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Support For Stickering Bills Seems To Erode

BY BILL HOLLAND

WASHINGTON-Arizona lawmaker Sen. Janice Brewer is withdrawing her record labeling bill in view of the industry's updated voluntary labeling pro-gram (Billboard, March 24). Her announcement gives more weight to an emerging industry consensus that the tide is turning on the issue of state-mandated labeling.

Brewer's bill was voted out of committee March 5 in an 8-1 vote, but there were indications from insiders that the measure might have had a much tougher time in a vote on the state senate floor.

The March 23 announcement by Brewer was followed four days later by a similar bulletin (Continued on page 93)

Open up your brain to MENTAL FLOSS FOR THE GLOBE, the

hardcore debut from URBAN DANCE SQUAD, featuring the lead

Sound Of Music Draws Vid Dealers More Specialty Chains Lean To Combo Status

BY KEN TERRY

NEW YORK-After a few years of gestation, prerecorded music is becoming an important revenue-generator for a growing number of video retailers. While this trend is only in its beginning stages, some video specialists are moving beyond carrying CDs as a sideline and are showing signs of becoming combo stores with full-fledged audio sections.

Already, music sales contribute 15%-30% of revenue for some video specialists; a few even report equal sales in both areas. And, paralleling the earlier transition of record dealers to combo operations, video retailers with a serious commitment to music are carrying 3,000-8,000 titles on CD and cassette. While this is still far below the inventory level of a full-line record store, it is a quantum leap be-yond the practice of stocking small selections of soundtrack and music video-related CDs that can be crosspromoted with video product.

The movement toward music is

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most marked among small and medium-sized operators, many of whom buy from audio one-stops. "A lot of them jumped into the CD market, and now a lot are going into cassettes, too," says Steve Libman, owner of Nova Distributing Corp. in Norcross, Ga. "The huge [video] chains

like Blockbuster are eating into them, and the ma-and-pa stores have had to come up with something else to get into.

Sam Ginsburg, sales manager of City One-Stop in Los Angeles, agrees that a lot of smaller video specialists (Continued on page 88)

Black Is Bountiful In Latest Wave Of H'wood Soundtracks

BY JANINE MCADAMS

NEW YORK-A plethora of R&B, dance, and rap music will be heard in movie theaters this summer, thanks to a number of films aimed at the black, urban, and general youth audiences

Music will be an integral part of the current wave of new films by independent black directors, including Spike Lee, the Hudlin brothers,

A. JIA

POETES

James Bond III, and Melvin Van Peebles, whose films are being marketed to a mass audience. Black music is also heavily featured in two films di-rected by whites: "Teenage Mutant Ninja Turtles" and one of the two lambada dance craze movies, "Set The Night On Fire: Lambada.'

'Hollywood is endorsing black films like they did in the early '70s," says Charles Huggins, president/ (Continued on page 84)



BY BRUCE HARING

NEW YORK-CBS Records is close to buying a 50% share of indie distribution giant Important Records, along with its three in-house labels, according to informed sources.

The deal, which is still being negotiated, would reportedly see CBS become partners in both Important's distribution services and the Relativity/Combat/In-Effect labels. The sale would mark the first major-label purchase of an independent distributor since the '60s.

The final agreement is expected (Continued on page 92)



Amid Censorship Fears, Lyrics Face A New Scrutiny At Labels PAGE 4

'Ninja Turtles' Vids **Come Armed With New Fast-Food Promotion** PAGE 5



FOLLOWS PAGE 72 **Hardware Sales** Cause CD Boom PAGE 10

New Labels Heat Up A&R Competition PAGE 35

No. 1 IN BILLBOARD TAYLOR DAYNE TOP POP ALBUMS NICK OF TIME (CAPITOL) HOT BLACK SINGLES TROOP (A' TOP BLACK ALBUMS BACK ON THE BLOCK QUINCY JONES HOT COUNTRY SINGLES HARD ROCK BOTTOM OF YOUR HEART (QWEST) HEART RANDY TRAVIS (WARNER BROS.) TOP COUNTRY ALBUMS ★ RVS III RICKY VAN SHELTON

- TOP VIDEO SALES
- TOP VIDEO RENTALS





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Rockhold To Head PolyGram Distrib Commtron CEO Becomes 1st PGD Prez

BY BRUCE HARING

NEW YORK-PolyGram Group Distribution has named Gary Rockhold, president and CEO of video distribution giant Commtron, as its first president

Additionally, PGD has installed Jim Caparro as the second-in-command to Rockhold, naming him senior VP, sales and branch distribution. He previously held the same title for the PolyGram label. Caparro says he will serve "as the right hand of Gary Rockhold."

PGD, which was formed from PolyGram's own distribution arm, will handle U.S. distribution for Poly-Gram, Island, A&M, and associated labels. Island and A&M were purchased last year by PolyGram, creating the need for a larger distribution system

Rockhold will not discuss his new position at this time, according to PolyGram publicity VP Dawn Bridges. She says the new CEO would prefer to begin work before commenting.

Rockhold is scheduled to take the PGD reins May 1. Until then, Caparro will run the company.

At press time, no replacement for Rockhold had been announced by Commtron.

Rockhold held one of three appointed seats on the board of directors of the Video Software Dealers Assn., a position he is also expected to relinquish. If so, Rockhold will be the second appointed board member VSDA

NEW YORK-In the wake of in-

creased concern over explicit record-

ings, A&R executives say question-

able lyrics face greater scrutiny in

the creative and marketing processes

ally have enjoyed full creative auton-

omy, some labels want potentially

troublesome lyrics to be discussed

with their sales and marketing de-

partments, possibly before an album

While A&R departments tradition-

BY THOM DUFFY

at some major labels.

will lose within a month, following the resignation of Wherehouse CEO Scott Young in March.

At press time, a VSDA representative said the organization had no official word from Rockhold regarding his plans. Rockhold still had 18 months left of a two-year term. The question of his replacement was expected to be raised at a regularly scheduled VSDA board meeting

March 30

Rockhold told the Des Moines Register that the PolyGram opportunity was the most attractive of the many offers he has fielded as head of a high-profile video distributor.

'Because of the size of the business that we're in, the job offers appear a lot," he told the Iowa newspaper. "I guess you get to a point in (Continued on page 91)

41) (\$)

Platinum White. Capitol recording group Great White celebrates the double platinum certification of its top 10 album, "Twice Shy," which has sold more than 2.5 million copies. The album features the gold single "Once Bitten, Twice Shy and the group's current single, "House Of Broken Love." Shown at the Capitol tower in Hollywood, Calif., from left, are Doug Goldstein, Stravinski Brothers Management: Michael Lardie and Audie Desbrow, Great White: Hale Milgrim president, Capitol Records: Jack Russell, Great White: Alan Niven, Stravinski Brothers Management; and Mark Kendall and Tony Montana, Great White.

BMG Bottom Line Grew By 37% In Fiscal 1989

BY WOLFGANG SPAHR

GUTERSLOH, West Germanv-The Bertelsmann Music Group's operating results improved by 37% to \$72 million for the fiscal year ended June 30, 1989. They were well ahead of budget, as they had been for 1988

The Bertelsmann Group's gross was \$10.5 billion (at an exchange rate of 1.71 deutschemarks to the dollar) and BMG's contribution to this was \$1.6 billion. The BMG group is forecasting 1989-90 net profit will be up by 25% to \$294 million, with an all-time-high operating profit of \$588 million.

In announcing BMG's results

here, Michael Dornemann, chairman and CEO of BMG, said the company will expand by increasing the number of artists signed by the RCA and Arista labels, the main creative centers in the U.S. and U.K.

"We'll give fresh impetus to the direct marketing club business and push the CD sector," he adds. "In important countries like France, Italy, Spain, Brazil, and Japan, we will be strengthening the development of national artists.'

Dornemann confirms previous reports that BMG is examining the possibility of expanding in the U.S. by means of a third label-possibly with a partner-and possibly on the (Continued on page 91)



RECORD COMPANIES. Sire Records makes the following promotions: Howie Klein to VP and managing director in Los Angeles; Karen Rooney to GM of New York operations; and Sandy Alouete to label manager in New York. They were, respectively, VP/GM; production manager; and an executive assistant for the label.

DGC Records in Los Angeles makes the following appointments: Marko Babineau, GM; Steve Leavitt, CHR promotion director; Hugh Surratt, AOR promotion director; and Mark Kates, alternative promotion director. They were, respectively, director of promotion at Geffen Records; national promotion director at Island Records; co-national AOR promotion director



for Geffen; and alternative marketing and promotion director at Geffen. Beth Rosengard is appointed VP of national album promotion at Island Records in New York. She was president of B.R.A.S.H. Promotions

Denis Handlin is promoted to managing director and CEO for CBS Records in Australia. He was managing director for the label.

Andrew Gerber is appointed VP and general attorney for the CBS Rec-ords law department in New York. He was the general attorney for the label.



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2 Live Crew, N.W.A. Called Obscene By Tenn. Judge ion at the request of Williamson

that's it.

the opinion.

BY EDWARD MORRIS and BRUCE HARING

NASHVILLE-The 2 Live Crew's "As Nasty As They Wanna Be" and N.W.A.'s "Straight Outta Compton" appear to violate Tennessee obscenity laws, according to an opinion delivered March 26 by Joe Baugh, district attorney general for Williamson County, outside of Nashville.

The ruling is believed to mark the first time a U.S. judge has ruled that N.W.A. is obscene; several Florida judges have previously declared 2 Live Crew product to be ob-

Baugh says he rendered the opin-

is completed.

A&R Execs Watchful Of Artists' Lyrics

Many Labels Addressing Issue At Marketing Level

Sales and marketing VPs stress they cannot and will not try to dictate A&R actions or challenge artists' creativity. But following the recent decision by major labels to uniformly sticker explicit albums, and in light of the policies of many retail chains to restrict sales of stickered product to customers under 18. some marketing execs say they want an advisory role in A&R decisions.

Earlier this month, MCA set up a new committee process whereby

County commissioner Stephen D.

Wherley, who purchased the tapes

at a local record store and gave

them to him to rule on. "There's a

formal procedure in Tennessee law,

where [such officials] have the au-

thority to do that," Baugh explains.

