</b> THE WINANS QWEST	2	5	9	16	26
<b>MY BABY'S HOUSE</b> MICHAEL COOPER REPRISE	3	6	6	15	44
<b>GET UP AND HAVE A...</b> ROB BASE PROFILE	3	3	7	13	44
<b>CRAZY ABOUT YOU</b> K.M.C. CREW CURB	2	4	7	13	15
<b>IF AT FIRST YOU DON'T...</b> EDWIN HAWKINS LECTON	0	1	11	12	17
<b>SHAKE IT UP TONIGHT!</b> THE JAMAICA BOYS REPRISE	3	2	7	12	12

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.

FOR WEEK ENDING MARCH 24, 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	3	ALL AROUND THE WORLD	LISA STANSFIELD	1
2	4	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	2
3	1	THE SECRET GARDEN	QUINCY JONES	3
4	2	ESCAPADE	JANET JACKSON	7
5	6	HELP THE CHILDREN	M.C. HAMMER	12
6	10	SPREAD MY WINGS	TROOP	4
7	8	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)		6
8	9	I NEED YOUR LOVIN'	ALYSON WILLIAMS	5
9	14	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	14
10	13	COMFORT OF A MAN	STEPHANIE MILLS	9
11	17	NEVER TOO FAR	DIANNE REEVES	13
12	20	TREAT YOU RIGHT	LUTHER VANDROSS	8
13	16	THE HUMPTY DANCE	DIGITAL UNDERGROUND	22
14	28	WHIP APPEAL	BABYFACE	10
15	5	WHERE DO WE GO FROM HERE	STACY LATTISAW	20
16	24	ADDICTED TO YOUR LOVE	THE GAP BAND	16
17	18	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	11
18	26	READY OR NOT	AFTER 7	15
19	25	I FOUND LOVIN'	JEFF REDD	19
20	31	WRAP-U-UP	RANDY CRAWFORD	17
21	12	NO MORE LIES	MICHEL'LE	33
22	15	EXPRESSION	SALT-N-PEPA	32
23	7	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	39
24	29	SOUL TO SOUL	THE TEMPTATIONS	23
25	35	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY		18
26	27	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	27
27	19	HEARTBEAT	SEDUCTION	44
28	11	OPPOSITES ATTRACT	PAULA ABDUL	37
29	22	BUDDY	DE LA SOUL	43
30	36	TWO SHIPS	JERMAINE JACKSON	21
31	39	GOT TO HAVE YOUR LOVE	MANTRONIX	26
32	23	WELCOME TO THE TERRORDOME	PUBLIC ENEMY	61
33	—	WHAT GOES AROUND	REGINA BELLE	24
34	—	JINGLING BABY	L.L. COOL J	48
35	21	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	51
36	40	ALWAYS & FOREVER	WHISTLE	45
37	—	NOTHING'S TOO GOOD FOR MY BABY MAIN INGREDIENT		29
38	—	GIRLS NITE OUT	TYLER COLLINS	30
39	—	DON'T WEAR IT OUT	MARY DAVIS	25
40	—	ALL OVER YOU	FREDDIE JACKSON	28

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	2
2	3	ALL AROUND THE WORLD	LISA STANSFIELD	1
3	1	THE SECRET GARDEN	QUINCY JONES	3
4	5	TREAT YOU RIGHT	LUTHER VANDROSS	8
5	10	SPREAD MY WINGS	TROOP	4
6	7	I NEED YOUR LOVIN'	ALYSON WILLIAMS	5
7	9	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	11
8	11	WHIP APPEAL	BABYFACE	10
9	8	COMFORT OF A MAN	STEPHANIE MILLS	9
10	6	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)		6
11	4	ESCAPADE	JANET JACKSON	7
12	13	NEVER TOO FAR	DIANNE REEVES	13
13	15	READY OR NOT	AFTER 7	15
14	16	ADDICTED TO YOUR LOVE	THE GAP BAND	16
15	12	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	14
16	17	HELP THE CHILDREN	M.C. HAMMER	12
17	18	WRAP-U-UP	RANDY CRAWFORD	17
18	20	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY		18
19	19	TWO SHIPS	JERMAINE JACKSON	21
20	21	WHAT GOES AROUND	REGINA BELLE	24
21	23	DON'T WEAR IT OUT	MARY DAVIS	25
22	25	SHOW ME	HOWARD HEWETT	31
23	28	ALL OVER YOU	FREDDIE JACKSON	28
24	26	SOUL TO SOUL	THE TEMPTATIONS	23
25	24	NOTHING'S TOO GOOD FOR MY BABY MAIN INGREDIENT		29
26	22	I FOUND LOVIN'	JEFF REDD	19
27	29	GIRLS NITE OUT	TYLER COLLINS	30
28	30	NO MORE TEARS	ANGELA WINBUSH	35
29	27	GOT TO HAVE YOUR LOVE	MANTRONIX	26
30	34	POISON	BELL BIV DEVOE	36
31	32	LOVE IS LIKE AN ITCHING IN MY HEART THE GOOD GIRLS		34
32	35	LOVE YOU HONEY	RANDY & THE GYPSYS	41
33	33	BODY TALK	SHARON BRYANT	38
34	36	FOOTSTEPS IN THE DARK	BODY	40
35	14	WHERE DO WE GO FROM HERE	STACY LATTISAW	20
36	39	SACRED KIND OF LOVE	GROVER WASHINGTON, JR.	42
37	—	RUB YOU THE RIGHT WAY	JOHNNY GILL	46
38	—	HARD UP	ERIC GABLE	47
39	38	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	27
40	—	ONE OF A KIND	THE ISLEY BROTHERS	49

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	47 HARD UP (Ultra Tec, ASCAP/Bush Burnin', ASCAP)	51 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Woke, ASCAP/Whole Nine Yards, ASCAP)
16 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP)	44 HEARTBEAT (Sugarbiscuit, ASCAP)	83 RADIO DRIVER (Not Listed)
62 AIN'T NO WOMAN (LIKE THE ONE I GOT) (Music Corp. Of America, BMI)	12 HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI) CPP	15 READY OR NOT (Hip Trip, BMI/Kear, BMI)
1 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	65 HERE'S A TICKET (Kamalar, ASCAP/Let's Shine, ASCAP/Sweet-Thom, ASCAP)	81 REAL LOVE (Skyyzo, ASCAP) CPP
28 ALL OVER YOU (FROM "DEF BY TEMPTATION") (Auter, BMI/Bocar, BMI)	6 HERITAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI, BMI/Lorna Lee, BMI/Pony Boy, BMI)	77 RISING TO THE TOP (Baby Ann, ASCAP/Sir Terry, ASCAP)
45 ALWAYS & FOREVER (Almo, ASCAP/Rodsongs, ASCAP)	66 HOLD ON (Two Tuff-Enuff, BMI)	46 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP)
93 AROUND THE WORLD IN 80 BEATS (Two Tuff-Enuff, BMI)	89 HOW 'BOUT US (Ivring, BMI)	42 SACRED KIND OF LOVE (Colgems-EMI, ASCAP/Rahmat Olinga, ASCAP/Avid One, ASCAP)
79 BLACK MAN (Def Jam, ASCAP/Fearse, ASCAP)	22 THE HUMPTY DANCE (GLG Two, BMI/Pubhwoyalike, BMI)	71 SAY U LOVE ME (Guy Vaughn, ASCAP/Ackee, ASCAP/Whole Nine Yards, ASCAP/Dastard Deed, BMI)
38 BODY TALK (On My Own, ASCAP/Pri, ASCAP/Two Tuff-Enuff, BMI)	92 I CAN'T COMPLAIN (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP)	3 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP) CPP
43 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	94 I COME OFF (Varry White, ASCAP)	31 SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BMI)
97 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	84 I DON'T NEED ANOTHER LOVE (Sweet Karol, ASCAP)	54 SHOWER YOU WITH LOVE (Black Lion, ASCAP/Captain Z, ASCAP/D. Smooth, ASCAP)
58 CAN'T GET ENUFF OF U (Peljo, BMI/Scott, BMI/Heijo, BMI)	19 I FOUND LOVIN' (Clita, BMI/Sign Of The Twins, ASCAP)	23 SOUL TO SOUL (Dyad, BMI)
76 COME TOGETHER AS ONE (Will Down, ASCAP/Music Corp. Of America, BMI/Bad Molo, BMI)	5 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)	4 SPREAD MY WINGS (Seelssongs, ASCAP/Sarapis, ASCAP)
9 COMFORT OF A MAN (Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI) CPP	52 I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-Dake, BMI/Rustomatic, ASCAP)	96 STILL CRAZY FOR YOU (Malaco, BMI)
53 DO YOU REMEMBER (Island, BMI/April Joy, BMI/Sylent Partner, BMI/Gabrielle, BMI)	50 I WANT YOU (Carol Gene, BMI)	59 THUMBS UP (French Lick, BMI/Bug, BMI)
25 DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	55 I WANT YOU - YOU WANT ME (Cal-Gene, BMI/Virgin Songs, BMI)	100 TIME WAITS FOR NO ONE (Chomone, BMI/Controversy, BMI)
7 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP)	62 I WON'T STOP (Virgin Songs, BMI) CPP	78 TOUCH ME (Arrival, BMI)
11 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Wertel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	84 IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM	8 TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
32 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	90 IT'S TIME (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Don Ril, ASCAP)	21 TWO SHIPS (Pic & Chose, ASCAP/Black Stallion, ASCAP/Deep Faith, ASCAP)
40 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	75 JAZZIE'S GROOVE (Virgin, ASCAP) CPP	61 WELCOME TO THE TERRORDOME (Nia, BMI/Def American, BMI)
63 FUN HOUSE (FROM "HOUSE PARTY") (Hittage, ASCAP/Turnout, ASCAP)	48 JINGLING BABY (D&D, ASCAP/L.L. Cool J, ASCAP/DJ, ASCAP)	14 WE'RE ALL IN THIS TOGETHER (Pardini, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)
87 THE GAS FACE (Rhythym Is Fundamental, ASCAP/Def Jam, ASCAP/Prinse Pawl, BMI)	68 JUICY GOTCHA CRAZY (Bust-It, BMI)	98 WHAT CAN I DO (EMI April, ASCAP/Per-Mission, ASCAP)
67 GET UP AND HAVE A GOOD TIME (Protoons, ASCAP/Hikim, ASCAP)	70 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	24 WHAT GOES AROUND (Reata, ASCAP/Peach Pie, ASCAP/Tunes-R-Us, ASCAP/KMA, ASCAP)
27 GET UP! (BEFORE THE NIGHT IS OVER) (Colgems-EMI, ASCAP/BMC, ASCAP/Bogam, ASCAP)	80 KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP) CPP	56 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI) CPP
30 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	86 LADIES FIRST (Tee Girl, BMI)	20 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Buffalo Music Factory, BMI) CPP
26 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantronik International, ASCAP/Jescilla, ASCAP)	74 LET IT FLOW (Thou Art, BMI/Jacques & Justin, BMI/Beat Seekers, ASCAP/Michi, ASCAP)	10 WHIP APPEAL (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
72 THE GROOVE (Zomba, ASCAP)	34 LOVE IS LIKE AN ITCHING IN MY HEART (Stone Agate, BMI) CPP	73 WHY IT GOTTA BE LIKE THAT (Rayclo, ASCAP)
39 GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl International, ASCAP)	2 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)	91 WHY YOU GET FUNKY ON ME (FROM "HOUSEPARTY") (Virgin Songs, BMI/Cal-Gene, BMI)
95 HAIR OR WEAVE (Virgin Songs, BMI/Cal-Gene, BMI)	41 LOVE YOU HONEY (Ranjack, BMI)	17 WRAP-U-UP (Goldsongs, PRS/EMI, PRS)
	18 LOVE'S ON THE RUN (Amazement, BMI)	99 YOUR PRECIOUS LOVE (Jobete, ASCAP) CPP
	88 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP) CPP	
	69 MY BABY'S HOUSE (Bee Germaine, BMI)	
	13 NEVER TOO FAR (Duncanne Hille, BMI)	
	33 NO MORE LIES (Ruthless Attack, ASCAP)	
	35 NO MORE TEARS (WB, ASCAP/Angel Notes, ASCAP)	
	29 NOTHING'S TOO GOOD FOR MY BABY (Snow, BMI/Garlic Gulch, BMI/Bug, BMI/Chubu, BMI)	
	49 ONE OF A KIND (Angel Notes, ASCAP/WB, ASCAP)	
	37 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	
	85 PLAY TOY (Chicago Town, ASCAP/WD, ASCAP)	
	36 POISON (Hi-Frost, BMI)	
	57 PRECIOUS LOVE (EMI April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)	

FOR WEEK ENDING  
MARCH 24, 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	15	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD) 9 weeks at No. 1	BACK ON THE BLOCK
2	2	2	34	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	3	3	25	JANET JACKSON ▲ A&M 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
4	5	6	19	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
5	4	4	21	LUTHER VANDROSS ▲ EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
6	6	5	12	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
7	7	8	28	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
8	9	9	16	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
9	8	7	18	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
10	10	10	38	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
11	13	13	36	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
12	14	14	19	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
13	12	12	38	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
14	11	11	16	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
15	15	15	14	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
16	17	26	28	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
17	16	16	19	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
18	47	—	2	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
19	25	27	5	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
20	20	21	17	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
21	21	20	27	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
22	19	19	86	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
23	22	22	19	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
24	26	29	37	DAVID PEASTON GEFENN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
25	24	25	14	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
26	28	30	52	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
27	23	18	26	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
28	56	—	2	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
29	27	32	14	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
30	34	54	4	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
31	35	39	32	CHRISTOPHER WILLIAMS GEFENN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
32	18	17	25	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
33	30	28	10	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
34	32	33	16	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
35	36	34	21	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
36	33	31	26	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
37	29	24	25	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
38	31	23	25	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
39	41	40	35	THE 2 LIVE CREW ▲ SKYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
40	38	38	28	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
41	42	42	16	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
42	43	46	7	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
43	49	49	14	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
44	39	36	20	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
45	37	35	20	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
46	50	48	33	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
47	44	41	21	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
48	46	37	44	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
49	45	45	20	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL

50	48	50	10	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
51	61	—	2	SMOKEY ROBINSON MOTOWN 6288 (8.98) (CD)	LOVE, SMOKEY
52	51	47	15	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
53	40	43	53	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
54	52	55	34	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
55	55	51	17	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
56	57	63	6	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
57	53	52	36	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
58	59	56	15	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
59	70	60	16	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
60	60	61	14	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
61	64	70	10	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
62	68	67	7	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME \$YNDICATE E 45299/E.P.A. (CD)	WORD POWER
63	67	58	34	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
64	54	44	17	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
65	NEW ▶	1	1	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
66	65	69	15	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
67	76	74	35	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
68	71	71	32	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
69	NEW ▶	1	1	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
70	63	66	35	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
71	66	68	15	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
72	75	82	6	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
73	58	59	6	INNER CITY VIRGIN 91242 (9.98) (CD)	BIG FUN
74	NEW ▶	1	1	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
75	79	76	12	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
76	77	65	8	VARIOUS ARTISTS PANDISC 8806 (8.98) (CD)	MIAMI BASS EXPRESS
77	91	—	2	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
78	94	95	30	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
79	80	64	7	D-MOB FFRR 828 159/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
80	NEW ▶	1	1	BOBBY JIMMY & THE CRITTERS PRIORITY 57117 (8.98) (CD)	HIP HOP PRANKSTER
81	81	85	7	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMAN'S TOUCH
82	62	57	15	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
83	95	—	2	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
84	74	87	4	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
85	85	78	16	DONALD-D RHYME \$YNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
86	73	73	31	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
87	78	77	12	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
88	NEW ▶	1	1	CURTIS MAYFIELD ICHIBAN 2008 (8.98) (CD)	TAKE IT TO THE STREETS
89	87	80	19	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
90	98	94	3	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
91	88	72	21	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
92	83	91	33	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
93	82	62	18	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
94	92	84	9	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE
95	69	53	12	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
96	90	92	3	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
97	97	89	20	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
98	84	79	35	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
99	86	83	5	GANG STARR WILD PITCH 2001 (8.98) (CD)	NO MORE MR. NICE GUY
100	72	86	73	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED

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## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

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

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036  
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# Davis Goes 'Separate Ways' From S.O.S. Band On Solo Disk

■ BY HAVELOCK NELSON

NEW YORK—Mary Davis is excited. For six years she was the booming lead voice in the S.O.S. Band, singing on several classics, including "Take Your Time (Do It Right)," "Weekend Girl," "Any Way You Like It," and "Just Be Good To Me" (recently redone by Beat International as "Dub Be Good To Me"). "Separate Ways," her solo statement, is out now on Tabu, distributed by Epic. It achieves her goal of being "a distinct project"; its first single, "Don't Wear It Out," is performing well on Billboard's Hot Black Singles chart.

The song is written from the point of view of a woman victimized by her lover. The woman's strong retort, says Davis, is the element with which audiences most readily identify. "Also," she adds, "the melody is something anybody can sing or hum along to."

It helps, too, that L.A. Reid & Babyface's stamp is on the track. "Being involved with them can definitely make things happen," Davis says.

During her tenure with the S.O.S. Band, Davis worked with another pair of superstar producers, Jimmy Jam & Terry Lewis. By way of comparing the two duos' studio approaches, Davis says, "They both got the best out of me by working with me."

Other producers directed sessions for "Separate Ways." L.A. & Face did "B team"; De Rock & Kayo handled "I Get Nervous" and "Have You Been Loved?"; and Royal Bayann directed "I Wanna Be Sure." Bernard Terry, who in the past worked with Ready For The World, supervised most of the rest. Davis' impression of the overall project, which she helped write and arrange, is that "the songs

are me!"

Davis was born in Savannah, Ga., where she developed her distinctive style—husky, strident, intense, but controlled—by practicing her craft and listening to Aretha Franklin, Gladys Knight, and "all the other females." She gigged in a number of top 40 bands and then, at 19, relocated to New York for better musical opportunities. She played with sax man King Kurtis; she even opened for Franklin.

She got her big break, however, after leaving the Big Apple for Atlanta: Through friends, she hooked up with the house band at a club called the Regal Room. That crew, called Santa Monica, eventually evolved into the S.O.S. Band, which proceeded to record six albums, of which four went gold.

In 1986 Davis left the S.O.S. Band "to see what I could do on my own," she says. In 1987 she recorded an album with producer Howie Rice. Though Davis was happy with the result, Rice's tracks were rejected by Epic. "I guess they weren't commercial enough," she says.

Tabu president Clarence Avant then introduced Davis to L.A. & Babyface. "From there, everything just flowed together," she says. One song from the Rice sessions, "I'm Gonna Love You Better," was salvaged by Lewis for "Separate Ways."

To market the album, Epic insists it will not exploit Davis' association with the S.O.S. Band, but rather, will seek "to establish Mary as an artist in her own right."

Currently, the label has Davis doing promotional appearances at radio and other media. A more extensive promo tour is in the planning stages.

## NEW ON THE CHARTS

The New York-based band Def Con 4 makes a preemptive strike on the black singles chart with "Say U Love Me," the first single from its eponymous debut album on Reprise. The act is the brainchild of David Sanchez and Guy Vaughn, a well-known production and writing team that has worked with many artists, including Sweet Sensation, the System, and Al B. Sure!

In 1989, Sanchez and Vaughn set

out to create a vehicle that would fulfill their artistic vision. They invited Kenny Bobien and Steven Ray to perform material they had collected and put on a demo tape. As the group evolved, Bobien, a former gospel singer, and Ray, a songwriter who worked on Diana Ross' most recent album, took part in writing songs for a new demo that would be produced and co-written by Sanchez and Vaughn. That demo turned into Def Con 4's first album, which will be released later this month.

Wayne Edwards, manager of the act and former VP of black A&R at Capitol, describes Def Con 4's style as the "past meeting the present."

"Over the past few years there has been a funk element missing from R&B music," he says. "Def Con 4 has injected that missing element into its music while incorporating today's hip-hop and new jack swing sound into its performance."

Def Con 4 is currently on a promotional tour and has just completed the video for "Say," which can be seen on BET.

JIM RICHLIANO



Def Con 4. Shown, from left, are Steven Ray, Kenny Bobien, Guy Vaughn, and Def Melody.

# BILLBOARD'S ESSENTIAL REFERENCE GUIDES

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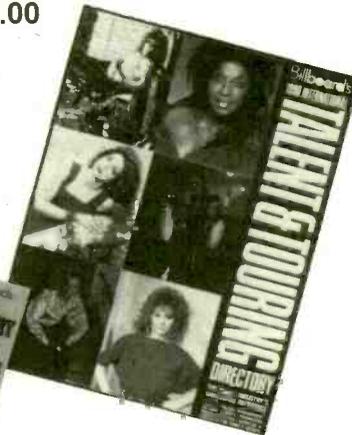


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BDSI9109

# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	1	3	8	ALL AROUND THE WORLD ARISTA ADP-9937 2 weeks at No. 1	◆ LISA STANSFIELD
2	3	4	7	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	◆ SEDUCTION
3	5	7	5	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
4	2	2	9	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
5	7	13	4	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
6	11	15	5	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
7	9	10	7	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
8	4	1	9	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
9	15	19	4	MOST WANTED D.J. INTERNATIONAL 999	FAST EDDIE
10	13	17	5	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
11	6	6	10	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
12	10	11	6	ROAM REPRIS 0-21441/WARNER BROS.	◆ THE B-52'S
13	8	9	9	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
14	16	18	5	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
15	23	33	3	HELLO ATLANTIC 0-86235	◆ BELOVED
16	18	20	5	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
17	21	21	6	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
18	22	24	5	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
19	24	32	4	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
20	26	34	4	INSECT ARISTA ADI-9925	BOXCAR
<b>★★★ HOT SHOT DEBUT ★★★</b>					
21	NEW ▶	1	1	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
22	29	41	3	IT'S ME, CATHY (FOLLOW MY HEART)/THE PICTURE CURB 011	HUBERT KAH
23	35	—	2	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
24	30	42	3	I'M GOING STRAIGHT TO HEAVEN NETTWERK 74004/L.R.S. MC 900 FT. JESUS WITH DJ ZERO	
25	17	14	8	MY LOVE IS RIGHT MCA 23994	SHANA DOUGLAS
26	12	5	11	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
27	31	44	3	YOU'RE THE ONLY WOMAN VENDETTA VE-7027/A&M	THE BRAT PACK
28	14	8	9	TAINTED LOVE EPIC 49 73145	IMPEDANCE
<b>★★★ POWER PICK ★★★</b>					
29	42	—	2	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
30	33	—	2	THUMBS UP ENIGMA 75534	◆ BARDEUX
31	40	—	2	WHAT GOES DOWN COLUMBIA 44 69205	HUNTER HAYES
32	43	—	2	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	SONIA
33	37	45	4	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
34	28	36	4	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
35	19	12	10	WHOLE WIDE WORLD (REMIX) RCA 9099-1-RD	◆ A'ME LORAIN
36	20	16	7	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
37	32	37	5	EXPRESSION NEXT PLATEAU NP50101	◆ SALT-N-PEPA
38	25	31	5	THE GAS FACE/WORDZ OF WISDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
39	NEW ▶	1	1	MOVE MCA 23998	SLAM SLAM
40	27	22	9	LAMBADA EPIC 49 73139	◆ KAOMA
41	46	—	2	ALL ABOUT LOVE SLEEPING BAG SLX-40151	JOYCE SIMS
42	NEW ▶	1	1	COME TOGETHER AS ONE ISLAND 0-96502	WILL DOWNING
43	44	—	2	GET INTO IT NEXT PLATEAU NP50114	◆ TONY SCOTT
44	NEW ▶	1	1	WILD WOMEN DO (REMIX) EMI V-56161	NATALIE COLE
45	NEW ▶	1	1	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21476	◆ JANE CHILD
46	45	—	2	I'LL DO ANYTHING (REMIX) SBK V-19707	CROWN HEIGHTS AFFAIR
47	NEW ▶	1	1	ITALO HOUSE MIX NASTY MIX IGU 76985-1	◆ ROCOCO
48	NEW ▶	1	1	HIDE AND SEEK ATLANTIC 0-87973	PAJAMA PARTY
49	NEW ▶	1	1	STREET TUFF DESIRE 873 743-1/POLYGRAM	REBEL MC & DOUBLE THE TROUBLE
50	47	—	2	THE BIGGER THEY COME, THE HARDER THEY FALL ENIGMA 75531	APRIL WAYNE

○ 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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	1	2	7	ALL AROUND THE WORLD ARISTA ADI-9937 2 weeks at No. 1	◆ LISA STANSFIELD
2	2	4	4	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
3	4	5	6	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	◆ SEDUCTION
4	5	9	4	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
5	3	1	8	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
6	7	7	9	LAMBADA EPIC 49 73139	◆ KAOMA
7	8	10	11	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
8	6	3	15	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
9	11	15	7	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
10	13	17	6	ROAM REPRIS 0-21441/WARNER BROS.	◆ THE B-52'S
11	9	8	9	TAINTED LOVE EPIC 49 73145	IMPEDANCE
12	18	28	4	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
13	20	29	4	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
14	14	24	5	SECRET GARDEN QWEST 0-21459/WARNER BROS.	◆ QUINCY JONES
15	10	6	16	C'MON AND GET MY LOVE FFR 886 799-1/POLYGRAM	◆ D-MOB
16	12	11	10	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
17	15	26	5	GYRLZ, THEY LOVE ME UPTOWN 24007/MCA	◆ HEAVY D. & THE BOYZ
18	19	27	5	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
19	22	25	6	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
20	21	22	7	WHERE DO WE GO FROM HERE MOTOWN MOT-4701	STACY LATTISAW WITH JOHNNY GILL
21	27	35	5	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
22	29	46	3	LIVING IN OBLIVION EPIC 49 73156	ANYTHING BOX
23	23	21	12	I WANNA BE RICH SOLAR 429 74503/E.P.A.	◆ CALLOWAY
24	17	12	10	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
<b>★★★ POWER PICK ★★★</b>					
25	40	—	2	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
<b>★★★ HOT SHOT DEBUT ★★★</b>					
26	NEW ▶	1	1	SENDING ALL MY LOVE ATLANTIC 0-86220	LINEAR
27	16	13	14	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
28	28	30	7	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
29	24	14	14	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
30	32	37	5	REMEMBER... LUMAR MUSIC LM 400	FASCINATION
31	37	—	2	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
32	31	36	6	THE GAS FACE/WORDZ OF WIZDOM DEF JAM 44 73121/COLUMBIA	◆ 3RD BASS
33	39	43	5	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
34	30	19	9	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
35	33	31	20	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
36	43	—	2	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
37	38	42	4	WHOLE WIDE WORLD RCA 9099-1-RD	◆ A'ME LORAIN
38	25	16	14	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
39	NEW ▶	1	1	WORK MY BODY OVER (SWEAT) HOT PRODUCTIONS HAL 12150	DSK
40	NEW ▶	1	1	HELLO ATLANTIC 0-86235	◆ BELOVED
41	46	—	2	TIME AFTER TIME JAM CITY 63961-5003	TIMMY-T
42	NEW ▶	1	1	I CALLED U/BLACKOUT EPIC 49 73153	LIL LOUIS
43	34	18	16	WALK ON BY NEXT PLATEAU NP50111W	◆ SYBIL
44	NEW ▶	1	1	BITING MY NAILS/THE PHANTOM'S IN THERE ENIGMA V-75225/MUTE	RENEGADE SOUNDWAVE
45	44	—	2	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
46	NEW ▶	1	1	IF U WERE MINE ENIGMA 75521	◆ THE U-KREW
47	NEW ▶	1	1	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
48	41	34	15	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
49	45	48	3	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
50	26	32	8	IN YOUR FACE PANDISC PD-050	FREESTYLE

**THE COVER GIRLS**

"ALL THAT GLITTERS ISN'T GOLD": The follow-up to their Top 5 club smash "My Heart Skips A Beat." It's good as gold.



**WILL** move you

The new group gets their beat from Brooklyn, and they're out to rock the house with their debut single "TALK ABOUT ROCKIN'."

**GIRLS**



# Rappers Tap Genre's Diversity On New Releases

"... release your chains and set free your leash."

**EXPRESSION:** An abundance of noteworthy rap releases have been making a bit of noise around this columnist's office lately. A few artists have opted for a decidedly more pop approach, while many are going back to their roots (so to speak) and others just continue doing their own thang. Like most contemporary music forms, rap shows no signs of becoming stagnant or conforming to what others deem it should be. It's been proved that there is room for variety, as long as it's genuine and comes from the heart.

"Poetess" (Profile, 212-529-2600) marks the auspicious debut from female MC L.A. Star. Star stands a good chance of giving the likes of Lyte and Latifah a serious run for the \$\$\$. With an attitude and delivery that commands respect, this MC has no bones about putting *anyone* in his or her respective place. Her frank, bold narratives brim with an almost feminist zeal, not once letting up on the beats, which are almost always kicking. The first single is the the jammin' "Fade To Black," an on-the-money commentary on street violence, but there's plenty more to dip into. Pay special



**Easy As 1-2-3** Pauline Henry of hot Columbia trio the Chimes belts one out at a recent performance at New York's legendary Palladium. The U.K.-based outfit is currently stateside in support of its new single, "Heaven," and a forthcoming debut album. (Photo: Chris Ross)

## HOT DANCE BREAKOUTS

### CLUB PLAY

1. I WANT YOU - YOU WANT ME STARPOINT ELEKTRA
2. CLUB-YO GINO LATINO HARBOR LIGHT
3. EVERY LITTLE WORD FLESH FOR LULU CAPITOL
4. WE'RE ALL IN THIS TOGETHER DAVID PEASTON GEFEN
5. THE OMEN MYSTERIOUS ART COLUMBIA

### 12" SINGLES SALES

1. HIDE AND SEEK PAJAMA PARTY ATLANTIC
2. LOVE IS LIKE AN ITCHING IN MY HEART GOOD GIRLS MOTOWN
3. WE'RE ALL IN THIS TOGETHER DAVID PEASTON GEFEN
4. WILD WOMEN DO (REMIX) NATALIE COLE EMI
5. YOU'RE THE ONLY WOMAN THE BRAT PACK VENETTA

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



by Bill Coleman

attention to "My Tale," "It Takes A Real Woman," and "Swing To The Beat," and heed the warning of the closing cut, "If You Don't Wanna Party" (take your dead ass home). A Star has been born... **Digital Underground** finally makes its album debut with the fab "Sex Packets" (Tommy Boy, 212-722-2211). The West Coast-based outfit relies heavily on the funk and nothin' but the funk for inspiration. (Special note to **George Clinton**: let these boys produce your next album!) By not taking itself too seriously, **Digital Underground** has emerged with one of the most entertaining and original rap albums so far this year. Following much in the vein of the singles "Doo-wutchyalike" and "The Humpty Dance," the album combines a helluva lot of humor (some to blush at) that accents the incessant, unrelenting grooves. Tracks like "Rhymin' On The Funk," personal fave "The Way We Swing," a remix of the band's oldie "Underwater Rimes," "Gutfest '89," and the title track show DU as true innovators whose time has indeed come. (Pun? What pun?)

**BEFORE THE NIGHT IS OVER:** With the high profile the popular new film "House Party" is providing, **Kid 'N Play** should have sights set high with its fab new album "Funhouse" (Select, 212-691-1200). Produced by **Hurby Luv Bug & the Invincibles**, "Funhouse" marks the animated duo's best complete work to date. Project brims with a host of potential singles strong in performance and production. Besides the leadoff title track and single, be sure to drop the needle on these cuts: "Y U Jellin' Me," "Can't Get Enuff," "Back To Basix," and "Toe To Toe." Don't miss!... While you're indeed in search of, check out the soundtrack to "House Party" (Motown), which features a tasty morsel from the one and only **Flavor Flav** called "I Can't Do Nothing For You, Man" in addition to **L.L. Cool J & Marley Marl's** "To Da Break Of Dawn" and **Kid 'N Play's** "Kid Vs. Play"... Priority (213-467-0151) has unleashed the debut of **Low Profile**, called "We're In This Together." The album is much better than the single, "Pay Ya Dues," would suggest. Featuring the talents of **D.J. Aladdin** and **W.C.**, the act shows great potential of opening some ears with its rough, raw edge. **W.C.** rocks the mike while **Aladdin** amazes on the wheels of steel. Nonbelievers should give a spin to "Aladdin's On A Rampage," "Comin' Straight From The Heart," "That's Y They Do It," and "Easy Money"... **The Awesome 2 (Teddy Ted & Special K)** have compiled a great collection titled "The History Of Rap Vol. 1" (Select). For those who need a serious refresher in the pioneer efforts of rap, this package

is a must. The set includes "That's The Joint" by **Funky 4+1**; "Funk You Up" by **Sequence**; "The Message" by **Grandmaster Flash & The Furious 5**; "Rockin' It" by **Fearless 4**; "The Breaks" by **Kurtis Blow**; "Feel The Heartbeat" by **The Treacherous Three**; "Love Rap" by **Spoonie Gee**; "Planet Rock" by **Afrika Bambaataa & the Soul Sonic Force**, and, of course, "Rapper's Delight" by **Sugarhill Gang**... Other albums of interest include "Black's Magic" (Next Plateau, 212-541-7640) by **Salt-N-Pepa** (good but not great); "Funky Technician"

(Wild Pitch, 212-594-5050) by **Lord Finesse & DJ Mike Smooth**; "D Rules The Nation" (Yo, 214-934-8272) by **Gregory D & D.J. Mannie Fresh** and mixed by **Steve "Silk" Hurley**; "This Should Move Ya" (Capitol) by **Mantronix**; and "Please Hammer Don't Hurt 'Em" (Capitol) by **M.C. Hammer**.

**MOST WANTED:** Singles you need: "We Rock The Mic Right" (Virgin) by **Redhead Kingpin & the FBI**; "I'm The Magnificent" (Profile) b/w "Club Scene" (fab hip-house cut) by **Special Ed**; "Stop,

Look, Listen" (First Priority) by **MC Lyte**; "The Formula" (Ruthless/Atco) by the **D.O.C.**; "Murder Rap" (Ruthless/Epic) by **Above The Law**; "On The Road Again" (First Priority) by **Audio Two**; "Let Me Show You" (Wild Pitch) by **Chill Rob G**; "I Got The Knack" (Warner Bros.) by **Everlast**; "The Funk Shop" (Luke Skyywalker, 305-573-0599) by **2 Live Crew**; "Pubic Enemy" (the flip to "I Left My Wallet") by **A Tribe Called Quest**; "Ffun" (Priority) by **Big Lady K**; and "The Girl Tried To Kill Me" (the flip to "What Ya Wanna Do") by **Ice-T**.

## By George, The Boy's New Label Is A Hit! U.K. Dance Scene Gets A Helping Of More Protein

BY LARRY FLICK

**NEW YORK**—The U.K. dance music scene has witnessed the development of yet another independent label in **More Protein Records**. Although such an occurrence is hardly material for front-page headlines, the president of this label certainly is. His name is **Boy George**.

"When people first heard about this project, they didn't take it very seriously," says the ex-Culture Club singer. "In their minds, they couldn't imagine **Boy George** doing something like this. But this is quite serious, even if it did happen by accident."

In early 1989, **George's** longtime friend **Jeremy Healy**, formerly of **Haysi Fantayzee**, wrote several songs that **George** thought sounded like potential hit records. He brought demos of the songs to his label, **Virgin Records**, which did not share **George's** enthusiasm.

"They weren't into the songs because they were all music with no singing," he says. "So I decided to take the money out of my own pocket,

go into the studio to record one of the songs, and put it out on my own."

The resulting track was "Everything Begins With An E" by **Ezee Posse** (which includes **Healy**, with **Simon Rogers** and rapper **M.C. Kinky**). Released in England and Europe last summer, the 12-inch single reportedly sold in excess of 32,000 copies and generated a formidable buzz along these shores as an import.

Despite the fact that **Virgin** eventually agreed to distribute **More Protein** product in the U.K. and Europe, **George** remains unhappy about the label's initial response to the project.

"**Virgin** didn't really understand dance music," says **George**. "They had a potential hit record, and they weren't interested in investing in it." Apparently, **Virgin** has had a change of heart. "Everything Begins With An E" is about to be rereleased in England, this time with several new mixes and a video.

One act on the **More Protein** roster with great potential is **George's** own project, which exists under the cryptic name **Jesus Loves You**. He has already issued one single, "After The

Love," a house track that reunited the singer with former **Culture Club** cohort **Jon Moss**.

"Working with **Jon** on the track wasn't intentional," **George** says. "He had this instrumental track that I liked, and I just kind of went in and wrote the melody and lyrics on my own. Doing the song itself was great fun. It was a different style of music so it gave me a chance to put a different profile on."

**George** has been in the studio working on a full-length **Jesus Loves You** album, scheduled for release sometime this summer—but do not look for the project to evolve into a proper band.

"I have no desire to be a part of that kind of situation again," he says. "Being in a band is too difficult; you've got a lot of personalities and ideas, and getting it to go in one direction is always a problem."

Such a sentiment does not seem to bode well for the much-rumored reunion of **Culture Club**. "Actually, I'd like to make a **Culture Club** record," says **George**, "but I don't think we should try to recapture what we had in the past. I think that if the guys can relate to what I want to do, then it'll happen. I'd love for us to make a strong dance record."

In the meantime, **George** continues to develop future acts for **More Protein**. The label's U.K. club smash "Love On Love" by **Ezee-Posse** featuring **Dr. Mouthquake** has just been issued stateside on **Virgin**, and **George** is hopeful that more will follow. He says his first priority is to concentrate on art, admittedly a knee-jerk reaction to what he views as the increasingly corporate attitude of the music industry.

"Everything has become so extraordinarily premeditated," he says. "But I'm optimistic that the music will win out in the end."

With a diversity of projects, the question of **George's** attention to solo recording remains just that—a question. He reveals that he has little desire to tread the media machine with the same fervor he did in the past. Success at the same massive pitch as in the past is a low priority.

"I want to do what I want in my own time," he says. "After a couple of years of feeling despondent, what's happening now has helped me recapture some of the enthusiasm I had when I started making music."

## NEW ON THE CHARTS

"Motherland (A-fri-ca)," is one of the hottest indie 12-inch singles out, comes courtesy of **Tribal House**. Brainchild of producer/remixer **Winston Jones**, the current excursion features the talents of **Karen Bernod**, **Pierre Salandy**, and **Zhana**.

On its second single for **Pow Wow** (212-245-3010), **Tribal House** combines the rawest elements of R&B/club music with an inspirational, spiritual message and African nuances. Each of those involved

in the making of "Motherland" will have made distinctive contributions to the musical and artistic development of **Tribal House**.

**Jones** is best known for his various remix projects and creative work with such acts as **Push**, **Cultural Vibe**, **Colonel Abrams**, and **Carolyn Harding**. **Bernod** was a featured vocalist in the act **The Joneses** ("Sugar Pie Guy") and has worked with such artists as **Hugh Masekela** and **Rick James**. **Caribbean-bred** former DJ **Salandy** met **Jones** through his brother, while the **New Jersey-born** **Zhana** studied dance in Germany for 19 years and has performed with the renowned **Alvin Ailey** ensemble and toured with **Al B. Sure!**

With the success of **Tribal House** in mixing his Caribbean roots with the current pulse of house music, **Jones** plans for his music to convey both a message and a groove.

BILL COLEMAN



**TRIBAL HOUSE:** From left, **Karen Bernod**, **Zhana**, and **Pierre Salandy**.

## IN THIS SECTION

Bowie's Sound + Vision Tour Hits Montreal

EMI Launches 'Pretty Woman' Soundtrack

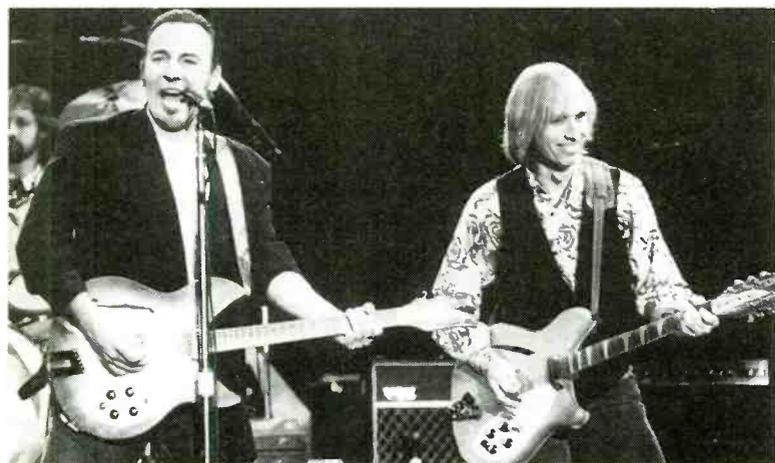
Songwriters' Hall Of Fame Inductees Set

SBK's Wilson/Phillips Crack Hot 100



"Echo & the Bunnymen was built on this mystical chemistry. I knew it was gone."

- Ian McCulloch



**Full Moon Fun.** Tom Petty, right, is joined on stage at the Los Angeles Forum by a sicked-down Bruce Springsteen and by fellow Wilbury Bob Dylan (not pictured here) for a triple-star jam with the Heartbreakers on Creedence Clearwater Revival's "Travelin' Band" and the Animals' "I'm Crying." (Photo: Robert Matheu)

## Basia Has The World In Her Hands 'London Warsaw New York' Hits Top 30

BY HUGH FIELDER

LONDON—Basia's debut album, "Time And Tide," took a year to sell 100,000 copies in the U.S. Three years later, it's comfortably platinum and still selling as its follow-up, "London Warsaw New York," arrives from Epic.

"I'm glad it happened like that," says Basia, a Polish native, in her delectable foreign-film-star accent. "Because after we'd sold 100,000 people were saying, 'You can double it at best, don't hope for too much.' But my ambition was a little stretched then and I wanted at least a gold album. And I'm glad I proved

them wrong."

Basia says that "Time And Tide" sold primarily by word of mouth, although she concedes that radio played a big role. "Somebody at the record company who really believed in the record took it round the contemporary jazz [and adult-alternative] stations in California and they started picking up on it."

The result, says Basia's manager, Alan Seifert, is an entire crop of radio programmers who "discovered" her. "Every station we go to, we meet the program director who says, 'I was the first person to discover you. I was instrumental in bringing you to America.' And each time we say thank you very much. But it's great because people become very personally involved in her. That was something that was never planned. You can't create

that."

"London Warsaw New York" has rocketed more than 100 positions into the top 30 on the Top Pop Albums chart in its first month of release. John Doelp, Epic's associate director of product marketing in New York, explains that "the plan for this release was to remember where you came from." That meant shipping a three-song sampler of album tracks first to supportive adult-alternative stations. The move to AC radio came during the last week of February, with the track "Cruising For Bruising," which earned a Power Pick slot on the Hot Adult Contemporary chart the week of March 17.

However, Doelp emphasizes that Epic also returned to a less obvious base Basia found for her music. "We did a 'lifestyle mailing' to clothing (Continued on page 35)

## 'Desert Wind' Smooths Way For Ofra Haza; Rapping For Rights; Swinging With Cos'

"I'VE TALKED TO people who have told me, 'We don't understand the words, but we understand the emotions,'" says **Ofra Haza**, the Israeli singer whose U.S. debut, released by Sire Records in late 1988, was recorded largely in the language of her native Yemenite culture.

That disk, "Shaday," became an alternative pop rave, mixing technopop dance rhythms with Haza's entrancing Middle Eastern vocals. And it set the stage for the newly released "Desert Wind" disk, a set of originals sung in English. Produced by **Arif, Jo Mardin**, and **Thomas Dolby**, the new album marks Haza's notable move toward the pop mainstream.

"On 'Desert Wind,'" she says, "there are no traditional songs. But all the songs are Yemenite-influenced. You can hear it in the melodies and the lyrics. But I wanted to bring my messages to people in their language." Her lyrics, says Haza, are of "memories, realities, protest, yearning—a reaction to what happens to us every day."

With Western audiences, lured by the buzz term "world beat," accepting a wider range of musical cultures, Sire president **Seymour Stein** saw Haza's potential with her first appearance on the U.K. charts more than three years ago. In Miami Sunday (18), Haza launched a monthlong U.S. leg of her first world tour. "It's like opening the gates," she says. "There's an acceptance now."

It's an acceptance this enchanting Israeli songstress has found in some unlikely places—such as a booking on Johnny Carson's show. "Yes," she says lightly, "people have told me, if I'm there on Johnny Carson, then America accepts me."

**ON THE ROAD:** **Tone Loc** headlines two concerts Wednesday and Thursday (21, 22) at the Ocean Center in Daytona Beach, Fla., to benefit **Amnesty International**, part of a three-week effort by the human rights group to rally college students during Spring Break in Florida. The Beat wonders: Can sun, sand, suds, and social consciousness mix? . . . Famous Music Publishing showcases three of its unsigned acts, the **Nixon Pupils**, **Crossfire Choir**, and

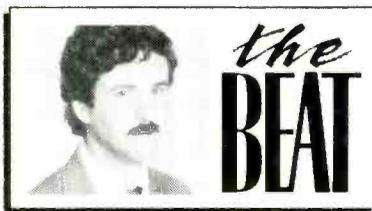
**Raja Rock**, Tuesday (20) at the Cat Club in New York . . . **Lionel Hampton** marks his 60th year as a performer Saturday (24) with a benefit performance for the **Thelonious Monk Institute** at Duke Univ. in Durham, N.C. . . . **Small Faces** co-founder **Ronnie Lane**, whose fight against muscular sclerosis inspired the 1983 all-star Arms concerts, begins a tour of Japan April 1, reports his manager, **Paul Swick**.

**ON THE LINE:** **Won Ton Ton**, the sharp Dutch act signed to a publishing deal with EMI Music, whose impressive showcase last year was reported by the Beat (Billboard, May 13), has signed with PolyGram for its U.S. debut . . . EMI Records has signed the U.K. act **Brother Beyond** with plans to release the group's album, "Trust," in April . . . Songwriter **Terry Steele**, who co-wrote the recent **Luther Vandross** hit "Here And Now," has

been signed by SBK Records . . . **The Black Crowes**, whose debut disk is on the Def American label, have inked a management deal with **Peter Angelus** and **Patrick Whitley** of Badheart Buffalo Entertainment.

**JUST BE COS':** Jazz enthusiast **Bill Cosby** composes and produces tracks on the PolyGram/Verve release "Where You Lay Your Head," which features musicians **Don Pullen**, **Harold Mabern**, **John Scofield**, **Sonny Sharrock**, **Al Foster**, **Jack DeJohnette**, **Mark Egan**, **Odean Pope**, and **David Murray**. The album will be released Tuesday.

**HIGH ATOP GOLD MOUNTAIN:** **Danny Goldberg**, president of Gold Mountain Entertainment, has been leading the charge of artist managers in battling lyric sticker bills now pending in several states (Billboard, March 10, 17). For those management execs who feel they just can't find time to enter the fray, it's worth noting that Goldberg also happens to be handling three top charting artists at the moment: **Bonnie Raitt**, **Alannah Myles**, and **Belinda Carlisle**. The Beat applauds Goldberg's sense of priorities.



by Thom Duffy

## Jam Productions Series Puts Chicago On The Cutting Edge

BY MOIRA McCORMICK

CHICAGO—Can avant-garde music find a home with a major rock promoter? Jam Productions here apparently has the answer.

Now in its second year, a new music series presented by Jam and the Goodman Theatre, a theatrical production entity, is firmly established as an integral part of Jam's concert season.

The Jam/Goodman New Music Series is an uncommon example of esoteric concert programming produced by a for-profit company, according to series coordinator Andy Cirzan.

"The primary goal of this series is not to make money," he says. "It isn't a PR venture either, but a

presentation of quality music, a void that needed to be filled. When you've been in business as long as [Jam principals Army Granat and Jerry Mickelson] have, a certain amount of altruism comes in."

Cirzan, who along with Scott Gelman is a senior talent buyer for Jam, says, "Too often, new music programs put on by nonprofit organizations reinforce the idea that they're art events, in an off-putting, hoity-toity way. They don't do the kind of outreach necessary to attract people who aren't already predisposed to new music. In the past, this stuff has been ghettoized as 'academic' music, not really to be enjoyed—and there hasn't been an outlet for it. (Continued on page 35)

## Cowboy Junkies Back In Saddle Follow Debut With 'Caution Horses'

BY CHRIS MORRIS

LOS ANGELES—The unexpected success of Cowboy Junkies' first U.S. album, "The Trinity Session," has not simplified life for the evocative Canadian band.

In the last year, the group scrapped a first version of its second RCA album, "The Caution Horses," and recut the record in its entirety. Meanwhile, gold-plus sales of "The Trinity Session" necessitated a move from small clubs to concert halls.

Originally, the band expected to use a recording process for "The Caution Horses" similar to that

used for "The Trinity Session," which was cut live and direct to two-track digital in a Toronto church at a cost of \$162. Last April, the Junkies began work on the new record at Sharon Temple outside of Toronto; they intended to record tracks at other nonstudio locations as well.

"The experience of recording in the Sharon Temple was everything that the Trinity wasn't," recalls vocalist Margo Timmins. "It was hell. It was cold, we were playing miserably, we couldn't get the sound. I just wanted to go home. It was a drag.

"But on the third day, we did find (Continued on next page)

# Brettler Blasts Rep. Waxman's DAT Bill; Smokey, Croce, Legrand Honored By Hall

BY IRV LICHTMAN

**A LETTER OF REGRET:** U.S. Congressman Rep. Henry Waxman, D-Calif., has a reputation for defending the arts, so it came as "quite a surprise" to veteran music publisher Leon Brettler, executive VP of Shapiro-Bernstein & Co. in New York, to learn that Rep. Waxman is a sponsor of DAT legislation—supported by most labels and hardware manufacturers and generally denounced by the publishing/writing community. A pending bill would require imported DAT machines to contain chips that allow a home taper to make a DAT copy of prerecorded music, although that copy cannot itself be copied. Those who oppose the bill feel that a blank-tape or hardware fee or royalty offers the best way of compensating copyright owners for home-taping losses. Brettler's views are made known in a letter to Rep. Waxman. Declaring that "no bill is vastly better than this absurd [bill]," Brettler's letter concludes: "On a strictly intellectual basis . . . do you really think it's right to steal my company's music, and thereby deprive us and the writers with whom we share our income on a 50/50% basis, of what we are entitled to receive as royalties for use of our works? If you do think this kind of theft is okay, I would be most interested in hearing your rationale for it."

**NAME VALUE:** A strong slate of writers make their official entrance into the Songwriters' Hall Of Fame in New York May 30 at a dinner at the Marriott Marquis Hotel. The Hall will induct Smokey Robinson, the late Jim Croce, and Michael Legrand. Also, the Johnny Mercer Award (named for the great lyricist who was the Hall's first president) goes to writers Jerry Bock and Sheldon Harnick, whose "Fiddler On The Roof" celebrates its 25th anniversary

this year (and let us not forget at least two other Bock & Harnick gems, "Fiorello!" and "She Loves Me") . . . The Hall's parent, the National Academy Of Popular Music, is sponsoring new writer workshops, a 10-week series ranging from beginner to professional levels, starting in April. Projects director Bob Leone says songwriter showcases and music industry panels are also planned. For more info, call 212-319-1444.

**NAME THAT SONG'S MASTER owner:** Michael H. Goldsen, president of Criterion Music in Hollywood, Calif., says he needs to solve a musical mystery: Who

## Words & Music



owns the Chantels' master of "Look In My Eyes," originally released on Carlton Records? As the publisher, Goldsen says he needs to get the rights, but no one can produce paperwork of ownership. If you've got the info, call Goldsen at 213-469-2298.

**THE ASCAP BOARD** has a new member in Nashville writer Wayne Holyfield. He replaces the late Sammy Fain and will fill out the remaining year of Fain's term until next April.

**SESAC HAS SIGNED** a bilateral agreement with Sociedad Chilena del Derecho de Autor (SCD), its performing rights counterpart in Chile. The agreement is retroactive to July 1, 1989. SESAC, formed 60 years ago, has arrangements with 44 foreign societies.

**COVERS:** One hundred and fifty sheet music covers from the collection of Bill Simon, former

chief of Reader's Digest's recording unit and a onetime Billboard editor, will be displayed at Hopper House in Nyack, N.Y., April 1-29. The artists represented range from Winslow Homer in 1853 to Al Hirschfield. Selections were culled from some 30,000 song sheets owned by Simon.

**METAL PAN ALLEY:** Getting 300 metal fans out to a club on a Saturday afternoon is no mean feat, but ASCAP did just that Feb. 24 at the Cat Club in New York by sponsoring a heavy metal songwriting workshop, featuring producers, promoters, publishers, writers, and A&R scouts. The session was part of a series that will feature future workshops on jazz, pop, and R&B writing. Participating in the metal-shop session were A&R reps Wendy Goldstein-Ishkhans from RCA, Derek Oliver from Atco, and Rob Gordon from EMI; producers Michael Frondelli and Eddie Kramer; promoter Tommy Gunn; publishers Joey Gmerek of Hit & Run Music, Pati DeVries of CBS Music, and Jon Bonci of Warner/Chappell Music; Walter O'Brien of Concrete Management; and songwriters Nick Bowcott, Bob Halligan, and Brian Keats. In two panel sessions, the pros critiqued 18 tapes from among hundreds submitted. Among the more notable acts and tracks reviewed were Tora's "Rules Of The Game," Wild August's "Under The Rain," Empyre's "Never Again," and Taylen Storm's "Bye Lullabye."

**PRINT ON PRINT:** Here are the top 5 personality books from Warner Bros. Publications:

1. Led Zeppelin, Complete.
2. Rush, Presto (matching folio).
3. Randy Travis, No Holding Back (matching folio).
4. Bon Jovi, New Jersey (matching folio).
5. Phil Collins, . . . But Seriously (matching folio).

## COWBOY JUNKIES SHOOT FOR SOPHOMORE SUCCESS WITH STUDIO EFFORT

(Continued from preceding page)

the right place to put the microphone, and we recorded this album. We were happy with it; it really had an edge. It was so good that we dropped the idea of going to the other rooms."

However, upon returning from a European tour, a second listen to the Sharon tapes spurred the band to rerecord the album.

Margo's brother Michael, the group's guitarist and principal writer, concluded that the album had to be remade, but dreaded discussing it with his sister.

"I just decided we have to redo it, it's not right, and I'm going to catch hell for this," he says. "So Margo walks in, I say, 'Marg, I think we gotta redo the record,' and she said, 'God, I'm so glad you said that, I was going to tell you that tonight, and I

was afraid you were going to freak out.'"

In what proved to be Cowboy Junkies' first experience in the studio, "The Caution Horses" was rerecorded at Toronto's Eastern Sound.

With the album completed, the band faces the task of bringing its hushed, intimate music into ever-larger concert venues. After a short swing through Europe, the group will begin a tour of major U.S. markets in May.

"This time around, we'll probably stick to the same [1,000-1,500-seat] venues, pretty much," Margo says. "I think in New York we're going up to a 3,000-seater, which will be the largest indoor soft-seater we've played."

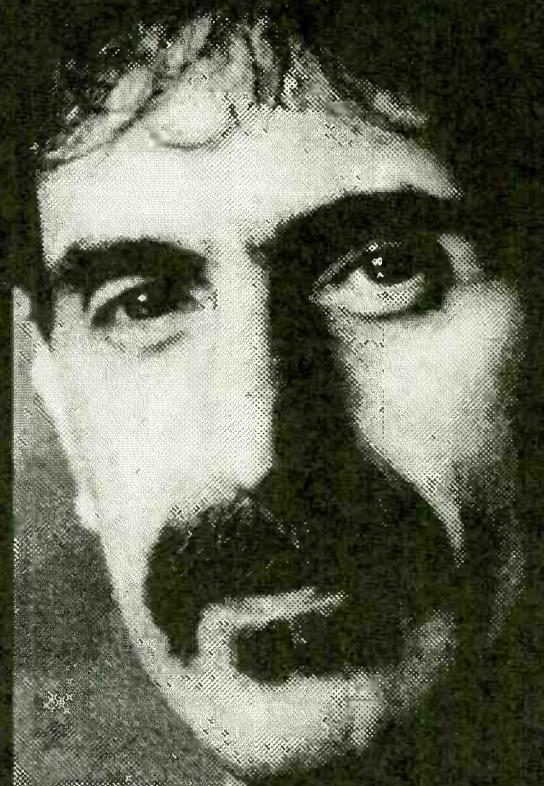
Michael Timmins says the band—

eight pieces in its live configuration—has no fears about bringing its delicately moody music into bigger halls.

"You're sitting in a soft seat," he says, "you're comfortable, you're facing the stage, there's no waiter or waitress attempting to sell you beer, there's no chatter. You've also paid 25 bucks, so you'd better be listening."

"As far as attempting to bring the audience into our own space, we're going to rely more and more on our sound man and our lighting man and actually trying to make the space our own. That doesn't mean we're going to bring in flash pots and stuff, but just something subtle enough to evoke a visual element of our music. I think by combining all of these elements tastefully that we can conquer these spaces."

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# Ian McCulloch Jumps From Bunnymen To Solo Spotlight

BY CHRIS MORRIS

LOS ANGELES—Echo & the Bunnymen had worked their way up from a cult following to arena-opening-act status in America by the late '80s. But, even as the Liverpool band appeared poised for major alternative music success in the U.S., lead singer Ian McCulloch decided it was time to call it quits.

"That band didn't have the same magic," McCulloch says today. "Echo & the Bunnymen was built on this mystical chemistry that people said we had, and I knew that it was gone for good."

So McCulloch, who departed the Bunnymen after the band recorded its fifth album in 1987, is starting over as a solo performer.

"It was a responsibility I didn't want—to be a quarter of something," McCulloch says of life in his old four-piece band. "I'm enjoying writing in a different way. I do still have the benefits of other people's creativity, but I always come in with a song first."

McCulloch's new material appears on his Sire/Reprise debut, "Candleland." While the late-'89 release has made no chart inroads yet, it has already produced a No. 1 Billboard Modern Rock track, "Proud To Fall." Its successor, "Faith And Healing," also has scored on the

Modern Rock Tracks chart.

McCulloch will attempt to heat response for "Candleland" with a tour, which will find the singer fronting a new four-piece group that includes ex-Bunnymen member Mike Mooney. The one-month swing, which began March 16 in Dallas and will play major markets around the country, will primarily hit 1,500-seat venues.

The move to smaller halls was decided upon after McCulloch's recent British tour. "In England, I think we did too many shows, and [the venues were] too big," he says. "That's another reason for the plan in America."

"The agent wants to undersell it," he continues. "The vibe is better—rather than overreach, we want to make sure all the gigs are sellouts."

According to McCulloch, if one is to judge from the first English dates, audiences are responding to his new music, which is a leaner but still lush distillation of the Bunnymen's moody postpunk sound.

"It did seem a bit different," he says, recalling the British shows. "Most of them liked the fact that it was warmer than the Bunnymen, and stripped of the pompousness."

He adds, "I think people like it when something looks like it's new."

## O'CONNELL'S GOT 'HEART'

"It's a slow building process," says Chris Palmer, product manager of Warner Bros. Nashville's "alternative" division, of the label's marketing push behind Maura O'Connell's debut, "Hungry Heart."

Palmer's office, founded last year, is part of Warner's notable effort to work noncountry artists signed by Nashville chief Jim Ed Norman, including Take 6, Mark O'Connor, David Mullen, and Bela Fleck. O'Connell is the latest to benefit from the approach.

The twin tenets of Warner's plan for "Hungry Heart" are promotion of the album to adult alternative radio and coordination of short tours with radio and retail stops.

According to Palmer, Warner serviced the release to "every public radio station that we could find," approximately 1,500 nationwide, and is beginning to see response.

Mike Robertson, O'Connell's Nashville-based North American manager, reports that the Irish singer, a widely recognized name in her native country, will tour extensively this year, exposing her pristine pipes and contagious personality to retail, radio, and live audiences alike. O'Connell played a series of California dates March 10-15, with additional U.S. shows planned throughout the spring.

DAVID WYKOFF

## CROWES TAKE FLIGHT

They're young, from Atlanta, and a

## ARTIST DEVELOPMENTS

cross between Humble Pie and early Rolling Stones. Their debut album, "Shake Your Money Maker," is an infectious boogie-blues set. They're signed to Def American Records, a name associated exclusively with the hardest, fastest metal bands. What is going on here?

"There are too many labels being placed," says Rich Robinson, guitarist and co-founder of the Black Crowes. "When you come out of the South, people think you look and sound either like the Georgia

Satellites or R.E.M. Why can't they just say, 'They're a good rock'n'roll band'? They're too worried about business, image, and video."

Robinson put the Black Crowes together with his brother, vocalist Chris Robinson, later recruiting bassist Johnny Colt, guitarist Jeff Cease, and drummer Steve Gorman.

Def American A&R rep George Drakoulis saw the group in New York and "felt they had a strong presence on stage, a good front man. It was refreshing to see young kids playing rock'n'roll. What will make them last is that they are strong songwriters. The material is

(Continued on next page)

## New Orleans Jazz Fest Set Kershaw, King, Connick To Appear

NEW ORLEANS—The 21st annual New Orleans Jazz And Heritage Festival will be held here April 27-May 6. As it has in the past, the event will offer live performances, workshops and lectures, special concerts, local crafts, and, of course, the best of Louisiana's indigenous cuisines.

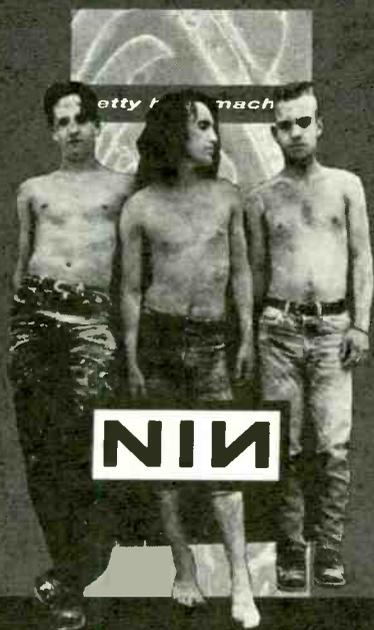
Among the artists set to appear are Doug Kershaw, B.B. King, Robert Parker, Toots & the Maytals, Allen Toussaint, Linda Ronstadt, Ernie K-Doe, Dr. John, Dan-

ny Barker, the Fabulous Thunderbirds, Buckwheat Zydeco, Bongo Joe, Bo Diddley, the Rebirth Jazz Band, the Crown Seekers, and Harry Connick Jr.

In addition to the regularly scheduled days at the Fair Grounds race track, 10 evening concerts are planned at different venues. For complete information, contact: The New Orleans Jazz And Heritage Festival, P.O. Box 53407, New Orleans, La. 70153-3407.

JEFF HANNUSCH

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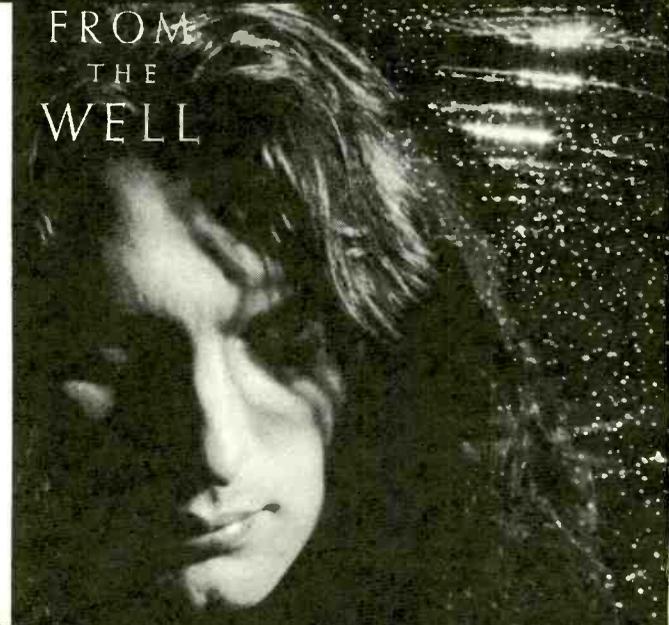
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FROM THE WELL



### PETER KOPPES—FROM THE WELL

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**MUSIC THAT HITS YOU RIGHT**

**ARTIST DEVELOPMENTS**

(Continued from preceding page)

well thought out and crafted, not pretentious."

Despite their British Invasion roots, Drakoulis had no problems adding the Black Crowes to a roster that boasts the likes of Slayer and Danzig. "Def American is about giving the best of the genre," he says. "Each band we sign is very intense about what they do and how they do it. The Black Crowes play R&B and blues-influenced rock'n'roll. They aren't afraid to throw everything away and expose a lot of themselves without covering it up in a heavy-duty genre. If they're not heavy metal, then they're the best non-heavy-metal band you can have."

ELIANNE HALBERSBERG

**CLARKE KEEPS SCORE**

The world got not only an

extraordinary bass player in Stanley Clarke, but a composer, arranger, producer, and band leader as well. In his 20-year career, Clarke has proved to be one of the most successful crossover musicians around, even before it was fashionable to cross musical boundaries. These steps taken him through different musical styles and different composing perspectives, the latest being film and television scores.

In the wake of his recent work with Stewart Copeland in the I.R.S. Records act Animal Logic, Clarke has returned to writing scores. His most recent endeavor is for a made-for-TV film titled "Dangerous Pursuits" on cable's USA Network. In this thriller, a male character repeatedly tries to kill a woman.

"The scope was tough," says Clarke. "You don't want to ruin it before the last and successful scene. What I did was start with the last scene and score the music backward from there."

Clarke explains that scoring gives him a different sense of freedom than does performing. "There's none of that hit-record mentality," he says. He particularly likes exploring the emotional range that scoring

provides. "When you're listening in the audience, you feel that any moment you could get shot. As a composer, you get to use any instrument you want, do anything you want with that instrument. You get to do a lot of weird shit."

Clarke has scored for commercial films ("Tap," with Gregory Hines) as well as television films. Another project that is scheduled to air during the holiday season this year

is "The Kid Who Loved Christmas," which has Eddie Murphy as executive producer and features Sammy Davis Jr., Ben Vereen, and Della Reese. Between now and then, you will find Clarke finishing an album with pianist George Duke. "I'll probably be doing a little touring as well as some more scoring," Clarke adds.

ELIZABETH KEHLER

**EMI Has High Hopes For 'Pretty Woman'**

BY SHARON LIVETEN

LOS ANGELES—EMI has almost dangerously high hopes for its newly released soundtrack to the Disney film "Pretty Woman." Ron Fair, EMI's VP of A&R and staff producer, predicts that the project, the label's first soundtrack venture in several years, could yield as many as five hit singles, and bring a glow to EMI's dimmed West Coast presence.

"There are fabulously talented people involved in this project," says Fair, who, with Disney's Mitchell Lieb and Chris Montan, put the project together. "But [projects like this] are part of the reason I was brought here. We want this to remind people that EMI

does have a West Coast record company, filled with lots of creative people doing cool things, and they'll want to jump on board."

The soundtrack showcases a lot of musicdom and EMI's best. The Red Hot Chili Peppers, Robert Palmer, Roxette, Jane Wiedlin, and others have all contributed tracks. The project's highlight comes from David Bowie in the form of a spin-off project, "Fame 90": five different remixes of his classic "Fame" cut.

"We approached David to write a new song for the movie," says Fair, "but his schedule just didn't allow time for him to write a new tune. But he retrieved the masters of 'Fame' and gave us permission to remix it in five different ways. There

will be a CD-5, a commercial 12-inch, a maxisingle, and a white-label 12-inch. There are also two full-length videos. We used all sorts of people: John Gass with a wild track, Arthur Baker did a hip-hop and a house version, Queen Latifah did a rap version. And they do play a role in the film. We're going to work the tracks at so many places—dance clubs, rap, alternative, whatever."

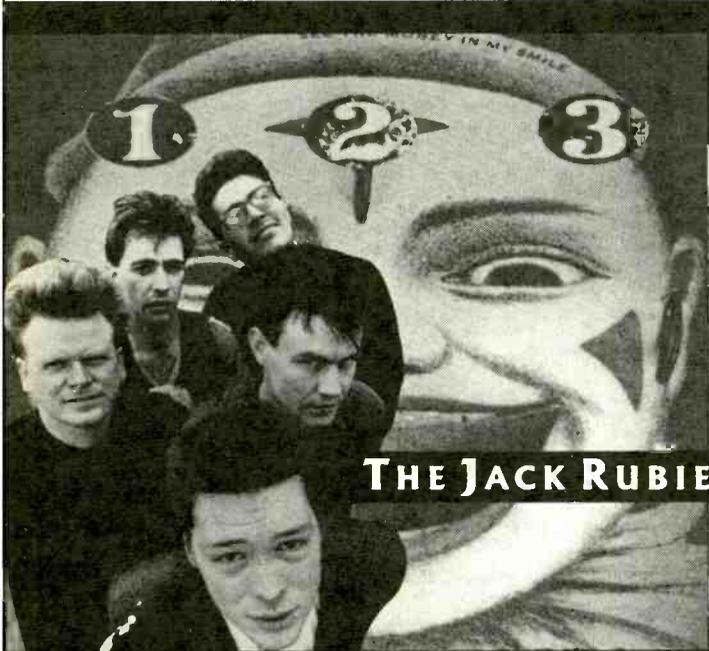
While the Bowie tracks are the most notable of the project, the Roxette song, "It Must Have Been Love," which has been available in other formats outside the U.S. but was remixed for this album, is the first single. (The Bowie tracks are being packaged separately). "This album," says Fair, "is filled with hits."

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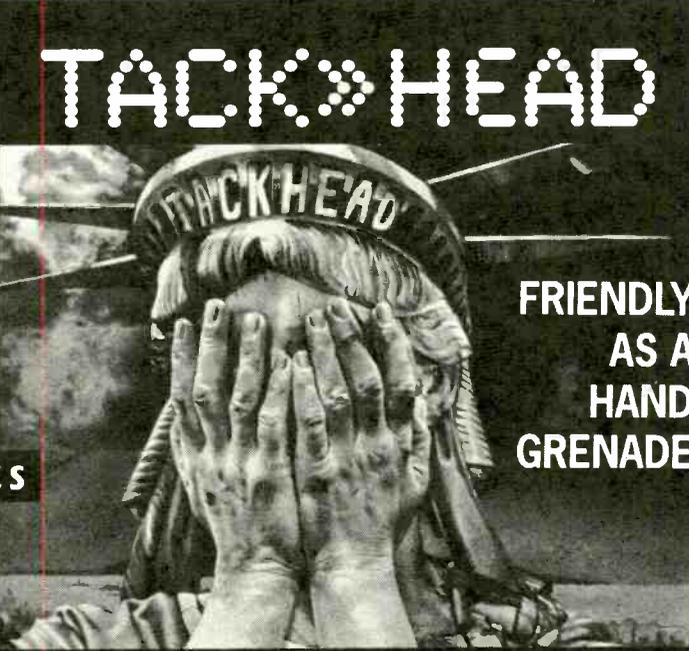
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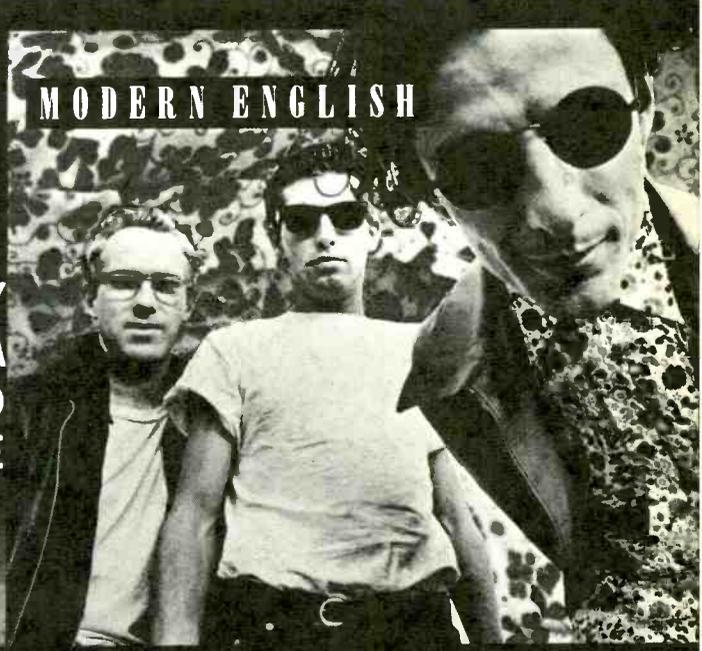


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**TACKHEAD—FRIENDLY AS A HAND GRENADE**

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## TALENT IN ACTION

DAVID BOWIE

Montreal Forum, Montreal

WHAT MORE COULD you ask for?

A fighting-trim David Bowie, a hard-playing four-piece band, a stunning modern dance number, stark but striking visuals, and an economical but effort-filled two-hour anthology from a two-decade career.

The Sound + Vision tour, on its second night of an extended world swing, already was in superb shape. From the opening notes of "Space Oddity," Bowie and band (guitarist Adrian Belew is a virtual co-star) took a clean and spare trip through music that even now seems avant-garde.

Every Bowie period is covered: "Changes," "Young Americans," "Let's Dance," "Ziggy Stardust," "Fame," "Ashes To Ashes," "TVC15," "John I'm Only Dancing." But, while gymnastics and technology often drenched the music on Bowie's recent Glass Spider

tour, Sound + Vision is primarily about sound and only about vision when it merits.

When it is about vision, it is sensational. Two dancers from Montreal's La La La Human Steps group brought down the house on "Suffragette City," and even Bowie could barely keep his mind on the song. The show's one effect, a front-stage screen, works more often than not. Projected film sequences are particularly effective on "Ashes To Ashes," "Space Oddity," and "Let's Dance."

But for the most part, it's a back-to-basics approach. Bowie, not any troupe or multitiered stage, is the focus. He's out front far more often, taking one half of the stage (with the band off to his left), and plays guitar more than at any time in recent memory.

In short, the audience gets exactly what it pays to see.

If there's a problem—and it's a big if—it's that there's no real reason d'être for the tour, none of the compelling drama of, say, the "Serious Moonlight" tour. Bowie says this is one last chance to play the hits, then move on, but it's hard to feel nostalgic when centerstage is occupied by an artist in champion form.

He's still stretching his performance, still seemingly learning something about himself, and proving that you don't need to have new music to sell to have a tour with new things to say.

KIRK LaPOINTE

### LADYSMITH BLACK MAMBAZO Park West, Chicago

SIX DAYS AFTER Nelson Mandela's history-making release from prison, South Africa's premier a cappella choral group lifted its voices in thanksgiving before a full house at the Park West.

Ladysmith Black Mambazo's performance here, in front of a predominantly white crowd, was as much a spirited human rights celebration as it was a showcase of the group's stunning vocals.

Joseph Shabalala, his three brothers and six cousins, dressed in colorful, indigenous costumes, wove through the crowd to the stage, pausing to shake outstretched hands. Rapturous applause was theirs even before they began to sing.

The group's performance of "Isicathamiya," the traditional South African style of music that won Paul Simon's "Graceland" heart back in 1985, was equally moving. The singers (seven basses, a tenor, an alto, and lead tenor Shabalala) enhanced their simple, never overtly political songs by projecting harmonies in call-and-response style.

Sung almost entirely in Zulu, the show was more about sound than meaning, even though Shabalala & Company descriptively introduced every number and embellished most with Temptations-style pantomime. The songs from the Warner Bros. albums "Shaka Zulu," "Journey Of Dreams," and the Mambazos' soon-to-be-released George Clinton collaboration, "Two Worlds, One Heart," were brought to life.

The troupe spiced things up with invigorating whoops, yelps, and tribal dance kicks, inspiring fans to respond in kind.

Closing with "N'kosi Sikeleli (God Bless Africa)," the unofficial South African national anthem, the group and Joseph Shabalala—who is an ordained Pentecostal minister—charismatically paid homage to the One they suggested was responsible for setting captives free.

SHEREE MARION

(Continued on next page)

## NEW ON THE CHARTS

It must be in the genes. The female trio of Wilson Phillips—featuring the second generation of two famous pop families—makes its debut on the Hot 100 Singles chart with "Hold On," from the group's eponymous debut album on SBK Records. Following TechnoTronic, Wilson Phillips is the second charting act for the year-old label.

Wilson Phillips was formed by Carnie and Wendy Wilson, the daughters of Beach Boy Brian Wilson, and Chynna Phillips, whose parents are John and Michelle Phillips of the Mamas & the Papas. The three women have been friends since childhood.

Are there similarities between the second generation and the first? One obvious parallel is that Wilson Phillips' strength also lies in its close vocal harmonies but

the comparison ends there. "The group's background obviously doesn't hurt," says Arma Andon, senior VP at SBK, "but these women have unique and strong personalities that stand on their own. They are who they are and all we have to do is take what they are and get it out to the public."

And that's exactly what SBK is doing. Wilson Phillips' first project is getting a tremendous push from the label. Along with radio promotion, SBK has made video exposure a priority and "Hold On" is in active rotation at MTV. The label also expects to make the trio an international smash. "We have a 12-month plan that will introduce the group to foreign markets," says Andon. "They're already doing TV shows in Germany and will tour Europe starting in May."

JIM RICHLIANO



WILSON PHILLIPS. Shown, from left, are Carnie Wilson, Wendy Wilson, and Chynna Phillips.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AEROSMITH SKID ROW	Great Western Forum Inglewood, Calif.	March 3 & 5-6	\$1,051,200 \$22.50	48,507 sellout	Avalon Attractions
DAVID BOWIE	SkyDome Toronto	March 7	\$927,124 (\$1,092,152 Canadian) \$32.50/\$28.50	34,687 sellout	Concert Prods. International BCL Group
GRATEFUL DEAD BALAFON MARIMBA ENSEMBLE (26TH) MICHAEL DOUCER & BEAUSOULIER (27TH)	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 25-27	\$905,520 \$20	45,276 sellout	Bill Graham Presents
BILLY JOEL	Florida Suncoast Dome St. Petersburg, Fla.	March 6	\$857,362 \$22.50	38,150 sellout	Fantasma Prods.
RUSH MR. BIG	Palace of Auburn Hills Auburn Hills, Mich.	March 8-9	\$572,440 \$20	38,633 sellout	Cellar Door Prods. Belkin Prods.
DAVID BOWIE	Montreal Forum Montreal	March 6	\$428,422 (\$595,538 Canadian) \$32.50	15,555 sellout	Donald K. Donald Prods.
ERASURE BABY FORD	Great Western Forum Inglewood, Calif.	March 11-12	\$110,941 \$18.50	23,286 sellout	Avalon Attractions
BILLY JOEL	Capital Centre Landover, Md.	March 3	\$408,982 \$22.50	18,177 sellout	Cellar Door Prods.
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Madison Square Garden Center New York	March 7	\$356,400 \$25/\$22.50	14,427 sellout	Madison Square Garden Enterprises Metropolitan Entertainment
AEROSMITH SKID ROW	Reunion Arena Dallas	Feb. 22	\$334,280 \$20	17,092 sellout	PACE Concerts
JANET JACKSON CHUCKII BOOKER	Freedom Hall, Kentucky Fair & Exposition Center Louisville, Ky.	March 9	\$332,787 \$19.50	17,639 sellout	C&C Entertainment
DIANA ROSS	Fox Theatre Atlanta	March 8-10	\$328,645 \$29.50/\$27.50	11,380 13,800 sellout	Cellar Door Prods.
DAVID BOWIE	Colisee de Quebec Quebec City, Quebec	March 4	\$293,599 (\$347,328 Canadian) \$32.50	10,687 12,000	Donald K. Donald Prods. BCL Group
NEW KIDS ON THE BLOCK SWEET SENSATION PERFECT GENTLEMEN	Greensboro Coliseum Greensboro, N.C.	March 11	\$293,065 \$19.50	15,781 sellout	Dimensions Unlimited
JANET JACKSON CHUCKII BOOKER	Thompson Boling Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	March 7	\$285,554 \$18.50	15,449 sellout	Brusco Barr Presents PACE Concerts
TEARS FOR FEARS DEBBIE HARRY	Great Western Forum Inglewood, Calif.	Feb. 22	\$270,280 \$20	14,393 sellout	Avalon Attractions
DAVID BOWIE	Coliseum, Edmonton Northlands Edmonton, Alberta	March 12	\$264,878 (\$310,702 Canadian) \$32.50	9,561 12,000	Concert Prods. International Donald K. Donald Prods. Perryscope Prods. BCL Group
DAVID BOWIE	Winnipeg Arena Winnipeg, Manitoba	March 10	\$242,130 (\$284,261 Canadian) \$32.50	8,693 10,000	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment BCL Group
RUSH MR. BIG	The Summit Houston	Feb. 26	\$240,119 \$18.65	13,153 sellout	PACE Concerts Stone City Attractions
THE HIGHWAYMEN: WILLIE NELSON WAYLON JENNINGS JOHNNY CASH KRIS KRISTOFFERSON	Capital Centre Landover, Md.	March 12	\$236,776 \$21/\$19	11,951 15,000	Musiscnter Prods.
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Centrum In Worcester Worcester, Mass.	March 12	\$208,569 \$18.50	11,274 11,811	Don Law Co.
MOTLEY CRUE FASTER PUSSYCAT	Bramlage Coliseum Kansas State Univ. Manhattan, Kan.	March 2	\$204,312 \$17.50	11,823 sellout	Contemporary Presentations
NEW KIDS ON THE BLOCK SWEET SENSATION PERFECT GENTLEMEN	UTC Arena Univ. of Tennessee- Chattanooga Chattanooga, Tenn.	March 8	\$203,815 \$18.50	11,396 12,000	Harvey O Prods.
THE HIGHWAYMEN: WILLIE NELSON WAYLON JENNINGS JOHNNY CASH KRIS KRISTOFFERSON	Met Center Bloomington, Minn.	March 9	\$198,608 \$19.50	10,724 sellout	Jam Prods. Company 7
WHITESNAKE RIX	Joe Louis Arena, Detroit	Feb. 24	\$188,720 \$20	9,436 15,904	Brass Ring Prods.

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**TALENT IN ACTION**

*(Continued from preceding page)*

**STANLEY JOROAN**

*The Blue Note, New York*

**GUITARIST** Stanley Jordan is one smooth player, as evidenced by a recent date at the Blue Note where he and his trio turned musical corners like a finely tuned machine. The solid foundation provided by bassist Charnett Moffett and drummer Kenwood Dennard gave Jordan room to build the club concert to a series of peaks.

Jordan first showed himself off with a solo performance of Michael Jackson's ballad "Lady Of My Life." Each phrase that slid off the neck of Jordan's instrument pierced the dense and smoky club

air. And a closing rendition of "All Blues" took the trio to the roots of the blues where there's a whole lot of sweat and raw talent displayed.

Jordan's synthesized guitar on this tune recalled the familiar wailing of an old Hammond. It showed how—as on his current Blue Note album, "Cornucopia"—Jordan bridges mainstream jazz and electronic experimentation. Demand from the crowd inspired the encore: Parker's "Now's The Time."

With this concert, Jordan and his trio kicked off a series of shows before setting out for a world tour to showcase "Cornucopia."

ELIZABETH KEHLER

**BASIA HAS THE WORLD IN HER HANDS**

*(Continued from page 30)*

stores and restaurants" where Basia's first album found exposure, he says. "It's real important to me that 'the street' is given credit. There was a big word of mouth on the first album."

Finally, VH-1 has made a significant commitment to "London Warsaw New York," filming the singer in each of those world capitals.

For "London Warsaw New York," Basia and partner Danny White, who co-wrote and co-produced the disk, were given the same freedom as before. "There was very little involvement from Epic," says Seifert. "They played the demos to [CBS U.K. A&R director] Muff Winwood as much as a courtesy as anything else. Certainly the Americans, who have much more riding on this album than the British, didn't hear the tracks until they were virtually complete."

"We have a good relationship with Epic in America and they know me well enough to say what they think. This album was always going to be a step up from the first and that was it. They were never going to go off the rails or anything."

Seifert adds that he would not

dream of telling Basia what to do. Yet she certainly has listened to her fans. The walls of Basia's home studio are plastered with letters from people who've written to the address printed on the sleeve of her debut. "That was deliberate, because I badly needed comment," she says.

"It's quite bewildering because the letters vary from 9-year-olds to 60. I think that's the biggest compliment. And they do every kind of job, so I don't really know who I'm writing for. I guess it's for people who need a little optimism."

She knows her audience and she knows the business as well. "I enjoy it. I was always good at math in school, and I'm fascinated by the whole big machinery of it in America. I spent a lot of time finding out how it all worked when I went to radio stations and started reading reports and charts."

Promotion, according to Basia, is "just a chance to explain myself. It also gives me a chance to tell people about Poland—the real Poland, not the Poland they see from those depressing TV pictures. That's my real mission."

**JAM PRODUCTIONS SERIES SPOTLIGHTS THE AVANT-GARDE**

*(Continued from page 30)*

Jam and Goodman together want to produce quality events that continue to develop an audience."

The 1990 lineup includes the Kronos Quartet, which performed at showcase club Park West in January; Laurie Anderson, who appeared at the Chicago Theatre in early March; Le Mystere des Voix Bulgares, slated for an April performance at Park West; and the WOMAD (World of Music and Dance) Festival, which is set for Aug. 15 at Navy Pier. The inaugural 1989 roster included Le Mystere des Voix Bulgares, the World Saxophone Quartet, the Jon Hassell Concert Group, Wayne Horvitz' The President, and Astor Piazzolla.

"Last year, we went into this as a long-term commitment," says Cirzan, "and we made sure the concerts were cutting-edge. If the artists had been too commercial, no one would have paid much attention. This year we brought in more established artists; next year we want to expand our horizons and get back into taking more risks. If you do a series like this any other way, you end up attracting the same 300 people over and over. Audience development is No. 1 on our priorities; we don't want to keep supplying a steady diet to the already-converted."

For instance, says Cirzan, "we accumulated a mailing list after our first season, but then decided

not to use it, so as not to go after the same audience." Instead, he says, "We got a radio sponsor, [adult alternative] WNUA-FM, and we do major marketing campaigns, including street posters."

The Jam/Goodman New Music

*'In the past, this stuff has been ghettoized as "academic music"'*

Series was the brainchild of Cirzan, who had instituted a similar series in 1986 at Ravinia, the Chicago area's outdoor fine arts music venue, when he was employed there. That series, "New Perspectives," has continued since. Cirzan joined Jam in 1988, and approached Mickelson, Granat, and Gelman about the possibility of mounting a similar series, in addition to Jam's major rock shows—"quality musical events," says Cirzan, "that would help the company expand. It didn't take much convincing."

After the first season, he says, "we took stock and found that, while the new music series wasn't making money, it wasn't disastrous either. For a lot of these artists, it was the first time they'd played Chicago, and it's always hard selling an artist for the first

time. But in general, we were happy with the results."

In addition to the new music series, Cirzan is also working on isolated new music dates around Chicago. One is trombonist Ray Andersen May 5 at Schuba's Tavern. Another is the Live At The Knitting Factory tour, scheduled for May 16 at Cabaret Metro and featuring John Zorn, Elliot Sharp, Marc Ribot, and Ray Nathanson, among others. "The tour is being mounted in conjunction with A&M's 'Live At The Knitting Factory Vol. III,'" says Cirzan, "and A&M is offering tour support. Things are looking up for this kind of music."

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**Shure Thing.** S.N. Shure, founder of Shure Brothers, the microphone and audio equipment firm, is a hands-down inductee into Hollywood's Rock Walk, a sidewalk gallery recognizing leaders in the music industry. Shure, center, is joined by Don Kelsy of the Rock Walk, left, and Larry Thomas, VP of the Guitar Center store.

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**A Special Plaque For The Man In Black.** Johnny Cash, second from left, accepts a Billboard plaque commemorating his 35 years in the music industry. Presenting the award at the Country Radio Seminar are, from left, Billboard Nashville GM Gerry Wood, associate publisher Gene Smith, and Southern advertising manager Lynda Emon.

## Clash Reported Between OMG & CMF At Issue Is Hank Williams PBS Special

BY EDWARD MORRIS

NASHVILLE—A licensing clash between Opryland Music Group and the Country Music Foundation over songs used in a new PBS Hank Williams special nearly wound up in court earlier this month and came close to derailing the project. The parties reached an agreement on the matter less than a week before "In The Hank Williams Tradition" made its March 12 debut. OMG is publisher of the Williams catalog.

The CMF and the New York-based Ginger Group co-produced the special for PBS. Chartered as a nonprofit educational organiza-

tion, the CMF also operates the Country Music Hall of Fame.

After a year of discussions failed to lead to an agreement on

*The showdown pitted two usually companionable Music Row forces against each other*

how much the CMF would pay for a synchronization license, the CMF told the publisher it would nonetheless proceed with the project by seeking a compulsory license for the songs. In reaction, Opryland filed a complaint March 2 in U.S. District Court in Alexandria, Va., asking for a restraining order to prevent PBS from broadcasting the special as scheduled.

That complaint, which quickly prompted further negotiations, was withdrawn March 6, a CMF director says, and a regular license was issued.

The showdown that pitted these two usually companionable Music Row forces against each other centered on how the licensing negotiations were handled by Bill Ivey, the CMF's longtime executive director.

On Feb. 26, Opryland Music Group president Jerry Bradley sent a 12-page letter to each member of the CMF's board of directors, summarizing his complaints against Ivey. In the letter, Bradley accused Ivey (who also serves as national chairman of NARAS) of putting the PBS production in motion before securing synchronization licenses for the Williams mu-

sic, of failing to negotiate in good faith with OMG, and of personally profiting from the venture by serving as a paid scriptwriter. Ivey was to receive \$10,000 for the script, Bradley reported.

Bradley said that early in the negotiations, which began in January 1989, he took the position that if the PBS special used more than a few of Williams' songs, it would undercut OMG's ability to license Williams' music profitably for commercial projects. Because of this, according to Bradley's account of the process, OMG stood firm in its original demand that the CMF must pay competitive rates for using the material.

Negotiations to set the licensing fees, determine the number of Williams songs to be used, establish the special's broadcast life, and decide on other uses for the special reached an impasse in January and resulted in the CMF's move for a compulsory license. Under such a provision, the Copyright Royalty Tribunal sets the fee.

Another issue raised in Bradley's letter to the CMF board concerned how the profits from the production would be divided once PBS recouped its costs.

Details of the settlement have not been revealed. A CMF board member says that only the licensing concerns were discussed in reaching the licensing agreement and that Bradley's complaints against Ivey have not been taken up.

Following the settlement, Ivey told Billboard: "I think everybody is very comfortable with where we have landed, and I think we each got some of the things that were real important to us. I think we're now in a position of going on really positively with it."

## Nothing Is Sacred To CRS Wisecracker Charley Monk's Gibes Generate Guffaws & Groans

**RETURN OF THE MAD MONK:** Charley Monk, semi-perennial MC of the Country Radio Seminar's "New Faces" show, returned to his chores again at the 1990 conclave after getting KO'd by the Monogolian flu last year. While vamping during set changes for the 10 acts, Monk again made certain that he offended all those within earshot. His was the stuff of guffaws and groans. Here's some of the best and worst of Monk, vintage 1990:

"Yes, I am back because I'm a survivor. I have survived a great many things in my short 50 years. I survived my radio career in Mobile, Ala., with such crazies as Ken Dowd, Tom Cat Reeder, Jim Tabor, Don McGregor, Larry James, and Scott Shannon—and without Gerry Wood and Billboard's gobbledegook chart system. I survived ... And this year the Berlin Wall fell down. Many great changes have taken place, devious leaders were thrown out, Ceausescu in Romania ... Noriega in Panama ... Shultz at Capitol. Strange leaders have been installed. Havel, a playwright, in Czechoslovakia ... Hinton, a playboy, at MCA. There is so much change sometimes you don't know who the leader is. Like in Nashville's Atlantic office. The South African government released Nelson Mandela, and they were celebrating in the streets at Soweto. They would be celebrating in the Nashville streets if TNN released Ralph Emery.

"I was there when people admitted to getting fired instead of becoming consultants. By the way, a consultant is a guy who knows 110 ways how to make love, but does not know any women. When I was a kid, for a nickel, you could buy enough stamps to mail one letter and two postcards—all of them going to get mail-order chickens from Del Rio, Texas, from Charlie Douglas or Wolfman Jack.

"In our days, grass was mowed, Coke was a cold drink, pot was something you cooked in, and crack was something else. Rock music was Grandma's lullaby and AIDS were helpers in the principal's office. I'm sure a lot of you yuppies are wondering how this 'Monk Man' can keep on doing better and better. Well, in 50 years I've learned there are two things no one can give you—age and experience. And in the last year, I've learned from Jimmy Bowen that age and treachery will always overcome youth and skill. So y'all better watch out tonight—'cause I'm back!"

**MORE MONK ZINGERS:** "Mike Chapman, we have received your Princeton Career Aptitude Test results. Do not pursue any career with interpersonal relations,

broadcasting, or public speaking. Well he's here—Mike Borchetta, the Joe Isuzu of country music. Wasn't that trade publications panel a barn burner? George Albert should do commercials for Sominex. I understand a group of Midwest farmers are having a tractor pull to help Willie Nelson with his taxes. Look for Conway Twitty's next single, 'If I Can't Be No. 1 In Your Life, Then No. 2 On You.' Did the term 'floppy disk' originate with a disk jockey? Jimmy Bowen is sitting in his office when the devil appears: 'I'll give you the hottest pop act



by Gerry Wood

in the world, but you'll have to give me your soul and the soul of your wife and kids.' Jimmy answers, 'OK, but what's the catch?' I think we ought to salute Bill Catino, the Barney Fife of country music. He's never had but one bullet, and lost it. Know the difference between a pig and a disk jockey? No pig would stay up all night to go to bed with a disk jockey. MCA's Tony Brown is always a little hipper than most producers. He's doing a new record with the Grand Ole Opry staff band and the Stoney Mountain Cloggers called 'Hillbilly Lambada.' Jay Phillips says he believes opposites attract—that's why he's looking for a good-looking woman. This business is very creative. I work for a company [Opryland Music Group] that was located on 8th Avenue, started a label called 16th Avenue, and moved to 17th Avenue."

Monk, an equal-opportunity career destroyer, doesn't even let himself escape. He concluded with, "My wife is a financial wizard. Helps people with their finances. However, last week she did something strange. She took out a home improvement loan, gave me the money, and told me to move."

**CRSnippets:** At the "Highway To The Stars" panel, new artist Travis Tritt admitted that he discussed some 500 aliases with Warner Bros. before recording under his own name. Why all the fuss? "They had another 'Travis' over there," said Tritt ... Arista artist Alan Jackson's definition of CRS: "Conversing rapidly and smiling" ... Chris Hillman of the Desert Rose Band: "I don't want to analyze what I do, I'm just having a good time playing the music that I feel is uplifting to people." Joe Galante of RCA: "I don't have a bone to pick with country radio on new artists. My bone to pick is about hanging on to the past too long—because to me there are a number of artists in the middle who have been around a long period of time who no longer sell records or tickets but are very safe."

Mark these dates—Feb. 27-March 2—for the 1991 22nd annual CRS at the Opryland Hotel.



## CHART ERRATUM

NASHVILLE—In the course of regular software maintenance on Broadcast Data Systems' satellite monitors, a number of these monitors were electronically sent an early version of detect software. Broadcast Data Systems technicians estimate that this error created a situation in which a few songs in a few markets were underdetected from Feb. 4 through March 8.

The problem was discovered and resolved by sending the correct updated software.

The BDS monitors track radio airplay in 58 markets. The information is the basis for Billboard's Hot Country Singles & Tracks chart.

Billboard has been given assurances that additional procedural safeguards have been incorporated in Broadcast Data Systems' daily operations to eliminate the possibility of any repetition of this problem.

"I regret any inconvenience this situation has caused," says Marty Feely, BDS president, "and I am

certain that the changes made to the operating procedures will prevent a recurrence. Of the thousands of songs being tracked across all formats by Broadcast Data Systems at this time, less than 2% were at all affected."

Adds John Babcock Jr., Billboard's group publisher, "Our analysis of the problem also indicates a few records were affected in that their movement up the charts was slowed. As far as we have been able to determine, no record peaked prematurely.

"We are naturally very concerned that this problem occurred and apologize to all of our readers. We remain, however, strongly committed to Broadcast Data Systems' collection technology for our charts now and in the future. In fact, even with the detect problems, the charts we have compiled during the last six weeks remain more accurate in terms of real national airplay listenership than the charts our prior reporting methodology created."

## The Many Faces Of Country Radio Seminar 1990

The 21st Annual Country Radio Seminar was held Feb. 28-March 3 at the Opryland Hotel in Nashville. CRS attracted 1,410 registrants, breaking previous attendance records by 27%. (Photos: Gerry Wood, Cyndi Williams, Alan L. Mayor, Beth Gwinn, and Lesley Halpern)



The McCarter Sisters meet radio. Pictured, from left, are Lisa McCarter; Steve Gary, KASE/KVET Boston; Jennifer McCarter; Ron Rogers, KASE/KVET; and Teresa McCarter. Bob Cole, KASE/KVET, is in front.



Unistar VP Ed Salamon presents RCA supergroup Alabama with the first CRS Humanitarian Award, following the group's appearance on this year's "Super Faces" show. Shown, from left, are Teddy Gentry, Mark Herndon, Jeff Cook, Salamon, Randy Owen, and The Nashville Network's Gary Beatty.



16th Avenue Records group Canyon tapes station liners and brief interviews with radio personnel during the Country Radio Seminar Artist/DJ Taping Session. Pictured, from left, are Randy Russell Rigney, Keech Rainwater, Steve Cooper, Jay Ellis Brown, and Johnny Boatright.



ASCAP's Connie Bradley is surrounded by the new country talent that was featured during the ASCAP-sponsored luncheon at CRS. Pictured, from left, are Capitol's Garth Brooks; Bob DiPiero, of Warner Bros.' Billy Hill; Arista's Alan Jackson; Bradley; and John Scott Sherrill, Martin Parker, and Reno Kling, all of Billy Hill.



Curb artist Jann Browne and Lee Arnold of Mutual/Westwood One crack a smile for the camera in the Curb Records hospitality suite.



No, Billboard managing editor Ken Schlager is not auditioning for the Desert Rose Band. He's pictured on the "Road To Nashville" at the Arista Records suite with Arista artist Michelle Wright.



Capitol recording artist Roger Whittaker, left, and Lacy J. Dalton take a break from the "Camp Capitol" activities to chat with Capitol/Nashville VP of promotion Bill Catino.



Mercury regional promotion manager Tom Sgro, left, and Mercury artist Rich Grissom, right, visit with radio man Lee Logan of KNEW/KSAN Oakland, Calif.



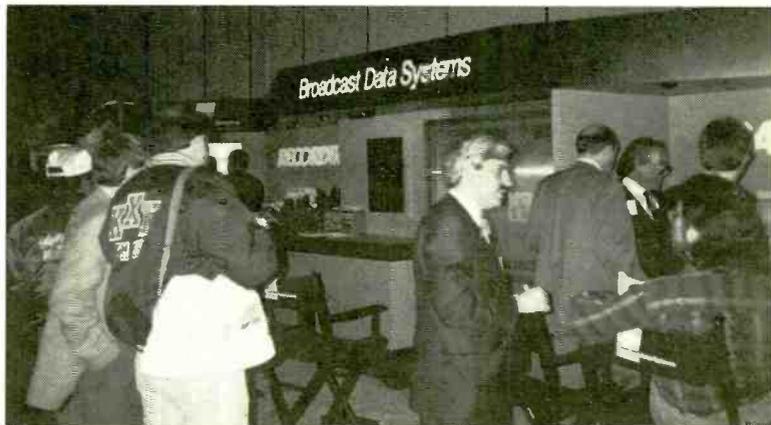
Caught in the exhibition hall from left, are David Haley, director of regional promotion (Midsouth/Midwest), MCA/Nashville; Jef Hanna of the Nitty Gritty Dirt Band; Steve Wariner; Bruce Sherman, WSM-FM Nashville; and Marsha Thornton.



The Highwaymen—Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson—perform a miniconcert during opening ceremonies of the Country Radio Seminar at the Opryland Hotel. The quartet performed four songs, including its current single, "Silver Stallion."



Members of the Desert Rose Band chat backstage with Tom Cuddy, ABC Radio Networks' VP of entertainment programming, and Bob Kingsley, host/producer of "American Country Countdown," before the band's performance. The SRO 90-minute show, hosted by ABC Radio Networks, drew some 700 convention attendees. Pictured, from left, are Cuddy; Desert Rose Band guitarist/vocalist John Jorgenson; Kingsley, who served as MC of the event; and Desert Rose Band leader/founder Chris Hillman and guitarist/vocalist Herb Pedersen.



Broadcast Data Systems, a hot Seminar topic, draws a crowd to its booth in the exhibit area. BDS displayed its live monitoring of WSM-FM Nashville and WSIX-FM Nashville.

# Nashville Music Community Takes Cautious Stance Against Stickers

BY EDWARD MORRIS

NASHVILLE—Although the music industry here has mounted some coordinated opposition to the proposed state record-labeling law, resistance has so far been restrained and cautious. For the most part, the major labels are letting the Recording Industry Assn. of America carry their battle against mandatory stickering.

Some of the measure's opponents say they do not oppose stickering in principle—but only in the form being considered now by the General Assembly subcommittees.

In addition to sending a representative to Tennessee to coordinate activities initially, the RIAA has hired lobbyist Betty Anderson to work for the defeat of House Bill 2482 and Senate Bill 2535, both of which prescribe a wide range of lyric subjects that must be cited on album covers and the precise manner of stickering.

Prior to a scheduled hearing on the house bill March 7, a delegation of music business officials met with the subcommittee chairman to explain its concerns. It included Anne Neal, RIAA's senior VP of corporate legal affairs; Jo Walker-Meador, executive director of the Country Music Assn.; ASCAP's Merlin Littlefield, who is also the CMA's legislative committee chairman; Mike Martinovich, VP of marketing for CBS Records; and CBS artists Rodney Crowell, Rosanne Cash, and Ricky Skaggs.

The hearing was postponed to March 21. CMA associate executive director Ed Benson says, "We feel it's important to deal with these bills in all the states—wherever they come up." He characterizes the current bills as "impracticable."

"The CMA is certainly not opposed to the idea that something ought to be done," Benson continues, "but what we're trying to advocate and talk to the various states about is that the industry itself is going to get much more aggressive in labeling and policing what it's doing. We're not opposed to the concept of some labeling for some types of product."

Says Tim DuBois, Arista Records/Nashville VP and GM: "We feel it is first and foremost a censorship issue. Secondly, the way they're approaching the thing makes it almost an unworkable situation for the record labels, because it's putting the burden on (Continued on next page)

FOR WEEK ENDING MARCH 24, 1990

## Billboard® HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	9	<b>★★ No. 1 ★★</b> HARD ROCK BOTTOM OF YOUR HEART K. LEHNING (H. PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
2	2	1	12	CHAINS T. BROWN (H. BYNUM, B. RENEAU)	PATTY LOVELESS MCA 53764
3	3	6	12	SEEM' MY FATHER IN ME J. STROUD (P. OVERSTREET, T. DUNN)	PAUL OVERSTREET RCA 9116-7
4	5	8	11	NOT COUNTING YOU A. REYNOLDS (G. BROOKS)	GARTH BROOKS CAPITOL 44492
5	10	12	8	FIVE MINUTES B. BECKETT (B. N. CHAPMAN)	LORRIE MORGAN RCA 9118-7
6	7	9	14	SOONER OR LATER B. BECKETT (S. LONGACRE, B. FOSTER, B. LABOUNTY)	EDDY RAVEN CAPITOL 44528
7	4	3	15	NO MATTER HOW HIGH J. BOWEN (E. STEVENS, J. SCARBURY)	THE OAK RIDGE BOYS MCA 53757
8	11	16	11	HERE IN THE REAL WORLD K. STEGALL, S. HENDRICKS (A. JACKSON, M. IRWIN)	ALAN JACKSON ARISTA 9922
9	12	14	12	QUITTING TIME J. JENNINGS, M. C. CARPENTER (R. ROYER, R. LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202 / CBS
10	13	19	7	STRANGER THINGS HAVE HAPPENED R. MILSAP, R. GALBRAITH, T. COLLINS (K. STEGALL, R. MURRAH)	RONNIE MILSAP RCA 9120-7
11	6	4	15	FAST MOVIN' TRAIN S. HENDRICKS, T. DUBOIS, RESTLESS HEART (D. LOGGINS)	RESTLESS HEART RCA 9115-7
12	8	5	16	ON SECOND THOUGHT R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL 44527
13	18	26	6	LOVE ON ARRIVAL K. LEHNING (D. SEALS)	DAN SEALS CAPITOL 44435
14	9	7	14	LITTLE GIRL J. BOWEN, R. MCENTIRE (K. FRANCESCHI, Q. POWERS)	REBA MCENTIRE MCA 53763
15	21	32	7	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P. WORLEY, E. SEAY (R. MILLER, J. TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
16	19	23	10	OKLAHOMA SWING T. BROWN (V. GILL, T. DUBOIS)	VINCE GILL WITH REBA MCA 53780
17	27	30	9	JUST AS LONG AS I HAVE YOU D. WILLIAMS, G. FUNDIS (D. LOGGINS, J. D. MARTIN)	DON WILLIAMS RCA 9119-7
18	20	21	18	TELL ME WHY S. FISHELL (G. DAVIES, H. STINSON)	JANN BROWNE CURB 76805
19	23	29	7	AIN'T NOBODY'S BUSINESS B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (J. WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957 / WARNER BROS.
20	14	11	16	SOUTHERN STAR B. BECKETT, ALABAMA (R. MURRAH, S. DEAN, R. ALVES)	ALABAMA RCA 9083-7
21	16	15	19	NOBODY'S HOME J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK RCA 9078-7
22	15	10	18	LEAVE IT ALONE W. WALDMAN (B. LLOYD, R. FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
23	32	33	8	RIGHT IN THE WRONG DIRECTION B. MONTGOMERY (V. GOSDIN, H. COCHRAN, M. VICKERY)	VERN GOSDIN COLUMBIA 38 73221 / CBS
24	37	47	5	<b>★★★ POWER PICK/AIRPLAY ★★★</b> HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
25	35	45	6	SEE IF I CARE R. HALL, R. BYRNE (W. ALDRIDGE, R. BYRNE)	SHENANDOAH COLUMBIA 38 73237 / CBS
26	24	20	17	OVERNIGHT SUCCESS J. BOWEN, G. STRAIT (S. D. SHAFER)	GEORGE STRAIT MCA 53755
27	25	27	6	MAYBE J. E. NORMAN, S. DORFF (B. RICE, M. S. RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904 / WARNER BROS.
28	17	13	16	HEARTBREAK HURRICANE R. SKAGGS, S. BUCKINGHAM (J. RUSHING, L. CORDLE)	RICKY SKAGGS EPIC 34 73078 / CBS
29	28	28	23	WHEN I COULD COME HOME TO YOU J. BOWEN (S. WARINER, R. MURRAH)	STEVE WARINER MCA 53738
30	22	17	15	KEEP IT IN THE MIDDLE OF THE ROAD T. DUBOIS, R. SHARP (S. LEMAIRE, J. PENNINGTON)	EXILE ARISTA 9911
31	36	39	9	THIS HEART S. BUCKINGHAM (T. MENSY, T. HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213 / CBS
32	42	53	4	I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER)	KEITH WHITLEY RCA 9122-7
33	39	46	5	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
34	29	22	21	START ALL OVER AGAIN P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND MCA/CURB 53746 / MCA
35	30	24	21	I CAN'T TURN THE TIDE K. LEHNING (M. BONAGURA, K. BAILLIE, C. BICKHARDT)	BAILLIE AND THE BOYS RCA 9076-7
36	26	18	18	STATUE OF A FOOL S. BUCKINGHAM (J. CRUTCHFIELD)	RICKY VAN SHELTON COLUMBIA 38 73077 / CBS
37	33	25	18	WHERE'VE YOU BEEN A. REYNOLDS (J. VEZNER, D. HENRY)	KATHY MATTEA MERCURY 876 262-7
38	43	51	5	BRING BACK YOUR LOVE TO ME R. SCRUGGS, E. T. CONLEY (J. HIATT)	EARL THOMAS CONLEY RCA 9121-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	41	41	8	TIME FOR ME TO FLY R. SKAGGS (K. CRONIN)	DOLLY PARTON COLUMBIA 38 73226 / CBS
40	31	31	22	MY ARMS STAY OPEN ALL NIGHT J. CRUTCHFIELD (P. OVERSTREET, D. SCHLITZ)	TANYA TUCKER CAPITOL 44469
41	54	74	3	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLS, D. GAY)	CLINT BLACK RCA 2520-7
42	40	42	8	BACK WHERE I COME FROM J. E. NORMAN, M. MCANALLY (M. MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
43	38	38	11	GO DOWN SWINGIN' J. STROUD (S. RAMOS, J. VANDIVER)	WILD ROSE CAPITOL 44529
44	47	58	4	IF LOOKS COULD KILL T. BROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL COLUMBIA 38 73254 / CBS
45	48	64	3	I'D BE BETTER OFF (IN A PINE BOX) D. JOHNSON, J. MACRAE, S. CLARK	DOUG STONE EPIC 34 73246 / CBS
46	52	59	4	SILVER STALLION C. MOMAN (L. CLAYTON)	WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233 / CBS
47	50	57	4	DID IT FOR LOVE R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CAPITOL/CURB 44483 / CAPITOL
48	45	48	24	IT AIN'T NOTHIN' G. FUNDIS, K. WHITLEY (T. HASELDEN)	KEITH WHITLEY RCA 9059-7
49	44	40	18	ONE MAN WOMAN B. MAHER (P. KENNERLEY)	THE JUDDS CURB/RCA 9077-7 / RCA
50	53	43	25	IT'S YOU AGAIN J. BOWEN, S. EWING (S. EWING, M. GEIGER, W. MULLIS)	SKIP EWING MCA 53732
51	46	44	26	THAT JUST ABOUT DOES IT B. MONTGOMERY (M. D. BARNES, V. GOSDIN)	VERN GOSDIN COLUMBIA 38 69084 / CBS
52	64	71	3	BLACK VELVET N. LARKIN (C. WARD, D. TYSON)	ROBIN LEE ATLANTIC 4-87979
53	67	—	2	THE DOMINO THEORY R. SCRUGGS (B. LABOUNTY, B. FOSTER)	STEVE WARINER MCA 53733
54	49	52	25	WHO'S LONELY NOW P. WORLEY, E. SEAY (K. BROOKS, D. COOK)	HIGHWAY 101 WARNER BROS. 7-22779
55	69	73	3	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON COLUMBIA 38 73263 / CBS
56	57	61	5	MISTER DJ J. STROUD (C. DANIELS, T. CRAIN, T. DIGREGORIO, C. HAYWARD, F. EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236 / CBS
57	56	63	7	SOMETHING WITH A RING TO IT D. JOHNSON, T. BROWN (M. COLLIE, A. TIPPIN)	MARK COLLIE MCA 53778
58	51	49	26	TILL I CAN'T TAKE IT ANYMORE N. LARKIN (C. OTIS, J. BURTON)	BILLY JOE ROYAL ATLANTIC 7-88815
59	59	60	7	A BOTTLE OF WINE AND PATSY CLINE O. BRADLEY (L. GRAVELLE, T. ROCCO)	MARSHA THORNTON MCA 53762
60	61	62	26	SHE'S GONE, GONE, GONE J. BOWEN, G. CAMPBELL (H. HOWARD)	GLEN CAMPBELL CAPITOL 66024
61	62	54	24	MANY A LONG & LONESOME HIGHWAY R. CROWELL, T. BROWN (R. CROWELL, W. JENNINGS)	RODNEY CROWELL COLUMBIA 38 73042 / CBS
62	66	72	5	THE HIGHWAY F. FOSTER (T. CONNERS, R. WESLEY)	WILLIE NELSON COLUMBIA 38 73249 / CBS
63	65	66	4	ONE STEP OVER THE LINE R. SCRUGGS, NITTY GRITTY DIRT BAND (J. HIATT)	N.G.D.B. FEAT. CASH & HIATT MCA 53795
64	63	67	25	WHEN IT'S GONE R. SCRUGGS, NITTY GRITTY DIRT BAND (J. FADEN, D. SCHLITZ)	NITTY GRITTY DIRT BAND MCA 66023
65	NEW	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> WALKING SHOES J. CRUTCHFIELD (P. KENNERLEY)	TANYA TUCKER CAPITOL 44520
66	NEW	1	1	I WATCHED IT ALL (ON MY RADIO) S. SMITH, T. BROWN (L. CARTWRIGHT, D. SCHLITZ)	LIONEL CARTWRIGHT MCA 53779
67	72	—	2	WALKIN' IN THE SUN J. BOWEN, G. CAMPBELL (J. BARRY)	GLEN CAMPBELL CAPITOL 79966
68	60	37	17	TIME'S UP SOUTHERN PACIFIC, J. E. NORMAN (W. WALDMAN, H. STINSON, K. WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
69	71	65	25	THERE YOU ARE F. FOSTER (M. REID, K. FLEMING)	WILLIE NELSON COLUMBIA 38 73015 / CBS
70	70	70	4	IF A MAN COULD LIVE ON LOVE ALONE J. BOWEN, S. EWING (S. EWING, R. LANE)	SKIP EWING MCA 53777
71	74	75	24	SIMPLE MAN J. STROUD (C. DANIELS, J. GAVIN, C. HAYWARD, T. DIGREGORIO)	THE CHARLIE DANIELS BAND EPIC 34 73030 / CBS
72	73	—	2	CROCODILE TEARS B. BECKETT (L. R. PARNELL, L. PRESTON)	LEE ROY PARNELL ARISTA 9912
73	NEW	1	1	IN ANOTHER LIFETIME P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND MCA/CURB 53804 / MCA
74	NEW	1	1	GOODBYE, SO LONG, HELLO S. BERLIN (R. DE CARLO, W. P. BENNETT)	PRAIRIE OYSTER RCA 9124
75	NEW	1	1	HOLLYWOOD SQUARES J. BOWEN, G. STRAIT (W. PATTON, L. CORDLE, J. TANGUAY)	GEORGE STRAIT MCA LP CUT

Products with airplay gains this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## COUNTRY CORNER



by Marie Ratliff

**MORE STATIONS ARE BEING ADDED TO COUNTRY PANEL:** Monitors have now been set up in Baltimore and we have begun to track both WPOC and WCAO in that market. Information from these two stations will be incorporated into the Hot Country Singles & Tracks chart beginning with the April 7 issue. This raises the total of monitored stations to 81, representing 58 markets.

**DOES WINNING A GRAMMY HAVE A POSITIVE EFFECT** on record sales? Action on the Top Country Albums chart this week supports the theory that it does: Three of the country Grammy winners show substantial growth on albums that had been languishing prior to the Feb. 21 awards show.

**k.d. lang & the reclines'** "Absolute Torch And Twang" (Warner Bros.), on the chart for 41 weeks, has jumped 22-16-13 following her female-country-vocal win. On the chart nearly two years already, **Rodney Crowell's** "Diamonds & Dirt" (Columbia) moves 55-39-29 after the cut "After All This Time" was named best country song; and **Lyle Lovett's** "Lyle Lovett And His Large Band" (MCA/Curb), which was released more than a year ago, re-entered the chart last week and moves 59-53 since being named best country vocal, male.

**ALBUM CUT MAKES CHART:** Six weeks ago the chart was renamed Hot Country Singles & Tracks to allow for the inclusion of any cut from an album that garners enough airplay to rank in the top 75. While several cuts have made the Hot Country Breakouts list, this week's No. 75 debut of **George Strait's** "Hollywood Squares" marks the first time an album track earns a place on the chart. The song is from Strait's "Beyond The Blue Neon" album, which is currently at No. 19 on the Top Country Albums chart.

**ROBIN LEE PUTS COUNTRY SOUL IN POP HIT:** "We get a lot of calls from men over 25 who really like the slow-burn sound," says MD **Chris Michaels**, WDSY Pittsburgh, of Lee's country version of "Black Velvet" (Atlantic). (The **Alannah Myles** cut is currently at No. 1 on the Hot 100 Singles chart.) "We share audience with the pop and rock stations, and those callers say they like the country version better."

"Black Velvet" makes a strong chart move—64-52—on the strength of new adds at WCRJ Jacksonville, Fla., WKHK Richmond, Va., KRAK Sacramento, Calif., WGKX Memphis, KPLX Dallas, WBVE Cincinnati, WUBE Cincinnati, WQYK Tampa, Fla., and KZLA Los Angeles, and good gains at WKJN Baton Rouge, La., WWKA Orlando, Fla., KSON San Diego, WIL St. Louis, and WMZQ Washington, D.C.

**"DOUG STONE IS GONNA DO FOR PINE BOXES** what **Ricky Van Shelton** did for men's sleeveless undershirts," says MD **Dandalion**, WRKZ Hershey, Pa., of Stone's debut single, "I'd Be Better Off (In A Pine Box)" (Epic). "It's going like a house afire up here," Dandalion says. "Our listeners love it." Stone's record moves to No. 45 in its third week on the Hot Country Singles & Tracks chart.

Among the new adds this week: **WYRK** Buffalo, N.Y., **WYAY** Atlanta, **WEZL** Charleston, S.C., **WBVE** Cincinnati, and **KKAT** Salt Lake City. Among the stations showing heavy play: **KWJJ** Portland, Ore., **WKJN** Baton Rouge, and **WLVK** Charlotte, N.C. Some showing strong gains: **KSON** San Diego, **WSM** Nashville, **WESC** Greenville, S.C., and **WIVK** Knoxville, Tenn.

## Billboard HOT COUNTRY RADIO BREAKOUTS

1. **BLACK COFFEE** LACY J. DALTON CAPITOL
2. **BETTER BE HOME SOON** JENNIFER McCARTER WARNER BROS.
3. **LIFE'S LITTLE UPS AND DOWNS** RICKY VAN SHELTON COLUMBIA
4. **HEART TO HEART TALK** JOHNNY LEE CURB
5. **LONELY TOWN** DAVID LYNN JONES MERCURY
6. **BOOMTOWN** JEFF STEVENS & THE BULLETS ATLANTIC
7. **LESSONS OF LOVE** JERRY LANSDOWNE STEP ONE
8. **WILD AND WOOLY** CHRIS LeDOUX AMERICAN COWBOY SONGS
9. **IF YOU COULD ONLY SEE ME NOW** T. GRAHAM BROWN CAPITOL
10. **FARMER'S ALMANAC** JOHNNY CASH MERCURY

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

## COUNTRY MUSIC COMMUNITY ENTERS LABELING FRAY

(Continued from preceding page)

the labels to comply."

Asserting that Curb Records is "against censorship," Mike Borchetta, the label's VP of country promotion, adds that he doesn't think such laws "will affect country music much."