"It was an opinion rendered, and

Wherley could not be reached for

a comment on the matter, but a rep-

resentative of the police depart-

ment in Franklin, the county seat,

says no requests for warnings or

arrests have been made pursuant to

Conviction on violating Tennes-

(Continued on page 93)

A&R, sales, and marketing staffers and top management will review upcoming releases that may contain objectionable lyrics, according to executive VP/GM Richard Palmese. The committee has not yet met to discuss specific releases, but it is expected to increase the sales and marketing input in the A&R process, Palmese

says. "If lyrics are submitted by an artist and there is some question, we have set up a structure within the company to be responsible to the voluntary labeling agreement," says Palmese. "There are definitely problems we have to deal with in the marketplace, and we don't want to be locked out of [some] accounts.

Paul Kremen, West Coast director of A&R at MCA, says, "It seems to me today that you cannot operate in a vacuum. I want to know what the problems are that are going to occur in the marketplace ahead of time," he says, "but that doesn't mean I'm going to change anything. I don't think this will hamper our creativity, but it will allow us to know what's going on." Kremen says the A&R department should determine which releases are reviewed by the committee and when.

In the current climate, some A&R execs also say they have a greater obligation to make artists aware of the marketplace impact of creative decisions

"It's very difficult," says an A&R executive who has worked with major-label rap artists, "because then what I would do is inform the artist (Continued on page 93)

Atlantic Records in New York promotes Paula Amato to director of national publicity, and Deb Schuler to merchandising manager. They were, respectively, associate director of media relations, and merchandising coordinator for the label.

Charisma Records in New York appoints Tom Bobak national promotion director, and Rhonda Herlich national director of AC/video promotion. They were, respectively, regional director of promotion, Mid-Atlantic, at Virgin Records, and an independent AC promoter.

Pat Schoffstoll is promoted to VP of administration at MCA Records in Nashville. She was director of administration for the label.

EMI in New York appoints Rob Gordon director of A&R, and Fran De-Feo associate director of publicity. They were, respectively, manager of A&R at EMI, and senior account executive for Cohn & Wolfe.

PUBLISHING. The Zomba Group in New York makes the following appointments: Rachelle Greenblatt, senior VP of music publishing; Richard S. Blackstone, director of business affairs; and Nancy Weshkoff, director of copyright administration. They were, respectively, VP of music publishing, the Zomba Group; a principal in Sound For Images; and manager of copyright administration for the Zomba Group.

RELATED FIELDS. Bob Pittman is named president and CEO of Time Warner Enterprises in New York. He was an executive adviser for the company.

'Turtles' Vid Quickens Fast-Food Ties

BY PAUL SWEETING

NEW YORK-The increasingly entwined worlds of fast food and children's video take a giant step closer this month as Burger King restaurants begin offering four separate episodes of "Teenage Mutant Ninja Turtles" as premium items with a food purchase.

The four-week promotion began March 29 and involves four new Turtles episodes from IVE's Family Home Entertainment division. None of the episodes has been distributed to the home market before, but all have been shown on TV.

The suggested list price for each 22-minute tape will be \$3.49 with the purchase of a Burger King sandwich. Independently operated franchise restaurants have the option of set-

VOLUME 102 NO. 14

Classical/Keeping Score

MUSIC

Black

Boxscore

Chartbeat

Clip List

Country

Commentary

Dance Trax

Executive Turntable

Hot 100 Singles Spotlight

Gospel Lectern

Grass Route

In The Spirit

Inside Track

New Ace

Rock Tracks

Pop

Canada

ting their own prices.

Besides the "Turtles" episode, each tape includes a $2^{1}/_{2}$ -minute trailer promoting the entire line of Turtle tapes available from FHE, as well as a 90-second spot for "Teenage Mu-tant Ninja Turtles," New Line Cine-ma's live-action "Turtles" feature film, which opened theatrically March 29. IVE, a subsidiary of LIVE Entertainment, expects to market the film on video in the fourth quarter, says IVE president and CEO David Mount.

The tapes also include a spot for Burger King's Kids Club, a promotion the chain introduced in January.

The tie-in with FHE marks Burger King's second major "Turtles" promotion. In February the fast-food chain gave away 14.8 million "Teenage Mutant Ninja Turtles" badges as part of its ongoing Kids Club promotion.

The magnitude of the promotions run by fast-food chains is increasingly capturing the attention of video program suppliers, despite occasional criticism from dealers concerned that manufacturers are undercutting the retail sector

Burger King has agreed to pur-chase a minimum of 7 million "Turtles" tapes from FHE, adding as much as \$3.5 million to LIVE's pretax bottom line, according to Lisbeth Barron, an analyst with S.G. Warburg Securities. As a result of the promotion, Barron is raising her earnings-per-share estimate for LIVE this year from \$2.35 to \$2.50.

Two other fast-food chains, Mc-Donald's and Wendy's, have also offered children's videocassettes as part of promotions.

"Seventy percent of households now have VCRs," Mount says of the fast-food chains' growing interest in videocassettes as premium items. "That opens up a lot of opportunities. Video is a hot item right now as is sell-through, particularly on the heels of 'Batman,' 'E.T.,' and the other big titles. There is an expanding awareness of video as a collectible item for the home.'

Mount says IVE is sensitive to retailers' concerns, but insists "what we are doing is different from what's been done in the past" in the way of video premiums. "Other companies have used the same feature films or programs that dealers are carrying. What we've done is to take our product which normally runs 44-72 minutes and cut it in half. Also, these are new episodes, so they are not competing directly with what's in the stores."

FHE's regular "Turtles" tapes available through retail generally contain two episodes each and list for \$14.95. To date, more than 3 million copies have been sold, according to Mount. FHE's latest retail tape, "Cowabunga Shreadhead," shipped 600,000 units initially, the line's largest single-title opening shipment thus far.

Mount also stresses that the $2^{1}/_{2}$ minute spots on the Burger King tapes promote the retail line and include a reminder that the tapes are currently available "at video stores everywhere." Mount says the Burger

Oscar-Clad 'Left Foot' Gets Vid Guarantee

BY JIM McCULLAUGH

LOS ANGELES-HBO Video says it will offer a "risk free" guarantee to video retailers this summer when it issues "My Left Foot.' winner of two Oscars this year. Under the program, unopened copies can be sent back to HBO Video for a full refund.

The Miramax-produced film won Oscars for best actor (Daniel Day-Lewis) and best supporting actress (Brenda Fricker) during the March 26 Academy Awards telecast. Already the beneficiary of various awards and nominations during the last several months for the critically acclaimed film, Miramax is expected to continue working the picture theatrically for the next several months.

More screens are expected to be (Continued on page 90)

(Continued on page 90)

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BY BILL HOLLAND

WASHINGTON, D.C.-U.S. Sen. Pete Wilson, R-Calif., following a closed-door meeting with chiefs of the record companies' and music publishers' trade groups, has decided not to co-sponsor the Senate version of the recording industry's DAT-enabling legislation. The bill was formally introduced March 28 by Sen. Dennis DeConcini, D-Ariz., the sole sponsor.

The decision by Wilson is being viewed as a blow to the recording industry's hopes for the smooth prog-ress of the DAT bill.

The Recording Industry Assn. of America had hoped that co-sponsorship by Wilson, who has been an outspoken advocate of copyright interests and intellectual property protection, would strengthen congressional support for the legislation to allow DAT recorders equipped with the Serial Copy Management System to be imported and sold in the U.S.

At a March 27 meeting, Wilson listened to the arguments of bill proponent Jay Berman, president of the RIAA, and opponent Edward Murphy, president of the National Music Publishers Assn. According to informed sources, he then announced his decision not to co-sponsor the bill. However, he did not reveal whether or not he would support or oppose the legislation once it is scheduled for hearings.

The Senate bill, like its House companion, deals only with digital home taping. It outlaws only "serial" copying of digital tapes and does not prevent taping from non-DAT digital sources to blank tape, i.e., first-generation copies.

It also does not cover analog taping and does not contain a royalty provision to compensate copyright owners for home taping losses.

The music publishers have opposed the legislative compromise ever since the announcement of the agreement hammered out last summer between

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the RIAA and hardware manufacturers. ASCAP also opposes the bill.

Hilary Rosen, RIAA's VP of governmental affairs, says the RIAA 'will continue to press forward with the legislation," and says of oppo-nents that "it's always easier to be against something than it is to be for something and take a risk."

RIAA views the legislation as a "first step" toward fuller protection that would include a royalty. The NMPA, however, sees the bill an indication of erosion of copyright protection

Rosen says that Wilson plans to call for a hearing on the bill "as soon as possible."

Wilson's office would not comment on the meeting, but says the lawmaker will soon release a statement on his decision not to co-sponsor the bill.

Billboard Revamps Gospel Charts, Debuts Column

NEW YORK-Beginning this week, Billboard is increasing its coverage of gospel music to better reflect the importance of this segment of the musical spectrum. Changes include increased frequency for our two gospel sales charts-both of which have been renamed-and the addition of a second gospel column.

The charts of best-selling gospel albums increase in frequency from monthly to biweekly. Both get a facelift and new names: the Inspirational chart becomes the Top Contemporary Christian Albums chart; the Spiritual chart becomes the Top Gospel Albums chart.

Reporting panels for both charts have been revised, and the number of reporting dealers has been increased. The Contemporary Christian Albums chart now has 41 reporters; the Top Gospel Albums chart has 52 reporters.

The two charts will run together on alternate weeks. Similarly, Billboard's two gospel columns will run simultaneously, every other week.

The new column, called In The Spirit, is written by Lisa Collins, a

Los Angeles-based free-lance writer. Collins' writing on gospel music is distributed to community newspapers throughout the U.S. via her own Serra Syndication company. She also writes and produces a syndicated radio program, "Inside Gospel," for Bailey Communications. Her byline has anpeared in Billboard, Black Radio Exclusive, Essence, and other publications.

Collins joins Bob Darden, author of the longstanding Gospel Lectern column in Billboard, as the new half of our gospel editorial team. Darden has covered gospel music for Billboard since February 1984. He is the author of six books and has written on gospel for numerous consumer publications. Together they will provide timely coverage of gospel music news and sales trends.

Darden can reached at 118 N. 30 St., Waco, Texas 76710; Collins' address is 3865 Don Tomaso Drive, Los Angeles, Calif. 90008.

The changes begin this week on pages 54A-55. And don't miss Billboard's Spotlight on Gospel Music '90, following page 54 in this issue.

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April Showers Retailers With Titles Public Enemy, Heart, Mac Attack

BY MELINDA NEWMAN

NEW YORK-A variety of releases from gold and platinum artists will shower down on April retailers

The most widely anticipated release is Public Enemy's new Def Jam/Columbia album, "Fear Of A Black Planet," which hits stores

April 10 complete with a warning label. Similar to fellow Def Jam artist L.L. Cool J's last release, it marks one of the few times that a new album by a past platinum performer has been stickered.

Public Enemy's album will bear a generic "Explicit Lyrics-Parental Advisory" sticker, according to Rich Kudolla, VP of sales at Co-

lumbia. Despite the recent implementation by some chains of an 18to-buy policy on stickered product, Kudolla says, "The initial orders were substantially more than the original target. People were aware of the sticker and it has not been a deterrent at retail.'

The album's liner notes, which include the lyrics, introduce a 900 hot line, called Black Line, which offers information about the band. The record label is already pushing the second single, "911 Is A Joke," following the success of the first release, "Welcome To The (Continued on page 91)



It Had To Be Gold. Columbia recording artist Harry Connick Jr. receives his first gold album for the soundtrack of "When Harry Met Sally ...," which features the No. 1 traditional jazz single "It Had To Be You." Shown, from left, are Connick; Bobby Colomby, VP of creative development, CBS Records, West Coast; Jack Rovner, VP of marketing, East Coast, Columbia; and Bob Willcox, VP of product marketing, West Coast, Columbia.

New Kids Craze Spells Sellouts No Drop In Demand For Show Tix

BY CHRIS MORRIS

LOS ANGELES-Even though a new album by New Kids On The Block will not arrive until late May, Kidsmania continues unabated, as many of the group's summer concerts have already recorded sellouts.

The teen sensations, who have been touring the U.S. for much of the past year, plan another U.S. swing of 60 concerts (29 stadium shows and 31 arena dates) between June and September.

'There's no question it will all be sold out," says Jerry Ade, president of Famous Artists Agency, which is booking the New Kids tour.

The shows have been racking up sellouts a full two months in advance of the release of New Kids' "Step By Step," the sequel to the group's sep-tuple-platinum "Hangin' Tough" (which holds at No. 23 on Billboard's Top Pop Albums chart this week). The new Columbia album is due in stores May 22.

According to Ade, the New Kids have already sold out summer shows at such large venues as the Auburn Hills Palace in Detroit (two days, 40,000 seats); Poplar Creek Music Theater in Hoffman Estates, Ill. (two days, 25,000); Alpine Valley Music Theater in East Troy, Wis. (two days, (Continued on page 90)

Al Teller, Frank Zappa Tapped As Keynoters For 5th IMMC

NEW YORK—Al Teller, chairman of MCA Music Entertainment Group, and recording artist/entrepreneur Frank Zappa will deliver keynote addresses at the Fifth International Music & Media Conference, to be held May 27-30 in Amsterdam.

Teller's topic will be "World Radio: Mirror Image Of America-Or An Original Statement?" Zappa, who last year formed a consulting firm to set up joint ventures in the Soviet Union, will deliver a speech titled "Rock Around The Bloc."

Topics to be covered in convention panel discussions include marketing and programming radio; exporting and marketing European talent to the rest of the world; the changing role of artist management and promotion; the impact of digital audio in radio; techniques of automated radio programming; the pros and cons of government support for contemporary music; sponsorship and product promotion; and the opening up of Eastern Europe and its possibilities for the music industry.

program, titled "Amsterdam Rocks,' will focus on European acts. The program opens May 27 with a showcase of French acts, featuring Les Satellites, and a group of Dutch bands that have been selected by the Dutch Rock Music Foundation (S.P.N.) to play at the upcoming New Music Seminar. May 28 will be Scandinavian Night, and will feature the

The convention's live showcase (Continued on page 93)

It Took All This 'Time' For Raitt To Hit Top; Nothing Compares 2 O'Connor; Plant Climbs

by Paul Grein

DONNIE RAITT'S "NICK OF TIME" jumps to No. 1 on the Top Pop Albums chart five weeks after winning the Grammy for album of the year. Raitt's album took a full year to reach No. 1, but that's nothing compared to the $17^{1}/_{2}$ years that have elapsed since Raitt first hit the pop albums chart. This is the longest any artist has had to wait between first hitting the chart and first reaching No. 1.

Michael Jackson held the previous record (13 years and one month) for the longest climb to No. 1. With his

brothers, the Jackson Five, Michael first hit the album chart in January 1970, but didn't top it un-"Thriller" broke til through in February 1983.

Nine other artists took more than 10 years between their first chart album and their first No. 1: the Isley Brothers, Kenny Rogers, Phil Collins,

Patti LaBelle, Bob Seger, J. Geils Band, Johnny Cash, Bob Dylan, and the Bee Gees.

It's noteworthy that Raitt's album has gone all the way without generating a top 40 hit. Her current single, "Have A Heart," loses its bullet at No. 49 on the Hot 100.

SINEAD O'CONNOR'S second album, "I Do Not Want What I Haven't Got," blasts onto the pop albums chart at No. 24, instantly topping the peak position (No. 36) of her 1988 debut, "The Lion And The Cobra."

The sensational chart debut is due to the surprisingly swift rise of O'Connor's current single, "Nothing Compares 2 U," which jumps to No. 9 in its fourth week on the Hot 100. It's the latest in a long line of top 10 hits written by Prince but popularized by other artists. It follows Chaka Khan's "I Feel For You," Sheena Eas-ton's "Sugar Walls," and the Bangles' "Manic Monday

O'Connor is riding the cresting wave of popularity for women in pop. Four of the top five albums this week are by female solo artists. Also, females have accounted for the last four straight No. 1 singles.

AST FACTS: Arista Records has two of the top three singles on the Hot 100. Taylor Dayne lands her first No. 1 hit with "Love Will Lead You Back," and hot newcomer Lisa Stansfield jumps to No. 3 with "All Around The World." With "Love Will Lead You Back" topping the chart, songwriter Diane Warren has

amassed five No. 1 hits in just three years. Robert Plant's fifth solo album, "Manic Nirvana," enters the pop chart at No. 39. His first two solo disks went top 10 in the early '80s, as did his 1988 smash, "Now And Zen." Plant missed the mark only with 1985's "Shaken 'N Stirred," which stalled at No. 20.

Depeche Mode and the Church appear to be headed for their highest-charting albums to date. Depeche Mode's "Violator"-the British group's first studio al-



Can a box-office bomb generate not one but two Hot 100 singles? Look no further than the ill-fated "True Love," which grossed just \$1 million

Kiss lands its first top

when it was released theatrically in November. Two songs from the film are climbing the chart: A'Me Lo-rain's "Whole Wide World" at No. 13 and Grayson Hugh & Betty Wright's "How 'Bout Us" at No. 86.

bum in two and a half years-debuts at No. 43, just

eight points behind the peak position of its previous studio album, "Music For The Masses." Likewise, the

Church's "Gold Afternoon Fix" vaults from No. 174 to

No. 68 in its second week, closing in on the No. 41 peak

of the Australian group's 1988 album, "Starfish." Carly Simon's "My Romance" shoots from No. 165

WE GET LETTERS: Cory Richards of KYRK (Power 97) Las Vegas notes that Paula Abdul has had a single in the top 40 on the Hot 100 for 66 consecutive weeks. Only four other artists in the rock era have equaled this feat: Elvis Presley (130), Michael Jackson (73), Lionel Richie (67), and Bobby Brown (66).

Daniel Violette of Warner, N.H., notes that Young M.C.'s Grammy-winning "Bust A Move" is the first single to spend 37 consecutive weeks on the Hot 100 since Soft Cell's "Tainted Love," which held on for a record 43 consecutive weeks in 1982.

Tony Sundholm of Sudbury, Ontario, notes that Alannah Myles was the first female Canadian to top the Hot 100 since Anne Murray scored in 1978 with "You Needed Me." This is also the first time since 1978 that two Canadian artists have appeared in the top 10 at the same time. Jane Child is also listed now; Nick Gilder joined Murray in 1978. Eric Fader of Peekskill, N.Y., has a tip for songwrit-

ers who want a sure-fire hit: Write a song called "Hold On." Wilson Phillips' current single is the 11th different song with that title to reach the Hot 100. Rich Appel of CBS-TV in New York notes that

'Without You" is the first song title to make the charts in each decade from the '50s through the '90s. Eddie Fisher had a hit with a song called "Without You" in the '50s, followed by Johnny Tillotson in the '60s, Nilsson in the '70s, Franke & the Knockouts in the '80s, and now Motley Crue in the '90s.

It took two Greeks to give us a lesson in Portuguese. Costas Zougris and Yannis Petrides of Athens note that Kaoma's "Lambada" is the second Portuguese song to crack the top 50. The first was Sergio Mendes' 1966 single "Mas Que Nada."

Lucasfilm Sues Luther Campbell Over Use Of 'Skyywalker' Name

LOS ANGELES-The latest force battling controversial rap group 2 Live Crew is Lucasfilm Inc., which is seeking more than \$300 million from 2 Live Crew/Skyywalker Records president Luther Campbell. The suit claims that the rapper's stage name, Luke Skyywalker, has tainted the image of the similarly named hero of the "Star Wars" trilogy

The complaint, filed March 24 in U.S. District Court in Los Angeles, charges the head of the Florida-based rap act with trademark infringement. "The theory is that Luke

Skywalker is an extremely valuable character," says Lucasfilm attorney Bertram Fields. "'Star Wars' has produced receipts in excess of \$1 billion and makes vast amounts of money from licensing agreements. We simply can't take the risk of somebody mistakenly associating the character of Luke Skywalker with Mr. Campbell's records or performances. I believe that there is a real danger that confusion will damage the character of Luke Skywalker.

Skyywalker Records' attorney, Allen Jacobi, who at press time had not been served with the complaint, responds, "How anyone can confuse a character out of a science-fiction movie and a rapper is beyond belief.'

Jacobi theorizes that the recent controversy surrounding 2 Live Crew's allegedly obscene recordings (Continued on page 85)

TOURING

EURO TOUR OPERATORS

(Continued from page I-4)

...

accountant who comes round afterwards and says he didn't like the set that night and why.

"They can help you earn money but they can't help your career. And I think that's part of my job. Once you become guided solely by money, it becomes nothing more than a banking operation.