Joe Galante, RCA Records senior VP and GM, says of the labeling fray, "I think everybody is just

trying to figure out the best way to [react to it]." He acknowledges that there is pressure within the industry "to police ourselves better than we have been."

Roy Wunsch, CBS Records' senior VP and GM, observes, "I think that RIAA has taken the lead role in this. It seems to be the body—and rightfully so—that's unifying the campaign. Let's face it, there's some really strong feelings here about censorship, freedom of speech, etc. But on the other hand, I think the industry probably admits that there needs to be some way to help allay the fears of legislators out there who may be overreacting toward this thing. Maybe the end result may be a little better policing method, a more firm commitment toward policing ourselves."

Jimmy Bowen, president of Capitol Records/Nashville, calls the labeling push "a typical overreaction," noting that if a similar bill in Missouri goes through, "Aida" will be illegal in Missouri and legal in Russia."

The Nashville Songwriters Assn.'s legislative committee has gone on record against labeling and will recommend that stance to the organization's board of directors in early April.

Kathy Hyland, regional director of the Songwriters Guild Of America, reports that no one has contacted her group about the bills except the American Civil Liberties Union Of Tennessee.

A spokesperson for the Nashville Entertainment Assn. says it has not been asked to participate in any anti-labeling action.

## CRB Directors Elect New Board

NASHVILLE—The directors of Country Radio Broadcasters Inc. have elected new board members.

They are Shelia Shipley, VP of national promotion, MCA Records/Nashville; Corrine Baldassano, director of ABC Entertainment Network (also selected to chair the seminar's agenda committee for the 1991 seminar); Carolyn Parks, president of Carolyn Parks Promotions; Ed Benson, associate executive director of the Country Music Assn.; Bobby Kraig, PD of KPLX Dallas; Bruce Shindler, manager of national country promotions, RCA Records/Nashville; Erica Farber Viola, VP of marketing, INTEREP; and Jeff Walker, president of Aristo Music Associates.

Selected as board officers are Paul Wilensky, VP/GM, WMZQ Washington, D.C.—president; Jack Lameier, promotion director, CBS Records/Nashville—VP; Jeff Walker—treasurer; and Mac Allen, president of First Light Productions—secretary.

With 1,410 registrants, the 1990 Country Radio Seminar, which ended March 3, increased more than 20% over last year's attendance.



**Curb Queen.** Curb Records artist and BMI writer Jann Browne, center, gets some backstage blessings following a showcase for her "Tell Me Why" album at Nashville's Station Inn. Pictured, from left, are BMI's Jody Williams, Browne's producer, Steve Fishell, Browne's manager, Tracy Gershon, BMI's Harry Wariner, Dick Whitehouse of Curb Records, and BMI's Kurt Denny.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
19 AIN'T NOBODY'S BUSINESS (MCA, ASCAP)	HL
42 BACK WHERE I COME FROM (Beginner, ASCAP)	36 STATUE OF A FOOL (Sure Fire, BMI)
52 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.)	10 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
59 A BOTTLE OF WINE AND PATSY CLINE (Wilkesden, BMI/PolyGram International, ASCAP)	18 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
38 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	51 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
2 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL	69 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
72 CROCODILE TEARS (PolyGram International, ASCAP/R-Bar-P, ASCAP/Bug, BMI/Whiskey Drinkin', BMI)	31 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
47 DID IT FOR LOVE (Zoo Crew, ASCAP)	58 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
53 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI)	39 TIME FOR ME TO FLY (Fate, ASCAP) CPP
33 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP)	68 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM
11 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	41 WALKIN' AWAY (Howlin'Hits, ASCAP)
5 FIVE MINUTES (BMG, ASCAP) HL/PPP	67 WALKIN' IN THE SUN (Irving, BMI/Jeff Barry Intl., BMI)
43 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)	15 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
74 GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie P. Bennett, BMI)	65 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
1 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	29 WHEN I COULD COME HOME TO YOU (Steve Warner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP
28 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	64 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/HL
24 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	37 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
8 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	54 WHO'S LONELY NOW (Cross Keys, ASCAP) HL
62 THE HIGHWAY (J.D. Sandler III, BMI)	
75 HOLLYWOOD SQUARES (PolyGram International, ASCAP/Amanda-Lin, ASCAP/Monsari, BMI)	
35 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	
66 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP)	
45 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP)	
70 IF A MAN COULD LIVE ON LOVE ALONE (Acuff-Rose, BMI/Tree, BMI) CPP	
44 IF LOOKS COULD KILL (Coolwell, ASCAP)	
32 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)	
73 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI)	
48 IT AIN'T NOTHIN' (Millhouse, BMI) HL	
50 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	
55 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP)	
17 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL	
30 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL	
22 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/PPP	
14 LITTLE GIRL (W.B.M., SESAC)	
13 LOVE ON ARRIVAL (Pink Pig, BMI) CPP	
61 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI)	
27 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL	
56 MISTER DJ (Cabin Fever, BMI)	
40 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM	
7 NO MATTER HOW HIGH (ESP, BMI)	
21 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP	
4 NOT COUNTING YOU (Major Bob, ASCAP)	
16 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)	
12 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL	
49 ONE MAN WOMAN (Irving, BMI) CPP	
63 ONE STEP OVER THE LINE (Lillybilly, BMI/Bug, BMI)	
26 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP	
9 QUITTIN' TIME (Grog, ASCAP)	
23 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/PPP	
25 SEE IF I CARE (Colgems-EMI, ASCAP)	
3 SEEIN' MY FATHER IN ME (Scarlet Moon, BMI) CLM	
60 SHE'S GONE, GONE, GONE (Tree, BMI) HL	
46 SILVER STALLION (Resaca, BMI)	
71 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM	
57 SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI) CPP	
6 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)	
20 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP	
34 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)	

**SHEET MUSIC AGENTS** are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane  
CPP Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.  
MSC Music Sales Corp.

# TOP COUNTRY ALBUMS™

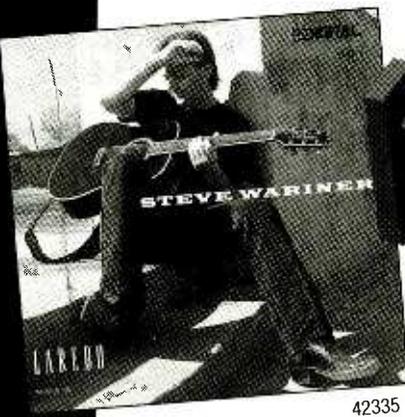
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	8	<b>RICKY VAN SHELTON</b> COLUMBIA 45250/CBS (CD) 4 weeks at No. 1	RVS III
2	2	2	45	<b>CLINT BLACK</b> ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	4	5	5	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
4	5	4	19	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
5	3	3	23	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
6	6	8	5	<b>RESTLESS HEART</b> RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
7	7	7	48	<b>KATHY MATTEA</b> MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
8	9	9	40	<b>LORRIE MORGAN</b> RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
9	8	6	20	<b>THE CHARLIE DANIELS BAND</b> EPIC 45316/CBS (CD)	SIMPLE MAN
10	10	11	45	<b>GARTH BROOKS</b> CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
11	11	10	26	<b>REBA MCENTIRE</b> MCA 8034 (8.98) (CD)	REBA LIVE
12	12	12	24	<b>SAWYER BROWN</b> CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
13	16	22	41	<b>K.D. LANG &amp; THE RECLINES</b> SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
14	13	13	40	<b>DOLLY PARTON</b> COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
15	15	16	76	<b>PATTY LOVELESS</b> MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
16	14	14	35	<b>VERN GOSDIN</b> COLUMBIA 45104/CBS (CD)	ALONE
17	17	7	7	<b>THE DESERT ROSE BAND</b> MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
18	19	23	22	<b>PAUL OVERSTREET</b> RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
19	18	15	56	<b>GEORGE STRAIT</b> ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
20	20	19	23	<b>DWIGHT YOAKAM</b> REPRIS 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
21	22	20	148	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	62	—	2	<b>WILLIE, WAYLON, JOHNNY &amp; KRIS</b> COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
23	23	25	19	<b>RODNEY CROWELL</b> COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
24	21	18	57	<b>SHENANDOAH</b> COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
25	24	24	56	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
26	25	21	75	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
27	27	28	83	<b>THE JUDDS</b> ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
28	26	26	57	<b>ALABAMA</b> ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
29	39	55	99	<b>RODNEY CROWELL</b> COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
30	36	37	32	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
31	29	30	31	<b>KEITH WHITLEY</b> RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
32	28	27	48	<b>THE JUDDS</b> ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
33	30	29	86	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
34	32	33	136	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
35	41	39	92	<b>KEITH WHITLEY</b> ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
36	34	35	55	<b>BILLY JOE ROYAL</b> ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
37	38	45	44	<b>NITTY GRITTY DIRT BAND</b> MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
38	35	32	32	<b>WILLIE NELSON</b> COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	31	31	79	<b>K.T. OSLIN</b> ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
40	33	34	44	<b>KENNY ROGERS</b> REPRIS 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
41	42	38	30	<b>TANYA TUCKER</b> CAPITOL 91814 (8.98) (CD)	GREATEST HITS
42	44	41	196	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
43	43	44	6	<b>SOUTHERN PACIFIC</b> WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
44	40	36	53	<b>BAILLIE AND THE BOYS</b> RCA 8454 (8.98) (CD)	TURN THE TIDE
45	NEW ►	—	1	<b>ALAN JACKSON</b> ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
46	37	42	213	<b>ALABAMA</b> ▲ <sup>3</sup> RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
47	46	49	130	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
48	49	43	23	<b>HIGHWAY 101</b> WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
49	48	57	4	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
50	45	40	44	<b>REBA MCENTIRE</b> ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
51	51	52	227	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	58	51	159	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
53	59	—	44	<b>LYLE LOVETT</b> MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
54	56	48	22	<b>ANNE MURRAY</b> CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
55	53	61	92	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
56	50	47	7	<b>JO-EL SONNIER</b> RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
57	57	53	37	<b>RICKY SKAGGS</b> EPIC 45027/CBS (CD)	KENTUCKY THUNDER
58	55	54	11	<b>VINCE GILL</b> MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
59	63	67	3	<b>MARSHA THORNTON</b> MCA 42319 (8.98) (CD)	MARSHA THORNTON
60	54	50	20	<b>THE STATLER BROTHERS</b> MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
61	52	58	138	<b>K.T. OSLIN</b> ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
62	61	59	45	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
63	65	63	4	<b>THE O'KANES</b> COLUMBIA 45131/CBS (CD)	IMAGINE THAT
64	47	46	26	<b>THE OAK RIDGE BOYS</b> MCA 42311 (8.98) (CD)	AMERICAN DREAMS
65	67	56	304	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
66	60	60	21	<b>MARTY STUART</b> MCA 42312 (8.98) (CD)	HILLBILLY ROCK
67	73	—	352	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
68	68	72	72	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
69	NEW ►	—	1	<b>GIRLS NEXT DOOR</b> ATLANTIC 82068-4 (8.98) (CD)	HOW 'BOUT US
70	71	—	12	<b>K.D. LANG &amp; THE RECLINES</b> SIRE 1-25441/WARNER BROS. (8.98) (CD)	ANGEL WITH A LARIAT
71	RE-ENTRY	—	52	<b>ROSANNE CASH</b> COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
72	NEW ►	—	1	<b>MAC MCANALLY</b> WARNER BROS. 26136 (8.98) (CD)	SIMPLE LIFE
73	69	73	36	<b>MERLE HAGGARD</b> EPIC 44283/CBS (CD)	5:01 BLUES
74	64	62	23	<b>SKIP EWING</b> MCA 42301 (8.98) (CD)	THE WILL TO LOVE
75	74	69	97	<b>BILLY JOE ROYAL</b> ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT

○ 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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# Billboard

## 1990

# COUNTRY MUSIC

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# L.A. Studios Rising To Meet The Home-Setup Challenge

■ SUSAN NUNZIATA

LOS ANGELES—The recording studio market here is adjusting to the problems wrought by the proliferation of home, or project, studios.

Studio owners here are generally optimistic about the market, which had a very successful 1989 and is progressing into a positive 1990. Large studios are confident that their staffs, services, technology, and large, well-designed recording rooms will always be in demand.

However, the effect of these small-

er studios has been felt here more than in any other area of the country. Often set up in residential areas by artists and producers, these home-spun operations serve as alternatives to larger, more expensive facilities for basic project work like overdubbing. Although some are set up for personal use, many home studio owners offer the space for hire to clients and friends.

This takes a serious bite out of the overall time artists spend in the studio, and pro studios are forced to make up for the loss. As the film and

video industry continues to have its audio quality consciousness raised, many area studios are positioning themselves to serve that market's needs.

While music recording remains the main source of business for many facilities, audio work for film and video makes up 20% of the overall project load at some studios.

"Film and postproduction work is a good source of income," says Gina

Immel, engineer at Rumbo Records in Canoga Park. "Film producers usually have better budgets than the bands."

Studios here are faced with the dilemma of stagnant, and sometimes declining, rates while equipment and overhead costs continue to rise.

"It's hard to survive on records alone; it's a lot easier to get more versatile," says Jay Antista, VP and director of engineering with Lion

Share. "Our basic love is, and continues to be, music. About 80% of our work is music projects. We do some TV [music scoring for 'MacGyver' using the studio's Synclavier], and we did one film, called 'Picking Up The Pieces.'"

In the last three to four years, Sunset Sound has worked on more than 45 films, including "Great Balls Of Fire," "The Fabulous Baker Boys," (Continued on page 57)

## AUDIO TRACK

NEW YORK

**POWER PLAY** HAD BOSTON rockers the Premiers in mixing an upcoming release with producer Gary Steven Shea. Anton Pukshansky engineered; Rena Etrog assisted. Producers Narty Cotto and Yianni Papadopoulos cut tracks for the U.K.'s Big Life Records acts Cold Cut and Two For The Show.

Producer/engineer Seigen Ono completed a two-week mixing project in the Solid State Logic room at Battery Studios. Mike Allaire mixed tracks for Jonathan Butler and MCA act Omar Chandler. Full Force produced tracks for Jasmine Guy in the DDA room. Tony Maserati engineered. Battery took delivery on a Studer Dyaxis hard disk recorder with one hour of sampling time.

Producer Hollywood was in Centerfield working on the new Twin Hype album for Profile Records, titled "Double Barrel," and Style's debut album for Select. Hollywood also worked on the remix of "Keep On Dancing" by Gary's Gang (Sam Records) and a track for percussionist Massamba featuring Doug E. Fresh. Brian Stroh engineered all projects on an Amek board.

Saxophonist George Young brought his band to the Edison (a division of National Video Center) to record and mix his first album for Chiaroscuro Records. Songs were composed by Young and saxophonist Lou Delgatto (of the "Saturday Night Live" orchestra), pianist Ron Feuer, and guitarist Bob DiNardo. Also featured on the album are bassist Tony Marino, drummer Tom Whaley, and percussionist Jamie Haddad. Gary Chester engineered.

Baby Monster had Lach wrapping up his debut for Goldcastle/Capitol. Washington Squares bass player Tom Goodkind produced; Steve Burgh mixed. Additional engineers included Judy Mareiniss and Steve McAllister. Giant Metal Insects recorded tracks for an upcoming release. Mareiniss and McAllister engineered. Baby Monster now offers digital mastering on a Sony PCM 1630 system.

LOS ANGELES

**SCREAM** HAD ROUGH TRADE

artist Victoria Williams in doing 24-track analog mixes for her album. Michael Blair produced, with Kevin Smith at the board. Craig Doubet assisted. CBS act African Unity mixed an album project with producers Demetrius Perry and Jeff Carruthers. Doubet engineered. A&M's Extreme worked on 32-track digital overdubs for an album with producer Michael Wagener. Doubet assisted engineer Bob St. John.

Rappers Latin Fresh recorded tracks on Paramount's SSL in Studio B. The Island Records debut was produced by Skip Drinkwater and Darryl Ross. Warner/Chappell songwriter Robbie Seidman tracked and mixed his solo album with producer/engineer Chris Garcia. Preston Glass was in Studio 4 producing tracks on artist Andrew Kraus. Tony Alvarez engineered.

NASHVILLE

**RICH GRISSOM** MIXED HIS PolyGram album at the Music Mill with producers Joe Scaife and Jim Cotton. Scaife, Cotton, and Mike McCarthy engineered. The Rizzutos cut vocals for PolyGram with producers Harold Shedd and Butch Curry. Scaife and Paul Goldberg engineered.

Digital had Phil Keagy in mixing his upcoming album for Myrrh/Word. Lynn Nichols produced, with J.B. at the board. Johnny Van Zandt completed overdubs for his next Atlantic album. Robert White Johnson and Brian Foraker produced, with Foraker at the board. John Hurley assisted. Clyde Brooks produced tracks for Kenny Vaughn's next album. Bob Bullock was at the board, assisted by John Kunz.

OTHER CITIES

**At New River Studios** in Fort Lauderdale, Fla., Aditus mixed its new album for TH Rodven Records. Pedro Castillo produced, with German Landaeta at the board. Jim Thomas assisted. Rap act Side/FX began tracking its self-produced debut album for Nastymix Records. Dave Barton engineered.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

## Engineer Greg Fulginiti Shares Glory As Bonnie Raitt Wins Big At Grammys

*This is one of an occasional series on the personalities and places that make the pro audio industry dynamic.*

NEW YORK—Mastering engineer Greg Fulginiti was among those cheering as Bonnie Raitt and her album "Nick Of Time" brought in three Grammy Awards on Feb. 21., including album of the year.

Fulginiti, a 39-year-old independent mastering engineer based at Artisan Sound in Los Angeles, put the final touch on the Raitt project and also worked on Chuck Berry's "Chess Box Set," which won the award for best historical recording.

"Nick Of Time," which utilized Agfa mastering tape, was recorded and mixed by Ed Cherney and produced by Don Was. The album was recorded at Oceanway, Capitol, Hollywood Sound, and The Record Plant studios, and engineering assistance was provided by Clark Germain, Leslie Jones, Charlie Paakari, Martin Schmelzle, and Jim Mitchell.

Raitt won awards for best female pop vocals and best female rock vocals and also won an award in the best-traditional-blues-recording category for her work with John Lee Hooker on "I'm In The Mood."

"I'm very happy for Bonnie. She's a wonderful person to work with, and the success of that album is a real credit to her talents as an artist," says Fulginiti. "I just tweaked a few knobs and that kind of stuff."

A career that started in the mailroom at Elektra Records in 1969 has brought Fulginiti across the country

and involved him with hundreds of projects, artists, and producers, including the winners of 15 Grammys in a variety of genres.

"As an assistant engineer at Elektra, I was able to see the producers work," says Fulginiti. "When I got to California, I worked with Keith Olsen, and that opened up the entire West Coast for me. Within the first six months I did REO Speedwagon, Rick Springfield, and Pat Benatar."

Fulginiti left Elektra in 1971 to work at New York's Sterling Sound, a mastering facility. He left in 1975 to "collect seashells for a while" and, in 1979, joined Wakefield Manufacturing in Phoenix. Later that year, he moved farther west and joined Artisan.

Launching an independent career in 1985, he continued working out of Artisan, which was sold earlier this year to Pasadena, Calif.-based CMS Digital.

Since entering the business, Fulginiti has seen changes in both music technology and the industry surrounding it.

"The scene just isn't what it used to be," he says. "In the early days, you would hang out with the bands you were working with, get to know the people making the music you were handling. Now it's just a business."

While the creative effort is still alive and well, hard dollars and cents have become far more important in the business, he adds.

"It's become a colder, harder society," he says. "Music has changed to reflect that. The optimism that may have permeated the '60s took a nose dive in the '70s and '80s. That's going to have a detrimental effect on the future."

The soft-spoken, mastering-room philosopher has a singular approach to projects: "I believe that people walk into a mastering room with

something they like already," he says. "My responsibility is to translate that to LP, cassette, and CD starting with their concept and putting a finishing touch on it so that it's consistent from track to track without changing it too dramatically from what people walked in with."

Fulginiti likes to be involved in projects from the ground up, noting that it makes everyone involved feel more comfortable about working together.

"People get insecure at this point in a record project," he says. "They have the thinking that anything wrong in the recording needs to be fixed in the mastering, and that can't always be done."

Fulginiti credits John Haeny, an independent engineer and producer who now works at Glen Glenn Sound in Los Angeles, Bob Ludwig, owner of Masterdisk in New York, and Lee Hulko, an owner of Sterling Sound, with influencing his career.

At Artisan, he uses a Neumann console, Harmonia Mundi EQ, Sony 1630, DMR 4000, and BVU 800s, as well as various DAT machines, and a Neumann lathe.

Philosophy is also evident in Fulginiti's views on technology.

"Digital technology had us all adjust our focus to the medium [not the music]," he says. "Basically, digital technology has tweaked our thinking as far as EQ-ing our records. You put a little more attention into what you put in, so you know what you'll get out of it."

What stands in the way of the format's widespread acceptance in the industry, he says, is the fact that "digital is not what we're accustomed to hearing in the analog process. It's unfortunate that, in digital technology, we're not obtaining the benefits of good digital sound."

Approximately half the work that Fulginiti gets now is recorded digitally, although it is usually mixed down to analog tape. The debate around the benefits and disadvantages of digital is ongoing, and strides made in analog tape quality have kept that medium strong. But the future, says Fulginiti, is digital.

"Digital is a reality we all have to adjust to because it's inevitable that it's going to be the dominating format of the future. The overall transparency, extended harmonies, better-defined low-end, greater interface with auxiliary equipment, and reliability are all in digital's favor."

SUSAN NUNZIATA

## PRO FILE

### SELECTED DISCOGRAPHY

Aerosmith, "Pump" (Geffen); Pat Benatar, "Crimes Of Passion" (Chrysalis); Chuck Berry, "Chess Box Set" (MCA); Soundtrack, "Beverly Hills Cop" (MCA); Jane Child, "Jane Child" (Warner Bros.); Peter Gabriel, "So" (Geffen); Heart, "Passionworks" (Epic); Nik Kershaw, "Human Racing" (Elektra); Rick Springfield, "Success Hasn't Spoiled Me Yet" (RCA); Wang Chung, "Points On A Curve" (Geffen); Was (Not Was), "Born To Laugh" (Geffen); Muddy Waters, "Chess Box Set" (MCA).

# BET To Reorganize Music Dept. Move Aimed At Strengthening Label Ties

BY MELINDA NEWMAN

NEW YORK—Black Entertainment Television, the music-intensive national cable channel, has begun a drive to reorganize its music department and strengthen its relationships with the record labels.

As a first step in the reorganization, Earnest Winborne, senior producer of the video department for the past six months, has been let go (Billboard, March 17). Other changes are on the way, although no other personnel cuts are expected. "It just came to a point where we had professional disagreements and it was time to move on," says Winborne. "I think that BET is an up-and-coming network and I wish them the best."

"I'm trying to ensure a more effective and efficient operation," says Lydia Cole, director of entertainment programming at the Washington, D.C.-based channel.

Topmost on Cole's list is establishing better relationships with record companies. "I'll be going to New York and talking with the labels at least twice a month, possibly as much as four times a month," says Cole.

"I also met with labels while I was in L.A. about their concerns and what we can do to work more effectively," adds Cole. "A lot of them don't get BET so I'm familiarizing them with how we can work together on the video shows and specials and other areas of programming."

This commitment to communication comes as good news to many labels who say their relationships with BET were deteriorating, according to several record company sources.

"Record companies should know that I'm concerned and have some exciting ideas," says Cole. "And they should come to me with their concerns and ideas."

BET features 10 hours of music video programming daily. Until Cole names a permanent replacement for Winborne, whose last day was Feb. 27, "Video LP" producer Verna Dickerson is overseeing the channel's music video department, including its best-known show, "Video Soul," hosted by Donnie Simpson.

In another shift, veteran BET producer Alvin Jones is leaving the "Rap City" program to spend more time on three other BET music programs:

"Video Vibrations," "Midnight Love," and "Soft Notes."

"That was basically a workload decision," says Cole. "I'm meeting with Alvin about adding some other creative elements to the shows, although I can't yet talk specifics."

Associate producers Carmela Hamm and production assistant Diedre Leake will now oversee "Rap City."

Cole is also going ahead with a new edition of "Inside Studio A," the audience-participation dance show that BET has been working on for a few years. The new episode, the first in two years, will feature only Virgin Records acts. Cole envisions the program becoming a quarterly or monthly special featuring acts from different record companies.



**VH-1 Hits The Slopes.** Several celebrities congregate to participate in the American Airlines/VH-1 Celebrity Ski Weekend to benefit the Cystic Fibrosis Foundation. Among the stars were the Bee Gees, who performed at a free concert March 3. Pictured, standing from left, are Sal Locurto, director of music programming; Juli Davidson, senior VP programming; Norm Schoenfeld, director of talent relations; Leslye Schaeffer, VP marketing and promotions; and Gary Borman, the Bee Gees' manager. Shown in the front row, from left, are Barry Gibb, Bee Gees; Michael Bolton; and Bee Gees Robin and Maurice Gibb. (Photo: Tom Stillo)

# 'Seamless Marketing' Concept Presented At TNN Luncheon

BY JIM BESSMAN

NEW YORK—Celebrating The Nashville Network's seventh anniversary at a March 7 luncheon, Group W Satellite Communications' Lloyd Werner presented a "seamless marketing" concept of mixed media selling to guide the cable channel into the '90s.

The Group W senior VP, sales and marketing, said that the concept involved tying together television, radio, print, and telephone, all of which TNN has a stake in. According to Werner, the marketing technique allows advertisers to reach a specific targeted audience with a single-message-concentrated marketing effort across multiple media—with the various elements supplied by one source. "An advertiser shouldn't have to go

to six or seven sources to create an overall marketing concept," he said.

Relating the concept to TNN, Werner pointed to the "cross media opportunities" supplied by TNN and other Group W businesses: the satellite-delivered TNNR country radio service; the recently launched Country America magazine; the Request TV pay-per-view network; and TNN's new "Fun On TNN" 900 phone line.

He discussed four possible "windows" evolving from a given advertiser-sponsored tour, starting with a PPV concert date, with consumers getting discounts via the sponsor's product proof-of-purchase seals. Cross media opportunities through the channel, magazine, and other outlets would be used to promote the PPV event.

(Continued on next page)

# Vid Medley Pegs Best Of '88 Tape Produced By Wolfram, Ultimix

BY MOIRA McCORMICK

CHICAGO—A 30-minute video medley of the hits of 1988 has been produced by Milwaukee-based clip service Wolfram Video and audio remix service Ultimix of Greensboro, N.C. Called "Ultimix Best Of 1988 Medley—The Video," the tape is available to Wolfram Video subscribers for \$99.

In 1987, one of Wolfram's editors, who was also a DJ for a club that received Ultimix product, heard the annual medley and made Wolfram Video principals aware of it. Company president Wolf Zimmermann began looking into the possibility of produc-

ing an accompanying video medley.

After securing Ultimix's permission, Wolfram Video marketing director Bob Huntington says, "It took another year to work out the details." According to Zimmermann, "Each record label involved had to be convinced that their artists would be presented properly within the video portion of the medley." To that end, Wolfram Video did a demo of Ultimix's 1987 medley, "and the labels consented," says Huntington.

According to Ultimix's president and co-owner Brad Hinkle, "certain labels wouldn't allow excerpts of certain artists—Epic did not allow im-

(Continued on next page)



by Melinda Newman

**SPRINGTIME IN THE ROCKIES:** It was balmy weather that greeted the skiers tackling the slopes for the fifth annual American Airlines/VH-1 Celebrity Ski For Cystic Fibrosis at Mount Crested Butte, Colo., March 2-5. The highlight of the weekend, which was open to the public with a \$1,950 donation to CF, was a Saturday night concert by the Bee Gees and the Roches. A special with performance footage and other weekend highlights will be broadcast on the 24-hour music channel March 17 and 18. VH-1 raised \$15,000 for the cause through a 900-line contest that gave away a trip to the event. In all, more than \$400,000 was raised.

Even hotter than the weather is the uncensored version of the Bee Gees' new video, "Bodyguard," which is in Five Star heavy rotation on VH-1. The group got a lot of mileage out of the unedited clip, which features a couple making love, including a story on "Entertainment Tonight," even though the Brothers Gibb say they never expected that version to be aired. The group approached David Kellogg, who has directed projects for the Playboy Channel, to shoot the "tastefully erotic" clip and the unedited version was apparently his ideal vision of the video. "Every artist wants to present a video that everyone will talk about," says Robin Gibb. "But we didn't want people to think we did it for the controversy. We never expected for that version to be shown and it wasn't even submitted to VH-1. This video fits the record; we wouldn't have made an erotic video if it didn't fit the song."

"That's true," agrees Barry Gibb. "We've always had strong feelings about videos that ruin people's imaginations of the song. You can't take that away from the people, and we don't think this clip does."

While the clip is now sufficiently toned down so that all three brothers say they'd have no problem playing it for their kids, Barry adds that some clips do go over the line. "Something I just don't like is people grabbing their crotch. I just can't approve of that." As a postscript, after this interview took place, The Playboy Channel approached the Bee Gees and has subsequently received permission to run the unedited clip. Funny how these things work out.

Though a new Bee Gees album won't be out until February 1991, the group will be well represented until then. In April, MPI will put out a two-volume long-form video of the "One For All" tour taped last November in Melbourne, Australia, which will also be

available for television broadcast in the fall. Also in the fall, a four-CD/cassette boxed set highlighting the Bee Gees' entire career, including last year's world tour, will be released by PolyGram. An accompanying 60-minute "visual anthology" will be broadcast on VH-1 and MTV around the world. The special will be released on home video in time for Christmas.

While we're talking about VH-1, the channel will present "The History Of Music Videos A-Z," March 16-25. More than 500 clips that the network feels encompass the best and quirkiest of the '80s have been culled from the VH-1/MTV video vaults. The clips will air in packaged shortform programming over the nine-day span as part of VH-1's fifth anniversary celebration.

**AND NOW A WORD FROM Earnest Winborne,** who, as we noted, has left his post as senior producer of the video department for Black Entertainment Television. Winborne, who previously produced a weekly lifestyle magazine show for Boston's WBZ, is staying busy through the summer working freelance on some projects, including a talk show pilot; then, he says, "I'm going to Los Angeles to pursue my producing career." Winborne is at 202-232-5855.

**CONGRATULATIONS TO Arista's Scott Spanjich,** who has been promoted from director of video production and promotion to senior director of video production and development. Newly hired to assist Spanjich is Jim Leavitt, formerly with the New Music Seminar, who assumes the position of West Coast director of artist development. He begins Monday (19).

**GOING FOR THE GOLD:** According to the Recording Industry Assn. of America, more music videos were certified gold, platinum, or multiplatinum in February than in any month since the category began in 1985. Receiving multiplatinum awards were New Kids On The Block's "Hangin' Tough—Live" (900,000 units) and the group's "Hangin' Tough" (800,000), as well as Janet Jackson's "Rhythm Nation 1814" (200,000), Paula Abdul's "Straight Up," and Pink Floyd's "Delicate Sound Of Thunder," both at 150,000 units. Hitting platinum certification is The Who's "The Who Live Featuring The Rock Opera 'Tommy'" video. Reaching gold status are longforms by Kenny G, Love And Rockets, Luther Vandross, New Order, and Samantha Fox.

**LET'S CALL THE WHOLE THING OFF:** That's exactly what Radio Vision International has done with its supposed merger with Kushner-Locke Co., a television production company. Back in September (Billboard, Sept. 30), the music longform distributor said that KLC had agreed in principle to purchase RVI for an initial payment of \$2 million in cash and stock.

# MUSIC VIDEO

## VIDEO TRACK

### LOS ANGELES

**JERMAINE JACKSON'S** latest video, "Two Ships," is appropriately set at the beach in Malibu. **Vivid Production's D.J. Webster** directed the Arista clip, which comes from Jackson's "Don't Take It Personal" album. **Joe Charbanic** and **Lyn Healy** produced. Charbanic and Healy also produced "Say U Love Me" for **Def Con 4's** eponymous release on **Warner Bros.** **Drew Carolan** directed. Meanwhile, **Andy Morahan** directed the new **Heart** video, "All I Want To Do," from the **Capitol** album "Brigade." Healy produced with **Vivid's Steven Brandman**.

Alternative rockers **Dramarama** recently reeled "Wonderamaland," a surreal, dreamlike clip in which the action unfolds in a giant playpen. **Tracy Lords** appears with the band in this juxtaposition of adult and childhood settings. **Thomas Mignone** directed for **DOOM**. **R. Scott Lawrence** produced and **Kim Haun** directed photography.

### NEW YORK

**CARLY SIMON** PERFORMS selections from her new **Capitol** album, as well as some old tunes, in a longform concert performance titled "My Romance." **Kathy Dougherty** directed the special, which features Simon on stage at New York's **Apollo Theatre**. Pianist **Harry Connick Jr.** and saxophonist **Michael Brecker** highlight a

14-piece orchestra and seven-piece rhythm section. **Charles Carrol** produced "My Romance," scheduled to air on **HBO** in April.

**Fab 5 Freddy** directed "Funky For You," a new **Sleeping Bag** video from **Nice & Smooth's** self-titled album. **Amy Raskin** executive-produced the clip, shot at **M.K.'s**.

**Profile Records' L.A. Star** makes her music video debut in "Fade To Black," a **Black & White Television** video directed by **David Johnson**. The conceptual performance features the female rapper in a futuristic museum setting surrounded by television monitors. **Butch Robinson** produced.

### OTHER CITIES

**ROBIN LEE** PAYS TRIBUTE to **Elvis** in "Black Velvet," the title track from her new **Atlantic** release. **Richard Jernigan** directed the clip, which combines live performance lensed in **Denison, Texas**, with footage filmed at **Graceland**. **Joe Pollaro** and **Stephanie Cliff** produced for **Pollaro Media**.

**Austin, Texas-based ATS Productions** and **Nashville's Studio Productions** recently teamed up to produce the debut video for **MCA** artist **Kelly Willis**. **Carlyne Majer** and **Jim May** co-directed "I Don't Want To Love You (But I Do)," shot in **Nashville's Bluebird Cafe** and in a rural cabin near **Ashland City, Tenn.** Willis' album, "Well Travelled Love," is set for release in **June**. **Majer** and **Joan French** produced.

## GROUP W'S WERNER GIVES MARKETING TALK

(Continued from preceding page)

the channel, magazine, and other outlets would be used to promote the PPV event.

The second window would include similar cross-marketing on an edited tape of the PPV event to be shown later on **TNN**. The sponsor would get half of the advertising time, billboards, and in-show sponsor signage, as well as mentions in all of **TNN's** print advertising of the concert.

The home video of the PPV concert is the third window, according to **Werner**, with all the previously suggested cross-marketing techniques used. Foreign distribution covers window four.

While **Werner** noted that actual seamless marketing practice is only now beginning, he cited its prime advantage as "pulling all the disparate elements together and making them

available to advertisers under one roof."

Of more immediate notice, **Werner** also used the gathering to tout **TNN's** exclusive telecast of **Farm Aid IV** from **Indianapolis' Hoosier Dome** from 1-8 p.m. on **April 7**. He said that **TNNR** will simulcast the entire concert on a nonexclusive basis from 1-11 p.m.

Responding to a question from the audience, **Werner** commented on **TNN's** recent expansion of music video programming and increased schedule of music specials (**Billboard**, Feb. 3). "We have to remember where our roots are, which is country music," he said, citing negative feedback to failed "branching-out efforts" like the classic rock show hosted by **Wolfman Jack**. But he added that sports programming, including hunting,

## WOLFRAM, ULTIMIX PRODUCE '88 VID MEDLEY

(Continued from preceding page)

ages of **Michael Jackson** and **George Michael** to be shown, for instance, so ambient footage was used to accompany the music." Also, says **Huntington**, some of the songs in the medley did not have corresponding videos, and ambient and public domain footage was used in those instances as well.

The medley features excerpts from more than 50 songs, edited by **Ultimix** with rhythm tracks that keep the tunes flowing. Cuts include **E.U.'s "Da Butt,"** **Escape Club's "Wild Wild West,"** **Taylor Dayne's "Don't Push Me,"** **Samantha Fox's "Naughty**

**Girls Need Love,"** **Bobby Brown's "My Prerogative,"** the **Communards' "Never Can Say Goodbye,"** and **Kylie Minogue's "The Loco-motion."**

Artists and songs are not identified onscreen, but record company names are scrolled in an end credit over the last of the audio track, notes **Huntington**.

Although the medley features 2-year-old songs, he notes, "It hasn't been hard to sell, judging from responses so far."

**Ultimix's Hinkle** says his company's 1989 audio medley will be out in **April**.

AS OF MARCH 24, 1990

# Billboard THE CLIP LIST TM

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming  
1775 Broadway, New York, NY 10019

### ADDS

B-52's, Deadbeat Club  
The Church, Metropolis  
Alice Cooper, Only My Heart Talkin'  
Dave Edmunds, Closer To The Flame  
Faith No More, Epic  
The London Quireboys, 7 O'Clock  
Robert Plant, The Hurting Kind  
Lisa Stansfield, All Around The World  
Peter Wolf, 99 Worlds

### BREAKTHROUGH

Eddy Grant, Gimme Hope Jo'anna

### BUZZ BIN

The Blue Nile, The Downtown Lights  
Sinead O'Connor, Nothing Compares 2 U

### STRESS

The Beloved, Hello  
Black Crowes, Jealous Again  
Soul II Soul, Get A Life

### EXCLUSIVES

Aerosmith, What It Takes (The Recording Of)

### HEAVY

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  
Michelle, No More Lies  
Midnight Oil, Blue Sky Mine  
Mottley Crue, Without You  
Alannah Myles, Black Velvet  
Tom Petty, A Face In The Crowd

### ACTIVE

Michael Bolton, How Can We Be Lovers  
Britny Fox, Dream On  
Cher, Heart Of Stone  
Eric Clapton, Bad Love  
Enuff Z'nuff, Fly High Michelle  
Lou Gramm, True Blue Love  
Corey Hart, A Little Love  
Don Henley, Heart Of The Matter  
Lenny Kravitz, Various Tracks  
Michael Monroe, Man With No Eyes  
Michael Penn, No Myth  
Slaughter, Up All Night  
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  
Warrant, Sometimes She Cries  
Whitesnake, The Deeper The Love  
Wilson Phillips, Hold On

### MEDIUM

Adam Ant, Room At The Top  
Faster Pussycat, House Of Pain  
Great White, House Of Broken Love  
Gun, Better Days  
The Jesus & Mary Chain, Head On  
Biz Markie, Just A Friend  
The Mission U.K., Deliverance  
Peter Murphy, Cuts You Up  
The Rave-Ups, Respectfully King Of Rain  
They Might Be Giants, Birdhouse In Your Soul  
Young M.C., I Come Off

### BREAKOUTS

John Wesley Harding, The Devil In Me  
Red Hot Chili Peppers, Taste Of Pain  
Rush, The Pass  
Stone Roses, I Wanna Be Adored



The Nashville Network

13 Hours Weekly  
2806 Opryland Dr., Nashville, TN 37214

### ADDS

Charley Pride, Moody Woman

### CURRENT

Paul Overstreet, Seeing My Father In Me  
Jann Browne, Tell Me Why  
Wild Rose, Go Down Swingin'  
Oak Ridge Boys, No Matter How High  
Patty Loveless, Chains  
Alan Jackson, Here In The Real World  
Larry Boone, Everybody Wants To Be Hank Williams  
Mark Collie, Something With A Ring To It  
Skip Ewing, If A Man Could Live On Love Alone  
Kentucky Headhunters, Dumas Walker  
Doug Stone, I'd Be Better Off (In A Pine Box)  
Rodney Crowell, If Looks Could Kill  
Sawyer Brown, Did It For Love  
Mac McAnally, Back Where I Came From  
Marsha Thornton, A Bottle Of Wine And Patsy Cline  
Robin Lee, Black Velvet  
Steve Wariner, The Domino Theory  
Clint Black, Walkin' Away  
The Highwaymen, Silver Stallion  
Travis Tritt, Help Me Hold On  
Highway 101, Walkin' Talkin' Cryin' Barely...  
Marty Stuart, Hillbilly Rock



Continuous programming  
1775 Broadway, New York, NY 10019

### ADDS

Peter Dinklage, Crying In The Chapel  
The Chimes, Heaven  
Calloway, I Wanna Be Rich  
Cher, Heart Of Stone  
Gloria Estefan, Oye Mi Canto

### FIVE STAR VIDEO

Bee Gees, Bodyguard  
Everything But The Girl, Driving  
Julia Fordham, Manhattan Skyline  
Inner City, Whatcha Gonna Do With My Lovin'  
k.d. lang, Pullin' Back The Reins  
Notting Hillbillies, Your Own Sweet Way  
Sinead O'Connor, Nothing Compares 2 U  
Soul II Soul, Get A Life  
Rod Stewart, This Old Heart Of Mine

### ARTIST DEVELOPMENT

Basia, Cruisin' For Bruisin'  
Luka Bloom, Rescue Mission  
Richard Elliot, When A Man Loves A Woman  
Tim Finn, Not Even Close  
Bela Fleck & The Flecktones, Sinister Minister  
Sara Hickman, Simply  
Kaoma, Lambada  
Daniel Lanois, Still Water  
Chris Rea, The Road To Hell  
Diane Reeves, Never Too Far



Five 1/2-hour shows weekly  
1000 Laurel Oak, Voorhees, NJ 08043

### CURRENT

The Rave-Ups, Respectfully King Of Rain  
Toad The Wet Sprocket, Come Back Down  
The Tragically Hip, New Orleans Is Sinking  
Tanita Takaram, We Almost Got It Together  
Morrissey, Ouija Board, Ouija Board  
Ian McCullough, Faith And Healing  
Depeche Mode, Enjoy The Silence  
The Beautiful South, You Keep It All In  
The Cult, Sweet Soul Sister  
The Front, Fire  
Black Crowes, Jealous Again  
The Big F, Doctor Vine  
Hand Of Glory, Ball And Chain  
Quincy Jones, Secret Garden  
Stephanie Mills, The Comfort Of A Man  
Chunky A, Sorry  
Jermaine Jackson, Two Ships  
George Howard, Shower You With Love  
Kaoma, Lambada  
Technotronic, Get Up! (Before The Night Is Over)  
Leila K., Got To Get  
Paula Abdul, Opposites Attract



14 hours weekly  
6311 Romaine St., Los Angeles, CA 90038

### ADDS

Seduction, Heartbeat  
The London Quireboys, 7 O'Clock  
Lloyd Cole, Downtown  
Michael Bolton, How Can We Be Lovers  
Midnight Oil, Blue Sky Mine  
Mottley Crue, Without You  
Cher, Heart Of Stone  
Don Henley, Heart Of The Matter  
Adam Ant, Room At The Top  
Tom Petty, A Face In The Crowd  
The Temptations, Soul To Soul  
Wilson Phillips, Hold On

### HEAVY

Taylor Dayne, Love Will Lead You Back  
Lisa Stansfield, All Around The World  
Alannah Myles, Black Velvet

### MEDIUM

Giant, I'll See You In My Dreams  
Leila K., Got To Get  
Enuff Z'nuff, Fly High Michelle  
Sinead O'Connor, Nothing Compares 2 U  
The U-Krew, If U Were Mine  
Young M.C., I Come Off  
Lenny Kravitz, I Build This Garden For Us  
Jane Child, Don't Wanna Fall In Love  
The Rave-Ups, Respectfully King Of Rain  
Michael Penn, No Myth



Black Entertainment Television

14 hours daily  
1899 9th St. NE, Washington, DC 20018

### ADDS

Johnny Gill, Rub You The Right Way  
Technotronic, Get Up! (Before The Night Is Over)  
The Chimes, Heaven  
Ruby Turner, Paradise  
The Winans, It's Time  
Natalie Cole, Wild Women Do  
Mark Rogers, Step In The Right Direction  
Def Con 4, Say You Love Me  
The Rippingtons, Tourist In Paradise  
Queen Latifah, Come Into My House

### HEAVY

The Good Girls, Love Is Like An Itchin' In Your Heart  
Heavy D. & The Boyz, The Gyzyl, They Love Me  
Troop, Spread My Wings  
Jamaica Boys, Shake It Up  
Jeff Redd, I Found Lovin'  
Lisa Stansfield, All Around The World  
Janet Jackson, Escapade  
Diane Reeves, Never Too Far  
Digital Underground, Humpty Dance  
After 7, Ready Or Not  
Whistle, Always And Forever  
Mantronix, Got To Have Your Love  
Inner City, Whatcha Gonna Do With My Lovin'

### MEDIUM

Salt-N-Pepa, Expression  
Michelle, No More Lies  
Mikki Bleu, Knocks Me Off My Feet  
Soul II Soul, Get A Life  
Quincy Jones, Secret Garden  
Earth, Wind, & Fire, Heritage  
Keith Robinson, Just What You Wanted  
Main Ingredient, Nothing's Too Good For My Baby  
The Gap Band, Addicted To Your Love  
M.C. Hammer, Help The Children  
Stephanie Mills, The Comfort Of A Man  
David Peaston, We're All In This Together  
Miki Howard, Love Under New Management  
Smokey Robinson, Everything You Touch  
Randy Crawford, Wrap You Up  
Tyler Collins, Girls Nite Out  
Bell, Biv, DeVoe, Poison  
Big Mack, Tick Tock  
Alyson Williams, I Need Your Lovin'  
Jermaine Jackson, Two Ships  
Young M.C., I Come Off  
By All Means, Do You Remember  
Chunky A, Sorry  
Randy & The Gypsies, Love You Honey



10 hours daily  
1000 Louisiana Ave., Houston, TX 77002

### ADDS

Sinead O'Connor, Nothing Compares 2 U  
Wilson Phillips, Hold On  
Giant, I'll See You In My Dreams  
Laura Brannigan, Moonlight On Water  
Sara Hickman, Simply

### POWER

Janet Jackson, Escapade  
Billy Joel, I Go To Extremes  
Alannah Myles, Black Velvet  
Taylor Dayne, Love Will Lead You Back  
Phil Collins, I Wish It Would Rain Down  
Bad English, Price Of Love  
D-Mob, C'Mon And Get My Love  
Jane Child, Don't Wanna Fall In Love  
Michelle, No More Lies  
Lisa Stansfield, All Around The World  
Kiss, Forever  
Michael Penn, No Myth  
Paula Abdul, Opposites Attract  
Roxette, Dangerous  
Warrant, Sometimes She Cries



Continuous programming  
704 18th Ave. South, Nashville, TN 37203

### HEAVY

Patty Loveless, Chains  
James House, Hard Times For An Honest Man  
Alan Jackson, Here In The Real World  
Restless Heart, Fast Movin' Train  
Oak Ridge Boys, No Matter How High  
Eddie Rabbit, On Second Thought  
Jann Browne, Tell Me Why  
Paul Overstreet, Seeing My Father In Me  
Exile, Keep It In The Middle Of The Road  
Kentucky Headhunters, Dumas Walker  
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way  
Rodney Crowell, Many A Long & Lonesome Highway  
Lionel Cartwright, I Watched It All (On My Radio)  
Mark Collie, Something With A Ring To It  
Doug Stone, I'd Be Better Off (In A Pine Box)  
Dolly Parton, He's Alive  
Travis Tritt, Help Me Hold Me  
Sawyer Brown, Did It For Love

# Billboard® Home Video

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**Taking No Prisoners.** RCA/Columbia executives prepare for a sales assault in support of "Casualties Of War," due Wednesday (21). Pictured, from left, are Paul Culberg, executive VP/chief operating officer; John Scott, national sales director; David Pierce, sales VP; Steve Okin, director of sales promotion; Jon Tiikemeier, Canadian coordinator; and Tom Kihara, Northwest regional sales manager.

## J2 To Acquire National Lampoon Will Gain Film, TV, Publishing Operations

■ BY PAUL SWEETING

NEW YORK—J2 Communications announced the signing of a letter of intent March 9 to acquire National Lampoon Inc. in a noncash deal valued at \$4.7 million. The acquisition, which is subject to the execution of a definitive agreement and the approval of both companies' shareholders, is scheduled to be completed by the end of May.

Under the terms of the deal, each National Lampoon stockholder will receive two-thirds of a share of J2 common stock, plus a warrant having an anticipated value of \$1, for

each share of Lampoon stock currently held. As is J2, National Lampoon was traded on the NASDAQ exchange.

National Lampoon will be run as a division of J2 under its current co-presidents/CEOs Tim Matheson and Daniel Grodnik.

In acquiring National Lampoon, J2 will gain access to all of its publishing, feature film, and television operations.

"What you have in Lampoon is a franchise," says Jim Jimirro, president and CEO of J2. "There's really nothing that can't be done with them, from movies to video, TV, audio, radio, you name it. It's a franchise that can be exploited in virtually any media."

To that end, J2 hopes to develop a series of National Lampoon made-for-video feature films, according to Jimirro. "They've never been in the video business before but I think it's a natural," he says. "On the other side, they can start selling the 'Dorf On Golf' tapes in the magazine right away. Eventually, I hope to develop a National Lampoon video comedy club to sell our, as well as other people's, comedy product."

J2 has released a series of three Dorf tapes featuring comedian Tim Conway and racking up sales of more than half a million units.

Also included in the deal is Lampoon's interest in the highly successful series of National Lampoon's "Vacation" films, distributed by Warner

Bros. and starring Chevy Chase. The most recent title in the series, "National Lampoon's Christmas Vacation," has grossed more than \$70 million at the box office.

The "Vacation" films have been distributed on video by Warner Home Video, an arrangement Jimirro says will remain intact. "Sure, we have a video company of our own, but to handle something that big a theatrical distributor is going to want to keep the video rights as well. I would like to see Warner do another ['Vacation'] film, but I wouldn't look to change the way the video is handled."

The announcement of the acquisition came as something of a surprise after months of rumors that J2 itself was about to be acquired by various companies, including Aaron Spelling Productions. "The rumors were true in the sense that people have expressed an interest in acquiring J2," Jimirro says. "But I've resisted them. We're trying to build this company and I just didn't feel the time was right to sell."

Jimirro says he has further ambitions for J2. "In the long term, we want to go beyond the Lampoon deal," he says. "But it will take a while to digest this thing. We're aggressive, but you have to be careful not to grow too fast or get ahead of yourself... J2 was never conceived as being just a video company. We've always planned to be a fully integrated media company."

## Management Buys Out 90% Of Fox/Lorber From Prism In Venture With Japan's GaGa

NEW YORK—Fox/Lorber Associates Inc., the New York-based distributor and licensor of video programming, completed its previously announced disengagement from Prism Entertainment March 12 when Fox/Lorber management, in association with Japanese film and video distributor GaGa Communications, acquired 90% of the company in a deal involving cash, notes, and stock.

Fox/Lorber and GaGa have formed a new holding company called GFL, which is 65% owned by GaGa and 35% by Fox/Lorber founders David Fox and Richard Lorber. GFL now owns 90% of Fox/Lorber Associates, with Prism retaining the other 10%.

The purchase price was \$2,680,000 payable in a combination of cash, notes, and the surrender of 111,000 shares of Prism stock and cancellation of options to purchase an additional 70,000 shares.

Humax Pictures, a theatrical distributor and theater operator in Japan, will also take an equity position in the new holding company and will have one seat on the new board of directors. Prism chairman Barry Collier also retains a seat on the board.

The existing joint venture between Prism and GaGa to distribute videocassettes in Japan remains in effect.

Fox/Lorber's current management will remain in place, and will continue to be based in New York. The company will also have offices in Los Angeles and Tokyo.

In addition, Fox and Lorber will be given seats on the GaGa board,

an unusual step for a Japanese company.

"Because of various changes in the American video market, Prism had to concentrate more and more on its domestic video arm," Lorber says of the deal. "We didn't have the resources we needed to grow the company. We have been profitable, but we were relying on our own internal cash flow to fund the business. Prism realized it wasn't in our interest to just let our growth stall."

In December, Prism announced a

five-year distribution agreement with Paramount Home Video (Billboard, Dec. 16).

With a new credit facility arranged through GaGa, Fox/Lorber hopes to be able to acquire broader rights to bigger titles, Lorber says. As an example, he cites "Prayer Of The Roller Boys," a film starring Corey Haim just beginning production and partially financed by GaGa.

"We've come in prebuying all worldwide rights outside of Japan and North American video rights,"

(Continued on page 50)

## Vestron Pushes On With Discount Video Strategy

■ BY PAUL SWEETING  
and EARL PAIGE

NEW YORK—While rumors continue to swirl about the company's ultimate fate, Vestron continues to pursue its strategy of making its titles available for use as heavily discounted premium items.

The latest examples of the strategy involve Ralphs, a 143-unit supermarket chain in southern California, which is offering 15 Vestron titles for \$5.99 each with the purchase of \$5 worth of groceries, and Shop-Rite, a 175-unit supermarket chain in the New York area, which is offering the same 15 titles at \$6.99 each with a \$7.50 minimum purchase.

The promotions include several well-known Vestron titles, like "Dirty Dancing," "Platoon," "Hoosiers," "Making Michael Jackson's 'Thriller,'" and three Puff the Magic Dragon children's titles.

The Ralphs promotion, in which three or four new titles were added each week, runs through Thursday (22). The Shop-Rite promotion, in which new titles are added monthly, runs through July.

Each chain was offered regional exclusivity on the titles for the duration of the promotion, according to Vestron VP of nontheatrical programming Jeff Peisch.

"What these titles share is that they have been on the market for some years at several price points, including a rental price, high-end sell-through, and low-end sell-through," says Peisch. "It makes sense now to attempt a new level of distribution. They've kind of run their course through conventional distribution channels."

All the cassettes are duplicated in the extended-play mode, which allows a movie to be contained on one-third as much tape as would be re-

quired in the standard-play mode, and makes a \$5.99 price point possible. But it also tends to somewhat degrade the picture and sound quality.

That mixture of price and quality has raised eyebrows among some specialty dealers in the past, however. A similar Vestron promotion with McDonald's in 1989 generated complaints from specialty retailers worried that such premium offers would hurt retail sales and that releasing prerecorded cassettes in the EP mode would undermine the perceived value of videos among consumers.

As with the McDonald's promotion, the titles offered by Ralphs and Shop-Rite are still available through specialists and other retailers, generally at \$14.95-\$19.95.

The response to the Ralphs promotion among southern California retailers has been more moderate, focusing primarily on the quality issue rather than on the difference in price.

ing. "I'm glad to see video being promoted like this to the mass market," says John Pough of Video Cassettes Unlimited in Santa Ana. "But it's unfortunate if [consumers] get the idea that these movies are crap. We are having people coming in complaining that the quality is not good."

At MultiVideo, another single store in Bellflower, owner John English says he held a meeting of all his employees to advise them on handling complaints about the Ralphs product. "It's a chance for us to get back at the mass merchants who are ruining the sell-through business. Here we have proof. Thanks to their using the EP mode the quality is off, and we can show them that our version of the same movie looks so much better."

Al Marasca, executive VP of marketing for Ralphs, dismisses the alle-

(Continued on page 48)

## 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
			★★ NO. 1 ★★					
1	1	4	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
2	2	6	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
3	3	148	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	5	23	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
5	4	17	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	6	87	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
7	9	17	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
8	7	32	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
9	8	4	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
10	10	25	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
11	11	5	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
12	14	21	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
13	13	168	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
14	15	18	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
15	12	8	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
16	17	8	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
17	19	20	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
18	16	12	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
19	18	81	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 8318	Harrison Ford Kate Capshaw	1984	PG	14.95
20	21	21	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
21	24	75	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
22	23	5	PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	29.99
23	26	12	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
24	34	3	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
25	30	3	KATE BUSH-THE SENSUAL WORLO, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	NR	12.98
26	22	6	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
27	20	60	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
28	RE-ENTRY		MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
29	28	122	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
30	35	7	PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95
31	27	28	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
32	25	20	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
33	31	8	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
34	33	46	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
35	NEW ▶		MCTREASURE ISLAND	Hi-Tops Video M022170	Animated	1990	NR	9.95
36	32	15	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
37	37	2	DANZIG	Def American Home Video 38159	Danzig	1990	NR	19.98
38	NEW ▶		THE CREAM OF ERIC CLAPTON	PolyGram Music Video 081-189	Eric Clapton	1990	NR	29.95
39	38	2	VIDEO CENTERFOLD DOUBLE HEADER	Playboy Video HBO Video 0361	Karen Foster Deborah Driggs	1990	NR	29.99
40	36	3	HARD N' HEAVY VOLUME 5	MPI Home Entertainment MPI1680	Various Artists	1990	NR	19.95

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## HOME VIDEO

## VSDA Politics: Behind-The-Scenes Maneuvering Is Heating Up

While the studios continue to debate the appropriate level of support for the Video Software Dealers Assn. annual convention, VSDA has given them something else to think about. The organization is considering raising the price of booth space for this year's show from \$14 per square foot to \$16 per square foot, subject to a board vote later this month.

Meanwhile, the behind-the-scenes maneuvering continues over the question of event sponsorship, as all sides in the debate hold a damp finger to the political winds before allowing their names to be used in print (Billboard, March 10). "VSDA has become an emotional issue," says the head of a major studio that traditionally sponsors an event. "But there is no anti-VSDA movement going on. We have always supported VSDA and will continue to do so. But the show is getting big and possibly out of hand for some. It's tough. We are looking to see how we can most effectively participate in VSDA and support VSDA and the show. It's a tough one. The business has changed a lot."

"It's getting harder and harder to justify spending more than \$1 million on a trade show when we can't see just how effective it is anymore," adds an executive with another major studio. "Maybe we have become our own worst enemies by trying to outdo the other with lavish events and talent. I wonder now if a retailer wouldn't be more appreciative of a \$5 discount per tape rather than a cocktail party."

So far, only Orion Home Video has gone on record with its decision not to sponsor an event this year. At least two other major studios, and perhaps as many as four, are thought to have privately informed VSDA not to expect them to underwrite lavish meal events. But it is precisely such coyness that has some VSDA insiders upset. "The studios are making money and it doesn't cost that much to sponsor some of the events," says one VSDA source. "For them to spend \$85,000 on a meal function is not that much. They get into their expense when they try to put on these tremendously large shows where they fly in casts and pay talent huge sums of money... Since one studio doesn't want the other to get an edge, they want it all to be the same. They talk parity but they don't want parity. They want to have a cocktail party at the beginning and one at the end that they all kick into. They think that will put everyone on an equal basis. Then they will run around behind everyone's back and have private parties and screw everyone's schedule up. Some of these sponsors are just playing games."

## Lambada: Dance Craze, Video Craze

Insiders say that the upcoming movie "Lambada, The Forbidden Dance," to be distributed in late March theatrically by Columbia and subsequently by RCA/Columbia Pictures Home Video, may result in a very low-priced (possibly under \$10!) how-to tape. Taken from footage shot on the set, RCA/Columbia could have a 30-minute program in the marketplace before the movie hits the street if everything clicks. "Here's a supposedly big operation that moves slowly that may turn around a project quickly for the marketplace," says a source close to the situation. "It's becoming more a business of seizing opportunities and you'll probably see RCA/Columbia, a large major reacting like a small independent, do more of that. It's got lots of potential for music combo chains."

## New Kids More Than 'Tough' Enough

New Kids On The Block's "Hangin' Tough Live" has been certified 20-times-platinum by the Recording Industry Assn. of America in recognition of sales of more than 1 million units. That makes the \$19.98 tape the biggest-selling music video of all time, according to its distributor, CMV Enterprises, a division of CBS Records. An earlier New Kids title, "Hangin' Tough," has sold more than 850,000 units, CMV says.

## Violence, Strong Language, And Nudity

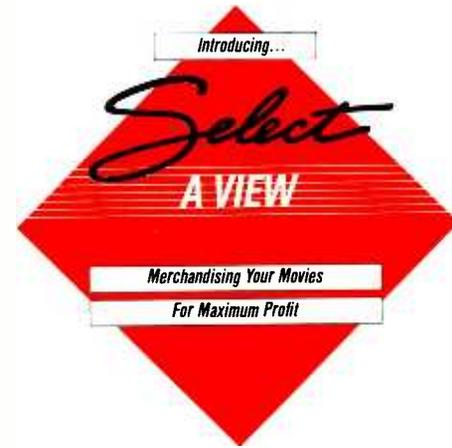
Magnum Entertainment will introduce a new packaging feature with its May 2 release "Minefield." At the bottom of the back of the box is a notice to potential viewers declaring (in white capital letters on a black background): "Scenes in this film contain violence, strong language, and nudity." In a statement, Magnum executive VP Danny Kopels notes that, although the film was rated R by the Motion Picture Assn. of America, "It is more important than ever that we in the home video industry make an effort to provide as much information as possible about our product so that the customer can make his proper choice." All future Magnum releases will carry the notice where applicable, Kopels says.

# TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	4	<b>LETHAL WEAPON 2</b>	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
2	4	4	<b>PARENTHOOD</b>	Universal City Studios MCA Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
3	2	5	<b>INDIANA JONES AND THE LAST CRUSADE</b>	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
4	3	6	<b>TURNER &amp; HOOCH</b>	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
5	5	6	<b>UNCLE BUCK</b>	Universal City Studios MCA Home Video 80891	John Candy	1989	PG
6	6	11	<b>WHEN HARRY MET SALLY ...</b>	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
7	8	9	<b>LICENCE TO KILL</b>	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
8	9	8	<b>DO THE RIGHT THING</b>	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
9	7	10	<b>WEEKEND AT BERNIE'S</b>	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
10	10	6	<b>THE KARATE KID PART III</b>	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
11	17	2	<b>THE PACKAGE</b>	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
12	11	5	<b>PINK CADILLAC</b>	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
13	12	6	<b>KICKBOXER</b>	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
14	13	5	<b>NEW YORK STORIES</b>	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
15	14	12	<b>ROAD HOUSE</b>	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
16	16	16	<b>K-9</b>	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
17	15	11	<b>LOCK UP</b>	IVE 68901	Sylvester Stallone	1989	R
18	23	3	<b>RELENTLESS</b>	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
19	18	12	<b>SEE NO EVIL, HEAR NO EVIL</b>	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
20	24	2	<b>BREAKING IN</b>	HBO Video 0380	Burt Reynolds Casey Siemaszko	1989	R
21	21	3	<b>WIRED</b>	IVE 68906	Michael Chiklis J.T. Walsh	1989	R
22	<b>NEW ▶</b>		<b>YOUNG EINSTEIN</b>	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG
23	28	3	<b>SEE YOU IN THE MORNING</b>	Warner Bros. Inc. Warner Home Video 657	Jeff Bridges Alice Krige	1989	PG-13
24	19	4	<b>RUDE AWAKENING</b>	HBO Video 0352	Cheech Marin Eric Roberts	1989	R
25	25	2	<b>FRIDAY THE 13TH PART VIII: JASON TAKES MANHATTAN</b>	Paramount Pictures Paramount Home Video 32298	Jensen Daggett Scott Reeves	1989	R
26	20	11	<b>STAR TREK V: THE FINAL FRONTIER</b>	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
27	22	7	<b>EDDIE AND THE CRUISERS II: EDDIE LIVES!</b>	IVE 62029	Michael Pare	1989	PG-13
28	<b>NEW ▶</b>		<b>HALLOWEEN 5: THE REVENGE OF MICHAEL MYERS</b>	CBS-Fox Video 9206	Donald Pleasance Danielle Harris	1989	R
29	35	16	<b>BATMAN</b>	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
30	26	15	<b>GHOSTBUSTERS II</b>	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
31	30	18	<b>THREE FUGITIVES</b>	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
32	33	11	<b>ADVENTURES OF BARON MUNCHAUSEN</b>	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
33	27	11	<b>GREAT BALLS OF FIRE</b>	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
34	32	28	<b>BEACHES</b>	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
35	29	10	<b>WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN</b>	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
36	36	22	<b>WORKING GIRL</b>	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
37	37	3	<b>BLOODHOUNDS OF BROADWAY</b>	RCA/Columbia Pictures Home Video 50273	Matt Dillon Jennifer Grey	1989	PG
38	31	6	<b>UHF</b>	Orion Pictures Orion Home Video 8739	"Weird Al" Yankovic	1989	PG-13
39	<b>NEW ▶</b>		<b>THE BIG PICTURE</b>	RCA/Columbia Pictures Home Video 50263	Kevin Bacon	1989	PG-13
40	40	2	<b>HOWLING V: THE REBIRTH</b>	IVE 63071	Philip Davis Victor Catlin	1989	R

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## MOVIE PREVIEW AND MERCHANDISING SYSTEMS



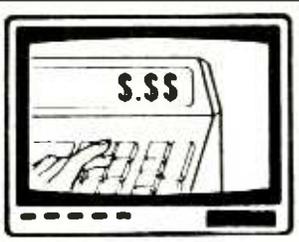
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## STORE MONITOR



by Earl Paige

**VIDEO AT NARM:** Yes, there is a video presence at the National Assn. of Recording Merchandisers (32 years old and just concluding its annual convention March 10-11 in Los Angeles, as several stories in this issue will relate). But there's not *much* video. NARM is the founding organization of the Video Software Dealers Assn., helping the video group get off the ground in 1982. Both NARM and VSDA share staff in their Marlton, N.J., headquarters. Noting a distinct difference are Dennis and Duane Miller, owners of three-store Budget Tapes & Records, Bismarck, N.D. Like independent record stores everywhere, the two brothers went combo 10 years ago and finally joined VSDA. "It would cost us \$145 a room here at the Century Plaza. VSDA is more economical. The rooms and the food in Las Vegas are inexpensive," says Dennis. Some VSDA board members were present: Jim Salzer, whose wife, Nancy, runs a record store across from Salzer's Video in Ventura, Calif., and Tom Keenan, head of Everybody's in Portland, Ore. Both of these gentlemen, who started out as record retailers, agree on the urgency of the audio record sticker issue. Just how urgent it is shown by the presence of Rick Karpel, VSDA's regional director, who is helping VSDA chapters wage anti-labeling struggles throughout the country, and who whipped into the Century Plaza to do duty on the audio side of the obscenity brouhaha.

All the big combo chains, i.e., Wherehouse, Tower Records/Tower Video, and Music Plus, attend NARM, but they do so for the music side of their business, with certain notable exceptions. Travel videos are huge with music chains, say Howard Maier, president of the Maier Group with the label Travelview International, and everybody at the International Video Network booth. Consider the size, too, of NARM's exhibit space. VSDA utilizes 500,000 square feet. NARM perhaps 10% of that. But comparisons are unfair. There is also another NARM gathering, the Wholesale Conference in October, usually in Arizona, that draws 20% of the main event. But technology shifts inexorably bring the video and audio camps together. This became clear opening morning as Stan Cornyn, head of Warner New Media, demonstrated CDs that play through computer screens

and videodisks offering the consumer the choice of camera angles, among a potpourri of new possibilities, from products Cornyn said were "off the shelf" right now to others no more in the future than 12-16 months.

**ADD NARM:** VSDA old-timers will remember Linda Rosser, once on the board and head of a Phoenix video store, who later went on to Paramount Home Video. Rosser is now with the Maier Group. All the Target people loved their ad that hit during NARM on the sell-through EP Vestron products. The reason? The product has been promoted in Los Angeles at 143 Ralphs, that grocery chain's debut in video, at \$5.99 tied to purchase. Al Marasca, executive VP of marketing at Ralphs, is ecstatic. "EP is the wave of the future—feature films at \$5.99. We are blowing them out." Target's price? Three for \$12. Titles include "Dirty Dancing," "Mr. Mom," "Hoosiers," and "Platoon"—15 feature films in all.

**AMERICA MART:** It runs on and on, a newswire detailing the economic impact of Wal-Mart. It all accompanied a report that Wal-Mart had a sales increase of 25% for 12 months ending Jan. 31, with sales of \$25.8 billion, increasing from \$3.8 billion last year. The Bentonville, Ark.-based chain operates in a 29-state trade area and will open about 175 Wal-Marts this year and 25 more Sam's Wholesale Club outlets. The firm operated 1,402 Wal-Marts, 123 Sam's Wholesale Clubs, and three Hypermart USA stores, compared to 1,259 Wal-Marts in 1989 plus 105 Sam's and the three USA outlets. Here's the state-by-state count: Alabama, 69 Wal-Marts, five Sam's; Arizona, 15 Wal-Marts; Arkansas 77/four; Colorado 27/two; Florida 100/11; Georgia 75/seven; Illinois 68/four; Indiana 37/two; Iowa 27/one; Kansas 40/two; Kentucky 61/three; Louisiana 75/nine; Michigan two/two; Minnesota four Wal-Marts; Mississippi 54/two; Missouri 104/seven; Nebraska 12/one; New Jersey one Sam's; New Mexico 19 Wal-Marts; North Carolina 48/5; Ohio 12/four; Oklahoma 80/five; South Carolina 46/three; Tennessee 81/seven; Texas 227/32; Virginia 14/one; West Virginia two/one; Wisconsin 26/two; and Wyoming one Wal-Mart.

**TRIVIA TIME:** Odyssey Video titillates its employees with a quiz each issue. This one is on the real names of a number of stars: 1. Hugh O'Brien; 2. Paula Prentiss; 3. John Barrymore; 4. Charles Bronson; 5. Raquel Welch; 6. Douglas Fairbanks; 7. Jill St. John; 8. Peter Graves; 9. Bela Lugosi; 10. Randolph Scott. Now those real last names: 1. Hugh O'Brien; 2. Paula Augusta; 3. John Blythe; 4. Charles Bunchinsky; 5. Raquel Tejada; 6. Douglas Ulman; 7. Jill Oppenheim; 8. Peter Aurness; 9. Bela Blasko; 10. Randolph Crane.

## VESTRON PUSHES ON WITH VIDEO-PREMIUM STRATEGY

(Continued from page 45)

gations of quality problems. "There is no quality problem, and, at any rate, the movies are fully guaranteed," he says. "All [consumers] have to do is bring them back to Ralphs and get another one or their money back."

Marasca is bullish on the use of feature films as premiums. "This is the wave of the future, hit movies recorded at the slow speed so that we can sell them at \$5.99," he says. "I am not surprised the video stores are upset."

"The McDonald's promotion had its share of critics," says Vestron's Peisch. "Among those criticisms was that these are low-priced titles—lower than was available in the traditional retail trade. Now we're making these titles available to some of those retail outlets. Supermarkets are an important channel."

Peisch says the exposure garnered by the titles through the promotion will ultimately benefit the entire video industry. "Whether [a video] comes in the mail for free or comes as

a premium with purchase, it gets it into the consumer's home and gets him used to the idea of owning videos," he says. "Once that happens, the entire industry can profit from it. The fact that a large supermarket chain is using it as a traffic builder really speaks to how successful video has become across all segments of the retail community."

Peisch says Vestron is not specifically targeting supermarkets for premium promotions, but says "we are looking for opportunities" with a variety of outlets. He adds, "There are lots of new and different ways to sell video."

Interestingly, the packaging for the 15 Vestron titles was redesigned expressly for the supermarket promotions. The Vestron Video logo does not appear on the packaging, nor on the label affixed to the cassette shells. The films' original producers, including Vestron Pictures and Orion Pictures, are still identified on the packaging.

"We wanted to make a clear dis-

inction between this product and higher-priced product that continues to sell in other retail markets," says Peisch. The promotional tapes "are slightly lower in quality [because of the EP duplication] at a lower price."

Peisch will not discuss details of Vestron's deals with Ralphs or Shop-Rite, except to say that they are identical. The McDonald's deal involved a guaranteed purchase by the fast-food giant of a certain number of tapes, reported to be about 2 million. Subsequent reports indicated that McDonald's overestimated the number of tapes it would need; after the promotion ended, McDonald's was reportedly seeking takers for as many as 700,000 tapes.

"From our perspective, it was a successful promotion," Peisch says of the McDonald's deal. "It got a lot of press and it boosted sales of those titles through other distribution channels. . . . There was no involvement of Vestron in the distribution of those [promotional] tapes in the aftermarket."

## TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price	
<b>HEALTH AND FITNESS™</b>						
				★ ★ NO. 1 ★ ★		
1	3	7	JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98	
2	2	167	CALLANETICS ◊	MCA Home Video 80429	24.95	
3	1	59	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98	
4	4	167	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95	
5	8	21	BEGINNING CALLANETICS	MCA Home Video 80892	24.95	
6	9	9	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	19.95	
7	5	167	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98	
8	10	167	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98	
9	11	105	START UP WITH JANE FONDA	Warner Home Video 077	19.95	
10	6	71	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95	
11	7	167	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95	
12	<b>NEW ▶</b>		JUDI SHEPPARD MISSETT'S FITNESS NOW!	JCI Video 8119	14.95	
13	12	73	SUPER CALLANETICS	MCA Home Video 80809	24.95	
14	13	55	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95	
15	14	33	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video M032223	19.95	
16	17	167	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98	
17	20	49	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98	
18	16	149	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98	
19	18	55	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99	
20	19	107	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95	

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## VIDEO REVIEWS

"The Making Of A Legend: Gone With The Wind," MGM/UA Home Video, 124 minutes, \$29.95.

If your customers loved "Gone With The Wind" last year, this program may come as a welcome surprise—both to them and to you. Narrator Christopher Plummer details all the turmoil and travails that producer David O. Selznick had to endure in order to mount that much-heralded screen epic.

Viewers are treated to the inside stories on the acquisition of the screen rights; the hunt for Scarlett O'Hara; the constant changing of directors and screenwriters; and the well-publicized reluctance of Clark Gable to undertake the role of Rhett.

For fans of "Gone With The Wind," and there are millions of them, this is the perfect companion piece to their copy of the movie. With its screen-test footage, interviews with the stars and personal-

ities involved, and an intelligent and interesting-in-and-of-itself story, this just may be around as long as the film itself. This is without a doubt one of the best nontheatrical releases I've ever seen.

RICHARD T. RYAN

"Billy Sheehan On Bass Guitar," DCI, 83 minutes, \$29.95.

Combining rare and never-before-seen live concert footage, including a much-touted six-minute bass solo, with exclusive "in the studio" interviews between Billy and guitarist Wolf Marshall, this program is a bass player's dream come true.

Sheehan demonstrates many of the unique and original bass techniques that he developed over the course of his amazing career, from his cult-hero blastoff with the Talas up to his current stint with Mr. Big.

This is strictly, however, for your heavy metal customers—no one else would be interested.

LACEY BETHEL

# Laser Format Boosted By Hits, Hardware Surge

BY CHRIS MCGOWAN

**SYNERGY IN ACTION:** The high appeal of five recent A-title laserdisk releases and the Christmas season's upsurge in laser hardware sales are currently giving the format a healthy boost, according to many industry experts. Retailers report excellent sales for Paramount's "Indiana Jones And The Last Crusade" and "Star Trek V: The Final Frontier"; Warner's "Lethal Weapon 2" and "Batman"; and Touchstone's "Who Framed Roger Rabbit," all of which were released on disk in January or February.

"All this blockbuster product has had a healthy effect on laserdisk sales in general," says Phil Alexander, sales manager of special markets for Warner Home Video. "The sales results of 'Batman' and 'Lethal Weapon 2' are record-setting within Warner Home Video; they are our

two most successful laserdisk releases yet." Alexander notes that their simultaneous arrival (on Feb. 8) allowed Warner to advertise them together and "major accounts to merchandise them side by side."

Tower Video is ringing up especially hot sales with "Lethal Weapon 2" (3,500 copies as of March 5), "Last Crusade" (2,800), and "Batman" (2,300), according to John Thrasher, product manager for the chain's 53 video outlets. He estimates "Roger Rabbit" and "Star Trek 5" to be in the 700-1,000-piece range each for Tower.

Thrasher thinks that "Lethal Weapon 2," which Tower has advertised heavily, may even outdo the sales of "E.T." for the chain. Thrasher urges day-and-date releases for all titles, calling the practice "a key factor." The "Lethal Weapon 2" and "Last Crusade" disks were released day-and-date with their VHS counterparts.

Close attention is being paid to how well Paramount's two "The Last Crusade" versions fare: one is letterboxed and preserves the movie's full original widescreen image; the other is pan-and-scanned to fill the entire TV screen. So far, it's no contest: Initial demand was three to

## LASER SCANS

one in favor of the letterboxed "Last Crusade," according to David Wallace, marketing manager for Pioneer LDCA, and by now, he says, the ratio "must be much higher. The demand has been phenomenal." The letterboxed edition sold out its first pressing a week after street date, according to Wallace. A third pressing is now under way.

"We ordered 400 of the letter-

boxed 'Last Crusade' and 50 of the pan-and-scanned version," says Jay Frank, co-owner of the Laser's Edge, which has stores in Woodland Hills and Burbank, Calif. "We sold out all our copies within two weeks, but went through the 400 [letterboxed disks] before we sold all the 50 pan-and-scanned ones."

"The Last Crusade" is currently the top-selling disk for Frank. "Batman" is doing well, but not as well as he had hoped. "Being late hurt it. 'Lethal Weapon 2' is doing better than 'Batman' for us." The latter disk was released almost three months after the tape edition. "Being day-and-date and cheap are very key factors," adds Frank.

While "Batman" sells for \$39.98, "Last Crusade" (\$29.95), "Lethal Weapon 2" (\$24.98), "Star Trek 5" (\$24.95), and "Roger Rabbit" (\$29.99) are all priced at less than \$30 (there is also a CAV edition of "Roger Rabbit" available for \$39.99).

The letterboxing "test case" of "Last Crusade" is getting much more attention than "Batman" and "Lethal Weapon 2," but both those titles have been released only in widescreen versions. Have there been complaints? "Minimal," says Warner's Alexander. "Most of the response has been very complimentary."

**POLYGRAM VIDEO** is releasing "Paul McCartney: Put It There," "Eric Clapton: The Cream Of Eric Clapton," and "INXS: In Search Of Excellence" on laserdisk this month. Each title will retail for \$29.95. The McCartney disk features recent concert footage of the singer performing his greatest hits. The Clapton title is a 20-year retrospective of the guitarist's career. And the INXS disk combines live performances, music videos, and early TV appearances.

FOR WEEK ENDING MARCH 24, 1990

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## TOP VIDEODISKS™

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	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	2	3	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
2	1	5	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
3	3	3	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
4	5	7	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
5	4	5	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Pioneer LDCA, Inc. LV32044	William Shatner Leonard Nimoy	1989	PG	24.95
6	6	11	WHEN HARRY MET SALLY...	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
7	NEW ▶		PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
8	NEW ▶		THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video Pioneer/Image Ent. ML101739	Clint Eastwood	1968	NR	39.95
9	8	5	DO THE RIGHT THING	Universal City Studios Pioneer/Image Ent. 40894	Danny Aiello Ossie Davis	1989	R	34.98
10	7	7	BAMBI	Walt Disney Home Video Pioneer/Image Ent. 940	Animated	1942	G	29.99
11	14	29	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
12	15	19	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
13	10	27	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
14	NEW ▶		LOCK UP	IVE 68901	Sylvester Stallone	1989	R	39.95
15	9	5	UNCLE BUCK	Universal City Studios Pioneer/Image Ent. 40900	John Candy	1989	PG	34.98
16	17	27	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
17	19	73	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
18	11	15	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50166	Bill Murray Dan Aykroyd	1989	PG	24.95
19	12	43	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	49.98
20	18	3	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50156	John Neville Eric Idle	1989	PG	39.95

◆ 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.

## 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
<b>BABAR (G)</b> Animated FHE/\$24.95	3/20/90 (4/12/90)	\$1.3 (510)	Poster, Sellsheet
<b>DEAD POETS SOCIETY (PG)</b> Robin Williams, Robert Sean Leonard, Ethan Hawke Touchstone/\$89.95	3/27/90 (4/4/90)	\$94.5 (1,091)	Poster, Standee, Banner, Flier
<b>LOOK WHO'S TALKING (PG-13)</b> Kirstie Alley, John Travolta, Olympia Dukakis RCA/Columbia/None	3/27/90 (4/11/90)	\$128.2 (1,651)	Poster, Standee, Lightbox
<b>SHIRLEY VALENTINE (R)</b> Pauline Collins, Tom Conti Paramount/None	3/27/90 (4/12/90)	\$6.0 (162)	Three- Sided Standee, Poster, Promo Cassette
<b>TO KILL A PRIEST (R)</b> Ed Harris, Christopher Lambert RCA/Columbia/\$89.95	3/27/90 (4/11/90)	\$.03 (8)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

<b>BABE RUTH: THE MAN, THE MYTH, THE LEGEND</b> Documentary Fries/\$19.95 Prebook cutoff: 3/29/90; Street: 4/25/90	<b>THAT'S ADEQUATE</b> Tony Randall, James Coco, Jerry Stiller, Anne Meara Southgate/\$89.95 Prebook cutoff: 3/27/90; Street: 4/13/90
<b>EASY KILL</b> Frank Stallone, Jane Badler, Cameron Mitchell Trylon/None Prebook cutoff: 3/21/90; Street: 4/10/90	<b>TROPICAL SNOW</b> Nick Corri, Madeleine Stowe, David Carradine Paramount/None Prebook cutoff: 3/30/90; Street: 4/18/90
<b>HAWKS</b> Timothy Dalton, Anthony Edwards Paramount/None Prebook cutoff: 3/29/90; Street: 4/18/90	<b>WELCOME HOME</b> Kris Kristofferson, Jobeth Williams Vestron/\$89.98 Prebook cutoff: 3/21/90; Street: 4/11/90
<b>PERFECT WITNESS</b> Brian Dennehy, Aidan Quinn, Stockard Channing HBO/\$89.99 Prebook cutoff: 3/22/90; Street: 4/10/90	<b>WARM SUMMER RAIN</b> Kelly Lynch, Barry Tubb Epic/\$79.95 Prebook cutoff: 3/22/90; Street: 4/11/90

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.

# 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)	14,058,772	1,225 8,444	1	37,656,664
2	Joe Versus the Volcano (Warner Bros.)	9,252,232	1,802 5,134	—	9,252,232
3	House Party (New Line Cinema)	4,611,024	520 8,867	—	4,611,024
4	Bad Influence (Triumph)	3,822,019	1,298 2,944	—	3,822,019
5	Driving Miss Daisy (Warner Bros.)	3,467,147	1,432 2,421	12	65,332,259
6	Hard To Kill (Warner Bros.)	2,657,658	1,498 1,774	4	37,196,859
7	Madhouse (Orion)	1,829,300	1,545 1,184	3	15,934,579
8	Born on the Fourth of July (Universal)	1,453,230	1,206 1,205	11	61,782,544
9	Glory (Tri-Star)	863,225	803 1,075	12	21,467,102
10	Revenge (Columbia)	820,242	887 924	3	14,395,233
11	Steel Magnolias (Tri-Star)	807,120	944 855	16	75,656,368
12	Handmaid's Tale (Cinecom)	738,578	117 6,313	—	738,578
13	My Left Foot (Miramax)	689,132	352 1,958	17	6,762,741
14	Little Mermaid (Buena Vista)	644,174	966 667	16	77,530,481
15	Stella (Buena Vista)	628,593	764 823	5	18,427,378
16	Men Don't Leave (Warner Bros.)	618,897	504 1,228	5	5,308,162
17	Look Who's Talking (Tri-Star)	616,610	626 985	20	133,084,403
18	Last of the Finest (Orion)	551,876	424 1,302	—	551,876
19	War of the Roses (Fox)	543,689	639 850	13	82,637,443
20	Back To The Future Part II (Universal)	517,775	745 695	15	116,425,676
21	Mountains of the Moon (Tri-Star)	445,230	153 2,910	2	623,347
22	Tango & Cash (Warner Bros.)	396,889	468 848	11	60,035,055
23	Henry V (Goldwyn)	368,145	103 3,574	16	5,440,876
24	Nightbreed (Fox)	367,295	433 848	3	8,493,034
25	Internal Affairs (Paramount)	323,820	266 1,217	8	26,335,022
26	Enemies, A Love Story (Fox)	290,614	201 1,466	12	7,161,256
27	Ski Patrol (Triumph)	265,605	538 494	8	7,850,220
28	Tremors (Universal)	245,375	325 755	7	15,159,775
29	Always (Universal)	238,350	454 525	11	41,456,250
30	Roger & Me (Warner Bros.)	155,451	145 1,072	11	6,159,388
31	All Dogs Go to Heaven (MGM/UA)	140,799	325 433	16	25,726,794
32	Stanley & Iris (MGM/UA)	133,399	213 626	4	5,473,047
33	Christmas Vacation (Warner Bros.)	132,065	234 564	14	70,976,437
34	Cinema Paradiso (Miramax)	131,057	17 7,709	4	752,536
35	Camille, Claudel (Orion Classics)	126,916	28 4,533	11	1,613,916
36	Angel Town (Taurus)	88,673	36 2,463	2	713,479
37	Coupe de Ville (Universal)	66,871	7 9,553	—	66,871
38	Love at Large (Orion)	64,052	7 9,150	—	64,052
39	Mystery Train (Orion Classics)	53,898	23 2,343	17	1,184,242
40	Crimes and Misdemeanors (Orion)	49,657	73 680	21	17,946,043

## HOME VIDEO

### Ex-Vestron Execs Open Own Vid Store

BY BRUCE HARING

NEW YORK—Harold and Joyce Rosenbaum, former president and VP, respectively, of the Eastern division of the Vestron-owned The Video Store chain, have opened a new store in Westfield, N.J.

The 12,000-square-foot Video Video store is the first of four that Harold Rosenbaum plans to open this year in the Jersey suburbs.

"We probably won't get the second going until late summer," he says. "Then we'll have the third or fourth before the end of the year." Eventually, Rosenbaum says, he would like to get "10, 15, 20 stores maximum. I have to feel it out. I don't want to get so big that I can't give the stores personal attention." All of the prospective stores will be owned by the Rosenbaums.

The prototype Westfield store has 25 employees and a 70-space parking lot.

Video Video has 6,500 titles, bought 35-50 deep for most A titles. Video rental should be about 70% of the business, Rosenbaum says.

Laserdiscs (1,200 titles) and Nintendo games are also part of the mix. Candy and popcorn, books on tape, and movie-related books round out the picture. Rosenbaum also plans to add posters in the future.

The quaint suburban town of Westfield was a logical choice for a video venture, Rosenbaum says.

"New Jersey has a limited number of real successful towns... with shops that haven't been eroded by large shopping centers and highway. If you're able to get into these key towns and establish a prominent store, you will be very successful and have stability."

Competition for Video Video comes from "six or seven video stores," Rosenbaum says. "The closest is Blockbuster on Route 22," a major highway located outside of Westfield.

The Rosenbaums spent a "large" amount of money renovating a law office to house Video Video. "It was a massive amount of work," he says. "We bought it, and had to gut the entire building, put in a whole new store front 60-by-16-feet high. It has a

mammoth amount of glass, and it's extremely inviting."

Inside the store, high interior ceilings and hi-tech store fixtures have created "a very New York/SoHo look," Rosenbaum says. He plans to use the downstairs portion of the building to create a town meeting place, offering seminars and meetings for video fans.

"The product category is exciting, but nobody is merchandising," Rosenbaum says. "We speak of video clubs, but there's never a place to meet. I want to develop the store into a forum to educate people about movies."

Along the education line, Rosenbaum offers a computer system in the store that can access 25,000 titles and give a synopsis that includes the director and stars.

An emphasis of the store is the children's section, which includes videos, audiotapes, and books. Parents are encouraged to leave their kids in the section and shop on their own, secure that a special security tag will set off an alarm should the child wander from the store. Adding to the special treatment for children are Rosenbaum's plans to feature Romper Room's Miss Molly—a Westfield resident—in store promotions.

FOR WEEK ENDING MARCH 24, 1990

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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	23	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
2	2	25	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	75	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
4	3	22	<b>TEEN MUTANT NINJA TURTLES: KILLER PIZZAS</b> Family Home Entertainment 27314	1989	14.95
5	6	234	<b>DUMBO</b> ▲◆ Walt Disney Home Video 24	1941	29.95
6	5	81	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
7	7	12	<b>THE LITTLE MERMAID</b> Starmaker Ent. Inc. 2001	1978	9.95
8	11	73	<b>TEEN MUTANT NINJA TURTLES: HEROES...</b> Family Home Entertainment 23978	1988	14.95
9	9	58	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING...</b> Family Home Entertainment 23980	1989	14.95
10	10	179	<b>ALICE IN WONDERLAND</b> ▲◆ Walt Disney Home Video 36	1951	29.95
11	8	43	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER...</b> Family Home Entertainment 23981	1987	14.95
12	12	21	<b>WINNIE THE POOH: NEW FOUND FRIENDS</b> Walt Disney Home Video 902	1989	12.99
13	14	21	<b>WINNIE THE POOH: THE GREAT HONEY POT ROBBERY</b> Walt Disney Home Video 903	1989	12.99
14	16	129	<b>AN AMERICAN TAIL</b> ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
15	13	127	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
16	15	21	<b>WINNIE THE POOH: THE WISHING BEAR</b> Walt Disney Home Video 920	1989	12.99
17	17	2	<b>MCTREASURE ISLAND</b> Hi-Tops Video M022170	1989	9.95
18	18	8	<b>BEEETLEJUICE VOLUME 1</b> Warner Home Video 11940	1989	14.95
19	<b>NEW</b> ▶		<b>HERE COMES PETER COTTONTAIL</b> Family Home Entertainment 27321	1971	14.95
20	21	6	<b>BEEETLEJUICE VOLUME 2</b> Warner Home Video 11941	1989	14.95
21	19	17	<b>RESCUE RANGERS: CRIMEBUSTERS</b> Walt Disney Home Video 923	1989	12.99
22	22	43	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95
23	23	6	<b>BEEETLEJUICE VOLUME 3</b> Warner Home Video 11942	1989	14.95
24	20	62	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Home Video 1119	1987	29.95
25	<b>NEW</b> ▶		<b>SPEED RACER: THE TRICK RACE</b> VidAmerica 7201	1990	9.98

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

### FOX/LORBER DEAL

(Continued from page 45)

Lorber says. "GaGa will distribute it theatrically in Japan and the home video rights in that market belong to JVC." North American video rights belong to Academy Entertainment. All other rights belong to Fox/Lorber.

Fox/Lorber will also expand its international television licensing activities, Lorber says. The company just acquired, through GaGa, all worldwide rights to 150 episodes of the animated series "The Transformers." None of the episodes have been distributed in any media outside of Japan.

The Fox/Lorber board will now have seven seats—Fox, Lorber, Collier, GaGa president Tetsu Fujimura, Kyoshi Watanabe, also of GaGa, Humax president Zuiho Hayashi, and an outside director as yet unnamed.

PAUL SWEETING

# Retail

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## Rounder Rounds Up Retail Support 'Mardi Gras' Is 1st Of 4 Genre Promos

BY EDWARD MORRIS

NASHVILLE—In observance of its 20th anniversary, Rounder Records is running four genre-music promotions with retailers. The first, highlighting the music of Louisiana, is just concluding.

More than 400 accounts—including the Tower Records in West Sacramento, Calif., Disc Jockey in Owensboro, Ky., and Rose Records in Chicago—cooperated in Rounder's Mardi Gras Party promo during February to spotlight the label's catalog of music indigenous to Louisiana.

Supplied with Rounder's point-of-purchase material, each store was asked to create a Mardi Gras display. Pictures of the displays will be turned over to Rounder for judging, and prizes will go to the best display in each chain. In addition, Rounder will award a grand prize of an all-expenses-paid trip for two to the New Orleans Jazz & Heritage Festival.

The p-o-p items included album

flats for the Wild Magnolias, Johnny Adams, the Rebirth Brass Band, Beausoleil, Marcia Ball, and Zachary Richard; a poster of the Wild Magnolias' Bo Dollis in Mardi Gras regalia; a three-inch CD sampler for in-store play; and a flier that shows the concert schedules of the Rounder acts that are currently touring and lists all the Louisiana album titles.

Besides its function for store displays, the flier has also been supplied to promoters and venues that work with Rounder acts.

Supporting the retail campaign was a \$25,000-plus budget to run print and radio ads in 60 markets.

Similar promotions are slated for bluegrass music in May; blues in late summer; and "world music," from Rounder's international catalog, in the fall. Rounder's Heartbeat titles will be offered in the "world music" activities, and its Black Top albums in the blues promotion.

Mindy Giles, Rounder's new national marketing director, says she

encountered no resistance from the retailers in seeking their participation in the Mardi Gras campaign. "We went to stores that had supported the label in the past," she says.

She notes that Richard was well-received in his showcase last year at the Disc Jockey convention, and says she has found that "the [chain's] store managers are very musically motivated—they enjoy exposing their store customers to different kinds of music."

Rounder has more than 80 titles of Louisiana music in its catalog, Giles reports, among them such recent releases as Richard's "Mardi Gras Mambo" and Ball's "Gator Rhythms."



**Not-Quite-Golden Girl.** MCA executives present Central South's Harry Wilson with an "almost gold" plaque for the Patty Loveless album "Honky Tonk Angel." A small wedge is missing from the gold LP and will be filled in once the album is certified gold. The plaques have been presented to key buyers at Strawberries, Trans World, Camelot Enterprises, National Record Mart, WaxWorks, Warehouse, Sound Warehouse, Western Merchandisers, Roundup, The Record Bar, Turtle's, Sight and Sound, and Tower Records. Shown, from left, are Pam Russell, regional sales manager, MCA/Nashville; Wilson; and Mark Price, sales rep, MCA Distributing.

## Capitol, Narada Samplers Sew Up Support

BY JIM BESSMAN

NEW YORK—In different ways, Capitol Records and Narada Productions are using the cassette-giveaway promotional tool to develop artists at the consumer level through retail.

Capitol has a concert venue/retail tie-in aimed at translating store activity generated from live performances by eclectic British artist Hugh Harris into radio airplay, which has been scarce thus far for the young performer.

Leading new age manufacturer Narada, meanwhile, is packaging a multi-artist, nine-track cassette sampler in specially marked CD longboxes of new releases from Doug Cameron, Ralf Illenberger, and David Arkenstone.

The Harris promotion is in two forms: either a Harris-only sampler cassette, or a cassette including Harris with tracks by three fellow developing label mates—Skinny Puppy, Grapes Of Wrath, and East Of Eden.

"The Hugh Harris project isn't something so obvious for radio to jump on," notes Capitol's VP of sales Lou Mann about Harris' debut album, "Words For Our Years."

"We needed to find another way, a retail-oriented 'street' campaign using the strength of the project, which is Hugh on the road."

To kick it off, Capitol showcased Harris in Los Angeles and New York. After his mid-February performance at New York club the Bottom Line, patrons were handed a packet of press clippings bound in album cover art, together with a flier.

The flier enticed customers to go to the nearby Tower Records to buy the "Words For Our Years" cassette or CD. In addition, customers received the chance to "Capitolize" further by exchanging

the flier for the multi-artist sampler.

Continuing through April, Harris is the subject of developing-artist retail campaigns at Peaches, Musicland, Camelot, the Wiz, Sound Warehouse, Warehouse, Trans World, Wall To Wall, and Tower, where a "no-risk disk" promotion is further supported by a

*'Once prospective consumers listen, they will be motivated to come back and buy the product'*

Capitol ad in Tower's Pulse! magazine.

Mann says that the goal is to keep the album "out in front of people" and priced low enough so consumers will take a chance. Typically, chains offer albums through their developing-artist programs at a discount.

If the customers take a chance, "then they'll become fans, and we'll solidify a [retail] foundation." With that type of foundation, Capitol reserved the Harris track "Alice" to top 40 radio in March.

Mann adds that outside of New York, the Harris samplers—which contain "Alice," "Mr. Woman Loves Mrs. Man," and "Rhythm Of Life"—are either being given out to patrons at live shows, or to retailers for use as bag-stuffers.

"The challenge is to get music into people's hands and heat the street up so radio will come in," he says, trying to reverse the usual promotional process. "Once [prospective] consumers listen, they'll

be motivated to come back and buy."

Meanwhile, the Narada sampler, according to GM Bob Reitman, is meant to give retailers and consumers added incentive to purchase specific titles by specific artists.

Titled "Narada: The New Release Sampler," the cassette includes selections from Cameron's "Mil Amores," Illenberger's "Heart And Beat," and Arkenstone's "Citizen Of Time" albums, as well as tracks by Spencer Brewer, Colin Chin, Michael Jones, Peter Maunu, Eric Tingstad, and Nancy Rumbel and Trapezoid.

Considered the cornerstone of Narada's spring promotion, the sampler follows last year's Hear The Difference campaign, in which a similar cassette was given away to buyers of any new age title, regardless of label.

"What's missing in the new age genre is new artists," says Reitman. "This is a way to expose more people to these artists and develop them by changing the environment in which their music is presented. Instead of just dropping music into the marketing stream, we're building dikes and eddies and redirecting the stream to where we want it to go."

By packaging the bonus cassette with specific artists' titles, consumers are driven to purchase those titles and sample the other Narada artists on the side.

"The basic idea is to actively engage in artist development," says Reitman. He says that the next phase commences next month with a joint tour by Cameron and Illenberger, and a Laserium light show presentation, in conjunction with Arkenstone performances at planetariums in Boston, San Francisco, Los Angeles, San Diego, and Denver, "all sponsored by new age stations in those markets."

## A&M Offers \$2,000 Award For Retail Sales Creativity

BY DEBORAH RUSSELL

LOS ANGELES—When was the last time someone paid you \$2,000 just to do your job? That's the question A&M Records is asking music retailers nationwide. The record company is offering that reward—plus nine other prizes—to the most creative sales staffs in America's music retail community.

In a unique twist on the traditional in-store display contest, A&M has gone to out-of-house advertising in the national media to make its contest available to every store in the country, industry giants and tiny mom-and-pops alike. And the only thing those retailers have to do to win, claims Rob Gold, A&M's executive director of advertising and merchandising, is their job.

Well, there are a couple of rules, too. The monthlong display contest involves five A&M acts: the Blue Nile, Del Amitri, Gun, the Innocence Mission, and Soundgarden. Retailers were asked to create displays featuring three of those artists throughout the month of March, photograph the displays, and submit the entries by a postmark date of April 15. Point-of-purchase material and sampler cassettes were available through a toll-free number that appeared in a full-page ad. The 10 prizes range from \$2,000 to \$100, and all participants receive an A&M CD.

The contest comes at a time when

A&M's distribution network is in transition between BMG and PolyGram. The company's current deal with BMG expires March 31, and PolyGram officially picks up distribution April 2 (Billboard, Feb. 17). While the transition is relatively seamless, not all merchandising systems have yet been set for PolyGram, says Gold. As a result, A&M moved to ensure that display materials would be in stores and to aggressively work the five artists at a time when they might otherwise fall between the cracks.

"It's not that anyone's dropped the ball, it's just the nature of the business," Gold explains. "With the transition between BMG and PolyGram distribution, we wanted to make sure that these developing acts would not be forgotten about; we wanted to fill the gap. These five records are not just regional hits, they have the potential of being national success stories."

The bottom line in this specific contest is making things easy for the retailers, Gold says. "We truly feel that this type of merchandising might get the retailers and the consumers to take another look at these records," he says. "We're hoping to break these artists big, and this display contest is just one small part of the plan."

A&M received about 600 responses, via the toll-free contest entry line, from retailers looking for p-o-p

(Continued on next page)

RETAIL TRACK



by Geoff Mayfield

be satisfied with whatever measures are adopted. Now that labels and retailers seem to have progressed beyond the us-against-them mode in this controversy, it is imperative that all quarters keep an eye out on the various legislative brushfires that may arise in the future.

**RELATED NOTES:** Perhaps the loudest round of applause heard at the opening business session on March 12 came when outgoing NARM president **Billy Emerson** announced that, on the previous evening, Owensboro, Ky.-based **WaxWorks/VideoWorks** and its **Disc Jockey** chain had rescinded their policy of not carrying stickered product (Billboard, Feb. 23, March 4). Many of WaxWorks' peers had thought that its policy sent the wrong message . . . Popular at NARM were the **TVT Records'** "Warning: Contains Artistic Expression" stickers (Billboard, March 10) and a limited-edition sweatshirt from **Warner Bros.** that carried the sticker proposed by Iowa legislators . . . Of the suppliers who addressed the lyrics/graphics controversy, none stated a position more eloquently than **BMG Distribution** president **Pete Jones**, who, during his opening remarks at BMG's product presentation, said that his company was sensitive to the concerns of parents, but also remained committed to freedom of expression. "We will prevail against censorship," he concluded . . . The panel discussion on stickered did not draw as much attention as had been anticipated. Seats were available in the room, and instead of the five news crews that had been expected, only three were on hand when the session began.

**DISCOVERED:** It is highly unusual that a snippet of music by an unknown artist in a product presentation will evoke a response from the music-inundated NARM crowd, but a brief preview of new **Columbia** artist **Mariah Carey** during the **CBS Records** presentation.

(Continued on page 56)

**REUNITED:** It would have been unrealistic to expect that a problem that has been brewing for more than four years could be resolved in one weekend, but retail and rack attendees at the annual **National Assn. of Recording Merchandisers** convention at the Century Plaza Hotel in Los Angeles at least had a sense of comfort regarding the increasingly heated battle regarding album content. Although labels and merchandisers are not necessarily on the same page on all details—with the question of whether parental advisory stickers should be placed directly on the product or on the shrink-wrap looming as one key difference—the clear message here seemed to be that the industry will work as a united entity to stave off the various legislative efforts that are being kicked around in more than a dozen states.

Aside from whether the stickers are placed directly on the product, as the NARM board has proposed, labels seemed committed to the idea of standardized language and placement. However, a smart word of caution was voiced by **Trish Heimers**, VP of public relations for the **Recording Industry Assn. of America**, during the March 12 panel discussion on the censorship issue, when she pointed out that no matter what solution the industry grasps, there will always be some vigilantes out in the hinterland who will never

NARM REPORT

Tracks Owner Follows Own Path In Setting Up Computer System

BY MOIRA McCORMICK

CHICAGO—Andy Walter, owner of the six-unit, Indianapolis-based **Tracks Records**, has observed many a computerized store, and what he has seen has not always been encouraging.

In fact, he says, "I've seen a lot of problems—like top catalog titles from major stars seriously out of stock." Most computerized retail outfits "are only operating at 75% efficiency," he says.

One of those retail outfits, Walter readily admits, is **Tracks**—although, he says, his own computer system was expected to be almost fully operational by mid-March.

The six **Tracks** stores, all in Indiana, average about 1,600 square feet and are located mainly in small neighborhood centers. Three stores sit, respectively, on the campuses of **Purdue Univ.** in Lafayette, Indiana Univ. in Bloomington, and **Notre Dame** in South Bend. The chain also operates one store in Evansville and two in Indianapolis.

Walter says he believes two primary factors are responsible for a successful retail operation—customer service and "excellent inventory control. For that, you have to have a good computer system." All too often, though, "going on line means a real down time, a transition until the system is up and operating, and until then stores can have major problems," he says.

In going to a computerized cash register, he says he was dissatisfied with the commercially available retail store programs. So Walter hired a computer programmer to come up with a custom-tailored program. He says his goal was to "walk in any of my stores, talk to customers, and be able to show them every album we talk about."

The systems Walter observed did not make him confident he would have "the ability and flexibility to do what I want. If you buy a data base, you're locked into how [the manufacturer] perceives the data. For me, a piece of product is not just a bar code on a box—it's music."

One function Walter and programmer **David Selph-Judah** worked out for **Tracks'** program is a customer data base, which was not available on the systems Walter had seen. "I want to be able to keep track of customers' tastes," he says. "When a lot of jazz reissues come out, for instance, I can mail or fax the information to my jazz cus-

tomers, get their feedback as to what they'd be interested in."

Walter's first priority, he says, was "addressing the in-and-out data—how to use the system to maximize buying from the factories." **Tracks** has bought directly from the manufacturers ever since the first store opened in 1972 at **Purdue**. "We never saw label reps in Lafayette," says Walter, "so we developed terrific relationships with the factories."

That aspect of the computer system has been working well for some time, says Walter. "We've been successful in keeping track of items going in and out of the stores," he says. "And I can pull down all the numbers to my work area in Bloomington."

The second priority, according to Walter, was to "fine-tune what inventory matters and what doesn't. We carry very deep catalog."

Another function Walter plans to make operational would be to store information on the computer relating to artists and their repertoire, especially lesser-known performers—cross-referenced with labels, musical genres, etc. "If someone comes in asking about **Klaus Schulze**, I know all about him, but maybe a store employee wouldn't," he says. "The employee will be able to punch in 'Klaus Schulze,' and say to the customer, 'Oh, the guy from'"

(Continued on page 54)

A&M OFFERS AWARD

(Continued from preceding page)

The promotion opens the doors to many retailers who do not regularly receive such material. It also gives **A&M** a chance to get in-store airplay in numerous new outlets. After all, informed and excited store personnel are often the only link between the record company and the consumer, notes **Colin Sowa**, **A&M's** national merchandising manager.

"Now these people, who are pretty hip and who hear a lot of new music—but who may not have heard **Del Amitri** or **Innocence Mission**—have a chance to listen to our new music, make a display, and maybe win some money," **Sowa** says.

Contest prizes will be awarded for entries judged best in creativity, as well as visibility of the display in the store. Winners will be notified by mail or telephone no later than April 30.



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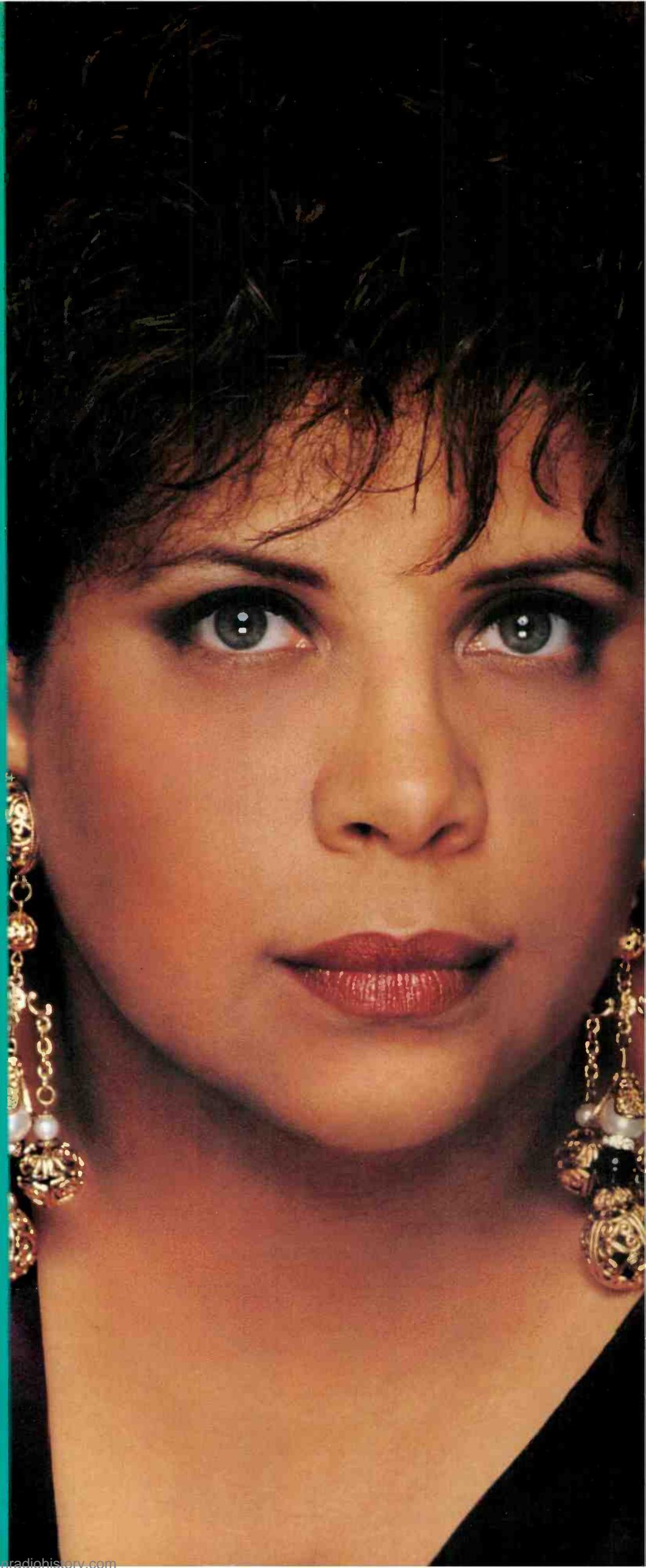
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### POP/ROCK

#### THE AQUA NETTAS Love With The Proper Stranger

▲ LP I.R.S. IRS-82033/NA  
CA IRSC-82033/NA

#### BELL BIV DEVOE Poison

▲ LP MCA MCA-6387/NA  
CA MCAC-6387/NA

#### THE BLUE AEROPLANES Swagger

▲ CD Chrysalis F2-21752/NA  
CA F4-21752/NA

#### BOULEVARD Into The Street

▲ LP MCA MCA-42317/NA  
CA MCAC-42317/NA

#### MARK DEE All In A Day's Work

▲ LP MCA MCA-6374/NA  
CA MCAC-6374/NA

#### DEPECHE MODE Violator

▲ LP Reprise/Sire 1-26081/NA  
CA 4-26081/NA

#### THE LONDON QUIREBOYS A Bit Of What You Fancy

▲ LP Capitol C1-93177/NA  
CA C4-93177/NA

#### THE NEUTRONS The Neutrons

▲ LP MCA MCA-6381/NA  
CA MCAC-6381/NA

#### SINEAD O'CONNOR I Do Not Want What I Haven't Got

▲ CD Chrysalis F2-21759/NA  
CA F4-21759/NA

#### SHADES OF LACE A Little Bit More

▲ LP PolyGram 839263-1/NA  
CA 839263-4/NA

#### VIA SATELLITE Via Satellite

▲ CD Reel RRO10-8/\$8.99  
CA RRO10-7/\$7.99

#### THE WHO Join Together

▲ LP MCA MCA-19501/NA  
CA MCAC-19501/NA

### SOUNDTRACKS

#### JOHN WILLIAMS Dracula, Original Motion Picture Soundtrack

▲ CD Varese Sarabande VSD-5250/NA  
CA VSC-5250/NA

#### VARIOUS ARTISTS Always, Original Motion Picture Soundtrack

▲ LP MCA MCA-8036/NA  
CA MCAC-8036/NA

#### VARIOUS ARTISTS Nightbreed, Original Motion Picture Soundtrack

▲ LP MCA MCA-8037/NA  
CA MCAC-8037/NA

### JAZZ/NEW AGE

#### BRIAN BLISS Evensong

▲ CD Syntax SXCD-1003/NA

#### JOANNE BRACKEN Live At Maybeck Recital Hall, Vol. 1

▲ CD Concord Jazz CCD-4409/NA  
CA CJ-409-C/NA

#### KEVIN BRAHENY Secret Rooms

▲ CD Hearts Of Space HS-11015-2/NA  
CA HS-11015-4/NA

#### TIM CLARK Tales Of The Sun People

▲ CD Hearts Of Space HS-11017-2/NA

CA HS-11017-4/NA

#### CRYSTAL WIND Inner Traveler

▲ CD Higher Octave Music HOMCD-7024/NA  
CA HOMC-7024/NA

#### ART FARMER, FRANK MORGAN, LOU LEVY, ERIC VON ESSEN, TOOTIE HEATH Central Avenue Reunion

▲ CD Contemporary C-14057/NA

#### TERUMASA HINO Bluestruck

▲ CD Blue Note B1-923671/NA  
CA B4-93671/NA

#### STANLEY JORDAN Cornucopia

▲ LP Blue Note B1-92356/NA  
CA B4-92356/NA

#### OTTMAR LIEBERT Nouveau Flamenco

▲ CD Higher Octave Music HOMCD-7026/NA  
CA HOMC-7026/NA

#### DAVE MCKENNA Live At Maybeck Recital Hall, Vol. 2

▲ CD Concord Jazz CCD-4410/NA  
CA CJ-410-C/NA

#### NAJEE Tokyo Blue

▲ LP EMI 92248/NA  
CA 92248/NA

#### NIGHTINGALE Connection

▲ CD Higher Octave Music HOMCD-7027/NA  
CA HOMC-7027/NA

#### THE PHIL WOODS QUINTET + ONE Flash

▲ CD Concord Jazz CCD-4408/NA  
CA CJ-408-C/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.

FOR WEEK ENDING MARCH 24, 1990

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# TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★ 2 weeks at No. 1	
1	1	5	27	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
2	2	1	58	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
3	3	2	17	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
4	5	4	25	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
5	7	3	31	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
6	4	6	7	ALANNAH MYLES ALANNAH MYLES	ATLANTIC 81956-2
7	17	—	2	MIDNIGHT OIL BLUE SKY MINING	COLUMBIA CK45398
8	6	10	9	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
9	8	8	4	BASIA LONDON WARSAW NEW YORK	EPIC EK45472
10	10	12	22	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
11	11	7	21	BILLY JOEL STORM FRONT	COLUMBIA CK44366
12	9	11	50	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
13	18	—	2	LISA STANSFIELD AFFECTION	ARISTA ARCD-8554
14	14	16	16	KENNY G LIVE	ARISTA A2CD-8613
15	12	9	46	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
16	16	13	18	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
17	13	14	26	AEROSMITH PUMP	GEFFEN GHS2-24254
18	20	15	15	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
19	15	17	28	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
20	19	—	2	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM	CAPITOL C2-92857
21	NEW ▶	1	1	ROD STEWART DOWNTOWN TRAIN/SELECTIONS FROM STORY...	WARNER BROS. 2-26158
22	25	27	7	TECHNOTRONIC PUMP UP THE JAM - THE ALBUM	SBK CDP-93422
23	21	20	3	QINGO BOINGO DARK AT THE END OF THE TUNNEL	MCA MCAD-6365
24	22	23	3	JOHN LEE HOOKER THE HEALER	CHAMELEON D2-74808
25	NEW ▶	1	1	THE NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME	WARNER BROS. 2-26147
26	NEW ▶	1	1	EVERYTHING BUT THE GIRL THE LANGUAGE OF LIFE	ATLANTIC 2-82057
27	23	18	22	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217
28	24	26	44	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
29	29	19	6	KAOMA WORLD BEAT	EPIC EK46010
30	26	29	4	MICHAEL PENN MARCH	RCA 9692-2-R

Compact disks with the greatest sales gains this week

## TRACKS OWNER FINE-TUNES COMPUTER SYSTEM

(Continued from page 52)

Tangerine Dream—do you like other electronic music as well?" etc."

Walter figures the total time for the system's bugs to be ironed out at six months, tops. "Designing my own system is expensive," he says, "but I needed that flexibility. The store program mirrors what I feel is important about the business."

After founding Tracks in 1972, Walter did not open another store until the compact disk boom started to happen, about 1985, he says. "When CDs hit, we went bonkers," Walter says. "We were way ahead of everybody [in this area]. Camelot Enterprises had a few, but nobody else in Indianapolis did. For us, on the other hand, CDs became 60% of our business right away—they now account for 60%-75% chainwide."

The second Tracks opened at No-

tre Dame in 1985, and the third and fourth—both Indianapolis stores—bowed in 1986 and 1988, respectively. The fifth store opened in fall 1988 at Indiana Univ. and the sixth opened recently in Evansville.

"We don't carry vinyl, except used albums," says Walter. "We pulled it 18 months ago—you can't represent vinyl with a modicum of selection and make it financially feasible."

In total, the stores carry about 15,000 titles. Compact disk prices are "under \$12" for new releases, \$14.99 for Superstar titles, and \$10.99 for the rest of catalog titles. Cassettes are \$5.99, \$6.99, and \$8.99 for catalog, and \$6.99-\$7.99 for new releases. "The way to compete with titles you can get anywhere, like at the neighborhood drugstore, is to

beat the hell out of the price," says Walter.

As for competing chains in Tracks' market area, Walter says the Karma Records franchise is the largest, with "20-25 stores in Indiana." Also in the Indianapolis area, Trans World operates five Cocanuts, Sound Warehouse and Musicland each have one store, National Record Mart has three units, Camelot has three, and local retailer World Records operates two stores, according to Walter.

Walter says he believes the predicted economic crunch will likely impact some of the larger chains. "Some of these guys are leveraged to the max," he says. "I wonder where they're going to end up when the economy takes a dive."

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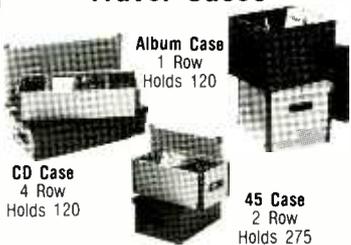
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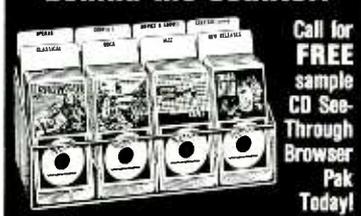


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# Indies Strut Their Stuff At NARM Meet; Rhino Spreads Word About Kerouac Project

BY BRUCE HARING



THE SECOND UNITED independent product presentation at the National Assn. of Recording Merchandisers convention in Los Angeles had its large audience's number—or rather, numbers, like in six-figure sales and No. 1 positions on various Billboard charts.

Independent labels and distributors strutted their stuff with style before the year's largest gathering of retailers, showcasing artists like **Tone Loc**, **Queen Latifah**, **N.W.A.**, **Bad Brains**, and **Joe Satriani**, all of whom racked up the kind of sales and chart numbers that translate to good news at the

cash registers for retail.

This year's film presentation, dubbed "The Independent Network," focused more on the people behind the scenes than last year's retrospective of artists' accomplishments.

Using quick camera cuts, label owners and key personnel detailed how they got their first jobs, labels' philosophies, and what it feels like to have your first hit record, subjects near and dear to the

entrepreneurial spirit that drives the independent community.

With **Select's Kid 'N Play**, **Bainbridge's Michael Lee Thomas**, **Tommy Boy's MC Humpty**, and **Optimism's Jose Feliciano** in attendance, the film started out on a comical note.

Advance word on the indie presentation touted it as a three-dimensional experience, and attendees were given the requisite multi-colored glasses to view the transmogrification. With everyone in the audience wearing the space-age gear, two "government representatives" appeared on the screen and promptly informed everyone that, because research into the effects of 3D were not yet complete (illustrated with a test skull), everyone should take off the glasses and watch in 2D.

Although the figures didn't leap off the screen, the message of the presentation certainly did, as the growing sales volume of the united distributors and labels was showcased MTV-style, with videos and heavy-duty sound pumping up the product excitement.

Besides the expected shots of various independent-label artists doing their thing, viewers heard about the origins of many of today's top indie labels.

**Tom Silverman** of **Tommy Boy Records** related that he was working out of an apartment he shared with two others in the label's early days; **Priority's Mark Cerami** told of selling promotional records in his college dorm until his music-business father heard about it and pulled the plug; **Sleeping Bag CEO Juggy Gayles** told of his 50-plus-year career; and **Eddie O'Loughlin**, president of **Next Plateau**, tested mice at a research institute to keep his label alive.

But the real message of the whole presentation was best captured in two moments, one serious, one typically indie maverick.