Dickins blames the promoters for taking what he sees as "crazy" deals, "because other bands will be watching and they'll start asking for the same thing. Agents will simply become messenger boys. Managers could get worried, too. What is their role in this? And so it goes on. What about merchandisers? CPI owns Brockum, so what happens to the rest?'

Dickins does not blame artists who want to take the money. "If that's what they want, I'll still give the promoters I've worked with the chance to come up with the money. But the bottom line is important because promoters lose money as well as make money. One show that goes wrong means that you have to do eight shows that go right to get your money back.

Neil Warnock, of The Agency, who is the operating agent for the Rolling Stones' European tour this summer, says there is only one change from normal promoting procedure. "One promoter is guaranteeing the artist's income. Which means the filtering of the deals is being handled in a different manner.

"Rather than the artist having a manager who invites deals from individual promoters via his agent and then working out his own problems like travel and financing the pre-production work, all this is being handled by CPI.

And he refutes suggestions that his own role is downgraded by having a third party between himself and the band. "There always is. In general, I deal with the band's manager, in some cases with their lawyer or accountant. Sometimes with both. In the case of the Stones, I am dealing with CPI who are handling the tour and I am also consulting with Prince Rupert Lowenstein, who is their adviser.

"So it's not dissimilar for me as an agent. It's still my job to find the best deals and the best facilities for the best money.

Warnock considers that CPI president Michael Cohl is, in some respects, effectively acting as the Rolling Stones' manager for the tour. "He consults heavily with the band on every aspect of the tour. "I would think it would only be worth CPI's while if the

band is going to gross sufficient money for them to want to make those kind of guarantees. I would have thought it would need to be on a world scale to be worth getting involved in, but that's just my observation.'

The involvement of big business in setting up such deals doesn't perturb Warnock either. "It gives them access to the youth market. That's why they will be interested in backing this kind of venture even though the return on the investment may not be that high.

"But whoever these acts were dealing with would be on tight margins. You always are with acts of that level. If you're looking to float your company on the back of one of these acts, you're going to be out of business.

And he counters suggestions that local promoters are being stifled. "The input I've been getting from promoters has been more than usual. I'm asking them to look into secondary sponsorship, local television and radio, deals with national newspapers. "That's allowing the promoter to become involved in

more, not less, because, by God, if you've got an act the size of this one, you can go out there and bang the drum and get some interesting deals going."

John Giddings, of agent/promoters Solo Talent, who is putting on David Bowie's U.K. dates, accepts what he sees as a logical progression in the international touring business. "The way the business is going, artists are looking for a guarantee before they step outside the door. They don't want to take the risk and it's easiest to sign with one promoter for a guaranteed sum.

"Effectively I'm already doing that. I've been doing European tours using local promoters for five years. When Suzanne Vega gets on a plane in New York for Europe, that's all she has to do. I'm guaranteeing her the money from the whole of the European tour and all the costs. I hope there's going to be a profit margin at the end--if costs stay the same.

Says Giddings:"Now it's starting to happen on a world scale. But how many acts of that stature are we talking about? David Bowie said he thought there were 15, but I'm hard-pressed to come up with half that figure.

(Continued on page I-8)

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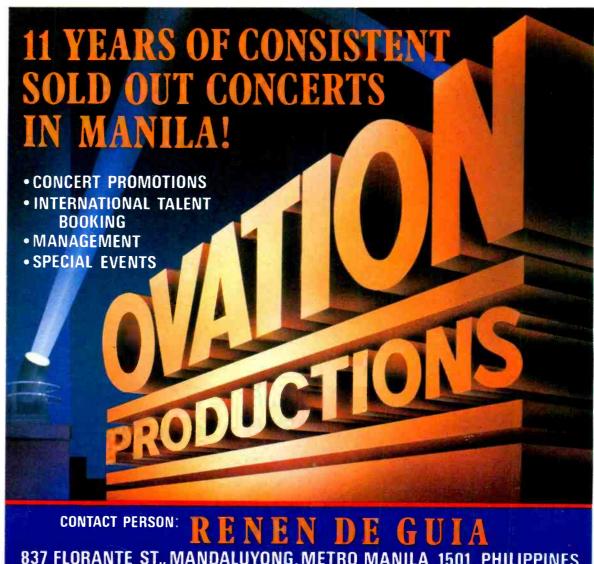
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NEWSMAKERS



Acquiring Minds. GRP and MCA executives shake hands to seal their deal: The MCA Music Entertainment Group has acquired all of the outstanding common shares of GRP Records Inc. for shares of MCA Inc. common stock valued at approximately \$40 million. Shown, from left, are Dave Grusin, executive VP, GRP Records; AI Teller, chairman, MCA Music Entertainment Group; and Larry Rosen, president, GRP Records.



EMI Rocks With Roxette. EMI Music Publishing executives treat recording group Roxette to a dinner in honor of the group's signing to a worldwide publishing arrangement with EMI. Roxette's EMI debut, "Look Sharp!," generated two No. 1 singles, "The Look" and "Listen To Your Heart"; the group's current single, "Dangerous," reached No. 2. Shown, from left, are Per Gessle, Roxette; Charles Koppelman, chairman/CEO, EMI Music Publishing; Marie Frederikson, Roxette; and Martin Bandier, vice chairman, EMI Music Publishing.



They're Just Wild About Maharry. A&M president Gil Friesen, left, and A&M chairman Jerry Moss, right, congratulate recording artist Wendy Maharry after her debut performance at Cafe Largo. Maharry's eponymous debut album was released on A&M in February.



A Star For Sammy. Composer Sammy Cahn is congratulated by ASCAP executives and celebrity pals as he receives a star on Hollywood Boulevard's Walk of Fame. Warner Bros. Publications recently published "The New Sammy Cahn Songbook," a collection of Cahn tunes that includes such standards as "Love And Marriage," "High Hopes," and "Come Fly With Me." Cahn's songs have won many awards, including four Oscars. Shown, from left, are Julie Horton, creative director, Western region, ASCAP; Les Bider, president/CEO, Warner/Chappell Music; Tita Cahn; actor Dudley Moore; Cahn; singer Jack Jones; Jay Morgenstern, executive VP/GM, Warner/Chappell Music, and president, Warner Bros. Publications; Todd Brabec, executive director, Western region, ASCAP; and Loretta Munoz, director of member relations, Western region, ASCAP.





Cos Goes Jazz. PolyGram executives toast Bill Cosby, who has just signed a recording contract to produce a series of jazz albums for PolyGram's Verve label. The first of the series, "Where You Lay Your Head," is due out this month. Shown, from left, are Richard Seidel, VP, PolyGram Jazz; Debbie Morgan, VP of marketing and sales, PolyGram Classics/Jazz; Cosby; Brian Bacchus, director of A&R/promotion, PolyGram Jazz; and David Weyner, VP/GM, PolyGram Classics/Jazz.

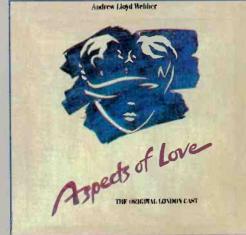
Gimme Hope And Gimme Shelter. Rolling Stones Mick Jagger, left, and Bill Wyman, right, congratulate Eddy Grant on the U.S. release of "Gimme Hope Jo'Anna," an anti-apartheid anthem that hit the top of the British charts in 1988. The song is being released now to commemorate the freeing of Nelson Mandela. Grant's first album for Enigma, "Barefoot Soldier," is due out in May.



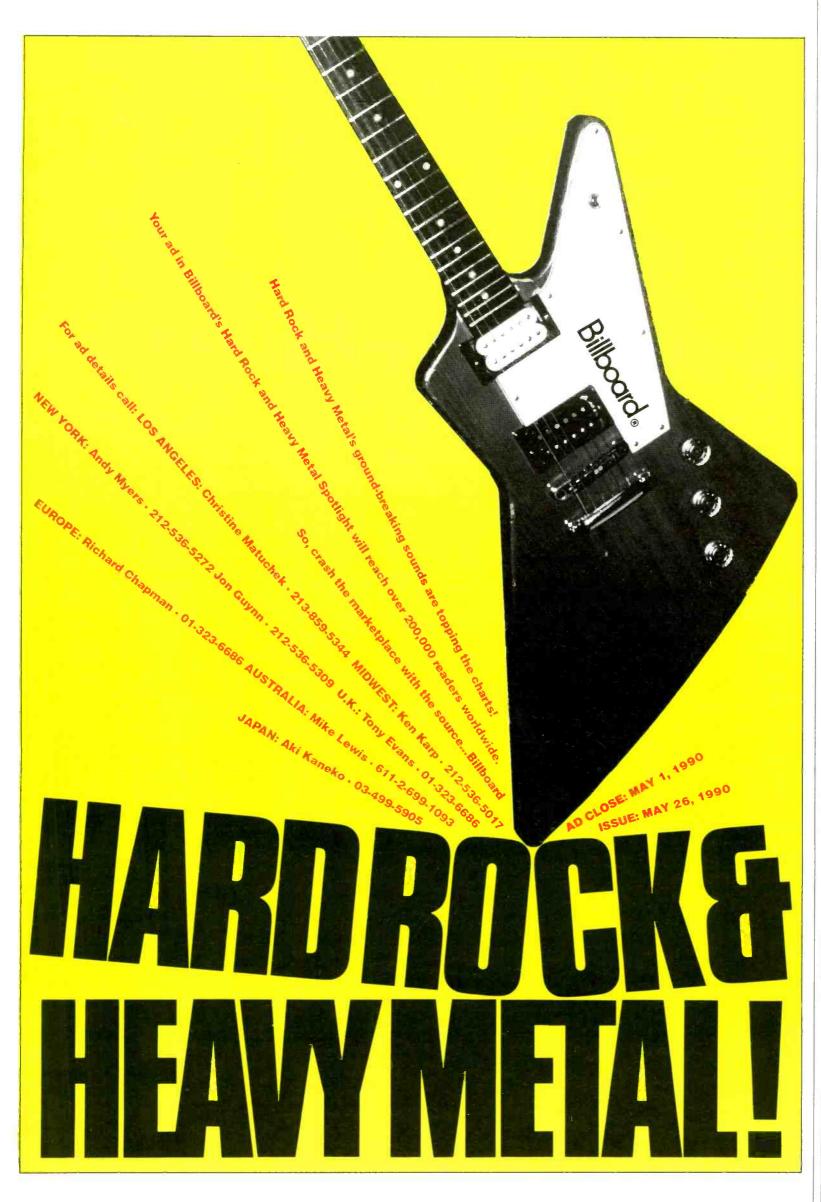
He'd Give You The Shirt Off His Back. Sony Classical executives present John Williams, conductor of the Boston Pops, with a Sony Classical jacket to commemorate the Pops' debut recording on the label. Shown, from left, are producer Thomas Z. Shepard; Joseph Dash, senior VP/GM, Sony Classical; Williams; and Irwin Katz, VP of A&R, Sony Classical.