**Pat Monaco**, new VP of independent distribution at **Island**, admitted to the camera his joy at discovering one basic tenet of independent distribution.

*(Continued on next page)*

## RETAIL PEOPLE

The **Musicland Group** in Minneapolis has named **Gary A. Ross** to the newly created position of president for its **Suncoast Motion Picture Co.** chain. Suncoast is a 79-unit chain of sell-through video stores. Previously, Ross was executive VP of marketing and merchandising. 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.

**Joe Parker** has joined **J&R Music World** in New York in the newly created position of GM. Previously, Parker had been VP with **PolyGram**. In another move, J&R, which operates a superstore in downtown New York and a one-stop, also named **Jimmy Brannon**, who has been a salesman at the New York branch of **BMG**, as head buyer.



ROSS

VINOPAL

BUSCH

BERNSTEIN

**Kathy McLarty** has been named senior buyer at **Best Buy Co.** in Minneapolis. Previously, she had been a buyer with the Omaha, Neb.-based distributor, **RTI**. In addition, **Michael Toppe** has joined Best Buy as a buyer. He had held a similar position with **Navarre Corp.** in Minneapolis.

**A&A Records & Tapes**, based in Ontario, announces several appointments. **Bruce Van Allen** is named executive VP. **Lyle Drake** is named senior VP of operations. **Robin Ram** is named senior VP of purchasing and marketing.

**Hal Leonard Publishing Corp.**, which calls itself the world's largest music print publisher, announces several appointments. **Steven A. Wilson**,



WANKE

WILSON

GRANT

LONGLEY

who had been international sales manager, is named national sales manager for the Milwaukee-based company. **Sally Grant** replaces Wilson as international sales manager. Grant's previous position as export manager is taken over by **Brian Schmit**, who previously was a domestic sales representative. In addition, **Carol Klebenow** is named sales manager, instrumental/choral publications. She had worked in customer service and sales with instrumental choral dealers. Prior to joining Hal Leonard, she was sales manager for **Jensen Publications**, which Hal Leonard acquired in 1989.

**Allison Longley** is named sales promotion manager at **Aiwa America Inc.**, based in Moonachie, N.J. She had been advertising manager at **Goldstar Inc.** Prior to that, she was media coordinator at **Ramm Advertising**.

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## GRASS ROUTE

(Continued from preceding page)

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FOR WEEK ENDING MARCH 24, 1990

# Billboard

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## NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	45	<b>NO BLUE THING</b> MUSIC WEST MW-103 ★★ NO. 1 ★★ 29 weeks at No. 1	RAY LYNCH
2	3	11	<b>YELLOWSTONE: THE MUSIC OF NATURE</b> AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
3	2	49	<b>DANCING WITH THE LION</b> COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
4	4	75	<b>CRISTOFORI'S DREAM</b> NARADA 61021/MCA	DAVID LANZ
5	5	17	<b>GARDEN CITY</b> CYPRESS YD 0133	JOHN TESH
6	7	43	<b>THE NARADA COLLECTION TWO</b> NARADA N-39117/MCA	NARADA ARTISTS
7	6	27	<b>NIKI NANA</b> PRIVATE MUSIC 2056	YANNI
8	10	9	<b>ABACUS MOON</b> SONIC ATMOSPHERES 80026	DON HARRISS
9	12	5	<b>CHAPTER II</b> NOUVEAU A 381-2	CELESTIAL NAVIGATIONS
10	8	59	<b>WATERMARK</b> ● Geffen 24233	ENYA
11	9	27	<b>ELDORADO</b> PRIVATE MUSIC 2054	PATRICK O'HEARN
12	11	15	<b>THEMES</b> POLYDOR 839 518-2	VANGELIS
13	14	53	<b>WINDHAM HILL SAMPLER '89</b> WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
14	13	75	<b>DEEP BREAKFAST</b> ● MUSIC WEST MW-102	RAY LYNCH
15	15	47	<b>WINTER INTO SPRING</b> ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
16	20	3	<b>SET FREE</b> HEARTS OF SPACE HS11016-2	CONSTANCE DEMBY
17	18	7	<b>MOMENTS, DREAMS &amp; VISIONS</b> SILVER WAVE SD509/OPTIMISM	PETER KATER
18	22	39	<b>THE NATURE OF THINGS</b> SHINING STAR SSP 113	BRUCE BECVAR
19	25	3	<b>THE GREAT WHEEL</b> MUSIC WEST MW-180	JAMES ASHER
20	23	3	<b>MIDNIGHT ECHOES</b> SILVER WAVE SD-507/OPTIMISM	STEVE HAUN
21	21	15	<b>INSTRUMENTS OF PEACE</b> SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR
22	17	15	<b>BIG MAP IDEA</b> ECM 839 253	STEVE TIBBETTS
23	19	71	<b>DECEMBER</b> ▲ <sup>2</sup> WINDHAM HILL 1025/A&M	GEORGE WINSTON
24	NEW		<b>MIL AMORES</b> NARADA ND 63010/MCA	DOUG CAMERON
25	16	23	<b>AND IT RAINED ALL THROUGH THE NIGHT</b> NOUVEAU 228	BILL WOLFER

● 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.

In brief, it seems a blind rabbit and a blind snake meet and decide to feel each other to see what sort of creature each is.

The snake feels the rabbit: "Two long ears, fur—you must be a rabbit," says the snake. Then the rabbit feels the snake: "No ears and no balls," says the rabbit. "You must be an A&R man."

**HEY JACK KEROUAC:** Rhino plans a May release for a special boxed-set of spoken-word recordings from Jack Kerouac, best

known for his novel "On The Road," which became the voice of an alienated generation 30 years ago.

"The Jack Kerouac Collection" material, most of it originally released on the Verve and Hanover labels, has Kerouac reading his works backed with music from the trio of Steve Allen, Alan Cohn, and Zoot Sims.

Also included in the package will be a 40-page booklet with photos loaned by Kerouac's daughter, and tributes from such fans as Ray Manzarek, Jerry Garcia, and Allen

Ginsberg. Suggested retail should be \$49.99.

Rhino A&R director James Austin is responsible for bringing the package to life. The work will also inaugurate Wordbeat, a spoken-word label that has albums from Exene Cervenka and Wandy Coleman in the pipeline.

Distribution on the boxed-set is through CEMA. The collection will also be available as a mail-order item and in bookstores. More information from Rhino at 213-828-1980.

## RETAIL TRACK

(Continued from page 52)

tation *did* evoke applause. And, for more impact, the label had her join Michael Bolton for a duet during his set at the NARM Scholarship Dinner. It's safe to say that merchandisers will be eager to see how the teenaged singer with the larger-than-life voice will fare when her debut album hits the streets May 22.

Columbia's discovery of Carey is one of those charming, old-fashioned stories that you probably thought were a thing of the past. Word is that CBS Records president Tommy Mottola met her at an artist's reception, when she introduced herself and gave a tape to him. As he drove home from the party, he slipped the tape out of his pocket and threw it in the tape player. After hearing two songs, he turned around and returned to the party, gave her his card, and told her that if she called him she'd get a deal.

**SHADOWS OF THEIR Former Selves:** Thin was in at NARM this year, with several of its better-known members showing off trimmed-down bodies. Among the now-slim set are The Record Bar's executive VP Steve Bennett and purchasing director Ron Phillips, Spec's Music & Video director of purchasing Cindy Barr, and head

Record World buyer Steve Lerner, but perhaps the most dramatic weight loss was that of convention chairman Arnie Bernstein, executive VP for The Musicland Group. If this keeps up, I won't feel comfortable returning to the next NARM meet unless I shed some pounds, too.

**WHAT'S THAT SMELL:** If you noticed a foul smell on the escalators at the Century Plaza during the first days of the meet, don't blame

the person in front of you. A hotel staffer said that a couple of weeks earlier, when President Bush was in town, a dissident hurled a stink bomb. The odor had not yet dissipated when NARM began.

**MOST FREQUENTLY HEARD Phrase In The Hotel Lobby:** "Do you know what [fill in the blank] looks like? I was supposed to meet [him/her] here and I don't know what [he/she] looks like." And, I said that a couple of times myself.

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# Record Bar's LP Trade-In, Arista Promos Help Business—And More

BY LARRY FLICK

NEW YORK—The Record Bar recently started two in-store promotions that set out to prove that occasionally good business and charity can go hand-in-hand.

First, the Durham, N.C.-based chain, which runs 172 stores under the Record Bar and Tracks logos, ran an LP Trade-In Sale, which encourages customers to bring in their old vinyl albums in exchange for a \$2 discount on the purchase of a compact disk not already on sale.

Record Bar also has joined the ranks of retailers across the country

participating in Arista Records' "That's What Friends Are For" 15th anniversary promotion.

Sales on 10 front-line Arista titles are being tracked, with \$1 being donated to AIDS research from the sale of each album.

Customers also were given the opportunity to participate in an Arista-sponsored contest to win a trip to New York for the March 17 concert.

"Promotions like these are great," says Record Bar's director of advertising, Bill Bryant. "It's one of those rare times when everyone gets something out of it."

Of the vinyl promotion, Bryant says the sale was designed to "generate multiple sales on CDs in the catalog department." Meanwhile, LPs turned in will be donated to various charity groups in the Durham area.

"We saw this as a chance to help people who have endured multiple changes in technology, like eight-track tape players and turntables, to upgrade their collection at a reasonable price," Bryant says.

The promotion began Feb. 15, with flier distribution out of all Record Bar/Tracks outlets serving as primary advertising. Bryant says that although an official poll monitoring

consumer participation has yet to be completed, consumer activity started slowly and is beginning to increase. He says that "the first two weeks or so were more of an information exchange between the chain and the public."

Although the sale was originally scheduled to run through March 14, Record Bar has extended the promotion to run through March 28.

## L.A. STUDIOS RISING TO MEET THE HOME-SETUP CHALLENGE

(Continued from page 42)

"The Milagro Beanfield War," and "Tootsie." Record work still makes up 70%-80% of the facility's projects, with film work taking 15%-20%, and jingles and other miscellaneous projects constituting the remaining 5%-10%.

"Film is an area we want to do more in; it's a bit more challenging," says the studio's Craig Hubler.

Although the expenses of running a studio have increased as equipment and rent costs continue to rise, rates have had to remain the same at most major studios.

"Record budgets have not gotten appreciably bigger," says Bill Dooley, studio manager at Record Plant, although he notes that equipment costs have risen astronomically since Record Plant was first founded in the early '70s. "With competition from smaller studios for a good deal of the overdub work, it's been difficult for a

studio to raise its rates."

Dooley adds that today's recording sessions can consist of two tracking dates on top of a few mix dates. "In the old days, a band would come in and overdub for five or six weeks," he says. "That doesn't happen anymore. They go to the small studios to do that kind of work."

In 15 years, Sunset has seen very little change in rates, according to Hubler. "The biggest problem is that there's so many studios. The industry is full of people who do this for fun and not as a business."

Last summer, the pro studios in the area formed the Hollywood Alliance of Recording Professionals (HARP) to voice concerns about unfair competition from smaller facilities. At that time, a home studio called Secret Sound was ordered to close by the city of L.A. because it was operating in violation of local

zoning laws in its Woodland Hills neighborhood.

The city of Los Angeles is considering an amendment to the zoning laws, and a new ordinance may be introduced in July.

Westlake Audio is in the unique position of being a major recording studio and an equipment dealership. "We sell to home studios, and that's potentially someone who's not booking time at our studio," says the studio's Steve Burdick, "but people doing home recording are still going to need someplace to do the final mix. Home recording is probably hurting the smaller studios more than ours."

Favorable financing offered by many equipment manufacturers has made gear so accessible that "even your grandmother can set up a recording studio," Hubler adds. "We have 20 employees, but a complex this size has a lot of overhead. We

have to pay extra taxes and have a variety of costs related to employment. Home studios are immune to a lot of these costs; they're not competing on an equal basis and they're getting away with it."

According to Kevin Mills, owner of Larrabee Sound, which specializes in mix work, L.A. is becoming more polarized. "You have studios that will mix for under \$100 per hour, and there are others who haven't changed their rates in years." Mills notes that a lot of studios are lowering rates in order to stay booked, and he sees a weakening in the lower end of the market.

"Budgets are less, and that's why artists are looking to save money on lower rates. Because a lot of work is synthesized, artists pay \$800 per day to record MIDI and synthesizer completely," says Mills. "Over half the

(Continued on page 70)

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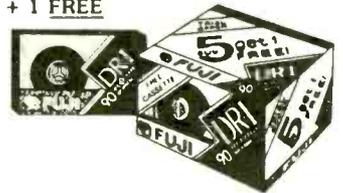


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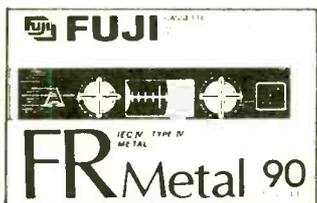


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# TOP LATIN ALBUMS™

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	9	KAOMA	LAMBADA	EPIC 46010
2	2	59	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
3	4	23	ROBERTO CARLOS	SONRIE	CBS DCL-80179
4	3	11	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
5	5	17	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
6	6	11	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227/CAPITOL-EMI LATIN
7	9	5	JOSE LUIS RODRIGUEZ	JOSE LUIS RODRIGUEZ/MARIACHI VARGAS	POLYGRAM LATINO 842085/POLYGRAM-LATINO
8	7	41	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
9	11	23	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
10	12	17	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPITOL-EMI LATIN
11	14	9	BRAULIO	LOS EXITOS DE BRAULIO	CBS 80185
12	8	43	JULIO IGLESIAS	RAICES	CBS 80123
13	15	33	EMMANUEL	QUISIERA	CBS 80124
14	—	1	SUZY GONZALES	UNA PRUEBA DE AMOR	WEA LATINA 56235
15	10	43	JOSE LUIS RODRIGUEZ	TENGO DERECHO...	POLYGRAM 838351-4
16	13	11	XUXA	XUXA	GLOBO 9113
17	19	35	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
18	17	9	TERESA GUERRA	LOS CREADORES DE LA LAMBADA	TH-RODVEN 2678
19	21	37	MARISELA	MARISELA	ARIOLA 9577
20	22	9	MARISELA	15 EXITOS	FONOVISA 8836
21	16	63	CHAYANNE	CHAYANNE	CBS 80051
22	18	3	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
23	—	1	ANGELA CARRASCO	ESE HOMBRE ES	CAPITOL-EMI LATIN 44278
24	—	19	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217/E.P.A.
25	23	11	RAPHAEL	MARAVILLOSO CORAZON	CBS 80250
1	1	29	LUIS ENRIQUE	MI MUNDO	CBS 80146
2	2	19	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
3	—	1	EDDIE SANTIAGO	NEW WAVE	TH-RODVEN 2660
4	3	9	LALO RODRIGUEZ	SEXSACIONAL!	TH-RODVEN 2661
5	4	29	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
6	7	19	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
7	6	9	BOBBY VALENTIN	AQUI ESTA LA SALSA	SONOTONE 21501
8	5	11	LA PATRULLA 15	EL CANTINERO	TTH 00-1
9	8	7	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
10	11	21	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
11	9	15	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
12	21	29	HANSEL SOLO		CBS 80148
13	13	19	GRUPO NICHE	GRANDES EXITOS	GLOBO 9878
14	14	15	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
15	10	63	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
16	17	21	JOSE ALBERTO	MIS AMORES	RMM 1684
17	—	1	JOE ARROYO	EN ACCION	FUENTES 5688
18	—	1	COSTA BRAVA	COSTA BRAVA 90	HIT MAKERS 77
19	20	41	EL GRAN COMBO	AMAME	COMBO 2060
20	12	33	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
21	16	9	VARIOS ARTISTAS	LOS GRANDES DEL MERENGUE	KAREN 128
22	15	31	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
23	19	7	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/POLYGRAM-LATINO
24	—	1	ROBERTO LUGO	ECHO A LA MEDIDA	M.P.I. 6026
25	—	41	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
1	1	29	BRONCO	A TODO GALOPE	FONOVISA 8830
2	2	11	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPITOL-EMI LATIN
3	3	35	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
4	4	31	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
5	8	73	BRONCO	UN GOLPE MAS	FONOVISA 8808
6	15	21	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
7	14	13	SELINA Y LOS DINOS	SELINA	CAPITOL-EMI LATIN 421-44/CAPITOL-EMI LATIN
8	18	11	LOS HUMILDES	NI ME VIENE NI ME VA	FONOVISA 8827
9	6	25	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
10	22	15	VARIOS ARTISTAS	DE LO NUESTRO LO MEJOR	CBS 80156
11	5	21	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
12	10	21	LOS FLAMERS	LOS FLAMERS	RCA 9857
13	12	39	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
14	7	17	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
15	16	59	LA MAFIA	EXPLOSIVO	CBS 80072
16	13	15	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN 42138
17	17	5	LOS IRACUNDOS	12 INOLVIDABLES	GLOBO 9732
18	9	11	JOHNNY HERNANDEZ	NO ME HAGAN MENOS	CAPITOL-EMI LATIN 42134
19	11	19	LOS YONICS	A TU RECUERDO	FONOVISA 8832
20	23	3	JUAN VALENTIN	16 CORRIDOS DE EXITOS CON BANDA	CAPITOL-EMI
21	—	73	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
22	19	117	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
23	—	57	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
24	—	37	LATIN BREED	BREAKING THE RULES	CBS 80094
25	20	67	ANTONIO AGUILAR	CON BANDA	MUSART 2021

(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.

## Latin Notas



by Carlos Agudelo

LUNA RECORDS OF LOS ANGELES is set to release a new album by each of its two best-selling groups: **Los Caminantes** and **El Tiempo**.

The former, a six-man team from Guanajuato, Mexico, formed in Los Angeles in the late '70s. The group's main quality is its versatility: Besides singing cumbias and rancheras, the boys also perform Western-style Spanish-language ballads, which is what they have done on their upcoming release, "Enamorados." This versatility has given Los Caminantes an appeal that defies age demographics. And their popularity is further illustrated by the fact that, of the 14 albums they've released so far, four have been greatest-hits compilations. The members of Los Caminantes are **Agustin Ramirez, Horacio Ramirez, Humberto Navarro, Mario Sotelo, Rigoberto Sanchez, and Antonio Gomez.**

As for El Tiempo, the album "Aquí Está El Tiempo" will be the eighth in the popular group's five-year career.

Another Luna release will be an album by a band called **Los Carlos** (no relation to yours truly).

FROM C&C RECORDS COMES "Y Llegó Para Quedarse," the latest CD by talented boricua singer **Karmen Z**, which, according to its promoters, is a very ambitious production that combines elements of salsa, rock, techno-merengue, R&B, and even house music. Karmen Z is being billed as "the girl with the sound of the '90s."

The Triplets (real triplets)—**Diana, Vikki, and Sylvia Villegas**—have been signed by PolyGram

Records. The girls, who write their own material, are currently recording their first album in English and Spanish. It is expected in June.

In Baja California, Mexico, a new cantina will be inaugurated by the rock group **Van Halen** April 13. The place, to be called **Cabo Wabo Cantina**, will have the most extensive repertory of Mexican beverages available anywhere in the world, including the band's own Cabo Wabo brand of tequila. Customers at the cantina will be treated to purified water, handmade tortillas from stone-ground flour, and an array of mouth-watering homemade sauces. How about that?

**Erik A. Cooper**, promotion director for **Bobby Ross Avila**, writes that his client "has just finished a short run on tour with **New Kids On The Block** in

## L.A.'s Luna label rises again with releases by hit makers

the Southwest and central United States. The overwhelming response we observed from the crowd is promising. Everywhere we have traveled, the sold out concertgoers have given Ross a very warm reception. Hopefully, those fans will push [radio stations] to play Bobby."

Another letter comes from **Danilo Escandon**, an aspiring singer/songwriter of pop ballads and Latin rock. He asks a question I have heard quite frequently of late: Where does an artist go to have his demo tape listened to? Since there is no comprehensive directory of the Latin music industry, the best route is to go to a record store, ask the manager for the addresses of as many labels as possible, and send letters and tapes to the A&R director at each company. Good luck!

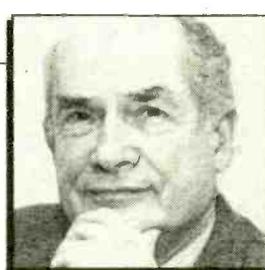
Singer/guitarist **Tony Meléndez** has been signed to Latin Sound Network. His latest record, "And The Walls Came Tumbling Down" (about the opening of the Berlin Wall), has just been released on the label.

### POP

### TROPICAL/SALSA

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## Classical KEEPING SCORE



by Is Horowitz

SONY REVIVES EARLY 'DON': One of the several operas on the "Don Giovanni" theme composed before Mozart's was Giuseppe Gazzaniga's, a score said to have been studied by Wolfgang Amadeus himself, as well as his librettist Lorenzo da Ponte. Now a period-instrument performance is scheduled to be recorded in Holland this June by Sony Classical under the direction of **Bruno Weil.**

The performance will also be videotaped for release on laserdisk and cassette. Audio producer will be **Wolf Erichson**, to whom most, if not quite all the productions in the label's early-music program are entrusted.

Other Erichson projects inked in for the remainder of the calendar half-year include a Schütz program conducted by **Frieder Bernius**; the Mozart Horn Quintet, featuring **Ab Koster**; Bach Gamba Sonatas with **Anner Bylsma**; Mozart String Trios, with **Bylsma, Vera Beths**, violin, and **Jürgen Kussmaul**, viola; and a mass by Flemish composer **Antoine Brummel.**

OUTLET EXITS: The Outlet Book Co., a subsidiary of Random House, has closed down its Pantheon Music division and put up its company-owned masters for sale. The catalog, which holds about 60 titles, mostly licensed, was developed largely by the late **George Mendelssohn**, founder of Vox Records. In recent years, the company's label, Price-Less, was operated by **George Horvath** and **Vivien Zak.** They have now left the firm.

Outlet Book will continue to buy finished recorded product for sale through its mail-order catalog, says **Gerald Harrison**, executive VP of Random House's merchandising division.

NEWPORT CLASSIC brings its 70-disk catalog to Allegro Imports May 1, after two years with MCA Distributing. Newport will be establishing its own warehousing facilities in Providence, R.I., says label chief **Larry Kraman**, with the Portland, Ore.-based Allegro maintaining enough product on hand for current needs.

Newport continues to add product at a brisk recording pace. Its most recent deal, says Kraman, calls for 50 CDs over the next five years from the Robert Schumann Philharmonie, an orchestra based in Karl Marx Stadt, East Germany. In a sidelight illustrative of today's political realignments, the city will soon be restored its original name, Chemnitz.

Conducting chores for the Philharmonie recordings will fall to the ensemble's music director, **Dieter Worms**, and Americans **David Epstein** and **Anthony**

## A precursor to Mozart's 'Don Giovanni' is released

**Newman.** The latter's first recordings under the program will take place in September, and will include works by **Cesar Franck** and **Liszt.**

PASSING NOTES: In another indie label switch, Bridge Records moves over to Koch International from Allegro. Bridge, which issued the last album **Jan DeGaetani** recorded before her recent death, will be releasing a series of live-performance disks by the mezzo. Also due is a set of new works by **Tod Machover**, says label exec **Becky Starobin.**

Starting in April, Classical magazine's New York edition will carry the program guides of both WNCN and WQXR. How will they handle these two commercial competitors for classical listeners in the market? "Carefully," says a Classical editor.

The San Francisco Symphony will help celebrate **Isaac Stern's** 70th birthday July 21 with a gala free concert the following day. Stern's first appearance with the orchestra was in 1936, at age 15. His 100th performance with the SFS was tallied this past January.

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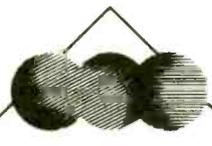
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## BRITAIN (Courtesy Music Week/Gallup) As of 3/17/90

This Week	Last Week	SINGLES
1	1	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
2	2	THE BRITS 90 VARIOUS ARTISTS RCA
3	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
4	NEW	THAT SOUNDS GOOD TO ME JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	5	INFINITY GURU JOSH deCONSTRUCTION/RCA
6	14	LOVE SHACK THE B-52'S REPRISE/WARNER BROS.
7	8	MOMENTS IN SOUL JT & THE BIG FAMILY CHAMPION
8	12	BLUE SAVANNAH ERASURE MUTE
9	4	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN
10	17	LILY WAS HERE DAVID A. STEWART & CANDY DUFFER RCA
11	NEW	I'LL BE LOVING YOU FOREVER NEW KIDS ON THE BLOCK CBS
12	6	ENJOY THE SILENCE DEPECHE MODE MUTE
13	7	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA
14	15	MADLY IN LOVE BROS CBS
15	9	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC SWANYARD
16	20	NATURAL THING INNOCENCE COOLTEMPO/CHRYSALIS
17	13	BLACK BETTY RAM JAM EPIC
18	NEW	STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT/PASSION
19	11	DOWNTOWN TRAIN ROD STEWART WARNER BROS.
20	NEW	MADE OF STONE THE STONE ROSES SILVERTONE
21	18	I MIGHT SHAKIN STEVENS EPIC
22	NEW	THIS IS HOW IT FEELS INSPIRAL CARPETS COW/MUTE
23	24	HERE WE ARE GLORIA ESTEFAN EPIC
24	32	LOADED PRIMAL SCREAM CREATION
25	10	ELEPHANT STONE THE STONE ROSES SILVERTONE
26	16	ROOM AT THE TOP ADAM ANT MCA
27	30	DELIVERANCE THE MISSION MERCURY/PHONOGRAM
28	NEW	DON'T YOU LOVE ME THE 49ERS 4TH & B'WAY/ISLAND
29	NEW	HANDFUL OF PROMISES BIG FUN JIVE
30	NEW	A GENTLEMAN'S EXCUSE ME FISH EMI
31	34	HOLD BACK THE RIVER WET WET WET PRECIOUS/PHONOGRAM
32	21	DUDE LOOKS LIKE A LADY AEROSMITH GEFEN
33	23	TALKING WITH MYSELF ELECTRIE 101 MERCURY/PHONOGRAM
34	NEW	BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
35	19	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
36	NEW	EVERYTHING STARTS WITH AN E EZZE POSSE MORE PROTEIN/VIRGIN
37	36	ADVICE FOR THE YOUNG AT HEART TEARS FOR FEARS PHONOGRAM
38	39	LOVE AND ANGER KATE BUSH EMI
39	35	THE DEEPER THE LOVE WHITESNAKE EMI
40	NEW	READ MY LIPS (ENOUGH IS ENOUGH) JIMMY SOMERVILLE LONDON
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	NEW	NOTTING HILLBILLIES MISSING... PRESUMED HAVING... VERTIGO/PHONOGRAM
3	NEW	IRON MAIDEN RUN TO THE HILLS/THE NUMBER OF THE BEAST EMI
4	4	CHRIS REA THE ROAD TO HELL WEA
5	6	TINA TURNER FOREIGN AFFAIR CAPITOL
6	15	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
7	7	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
8	NEW	MICHAEL BOLTON SOUL PROVIDER CBS
9	2	TECHNOTRONIC PUMP UP THE JAM SWANYARD
10	3	LISA STANSFIELD AFFECTION ARISTA
11	9	CHER HEART OF STONE GEFEN
12	10	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
13	23	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
14	12	DEL AMITRI WAKING HOURS A&M
15	NEW	THE STRANGLERS 10 EPIC
16	NEW	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
17	11	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
18	13	PROJECT D THE SYNTHESIZER ALBUM TELSTAR
19	NEW	BARRY MANILOW LIVE ON BROADWAY ARISTA
20	17	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
21	NEW	THUNDER BACKSTREET SYMPHONY EMI
22	8	VARIOUS HOUSE OF LOVE FONTANA/PHONOGRAM
23	14	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
24	27	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/PHONOGRAM
25	36	ERASURE WILD! MUTE
26	18	SOUL II SOUL CLUB CLASSICS VOLUME ONE 10/VIRGIN
27	NEW	THE THOMPSON TWINS THE GREATEST HITS STYLUS
28	20	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
29	19	THE BELOVED HAPPINESS EAST WEST
30	25	THE STONE ROSES THE STONE ROSES SILVERTONE
31	22	ORIGINAL LONDON CAST MISS SAIGON GEFEN
32	16	LLOYD COLE LLOYD COLE POLYDOR
33	29	SIMPLY RED A NEW FLAME ELEKTRA
34	38	WET WET WET HOLDING BACK THE RIVER PRECIOUS/PHONOGRAM
35	26	MARTIKA MARTIKA CBS
36	28	MIDNIGHT OIL BLUE SKY MINING CBS
37	21	DIONNE WARWICK LOVE SONGS ARISTA
38	24	AND WHY NOT? MOVE YOUR SKIN ISLAND
39	31	EURYTHMICS WE TOO ARE ONE RCA
40	30	SYBIL WALK ON BY PWL

## CANADA (Courtesy The Record) As of 3/19/90

SINGLES		
1	1	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
2	3	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
3	7	ESCAPADE JANET JACKSON A&M/A&M
4	6	ALL OR NOTHING MILLI VANILLI ARISTA/BMG
5	2	DANGEROUS ROXETTE CAPITOL/CAPITOL
6	5	GET UP! TECHNOTRONIC SBK/EMI
7	4	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
8	8	LAMBADA KAOMA CBS/CBS
9	14	WE CAN'T GO WRONG COVER GIRLS CAPITOL/CAPITOL
10	20	EVERY LITTLE TEAR PAUL JANZ CAPITOL/CAPITOL
11	10	I GO TO EXTREMES BILLY JOEL COLUMBIA/CBS
12	16	TOO LATE TO SAY GOODBYE RICHARD MARX EMI/CAPITOL
13	9	TWO TO MAKE IT RIGHT SEDUCTION VENDETTA/A&M
14	13	PRICE OF LOVE BAD ENGLISH EPIC/CBS
15	18	TELL ME WHY EXPOSE ARISTA/RCA
16	NEW	NO MYTH MICHAEL PENN RCA/BMG
17	NEW	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
18	NEW	LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA/BMG
19	15	JAZZIE'S GROOVE SOUL II SOUL VIRGIN/WEA
20	11	PRINCIPAL'S OFFICE YOUNG M.C. ISLAND/WEA
1	1	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
2	2	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
3	4	AEROSMITH PUMP GEFEN/WEA
4	5	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
5	3	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
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	9	TOM PETTY FULL MOON FEVER MCA/MCA
10	14	MAESTRO FRESH-WES SYMPHONY IN EFFECT LMR/ATTIC
11	11	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
12	10	JIVE BUNNY & THE MASTERMIXERS SWING THE MOOD ATCO/WEA
13	12	BILLY JOEL STORM FRONT COLUMBIA/CBS
14	16	LINDA RONSTADT CRY LIKE A RAINSTORM... ELEKTRA/WEA
15	13	TRAGICALLY HIP UP TO HERE MCA/MCA
16	17	CHER HEART OF STONE GEFEN/WEA
17	15	COSMIC THING THE B-52'S REPRISE WEA
18	NEW	YOUNG M.C. STONE COLD RHYMING ISLAND/WEA
19	NEW	ROXETTE LOOK SHARP! CAPITOL/CAPITOL
20	NEW	MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 3/13/90

SINGLES		
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG/ARIOLA
2	2	PUMP AB DAS BIER WERNER SIRE
3	4	ENJOY THE SILENCE DEPECHE MODE INTERCORD
4	3	GET UP BEFORE THE NIGHT IS OVER TECHNOTRONIC BCM
5	5	GOT TO GET LEILA K & ROB'N RAZ ARISTA
6	11	HIROSHIMA SANDRA BMG/ARIOLA
7	10	THE POWER SNAP BMG/ARIOLA
8	8	TOUCH ME 49ERS BCM
9	6	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
10	7	RICH IN PARADISE F.P.J. PROJECT ZYX
11	9	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
12	13	I DON'T KNOW ANYBODY ELSE BLACK BOX POLYDOR
13	NEW	DANGEROUS ROXETTE PARLOPHONE
14	20	LENINGRAD BILLY JOEL CBS
15	16	NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM
16	15	BAKERMAN LAID BACK ARIOLA
17	NEW	ANOTHER DAY IN PARADISE REMIX, JAMTRONIC ZYX
18	NEW	THIS BEAT IS TECHNOTRONIC MC B FEATURING DAISY DEE DANCE STREET
19	12	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
20	14	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
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	6	QUINCY JONES BACK ON THE BLOCK QWEST
6	6	BILLY JOEL STORM FRONT CBS
7	11	TINA TURNER FOREIGN AFFAIR CAPITOL
8	7	CHRIS REA THE ROAD TO HELL MAGNET
9	12	WESTERNHAGEN HALLELUJA WEA
10	9	TRACY CHAPMAN CROSSROADS ELEKTRA
11	NEW	MIDNIGHT OIL BLUE SKY MINING CBS
12	10	TECHNOTRONIC PUMP UP THE JAM BCM
13	13	ROXETTE LOOK SHARP EMI
14	8	FISH VIGIL IN A WILDERNESS OF MIRRORS EMI
15	16	PHILLIP BOA & THE VOODOO CLUB HISPANOLA PMV
16	18	ERIC CLAPTON JOURNEYMAN WEA
17	20	JOHN LEE HOOKER THE HEALER SILVERTONE
18	15	MILLI VANILLI ALL OR NOTHING HANSA
19	14	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
20	17	THE MISSION CARVED IN SAND MERCURY/PHONOGRAM

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/9/90

SINGLES		
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR CHRYSALIS
2	2	DAAR GAAT ZE CLOUSEAU HKM
3	3	SACRIFICE ELTON JOHN ROCKET
4	4	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
5	7	LIVE TOGETHER LISA STANSFIELD ARISTA
6	NEW	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
7	6	KING KONG 5 MANO NEGRA VIRGIN
8	10	HERE I AM UB40 VIRGIN
9	5	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
10	NEW	THE HEALER JOHN LEE HOOKER SILVERTONE
1	1	SUPERTRAMP THE VERY BEST OF SUPERTRAMP ARCADE
2	2	PHIL COLLINS ... BUT SERIOUSLY WEA
3	3	CHICAGO THE HEART OF CHICAGO WEA
4	4	HOEZO? CLOUSEAU HKM
5	8	ELTON JOHN SLEEPING WITH THE PAST ROCKET
6	5	VARIOUS ARTISTS TURN UP THE BASS VOLUME 3 ARCADE
7	7	UB40 LABOUR OF LOVE II VIRGIN
8	6	THE CHRISTIANS COLOUR ISLAND
9	10	LISA STANSFIELD AFFECTION ARISTA
10	9	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 3/17/90

HOT 100 SINGLES		
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
2	2	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC ARS
3	4	ENJOY THE SILENCE DEPECHE MODE MUTE
4	3	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
5	5	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
6	16	THE BRITS 1990 VARIOUS ARTISTS RCA/BMG
7	7	HELENE ROCH VOISINE GM/BMG ARIOLA
8	6	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA/BMG
9	9	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM
10	8	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
11	NEW	OLIVER ANNE ADES
12	NEW	INFINITY (1990s TIME FOR THE GURU) GURU JOSH deCONSTRUCTION/RCA/BMG
13	15	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON
14	13	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
15	10	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN/WEA
16	14	PUMP AB DAS BIER WERNER CBS
17	11	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
18	NEW	LILY WAS HERE DAVID A. STEWART & CANDY DUFFER RCA/BMG
19	17	TOUCH ME 49ERS 4TH & B'WAY
20	NEW	LE TEMPS DES YES YES LES VAGABONDS CARRERE
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	2	LISA STANSFIELD AFFECTION ARISTA/BMG
3	3	TECHNOTRONIC PUMP UP THE JAM ARS
4	4	CHRIS REA THE ROAD TO HELL WEA
5	5	TANITA TIKARAM THE SWEET KEEPER WEA
6	6	TINA TURNER FOREIGN AFFAIR CAPITOL
7	8	ERIC CLAPTON JOURNEYMAN WEA
8	7	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
9	9	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
10	10	QUINCY JONES BACK ON THE BLOCK QWEST
11	12	THE CHRISTIANS COLOUR ISLAND
12	13	TRACY CHAPMAN CROSSROADS ELEKTRA
13	15	BILLY JOEL STORM FRONT CBS
14	NEW	MIDNIGHT OIL BLUE SKY MINING CBS
15	11	FISH VIGIL IN A WILDERNESS EMI
16	NEW	IRON MAIDEN PURGATORY/MAIDEN JAPAN EMI
17	14	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
18	16	JOHNNY CLEGG AND SAVUKA CRUEL CRAZY BEAUTIFUL WORLD EMI
19	20	THE MISSION CARVED IN SAND MERCURY
20	NEW	TEARS FOR FEARS SEEDS OF LOVE FONTANA

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/11/90

SINGLES		
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
2	6	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
3	2	DON'T KNOW MUCH LINDA RONSTADT WEA
4	3	BLACK VELVET ALANNAH MYLES WEA
5	5	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
6	4	JANIE'S GOT A GUN AEROSMITH WEA
7	8	WHEN I SEE YOU SMILE BAD ENGLISH CBS
8	7	CRYING IN THE CHAPEL PETER BLAKELEY EMI
9	14	SACRIFICE ELTON JOHN POL
10	10	BLUE SKY MINE MIDNIGHT OIL CBS
11	11	LOVE SHACK THE B-52'S WEA
12	13	ALL AROUND THE WORLD LISA STANSFIELD BMG
13	18	ROAM THE B-52'S WEA
14	15	ITALO HOUSE MIX ROCOCO VIRGIN/EMI
15	9	RIDE ON TIME BLACK BOX BMG/RCA
16	12	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY POSSUM/BMG
17	17	LAMBADA KAOMA CBS
18	16	I WANT THAT MAN DEBORAH HARRY EMI
19	NEW	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
20	NEW	BLAME IT ON THE RAIN MILLI VANILLI BMG
1	NEW	MIDNIGHT OIL BLUE SKY MINING CBS
2	1	THE 12TH MAN 12TH MAN AGAIN EMI
3	4	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
4	2	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
5	3	AEROSMITH PUMP WEA
6	7	ALANNAH MYLES ALANNAH MYLES WEA
7	6	PHIL COLLINS ... BUT SERIOUSLY WEA
8	5	THE B-52'S COSMIC THING WEA
9	8	ROD STEWART THE BEST OF ROD STEWART WEA
10	9	LISA STANSFIELD AFFECTION BMG
11	12	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
12	11	LINDA RONSTADT CRY LIKE A RAINSTORM WEA
13	16	DEBORAH HARRY DEF, DUMB & BLONDE EMI
14	15	BELINDA CARLISLE RUNAWAY HORSES VIRGIN/EMI
15	10	CHER HEART OF STONE WEA
16	14	MARTIKA MARTIKA CBS
17	13	BAD ENGLISH BAD ENGLISH CBS
18	NEW	MICHAEL BOLTON SOUL PROVIDER CBS
19	19	ADEVA ADEVA EMI
20	17	KATE CEBERANO BRAVE REGULAR/FESTIVAL

## JAPAN (Courtesy Music Labo) As of 3/12/90

SINGLES		
1	NEW	MINOGASHITEKUREYO KOIZUMI VICTOR
2	1	IMA SUGU KISS ME LINDBERG TOKUMA JAPAN/FUJIPACIFIC
3	4	NIJI NO MIKAO E HIROSHI TAKANO TOSHIBA/EMI
4	5	EGAO NO YUKU DREAMS COME TRUE EPIC/SONY
5	2	NO TITLIST RIE MIYAZAWA CBS SONY/FUJIPACIFIC
6	9	AINIKITE I NEED YOU GO-BANGS PONY CANYON/FUJIPACIFIC
7	NEW	ISAMIASHI SAMMY BARBEE BOYS EPIC/SONY
8	8	KUCHIBIRU KARA BIYAKU SHIZUKA KUDO PONY CANYON/ROOTS ONGAKU
9	NEW	WHITE COMMUNICATION MARIKO NAGAI FUN HOUSE
10	6	KOUYA NO MEGAROPOLIS HIKARU GENJI PONY CANYON/FUJIPACIFIC
1	NEW	GO BANG'S GREATEST VENUS PONY CANYON
2	1	TSUYOSHI NAGABUCHI LIVE 89 TOSHIBA/EMI
3	2	JITTERIN JINN HI-KING COLOMBIA
4	NEW	CASUTERA TORI CBS/SONY
5	4	SOUTHERN ALL STARS SOUTHERN ALL STARS VICTOR
6	3	BZ BREAK THROUGH BMG/VICTOR
7	NEW	YUI ASAKA NUDE SONGS HUMMINGBIRD
8	7	DREAMS COME TRUE LOVE GOES ON EPIC/SONY
9	NEW	MASASHI SADA YUMEBAKARI MITEITA WARNER/PIONEER
10	NEW	ERIKO TAMURA MYSELF TOSHIBA/EMI

## W. Germany Scrutinizing Metal Acts

BY WOLFGANG SPAHR

HAMBURG, West Germany—Heavy metal is encountering heavy weather in West Germany in terms of its image. Critics are detecting fascist undertones in the music, and the names of the bands and songs and some of the jacket designs of their albums have now attracted attention from politicians.

In an echo of the proposed U.S. state sticker legislation and with an eye on the forthcoming election for the Bundestag (Parliament), information is being gathered on heavy metal magazines with the intention of having them banned as harmful publications. Record stores are also being visited by aspiring

(Continued on page 65)

# San Remo Song Fest Seen By 74 Million

BY DAVID STANSFIELD

ROME—The 40th San Remo Song Festival Feb. 28-March 3 was watched by an estimated 74.1 million viewers. Most of them favored the coverage by RAI 1, the state channel, rather than the private network of media magnate Silvio Berlusconi.

RAI claimed a peak national viewing share of 76.26% for the festival's final night, an increase of 0.83% on last year. Nonetheless, the actual viewing figures provided further proof of a decline in popularity of TV music shows. The viewing audience peaked at 19.9 million for the final night, 762,000 less than in 1989.

Radical changes had been made for the 40th anniversary event. The competing sections were confined to newcomers and big-name entrants. All competing acts sang live and were backed by a 53-piece orchestra. Each "big" entry was partnered with a noncompeting international act (Billboard, March 3).

Top national group Pooh (CGD) won the main song contest with its entry "Uomini Soli." They were partnered with U.S. artist Dee Dee Bridgewater, whose English-language version of the winning entry, "Angel Of The Night," won one of the festival's rousing ovations.

EMI artist Toto Outugno took second place (paired with Ray Charles). Minghi and Mietta (Fonit Cetra), who were matched with U.S. teenage artist Nikka Costa, came in third. Dischi Ricordi artist Marco Masini won the newcomers'

section.

Despite the success of what is acknowledged as the Italian music industry's most important event, the outlook for next year's festival is unclear. The venue of San Remo's Pala Piori was chosen for the size of the 1990 occasion, but will not be available next year. The contract of the festival's current organizer, Adriano Aragozzini, has expired and there is some doubt as to whether he will renew it.

But San Remo fever is not finished. From April 25-May 13, a San

Remo In The World tour will hit Spain, France, Germany, Japan, Canada, and the U.S., with all of this year's big-name entrants performing. Selected newcomers and international partners will appear in their own countries.

RAI will cover two of the yet unconfirmed concerts live via satellite. Aragozzini says the timing of the world tour is to give each country the opportunity to release compilation albums and singles by the artists involved.

## Italian Band's Vid Gets High-Def Treatment

ROME—A European first is being claimed for the production of a high-definition music video (HDMV), featuring Italian band Pooh. The Milan/Rome-based company Central Services backed the production, which was filmed using the Sony HDTV system.

Although the French group Les Negresses Vertes was involved in a European HDMV project last year, Central producer Marco Ballich says, "That was part of the EEC-funded Eureka project, but the Sony system, used in Japan and the U.S., is more sophisticated and easier to use than the Europe-

an equipment developed by Philips, Bosch, and Thomson."

The Sony system is composed of 1,125 lines in contrast to Eureka's 1,250 lines.

HDMV expertise has existed in Italy for some time, according to Ballich. "We worked with the same system that state broadcaster RAI used in the Peter del Monte-directed movie 'Gulia And Gulia,' but RAI has now joined the Eureka project. Claudio Collepico and operator Marco Sperduti already had a knowledge of the system."

Sperduti is also renowned as the

cameraman who worked with Italian movie director Federico Fellini.

Jo Asaro directed the Pooh HDMV, which featured the song "Uomini Soli," its San Remo Festival winner. Asaro is becoming Italy's top video director and was recently in Los Angeles to shoot a clip with national act Litfiba.

Central aims to use the Pooh video to convince TV advertisers that high-definition is the format of the future.

"If I was an optimist, I'd say the future will arrive in five years' time," says Ballich. "As a pessimist, I'd say 10."

## Stone Roses Rock Chart; Jesus Jones Gets 'Real'

**STONED SUCCESS:** Heavy rock band the Stone Roses, signed to Andrew Lauder's Silvertone label, has narrowly missed having two concurrent top 20 singles on the U.K. chart, the first time this would have been achieved since Madonna did it in 1985. The band, previously signed to FM Revolver Records, with which it has been in dispute, hit the top 10 with "Elephant Stone," which Silvertone re-issued, and last week the record dropped out of the top 20 only to have the follow-up, "Made Of Stone," crash into the chart at No. 20.

Not only is the success of Stone Roses an indication of the growing crossover popularity of heavy rock on the charts, but an indication of how much easier it now is for an independent label to have chart success as the sales of "mainstream" singles continue to decline.

**PRODUCT MARCH:** This month sees many new releases from pop acts old and new. London-based duo This Other Eden, signed to A&M Records, is looking for chart success with its single, "Face Of An Angel," co-produced by Mike Perry and Phil Brown of Talk Talk. Meanwhile, new wave survivors the Stranglers, currently on the charts with a remake of the oldie "96 Tears," have teamed with veteran producer Roy Thomas Baker (noted for his work with Queen, among others), for their new album, which is their 10th to

date but their first new one in four years.

Food Records' Jesus Jones, which has nibbled previously at chart success, releases a new single, "Real Real Real," following a European tour with the Cramps that included a gig in Romania. Also hoping to build on earlier chart success is EMI's Goodbye Mr. Mackenzie, which releases a new single, "Love Child," that was recorded in Berlin.



by Chris White

**THE BEAT** Continues: Sinead O'Connor releases her long-awaited album, "I Do Not Want What I

Haven't Got," on Ensign. In addition to the Prince-penned recent chart-topper "Nothing Compares 2 U," it features nine of her own songs. O'Connor recently signed to EMI Music Publishing. Also on the same label, World Party, the band led by ex-Waterboy Karl Walingier, is about to release its second album, "Goodbye Jumbo."

MCA newcomer Adamski, whose single "Killer" is being supported by a U.K. tour, is working in the studio with the Pet Shop Boys... Former members of erstwhile "new romantic" band David Sylvian and Mick Karn, have been back in the recording studios and it looks like it could be a permanent re-formation... Lisa Stansfield, recently voted best newcomer in the BRITS Awards, starts her first-ever tour next month in Scotland.

# OUR MAN IN CANADA

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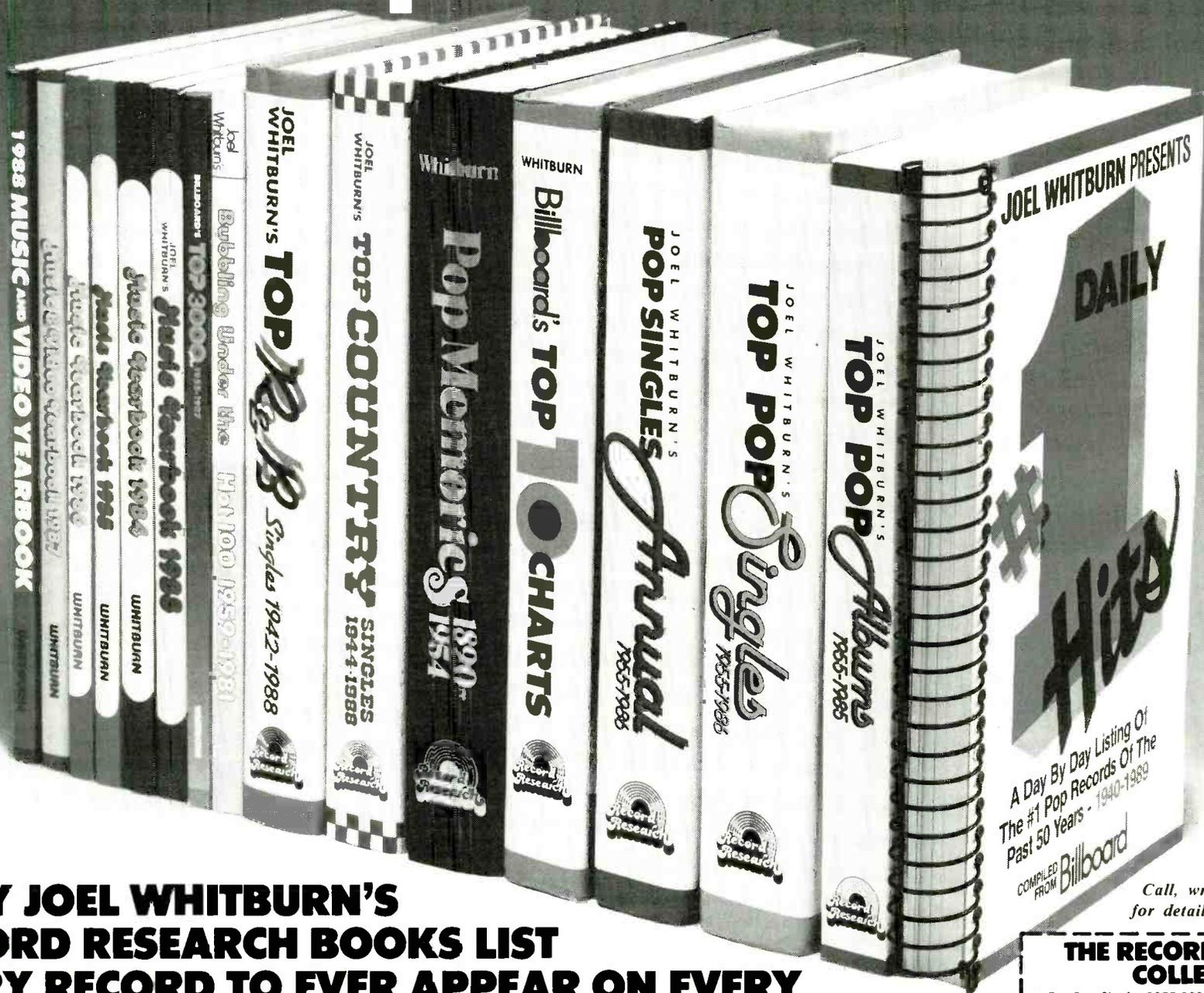


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## Italy's Nowo Spa Sets Slate Of New Opera Recordings

MILAN, Italy—Independent record producer and distributor Nowo Spa is to record 12 new operas for its Nuova Era label this year.

According to Danilo Prefumo, classical artistic director, an agreement has been reached with the Théâtre des Champs-Élysées in Paris to record five baroque operas, and with the Budapest Strings to record the complete symphonies of Vivaldi.

Prefumo says that by the end of 1990, Nuova Era will have a catalog of some 220 digital recordings, among them more than 40 operas, including a number of lesser-known works, such as Leoncavallo's "La Bohème."

Nuova Era has agreements with a number of Italian opera houses to make live recordings of performances, over four or five days of the run of the productions. It then edits the material for release on digital sound carriers.

An associated label, AS Disc, specializes in historical recordings by celebrated conductors, including Bruno Walter (30 CDs), Dimitri Mitropoulos (50 CDs), Serge Koussevitzky (30 CDs), and Toscanini pupil Guido Cantelli (50 CDs), plus recordings by David Oistrakh, Dame Myra Hess, Artur Schnabel, Arthur Schnabel, Sviatoslav Richter, and Arturo Michelangeli.

The labels now have distribution in 20 countries and will be given new impetus in the U.S. by the recent opening of Nowo's own distribution affiliate in New Jersey (Billboard, Jan. 13).

## METAL IN W. GERMANY

(Continued from page 63)

guardians of public morals to check out album covers for offensive designs and titles.

The heavy metal sector has taken alarm to the extent of sending an open letter from various artists and their managers to the ME/Sounds magazine specializing in the genre.

The letter protests the magazine's habit of drawing attention to various videoclips and identifying their content. In particular, it objects to a mention of one involving Adolf Hitler, saying that this is not acceptable to "civilized persons" and that it advocates fascism.

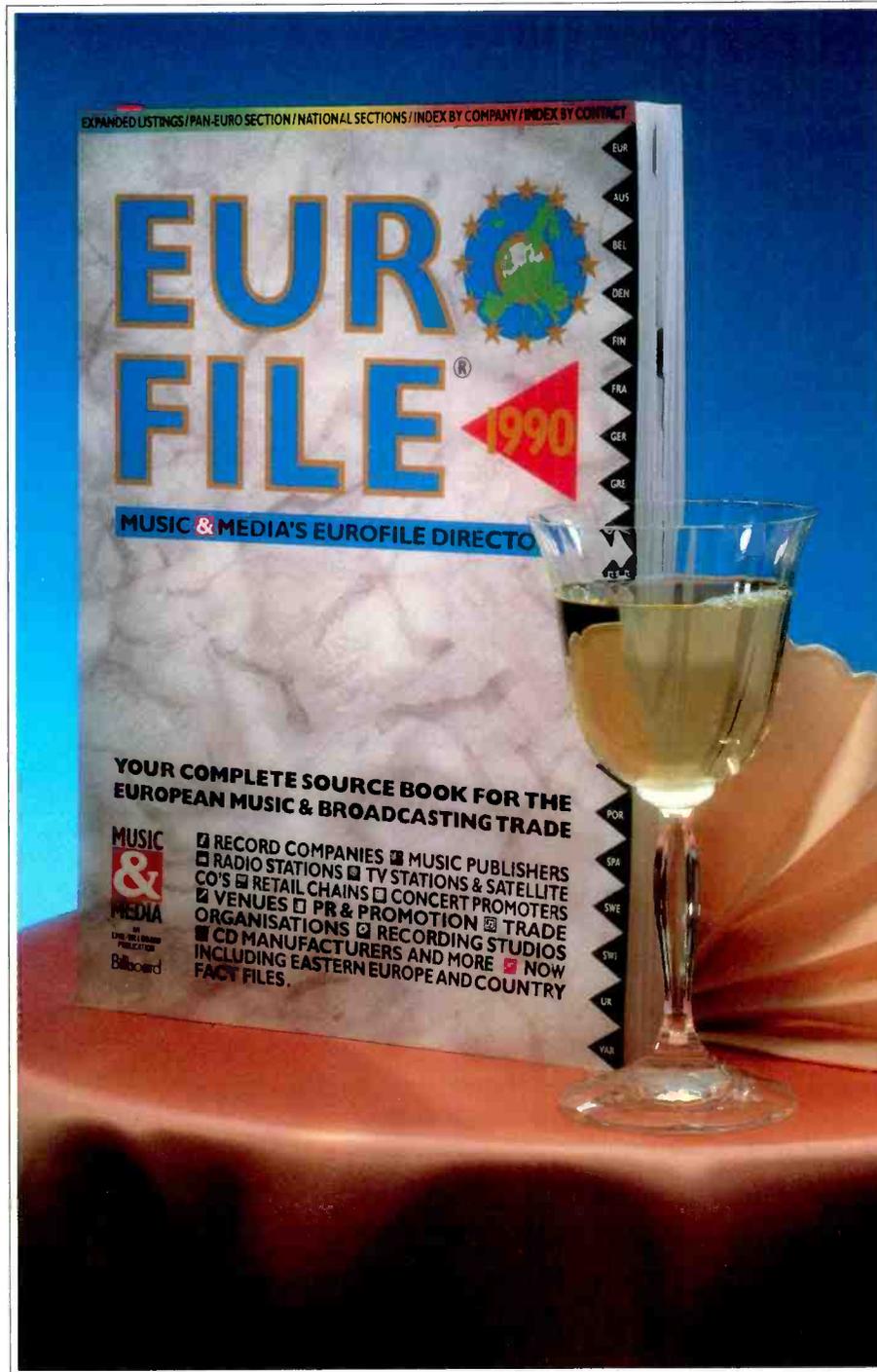
The signees of the letter maintain that heavy metal artists generally are not fascists, although some of them and their fans adopt rowdy macho attitudes.

The letter continues: "By mixing metal and Hitler, you are not only suggesting a false context but in our opinion you are carrying a joke too far."

Among those signing the letter were Mama Concerts, the Lippman & Rau Concert Agency, Bonfire, the Lieberberg Concert Agency, Rod MacSween, ITB London (as agents for Bon Jovi), Aerosmith, Mario M. Mendrzycki, Triple M Management, Scorpions, Helloween, and Zed Yago.

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# WEA Participation Boosts Feb. Certs To 63

BY KIRK LaPOINTE

OTTAWA—If 63 certifications in one month sounds unreal, particularly if that month is cold-selling and cold-of-winter February, welcome to reality.

For the first time in recent memory, market-dominant WEA Music of Canada Ltd. has become what appears to be a full-fledged participant in the monthly certifications by the Canadian Recording Industry Assn. The result: 63 awards in a month that normally sees 25 or so.

WEA has usually forsaken the expense of certification, except on megasellers, emerging artists, or those strolling through Canada around that time. Some other labels limit their participation in CRIA certifications, but WEA's absence of full participation has been conspicuous.

In February, though, there the company was.

INXS' "Kick" was belatedly certified gold through nine-times-platinum, sharing honors with Milli Vanilli's "Girl You Know It's True" for the highest certification of the month. The Milli Vanilli album, still in the top five nationally, is bound to go diamond.

CRIA gave six-times-platinum honors to one current and one very recent hit, "Alannah Myles" and Fine Young Cannibals' "The Raw And The Cooked." The Myles album now is the best-selling debut by a Canadian female artist ever domestically.

At quintuple-platinum were newcomer Paula Abdul's "Forever Your Girl" and veteran Rod Stewart's "Out Of Order." The blockbuster list does not end there, either, for at quadruple-platinum were "... But Seriously" by Phil Collins and "Full Moon Fever" by Tom Petty.

"The Album" by Jive Bunny & the Mastermixers is doing better in Canada than anywhere else, scoring triple-platinum in February. The self-titled Skid Row debut release is similarly past the 300,000 shipment mark, as are "Don't Be Cruel" by Bobby Brown and "Pump" by Aerosmith.

"Pump Up The Jam" by Techno-ronic went double-platinum in February, CRIA says. With the duplications of multiple certifications, 31 of the 63 awards went to multi-platinum releases, the highest in re-

cent memory.

February platinum albums included four Canadian releases: "Kash-tin" by Kashtin, "Tell Somebody" by Sass Jordan, "Symphony Sessions" by Tom Cochrane & Red Rider, and "All Or Nothing" by Luba. Others hitting platinum were "Cosmic Thing" by the B-52's and "Crossroads" by Tracy Chapman.

Gold in the month were two Canadian releases, including the first-ever Canadian gold rap album, "Symphony In Effect" by Maestro Fresh-Wes ("Freedom" by veteran

Neil Young also was gold Canadian content). Others collecting gold: the first-ever for John Lee Hooker, "The Healer"; Scorpions' "Rockers Un' Ballads"; Depeche Mode's "101"; Vanessa Paradis' "M&J"; Michael Bolton's "Soul Provider"; and the various-artist "Lambada" release.

There were three gold singles in the month, all from CBS: "Cover Girl" by New Kids On The Block, "Heaven" by Warrant, and "Poison" by Alice Cooper.

## Veteran & Newcomer Shoot For Success *Burton Cummings', Celine Dion's Disks Are Good Bets*

OTTAWA—One is a voice from Canadian music's past. One is a voice from its present. Both have new albums and reasons to believe in a future of international acceptance, one once again and one for the first time.

One, Burton Cummings, is arguably the finest pop male vocalist Canada has ever produced. First with The Guess Who, then as a solo artist, Cummings has an international legacy to which he feels he can still add.

One, Celine Dion, is arguably the finest pop female vocalist Canada now has. A nine-year music veteran, still only 21, the Quebec superstar has recently mastered English and signed a dream deal that will see her tackle all sorts of foreign territory in coming months.

If you were a bettor, you would take short odds on Dion and only slightly longer ones on Cummings.

"Unison," Dion's dazzling first English album for CBS, features

world-class production work by Christopher Neil, David Foster, and Andy Goldmark, a clutchful of crossover singles, and maybe the finest vocal performance ever by a Canadian woman.

*Cummings and Dion are arguably Canada's best pop male and female vocalists*

"Plus Signs," Cummings' first record in six years, has quickly revived his Canadian career. The first single, "Take One Away," is his most powerful song in recent memory and is bulleting up the domestic charts. An American deal (it is on Capitol in Canada) is imminent, and a fighting-trim Cummings (now a five-mile-a-day runner) will soon hit the road to tour.

"I cannot remember when I did not sing for a living," says Dion, who has hardly been without success all along the way. She has tucked away a record 15 Felix trophies (Quebec's Grammy equivalent), the 1982 gold medal at the Yamaha Song Festival in Tokyo, a 1983 gold album in France, four platinum albums in Canada, and the 1988 Eurovision song contest prize.

More than anyone, Dion is emblematic of today's Quebec youth. Where once its people looked inward and sought shelter for its culture, today's Quebecers are more global-minded in their outlook, confident they can compete and conquer any market that will take them seriously and even many that do not.

To get to that world stage, Dion set aside two full months for a crash course in English. Aside from the odd unfamiliarity with slang (she did not know exactly what to make of Foster's studio remark that one of her takes was "bitchin'"), she has made the leap into bilingualism. Her singing is accent-free and she can take on any interviewer's parry.

But "Unison," which gets its American unfurling in a couple of months, is a calculated risk. Quebec audiences can be fickle about

anyone trying to take their work to the world. Dion takes great pains to make clear she is not in any way turning her back on Quebec. "I am proud to be a Quebecer," she says. "And when I am on that stage, all of Quebec is there with me. I am singing for them." To underscore that point, Dion will next make another French record, and there are plans to soon start filming a four-part dramatic miniseries for French-Canadian TV, in which Dion has the starring role of an abused and abusive woman.

Cummings' single, co-written years ago with Bill Ivenik, is about a young woman's suicide. It is tough and thought-provoking, lyrically and musically mature, just the sort of work for which Cummings strives these days. Self-produced and recorded at his own California studio, the critically praised album features "a lot of ... songs ... about turning 40." A lot of his tour, however, will be about his 20s and 30s.

"I'm one of the few people in this business who likes the road," he says. "Sure, the travel takes a toll, but you get more than that back onstage from the crowd. It certainly outweighs any problems, and besides, I enjoy the lack of responsibility for everything but singing and playing."

What audiences will find, too, is just how much writing Cummings has done over a career now in its third decade.

Importantly, this is a more domesticated Cummings than the world has seen before. The Guess Who recorded 15 albums over seven years, and Cummings did six more on his own after leaving the group in 1975, with valleys and peaks along the way. But the Canadian music Hall of Famer is not ready for the old-age home by any means. "I feel better now than in the last 20 years, and I think my voice is as good as it's ever been."

Dion's voice is as good as it gets. And, if Cummings is looking to "Plus Signs" as a chance to climb back up the mountain, Dion's hopes for "Unison" are to simply sample the summit itself. She was still in diapers in 1970, the year Cummings' band was outselling the Beatles and the Rolling Stones, but 1990 could make them both feel like the best is yet to come.

KIRK LaPOINTE

## MAPLE BRIEFS

ALTHOUGH NO ONE will come forward and publicly complain, two sources close to the Juno broadcast say that several within the Canadian industry grumbled that Milli Vanilli will perform on the March 18 program. Although "Girl You Know It's True" is hovering around the 10-times-platinum mark in Canada and was an industry phenom this year, sources say many expressed the sentiment that the band wasn't enough of a proven commodity and that room should be made instead for another Canadian performer on the show. No opposition was expressed to Rod Stewart's planned performance, however; he had paid his dues, it was felt. A couple of weeks before the show, members of British band Depeche Mode withdrew as presenters at the Junos, saying that recording work prevented their appearance.

A GROUP OF QUEBEC VIDEO merchants has come out against a provincial proposal to impose age classifications on videocassettes. The 100-member Assn. of Video Material Merchants says its consumers have judgment and should not be prevented arbitrarily by classifications. A provincial commission is conducting hearings on issues involving video and is expected to report by spring to the provincial culture minister.

WE ERRED AND WE ADMIT IT: The recent BASF layoffs at an eastern Ontario plant were not related to its audiotape operations, as we implied, but to the industrial chemical part of the factory.

SPEAKING OF BLANK TAPE, the Consumer Electronic Marketers of Canada says blank videotape sales dropped 27% in Canada, to 14.3 million units from 18.5 million, largely because there was not a big-ticket event like there had been in 1988, when it is believed the Olympic games spurred record tape sales. Meanwhile, VCR sales exceeded expectations and grew 11% to 1 million units in 1989.

LICENSES FOR 68 Canadian Broadcasting Corp. AM and FM radio stations have been renewed until Aug. 31, 1994, while one has been renewed until March 31, 1992. The renewal applications were filed before last April's federal budget cuts at CBC, but the broadcast regulator says the impact of those cuts can be discussed at a hearing later this year on the CBC network license.

VANCOUVER STUDIOS is the latest entry to public trading on the Vancouver Stock Exchange.

THE CANADIAN ASSN. of Broadcasters plans to test a digital broadcast system for AM and FM radio this spring, with an aim toward helping spur industry interest and government approval by year's end.

COMPACT DISK HARDWARE sales totaled about 350,000 units in 1989, says the Consumer Electronics Marketers of Canada. That puts CD hardware penetration at about 10%, up from 7% a year earlier.

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# ALBUM REVIEWS

## POP

### ► COREY HART

**Bang!**  
PRODUCERS: Corey Hart, Greg Edward  
EMI 92513

Canadian heartthrob shrugs off the synth-fueled pop that has dominated previous efforts in favor of a more aggressive, guitar-based rock sound. Radio-ready set unveils Hart's increased lyrical maturity, as well as his most evocative and soulful vocals to date, thanks in part to a stellar backing band, including John Mellencamp drummer Kenny Aronoff and R&B singer Ruby Turner.

### ► PETER WOLF

**Up To No Good**  
PRODUCERS: Peter Wolf, Robert White Johnson, and Taylor Rhodes  
MCA 6349

Though somewhat spotty, the latest Wolf pack of songs delivers a palatable pop bite that will work on several formats, from album rock to top 40 to dance. First single, "99 Worlds," is already getting a good reception on album rock radio and is starting to make inroads on the Hot 100. Groovy follow-ups include "Arrows & Chains" and "Never Let It Go."

### DAVE EDMUNDS

**Closer To The Flame**  
PRODUCER: Dave Edmunds  
Capitol 90372

Edmunds' first disk of new material in five years has the man still doing what he does best: top-notch pop rockabilly that always goes down easy. Title track is a sizzling slowburner that is already doing the trick at album rock. Effort is greatly

enhanced by addition of the Memphis Horns and Uptown Horns.

### RYUICHI SAKAMOTO

**Beauty**  
PRODUCER: Ryuichi Sakamoto  
Virgin 91294

Pop technician and soundtrack-composer Sakamoto creates a unique sonic environment with an eclectic crew that features Youssou N'Dour, Brian Wilson, and Robbie Robertson. Paisley Park-er Jill Jones sings lead on cross-cultural dance groove "You Do Me," and the West-meets-East-meets-Middle-East melody "Asadoya Yunta" is a world-pop gem. Also included is the bizarre Brazilian of "Amore," and a mutant electro-version of Jagger & Richard's "We Love You."

### THE CHILLS

**Submarine Bells**  
PRODUCER: Gary Smith  
Slash/Warner Bros. 26130

Long-lived New Zealand alternative stalwarts finally score an American major-label release. Music here exhibits the same low-key charm as previous Chills albums; group remains an all-but-irresistible commodity for college and alternative programmers. (Natural segue: 1980-1984 tracks contained on "Kaleidoscope World," new Homestead compilation of eight early tracks.)

### LITTLE ANGELS

**Don't Prey For Me**  
PRODUCER: Owen Davies  
Polydor 843073

Razor-sharp metal debut kicks hard without risking the wrath of uptight conservatives. Band has already scored with European audiences and should enjoy similar popularity here, thanks to Bruce John Dickinson's agile axework and Toby Jepson's blues-inspired vocals. Programmers should investigate the pop-powered "Don't Prey For Me," while true headbangers will prefer the more aggressive "Big Bad World" and "Kickin' Up Dust."

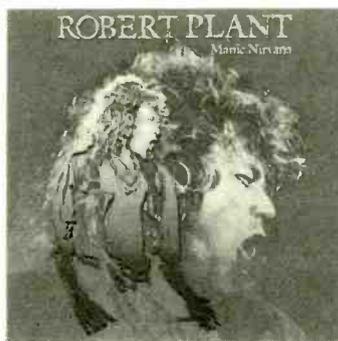
### PLAN B

**Greenhouse Effect**  
PRODUCER: Pat Collier  
RCA 2031

German group's label debut does little to dissuade continual comparisons to the Clash. Musically, cuts like "Devil's Train" and "Mad World" reverently recall some of Joe Strummer and Mick

## B I L L B O A R D

### SPOTLIGHT



#### ROBERT PLANT

**Manic Nirvana**  
PRODUCERS: Robert Plant & Phil Johnstone  
Es Paranza/Atlantic 91336

Plant rocks harder on this, his fourth solo album, than on any record since his Zep days. From the crunch of first single, "Hurting Kind," to the salacious slow groove of "Big Love," to the largely acoustic "Liars Dance," the singer's vocals have rarely sounded so good. The refreshing thing about Plant is that even though he never forgets his past—and occasionally pokes delicious fun at it—he by no means relies on it, as witnessed by the contemporary INXS-tinged "Nirvana." A solid winner and strong follow-up to the platinum "Now And Zen."

Jones' classic collaborations. However, band shrugs off cypocet label with markedly more subtle work play. Alternative radio airplay is likely—and deserved.

#### THE BEVIS FROND

**Any Gas Faster**  
PRODUCER: The Bevis Frond  
Reckless Rock 16

Cult faves return with their most accessible album to date; accessibility is due largely to set's surplus of short songs, rather than the usual sidelong psycho guitar extravaganza. With a garage/pop approach at times blending the Move, the Byrds, Fat Mattress, Jimi Hendrix, and Pink Floyd, trippy album should delight Anglophile alternative fans who prefer their psychedelic, thanks.

#### ★ SPANIC BOYS

PRODUCER: Scott Billington  
Rounder 9022

Cool Milwaukee rock'n'roll quartet fronted by father-son team of Tom and Ian Spanic should achieve wider recognition with its first Rounder release. Band plays sturdy originals in a classical '50s mode; playing is distinguished by restrained yet subtly rocking style and drawling vocals. This sounds like the kind of stuff that will go over big with NRBQ fans.

#### BELA FLECK & THE FLECKTONES

PRODUCERS: Bela Fleck & The Flecktones  
Warner Bros. 26124

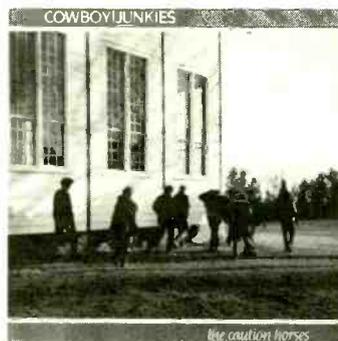
New Grass Revival banjoist Fleck arrives at a major label with his style as unclassifiable as ever. His picking is anything but countrified—it's a fusion of jazz, folk, and rock sounds, and his band is in synch with his heady, bizarre approach. This isn't mainstream material by any stretch, but any listener who likes to be challenged and surprised will embrace it. In-store play by specialty retailers suggested.

#### ELVIS PRESLEY

**The Million Dollar Quartet**  
REISSUE PRODUCER: John Snyder  
RCA 2023

First official U.S. release of legendary Dec. 4, 1956, session, superbly remastered, should tickle collectors of Elvisabilia. Mighty Sun Records triumvirate of Presley, Jerry Lee Lewis, and Carl Perkins (fourth quartet "member," Johnny Cash, attended but is not heard) runs through an informal jam on

### SPOTLIGHT



#### COWBOY JUNKIES

**The Caution Horses**  
PRODUCERS: Peter Moore & Michael Timmins  
RCA 2058

Atmospheric Canadian outfit that scored a surprise hit with first U.S. release "The Trinity Session" ups its evocative ante on follow-up. Emphasis here is on beautifully observed new originals; vocalist Margo Timmins shines on "Sun Comes Up, It's Tuesday Morning," "'Cause Cheap Is How I Feel," and "Escape Is So Simple." Covers of tunes by countrymen Neil Young and Mary Margaret O'Hara round out a superlative set that should enlarge group's already idolatrous fan base.

rock'n'roll, R&B, and gospel standards. An intimate peek at rock history that any musical archivist should consider a must.

## BLACK

#### POOR RIGHTEOUS TEACHERS

**Holy Intellect**  
PRODUCERS: Tony Deputa, Eric A. "I.Q." Gray  
Profile 1289

Rapping trio from Trenton, N.J., displays a nice knack for hip-hop-inflected, easygoing tunes with a social message. In fact, the contagious beat makes it easy to overlook the lyrics in this effort, which would be a mistake, since they're certainly above many in the medium. Though the rap market certainly isn't lacking artists, these guys deserve a chance.

## JAZZ

#### ► SONNY ROLLINS

**Falling In Love With Jazz**  
PRODUCERS: Sonny and Lucille Rollins  
Milestone 9179

As the title suggests, Rollins assembles a lovingly delivered, powerfully performed, mostly standards set with the help of masterful guests Tommy Flanagan, Bob Cranshaw, and Jack DeJohnette. Maintaining a Sonny disposition throughout, the saxophone colossus stands tallest in his midtempo Branford Marsalis dialogue "For All We Know," his gospel-ecvocate take on "Tennessee Waltz," a subtly explosive treatment of "Falling In Love With Love," and a soulful, lilting version of "I Should Care."

#### JIM HORN

**Work It Out**  
PRODUCERS: Various  
Warner Bros. 25911

Vet studio saxophonist gets a big helping hand on latest solo voyage: Sidemen here include George Harrison, Jeff Lynne, Tom Petty, Toto, Steve Cropper, Duck Dunn, and the Muscle Shoals rhythm section and horns. While primary audience is fusion-oriented jazzers, tracks like title cut and "Nightwalk" show strong AC potential.

### SPOTLIGHT



#### SALT-N-PEPA

**Blacks' Magic**  
PRODUCERS: Various  
Next Plateau 1019

Platinum rapping divas eschew novelty-oriented rhyming of past efforts, opting instead for more serious and clever word-jams that pop over sizzling hip-house and soul rhythms. Kickoff single, "Expression," made history when it topped Billboard's rap charts for eight weeks, and reached certified gold status before charting on the Hot 100. Guest appearances by Kid 'N Play and label mate Sybil provide star appeal, but with pumping tracks like "Doper Than Dope" and "Negro With An Ego," it hardly seems necessary. Contact: 212-541-7640.

## COUNTRY

#### ★ THE LONESOME RIVER BAND

**Looking For Yourself**  
PRODUCERS: Tim Austin, Lonesome River Band  
Rebel 1680

From every angle, this is an outstanding bluegrass album. The vocals are warm, wise, intense, and pure. The songs are artfully chosen and arranged to tapestry-like completeness; and the picking is clean, energetic, and flash-free. Contact: P.O. Box 3057, Roanoke, Va. 24088

## CLASSICAL

#### SHOSTAKOVICH: VIOLIN CONCERTOS, NOS. 1 & 2

Lydia Mordkovich, Scottish National Orchestra, Järvi  
Chandos 8820

The solo violin comes across a bit larger than life, but Mordkovich can stand the spotlight better than most. Hers is a riveting performance, technically secure and tonally varied.

#### MOZART: FLUTE CONCERTO NO. 1; CONCERTO FOR FLUTE & HARP

Susan Palma, Nancy Allen, Orpheus Chamber Orchestra  
Deutsche Grammophon 427677

A conventional performance for a conventional coupling, all professionally played but without the creative sparks that might ignite more than conventional interest. Palma exhibits a rather thin, proper sound: A bonus piece, Mozart's Andante for Flute & Orchestra, is sandwiched between the two concertos.

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.

## NEW AND NOTEWORTHY

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**House Party**  
PRODUCERS: Various  
Motown 6296

Teen-oriented comedy featuring Kid 'N Play and Full Force has opened to wildly enthusiastic reviews, so this snappy soundtrack stands to spin big sales off the box office. However, the music is certainly hot enough on its own: Besides the film's stars, black music notables heard here include Force M.D.'s, Lisa Lisa & Cult Jam, U.T.F.O., Cheryl "Pepsi" Riley, Public Enemy's Flavor Flav, and the team of L.L. Cool J. and Marley Marl. Winning dance and rap tracks should bring down the house on the charts.

#### DAMN YANKEES

PRODUCER: Ron Nevison  
Warner Bros. 26159

Hard rock quartet including Ted Nugent, Styx's Tommy Shaw, and Night Ranger's Jack Blades should attract consumer interest on the basis of marquee value alone. Chart-savvy producer Nevison gets the most from these vets; rockers "Coming Of Age" and "Damn Yankees" and power ballad "High Enough" are easy setups for album rock radio. All-muscle guitar pairing of Nugent and Shaw is primo attraction for headbanging legions.

#### LOEY NELSON

**Venus Kissed The Moon**  
PRODUCERS: David Kerstenbaum & Paul McKenna  
Warner Bros. 26089

Fans of femme vocalists like Rickie Lee Jones, Edie Brickell, and Joni Mitchell will find this newcomer's charms hard to resist. Nelson has a pretty, jazz-tinged style and a highly eclectic approach—she covers Lulu's "To Sir With Love" and a Doc Pomus/Dr. John number here, and her originals lift snatches of Stephen Sondheim, Don Gibson, and Roy Orbison numbers. Possibilities galore for top 40 and AC acceptance.

#### GREGORY GRAY

**Strong At Broken Places**  
PRODUCER: Davitt Sigerson  
Atco 913304

Sharp-witted Irish singer/songwriter takes lethal lyrical aim on his debut, and hits the bull's-eye with powerful—and sometimes acidic—prose, subversively woven into mild pop melodies. Gray's clarity of musical vision is rare for a newcomer. Modern rock will feast on "Things Ain't Always What They Seem," though more mainstream tastes will enjoy the rhythmic popper "Universal Groove."

# SINGLE REVIEWS

## POP

► **ROD STEWART WITH RONALD ISLEY** *This Old Heart Of Mine (1989 Version)* (4:11)  
 PRODUCERS: Bernard Edwards, Trevor Horn  
 WRITERS: Holland, Dozier, Holland, Joy  
 PUBLISHERS: Stone Agate/Jobete, BMI  
 Warner Bros. 4-19983 (cassette single)

Another newly recorded track lifted from the "Storyteller" anthology is a well-conceived pairing with Isley on a spirited rendition of the Motown nugget.

► **DEPECHE MODE** *Enjoy The Silence* (4:15)  
 PRODUCERS: Depeche Mode, Flood  
 WRITER: M.L. Gore  
 PUBLISHER: Emile, ASCAP  
 Sire 7-19885 (c/o Warner Bros.) (12-inch reviewed March 10)

► **ALICE COOPER** *Only My Heart Talkin'* (4:47)  
 PRODUCER: Desmond Child  
 WRITERS: B. Roberts, A. Goldmark, A. Cooper  
 PUBLISHERS: BeeHee Boy/Nonpareil, ASCAP  
 Epic 34T-73268 (c/o CBS)

Legendary rocker seems certain to build upon his renewed chart vitality with this power ballad, which is offset by his distinctive growl.

► **POCO** *The Nature Of Love* (4:03)  
 PRODUCER: David Cole  
 WRITERS: J. Sitar, V. Stephenson  
 PUBLISHERS: Lorimar Music "A" Corp./Sitar Songs, ASCAP/Warner Bros., BMI  
 RCA 9138-2-RD (c/o BMG)

Taken from the band's career-reviving "Legacy" project is a bluesy pop/rock track, framed by tight harmonies and Jim Messina's colorful fretwork.

► **DIGITAL UNDERGROUND** *The Humpty Dance* (timing not listed)  
 PRODUCER: Shock G  
 WRITER: G. Jacobs  
 PUBLISHERS: GLG Two, BMI/Pubhowylike, BMI  
 Tommy Boy 7944 (cassette single; 12-inch reviewed Jan. 6)

► **OCEAN BLUE** *Drifting, Falling* (3:53)  
 PRODUCER: Jon Porter  
 WRITERS: Schelzel, Lau, Mittan, Minnig  
 PUBLISHER: SBK Blackwood/Flat World, BMI  
 Sire/Reprise 4-19895 (c/o Warner Bros.) (cassette single)

Plaintive, unassuming but thoroughly endearing stylish pop from Pennsylvania foursome making waves at the modern rock level. Pop and AC programmers can't lose with a charm like this.

► **BIG NOISE** *I Can't Live Without It* (3:57)  
 PRODUCER: Elliot Wolf  
 WRITERS: Fenelle, Lucas, Johnson  
 PUBLISHERS: Octa/Spiritstop/WB, ASCAP  
 Atco 4-99123 (c/o Atlantic)

Outfit has not been creating as big a noise as one would have hoped. Lovely slow number has the potential to change all that. Worth investigating.

► **BOBBY ROSS AVILA** *I Won't Let You Go* (3:58)  
 PRODUCER: Bobby Avila Sr.  
 WRITERS: B. Avila Sr., B.R. Avila Jr., Felix  
 PUBLISHERS: EYE B.C.R. & I./Brunswick, BMI  
 RCA 2544-4 (c/o BMG)

Currently touring with prototypes New Kids On The Block, teen popster makes another bid at radio acceptance with a soulful ballad that should do the trick.

► **JULIA SANTANA** *Love Has No Name* (3:59)  
 PRODUCER: Kenny Kytrell  
 WRITERS: J. Santana, K. Kytrell, L. Caceres  
 PUBLISHERS: Rock N'Solid/Fashionable, ASCAP/Gingnam, BMI  
 Atlantic 4-87972 (cassette single; 12-inch reviewed March 17)

## BLACK

► **SOUL II SOUL** *Get A Life* (3:02)  
 PRODUCERS: Jazzie B, Nellee Hooper  
 WRITERS: Romeo, Browne  
 PUBLISHER: Virgin, ASCAP  
 Virgin 4-98981 (c/o Atlantic)

Jazzie & Nellee are back previewing their forthcoming new album with a familiar groove that's infectious nonetheless.

► **FREDDIE JACKSON** *All Over You* (4:48)  
 PRODUCERS: Michael Day, Joel Kipnis  
 WRITERS: M. Day, T. Bishop, R. Maffit  
 PUBLISHER: Auteur/Bocar, BMI  
 Orpheus 4JM-72277 (c/o CEMA) (12-inch version also available, Orpheus V-72278)

Taken from the soundtrack to "Def By Temptation," crooner evokes images of Marvin Gaye on this passionate ballad. A deserved smash ripe with pop and AC appeal.

► **CHRISTOPHER WILLIAMS** *One Girl* (3:58)  
 PRODUCERS: Gerald Levert, Marc Gordon  
 WRITERS: G. Levert, M. Gordon, E. Levert Sr.  
 PUBLISHERS: Trycap/Willesden, BMI  
 Geffen 7-19877 (c/o Warner Bros.) (12-inch version also available, Geffen 0-21202)

Heartthrob Williams gets back to the new jack vibe in an effort to continue his winning streak.

► **KID 'N PLAY** *Funhouse (The House We Dance In)* (4:25)  
 PRODUCERS: Hurby LuvBug, Invincibles  
 WRITER: Fingerprints  
 PUBLISHERS: Hitstage/Turnout, ASCAP  
 Select 62356 (cassette single; 12-inch reviewed March 10)

► **WINANS** *It's Time* (4:35)  
 PRODUCERS: Teddy Riley, Bernard Bell, The Winans  
 WRITERS: M. Winans, C. Winans, T. Riley, B. Bell  
 PUBLISHERS: Marvin I. Winans/For Our Children, ASCAP/Don Rii  
 Qwest 4-19911 (c/o Warner Bros.)

Gospel group dresses an inspirational message of peace and unity in a contagious new jack vibe.

► **JAMAICA BOYS** *Shake It Up* (4:10)  
 PRODUCER: Marcus Miller  
 WRITERS: Marcus Miller, Bernard Wright, Lenny White  
 PUBLISHERS: Thriller Miller/MCA, ASCAP/Bernard Wright/Screen Gems EMI/Chinese, BMI  
 Reprise 4-19963 (c/o Warner Bros.) (cassette single; 12-inch version also available, Reprise 0-21463)

Talented trio breaks out with its most radio-friendly offering yet. A slinky and steady new jack groove. From the new J Boys album.

► **CARMIN** *Playtoy* (4:45)  
 PRODUCER: Danny Weiss  
 WRITERS: Mike Edwards, Dave Metzen  
 PUBLISHERS: Chicago-Town/W.D., ASCAP  
 Latin Sound Network OES-30007 (cassette single)

Multitalented Mexican thrush sings bubble-gum new jack swing with a teasing delivery. Has received pop action already. Contact: 818-500-0090.

► **SHIRLEY BROWN** *Take Me To Your Heart* (4:18)  
 PRODUCERS: Shirley Brown, Jim Stewart, Winston Stewart  
 WRITERS: S. Brown, W. Stewart  
 PUBLISHERS: Malaco/Mastcom, BMI  
 Malaco MAL-2160

Retro-flavored slow jam is the perfect environment for Brown's rich stylings. Check out the equally noteworthy "King Size Love" on the flip. Contact: 601-982-4522.

► **ZAN** *I Ain't The One* (4:31)  
 PRODUCERS: Gene Griffin, William "Zan" Aquart  
 WRITER: G. Griffin, W. Aquart  
 PUBLISHER: Virgin Songs, BMI  
 Warner Bros. 7-19882

Magic touch of producer Griffin graces this otherwise nondescript track with chart viability.

► **ANGIE GRIFFIN** *Gentle* (5:28)  
 PRODUCER: Michael Sterling  
 WRITER: Michael Sterling  
 PUBLISHERS: Pac-Jam/Who Wrote That, BMI  
 Skyline SL-904 (12-inch single)

Ample-voiced Griffin wins with this Deniece Williams-ish R&B ballad of considerable merit. Contact: 305-573-0599.

► **MARVIN SEASE** *It's All Over* (5:31)  
 PRODUCER: Marvin Sease  
 WRITER: M. Sease  
 PUBLISHERS: Candy Licker/PRI, BMI  
 London 875 160-4 (cassette single) (c/o PolyGram)

The candy licker gives you a slow one with a vintage '70s soul feel.

► **WITNESS** *Old Landmark* (4:05)  
 PRODUCER: Michael A. Brooks  
 WRITER: Michael A. Brooks  
 PUBLISHERS: Michael A. Brooks/PRI, ASCAP  
 Lektion 873 490-4 (c/o PolyGram) (cassette single; 12-inch version also available, Lektion 873 491-1)

Gospel foursome offers words of praise in a contemporary setting.

## COUNTRY

► **EDDIE RABBITT** *Runnin' With The Wind* (3:42)  
 PRODUCER: Richard Landis  
 WRITERS: E. Rabbitt, R. Nielsen  
 PUBLISHERS: Eddie Rabbitt/Englishtown, BMI  
 Capitol 4JM-44538 (cassette single)

To a bopping, road-bumpy rhythm, Rabbitt revisits the wandering trucker theme.

► **KATHY MATTEA** *She Came From Fort Worth* (3:31)  
 PRODUCER: Allen Reynolds  
 WRITERS: P. Alger, F. Koller  
 PUBLISHER: not listed  
 Mercury 876746-4 (cassette single)

A lushly melodic, vividly graphic story song. Mattea and producer Reynolds set higher standards each time out.

► **THE O'KANES** *Diddy All Night Long* (2:43)  
 PRODUCERS: Kieran Kane, Jamie O'Hara  
 WRITERS: J. O'Hara, K. Kane  
 PUBLISHERS: Jamie O'Hara/Kieran Kane  
 Columbia 38 73304

Sounds as bright and brittle as a shower of ice crystals elevating a ho-hum theme.

► **FOSTER AND LLOYD** *Is It Love* (2:37)  
 PRODUCERS: Bill Lloyd, Radney Foster, Rick Will  
 WRITERS: R. Foster, B. Kane  
 PUBLISHERS: BMG/Muckleroy, Careers/Kung Fu, ASCAP/BMI  
 RCA 2502-7-R

An up-tempo effort that blends a country feel with rock'n'roll impudence.

► **JOHNNY LEE** *Heart To Heart Talk* (2:25)  
 PRODUCERS: Mick Lloyd, Mike Daniel  
 WRITER: L. Ross  
 PUBLISHER: Loring, BMI  
 Curb B-76809

Lee pays homage to a Bob Wills standard with great style and taste.

► **CONWAY TWITTY** *Fit To Be Tied Down* (3:27)  
 PRODUCERS: Jimmy Bowen, Conway Twitty, Dee Henry  
 WRITER: W. Aldridge  
 PUBLISHER: Rick Hall, ASCAP  
 MCA 79000

Romping melody quickly carries lyrics that tell of a playboy's desires being tamed by "the" one.

► **MERLE HAGGARD** *Broken Friend* (2:14)  
 PRODUCERS: Merle Haggard, Mark Yeary, Ken Suesov  
 WRITER: M. Haggard  
 PUBLISHER: Inorbit, BMI  
 Epic 34 73303

In his search for another hit, Haggard, whose talent can't be beat, throws this well-sung—but questionably matched to Haggard's style—Bob Wills-flavored number.

► **SOUTHERN PACIFIC** *I Go To Pieces* (2:34)  
 PRODUCERS: Southern Pacific, Jim Ed Norman  
 WRITER: D. Shannon  
 PUBLISHER: Mole Hole/Bug/Rightsong, BMI  
 Warner Bros. 7-19860

Country radio will be time-warped back to the '60s with this well-produced, heavy-harmonied, a cappella number that's a fun rendition of the 1965 Peter & Gordon top 10 hit.

## DANCE

► **D. MOB FEATURING CATHY DENNIS** *That's The Way Of The World* (7:52)  
 PRODUCER: Dancin' Danny D  
 WRITERS: D. Poku, C. Dennis  
 PUBLISHERS: EMI/Blackwood/Copyright Control, BMI  
 MIXERS: Dancin' Danny D, David Morales  
 FFRR 886 981-1 (c/o Poly Gram) (12-inch single)

Rack up another No. 1 for the D. Tasty new mixes of the infectious pop/dance nugget are sure to make this a programming staple.

► **CULTURE BEAT FEATURING JO VAN NELSEN** *Cherry Lips* (8:10)  
 PRODUCERS: Torsten Fenslau, DJ at Dorian Gray, Frankfurt, West Germany, Jens Zimmerman  
 WRITERS: T. Fenslau, J. Zimmerman, N. Katzmann  
 PUBLISHER: CBS, ASCAP  
 Epic 49-73170 (c/o CBS)

Spacious house-based track from Germany soothes with each listen. Big on import, various mixes in domestic release should secure club interest.

► **KID CREOLE & THE COCONUTS** *The Sex Of It* (6:26)  
 PRODUCERS: August Darnell, David Z., Paisley Park  
 WRITER: Prince  
 PUBLISHER: Controversy, ASCAP  
 MIXERS: Richie Jones, Justin Strauss  
 Columbia 44 69204 (c/o CBS) (12-inch single)

Darnell and company end an extended silence with a perky dance tune, enlivened by amusing role-reversal lyrics penned by the Paisley One. From the act's label debut, "Private Waters In The Great Divide."

► **GLORIA ESTEFAN** *Oye Mi Canto (Hear My Voice)* (8:18)  
 PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Ostwald  
 WRITERS: G. Estefan, C. Ostwald, J. Casas  
 PUBLISHER: Foreign Imported, BMI  
 MIXERS: Pablo Flores, David Morales, Peter "Ski" Schwartz  
 Epic 49 73169 (c/o CBS) (12-inch single)

Pop diva appears primed for club acceptance once again with this undeniably catchy tune, which comes with not only the requisite house mixes, but also English and Spanish versions.

► **ROBERT OWENS** *Visions* (7:10)  
 PRODUCERS: Frankie Knuckles, David Morales  
 WRITERS: R. Owens, F. Knuckles, S. Tomiie, E. Kupper  
 PUBLISHER: Def Mix, ASCAP  
 MIXERS: Frankie Knuckles, David Morales  
 4th & B'Way BWAY-497 (12-inch single)

The voice that made "Tears" an anthem steps into the limelight previewing a forthcoming solo project. Mystic R&B/club track entices. Contact: 212-995-7800.

► **BELL BIV DEVOE** *Poison* (7:05)  
 PRODUCER: Dr. Freeze  
 WRITER: Elliot Straite  
 PUBLISHER: Hi-Frost, BMI  
 MCA 24003 (12-inch single; 7-inch reviewed March 10)

► **ASIA LOVE** *You Should Be Here* (timing not listed)  
 PRODUCER: Smash  
 WRITER: Smash  
 PUBLISHERS: Mystraz/Keely, ASCAP  
 MIXER: Smash  
 Nu Groove NG-042 (12-inch single)

Skip right to the hip-hop mix and you should find an easily programmable dance offering with a streetwise edge. Love's seductive purr adds spice. Contact: 212-398-1855.

► **IAN McCULLOCH** *Faith & Healing* (6:45)  
 PRODUCER: Ray Shulman  
 WRITER: Ian McCulloch  
 PUBLISHERS: Warner Chappell/Zoo/WB, ASCAP  
 MIXERS: Justion Strauss, Hugo Dwyer, Gil Norton, Mark Saunders  
 Sire/Reprise 0-21475 (c/o Warner Bros.) (12-inch single)

Already a proven smash at modern rock radio, new 12-inch mixes flesh out the up-tempo number in various personalities.

► **BUSTER POINDEXTER** *International Playboy* (4:19)  
 PRODUCER: Hank Medress  
 WRITERS: Dozier, Sigler, Broomer, Phillips  
 PUBLISHER: Assorted, BMI  
 MIXERS: Beat Generation (John Johnson, Larry Thomas)  
 RCA 2531-1-RD (12-inch single)

The ubiquitous Poindexter hops on the ol' hip-hop and new jack wagon with rapper Antoinette in tow.

► **NICK JOHN** *We Stand Together* (6:39)  
 PRODUCERS: Nick John, Jo-Carol, Joe Quesada  
 WRITER: N. John  
 PUBLISHERS: Masculine/Planet Nine, BMI  
 MIXER: Joseph Watt  
 Megatone MT-177 (12-inch single)

Rousing hi-NRG anthem is powered by inspired lyrics and a catchy chorus. Proper editing could ripen track for pop crossover. Contact: 415-621-7475.

► **DANCE SYNDICATION** *Dancefloor* (5:23)  
 PRODUCER: Pavel De Jesus  
 WRITER: P. De Jesus  
 PUBLISHERS: Pavel/Strictly Rhythm, ASCAP  
 Strictly Rhythm SR 1204 (12-inch single)

Deep hip-house jam hypnotizes with sinister vocal effects and insinuating drum patterns. Contact: 212-246-0026.

## AC

► **JAMES INGRAM** *I Don't Have The Heart* (3:58)  
 PRODUCERS: Thom Bell, James Ingram  
 WRITERS: A. Rich, J. Friedman  
 PUBLISHERS: Music Corp. Of America/Nelana, BMI/Candlelight/P.S.O., ASCAP  
 Warner Bros. 4-19911 (cassette single)

As black radio continues to miss the boat, third try from the noteworthy "It's Real" album takes aim at AC/pop programmers with this well-sung, string-laden ballad.

## RAP

► **WRECKS-N-EFFECT** *Club Head* (3:56)  
 PRODUCERS: David Guppy, Wrecks-N-Effect  
 WRITERS: M. Riley, A. Davidson, B. Mitchell, D. Guppy  
 PUBLISHERS: Virgin Songs/Cal-Gene  
 Sound Of New York/Motown L33-18153 (c/o MCA) (12-inch single)

Hip-hop beat (laced with "Break 4 Love" and Lyn Collins) kicks life into saucy rhymes that recall rap's early days. Put your hands in the air!

► **ICEY JAYE** *It's Just A Girl Thing* (5:25)  
 PRODUCER: M.C. Jay McGowan, C.C. Orange (Chill Deal)  
 WRITERS: Jay McGowan, R. Johnson, Mike-Mike, C.C. Orange  
 PUBLISHER: Frankly, BMI  
 MIXERS: Joe "The Butcher" Nicolio, Phil Nowlan  
 Arista AD-2001 (12-inch single)

Jaye could get hers with this appealing rap narrative marked by some tasty mixes and delivery.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### MARCH

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 16-17, The Record's Music Canada Conference And Awards, Royal York, Toronto. 416-533-9417.

March 16-17, Nashville Songwriters 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 29-31, Broadcast Education Assn. (BEA) Annual Convention, Georgia World Congress Center, Atlanta. Louisa A. Neilsen, 202-429-5355.

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.

### APRIL

April 1, Second Annual New York Reggae Awards, presented by Tamika Productions Inc., Manhattan Center, New York. Clinton Lindsay, 212-231-7016.

April 1-5, Gospel Music Week, presented by the Gospel Music Assn., Nashville. 615-242-0303.

April 5-8, Impact Super Summit Conference IV, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

April 6, Music Business Monthly Music Conference 1990, World Trade Center, Boston. 617-426-8078.

April 9, Third Annual Northwest Area Music Awards and Hall of Fame, presented by the Northwest Area Music Assn. (NAMA), Moore Theatre, Seattle. 206-525-5322.

April 18, Direct Response Entertainment Marketing: Techniques and Tools for Boosting Profits in the 1990s, presented by EPM Communications, the Halloran House, New York. Riva Bennett, 718-469-9330.

April 20-21, Music and Entertainment Industry Educators Assn. Conference, Univ. of Colorado, Denver. Frank Jermance, 303-556-2727.

April 23-29, Fifth Annual Crosstown Jam and Fifth Annual Music Business Forum, presented

by Music Business Forum and the Washington Area Music Assn., Vista International Hotel, Washington, D.C. 301-937-6865.

April 25, 25th Annual Academy of Country Music Awards, Pantages Theatre, Hollywood. 213-462-2351.

April 25, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

April 27-May 6, 21st Annual New Orleans Jazz and Heritage Festival, New Orleans Fairgrounds, New Orleans. 504-522-4786.

### MAY

May 4-6, Second Annual L.A. Independent Music Conference, Beverly Garland Hotel, Los Angeles. Joe Reed, 818-763-1039.

## NEW COMPANIES

**Visual Records**, formed by Mark Stanley, will manufacture and distribute product by college alternative bands. Currently working with College Town's "Carnival Of Spooks." P.O. Box 4722, Anaheim, Calif. 92803; 714-533-2336.

**Mirror Ball Productions**, formed by Bill Bellman of Hollywood Records, services small independent record producers with 12-inch dance

masters. Service also includes record pressing for as few as 100 records, and use of the Hollywood label. 603 First St., Oceanside, Calif. 92054; 619-757-7446.

**Black Music Exclusive**, formed by Carver G. Barney, is a music publication focusing on jazz, R&B, and rap. Magazine includes artist profiles, news, reviews, and singles and album charts. Distributed throughout Northern California and Los Angeles. Suite 168, 3715 Tallyho Drive, Sacramento, Calif. 95826; 916-369-7838.

**Transmedia Studios**, formed by Hugh Harrier, is a 24-track studio and MIDI suite with 4-track. Recent projects include Panda, Blitz, and 1.5ive Posse. 561-F Thornton Road, Lithia Springs, Ga. 30057; 404-948-4813.

**Merkin Musik**, formed by Robby Merkin, the arranger and musical di-

rector of "Little Shop Of Horrors" and "The Little Mermaid," is a company developing and producing new artists, as well as writing for film and television. #10B, 685 West End Ave., New York, N.Y. 10025; 212-222-8862.

**Austin Rehearsal Complex**, formed by Don Harvey and Wayne Nagel, is a full-service rehearsal and preproduction facility, including seven fully equipped rooms and one sound stage. 1109-B South Congress Ave., Austin, Texas 78704; 512-443-5522.

**Wilcom Publishing**, formed by William Clark, is an independent music publisher focusing on R&B, pop, and dance music. P.O. Box 4456, West Hills, Calif. 91308; 818-348-0940.

**Sakanichi Communications Group**, a subsidiary of Sakanichi Tokyo Ltd., formed by Kyoshi Sakanichi, is a Japanese-American artist development firm specializing in

dance/crossover, new age, and world music. 445 West 45th St., New York, N.Y. 10036; 203-903-5655.

**Black Bamboo Recordings**, formed by Allan Thomas and Stephen Barnard, is an independent label and production company. The first release is "The Island" by Allan Thomas, available on CD and cassette. P.O. Box 785, Hanalei, Hawaii 96714; 808-826-9037.

**Forum Records**, formed by Bill Schreck and Jeff Ross, is an independent label. First release is "View From A Leaf" by Elliot Joffrey. In addition to conventional distribution, label also specializes in telemarketing, and includes a publishing branch. P.O. Box 692, Middleton, Wis. 53562; 608-833-7664.

Send information on company letterhead to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 3/5	Close 3/12	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	974.3	15%	15%	+1/2
CBS Inc.	160.4	180 1/2	180 1/2	+1/2
Capital Cities Communications	129.8	500	509	+9
Carolco Pictures	193.4	10%	11 1/2	+1/2
Coca-Cola	2436.9	70 1/2	72 1/2	+1 1/2
Walt Disney	1617.8	110%	112	+1 1/2
Eastman Kodak	4633.8	38%	39 1/2	+1/2
Handleman	289.6	19	18 1/2	-1/2
MCA Inc.	800.7	56%	56 1/2	-1/2
MGM/UA	2425.7	13%	17 1/2	+4 1/2
Orion Pictures Corp.	119.6	20%	22%	+2 1/2
Paramount Communications Inc.	1399.4	45%	46 1/2	+1
Pathe Communications	322.6	4 1/2	5 1/2	+1 1/2
Polygram NV	285.3	16 1/2	17 1/2	+1/2
Sony Corp.	91.1	54%	52 1/2	-2 1/2
TDK	1.8	42 1/2	40 1/2	-2
Time Warner	942.1	98 1/2	101	+2 1/2
Vestron Inc.	103	1	7/8	-1/2
Westinghouse	1017.7	70 1/2	73 1/2	+3 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	34.9	6 1/2	6	-1/2
Electrosound Group Inc.	10.2	7/8	7/8	.....
Nelson Holdings Int'l	66.4	8 1/2	9 1/2	+1 1/2
New World Pictures	.....	.....	.....	.....
Price Communications	62.9	5 1/2	5 1/2	-1/2
Prism Entertainment	6.1	3 1/2	3 1/2	.....
Unitel Video	23.3	11 1/2	10 1/2	-1 1/2
<b>OVER THE COUNTER</b>				
Acclaim Entertainment	.....	7 1/2	8	+1/2
Certron Corp.	.....	1 1/2	1 1/2	.....
Dick Clark Productions	.....	5 1/2	5 1/2	-1/2
LIN Broadcasting	.....	85 1/2	82	-3 1/2
LIVE Entertainment	.....	17 1/2	18 1/2	+1 1/2
Recoton Corp.	.....	3 1/2	3 1/2	.....
Reeves Communications	.....	.....	.....	.....
Rentrak	.....	2 1/2	2 1/2	+1/2
Satellite Music Network, Inc.	.....	.....	.....	.....
Scripps Howard Broadcasting	.....	.....	.....	.....
Shorewood Packaging	.....	24 1/2	24 1/2	-1/2
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	6 1/2	6 1/2	.....
Starstream Communications Group, Inc.	.....	1/2	1/2	.....
Trans World Music	.....	24	23 1/2	-1/2
Video Jukebox Network	.....	8 1/2	8 1/2	.....
Wall To Wall Sound And Video	.....	2 1/2	2 1/2	-1/2
Westwood One	.....	6 1/2	6 1/2	.....
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	.....	137	131	-6
Pickwick	.....	245	244	-1
Really Useful Group	.....	236	236	.....
Thorn EMI	.....	687	682	-5

## LIFELINES

### BIRTHS

Boy, Scott Graham, to Tom Krier and Jeanne Hair, Jan. 30 in Chicago. She is controller of Rose Records/Stirling Ventures.

Girl, Josephine Kralick, to William and Carol Koltek, Feb. 19 in Canton, Ohio. He is a contributor to Billboard's radio section.

Girl, Aarnes Leigh Smith, to Garry Leigh and Jeannie Feeney, March 1 in Philadelphia. He is a DJ at WEGX there. She is an account executive at WYSP.

Boy, Malcolm Andrew, to Peter and Loreen Maxfield, March 1 in Chicago. He is manager of Rose Records/Stirling Ventures Warehouse.

Girl, Alison, to James and Nancy Dituro, March 11 in New York. She is assistant to the president of Williamson Music, a Rodgers and Hammerstein company.

### DEATHS

Cornell Gunter, 53, shot dead in his car in Las Vegas Feb. 26, according to police. Gunter was the lead singer of the Coasters, the Atco Records' vocal group that scored a string of pop triumphs starting in the late '50s. Their hits included "Yakety

Yak," "Charlie Brown," "Along Came Jones," and other generally comic successes that combined pop and R&B sensibilities. Gunter, who was in Las Vegas to perform with the Coasters at the Lady Luck Hotel, joined the group in 1957, two years after it was formed. A native of Los Angeles, Gunter was inducted into the Rock and Roll Hall of Fame in

1987. Gunter was the second member of the original Coasters to reach a violent end in Las Vegas. Nathaniel (Buster) Wilson was shot in the head and his body dismembered in April 1980.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

## L.A. STUDIOS RISING

(Continued from page 57)

budget now gets spent in the mix. In the old days, artists would have spent the money in tracking, overdubs, and that sort of thing."

The change began in the early '80s with the proliferation of techno-pop projects and the advent of MIDI technology. In recent years, the practice of all-in budgets—in which the producer is given a certain amount of money to spend as he feels necessary on a project—often means that less money is spent in the studio.

"The budget for a major artist or producer and the budget for a new female pop singer who can dance are vastly different," says Mills. "Overall, budgets are probably as large as they've ever been for people like Tom Petty or Madonna. The budget for the average new act is tighter than ever, though."

Although the market here is still

fairly healthy, a general decline in revenue has been occurring, according to several sources. The concern is that there is not enough work to go around.

"I think there has to be a shakeout; so many of the individuals and complexes are so leveraged and heavily borrowed that if there's a slump in the economy they're going to be in trouble," says Hubler. "A lot of people are already grumbling."

On the positive side, the formation of HARP has helped bring studio owners together in this area. "Everyone's become very open about the state of our particular business, and there's a lot more cross-fertilization of ideas," says Hubler. "There's been a bonding because of a specific issue, but once the [home studio] issue is over, the periodic meetings may continue."

## EXECUTIVE TURNTABLE

(Continued from page 6)

promotion coordinator, MCA.

Island Records appoints **Pat Marsicano** national promotion manager in New York, and **Denise Cox** West Coast director of publicity in Los Angeles. They were, respectively, national promotion coordinator, Island, and manager of special projects, Capitol Records.

Private Music in Los Angeles names **Karen Johnson** national director of publicity and artist relations, and **Melanie Penny** director of graphic design. They were, respectively, senior music publicist, Solters/Roskin/Friedman, and director of product coordination, Virgin Records.

Windham Hill Records in Los Angeles makes the following appointments: **Barbara Maas**, VP of finance; **Trish Daylor**, controller; and **Patty Page**, manager of international operations. They were, respectively, controller; accounting manager; and international coordinator for the label.

Walt Disney Records in Los Angeles appoints **Mark Jaffe** VP. He was director of children's marketing at A&M Records.

**Judy Cross** is named VP of Disney Audio Entertainment in Los Angeles. She was director of marketing at Walt Disney Records.

Bainbridge Records in Los Angeles promotes **PJ Littleton** to VP/GM. He was GM for the label.

WEA International appoints **Hugh MacDonald** director of MIS operations in London, and **Jill Dell'Abate** A&R administrator in New York. They were, respectively, coordinator of MIS operations, WEA International, and production coordinator for Warner Bros. Records' VP of A&R.

Chameleon Music Group in Hawthorne, Calif., promotes **Moose McMains** to sales manager. He was sales and promotion coordinator for the label.

Composers Recordings Inc. in New York appoints **Joseph Dalton** managing director, and **Brian Conley** production director. They were, respectively, supervisor of A&R administration at CBS Masterworks/Sony Classical and associate director of the Equity Library Theatre.

**PUBLISHING.** **Joost Van Os** is appointed European director of acquisitions for EMI Music Publishing in the Netherlands. He was managing director of SBK Songs.

EG Music Group in Los Angeles promotes **Frank Petrone** to director of creative affairs. He was manager of creative affairs for the company.

**PRO AUDIO.** **Dave Powell** is appointed Eastern regional sales engineer at Solid State Logic in New York. He was manager of Konk Studios.

**DISTRIBUTION.** Landmark Distributors appoints **Harvey Rosen** VP of operations in New York, and **Todd Van Gorp** VP of operations in Atlanta. They were, respectively, sales manager, and branch manager for the company.

**RELATED FIELDS.** **Lauri Lazarus** is named account executive at Richard Gersh Associates in New York. She was an account executive with Robert Marston and Associates.

• **RETAIL PEOPLE ON THE MOVE, see page 55.**

## CDs Rented To Be Copied, West German Study Shows

HAMBURG, West Germany—A market survey has revealed that CD rental is gaining ground in West Germany. And its main purpose is for copying.

During the last quarter of 1989, the survey shows, nine out of 10 CD renters recorded one CD partially or in its entirety. Three out of every four CDs rented were home-taped, and only 8% of CDs rented were actually bought later.

Conducted by the Society for Marketing Research, the survey's

findings have increased the forebodings in the German record industry caused by the German Federal Constitutional Court decision that commercial rental of CDs is not unlawful (Billboard, Dec. 9).

The survey discloses that there are now 3.4 million West German households with at least one CD player. More than 15% of them have already rented CDs, which means a total of 620,000 CD renters, according to the research society, and a larger number than in 1988.

Those most interested in CD rental are between the ages of 10 and 29. In regional terms, North Rhine-Westphalia rents double the number of CDs compared with other areas.

The main source of CD rentals are video stores, patronized by about two-thirds of CD renters. The period of rental is short, with 91% of the disks being returned the following day.

CD renters see the activity as a means of recording inexpensively in high quality their favorite music rather than a chance to listen and decide whether they wish to buy their own CD. Only one in five cited the latter reason as the motive for rental. **WOLFGANG SPAHR**

## Rough Trade Inc. Sues Lucinda Williams

### Label Claims Breach Of Contract In RCA Deal

■ BY DEBORAH RUSSELL

LOS ANGELES—San Francisco-based record label Rough Trade Inc. has filed a breach of contract suit against recording artist Lucinda Williams.

The action, filed March 7 in Los Angeles Superior Court, alleges that the artist violated her exclusive pact with Rough Trade by signing an exclusive deal with another record company. While the record company is not named in the formal complaint, an RCA Records publicist confirmed that Williams has signed to RCA. The publicist, however, could not provide information regarding an upcoming RCA release and would not comment on the lawsuit.

In June 1988, Williams and Rough Trade signed an exclusive one-year deal, with two separate one-year op-

tions. The country/folk/R&B artist has two releases on Rough Trade: "Lucinda Williams" and an EP titled "Passionate Kisses."

In July 1989, the suit claims, the artist met with Rough Trade representatives to exercise and execute the first one-year option of the contract. The suit further claims that Williams has since failed to deliver the promised master sound recordings due Rough Trade pursuant to that first option period. Thus, the label is asking for damages in excess of \$300,000 (plus maximum legal interest), and for additional special damages yet to be determined.

The suit also seeks damages in the sum of \$11,548.30 (plus maximum legal interest), allegedly paid to Williams as an advance.

The complaint notes that Williams and her co-defendants argue that the artist's contract expired in June

1989, due to Rough Trade's failure to send written notice regarding the exercise of its rights under the first option period.

However, the plaintiffs allege that Williams et al. knowingly extended the option with Rough Trade to avail themselves of the benefits of the contract while seeking more favorable offers from other companies.

In addition, the suit claims that Williams has now consummated an exclusive deal with "a third party," and to compensate for what the complaint terms "willful and malicious conduct," Rough Trade is asking for additional punitive and exemplary damages yet to be determined.

A Rough Trade spokesman would not comment on the suit; Williams' manager, Rob Kos, was not available for comment at press time.

## CDs, CASSETTE SINGLES BOOST MUSIC INDUSTRY

(Continued from page 1)

units, which bested the 726.2 million record set in 1978 before the industry hit a five-year slump.

In dollar terms, calculated at list price, the industry sailed over the \$6 billion mark for the second consecutive year, reaching \$6.46 billion. That number is up 3.35% over 1988's \$6.25 billion, compared with 1988's 12% increase over 1987's \$5.567 billion total.

"I don't think the [slowed growth] is an indication of anything awful happening," says RIAA spokesperson Tanya Blackwood. "The industry is maintaining a healthy movement upward. The fact that we're experiencing positive growth and not a negative shows that we're steadily moving forward. I think retailers should feel good that records are selling and that the industry is healthy."

CDs continued to dominate growth in the album format, and, in fact, were the only album configuration that showed growth in units shipped last year.

In terms of units, the configuration grew from less than a quarter of album sales—22% in 1988—to nearly a third—30.1%—last year. The actual number of CD net shipments rose from 149.7 million units to 207.2 units for a 38.42% increase. That compares with a 47% increase in 1988.

Dollarwise, the CD garnered greater gains, rising from \$2.09 billion in 1988, for a 34% dollar share of the album market, to \$2.6 billion last year, for a 42% share. Overall in list price sales, CDs were up 23.8%.

The impact of CDs was evident against cassettes, which dipped slightly—about 1%—in both units and dollar value. "I really don't think it means that CDs are eating into cassette sales," says Blackwood. "Until now, CDs have been a relatively new configuration and I think they're just finding their place in the market and it will even out."

Cassette singles came into their own this year, posting more than 200% gains in both units and dollar values. Net cassette singles units shipped soared from 22.5 million to 76.2 million for a 239.1% increase.

Dollarwise, cassette singles sales figures more than tripled for a total of \$194.6 million, up from 1988's \$57.3 million.

Signaling the demise of the CD-3 and a lack of consumer interest in the product, CD singles returns actually outweighed shipments in 1989. According to the RIAA, this is possible because the CD single tally of a negative 100,000 units includes 1988 inventory that may have been shipped back in 1989. Significantly, the RIAA research shows that manufacturers lost \$700,000 on 3-inch CD singles last year, after hitting \$9.8 million in 1988, the configuration's first year on the market. Vinyl—both singles and LPs—continued its dizzying decline, with LPs drastically dropping 52.2% from 1988 in terms of units. Vinyl singles similarly plummeted 44.2% over the course of the year. This was the

sharpest drop-off for both formats ever. In comparison with the vinyl LP's heyday in 1978, when the industry's net shipments were 341.3 million, last year's tally was 34.6 million, a tenfold decrease.

Although not included in the audio totals, the RIAA tabulated figures for music videos for the first time. As a testament to the configuration's growing share of the marketplace, video showed a strong increase from the first half of the year to the second half. In the first six months of 1989, units shipped were 2.29 million, for a dollar tally of \$51.67 million. In the second half, that number rose to 3.67 million units shipped, for a dollar value of \$63.7 million. Total for the year was 5.96 million music videos shipped, with a dollar value of \$115.38 million.

### MANUFACTURERS' UNIT SHIPMENTS (Million net after return)

	'87	'88	'89	%chg. '88-'89
Disk Singles	82.0	65.6	36.6	-44.22%
LPs/EPs	107.0	72.4	34.6	-52.20%
CDs	102.1	149.7	207.2	+38.42%
Cassettes	410.0	450.1	446.2	-.95%
CD Singles	-	1.6	-.1	-105.95%
Cassette Singles	5.1 *	22.5	76.2	+239.14%
TOTAL	706.8	761.9	800.7	+5.09%

### MANUFACTURERS' DOLLAR VALUE (\$ Millions at suggested list price)

	'87	'88	'89	%chg. '88-'89
Disk Singles	203.3	180.4	116.4	-35.48%
LPs/EPs	793.1	532.3	220.3	-58.61%
CDs	1593.6	2089.9	2587.7	+23.82%
Cassettes	2959.7	3385.1	3345.8	-1.16%
CD Singles	-	9.8	-.7	-108.90%
Cassette Singles	14.3 *	57.3	194.6	+239.68%
TOTAL	5567.5	6254.8	6464.1	+3.35%

Source: RIAA MARKET RESEARCH COMMITTEE  
\*1987 figures represent six month sales only

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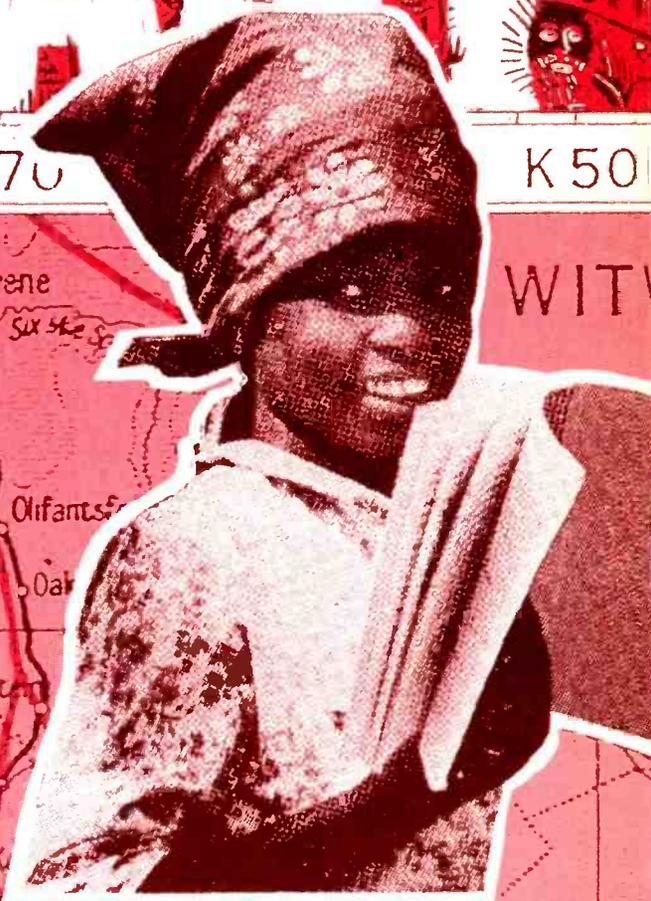
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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**T**HE FIRST HOT 100 single for Alannah Myles is also her first No. 1 single as "Black Velvet" (Atlantic) hits the top on the sales side and overall. "Escapade" by Janet Jackson (A&M) continues at No. 1 on the airplay side, but falls to No. 3 on the Hot 100. "Love Will Lead You Back" by Taylor Dayne (Arista) will make a bid to overtake "Velvet" next week and is within striking distance, but "Velvet" has a large lead. Challenging for the top in two weeks will be the singles by veteran Phil Collins and newcomers Tommy Page and Lisa Stansfield, so spirited battles lie ahead.