PolyGram celebrates the Broadway opening of Andrew Lloyd Webber's latest triumph

The Original London Cast Recording Featuring "Love Changes Everything".







CD Makers Credit Hardware Sales For 1st-Qtr. Boom

BY SUSAN NUNZIATA

NEW YORK—Compact disk manufacturers report an enormously successful first quarter of 1990, with orders increasing 25%-45% over the same period last year. Most observers feel the growth has been spurred by dramatic CD player hardware sales in the last quarter of 1989.

The growth is especially notable in light of the lack of major hit releases during the first quarter. In fact, as much as 60% of the demand seen by some CD plants is for reorders.

"I think we're going to have a hell of a year," says Cal Roberts, VP of marketing for Disctronics, the Burbank, Calif.-based independent replicator with a capacity of approximately 48 million units annually. "I think we're feeling the effects of selling over 6 million players last year. Over the past two years we've seen dramatic jumps in volume each first quarter of the new year."

In the last quarter of 1989, CD player hardware sales increased 6%-10%, some retailers say. A total of 6.9 million CD players were sold in 1989, according to the Electronics Industries Assn. of America—a 38% increase over 1988 sales. In 1990, CD player sales are expected to grow 30% to more than 8.6 million units.

At Best Buy Co. Inc., a hardware chain based in Bloomington, Minn., CD players boosted home audio sales to a 10% increase in December 1989 over the previous December, says Bill Taylor, senior buyer of home audio.

dio. "It was largely first-time buyers," he says, "although a lot was secondgeneration CD changer buyers."

Quantum first-quarter leaps in business are developing into a pattern for the replication industry, say some observers. The first quarter of 1989 grew 50% over the first quarter of 1988.

(Continued on page 93)

Billboard Drops Top CDs Chart

NEW YORK—Billboard has eliminated the weekly Top Compact Disks chart, effective with this issue. The move reflects the complete integration of the CD into mainstream sales and, hence, into the Top Pop Albums chart.

The compact disk chart had been created to track sales of CDs when the configuration was a specialty product with a sales pattern distinct from vinyl LPs and cassettes. Now, with CDs representing almost one-third of all album sales in 1989, their impact can be clearly documented on the regular Top Pop Albums chart, which already includes sales of compact disks.

A comparison of the charts over recent months indicates little difference between the two. For example, in the March 31 issue, seven of the top 10 titles on the CD chart were in the top 10 of the albums chart; 16 of the top 20 CDs were among the top 20 albums,



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Delays, Paperwork Could Hurt Some Tours U.S. VISA RULES MAY HARM FOREIGN ACTS

BY JEFFREY GABEL

(Editor's note: Billboard ran a news story in its March 17 issue about the new visa rules affecting performers from abroad. The following Commentary provides additional details about the regulations.)

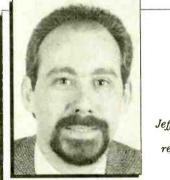
In a move that has been anticipated for the past several years, the U.S. Immigration and Naturalization Service issued a final rule, effective Feb. 26, 1990, that amends its current regulations covering temporary workers from other countries. The effects of this action could narrow the chances of foreign artists and entertainers and their support staffs to enter the U.S.

The Immigration and Nationality Act allows certain aliens to enter this country to work here temporarily. These temporary-worker provisions, called H-1 and H-2 visas, have traditionally been used by international entertainers seeking entry to the U.S. in order to perform here. The provisions dealing with artists and entertainers are a controversial part of the final rule and have long been the subject of strenuous lobbying efforts by U.S. labor unions and entertainment industry officials.

Generally, the H-1 category is selected as the preferable visa for artists and entertainers. The H-1 classification is reserved for aliens of "distinguished merit and ability" performing services of an exceptional nature requiring such merit and ability. The INS has interpreted that phrase to include members of the professions and persons of "prominence."

The advantage of the H-1 petition is that it is filed directly with the INS, which can grant such a visa within days. An application for an H-2 visa, in contrast, must be approved by the U.S. Labor Department before it can be submitted to the INS. The Labor Department must determine that no one in the U.S. labor market can provide the same service as the applicant, and the agency can take up to 45 days to provide a certificate attesting to that fact. In view of the 11th hour nature of planning for musical tours, the H-2 route is much less desirable than the H-1 process.

Among the major areas of concern raised by the final INS rule are: (1) the definition of prominence: (2) booking agents acting as peti-



tioners; and (3) the meaning of the term "accompanying aliens.

Regarding the first issue, the final rule requires that any alien or group establish prominence by showing sustained national or international acclaim and recognition for achievements in the particular field. This may be accomplished by submitting at least three different types of documentation (drawn from a list of seven examples), including:

• Receipt of "significant national or international awards or papers"; · Reviews published in major

newspapers, trade journals, or magazines: • A record of major commercial

successes: • A high salary.

The main concern here is that many lesser but excellent performers who may lack commercial and media success will not qualify for H-1 status under this new rule. Thus, they will face the uncertainty of obtaining a temporary labor certification and H-2 visa. The INS' position is that "persons of ephemeral or short-lived acclaim and recognition are not eligible" and should utilize the H-2 category as an alternative. According to the INS, "only those who have national or international renown because of their

'The H-2 route is less desirable than the H-1 visa'

Jeffrey Gabel is a New York-based attorney practicing immigration law who has represented clients in the entertainment field.

> achievements or those who have exceptional skills in a unique or traditional art as recognized by experts or authorities in the field are eligible" for an H-1 visa.

> Over the objections of U.S. labor unions, the INS has codified the longstanding practice of allowing agents to petition it on behalf of the actual employer and beneficiaries. This provision is limited to petitions involving workers who are usually self-employed or who use agents to arrange short-term work, or where a foreign employer authorizes the agent to act on its behalf.

> The final rule also allows certain aliens who accompany performing artists to gain H-1 status. Among them are road crews, camera operators, and sound and lighting engi-

> time and effort (not to mention the

cost) of producing two separate re-

leases for the same album should

not go unnoticed in the music indus-

try. Why don't record shops opt to

carry the "clean" version, rather

than totally censor the product? We

thought America was a land of free-

dom and choice, but current legisla-

tion seems to be pointing in a differ-

Luann Shockley

Dingleberry's Records

Greg Reynolds

Dayton, Ohio

ent direction.

ODE TO 2 LIVE CREW

neers. The rule defines accompanying aliens as those persons providing support services which cannot be readily performed by U.S. workers and which are essential to the successful performance of the services to be rendered by the H-1 individual or group. Such an alien must have appropriate qualifications, significant prior experience with the H-1 individual or group, and critical knowledge of the specific types of services to be performed, so that the success of the services is dependent upon his or her participation.

COMMENTARY

The INS claims that this approach is more liberal than previous requirements but does not anticipate an influx of aliens under this rule. However, both unions and artist representatives are concerned because no definition of the term "essential" is listed; furthermore, the rule is silent with regard to what must be presented to prove that the services cannot be readily performed by a U.S. worker. Depending on how the INS inteprets these items, foreign performers heading for the U.S. might be forced to leave their support staffs back home.

In conclusion, the new INS final rule has attempted to codify certain definitive standards for determining who qualifies as an alien of distinguished merit and ability. The INS has stated that prior H-1 approval cannot serve as a basis for future eligibility. There is a genuine concern that the interpretation of this rule may be restrictive toward foreign artists who are not superstars

Although this new rule does codify many longstanding practices and policies of the INS, the labor unions and the entertainment industry have drawn up battle lines on the issues it raises, which would lead one to believe that this "final" rule is not the last word.

Stay tuned!

ignore 'em.

- So keep it up Billboard-reportin' all the facts,
- We'll take this "obscene" matter right to the max.

And keep making music 2 Live Crew

- (And I speak to other bands that write lyrics like you do).
- When you sing you spread a mes-sage to all kinds of people
- Like a school, like a book, like a church with a steeple.
- So think about the thoughts that you want to spread around.
- Why not sing something productive to go with your sound? Philip J. Penrose

Brookfield, Mass.

I read a sample of lyrics by 2 Live Crew

- In the article in Billboard-was a good thing to do.
- Even though I didn't find the lyrics "obscene.
- I found them useless, dull, and mean.
- But it's their right to write 'em-
- mine to abhor 'em, Their right to sell 'em-mine to

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.



FCC & LABELING

The proposed state stickering laws affect more than retailers. Broadcasters must also be aware that they may be viewed as "distributsuch harmful matter to chiling dren in their audiences. Broadcasters have previously assumed that it was legitimate to broadcast "adult-oriented" material during "safeharbor" periods-times when parents were likely to be able to supervise their children's listening.

But now the FCC is meditating on whether to impose a 24-hour ban on the broadcast of "indecent material" under the assumption that children are in the audience at all hours-day and night. Obviously, such a determination by the FCC would mean not only a complete ban on sexual and excretory references; in those states with broadened 'harmful matter" statutes, it would

also lead to the censorship of stickered product on the airwayes. The double-whammy of these laws would result in the elimination of much of the blues, R&B, country, rap, jazz, and rock'n'roll that distinguish our airwaves from those that exist under totalitarian regimes.

Isn't it ironic that while we celebrate the bicentennial of the Bill of Rights, our legislators and government are already establishing the machinery of censorship?

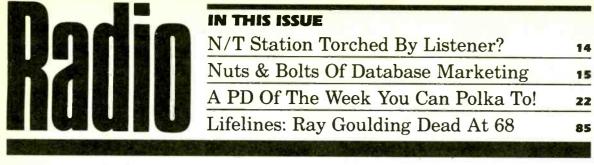
Jerry Drawhorn Barney's Records Davis, Calif.