**T**HE RECORD OF THE week is "Nothing Compares 2 U" by Sinead O'Connor (Ensign), making a spectacular 30-place leap, the largest on the chart, to No. 33. It wins the Power Pick/Airplay, and is the most-added at radio, with 107 adds and early jumps of 10-5 at Q96 San Antonio, Texas, and 19-8 at Q106 San Diego. Strong early sales also contribute to "Nothing's" move, with only two records below the top 20—"I Wanna Be Rich" by Calloway (Solar) and "Without You" by Motley Crue (Elektra)—gaining more sales points. "Love Child" by Sweet Sensation (Atco) is the runner-up for the airplay pick and is third-most-added at radio, with 68 adds and four early top 20 radio reports fueling a 19-place jump to No. 50. Calloway's previously mentioned "I Wanna Be Rich" wins the Power Pick/Sales and is second-runner-up for the airplay award, with 10 top five radio reports, including No. 1 at Y108 Denver. Last week's Hot Shot Debut, "What It Takes" by Aerosmith (Geffen), is fourth-runner-up for the airplay pick, with six top 10 radio reports and 45 adds triggering a 15-place jump to No. 45.

**T**HREE RECORDS THAT LOSE bullets this week are strong in some markets. "Blue Sky Mine" by Midnight Oil (Columbia) jumps 14-4 at WSKZ Chattanooga, Tenn., and 19-10 at KQKQ Omaha, Neb., but moves only three places to No. 47 on the Hot 100. "Got To Get" by Leila K (Arista) moves 4-3 at Power 96 Detroit but stalls at No. 49 nationally. "House Of Broken Love" by Great White (Capitol) has 12 top 20 radio reports, including 30-18 at OK95 Tri-Cities, Wash., and 15-11 at KMYZ Tulsa, Okla., but moves up to No. 91 without a bullet on the chart.

**Q**UICK CUTS: "This Old Heart Of Mine" was a No. 12 hit for the Isley Brothers in 1966. Rod Stewart's cover of the classic, supported by Ronald Isley (Warner Bros.), is this week's Hot Shot Debut at No. 62, with 101 radio adds. . . Peter Murphy makes his first appearance on the Hot 100 with "Cuts You Up" (Beggars Banquet) at No. 95. The single has been No. 1 for seven straight weeks on the Modern Rock Tracks chart, and is breaking out of top 40 stations in Houston (21-18 at 93Q) and Salt Lake City (24-15 on Hot 94.9). . . "U Can't Touch This" by M.C. Hammer (Capitol) is among the 10 most-added songs at top 40 radio and would have entered the chart in the 70s, but it is an album cut. Early activity includes 24-16 at KTFM San Antonio and 28-20 at Y95 Phoenix. The cut will not be a single until May, so look for a high debut when it is finally available.

## 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 HOT 100
<b>NOTHING COMPARES 2 U</b> SINEAD O'CONNOR CHRYSLER	10	24	73	107	146
<b>THIS OLD HEART OF MINE</b> ROD STEWART WARNER BROS.	8	21	72	101	111
<b>LOVE CHILD</b> SWEET SENSATION ATCO	8	9	51	68	148
<b>HURTING KIND. . .</b> ROBERT PLANT ATLANTIC	2	6	44	52	56
<b>WHAT IT TAKES</b> AEROSMITH GEFFEN	4	4	37	45	153
<b>HOLD ON</b> WILSON PHILLIPS SBK	3	8	32	43	126
<b>ROOM AT THE TOP</b> ADAM ANT MCA	4	6	25	35	107
<b>A LITTLE LOVE</b> COREY HART EMI	2	5	24	31	89
<b>U CAN'T TOUCH THIS</b> M.C. HAMMER CAPITOL	3	6	18	27	47
<b>WHIP APPEAL</b> BABYFACE SOLAR	4	6	14	24	159

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the most 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.

FOR WEEK ENDING MARCH 24, 1990

# Billboard. Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	LAST 100 POSITION
1	1	BLACK VELVET	ALANNAH MYLES	1
2	6	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	2
3	2	ROAM	THE B-52'S	4
4	10	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	5
5	9	ALL AROUND THE WORLD	LISA STANSFIELD	7
6	3	ESCAPEDE	JANET JACKSON	3
7	13	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	10
8	8	I GO TO EXTREMES	BILLY JOEL	8
9	17	I'LL BE YOUR EVERYTHING	TOMMY PAGE	6
10	11	NO MYTH	MICHAEL PENN	13
11	5	JUST A FRIEND	BIZ MARKIE	18
12	12	C'MON AND GET MY LOVE	D-MOB	11
13	4	NO MORE LIES	MICHELLE	14
14	15	SACRIFICE	ELTON JOHN	19
15	18	KEEP IT TOGETHER	MADONNA	9
16	20	HERE AND NOW	LUTHER VANDROSS	15
17	21	ALL MY LIFE	LINDA RONSTADT	16
18	22	FOREVER	KISS	17
19	28	DON'T WANNA FALL IN LOVE	JANE CHILD	12
20	14	DANGEROUS	ROXETTE	21
21	19	OPPOSITES ATTRACT	PAULA ABDUL	22
22	25	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	23
23	7	PRICE OF LOVE	BAD ENGLISH	20
24	16	TOO LATE TO SAY GOODBYE	RICHARD MARX	25
25	—	WITHOUT YOU	MOTLEY CRUE	26
26	—	I WANNA BE RICH	CALLOWAY	24
27	37	HEARTBEAT	SEDUCTION	31
28	—	NOTHING COMPARES 2 U	SINEAD O'CONNOR	33
29	36	LOVE ME FOR LIFE	STEVIE B	30
30	24	WE CAN'T GO WRONG	THE COVER GIRLS	35
31	38	THE SECRET GARDEN	QUINCY JONES	52
32	—	IF U WERE MINE	THE U-KREW	39
33	—	WILD WOMEN DO	NATALIE COLE	43
34	33	BUST A MOVE	YOUNG M.C.	64
35	—	A FACE IN THE CROWD	TOM PETTY	46
36	30	PERSONAL JESUS	DEPECHE MODE	41
37	27	THE DEEPER THE LOVE	WHITESNAKE	34
38	—	LAMBADA	KAOMA	53
39	—	WHIP APPEAL	BABYFACE	32
40	26	HERE WE ARE	GLORIA ESTEFAN	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ESCAPEDE	JANET JACKSON	3
2	3	BLACK VELVET	ALANNAH MYLES	1
3	4	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	2
4	2	ROAM	THE B-52'S	4
5	7	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	5
6	9	I'LL BE YOUR EVERYTHING	TOMMY PAGE	6
7	8	KEEP IT TOGETHER	MADONNA	9
8	6	I GO TO EXTREMES	BILLY JOEL	8
9	15	DON'T WANNA FALL IN LOVE	JANE CHILD	12
10	17	ALL AROUND THE WORLD	LISA STANSFIELD	7
11	10	C'MON AND GET MY LOVE	D-MOB	11
12	5	PRICE OF LOVE	BAD ENGLISH	20
13	20	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	10
14	21	HERE AND NOW	LUTHER VANDROSS	15
15	23	ALL MY LIFE	LINDA RONSTADT	16
16	24	FOREVER	KISS	17
17	14	NO MORE LIES	MICHELLE	14
18	19	NO MYTH	MICHAEL PENN	13
19	12	DANGEROUS	ROXETTE	21
20	11	OPPOSITES ATTRACT	PAULA ABDUL	22
21	27	I WANNA BE RICH	CALLOWAY	24
22	26	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	23
23	13	TOO LATE TO SAY GOODBYE	RICHARD MARX	25
24	16	SOMETIMES SHE CRIES	WARRANT	27
25	32	HOW CAN WE BE LOVERS	MICHAEL BOLTON	28
26	29	SACRIFICE	ELTON JOHN	19
27	31	WITHOUT YOU	MOTLEY CRUE	26
28	18	HERE WE ARE	GLORIA ESTEFAN	29
29	22	JUST A FRIEND	BIZ MARKIE	18
30	35	WHIP APPEAL	BABYFACE	32
31	33	LOVE ME FOR LIFE	STEVIE B	30
32	38	HEARTBEAT	SEDUCTION	31
33	36	YOU'RE THE ONLY WOMAN	THE BRAT PACK	37
34	25	THE DEEPER THE LOVE	WHITESNAKE	34
35	37	HEART OF STONE	CHER	36
36	39	THE HEART OF THE MATTER	DON HENLEY	40
37	—	NOTHING COMPARES 2 U	SINEAD O'CONNOR	33
38	—	WHAT IT TAKES	AEROSMITH	45
39	40	TRUE BLUE LOVE	LOU GRAMM	44
40	30	ANYTHING I WANT	KEVIN PAIGE	38

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
86 99 WORLDS (MCA, ASCAP/T.Rhodes, ASCAP/Pat-Park, ASCAP/Hit List, ASCAP) HL	ASCAP/Rightsong, BMI)
89 ADVICE FOR THE YOUNG AT HEART (Virgin Songs, BMI/Virgin, ASCAP) CPP	15 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL
7 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	29 HERE WE ARE (Foreign Imported, BMI) CPP
16 ALL MY LIFE (Seagrape, BMI) CLM	80 HIDE AND SEEK (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
51 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI) HL	56 HOLD ON (Wipahil, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL
61 ALMOST HEAR YOU SIGH (Promopub B.V., PRS) CPP	91 HOUSE OF BROKEN LOVE (Psycho Bimbos From Hell, ASCAP) WBM
38 ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, BMI) CLM	71 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM
79 ANYTIME (Steve Mann, ASCAP/EMI, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	67 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
87 BACK TO LIFE (Colgems-EMI, ASCAP/Virgin Nymph, ASCAP/Virgin Songs, BMI/Warner-Tamerlane, BMI) CPP/WBM	28 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM
96 BAD LOVE (E.C., BMI/Unichappell, BMI/Heavy Petal, ASCAP)	63 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)
1 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL	88 HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI, ASCAP/Talk Time, ASCAP/Virgin, ASCAP)
47 BLUE SKY MINE (WB, ASCAP) WBM	90 I COME OFF (Varry White, ASCAP)
64 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	8 I GO TO EXTREMES (Joel, BMI) HL
11 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	74 I REMEMBER YOU (New Jersey Underground, ASCAP)
95 CUTS YOU UP (American Momentum, BMI)	24 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM
21 DANGEROUS (Jimmy Fun, BMI/Screen Gems-EMI, BMI) CLM	5 I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.) HL
34 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM	39 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)
77 DIRTY DEEDS (DC Co., ASCAP/Jena, ASCAP) MSC	65 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
81 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	84 I'LL BE THERE (Diva One, ASCAP/Portrait/Solar, ASCAP/Gold Thumb, ASCAP)
12 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	6 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Dorrallo, BMI/Page Three, BMI) WBM
83 DOWNTOWN TRAIN (Jalma, ASCAP) MSC	93 I'LL SEE YOU IN MY DREAMS (Itsl, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI)
3 ESCAPEDE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	82 JANIE'S GOT A GUN (Swag Song, ASCAP) HL
69 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	18 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM
46 A FACE IN THE CROWD (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	9 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
FLY HIGH MICHELLE (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajertein, ASCAP)	53 LAMBADA (CBS, ASCAP)
17 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	72 A LITTLE LOVE (Liesse-Harco, ASCAP)
98 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	66 LIVING IN OBLIVION (French Lick, BMI/Bug, BMI)
10 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	50 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP
60 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	30 LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL
49 GOT TO GET (Telegram, MCPS/Misty, MCPS)	73 LOVE SONG (City Kidd, ASCAP) CLM
59 HAVE A HEART (Monster, ASCAP/Bob-A-Lew, ASCAP)	2 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
36 HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM	58 MAKE IT LIKE IT WAS (For Our Children, ASCAP/Zomba, ASCAP) CPP
40 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM	85 ME SO HORNY (Pac-Jam, BMI)
	14 NO MORE LIES (Ruthless Attack, ASCAP)
	13 NO MYTH (Lafail, BMI/Careers, BMI) HL
	33 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM
	22 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Lieber, ASCAP) CPP
	41 PERSONAL JESUS (Emile, ASCAP) MSC
	94 PRECIOUS LOVE (EMI April, ASCAP/Ultrawave,

# L.A.'S PIRATE RADIO GOES AFTER THE TREASURE

(Continued from page 12)

once or twice. I don't know if this station is top 40, AOR, or Rock 40. We do know it's not dance music. This format may be defined more by what we don't do than what we do, and we don't play dance music."

Pirate Radio hit the air with a notoriously tight playlist. Shannon says the list has widened, although whether the modern rock side of KQLZ's mix has been expanded depends, he says, on listener perception. "A lot of people have trouble labeling Pirate, but they have to make some attempt. So we remind them of whatever station they like. Some people think we sound like KNAC because we play Motley Crue. Some people think we sound like KROQ because we play the Jesus & Mary Chain. We play Bonnie Raitt also."

Like most younger-demo stations, KQLZ planned to make its initial impact in nights and afternoons first, holding off for several months on promoting mornings (see Promotions, page 19). A year later, Shannon's morning show is still taking shape. He is looking for another morning-team member, although he does not know if the candidate will be a sidekick, a news person, or even a writer. The show is increasingly "relaxed and friendly," with some service elements and more show-business/rock-related news.

"We're going to make the morning show more competitive," Shannon says. "The plan was never to develop a morning show within a year. No matter what we put on the air, if it had been a high-profile show, it would have been perceived as a clone of something that was already on the air."

"If you go back and listen to early [WHTZ New York] tapes, we played three, four records in a row in mornings back then. History is kind of blurred on Z100 now. The Morning Zoo developed faster than Pirate's morning show, but there was also a void in the market. It was a different situation."

About the time you read this,

KQLZ's new Pirate Party Pig mascot will be hitting Pirate's billboards in the place where Shannon's picture had been. That would suggest KQLZ is starting to borrow from WFLZ (Power Pig) Tampa, Fla., the station in Shannon's former hometown that has replaced Pirate since last fall as top 40's most-stolen-from station.

But Shannon says, "We use the pig as a mascot like KSHE St. Louis does. We used it to give an element of fun to the station. We don't call ourselves the Pirate Pig, but we do use the pig and I make no bones about it."

And, as both Shannon and Steele point out, the sharing goes both ways. WFLZ PD Marc Chase has told interviewers that his station sounds more like Shannon's WRBQ (Q105) circa 1981-83 than the current version of Q105 does. And when Shannon went to Tampa during Christmas vacation, hearing dance-leaning WFLZ "was almost like listening to my own station with a different type of music. Once again, music wasn't the focal point, it was the attitude of the station."

"One thing that I heard that was missing from our station was the element of fun; I felt we were taking ourselves a little too seriously after the sign-on. Marc's station was a little looser. It wasn't knock-your-butt-down-and-run-you-over radio. It was more like, 'let me knock you down, but we'll have a good time doing it.'"

"People forget that we're just one of three or four stations in L.A. cuming over a million. It's not like we've completely closed up. There are an awful lot of people who like what the Pirate does. We have to be careful to avoid knee-jerk reactions. Whatever we do, we have to do it gradually and gently."

"If we get to the point where we can't accomplish our goals with the songs we're playing, we may have to add a few more," Shannon says. "But there will be a Pirate Radio a year from now and Scott Shannon will still be working there."

# CURRENT-LEANING STATIONS HAVING AN IMPACT

(Continued from page 12)

rise of classic rock reached a boiling point: the number of new current-driven stations is too small, and the changes at heritage rockers are too slight.

So while Kevin Sutter, RCA's senior director of national album promotion, thinks the format is evolving, he also says, "AOR still has a major preoccupation with the past. Artists with name power are still being showcased and younger artists are suffering. The Michael Penn album has taken 18 weeks to get where it is now; a new Bruce Hornsby record would take two weeks for the industry to be aware of it and four weeks for consumers to be aware of it."

Elektra senior VP/promotion Brad Hunt says that while some album rockers may be playing more currents, "they're listing the tracks but not playing them in sufficient rotation [to actually break them]." And consultant George Harris says a station such as WNEW-FM New York, now a prototype of the gold-based heritage rocker, "has a mode of operation. It's going to take a formidable competitor to change a station like that."

At WYNF Tampa, PD Tommy Marshall says, "The only effect

WXTB is having on us is that they're making currents more familiar to our listeners... We're continuing to program to our audience. We're not playing any more currents than before. It's still 40/60 during the day and about 50%-60% current at night."

KGON Portland, Ore., OM Jon Robbins says, "25-54 listeners are where the advertising dollars are. In Portland, classic rock is something a 25-54 male would prefer to hear." Although KGON is now competing with "this thing from Venus [a reference to one of KUFO's slogans], we're not going to change our game plan or positioning because of them."

Robbins says KGON has not changed its current/gold mix since KUFO signed on. KUFO OM PD Jeff Salgo claims KGON has changed, but unlike most PDs at similar outlets, he claims KGON has gone the other way and become more classic-driven.

One reason more heritage rockers have not responded to new current-based outlets is that many see themselves as having survived the much more publicized threat of Rock 40. While the count of stations reporting to Billboard's top 40/rock panel is

(Continued on next page)

FOR WEEK ENDING MARCH 24, 1990

# Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ESCAPADE A&M 1490	JANET JACKSON
2	5	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	TOMMY PAGE
3	3	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
4	6	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
5	8	WHOLE WIDE WORLD RCA 9098	A'ME LORAIN
6	10	HERE AND NOW EPIC 34-73029/E.P.A.	LUTHER VANDROSS
7	7	GET UP! (BEFORE THE NIGHT IS OVER) SBR 0731	TECHNOTRONIC
8	11	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
9	14	DON'T WANNA FALL IN LOVE WARNER BROS. 4-19933	JANE CHILD
10	12	LOVE ME FOR LIFE LMR 84006	STEVIE B
11	2	C'MON AND GET MY LOVE FFRR 886 798-4/POLYGRAM	D-MOB
12	4	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHEL'LE
13	15	WHIP APPEAL SOLAR 74007/EPIC	BAByFACE
14	17	I WANNA BE RICH SOLAR 74005/EPIC	CALLOWAY
15	9	JUST A FRIEND GOLD CHILLIN' 7-22784/WARNER BROS.	BIZ MARKIE
16	16	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
17	18	HEARTBEAT VENETTA 1473/A&M	SEDUCTION
18	19	IF U WERE MINE ENIGMA 75051	THE U-KREW
19	13	OPPOSITES ATTRACT VIRGIN 7-99158	PAULA ABDUL
20	29	LOVE CHILD ATCO 7-98983	SWEET SENSATION
21	27	TIME AFTER TIME JAM CITY 5003/QUALITY	TIMMY T
22	28	MAKE IT LIKE IT WAS COLUMBIA 38 73022	REGINA BELLE
23	24	ROOM REPRISE 7-22667	THE B-52'S
24	23	GET TO GET ARISTA 9931	LEILA K WITH ROB 'N' RAZ
25	—	I CAN'T TOUCH THIS CAPITOL LP Cut	M.C. HAMMER
26	30	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 7-98999	INNER CITY
27	—	NOTHING COMPARES 2 U CHRYSALIS 23488	SINEAD O'CONNOR
28	20	HERE WE ARE EPIC 34-73084/E.P.A.	GLORIA ESTEFAN
29	—	HIDE AND SEEK ATLANTIC 4-87973	PAJAMA PARTY
30	—	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	QUINCY JONES

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
2	6	FOREVER MERCURY 876 716-7/POLYGRAM	KISS
3	5	I WISH IT WOULD RAIN DOWN ATLANTIC 4-88738	PHIL COLLINS
4	2	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
5	10	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
6	4	PRICE OF LOVE EPIC 34-73094/E.P.A.	BAD ENGLISH
7	3	THE DEEPER THE LOVE GEPFEN 4-19951	WHITESNAKE
8	7	NO MYTH RCA 9111	MICHAEL PENN
9	14	WHAT IT TAKES GEPFEN 4-19944	AEROSMITH
10	13	FLY HIGH MICHELLE ATCO 4-99135	ENUFF Z'NUFF
11	15	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
12	11	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
13	12	ROOM REPRISE 7-22667	THE B-52'S
14	8	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
15	18	A FACE IN THE CROWD MCA 53781	TOM PETTY
16	9	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
17	21	THE HEART OF THE MATTER GEPFEN 4-19898	DON HENLEY
18	23	TRUE BLUE LOVE ATLANTIC 7-88768	LOU GRAMM
19	20	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
20	19	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
21	22	PERSONAL JESUS SIRE 4-19941/REPRISE	DEPECHE MODE
22	—	THE HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
23	26	THE WAY IT IS GEPFEN 4-19948	TESLA
24	25	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
25	17	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
26	27	99 WORLDS MCA 53726	PETER WOLF
27	30	HOW CAN WE BE LOVERS COLUMBIA 38-73257	MICHAEL BOLTON
28	16	DANGEROUS EMI 50233	ROXETTE
29	24	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON
30	—	A LITTLE LOVE EMI 50239	COREY HART

Products with the greatest airplay gains this week.  
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# TOP 40/DANCE PLAYLISTS

STATION	P.D.	ARTIST
New York	P.D.: Joel Salkowitz	1 Janet Jackson, Escapade
		2 Stevie B, Love Me For Life
		3 D-Mob, C'mon And Get My Love
		4 Kyz, Stomp (Move Jump Jack Your Gloria Estefan, Here We Are
		5 Stevie B, Love Me For Life
		6 Timmy T, Time After Time
		7 A'me Lorain, Whole Wide World
		8 Madonna, Keep It Together
		9 Inner City, Whatcha Gonna Do With Tonasia, Games Of Love
		10 Michelle, No More Lies
		11 Joey Kid, Counting The Days
		12 Jane Williams, Sweet
		13 Jane Child, Don't Wanna Fall In Love
		14 Pajama Party, Hide And Seek
		15 Biz Markie, Just A Friend
		16 Sonia, You'll Never Stop Me
		17 The Cover Girls, We Can't Go Wrong
		18 Tony Moran, Dance With Me
		19 Sweet Sensation, Love Child
		20 Linear, Sending All My Love
		21 Kuz, Lef The Rhythm Pump
		22 Luther Vandross, Here And Now
		23 Anything Box, Living In Oblivion
		24 Aie, Stop Me If I Fall In
		25 Rosette, Dangerous
		26 Babyface, Whip Appeal
		27 Calloway, I Wanna Be Rich
		28 49er's, Touch Me
		29 George Lamond, Bad Of The Heart
		30 Jimmy Sumner, You Make Me Electronic, Getting Away With It
		31 Hi Tek 3 Feat Ya Kid K, Spin That Shana, You Can't Get Away
		32 Two Without Hats, The Breeze
		33 Beats International, Dub Be Good To
		34 Kaoma, Lambada
		35 Young MC, I Come Off

STATION	P.D.	ARTIST
Philadelphia	P.D.: Mark Driscoll	1 Lisa Stansfield, All Around The World
		2 Technetronic, Get Up! (Before The Fasion, Remember
		3 Taylor Dayne, Love Will Lead You
		4 Tommy Page, I'll Be Your Everything
		5 Janet Jackson, Escapade
		6 Lisa Stansfield, All Around The World
		7 Seduction, Heartbeat
		8 D-Mob, C'mon And Get My Love
		9 Kyz, Stomp (Move Jump Jack Your Gloria Estefan, Here We Are
		10 Stevie B, Love Me For Life
		11 Timmy T, Time After Time
		12 A'me Lorain, Whole Wide World
		13 Madonna, Keep It Together
		14 Inner City, Whatcha Gonna Do With Tonasia, Games Of Love
		15 Michelle, No More Lies
		16 Joey Kid, Counting The Days
		17 Jane Williams, Sweet
		18 Jane Child, Don't Wanna Fall In Love
		19 Pajama Party, Hide And Seek
		20 Biz Markie, Just A Friend
		21 Sonia, You'll Never Stop Me
		22 The Cover Girls, We Can't Go Wrong
		23 Tony Moran, Dance With Me
		24 Sweet Sensation, Love Child
		25 Linear, Sending All My Love
		26 Kuz, Lef The Rhythm Pump
		27 Luther Vandross, Here And Now
		28 Anything Box, Living In Oblivion
		29 Aie, Stop Me If I Fall In
		30 Rosette, Dangerous
		31 Babyface, Whip Appeal
		32 Calloway, I Wanna Be Rich
		33 49er's, Touch Me
		34 George Lamond, Bad Of The Heart
		35 Jimmy Sumner, You Make Me Electronic, Getting Away With It
		36 Hi Tek 3 Feat Ya Kid K, Spin That Shana, You Can't Get Away
		37 Two Without Hats, The Breeze
		38 Beats International, Dub Be Good To
		39 Kaoma, Lambada
		40 Young MC, I Come Off

STATION	P.D.	ARTIST
Chicago	P.D.: Dave Shakes	1 Janet Jackson, Escapade
		2 Stevie B, Love Me For Life
		3 D-Mob, C'mon And Get My Love
		4 Kyz, Stomp (Move Jump Jack Your Gloria Estefan, Here We Are
		5 Stevie B, Love Me For Life
		6 Timmy T, Time After Time
		7 A'me Lorain, Whole Wide World
		8 Madonna, Keep It Together
		9 Inner City, Whatcha Gonna Do With Tonasia, Games Of Love
		10 Michelle, No More Lies
		11 Joey Kid, Counting The Days
		12 Jane Williams, Sweet
		13 Jane Child, Don't Wanna Fall In Love
		14 Pajama Party, Hide And Seek
		15 Biz Markie, Just A Friend
		16 Sonia, You'll Never Stop Me
		17 The Cover Girls, We Can't Go Wrong
		18 Tony Moran, Dance With Me
		19 Sweet Sensation, Love Child
		20 Linear, Sending All My Love
		21 Kuz, Lef The Rhythm Pump
		22 Luther Vandross, Here And Now
		23 Anything Box, Living In Oblivion
		24 Aie, Stop Me If I Fall In
		25 Rosette, Dangerous
		26 Babyface, Whip Appeal
		27 Calloway, I Wanna Be Rich
		28 49er's, Touch Me
		29 George Lamond, Bad Of The Heart
		30 Jimmy Sumner, You Make Me Electronic, Getting Away With It
		31 Hi Tek 3 Feat Ya Kid K, Spin That Shana, You Can't Get Away
		32 Two Without Hats, The Breeze
		33 Beats International, Dub Be Good To
		34 Kaoma, Lambada
		35 Young MC, I Come Off

STATION	P.D.	ARTIST
San Francisco	P.D.: Keith Naftaly	1 Digital Underground, Humpty Dance
		2 Babyface, Whip Appeal
		3 Janet Jackson, Escapade
		4 Quincy Jones, The Secret Garden
		5 A'me Lorain, Whole Wide World
		6 Lisa Stansfield, All Around The World
		7 Taylor Dayne, Love Will Lead You
		8 Madonna, Keep It Together
		9 Kyz, Stomp (Move Jump Jack Your Soul II Soul, Get A Life
		10 Sky, Real Love
		11 The U-Krew, If U Were Mine
		12 Jane Child, Don't Wanna Fall In Love
		13 Seduction, Heartbeat
		14 Michelle, No More Lies
		15 Salt-N-Pepa, Expression
		16 Stevie B, Love Me For Life
		17 Smokey Robinson, Everything U
		18 After 7, Ready Or Not
		19 Calloway, I Wanna Be Rich
		20 Janet Jackson, Escapade
		21 Inner City, Whatcha Gonna Do With
		22 M.C. Hammer, U Can't Touch This
		23 Timmy T, Time After Time
		24 Linear, Sending All My Love
		25 Heavy O & The Boyz, Girlz They Love
		26 Technetronic, Get Up! (Before The
		27 Soul II Soul, Get A Life
		28 Sinead O'Connor, Nothing Compares
		29 Sweet Sensation, Love Child
		30 Regina Belle, Make It Like It Was
		31 Kaoma, Lambada
		32 Young MC, I Come Off
		33 Jody Watly, Precious Love
		34 Bell Biv DeVoe, Poison
		35 Nancy Martinez, Everlasting
		36 Beats International, Dub Be Good To

STATION	P.D.	ARTIST
Los Angeles	P.D.: Jeff Wyatt	1 Michelle, No More Lies
		2 Janet Jackson, Escapade
		3 Gloria Estefan, Here We Are
		4 Linear, Sending All My Love
		5 D-Mob, C'mon And Get My Love
		6 Paula Abdul, Opposites Attract
		7 The Cover Girls, We Can't Go Wrong
		8 Timmy T, Time After Time
		9 Lisa Stansfield, All Around The World
		10 Biz Markie, Just A Friend
		11 A'me Lorain, Whole Wide World
		12 Tommy Page, I'll Be Your Everything
		13 Technetronic, Get Up! (Before The
		14 The Good Girls, Your Sweetness
		15 Taylor Dayne, Love Will Lead You

# TOP 40/ROCK PLAYLISTS

STATION	P.D.	ARTIST
Los Angeles	P.D.: Scott Shannon	1 Alanah Myles, Black Velvet
		2 Warrant, Sometimes She Cries
		3 Faster Pussycat, House Of Pain
		4 Skid Row, I Remember You
		5 The B-52's, Room
		6 Bad English, Price Of Love
		7 Enuff Z'Nuff, Fly High Michelle
		8 Kiss, Forever
		9 Phil Collins, I Wish It Would Rain Do
		10 Michael Penn, No Myth
		11 Motley Crue, Without You
		12 Belinda Carlisle, Summer Rain
		13 Rosette, Dangerous
		14 Rod Stewart, Downtown Train

## COUNTRY LABELS AWAIT RESULTS FROM CD CATALOG

(Continued from page 8)

account base, but also that a distinct price-point line is emerging. "Anything that we can retail at under \$10 gains an immediate response from consumers. When we see a catalog item dropped to a \$10 suggested list midline price, there's a growth in sales of approximately 30%," he adds.

"Working catalog and reissue sales, especially on CD, can be difficult on the rack front," says Goodman. "There's a limited amount of space and merchandising capabilities for most of the rackers' account base. It's hard to sell catalog if you can't present the consumer with a large inventory."

Adds DeFilippo, "The labels still don't have the range of product

available on CD that they do on tape, and sometimes the product is midline on cassette and full list on disk."

According to Amy Morgan, country buyer for Tower Records' Boston store, breadth of catalog is important for urban retailers, a market currently targeted by many label promotional and marketing plans. Morgan says, "In markets like Boston or New York, which are way outside of the mainstream of country music, availability of older catalog material is especially important. In the bigger cities, where there are buyers with the money to make substantial catalog purchases, it's very important to have the older as well as the more recent

catalog product, and there's much of it that's still unavailable on CD."

All executives surveyed by Billboard agree that country consumers are more hit-oriented than their pop and rock counterparts—a difference that Mike Martinovich, VP of marketing at CBS/Nashville, attributes to country consumers' greater sensitivity "to the value of what they buy."

At this point, CBS has the most country CDs in the pipeline. It recently released the final yearly installment in its "Greatest Hits Of The '80s" series, as well as the second round of "American Originals"—single-disk/tape career overviews of CBS artists. In the second quarter, CBS plans to inaugu-

rate its "Columbia Country Classics" line with five titles: "The Golden Age," "Honky Tonk Heroes," "Americana," "The Nashville Sound," and "A New Tradition."

According to Martinovich, all three series carry midline retail lists of \$5.98 for cassette and \$9.98 for CD, though they are aimed at different markets.

The "Greatest Hits Of The '80s" series "is geared primarily toward the mass merchandise consumer," says Martinovich. "We're looking for the other two series to be placed more in catalog-oriented retail outlets and to appeal to both today's younger country market, which might not know a whole lot about the music's heritage, and to rock and pop consumers who want to learn about the greats of country music."

PolyGram has released a series of Hank Williams double-album sets that are being reformatted to CD, notes Brian Kelleher, New York-based VP of special markets at PolyGram, but the label has no other firm release plans.

Jim Kemp, a longtime CBS repackager who moved to MCA a year ago, says MCA is considering a number of possible reissue series—a "Live At The Grand Ole Opry" line of unreleased Country Music Foundation recordings (to be released in conjunction with the Opry's 65th anniversary), a "Hall Of Fame" series from the old Decca catalog, a "Singing Movie Cowboys" album (with Gene Autry, Roy Rogers, the Sons Of The Pioneers, Rex Allen Sr.), and perhaps another live series.

Warner Bros. only recently took a

serious look at reissues, notes director of A&R Paige Levy. To date, recent compilations from Doug Kershaw and Rodney Crowell have both exceeded expectations, but three "concept" releases—"Swingin' Country Favorites," "Country Love Songs," and "The New Tradition Sings The Old Tradition"—have not done as well as Warner hoped they might.

"Warner Bros. has a comparatively young catalog by Nashville standards—only 10 years deep—so we don't have the breadth of product to choose from that many of the other labels do," says Levy.

RCA is moving slowly into the reissue market, primarily through its releases in conjunction with the Country Music Foundation ("Elvis In Nashville," the promotional-only "RCA Nashville 60 Years 1928-1988," and a two-album rockabilly set). A dual-release project originated in RCA's New York office—"Ragged But Right: Great Country Bands Of The 1930s" and "Are You From Dixie?: Great Country Brothers Teams Of The 1930s"—also garnered considerable attention.

Capitol has no reissues planned, though country artists such as Merle Haggard are included in the mother label's "Collector's Series." According to Joe Mansfield, VP of marketing for CEMA Distribution, who will soon be moving to Nashville to serve as the VP of marketing and sales of Capitol's Nashville division, "reissues are definitely something that we'd like to get into and they're something I'll definitely be looking at when I get to Nashville."

## MARYLAND COMMITTEE KILLS RECORD-LABELING BILL

(Continued from page 5)

famatory language.

Three Maryland retailers and the editor of a local music publication spelled out in detail what they consider to be the logistical impossibilities required of retailers under the bill's provisions. Kemp Mill Records VP Howard Appelbaum also testified, telling committee members that he would be required to listen to and judge the lyrics of "16,000 songs" on the thousands of albums his chain carries each year.

Faced with such a chore, and not knowing what state prosecutors might find offensive, Appelbaum said "we'd probably just end up sticking them all, just to protect ourselves and our clerks."

Appelbaum, who spoke at the request of NARM, said that as a parent he is sympathetic with the need for some sort of monitoring of "disgusting lyrics," but added that while there are "obvious black and white cases, there is also a huge gray area... How am I—or

the person I may have to hire to listen to all these lyrics—supposed to know whether to interpret, say, an extended metaphor that might offend somebody?"

Annapolis lobbyist Bruce Bereano, hired by RIAA and the Maryland/District of Columbia/Delaware Broadcasters Assn., called Toth's bill "an indictment of youth." He said the 5-year-old voluntary labeling agreement between the RIAA and the Parents Music Resource Center still works, and that it is up to parents to monitor what their children buy.

Bereano brushed away Toth's claims that objectionable songs can affect behavior as "bunk." He added: "It's only music. So what?"

NARM legal representative John Mitchell also testified to the committee about the pressure on retailers should such a bill pass that could result in either the sticking of all product or the possible rise of a stickered-album "underground" market. He also said that the state had no authority to mandate what is in essence a content-related ban on music.

Witnesses from the People For The American Way, a First Amendment watchdog group, and the American Civil Liberties Union also submitted testimony.

Judiciary Committee chairman Dan Long pushed back the hearing to the last item on the day's agenda and, with committee members eager to adjourn, debate on the bill was limited.

Only one witness, representing the Center For Law And Democracy, appeared in support of the bill. When he spent several minutes quoting lyrics to the committee, chairman Dan Long put up his hand and said, "That's enough, we get the picture."

Toth, who sponsored a 1985 stickered bill that was similarly rejected by Annapolis lawmakers, said after the bill's defeat that her measure, in light of an industry announcement of upcoming standardized stickered, "had done what it is supposed to do, which is to call public attention to the problems of these lyrics and force the music industry to come up with a better solution."

She added that she has urged legislators who have sponsored labeling bills in Missouri, Pennsylvania, and Arizona to "keep the pressure on."

## FLA. JUDGE RULES AGAINST 2 LIVE CREW DISK

(Continued from page 5)

"We didn't expect this in Broward County," says Debbie Bennett, speaking for the Miami-based Skywalker Records. "It really sort of slaps you in the face."

Bennett notes that the label supports restricting minors from purchasing the "Nasty" album and has voluntarily labeled the disk. "But," she adds, "it doesn't seem right for an adult to not be able to purchase this album. What country are we living in?"

Bennett also points out that the 2 Live Crew album has been singled out in recent actions by officials in

Florida and elsewhere.

Florida Governor Bob Martinez last month asked the state prosecutor to investigate whether distribution of the album violates statewide racketeering and obscenity laws (Billboard, March 10). The state prosecutor declined to act on Martinez's request.

One retailer, Barry Christ, who owns Fast Trax records in Fort Lauderdale, predicted that the album ban will "probably go to a higher court and it will be back out on the shelves. We have other things to worry about besides this," he says.

## JANET, SOUL II SOUL TOP SOUL TRAIN AWARDS

(Continued from page 5)

This year's show was an evenly paced, pleasant affair, though perhaps lacking the notoriety and excitement of last year's all-star tribute to superstar Michael Jackson. The two-hour telecast, sponsored by Coca-Cola USA, was marked by one gaffe: Guy and New Edition (in a show of unity after last year's touring battle between their road crews that left one man dead) presented the award for best R&B/urban contemporary single, female, announcing Karyn "Superwoman" White as the winner. But officials from Price Waterhouse rushed in to correct them, naming Janet Jackson.

The awards are determined by votes from artists and professionals in urban radio and at record companies. Here is a complete list of winners:

- Best R&B/urban contemporary single, female: "Miss You Much," Janet Jackson (A&M).

- Best R&B/urban contemporary single, male: "Here And Now," Luther Vandross (Epic).

- Best R&B/urban contemporary single, group or band: "Keep On Movin'," Soul II Soul (Virgin).

- Best R&B/urban contemporary album of the year, female: "Rhythm Nation 1814," Janet Jackson (A&M).

- Best R&B/urban contemporary album of the year, male: "Tender Lover," Babyface (Solar).

- Best R&B/urban contemporary album of the year, group or band: "Keep On Movin'," Soul II Soul.

- Best rap album: "Big Tyme," Heavy D & the Boyz (Uptown/MCA).

- Best jazz album: "Back On The Block," Quincy Jones (Qwest).

- Best gospel album: "Heaven," BeBe & CeCe Winans (Sparrow).

- R&B/urban contemporary song of the year: "Keep On Movin'," Soul II Soul.

- Best new R&B/urban contemporary artist: David Peaston, "Two Wrongs (Don't Make It Right)" (Geffen).

- Best R&B/urban contemporary music video: "Rhythm Nation," Janet Jackson.

## CURRENT-LEANING STATIONS HAVING AN IMPACT

(Continued from preceding page)

about the same as when the chart was launched last year, the buzz on Rock 40 has clearly died down since its peak a year ago when Pirate Radio was launched. So while KLOS PD Curelop will attribute his station's changes "to a small degree" to Pirate, he also echoes many rock PDs when he says, "Rock 40s are proving to be one-book wonders."

Many of those PDs also feel that even when Rock 40s numbers do not eventually take care of themselves, the format has a sales disadvantage because of its reliance on 12-34-year-old males. Rock 40 outlets that elect to become "more adult" often do so at the expense of what made them popular.

But PDs at current-driven rockers think that with an 18-34 target, they can still sell their station to advertisers. "18-34 is a very attractive demo," says KBPI PD Bill Betts. "[Their] buying habits are just growing up." "18-34-year-olds drink beer and buy cars," adds WAZU's Luczak. "They may not be [at] real estate open houses, but there is still some disposable income there."

But when asked why more rock stations are not skewing younger and/or more current, Luczak allows that "AORs are contented. They were targeting 25-54s and now they're superserving that demo." Indeed, the real problem for new current-based rockers may come when their competition does respond. Hit by KBER on one side and classic KLZX on the other, KRSP-FM was down to a two

share before adopting what PD Carlson calls a "hard but hit-oriented" format under consultant Frank Felix, whose late-'70s KBPI Denver is cited by Edwards as the inspiration for KBER.

Carlson says KRSP-FM's decision "was not at all influenced by KBER," but was "a matter of survival—we were in a hole and had to get back on track." Whatever its impetus, the net effect of the change is that Salt Lake City now has two hard-edged rockers, a classic rocker, a modern rocker [KJQN], and no station doing the gold-based mix that has been the norm in most major markets since 1986-87.

Edwards claims KRSP's hits are in 90-minute rotation—fast even for a top 40 these days—and that their biggest oldies are recycling as soon as KBER's hot rotation records. "In some respects now, we sound like the sleepy AC. It's absolutely ludicrous for two stations to go after the 15-25-year-old male with the exact same format. There aren't enough shares available in any marketplace much less [over-radioed] Salt Lake City."

So under the circumstances, is there enough revenue for KBER to keep going without becoming more conventional? "Yes, there's enough money for us to do this indefinitely," says Edwards. "But there's not enough for two of us to coexist. One of us is going to have to get out of business or change format."

# TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★ ★ NO. 1 ★ ★</b>					
1	1	1	88	<b>PAULA ABDUL</b> ▲ <sup>6</sup> VIRGIN 90943 (9.98) (CD) 9 weeks at No. 1	FOREVER YOUR GIRL
2	2	2	25	<b>JANET JACKSON</b> ▲ <sup>3</sup> A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	3	3	17	<b>PHIL COLLINS</b> ▲ <sup>2</sup> ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
4	6	9	36	<b>MICHAEL BOLTON</b> ▲ COLUMBIA OC 45012 (CD)	SOUL PROVIDER
5	5	4	36	<b>THE B-52'S</b> ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
6	12	22	50	<b>BONNIE RAITT</b> ▲ CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
7	4	5	53	<b>MILLI VANILLI</b> ▲ <sup>6</sup> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
8	9	13	11	<b>ALANNAH MYLES</b> ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
9	7	10	23	<b>LINDA RONSTADT (FEA. A.NEVILLE)</b> ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
10	8	6	21	<b>BILLY JOEL</b> ▲ <sup>2</sup> COLUMBIA OC 44366 (CD)	STORM FRONT
11	10	8	26	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN 24254 (9.98) (CD)	PUMP
12	11	7	46	<b>TOM PETTY</b> ▲ <sup>2</sup> MCA 6253 (9.98) (CD)	FULL MOON FEVER
13	13	11	16	<b>QUINCY JONES</b> ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
14	15	14	14	<b>TECHNOTRONIC</b> ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
15	16	15	27	<b>MOTLEY CRUE</b> ▲ <sup>2</sup> ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
16	17	20	16	<b>KENNY G</b> ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
17	14	12	17	<b>BOBBY BROWN</b> ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
18	19	19	34	<b>BABYFACE</b> ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
19	18	18	27	<b>YOUNG M.C.</b> ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
20	20	16	83	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>7</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
21	21	21	35	<b>GLORIA ESTEFAN</b> ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
22	24	29	37	<b>DON HENLEY</b> ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
23	22	23	18	<b>ERIC CLAPTON</b> ● DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
24	25	24	49	<b>ROXETTE</b> ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
25	31	69	3	<b>M.C. HAMMER</b> CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
26	29	34	4	<b>BASIA</b> EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
27	23	17	59	<b>SKID ROW</b> ▲ <sup>3</sup> ATLANTIC 81936 (9.98) (CD)	SKID ROW
28	32	31	19	<b>TAYLOR DAYNE</b> ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
29	30	27	21	<b>LUTHER VANDROSS</b> ▲ THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE EPIC E2-45320 (CD)	
30	28	25	45	<b>RICHARD MARX</b> ▲ <sup>3</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
31	59	—	2	<b>MIDNIGHT OIL</b> COLUMBIA 45398 (CD)	BLUE SKY MINING
32	39	139	3	<b>LISA STANSFIELD</b> ARISTA 8554 (9.98) (CD)	AFFECTION
33	33	35	18	<b>MICHAEL PENN</b> RCA 9692-1-R (8.98) (CD)	MARCH
34	26	26	18	<b>WHITESNAKE</b> ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
35	27	28	38	<b>SOUL II SOUL</b> ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
36	38	60	62	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ATLANTIC 81933 (9.98) (CD)	BEACHES
37	37	42	11	<b>MICHEL'LE</b> RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
38	36	39	22	<b>SEDUCTION</b> VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
39	35	30	28	<b>ROLLING STONES</b> ▲ <sup>2</sup> COLUMBIA OC 45333 (CD)	STEEL WHEELS
40	47	48	28	<b>ELTON JOHN</b> ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
41	40	33	37	<b>BAD ENGLISH</b> ▲ EPIC OE 45083 (CD)	BAD ENGLISH
42	42	41	35	<b>THE 2 LIVE CREW</b> ▲ SKYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
43	34	32	10	<b>SOUNDTRACK</b> MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
44	45	43	19	<b>THE SMITHEREENS</b> ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
45	41	40	36	<b>CHER</b> ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
46	44	47	9	<b>KAOMA</b> ● EPIC 46010 (CD)	WORLD BEAT
47	43	38	53	<b>TESLA</b> ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
48	48	46	34	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>2</sup> COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
49	50	45	56	<b>WARRANT</b> ▲ <sup>2</sup> COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
50	51	50	8	<b>PETER MURPHY</b> BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
51	49	37	8	<b>JOAN JETT</b> BLACKHEART 45473/EPIC (CD)	THE HIT LIST
52	52	52	39	<b>HEAVY D. &amp; THE BOYZ</b> ▲ MCA 42302 (8.98) (CD)	BIG TYME
53	56	58	15	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
54	46	36	15	<b>SOUNDTRACK</b> ▲ WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	54	51	19	<b>JOE SATRIANI</b> ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
56	53	57	55	<b>FINE YOUNG CANNIBALS</b> ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
57	55	49	25	<b>TEARS FOR FEARS</b> ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
58	63	67	21	<b>KISS</b> ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
59	76	82	6	<b>SLAUGHTER</b> CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
60	62	59	17	<b>3RD BASS</b> COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
61	58	66	4	<b>OZZY OSBOURNE</b> ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY
62	67	68	18	<b>LENNY KRAVITZ</b> VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
63	65	78	25	<b>JOHN LEE HOOKER</b> CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
64	66	61	8	<b>RICKY VAN SHELTON</b> COLUMBIA 45250 (CD)	RVS III
65	60	53	33	<b>ALICE COOPER</b> ▲ EPIC OE 45137 (CD)	TRASH
66	61	56	32	<b>HARRY CONNICK, JR.</b> ● MUSIC FROM "WHEN HARRY MET SALLY ..." COLUMBIA 45319 (CD)	
67	64	54	17	<b>RUSH</b> ● ATLANTIC 82040 (9.98) (CD)	PRESTO
68	57	44	12	<b>JIVE BUNNY &amp; THE MASTERMIXERS</b> ● JIVE BUNNY - THE ALBUM MUSIC FACTORY 91322/ATCO (9.98) (CD)	
69	71	101	41	<b>K.D. LANG &amp; THE RECLINES</b> ABSOLUTE TORCH AND TWANG SIRE 25877/WARNER BROS. (9.98) (CD)	
70	72	73	42	<b>CLINT BLACK</b> ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
71	68	64	40	<b>PAUL MCCARTNEY</b> ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
72	78	117	3	<b>OINGO BOINGO</b> MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
73	69	62	16	<b>ROB BASE</b> ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
74	74	70	22	<b>BIZ MARKIE</b> COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
75	73	65	51	<b>MADONNA</b> ▲ <sup>3</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
76	92	128	4	<b>JANE CHILD</b> WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
77	77	71	5	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
78	82	86	5	<b>RESTLESS HEART</b> RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
79	85	81	7	<b>THEY MIGHT BE GIANTS</b> ELEKTRA 60907 (9.98) (CD)	FLOOD
80	80	72	11	<b>UB40</b> VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
81	75	55	16	<b>CHICAGO</b> ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
82	70	63	17	<b>SCORPIONS</b> ● GREATEST HITS - BEST OF ROCKERS N' BALLADS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	
83	84	89	9	<b>D-MOB</b> FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
84	89	96	6	<b>JULIA FORDHAM</b> VIRGIN 91325 (9.98) (CD)	PORCELAIN
85	81	77	6	<b>EARTH, WIND &amp; FIRE</b> COLUMBIA 45268 (CD)	HERITAGE
86	88	87	28	<b>REGINA BELLE</b> ● COLUMBIA FC 44367 (CD)	STAY WITH ME
87	83	85	24	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
88	86	75	25	<b>MELISSA ETHERIDGE</b> ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
89	79	74	23	<b>NEIL YOUNG</b> ● REPRISE 25899 (9.98) (CD)	FREEDOM
90	90	83	28	<b>RED HOT CHILI PEPPERS</b> EMI 92152 (9.98) (CD)	MOTHER'S MILK
91	114	130	11	<b>TROOP</b> ATLANTIC 82035 (9.98) (CD)	ATTITUDE
92	94	100	17	<b>BABYLON A.D.</b> ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
93	97	93	26	<b>ENUFF Z'NUFF</b> ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
94	111	146	3	<b>DIANNE REEVES</b> EMI 92401 (9.98) (CD)	NEVER TOO FAR
95	91	94	10	<b>THE STONE ROSES</b> SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
96	99	98	8	<b>MCAULEY SCHENKER GROUP</b> CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
97	100	102	4	<b>KATHY MATTEA</b> MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
98	168	—	2	<b>WILLIE, WAYLON, JOHNNY &amp; KRIS</b> COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
99	93	92	88	<b>BOBBY BROWN</b> ▲ <sup>6</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
100	120	127	4	<b>ADAM ANT</b> MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
101	87	76	21	<b>KATE BUSH</b> COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
102	96	99	18	<b>BRITNY FOX</b> COLUMBIA FC 45300 (CD)	BOYS IN HEAT
103	NEW	▶	1	<b>TOMMY PAGE</b> SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
104	117	118	6	<b>THE U-KREW</b> ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
105	107	110	18	<b>JESUS AND MARY CHAIN</b> WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
106	109	97	19	<b>SIR MIX-A-LOT</b> NASTY MIX 70150 (9.98) (CD)	SEMINAR
107	105	105	7	<b>NINE INCH NAILS</b> TVT 2610 (CD)	PRETTY HATE MACHINE
108	116	106	16	<b>ANIMAL LOGIC</b> I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
109	123	142	21	<b>FASTER PUSSYCAT</b> ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER

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.

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"The Angel Song"

and the new single and video

"House Of Broken Love"

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...TWICE SHY  
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Management: Staviniski Brothers

Capitol

# Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	101	91	25	BONHAM ● WTG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
111	112	108	9	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
112	140	163	4	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
113	113	115	5	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
114	110	116	56	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
115	95	88	23	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
116	102	84	23	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
117	118	123	9	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
118	121	129	8	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
119	156	—	2	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
120	169	—	2	THE MISSION U.K. MERCURY 842 251 (CD)	CARVED IN SAND
121	108	103	20	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
122	134	161	3	ORIGINAL LONDON CAST GEFEN GHS 23271 (19.98) (CD)	MISS SAIGON
123	115	120	3	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
124	98	79	28	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
125	119	113	16	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
126	132	125	27	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
127	122	121	20	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
128	104	90	17	ROD STEWART ● WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
129	150	177	23	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
130	106	95	26	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
131	155	183	3	BLACK UHURU MESA 79021/RHINO (9.98) (CD)	NOW
132	129	114	18	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
133	136	131	68	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
134	127	107	39	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
135	130	135	15	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
136	128	134	25	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
137	125	122	15	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	NOTHING FACE
138	185	—	2	SMOKEY ROBINSON MOTOWN 6288 (8.98) (CD)	LOVE, SMOKEY
139	173	—	2	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
140	137	124	5	TANITA TIKARAM REPRISE 26091 (9.98) (CD)	THE SWEET KEEPER
141	131	143	5	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLET
142	126	111	15	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
143	124	104	23	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
144	133	109	15	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
145	103	80	17	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS... SOUND OF MONEY
146	153	148	110	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
147	147	140	47	GREAT WHITE ▲² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
148	144	149	57	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
149	142	151	135	GUNS N' ROSES ▲³ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
150	160	165	28	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
151	158	164	5	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
152	141	156	53	TRAVELING WILBURYS ▲² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
153	139	141	69	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
154	180	147	22	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
155	135	154	19	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	138	112	27	POCO ● RCA 9694-1-R (9.98) (CD)	LEGACY
157	143	145	15	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
158	154	136	18	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
159	NEW ►	—	1	ROD STEWART WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
160	146	155	19	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
161	179	—	2	J.J. CALE SILVERTONE 1306/RCA (8.98) (CD)	TRAVEL-LOG
162	166	153	32	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
163	149	138	77	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
164	NEW ►	—	1	PRETTY BOY FLOYD MCA 6341 (9.98) (CD)	LEATHER BOYZ WITH ELECTRIC TOYZ
165	165	175	5	GRAHAM PARKER RCA 9876-1-R (9.98) (CD)	HUMAN SOUL
166	157	152	22	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
167	187	187	6	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 3089* (9.98) (CD)	YELLOWSTONE: THE MUSIC OF NATURE
168	162	166	79	METALLICA ▲² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
169	RE-ENTRY	—	34	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
170	170	158	61	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
171	NEW ►	—	1	THE BLACK CROWES GEFEN GHS 24278 (9.98) (CD)	SHAKE YOUR MONEY MAKER
172	NEW ►	—	1	VARIOUS ARTISTS ENIGMA 73354/CAPITOL (9.98) (CD)	REQUIEM FOR THE AMERICAS
173	148	137	14	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
174	145	119	24	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
175	183	181	45	BILLY JOEL ▲² COLUMBIA 40121 (CD)	GREATEST HITS VOL. I & II
176	171	178	9	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
177	159	126	60	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
178	172	168	39	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC OE 45024 (CD)	IN STEP
179	191	—	2	COMPANY OF WOLVES MERCURY 842 144 (CD)	COMPANY OF WOLVES
180	163	159	39	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
181	174	179	5	THE SILENCERS RCA 9960-1-R (9.98) (CD)	A BLUES FOR BUDDA
182	161	—	2	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
183	164	144	23	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
184	152	133	16	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
185	151	132	20	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
186	167	150	20	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
187	NEW ►	—	1	AMERICAN ANGEL GRUDGE 4518* (8.98) (CD)	AMERICAN ANGEL
188	198	172	10	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
189	176	171	23	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
190	NEW ►	—	1	DAVE EDMUNDS CAPITOL 90372 (8.98) (CD)	CLOSER TO THE FLAME
191	NEW ►	—	1	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
192	NEW ►	—	1	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	THE INNOCENCE MISSION
193	NEW ►	—	1	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL
194	181	160	15	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
195	175	194	5	NUCLEAR VALDEZ EPIC FE 45354 (CD)	I AM I
196	182	162	39	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
197	178	184	8	THE OCEAN BLUE SIRE 25906/WARNER BROS. (9.98) (CD)	THE OCEAN BLUE
198	177	174	11	WRECKS-N-EFFECT SOUND OF NEW YORK 6281/MOTOWN (8.98) (CD)	WRECKS-N-EFFECT
199	190	—	2	SOUNDTRACK VIRGIN 91329 (9.98) (CD)	GLORY
200	188	192	16	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 42	Kate Bush 101	Dave Edmunds 190	Ice-T 154	McAuley Schenker Group 96	Michelle Shocked 127	Randy Travis 87
3rd Bass 60	By All Means 188	Enuff Z'Nuff 93	The Innocence Mission 192	Paul McCartney 71	Shotgun Messiah 189	Troop 91
Paula Abdul 1	J.J. Cale 161	Erasure 186	Janet Jackson 2	Metallica 168	The Silencers 181	The U-Krew 104
Aerosmith 11	Belinda Carlisle 115	Gloria Estefan 21	Jesus And Mary Chain 105	Michelle 37	Sir Mix-A-Lot 106	UB40 80
After 7 129	Tracy Chapman 116	Melissa Etheridge 88	Joan Jett 51	Midnight Oil 31	Skid Row 27	Luther Vandross 29
American Angel 187	Cher 45	Eurythmics 130	Jive Bunny & The Mastermixers 68	Milli Vanilli 7	Slaughter 59	VARIOUS ARTISTS
Animal Logic 108	Chicago 81	Everything But The Girl 119	Billy Joel 175, 10	Stephanie Mills 169	Soul II Soul 35	Happy Anniv., Charlie Brown 185
Adam Ant 100	Jane Child 76	Expose 134	Elton John 40	The Mission U.K. 120	Soundgarden 111	Make A Difference 194
The B-52's 5	Eric Clapton 23	Faith No More 151	Quincy Jones 13	Eddie Money 145	SOUNDTRACKS	Requiem For The Americas 172
Babyface 18	Joe Cocker 124	Fine Young Cannibals 56	Rickie Lee Jones 174	The Moody Blues 200	Beaches 36	Stevie Ray Vaughan & Double 178
Babylon A.D. 92	Phil Collins 3	Julia Fordham 84	Journey 170	Lorrie Morgan 117	Born On The Fourth Of July 43	Voivod 137
Bad English 41	Shawn Colvin 142	The Front 118	Big Daddy Kane 136	Van Morrison 196	Glory 199	Warrant 49
Bang Tango 180	Company Of Wolves 179	Kenny G 16	Kaoma 46	Motley Crue 15	The Little Mermaid 54	Whitesnake 34
Rob Base 73	Harry Connick, Jr. 66	The Ghetto Boys 191	The Kentucky Headhunters 53	Peter Murphy 50	Lisa Stansfield 32	Hank Williams, Jr. 77
Rob Base & D.J. E-Z Rock 163	Alice Cooper 65	Gipsy Kings 135	Kiss 58	Alannah Myles 8	Rod Stewart 159, 128	Willie, Waylon, Johnny & Kris 98
Basia 26	The Cover Girls 125	Lou Gramm 121	Kix 177	N.W.A. 114	The Stone Roses 95	Wrecks-N-Effect 198
Regina Belle 86	D-Mob 83	Great White 147	Lenny Kravitz 62	New Kids On The Block 20, 48	Barbra Streisand 143	XYZ 144
Pat Benatar 158	D.J. Jazzy Jeff/Fresh Prince 160	Guns N' Roses 149	L.A. Guns 150	Nine Inch Nails 107	Sybil 183	Neil Young 89
Clint Black 70	The D.O.C. 162	M.C. Hammer 153, 25	K.D. Lang & The Reclines 69	Nuclear Assault 155	Tears For Fears 57	Young M.C. 19
Black Uhuru 131	The Charlie Daniels Band 132	Heavy D. & The Boyz 52	Madonna 75	Nuclear Valdez 195	Technotronic 14	
The Black Crowes 171	Taylor Dayne 28	Don Henley 22	Mannheim Steamroller 167	The Ocean Blue 197	Tesla 47	
The Blue Nile 113	The Del Fuegos 166	John Lee Hooker 63	Mantronix 182	Oingo Boingo 72	They Might Be Giants 79	
Michael Bolton 4	Duran Duran 184	Miki Howard 112	Biz Markie 74	Original London Cast/Phantom 123, 146	Tanita Tikaram 140	
Bonham 110	Earth, Wind & Fire 85	George Howard 193	Richard Marx 30	Original London Cast/Saigon 122	Too Short 148	
Britny Fox 102	Eazy-E 133		Kathy Mattea 97	Ozzy Osbourne 61	Traveling Wilburys 152	
Bobby Brown 17, 99						

# Indie Labels Begrudgingly Support Standard Stickers System

BY BRUCE HARING

LOS ANGELES—Despite some rumblings against sticking, most independent labels attending the National Assn. of Recording Merchandisers convention here support the concept of standardized warning stickers (see story, page 1).