THE CREW COMES CLEAN

In response to the bad rap that Luke Skyywalker's 2 Live Crew has been receiving over its latest release, has anyone been informed that there are *two* versions of the al-bum available? Namely, "As Nasty As They Wanna Be" and "As *Clean* As They Wanna Be."

Skyywalker should not be persecuted, he should be applauded for giving the listener a choice! The

www.americanradiohistory.com



Adult Alt. As Smaller-Market Format? Gets Mixed Signals Outside The Top 25

BY CRAIG ROSEN

LOS ANGELES-So, if adult alternative is a hit-and-miss format in major markets, how will it play in Peoria, Ill.? Well, three years after the format's birth at KLRS San Jose, Calif., and KTWV Los Angeles, that city still does not have an adult alternative outlet. But the format has held steady and shown a positive effect at the retail level in medium and small markets ranging from Raleigh, N.C., to Porterville, Calif., to Santa Fe, N.M., where there are three adult alternative outlets.

Alan Mason, president of Portland, Ore.-based Radio Success Services, consults six stations, including WNND (The Wind) Raleigh and KGSR (Star 107) Austin, Texas. Mason says, "There are some markets where [adult alternative] works bet-ter than others." He determines those through extensive research such as examining cluster groups and the population in certain Zip codes

Factors necessary for adult alternative to be successful, Mason says, include a large percentage of the work force in professional and managerial positions as well as a large portion of the population in the key 25-54 demographic. Mason also identifies a series of lifestyle factors: "Which magazines they read, which TV shows they watch-information like that gives us a clue to who is living there

But does the format need vuppies-the stereotypical target of adult alternative stations-to be successful? Ken Jones, KGSR's acting PD/afternoon driver, notes that Austin, Texas, a college town and state capital, has a highly educated population, which makes it a likely target of adult alternative programmers

WNND PD Cliff Smith admits that the Research Triangle's "large number of 25-49-year-old college-educated adults" have indeed been important to WNND, but he adds that "we feel we are appealing to a much larger audience than just that. There are a lot of jazz fans that have lived in this area, and they really appreciate a station doing this 24 hours a day.'

Smith maintains that adult alternative can be a hit in any market "if it is programmed correctly to a specific local audience." And Frank Forrest, producer of the syndicated adult al-ternative show "Musical Star-streams," says, "There is no justification for the argument that the format only works in larger markets. People want a relaxing alternative in every type of market-blue collar or upscale

WNND and WGSR went adult alternative within a month of one another. WGSR, previously a country outlet on the fringe of the market, moved into Austin last April. WNND went from easy listening to adult al-

ternative last May. As with results for their major-market counterparts, the stations' ratings have been mixed. WNND has gone 1.4-1.8-2.2-3.4 12-plus over the last year and is currently third in men 25-54 and sixth in adults 18-plus.

Smith, who hosted "Jazz Flavors" at the late WQXI-FM Atlanta, joined WNND because it "was the nearest adult alternative station" he could

Jazz fans living in this area appreciate a station doing this 24 hours a day'

find. WNND is up to 50% vocal in mornings, then plays three vocals an hour during the remaining daylight hours, and almost all instrumentals at night. That, Smith says, makes the Wind different from the adult alternative networks-the Wave and the Breeze. "During the day, they sound like us at night. We are pretty uptempo during the day and relaxing and soothing at night." Smith is pleased with his station's

performance so far, as well as the fact that WNND was able to draw 10,000 people to a free concert featuring the Rippingtons. "We're a 3-kilowatt station up against 100,000-watters," he says. "We popped this thing on and got

all kinds of press," says KGSR's Jones, formerly at successful adult alternative outlet KQPT Sacramento, Calif. "It was the hottest thing since sliced bread.'

Jones adds that "commitment from the owner of the station is everything. The [owners] that haven't done well [with the format], asked too much and didn't give the station enough support."

Among the medium- and smallmarket outlets that have not stuck with adult alternative are KLZS Wichita, Kan., a onetime Breeze affiliate that became mainstream AC KRBB last October following an ownership change. But KRBB PD Dean Taylor says, "I don't feel it was the fault of the format; I feel it was station mismanagement. The support seems to be there [for adult alternative] given the right situation."

WVVY New Bern, N.C., is another small-market adult alternative that did not last. GM Howard Wilcox, whose W&B Media bought the station shortly after it signed on in September 1989, says he had no intention of staying adult alternative and turned to a hot AC instead.

"We did extensive callout research and found out that there was not enough of a base to support the forhe says. "And if you look at mat. major advertisers, automakers, fastfood chains, soft-drink companies,

and breweries, that kind of advertiser doesn't buy the format. It's a boutique audience and we just don't have enough boutiques."

N/T WAUB Auburn, N.Y., PD Bob Payne, who programmed WVVY, thinks the format could have worked in New Bern. With virtually no promotional budget, Payne says, WVVY promoted a David Wilcox concert and sold it out. "Our own in-house survey had us No. 6 with adults 25-39," he contends.

Perhaps one of the least-likely markets for adult alternative is Porterville, Calif., between Ba-kersfield and Fresno, where KIOO (Century 100) mixes jazz and fusion titles with conventional AC. OM Joe Eick says KIOO has had an impact at the retail level: "Sam Goody's is one of our main reporters. They tell us we have had a direct effect on the sales of CDs and high-quality cassettes.'

Labels have noticed an impact, too. Music West director of promotions Kenny Altman says that 80% of responses from buyers say they heard about the artist on radio and "and a lot of those are the smaller-market stations."

Several small-market adult alternative outlets have worked out deals with retailers to sticker product played on the station or display featured artists in a special section named after the station, similar to the arrangement KTWV has in Los Angeles. Tracks stores in Raleigh have a special WNND section. "One of the main reasons why we decided to do this section is because the sales generated by the Wind were so tre-mendous," says Tracks/Record

(Continued on page 18)



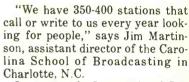
Separated At Girth? WWEZ Cincinnati PD Mark Elliott, right, receives a visit from the Big Boy mascot. The Big Boy came around during Elliott's air shift to promote the restaurant's seafood festival.

GMs Say Minimum-Wage Hike Is Already Beneath Them

BY PHYLLIS STARK

NEW YORK-Is the minimum wage really disappearing from radio? Station managers and broadcast school administrators say a recent boom in radio job opportunities has ensured that few stations are currently paying minimum. For most of them, the Sunday (1) minimum-wage increase from \$3.35 to \$3.80 will have little effect. Only a few small-market managers who do pay minimum wage are concerned that the increase will inflate their operating costs, and say they may be forced to consider staff cutbacks.

Broadcast school spokesmen say the prospects for this year's graduates will be good because of the large numbers of available broad-casting jobs. "Typically, we have more jobs available than we have people for," says Bruce McCubbin, business manager of the Broadcasting Institute of Maryland, "and that is the case again this vear.



Last year, the International College of Broadcasting in Dayton, Ohio, placed 87% of its graduates in broadcasting jobs, according to spokesman Michael LeMaster, who anticipates about the same success rate this year. McCubbin says last year his school was able to place two-thirds of its graduates in full-time broadcasting jobs.

And although LeMaster says half his graduates start out in entry-level jobs, the increase in jobs has ensured that entry level rarely means minimum-wage salary any more. McCubbin estimates that the typical starting salary for a jock at a small-market station is \$12,000-\$13,000 a year. Tom Collins of ICB says the average wage for a radio beginner in Dayton is about \$1,000 higher than that; overnight jocks, typically the lowest paid, can expect to earn between \$11,200 and \$11,600 in Dayton. Martinson estimates that the typical starting salary for his graduates is \$17,800.

Compared to other industries however, the starting salary in radio is still very low. "It's ridiculous that someone over there pouring a Coke at McDonald's can be making the same as a skilled radio technician. " says Gail Natale, GM of oldies KWFS Wichita Falls, Texas.

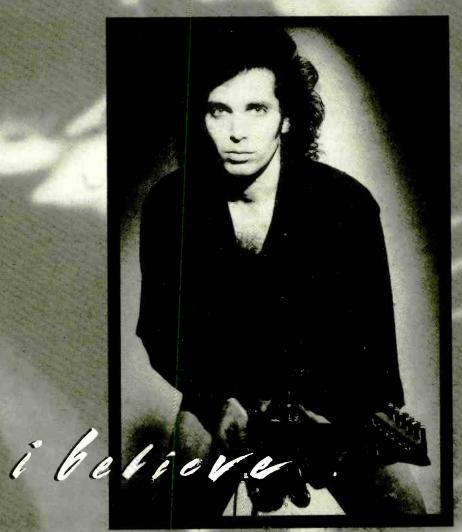
Broadcast schools emphasize the realities of working for low wages as part of their curriculum. At BIM, students are required to take a course in job placement that, among other things, teaches them how to plan a household budget. Guest speakers from the industry stress the realities of the business, not just the glamour, says McCubbin.

At the small-market stations that do admit to paying minimum wage, however, managers are understandably more concerned with their own budgets than with the budgets of (Continued on page 20)



Miami Signature Machine. Top 40 WHYI (Y100) Miami was one of many stations that sent get-well messages to singer Gloria Estefan after her recent highway collision (see Promotions, page 15). Thousands of Y100 listeners signed this banner with such messages as "Anything for you," "Hope to see you doing the conga soon," and "Que te recuperes pronto.

J O E S A T R I A N I



'I BELIEVE; THE HIT SINGLE FROM JOE SATRIANI'S CERTIFIED GOLD ALBUM 'FLYING IN A BLUE DREAM'

JOE SATRIANI ON TOUR NOW LOOK FOR THE VIDEO, COMING SOON ON MTV & VH1

RODUCED BY JCE SATRIANI & JOHN CUNIBERTI RE-MIXED BY CHRIS LORD-ALGE DIRECTION: BILL GRAHAM MANAGEMENT

1. 1990 RELATIVITY RECORDS, IN

RADIO

Mason Dixon Lined Out In Q105 Shakeup; James T. WEDR PD; Todd To Pirate OM

WITH LEGENDARY top 40 WRBQ (Q105) Tampa, Fla., having made something of an upper-demo comeback in the second monthly Arbitrend, last week's shakeup—in which OM Mason Dixon, night jock Brian Christopher, and MD Bobby Rich exited—was somewhat surprising. But Garry Wall, the PD of coowned KKLQ San Diego, says that 18-34 demographics weren't rediscovering Q105 as fast as 25-plus listeners. "We needed not to renounce our future audience," he says.

Wall will spend the bulk of his time at Q105 for now; he is handling PD duties and splitting MD chores with **Dave Denver** until WRBQ hires a new PD. At press time, Q105 was without jocks, instead using drops from listeners as part of its "Rededicating The Q To You" campaign. Morning man **Cleveland Wheeler** will return to Q105 on Monday (2); other shifts will be readded later.

This is an hour of the new Q, which is using the slogan "Talking less, jamming more," from the morning of March 27: Phil Collins, "I Wish It Would Rain Down"; Michel'le, "No More Lies"; Taylor Dayne, "I'll Always Love You"; Seduction, "Two To Make It Right"; Robert Palmer, "I Didn't Mean To Turn You On"; Sinead O'Connor, "Nothing Compares 2 U"; Calloway, "I Wanna Be Rich"; Roxette, "Dangerous"; Nu Shooz, "I Can't Wait"; Stevie B, "Love Me For Life"; and Rufus, "Ain't Nobody."

In another Tampa Bay stunner, WFLA/WFLZ GM Dave Macejko, whose FM gave Q105 so much trouble, has resigned. Elsewhere at Jacor, WFLZ's parent company, the Critical Mass Media arm, is now consulting top 40 WMJQ Buffalo, N.Y.

POLICE BLOTTER & MISC. STATIC

At press time, controversial N/T outlet WOKG Warren, Ohio, was still off the air following a March 23 fire that the local fire chief has termed "suspicious." Nobody was injured in the blaze, which took place four hours after the daytimer had signed off, but ND Mike Ward says that most of WOKG's building is gutted and damage is estimated at \$160,000. Local speculation is that the fire may have been set by a disgruntled listener; recent topics on WOKG have included upcoming local elections and the possible closing of the sanitation department.

In a disgruntled-listeners story that didn't happen, WLUP Chicago host Ed Tyll resigned on the air on March 17, claiming he'd received death threats following a show on Louis Farrakhan. But the Chicago Sun-Times claims the whole thing was a hoax. Meanwhile, in a somewhat lighter stunt that fans of the "Nine Tape" will appreciate, crosstown WTYZ (Z95) spent all of March 29 saying nothing but the letter "Z."

According to local media reports, WHYT Detroit overnighter Sunny Joe Harris was arrested March 27 and has been charged with conspiracy to possess cocaine with intent to distribute. Harris was released on his own recognizance; he has been suspended by the station, but not fired, until further notice. There may be better news for former WANS Greenville, S.C., OM Bill McCown and MD Jeff Hayes, who were fired from the top 40 station two weeks ago following their arrest for alleged bomb threats to competitor WMYI (Billboard, March 17).



by Sean Ross with Craig Rosen & Phyllis Stark

McCown claims that polygraph tests arranged by his lawyer prove that he and Hayes "had nothing to do with any bomb scare ... and that we did not call WMYI and ask if the bomb had started yet." These tests were not done by local authorities and charges against the pair still stand.

Oldies WHND Detroit, licensed to suburban Monroe, Mich., has applied to the FCC for a synchronous transmitter in the Detroit suburbs. If granted, WHND—which currently operates as a daytimer because its night power doesn't reach Detroit would effectively become a 24-hour station. At classic rock sister WCSX, morning man Jim Palucci is out. Look for Steve Segal, who has been doing overnights on WCSX in recent weeks, to replace him shortly.

So what happens to top 40 WGH-FM Norfolk, Va., if its sale to Paco-Jon Broadcasting goes through? Well, P-J's WPLC Spottsylvania, Va., which simulcasts urban WPLZ Richmond, Va., has applied to the FCC for the calls WRAP—which, coincidentally, belonged to a legendary urban AM in Norfolk until last year. Are those calls parked for use at WGH? Meanwhile, WPLZ's gospel AM WGCV *is* now carrying WPLZ a trimulcast. Three AM staffers are out.

cast. Three AM staffers are out. WGR-AM-FM Buffalo, N.Y., has wrested rights to the Buffalo Bills from WBEN for a rumored \$1.6 million. Play-by-play for the Bills will run not only on N/T WGR-AM but also on album WGR-FM beginning with the 1990 season.

PROGRAMMING: PITTSBURGH STUNNER

As previewed here last week, former WXGT (92X) Columbus, Ohio, PD Mark Todd did end up at top 40/ rock KQLZ (Pirate Radio) Los Angeles as operations manager. Todd replaces p.m. driver Shadow Steele, who assumed OM duties from Randy Kabrich last year, and who "will continue to assist in programming strategies," according to the station.

WBZZ (B94) Pittsburgh PD Clarke Ingram is out. His duties will be split between consultant Jim Richards and group PD Doug McGuire for now ... ABC Talk PD Dave Rimmer is leaving to program N/T WWDB Philadelphia.

You don't hear much about PDs being hired these days because they've had experience with the Drake format. But WODS (Oldies 103) Boston GM Dave VanDyke cites Tommy Edwards' experience at WOR-FM New York two decades ago as part of the reason that Edwards got the nod as WODS' new PD. WODS uses recut Drake jingles and other Drake formatics.

James Thomas, aka "James T.," longtime p.m. driver of urban WEDR Miami, is the new PD, replacing the exiting PD BJ. Barry. WEDR is also looking to fill Barry's airshift, although whether that will be for mornings or afternoons depends on the person involved. After seven years of planning, WEDR is on a new tower that will give it a signal in the northern metro area.

Elsewhere in South Florida, Shirley Maldonado, who was PD of adult alternative WXDJ Miami until its frequency swap several weeks ago, is now an in-house consultant at similarly formatted WLVE. In a similar move, Michael O'Shea, GM of top 40 KUBE Seattle, says that former WPLJ New York PD Gary Bryan will work with the station again, but only as a consultant.

Acting PD Rich Hawkins gets the official nod at WMXP Pittsburgh. That station goes from bright AC to churban as Mix 100.7 Jams, consulted by Ed Shane. D.C. Taylor, formerly Bubba B. Bad at WNNK Harrisburg, is the new night jock, replacing Len Laabs—now with oldies rival WWSW. John Anthony, once MD of urban WAMO-FM, is a weekender.

After almost two years at classic rock WUFX Buffalo, Ken Carson is the new PD at album WHTQ Orlando, Fla.; he replaces Jay Cresswell, who can be reached at 407-774-1707. Also, Lori Nix from WAVF Charleston, S.C., joins WHTQ for nights. Meanwhile, WUFX GM Pete Coughlin would like to hear from potential PDs at 716-885-1400.

Ron Reeger is the new OM for adult standards/oldies combo WTAR/WLTY Norfolk, Va., replacing Mark Thomas. Reeger was program manager of local public outlet WHRO for the last six months ... Michael O'Bryan, PD of easy KBRD Seattle, is returning to AC KLCY Salt Lake City as PD, which he was three years ago. O'Bryan replaces Tom Connelly. No replacement has been named at KBRD.

P.M. driver **Dan Meany** adds PD stripes at country WCTK Providence, R.I., replacing Joanie Pfeiffer ... Mike McCoy, previously PD of WIRK West Palm Beach, Fla., is the new interim PD at country WCRJ Jacksonville, Fla.

Former top 40 CFTR Toronto PD Sharon Taylor is the new PD at similarly formatted CFGO (Energy 1200) Ottawa. Taylor assumes duties that had been held by GM Diane Wilson

... Jim Payne is out as PD of WVGO (Oldies 106) Richmond, Va.; look for a replacement shortly ... Production director/midday man Jim Gregory is promoted to PD at AC WSLI-FM Jackson, Miss., replacing Ron Harold.

Charleston, S.C., gets a new AC, WSUY (Sunny 100). Paul Rogers is GM. Summerfield Horner is PD.

newsline...

DAN BURKE, president/chief operating officer of ABC/Cap Cities, will take over as CEO on June 1 when current chairman/CEO Thomas Murphy steps down. Murphy will remain chairman. There has been no discussion of a new COO yet.

DICK HARRIS, chairman of Group W Radio, will retire in early 1991 to concentrate on ownership of WSRZ-AM Sarasota, Fla., which he has agreed to purchase from Wilkes-Schwartz. With Harris having been succeeded as president of Group W last year, no replacement is expected.

JIM DeCASTRO, president/GM of KKBT Los Angeles, has been named COO for parent company Evergreen Media. He will retain his KKBT duties.

FRED MURR will be GM of KLSI Kansas City, Mo., following Apollo Broadcasting's takeover of the station from Sandusky. Murr was VP/GM of WAVG/WLRS Louisville, Ky.

BOB CUMMINGS is the new GM of new adult standards outlet KXAM Phoenix. Cummings spent the last three years at KORK/KYRK Las Vegas, and had been GM for the last year. Rick White has been named GSM.

STATION SALES: KNUA Seattle from Gannett to Brown Broadcasting for \$10 million; KGRX Phoenix from First City Broadcasting to former owner Steve Allison for \$2 million; WOPA Chicago from CID Broadcasting to Athena Sofios Marks' Axios Broadcasting.

Mark Cardinella from crosstown WXTC is morning man; his replacement is Jim Crosson from WFBC-FM Greenville, S.C.

Urban KWTD Little Rock, Ark., changes calls to KMZX (Mix 106) under new PD Don Michaels from WTMP Tampa, Fla. . . . James Dorsett, a former real estate broker, has been named to the new VP/GM post for Lee Bailey Communications.

WUEZ Joliet, Ill., the suburban Chicago station that will change calls to WCFL and format to oldies shortly (Billboard, March 10), has tapped Gary Rivers as PD; Rivers programmed co-owned WQTL Lima, Ohio ... Former KWIN Stockton, Calif., PD Jim Nelly is tapped as PD for AC KFYE Fresno, Calif.

Easy WTGQ Thomasville, Ga., has become churban WOBB (B102) aimed at Albany, Ga./Tallahasse, Fla. GM Gary Daw and OM Buddy Leach will do mornings. Also joining are MD/p.m. driver James Sherman, formerly PD of urban WHGH Thomasville; midday person Janey Mac and night jock Christopher Star from top 40 WJAD Albany, and overnighters Frankie Flight & Lady Jock of WOFF Albany.