But the indie labels, which produce most of the rap and heavy metal music that has come under fire for controversial lyrics and graphics, appear to be divided along genre lines. The rap/dance indies support sticking and have a number of stickered products on each label; rock/alternative indies are mostly in the anti-sticking camp, and generally decline to sticker or do so only when forced to by retailers.

Yet most of the surveyed indies admit they are reluctantly surren-

dering on the issue in hopes that sticking will satisfy legislative and parental concerns.

Previously, the NARM indie labels and distributors informally agreed to support an industrywide standardization of sticking (Billboard, Nov. 4). The National Assn. of Independent Record Distributors and Manufacturers (NAIRD), a rival indie trade group, plans to issue its position on sticking later this spring.

"If we do it first, maybe we'll avoid problems," says Fred Munao, president of Select Records. "The bottom line is to support the First Amendment, but at some point there is a legislative concern."

Munao has stickered Select albums "when they were nasty. Any time we stickered, we did it because it was helpful to the chains," he says.

Juggy Gayles, CEO of Sleeping Bag/Fresh Records, says, "If we don't police it, someone else will." Gayles says he refused to let a Just

Ice album out of the office until a warning sticker was applied. Adds Will Socolov, president of the label: "We're not crazy about doing a lot of explicit lyrics."

Ramon Wells, national director of promotions at NastyMix Records,

*"If we roll over and play dead, we will be dead"*

says labels need a unified system. "If we're splintered, it will be a detriment," he says. Wells also voices the frequently heard opinion that "sticking brings more attention to a product; perhaps more people will buy it."

One rap/dance label executive, who asks not to be identified, says that label pressure is the chief reason the WaxWorks chain backed off from its decision not to purchase stickered product. "The industry as

a whole has come down on those accounts that threatened not to carry stickered product," the source says. "They've expressed their concerns, and obviously it's worked."

However, some labels are adamant in their refusal to attach stickers. Greg Ginn, president and owner of SST Records, says his label believes "there's no need for it."

"I view records more like books, and I don't think books should be banned," Ginn says. "There are a lot of books that express unpopular ideas that people should be aware of. I'm outraged that sticking is even considered." Still, Ginn is aware that not everyone has the same position. "If I have a distributor who says this or that has to be stickered, I'll have to figure out a response."

Jim Genova, national director of marketing and promotion for the Relativity/Combat/In-Effect troika of Important Records, says the label is disturbed by the evaluation of ideas implied by sticking.

"Who is this person that will sit in an ivory tower and judge that this record is offensive?" Genova wonders. However, the Important labels have stickered two albums "because certain chains wouldn't carry it without a sticker. If this was the book industry, [sticking] would never be allowed. I believe the record industry is falling over early on this."

Steve Gottlieb, president of TVT Records, says his label has reluctantly stickered product. "I am surprised by the short memories of those in the record business. Did their parents approve of the majority of records they bought?"

While supporting the concept of a parental advisory, Gottlieb feels adopting sticking measures in response to pressure from conservative groups sends out the wrong message at the wrong time: "It indicates that there is justification for it."

Bruce Iglauer, president of Alligator Records, is adamantly opposed to sticking. "We shouldn't be driven by fear; if we roll over and play dead, we will be dead," he says. "There will be a lot of people wary about buying stickered product, especially mall stores. I have no desire to make a record that offends somebody, but I'm not going to guess what offends them."

## INDUSTRY ACCEDES TO UNIFORM ALBUM STICKERING

(Continued from page 1)

were also still suspicious of each other's positions on sticking. One high-ranking label executive, for instance, said he did not think the retailers really cared about the free-speech aspect of the issue; all that concerns them, he claimed, is that if the state bills pass, they would be personally at risk.

But retailers insisted that they were trying to steer a middle course between the need to protect artists' right of free expression and the legitimate concerns of parents. Stanley Gold, head of Shamrock Holdings, parent of the Music Plus and Sound Warehouse chains, spoke for many dealers when he said in his keynote speech that the labels had "ducked the problem." The industry can either accept sticking legislation, he declared, "or accept the responsibility of self-regulation."

Despite this intramural sniping, however, the prevailing sentiment at NARM was that all sectors of the industry must pull together—possibly with outside support—in order to defeat the sticking bills. A concrete sign of that cooperation was the major labels' decision to commit themselves to a uniform sticking system.

Typical of label executive response to the NARM/RIAA agreement was that of Pete Jones, president of BMG Distributing, who told those gathered for the BMG product presentation that "we must protect freedom of expression and prevail over censorship."

The manufacturers are complying with a request from the NARM board of directors, which asked for a standardized label that would be placed in a standard location on product packages beneath the shrink-wrap. The board also stated that the determination of which titles were to be stickered would be left up to the record companies.

The majors are expected to agree on the artwork, size, and location of the warning sticker within a week or two; one source says that the proposed notice would be about the size of a postage stamp and would be printed next to the bar code on product packages. In contrast to the laundry list of offensive topics to be listed

on warning stickers in the state bills, the industry sticker's language would be simple and comprehensive: "Parental warning—explicit lyrics."

### KEEPING THE GOVERNMENT OUT

Arguing for the uniform sticker in his State Of The Association speech March 11, outgoing NARM president Billy Emerson, head of Big State Distributing, said it would "not only help our clerks and customers to more easily identify sensitive product, but would help convey the message to the public, and to legislators, that we are an industry that does not require government intervention."

Regarding how many titles should be stickered, Emerson pointed out that last spring, NARM urged the majors "to adopt a more aggressive posture" toward honoring the industry's 1985 voluntary sticking pact with the Parents' Music Resource Center. But this is a tricky proposition, since many large chains now have 18-to-purchase rules and prohibit sale to minors of virtually all stickered product.

Walter McNeer, executive VP of the 115-unit, Amarillo, Texas-based Hasting's chain, said that, if there is a marked increase in the amount of stickered product, Hasting's would not automatically include all of those titles in its 18-to-purchase category. In fact, Hasting's, the only major chain that will not sell minors a substantial number of unstickered titles, is reconsidering its whole 18-to-purchase policy in the light of the industry's uniform sticking approach, said McNeer.

The 356-outlet, North Canton, Ohio-based Camelot web also has an 18-to-purchase program. While Camelot senior VP Joe Bressi did not say Camelot was reviewing that policy, he commented, "We're hoping [the labels] won't expand [the list of stickered product] a lot. We're just concerned about the ones that really have problems with them."

Label executives here said they would scrutinize controversial lyrics more than they have in the past, but they did not predict a big increase in the number of stickered titles. Bob Jamieson, executive VP of PolyGram, said his company will sticker

more recordings than it does now, but not reams of product.

Hale Milgrim, president of Capitol, stated, "We're going to be looking at it much more closely," but he could not estimate how many more titles would be involved. Paul Smith, president of CBS Records Distribution, said he doubted much additional product would be labeled, and Rick Dobbis, executive VP of RCA Records, declared, "There aren't that

*"If there's concern from the industry, it will encourage states to stop mandating this stuff"*

many titles that merit sticking."

While it is not known precisely how many major-label and independently distributed titles are now stickered, Hasting's has about 100 titles in its 18-to-purchase program, and that is far more than the number of records that bear warning stickers. McNeer estimated that those 100 albums represent less than 1% of the number of titles in his chain's inventory.

If the amount of stickered product does not noticeably increase, will state lawmakers interpret the industry's new policy as sufficient evidence of good faith to render the sticking bills moot? According to Charles Rutenberg, NARM's Washington, D.C., counsel and a member of the law firm of Arent, Fox, Kintner, Plotkin & Kahn, "Some of the legislators have said, 'We'd like you folks to clean up your act, and if you make a good-faith effort, we may hold up on passing legislation.' This is not true in all states, but this kind of effort could defuse things a lot."

Buttressing Rutenberg's opinion, Robert DeMoss Jr., a "youth culture specialist" with Focus On The Family, which supports the sticking bills, said, "I think if there's a real show of concern [from the industry], it will encourage the states to stop mandating this stuff." DeMoss added that the kind of generic sticker being

considered by the majors would satisfy his group.

But Trish Heimers, an RIAA VP, was less sanguine about the legislative impact of uniform sticking. "We're never going to change the minds of the Jean Dixons," she said, referring to the Missouri state legislator who planted the seeds of the nationwide sticking movement. "But we'll give the people who are opposed to the legislation a peg to hang their hats on—something they can talk to their legislators about."

### 'ELECTION-YEAR CRUSADE'

Uniform sticking alone will not deflect the proposed measures, Heimers contended, "because this is an election-year crusade to save the youth of America." Her point was seconded by Frank Fischer, president of the 98-store, Pittsburgh-based National Record Mart chain. In a March 12 panel session on censorship and sticking, he said his state senators had told him they would have to support the Pennsylvania sticking bill because, in an election year, they could not allow themselves to be perceived as supporters of obscenity, even though they doubted the bill would pass court muster. Fischer told the session that his chain, too, was using an 18-to-purchase policy for stickered product.

Meanwhile, RIAA and NARM are stepping up their campaigns to counter the pending bills. At a breakfast meeting here attended by about 400 people, NARM lobbyist Bert Wides explained how retailers could influence legislators and promised that the trade group would send packets of specific information to NARM members in the affected states. He said NARM's local lobbyists would arrange meetings between retailers and state legislators.

During the censorship panel discussion, the RIAA revealed it was forming a Coalition Against Lyrics Legislation. Charter members of the new coalition, which plans to seek help from broadcasters, book publishers, First Amendment groups, and others, include NARAS, BMI, and ASCAP, according to the RIAA's Berman. NARM, which was sur-

(Continued on page 83)

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# Moreland Named NARM Prez

## She Is First Female Elected To Post

LOS ANGELES—Those familiar with the National Assn. of Recording Merchandisers anticipated that Patricia Moreland would be the first female president of the 32-year-old trade group, but thunderous applause nevertheless greeted the official announcement at the closing banquet March 13 at the Century Plaza Hotel here.

The director of City 1-Stop here made gracious reference to once being introduced "as a foxy lady," and said she was happy to be the "first fox ever elected to be president of NARM."

There are two other females on NARM's 11-person board: Ann Loeff, president of Spec's Music, also elected here; and Mary Ann Levitt, president of The Record Shop, elected in 1988 when NARM went from nine to 11 directors.

Moreland was elected treasurer two years ago when NARM was

also held at the Century Plaza and last year in New Orleans was elected VP, a post virtually guaranteeing presidency the next year.

This year's new officers, in addition to Moreland, are secretary Arnie Bernstein, The Musicland Group, elected to the board last year; treasurer Jim Bonk, executive VP of Camelot Music, elected secretary last year; and VP Terry Worrell, president of Sound Warehouse, re-elected to the board in 1988.

Moreland and Bonk were both picks of the nominating committee, which also recommended the election of Loeff and Bill Hall Sr., president of Sight & Sound Distributors.

In addition to 1989-90 president Billy Emerson, president, Big State Distributing, other directors are David Lieberman, chairman of Lieberman Enterprises; Ned Berndt, VP of Q Records & Video; Scott Young, president/CEO of Wherehouse Entertainment; and Dick Greenwald, president of Interstate Group.

EARL PAIGE

## RETAILERS CALL FOR LOWER CD PRICES

(Continued from page 6)

traordinary margin of 57.5%."

At last year's convention, Joe Smith, president of Capitol Records, "raised the [manufacturers'] concern" that customer service may deteriorate as the music retailers consolidate, Gold said. "I believe that Joe's concern was misplaced," he added. "The real problem lies in the consolidation of the record manufacturers and their unwillingness to share in the econ-

### 'Record company costs are now \$3.25'

omies of scale."

Gold called the six majors "an oligopoly" that allows retailers to suffer lower margins and keeps customers away from embracing the CD configuration, because of pricing policy. He urged manufacturers to drop the wholesale price to \$7, which would result in retailers' gross margin rising to about 42% from its current level of about 35%. Meanwhile, he said, the manufacturers' gross margin would drop to 46%, but they would be able to maintain or even increase current profit levels because a price drop would induce new consumers to purchase CDs.

For example, if CD penetration, currently at 19% of U.S. households, increases to 23%, and if each new owner buys 24 albums a year, labels could maintain current profit levels, he continued.

"It is troubling that the leading music software configuration can be purchased by only 19% of the population," Gold said. "If CD pricing is lowered to levels affordable by the mass market, the recorded music industry . . . will continue to grow and prosper."

Most retailers applauded Gold's speech. Mary Ann Levitt, president of the 32-unit, Sausalito, Calif.-based The Record Shop Inc., said, "Stanley Gold's speech was

wonderful. It needed to be said, especially in a public forum." She added that it is essential that CD pricing come down.

Another retailer who wished not to be identified said label executives were miffed because Gold's speech was all about "manufacturers' greed."

Most label executives declined to respond to Gold's speech. But, privately, they said that Gold's arithmetic was wrong. One label sales official estimated the labels' gross margin at about 40% per CD. Moreover, label representatives pointed to the generous helping of titles available through budget and midline disks.

One retailing executive of a mid-sized chain said, "A lot of the manufacturers are pissed off because Gold got some of the numbers wrong. They are choosing to focus on the wrong numbers instead of the issue. But it needed to be said, especially here."

On the other hand, that executive said that, in private talks, some labels have indicated they are ready to make some concessions on the pricing issue. One senior label executive confirmed that he was sensitive to the issue and hinted that his company's pricing policy may be restructured.

The only official in the manufacturers' camp who publicly commented on the pricing issue was Pete Jones, president of BMG, who issued a statement. "BMG and its labels," he said, "have been and, if anything, will be even more aggressive in the variable pricing of CDs—more CDs at the lower list prices. BMG and its labels have been and are interested in working in partnership with retail to enlarge the market by enhancing the value of CDs to more and more consumers through timely and aggressive programs. We want the growth that will bring profits to us all." Jones would not elaborate beyond the statement.

## CONVENTION CAPSULES

IT MAY BE THE "Digital Decade," according to the National Assn. of Recording Merchandisers, but there appeared to be little interest in DAT, the industry's next potential digital sales star, at the March 10-13 NARM convention at the Century Plaza in Los Angeles. A seminar on DAT was sparsely attended and there was little software in evidence. Format pioneer GRP Records gave out long-boxed samples from its DAT catalog, and Sony Classical also doled out a limited number of DAT packages. The latter sampler gave a taste of the first releases to bear the new CBS logo and was also handed out in CD form after the company's product presentation.

DAT'S ENTERTAINMENT: During the DAT seminar, Mark Wexler, VP of marketing at GRP, had some of the best one-liners of the convention, all with a DAT angle. As the first U.S. label with DAT product, which it began to release 2 1/2 years ago, Wexler noted, "We were the first to ship and first to take returns [on DATs]." Acknowledging the tiny DAT player universe in the U.S., Wexler also said that the label had "100% penetration—all who had a DAT machine had one of our tapes." GRP has sold about 3,000 each of its 12 DAT titles.

FAST FACTS: NARM registration hit a new high this year at 2,500, compared with last year's 2,400—and the previous year's 1,800. Next year's gathering, announced at the awards banquet, is slated to start March 21 in San Francisco—an appropriate site for NARM's well-known movers and shakers, some commented.

GEFFEN GEFFEN GONE: The day before the MCA/Geffen deal was announced (see story, page 1), one MCA exec reported attending a staff meeting in which he was told his label had just bought Geffen. Immediately thereafter, he said, he walked down the hall of the Century Plaza and was told by another exec—from Capitol—that he'd just come from his own staff meeting, where he was told that his label had bought Geffen.

NO HOLDS BARRED: A series of live lambada exhibitions at the Southwest Entertainment Inc. booth proved to be a big draw—especially for the male attendees at the convention. The graphic presentation was probably hotter than anything recorded music could offer, and it obviously superheated the judgment of one Record World exec, who promised to instruct all of his female assistant managers in the dance at the next chain convention.

RED-HOT RODNEY: Columbia Records artist Rodney Crowell has become one of the music industry's most outspoken defenders of artists' rights. Grammy-winner Crowell traveled recently to Missouri to testify against that state's record-labeling bill. At NARM he paused from his Monday-morning performance to tell the crowd, "I think creativity is in trouble." He urged the record industry to come up with its own "policing mechanism"—and asked retailers not to drop stickered product. "I see this as a team thing. We gotta do this or else we're in trouble," concluded Crowell. Following his performance, Crowell was presented with his first gold album for sales of "Diamonds & Dirt."

THE RAITT STUFF: Earlier that same morning, during the CEMA product presentation, the crowd was treated to a surprise two-song performance by Grammy queen Bonnie Raitt. Her label, Capitol, returned the favor by surprising Raitt with a giant plaque signifying 1 million sales for her "Nick Of Time" album.

PERSON-ICS OPINION: Personics, the custom-taping company, has no plans to impose lyrics warnings on any of its product offerings, according to acquisitions director Greg Ballard. The company will be watching the labeling situation closely, though. The system is scheduled to bow in Philadelphia, and a lyrics bill in Pennsylvania already has been approved by the house there. Personics is now in 220 stores; it has yet to debut in Canada, despite rumors that it already has.

AN ARTIST'S VIEW: Kid of Select recording act

Kid 'N Play had a one-word retort for those who see a threat in explicit lyrics: "Poppycock."

OZZY IN THE OZONE: Epic artist Ozzy Osbourne caused one of the biggest stirs of the convention during his CBS booth appearance. Although appearing to be quite dazed by all the attention, Ozzy did tell Billboard he had no immediate plans to meet with New York's Cardinal John O'Connor, who intimated that Oz's music is the devil's spawn. The members of Vixen were among those seen standing in line for Ozzy's scrawl.

FIRST THINGS FIRST: Jack Eugster was late for NARM, remaining back in Minneapolis, where son Willie, 10, was engaged in a big basketball game. Willie's team lost a real squeaker, 30-29. Not one to dodge responsibility, the Musicland Group chief told Billboard, "Be sure to tell them I was the coach."

INSIDE STRATEGY: Tom Keenan, co-owner of Everybody's, Portland, Ore., and one of two VSDA board members at NARM, put a spin on the stickering issue as he huddled with counterpart Jim Salzer, who operates a video store in Ventura, Calif. Both note VSDA's long struggles on many legislative fronts. Said Keenan, "One of the things we can hope for is to demonstrate we are cooperative, we are concerned, and get the PMRC to help us in these state legislatures."

IS TOMMY HEIMAN BACK? That was a question as the industry veteran made the rounds at NARM, perhaps his first visit in 10 years following the collapse of Peaches, the empire of large-size stores he helped develop. Lately, Heiman has surfaced at NARM's annual fall wholesale conclave representing Repco of Carlsbad, Calif., a buying operation affiliated with wholesale price outlets.

TERRY WOODWARD, president of WaxWorks, which distributes and sells video as well as audio, quipped, "Video distributors are all going to initials—VPD, ETD; we're going to C.O.D." Retailwise, WaxWorks' Disc Jockey chain is in 38 states with only four strip-center outlets.

SHAMROCK'S SOIRÉE: The place to be as NARM started to convene Friday evening was Jimmy's, the exclusive Beverly Hills restaurant, where Shamrock Holdings threw a bash for NARM's board members. Shamrock, which quietly entered the business by purchasing first Show Industries and then Sound Warehouse after initially being rebuffed by Wherehouse, was a major presence at NARM, with Stanley Gold, Shamrock president/CEO, delivering a controversial keynote speech (see story, page 6).

STAN'S STINGER: Some manufacturers were more than stung by Gold's keynote remarks about base costs of CD. "It's misleading to say it's \$1.25," said one manufacturing plant executive. "That's the disk and the jewel box. But it's not the inlay cards, the booklet, the 6-by-12, which itself is 25 cents. So the real cost is around \$1.60."

JESSE JUMPS GUN: It was Thursday night, two days before the official start of the NARM convention, and there was Wherehouse's ad topper Bruce Jesse running around the Century Plaza lobby in a tux, greeting the earliest of the early arrivals. Why the penguin outfit? Jesse was attending the annual Belding Awards given by L.A.'s advertising community.

AUDIO PIRACY: Ron Bollon, VP of sales for 3C Sales Corp. (Laurie Records), finds it incredible that "Best Of The Chiffons," a \$3.98 oldies collection, is being ripped off. Along with SBK and K-Tel Sparrow Corp., Laurie has joined in a small consortium to help seek prosecution of offenders.

FAST TIMES: Friday night was a busy one for RCA's NARM contingent. The label's two hottest rock acts, Michael Penn and Beggars Banquet signee Peter Murphy, were in Los Angeles for separate sold-out shows—Penn at the Roxy and Murphy at the Wiltern Theatre.

Compiled by Earl Paige, Bruce Haring, Irv Lichtman, Dave DiMartino, and Ken Schlager in Los Angeles.

## INDUSTRY ACCEDES TO UNIFORM ALBUM STICKERING

(Continued from page 81)

prised by the announcement, has been trying to form its own coalition with such nonindustry groups as the Media Coalition and Americans For Constitutional Freedom. Nevertheless, it is expected to join its efforts with those of the RIAA.

Regarding radio broadcasters, who are already supporting the music industry in Pennsylvania, Berman said radio companies and state broadcaster groups would be enlisted by the coalition. "My guess is that the National Assn. of Broadcasters would not be fruitful," he added, although that organization will be contacted.

Despite the industry's best efforts, Ruttenberg admitted, "one or more" of the current stickering bills in 10 states could be passed, and at least eight more states may introduce such measures within the next year or two. If such a bill did become law, all record retailers in that state would be at risk, since they could be arrested for selling unstickered product that, in the view of state officials, fell under the provisions of that statute.

But Ruttenberg noted that NARM would challenge in federal court any stickering law as soon as it passed. He believes a court would grant an injunction against enforcing such a statute, pending a legal review of its constitutionality. If the stay were not granted, NARM would appeal the decision, he said, and it would probably win. Assuming all else failed, he noted, the industry would have to comply with the law.

"One alternative is not to sell records in that particular state," he added half jokingly.

But for retailers, this is no joke, as Hastings' McNeer made clear on the censorship panel. "If stickering is legislated," he said, "you're going to find very few [retail] companies that are willing to bear the burden of that legislation. That's why we've got to do it ourselves." He later clarified his statement by pointing out that, if stickering laws pass, many retailers will drop some product rather than take the liability for it not being stickered in accordance with those laws.

### GETTING THE LABELS' ATTENTION

WaxWorks' unprecedented decision to stop buying stickered product (Billboard, March 3) was precipitated by "an unfortunate local incident" in Wisconsin, according to company president Terry Woodward. "At the

*'We're never going to change the minds of the Jean Dixons'*

time, we just thought it was the labels' problem," he said. "The retailer is too much at risk."

Woodward claimed that the policy got the record companies' attention. But now that the labels are committed to a uniform stickering program, he added, WaxWorks has reversed its edict and will again purchase stickered titles.

Referring to WaxWorks' change of

heart in his opening-day speech, NARM president Emerson reported that CEOs of retail chains representing 90% of domestic music sales had assured him they would continue to carry stickered product. But it is clear that, if any of these stickering bills passes and goes into effect, they could change their minds.

The rackjobbers are even more vulnerable to pressure against explicit lyrics than are the retailers, since their mass-merchandise accounts will not carry stickered product now and could be expected to steer away from even less questionable titles if stickering legislation comes in. "If there's the least controversial album or cover, it just doesn't go out to the accounts," noted one rack source who asked for anonymity.

At least for the present, though, the major racks are pulling in tandem with the rest of the industry. Gil Wachsmann, president of Lieberman Enterprises, said his company agrees with its accounts that the labels should police themselves better, but that Lieberman opposes stickering legislation. Steve Strome, the new CEO of Handleman, supports the industry's commitment to uniform stickering. He said that, if a lot more product were stickered, Handleman would go to its customers and explain that some of the labeled titles were worth carrying. "We don't want to discourage the industry from what they're doing," he said.

RCA's Dobbis believes the record business is doing the right thing by introducing uniform stickering while continuing to fight the legislation. But he is critical of the industry for moving so slowly on this issue, and he fears that it may be too late to deal with the bills legislatively on First Amendment grounds.

"The opportunity to deal with this strictly as a free-speech issue may have been lost, because the momentum of the other side has gathered a lot of strength," he contended. "We're being accused of harming America's children, which is not what the music business is about . . ."

"I hope we're not closing the barn door after the horse is gone. A year ago, the issue was as alive as it is now, and we ducked it. And then the NARM Retailers Conference brought it up again last fall, and we almost ducked it again . . . We've done a very poor job of managing a situation that was manageable at the beginning and now may be out of control."

Dobbis urged the industry to reach out to other groups that have a special stake in preserving freedom of expression and also to arouse consumers against the stickering bills. "If the issue is one of free choice and free speech, it's an issue for the many," he said. "Consumer action is important. If individuals don't get involved, it looks like a commercial issue, and it's not."

Camelot's Bressi emphasized the need for labels to act responsibly on the creative side. While his company does not want to tell the manufacturers what to sticker or what to put out, he said, leaning on their acts to clean up lyrics should be viewed as a marketing decision.

"If we don't do anything and these laws come in," he warned, "they'll be faced with [more of] these marketing decisions. So, with a little self-policing and a lot of lobbying, maybe this whole thing will go away."

Assistance in preparing this story was provided by Earl Paige and Chris Morris.

## LABELS' LINEUP HAS RETAILERS HOPEFUL OF UPTURN

(Continued from page 6)

Among the top titles by platinum-plus artists announced at NARM:

- "Behind The Mask," the first studio album from Fleetwood Mac since 1987's double-platinum "Tango In The Night," is set for April 10 release by Warner Bros.

- "Step By Step," New Kids On The Block's follow-up to their septuple-platinum "Hangin' Tough," will be issued by Columbia in May.

- Madonna's "I'm Breathless," the successor to her triple-platinum "Like A Prayer," is tentatively scheduled for May 15 release by Sire; the album will feature music from "Dick Tracy," the summer film release in which the singer co-stars with Warren Beatty.

- "Welcome To The Terror-dome," Public Enemy's Def Jam successor to "It Takes A Nation Of Millions To Hold Us Back," is due in April.

- Paula Abdul's "Shut Up And Dance," a collection of eight dance remixes from the sextuple-platinum "Forever Your Girl," will arrive this spring from Virgin.

- Robert Plant's "Manic Nirvana," the follow-up to his platinum "Now And Zen" on Esperanza/Atlantic, hits stores this week.

But retailers will have to wait at least until the fall for product by some of the industry's biggest names. And other prominent talents who have been absent from the marketplace for some time were mentioned only in passing at the presentations.

Michael Jackson's Epic album "Decade," initially scheduled for late-1989 release, is now set for this fall; the greatest-hits collection will include five new tracks. Also due later in the year is a third Whitney Houston album from Arista. George Michael's sequel to the multi-platinum "Faith" was listed only as "coming" from Columbia; such top PolyGram artists as Bon Jovi and Def Leppard were conspicuous by their absence.

Retailers have lamented flat sales during the first quarter of 1990, and had pointed to a void of hot new product as a primary cause of the slowdown (Billboard, Feb. 17).

At least one top label executive's comments reflected retailer concerns: Paul Smith, president of CBS Records Distribution, told the audience at the CBS product presentation that his company was working on delivering "more established superstars for the first quarter of next year."

While the upcoming release climate may not at first glance look as sunny as some retailers might like, most store operators believe that the new titles will be enough to create some sizzle for them.

Joe Andrules, VP of advertising for the 54-unit Spec's Music & Video in Miami, said, "There wasn't a lot of product in the first quarter, but based on what I have seen here, it's on its way. I'm optimistic."

Howard Appelbaum, VP of Kemp Mill Records Inc., a Beltsville, Md.-based chain that runs 33 stores,

asked, "What dearth of product? There is plenty of great product out there now. Also, I think the schedules of upcoming releases are great."

Mary Ann Levitt, president of 32-unit The Record Shop Inc. in Sausalito, Calif., agreed, saying help is in on the way.

"The New Kids On The Block are coming out with a new album," Levitt noted. "An album like that will make a big difference to my chain. Overall, it looks like things will be picking up."

"There's a lot of good stuff," said Russ Solomon, president of the 54-store Sacramento, Calif.-based Tower Records chain. "Some of it is going to take some heavy-duty marketing." Solomon added, however, "We need those [superstar] items, because that's the frosting on the cake."

Jim Rose of 28-unit Rose Records in Chicago sounded the minority view: "Given what we've seen, until the really big names come out—a George Michael, a Whitney—I'd expect things will be flat."

Lee Negip, buyer for the 36-store Rainbow Music skein in Union City, Calif., said he was unimpressed by the overall product presentations, although he viewed the Madonna, New Kids, and Depeche Mode releases as helpful.

Negip added, however, that he perceives a developing audience for newer acts: "There is such a thirst for new music out there that Basia and M.C. Hammer were huge the first day out of the box."

More than once, the NARM audience showed that it was quick to embrace a new act with potential: Some of the heartiest applause at the product presentations was reserved for such debuting artists as Columbia's Mariah Carey and Atlantic's Electric Boys.

The growing importance of music video to the retail community was seen in the warm response to CBS' new Nice Price series of \$9.98 three-song catalog packages by Aerosmith, Ted Nugent, and Meat Loaf, and Warner Bros.' sell-through-priced compilations by such acts as the B-52's, R.E.M., and Lou Reed.

## VIDEO JUKEBOX NETWORK POSTS REVENUE GAIN

(Continued from page 8)

with the telephone company and with the cable TV or low-power TV channel that transmits the videos.

"A lot of people thought that MTV was a fad . . . A lot of people think Video Jukebox is a fad, and it's not," says Reddan.

The comparison to MTV is apt because Video Jukebox's chief executive and president, Andrew H. Orgel, who joined the company in November 1988, was instrumental in the startup of MTV, as well as of

Nickelodeon and other cable networks, according to Robson.

Video Jukebox's stock has been selling over the counter at about \$8.50 a share. There are 9.3 million shares outstanding, which gives the company a current valuation of about \$79 million.

The company went public in January 1987. It was founded in September 1985 and went on the air three months later.

## Pioneer Plans Laserdisk Plant Goal Is 5 Million Units Per Month

BY SHIG FUJITA

TOKYO—Pioneer has officially confirmed it will be building a new laserdisk plant in Toga Town, to the north of Tokyo, which will initially produce 500,000 units a month from the spring of 1991.

The ultimate production goal, says the company, is a monthly 5

million laserdisks by the end of 1996, by which time Pioneer's total capacity, including the new plant, will be 8 million units a month.

The Toga Town complex will be operated as a subsidiary of Pioneer Video. The new plant will be named Toga Pioneer Video and is funded by an initial investment of just more than \$2.85 million.

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# Bookers, Agents Alarmed Over New Visa Requirements

■ BY THOM DUFFY

NEW YORK—Club owners, agents, and record label executives who work with international acts outside the pop mainstream are alarmed about new regulations for work visas they say could restrict touring by those artists (Billboard, March 17).

"From a booking standpoint, it has a direct effect, because tours just don't happen" without the visas, says Char Eberly of the Third World Agency in New York, which books

*'It's basing musical legitimacy on dollar figures, and we disagree with that'*

acts for such clubs as S.O.B.'s, the prominent world beat showcase in Manhattan.

"It's been a concern for everyone who represents international talent, whether it's from Europe, Brazil, Japan, or Jamaica," says Paul Kahn of the Concerted Efforts agency in Boston. "It would have a negative impact on a lot of people's business."

In a change effective Feb. 26, the Immigration and Naturalization Service now requires performers to prove they are "commercially successful" to receive the desirable H-1 visa for temporary work in the U.S.

"It's really basing musical legitimacy on dollar figures, and that's something we disagree with," says Wendy Newton, owner of Green Linnet Records in Danbury, Conn., which records and arranges tours for traditional music artists from the British Isles.

According to INS spokesman Rick Kenney, the new regulations were enacted to clarify the requirements for the H-1 visa and to set realistic standards for aliens of merit or ability. Kenney has disputed the view that the new regulations will limit the access of foreign performers to the

U.S.

But for booking agencies working with international talent, the new rules present a quandary. As Eberly notes, tour contracts help make a case for an H-1 visa, but bookings are difficult to confirm until visas are in place.

"I think it will cut the availability of talent," says Dan Hites of Dreamerz, a Chicago club that recently began booking international talent weekly. "We'll probably see a lot more tentative bookings."

The INS allows individuals who do not qualify for the H-1 visa to seek an H-2, which does not require proof of the same level of merit. But every club or promoter employing an act with an H-2 visa would be required to advertise for a U.S. act with similar skills. For that reason, the H-2 option is seen as unworkable for the touring industry.

"My understanding is that the promoter would have to advertise if they could get anyone else to play Hungarian folk music," says Rick Lawler, manager of Hannibal Records in New Brunswick, N.J., which has an upcoming U.S. tour planned by its artist Muzikas, a folk singer from Hungary.

However, San Francisco immigration attorney James Mayock, who has advised clients including the Third World Agency and promoter Bill Graham, sees room for interpretation in the new rules.

He points out, for example, that under a revision of the new regulations, a club booking ethnic or traditional talent need not be a nonprofit venue but rather apply as an educational or cultural operation for exceptions to the H-1 rules to apply.

The INS "is interested in seeing people jump through all the hoops," says Mayock, "but the secret to continued success is to be well-organized. The big message out there [for the touring industry] is that we have to be very careful, even with mainstream people, to have the appropriate documentation that follows the new regulations."

## New Kids Ink Coca-Cola Deal Act Will Appear In TV, Print Ads

NEW YORK—New Kids On The Block, wooed in recent weeks by the two giants of the soft-drink business, have struck a deal with Coca-Cola as the centerpiece of an elaborate marketing campaign called Magic Summer, which will feature the act in television ads, radio spots, outdoor advertising, and retail displays for the Coke Classic brand.

In an unusual twist, New Kids manager Dick Scott says the group has agreed to call its June-September concert swing the Magic Summer tour—although it is not receiving tour support as part of the deal. And no Coke signage will appear at New Kids shows.

"They paid enough for what we are giving them," says Scott, who did not reveal the terms of the deal. "I just like the whole sound of 'the magic summer.'"

The multiplatinum Columbia Records quintet also had been the subject of negotiations with Pepsi, but Scott says that deal would have "de-

manded too much of the Kids' time. It was just a matter of choice, to be honest with you."

New Kids appearances in advertisements and point-of-sale material will promote each aspect of the Magic Summer campaign, which Coke says will cost \$100 million. It includes 750,000 "MagiCans" randomly distributed nationwide, designed to deliver cash or prize vouchers through the pop top opening, and more than 120 million "MagiCups" available at fountain outlets with peel-off coupon labels.

"We view the promotion as fun and upbeat and we felt the New Kids certainly reflect that attitude," says Coca-Cola spokesman Bob Bertini.

Another factor in Coke's success in signing the New Kids was the company's agreement to underwrite the United Cerebral Palsy Bike-A-Thon in New York, which the pop group has supported in the past.

THOM DUFFY

# INSIDE TRACK



Edited by Irv Lichtman

**GOING HOLLYWOOD?** Mark Benesch is likely to link up soon at a West Coast-based label after exiting Columbia Records, where he was senior VP of pop promotion. One of those labels might be Hollywood Records, where Benesch already visited the office of Peter Paterno, chief of the new Disney label... With Benesch gone at Columbia, Burt Baumgartner, VP of national singles promotion, becomes VP of promotion, while Bob Garland, director of national singles promotion, emerges as Baumgartner's replacement.

**GOING BMG?** Lou Maglia, former president of Island Records, is said to be BMG's choice to run a new label it previously declared is in the making.

**NORTH AMERICAN VIDEO**, the 14-store, Durham, N.C.-based video chain, filed for reorganization under Chapter 11 in U.S. Bankruptcy Court in Greensboro, N.C., March 5. According to president and owner Gary H. Messenger, there will be no interruption in business or layoffs of the company's 130 employees while the restructuring of the 11-year-old business takes place, although plans call for one store to move and two stores to be consolidated. Messenger says that, in competing with the superstores that have opened in the area, "we got in over our head and forgot our philosophy of being the neighborhood video store." In addition to the debt, he cites the "need to remove ourselves from three very cumbersome leases where we couldn't renegotiate with the landlords."

**INSTRUMENTAL CHANGES:** NARAS, the recording academy, is co-sponsoring a "listening party" Thursday (22) in which five instrumentalists will compare period instruments with their modern equivalents. The place is Lincoln Center in New York and the time is 6 p.m. Call N.Y. NARAS at 212-245-5440 for more info.

**NOT SO FAST:** PWL, the writing and production company operated by Stock, Aitken, Waterman, has taken exception to CBS Records U.K. calling the CBS London recording studios The Hit Factory (Billboard, March 10). Pete Waterman claims the PWL headquarters building has been known as the Hit Factory for years, and on counsel's advice, PWL is taking legal action to establish the claim.

**VISITOR:** PolyGram Records' worldwide chief David Fine was in New York last week, raising speculation that a new U.S. label head might be named soon. Those who thought a distribution president would be revealed (perhaps introduced) at the NARM convention were off-base.

**UP THE HILL:** Windham Hill Records, the pioneering new age label, has signed a distribution pact with BMG, effective April 1. Windham Hill president Anne Robinson announced the deal at BMG's NARM product presentation March 12. For the last six years, the label's product had been distributed by A&M, which will be handled by new parent PolyGram as of April 1. Earlier this year, Robinson had said that Windham Hill had been approached by various labels investigating an equity interest in the label, but the company's official announcement of the BMG arrangement said nothing about an outright sale... Track also hears that new age/jazz label Global Pacific has cut a new distribution deal with CEMA. The label had been distributed by CBS.

**RIPE NEW DIGITAL TOMATO:** Kevin Eggers has returned with his Tomato Records after an absence of almost a decade. Distributed via the Welk Music Group, the line, remembered for its adventurous directions, starts anew with a few-dozen releases, including CD/cassette reissues and some new entries like Harry Partch's opera, "Revelation In The Courthouse Park," which Eggers regards as a forerunner to Philip Glass' "Einstein On The Beach." A recording of "Einstein" was originally marketed on Tomato but now is a CBS catalog item. Reissues include works by Townes Van Zandt, Albert King, John Lee Hooker, John Hassell,

Robert Cray, Arlo Guthrie, Lightnin' Hopkins, Melanie, Dave Brubeck, and John Cage, among others. Eggers works out of New York and can be reached at 212-966-9539.

**EXITS:** Ken Ross, president of the newly formed Picture Music America, has resigned. PMA, the American division of British-based PMI, was established a few months ago to distribute CEMA's home videos, although it had not begun distribution. Ross could not be reached for comment at press time... Ben Liss has submitted his resignation as executive director of the North American Concert Promoters Assn., effective March 31. Liss will take on a similar title at Ticketron. No successor has been named at NACPA, but a search committee has been formed... Frank Meyer has left Variety, the show business journal, after an association of 26 years. Meyer, most recently editor of special projects, can be reached at 914-238-8179.

**LINDA RONSTADT HAS BEEN CONFIRMED** as one of the headlining performers appearing at the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research 1990 Humanitarian Award Concert, which will be held at Avery Fisher Hall in New York's Lincoln Center June 8. Elektra president Bob Krasnow is this year's Humanitarian Award honoree.

**NEWER IMAGERY:** Gil Garfield, who worked as lead singer with Bert Convy and Perry Botkin as a member of '50s group the Cheers—best remembered for the 1955 Capitol top 10 hit, "Black Denim Trousers And Motorcycle Boots"—has an exhibition on paper and canvas at the Jan Turner Gallery in Los Angeles. His work uses abstract and figurative imagery.

**NINTENDO ZAPS ATARI:** The U.S. Circuit Court of Appeals in Washington, D.C., has ruled that major video game supplier Nintendo can sue retailers who sell unauthorized video game cartridges manufactured by Atari Games/Tengen Inc. for use with the Nintendo Entertainment System. Atari had filed a suit against Nintendo in December 1988, charging that Nintendo is improperly using its patent to monopolize the home video game market; Nintendo then sued Atari for, among other things, patent infringement and RICO violations. An injunction was granted preventing Nintendo from suing Atari retailers until the litigation was resolved. That injunction is now lifted. No suits have been filed against any retailers as yet.

**GOOD SPORTS:** Shelli Azoff, wife of Irving Azoff, scored a novel coup in L.A. recently by putting together a rap record featuring Marcus Allen, O.J. Simpson, Kathie Lee Crosby, and several members of the L.A. Kings, the soccer team that is going to the World Cup competition for the first time in 40 years. Word is the record, produced by Mike Ross, may be coming out as a promo-only single on MCA, her hubby's former haunt.

**BLADE CUTS NEW DEAL:** Metal Blade Records, the L.A.-based heavy metal/hard rock label, has signed a multi-tiered distribution deal with Warner Bros. Under the new arrangement, Metal Blade's product will move through both Warner and indie distributors, while other releases will be marketed and distributed through a joint Warner/Metal Blade label. Warner will also utilize the Metal Blade staff to market specific releases, such as the forthcoming Jane's Addiction album. Metal Blade president Brian Slagel says that groups previously marketed by Capitol (like Princess Pang) and Enigma (such as D.R.I. and Candlemass) under the company's old Enigma distribution agreement will remain in place at those labels.

**CONVICTION:** Former Allied Artists Records president Kim Richards has been convicted of 15 counts of fraud in U.S. District Court in Los Angeles. On March 8, Richards, the son of former California state senator Richard Richards, was found guilty of eight counts of mail fraud, six counts of bank fraud, and one count of wire fraud. The government had accused Richards of bilking 15 banks out of a total of \$23 million during the years 1984-87 in a bogus equipment-leasing scheme. The parent company of Richards' record label, which scored a modest hit single with Luis Cardenas' "Runaway," filed for Chapter 11 bankruptcy protection in February 1987; he was indicted for fraud in May 1988 (Billboard, May 28, 1988).

## SUPER CLUB TO BUY 40 VESTRON STORES

(Continued from page 1)

Sources, however, estimate that the deal will cost the Dallas-based Super Club about \$8 million-\$12 million.

Vestron, which has been trying to sell its video rental chain for more than a year, runs approximately 65 stores in Ohio, Indiana, Tennessee, Kentucky, New Jersey, and New York. According to information compiled from a number of sources, Vestron, having failed to interest a buyer for the entire chain, now appears willing to sell it in pieces.

Vestron's retail chain, put together primarily through a series of acquisitions, once boasted as many as 73 stores, but several locations have been closed since the chain was put on the block. Vestron was originally seeking \$28 million for the entire

chain.

Super Club apparently has agreed to acquire the Vestron stores in Indianapolis and in the Ohio cities of Cincinnati, Dayton, Akron, Columbus, and Cleveland. The 40 stores will operate under the name of Video Towne, a chain of 22 stores acquired by Super Club in September. Video Towne's management will assume management duties for the Vestron stores as well.

Since its acquisition by Super Club, Dayton-based Video Towne has been on an aggressive expansion drive, with plans to open one store each month throughout 1990, according to president Bob Williams (Billboard, Nov. 25). In addition to Dayton, Video Towne operates stores in Green Mill, Springfield,

Sidney, Massillon, and Marshfield, all in Ohio, as well as in Richmond and Madison, Ind., and Huntington, W.Va.

Jack Messer, who provided Vestron with an entry into retail in 1987 when he sold his 17-unit The Video Store chain to the company, confirms he is looking at the Vestron stores in Knoxville, Tenn., and Lexington, Ky. Currently, Messer heads up Cincinnati-based Gemstone Entertainment Corp., which runs a single superstore in Lancaster, Ohio.

Vestron did not offer the New York and New Jersey stores for sale to Super Club, according to one source.

Another source says the New Jersey stores are the chain's strongest performers, while the New York locations are its weakest. That source speculates that Vestron might close the New York stores as their leases expire.

Meanwhile, Vestron is involved in negotiations to sell the remainder of its holdings to LIVE Entertainment Inc., the Los Angeles-based company that runs the 124-unit Strawberries Inc. The trade area of the Milford, Mass.-based retailer ranges from Washington, D.C., where its Waxie Maxie chain is based, up to the northern tip of New England. Strawberries' retail strategy involves completing its penetration of its existing trade area, which includes New Jersey, where 10 Vestron stores are located, and New York, which has three Vestron stores.

In February, LIVE made what the companies describe as a "complex, noncash offer" for Vestron's outstanding stock (Billboard, March 3). Since then, Vestron has continued to pursue deals to sell various pieces of the company, including most of its overseas operations. The company, which previously folded its film production and distribution arm, Vestron Pictures, has been seeking buyers for all or part of the

company since July 1989.

LIVE officials were not available for comment at press time on the progress of negotiations with Vestron. Wall Street sources, however, speculate that the Super Club deal may prolong the Vestron/LIVE negotiations.

Vestron is facing a March 31 payment on a \$65 million line of credit extended by Chemical Bank and Credit Lyonnais. That payment, Wall Street sources say, provided Vestron with strong incentive to arrange an acquisition by LIVE—pressure that has been temporarily relieved by the infusion of cash from the Super Club deal.

If the deal with Vestron goes through, Super Club will own about 385-390 stores. At that size, Super

Club would rank fifth in terms of the number of home entertainment outlets. Ahead of it would be the Fort Lauderdale, Fla.-based Blockbuster Entertainment Corp., which has about 1,080 company- and franchise-owned outlets; Minneapolis-based The Musicland Group, which runs 831 stores; Philadelphia-based West Coast Video, which has about 700 company and franchised stores; and Albany, N.Y.-based Trans World Corp., which owns 440 stores.

The deal represents the fifth retail chain acquisition the Belgium-based company has made since last September. In addition to Video Towne, Super Club has acquired The Record Bar of North Carolina, Turtle's of Georgia, and Movie-time/Alfalfa of Louisiana.

## NARM VIDEO ADVISORY COMMITTEE PROPOSED

(Continued from page 1)

For us, the video manufacturer, these are our biggest customers, the large combo chains." However, referring to NARM's affiliated video trade group, the Video Software Dealers Assn., Mount stressed, "It's not our intention to turn NARM into VSDA."

Word of the discussions also comes at a time when the major video suppliers are privately voicing concerns over the VSDA's ability to represent the entire video retail spectrum. The VSDA board, as well as its membership, is composed primarily of independent, rental-oriented dealers.

Scott Young, president and CEO of Warehouse Entertainment, recently resigned from the VSDA board, leaving it without a representative from any large music/video combo chain (Billboard, March 10). Young retained his position on the NARM board.

"At LIVE we have, in addition to LIVE, the retail chains Strawberries and Waxie Maxie plus Lieberman

Enterprises, the rack side," Mount said. "So there is growing synergism that makes it necessary to have more home video presence at NARM." As chair of VSDA's manufacturers advisory panel, Mount said, "I'm sure this is why I was approached."

VSDA board member Tom Keenan from Everybody's in Portland, Ore., said, "All the music chains are getting into video," if not in rental at least in sell-through, and making it that much more necessary to have home video at NARM.

But Keenan does not see the opposite happening. "While a lot of video specialty chains are getting into music, it will not be like the music chains getting into video," he said, adding that when specialty video stores add music, it is often via a rackjobber.

*Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles and Paul Sweeting in New York.*

## MGM/UA HOME VIDEO BEEFS UP STAFF

(Continued from page 6)

went from 756,000 units in 1987 to 2.3 million in 1989.

Top catalog sellers in 1989 included special "Gone With The Wind" and "The Wizard Of Oz" promotions. Fischer, who says MGM/UA's catalog has positioned it as the No. 1 or No. 2 line at many of the top 25 retailers in the U.S., indicates that the catalog will continue to be exploited and promoted aggressively in 1990. Of the 4,000 titles in the MGM/UA vault, only 800 have been issued; about 500 are in active release.

On the theatrical side, a reinvigorated MGM/UA is looking at more than 15 films in 1990, says Fischer. These are expected to become significant rental titles, including "Stanley & Iris" and "Blue Steel," both currently in theatrical distribution. The latter was produced by Vestron Pictures but acquired by MGM after Vestron folded its theatrical distribution arm.

Still to come are "Desperate Hours" with Mickey Rourke, "Rocky V" with Sylvester Stallone, "Delirious" and "Pinsky" with John Candy, "Daddy's Dyin', Who's Got The Will?" with Tess Harper, Judge Reinhold, and Beau Bridges, and

"Lisa" with Cheryl Ladd.

Recently, MGM/UA renewed exclusive distribution rights to select films from Concorde Pictures, including "Bloodfist II," "Return Of The Drifter," "Slumber Party Massacre III," and others.

David Bishop, sales VP, says the sales team will nearly double. Among the highlights of the restructured sales and marketing team, he notes, are Randall Chambers being upped to director of national sales, while Craig Van Gorp is named director of national accounts.

"The business is changing," says Bishop. With more channels of distribution, such as supermarkets, opening up, he says, MGM/UA Home Video needed the staff to "properly address those markets."

At the same time, George Feltenstein, who had left MGM/UA Home Video for a brief stint at high-end laserdisk marketer Criterion, returns as director of sales and marketing for laserdiscs. This post, says O'Shea, underscores the label's commitment to the resurgent format. MGM/UA Home Video has also made a deal with Sony to start distributing certain titles in the 8mm format beginning in June.

The marketing staff is also expected to double in size, according to Ralph Tribbey, VP marketing. Kim Wertz has already been upped to director of advertising. The creative services and marketing staffs will now also be split into rental and sell-through positions. And additional staffing in such areas as sales, marketing, video services, and other departments will be forthcoming.

Bishop also notes that the label will continue its ongoing dealer focus groups for 1990. Atlanta, San Francisco, Boston, St. Louis, and Houston were sites last year; the most recent dealer forum took place in January in Miami.

Bishop also reveals that MGM/UA Home Video did conduct studies after the Houston forum to determine if bringing out a blockbuster at a lower price, such as \$59.95, for a short rental window before going to sell-through was a viable idea (Billboard, Jan. 13). Ultimately, the idea was rejected, he says, based on national retail input.

MGM/UA Home Video is also said to be prepping a second-half sell-through release of "All Dogs Go To Heaven," probably with a substantial commercial tie-in.

## MENENDEZ BROTHERS CHARGED WITH MURDER

(Continued from page 6)

March 9 at \$17.75. By the close of trading on March 12, it had risen to \$18.75.

Investors had been anxious about LIVE because of speculation that the double slaying was mob-related. Those suspicions were based on LIVE's January 1989 purchase of the music retail chain Strawberries Records, Tapes & Compact Discs from Morris Levy, a music industry veteran identified by law enforcement authorities as an associate of organized crime figures.

Keith Benjamin, securities analyst with Silberberg, Rosenthal, says, "LIVE's business looks better now than it did when the stock was trading at \$24 before Mr. Menendez's death." He adds, "The fundamental value of LIVE in the past six months has increased. Each of its businesses has seen real growth and its competitors continue to flounder."

Benjamin says the stock could be worth as much as \$30 a share.

Referring to investors' fears about the company after the murder, the analyst concludes, "There's a cloud that's been lifted from the stock."

Two counts of murder with such special circumstances as murdering for financial gain and "lying in wait" were read to the brothers March 12 by Municipal Court Judge Judith O. Stein. If convicted, the brothers could be subject to the death penalty.

A contested issue, according to the attorneys for the Menendez brothers, is the validity of tapes recently seized from a Beverly Hills psychiatrist whom the brothers saw in the wake of the slayings.

California state law recognizes an absolute psychiatrist-patient confidentiality privilege. There is an exception, however, in cases where there is a continuing threat of violence to others, according to Los Angeles County District Attorney Ira Reiner, who disclosed details of the case at a March 12 press briefing here.

Reiner labeled the tapes "key evidence" but also indicated that the police have a strong case even without them. He also indicated that the motive for the killings was financial gain.

"I don't know what your experience is, but it's been our experience in the district attorney's office that \$14 million provides ample motive for someone to kill somebody," he said. The Menendez estate was valued at that amount, and both sons were ben-

eficiaries.

Since the arrest, the media has carried numerous reports speculating on other evidence the police may have, including a shotgun shell found in the coat of one of the sons, as well as evidence that the family's home computer had been tampered with in order to delete a reference to a will. Erik Menendez is also alleged to have co-written a screenplay about a series of perfect murders.

Beverly Hills police detective Lt. Robert Curtis said that last August, even amid the rumors of a mob link to the homicides, investigators considered "myriad possibilities. The sons were neither included nor excluded."

In another development, the board of directors of LIVE Entertainment disclosed results of a confidential report of a neutral law firm that had been commissioned to investigate the relationship, if any, between the business of LIVE and its subsidiaries and the murders.

The 220-page confidential report, compiled over a five-month period, concluded that there was "no credible information that in any way linked the business of LIVE with the murders of Jose and Kitty Menendez," according to a statement released by the company.

*This story was written by Jim McCullaugh in Los Angeles, with additional reporting by Don Jeffrey in New York.*

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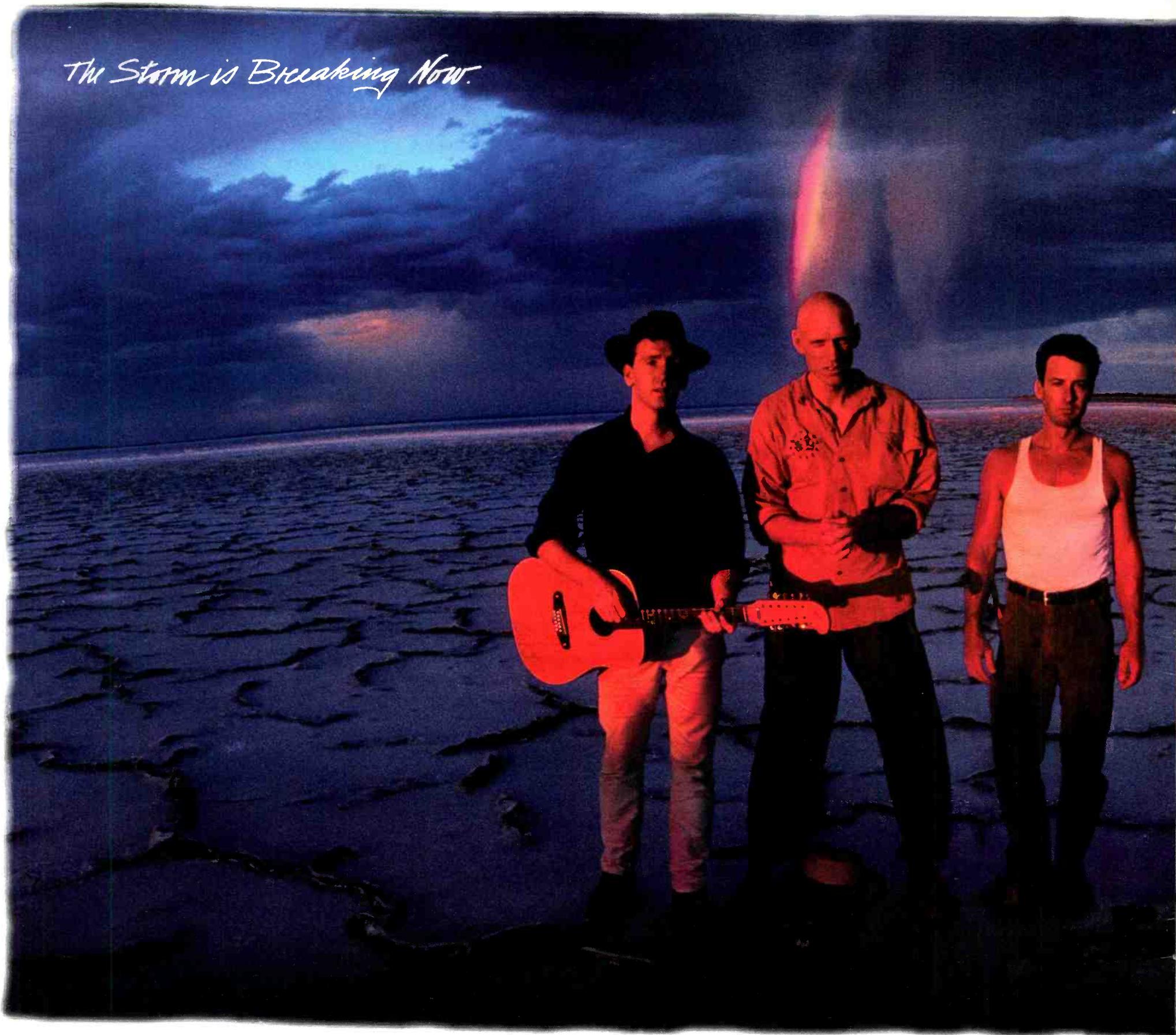
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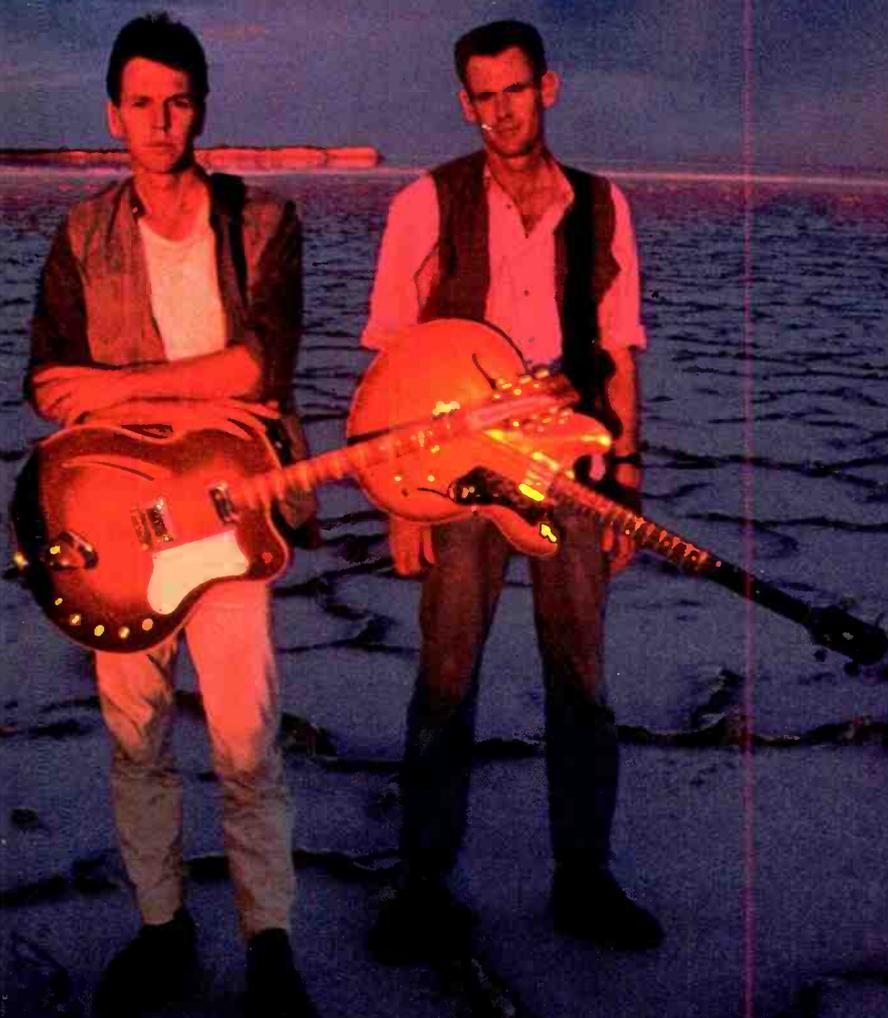
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