AC WKXW (Kix $101^{1}/_{2}$) Trenton is now oldies outlet New Jersey $101^{1}/_{2}$; it is the second time a station has imaged around the state, following Dover N.J.'s New Jersey 1510 in the early '80s. PD Mike Landry moves to middays on adult standards sister WBUD; Jay Sorenson is new PD.

PEOPLE: KFI BOOSTS EISENSON

A lot of programming department changes this week at N/T KFI Los Angeles. Alan Eisenson, former producer to Tom Leykis, is named APD. P.M. drive news editor Ann Warner is upped to operations coordinator. Former APD Bill Lewis has been moved to marketing manager.

Dave Anthony, most recently PD of WNRJ Pittsburgh (now WEZE-FM) is the new APD at oldies KLUV Dallas...Ed Munster is promoted to programming assistant at top 40 WAVA Washington, D.C. ... Kevin Selle joins AC WMJJ Birmingham, Ala., as APD/p.m. driver from KLTD Austin, Texas. Chio the Hit Man goes from nights at top 40 WZAT (Z102) Savannah, Ga., to late nights at KHYI (Y95) Dallas. His replacement is Phil Hamburger from WMGM Atlantic City, N.J. ... Jay Michaels from KJMZ Dallas is now doing nights at urban WQUE New Orleans.

At urban WJMO-FM Cleveland, Doc Reno-who was most recently doing weekends at crosstown WMJI-joins for middays. Across town, actress/voice talent Jean Zarzour is Lynn Tolliver's new morning sidekick on WZAK... Linda Shane from WFLZ Tampa, Fla., joins Tony Fields in mornings at urban KSOL San Francisco, replacing Dave Michaels ... Tim Greene, last of WCKZ Charlotte, N.C., joins urban KKBT Los Angeles for weekends.

Coco Cortez goes from late nights at urban WGCI-FM Chicago to top 40/dance rival WBBM-FM (B96); she replaces Jose Solis. Across town, Randy Thomas from WLIT replaces Bill Jurek in mornings at WXEZ... WBZE Washington, D.C., PD Reggie Hales is the new p.m. driver at gospel WUST.

Denny McLain moves from afternoons to mornings at N/T WXYT Detroit, switching shifts with John McCulloch ... Former KCBQ San Diego PD John Forsythe is the interim morning man at crosstown AC KKYY (Y95). Ben Ziegler from KRZR Fresno, Calif., is now doing late nights. Permanent assignments will be made when new PD Robert Berberich gets to the station.

Former WQXY New Orleans PD Dennis Day is now doing mornings at WTDR (Thunder 96.9) Charlotte, N.C. (Billboard, March 31) ... AC WMXC Charlotte, N.C., MD/p.m. driver Hunter Herring is out; call him at 704-364-1425.

B.C. Beshore goes from swing at top 40 WWRB Wilkes-Barre, Pa., to similar duties at top 40 WSBG Stroudsburg, Pa. ... Former KKWY Salt Lake City PD/morning driver Max Wulf is still looking for a majormarket morning or medium-market PD/OM job. Call 801-965-9081.

Assistance in preparing this column was provided by W.T. Koltek.

BILLBOARD APRIL 7, 1990

RADIO

Direct-Mail Efforts, Though Tough, Get Stamp Of Approval

NEW YORK-Although database marketing is one of this year's hottest promotional tools for radio, those who have worked with direct mail before call it a major undertaking and one with great potential for mistakes. Most stations say there are a number of things they would do differently

Send to:

the second time around.

Before embarking on a major direct-mail campaign, says Marketing Works president Ilene Adams, it is important to determine what you are trying to accomplish. For example, should you be targeting homes or offices? "Look to how you generate the

mailing list," adds Brian Ellis, promotion director of WKFM Svracuse. N.Y. "Are you buying demos? Are you targeting specific ZIP codes?"

Mike Gerhardt, president of Direct Radio Strategies, says both kinds of targeting can be effective compared with a blanket mailing, which, he says, is "a waste of money." Gerhardt also recommends forming some sort of frequent-listener club to collect names and build a relationship with listeners.

Ellis has used direct mail twice, once including membership cards in the mailing and once simply reading people's names on the air. Ellis says the ratings went up with the membership cards but not for the second promotion. "Cards work better because everybody wants to belong. It's the 'membership has its privileges' [mentality]."

The biggest problem with direct mail cited by stations is its potential to get stale and become "junk mail" after the novelty wears off. Adams recommends that listeners should be contacted every 4-6 weeks but says that in order to keep it fresh stations should vary what they send. For example, break up a series of contest mailers with a postcard from the morning man who is on vacation.

You have to freshen it up every time," agrees Anne Strong, promo-tion director of WHYN-AM-FM Springfield, Mass. "Change the contest, change the colors, etc. Also, keep it as simple as you can. One of

the major things that turns people off with direct mail is having too much copy to read. They'll just throw it out.

To that end, Gerhardt suggests periodically surveying listeners about their interests and targeting mailers and contests accordingly.

Another major complaint about direct mail is the enormous amount of time it takes to plan and execute a campaign. "You have to plan ahead," says Strong, echoing the advice of



by Phyllis Stark

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nearly everyone who has ever used direct mail. "You have to be really flexible about the start date of your promotion because the post office really has the final say," says Ellis, who estimates that a campaign can take anywhere from four to six months to plan and implement. "If you're running behind, scrap it and plan it for the next book. It's better to get it right."

Adams agrees that stations should allow enough time. For a large directmail campaign, she says, 8-10 weeks are needed to get it done.

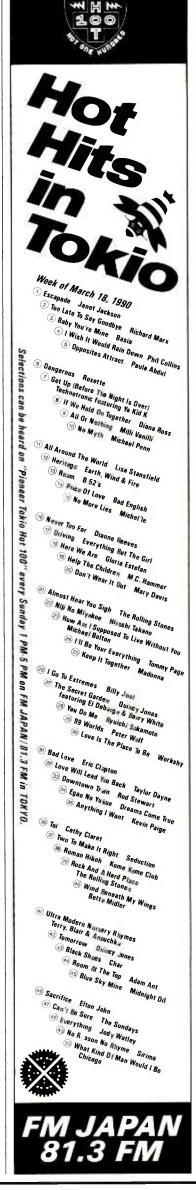
Advance planning is particularly important for sales tie-ins, according to Ellis. "Get the sales force out there selling to sponsors even before the thing goes to press," he says. "Any sales person will tell you that clients are slow.

WPHR Cleveland does a number of promotions that are exclusive to club members, such as giving away 10 trips in December. For the major promotions, promotion director Marshall Goudy estimates that they target club members "almost 100% of the time [because] these people are our core listeners. The club would entirely fail if there was no value in being a member." As a result of targeting club members, Goudy says he sees a surge in new members every time he does an exclusive promotion. But because listeners sign up to enter a certain contest, they are often impatient about actually getting their cards, a process that can take several weeks. WPHR alleviated this problem with temporary paper cards.

But Gerhardt recommends not having the card tied into any timesensitive promotions at all. "This is the best way to avoid headaches for yourself," he says.

Goudy also cautions against signing up new club members at trade shows, a practice WPHR no longer engages in because "people think they're entering a contest and fill out 27 cards." Although the computer catches duplications, most stations pay per entry. "Those kind of things add an additional expense," says Goudy

Nearly everyone who has used direct mail says doing it on your own is a big mistake. "Most stations don't have the time and staff to maintain it," says Adams. "You've got to go with a pro," says Ellis. "Basically, radio guys pick records. You wouldn't have a graphic artist come in to do (Continued on page 19)



COWABUNGA! When was the last time

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TEENAGE MUTANT NINJA TURTLES-THE Phenomenal Music! Phenomenal Marketing!

Greensleeves it ain't! Teenage Mutant Ninja Turtles—The Original Motion Picture Soundtrack arrives April 3rd with the most powerful retail assault of the year—color posters, banners, shelf talkers, special point of purchase cassette displays, and promotions galore!

The first single **"Spin That Wheel"** (Turtles Get Real) by Hi Tek 3, featuring Ya Kid K is al⁽⁹⁷⁰⁶⁾/₉₇₀₆ exploding at radio!

and the set

Over 500,000 Shipped!

> **"Turtle Power"** by **Partners In Kryme** is next and destined to be the "turtle anthem."

Plus—great new music from MC Hammer, Johnny Kemp, Spunkadelic, St. Paul and Orchestra On The Half Shell. A cross-merchandising promotional dream gets the green light with over \$40,000,000 in broadcast and print advertising!

- Teenage Mutant Ninja Turtles— The Motion Picture opens March 30th at 2,000 theatres everywhere!
- Teenage Mutant Ninja Turtles— The Original Motion Picture Soundtrack arrives at record stores everywhere, April 3rd!
- arrives at record stores everywhere, April 3rd!
 Two music videos featuring live performances by the Teenage Mutant Ninja Turtles themselves are ready for rotation!

Plus National Promotions with:

- Burger King
- Nickelodeon
- Ralston Purina
 Ellio's Frozen Pizza
 Delicious Cookies

GET READY TO BLOW THE LID OFF THE

an underground group shipped gold?

AVA

In-Store Everywhere April 3rd!

SCORE WUSI-EVJOWN

SBK Records

1000

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ORIGINAL CONTON CONT

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MOTION PICTURE

SOUNDTRACK

Ever since this fearsome foursome first emerged, America has shelled out over a half billion dollars for Teenage Mutant Ninja Turtles merchandising products, setting sales records everywhere and making the competition green with envy!

Just check out their awesome domination:

- #1 Video Game
- #1 Cartoon Series
- #1 Action Toy
- #1 Breakfast Cereal
- #1 Comic Book

Now watch the Turtles really turn it on!



Yester Hits_©

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES-10 Years Ago

- 1. Another Brick In The Wall, Pink Floyd, colum 2
- Working My Way Back To You/ Forgive Me, Girl, Spinners, ATLANTIC 3. Call Me. Blondie, CHRYSALIS
- Crazy Little Thing Called Love,
- Queen, ELEKTRA 5. Too Hot, Kool & the Gang, DE-LITE Him, Rupert Holmes, MCA
- 7. Ride Like The Wind, Christopher
- 8. Special Lady, Ray, Goodman & Brown, POLYDOR
- 9. Desire, Andy Gibb, RSO 10. How Do I Make You, Linda 10. Ronstadt, Asyluk

POP SINGLES-20 Years Ago

- 1. Bridge Over Troubled Water, Simon & Garfunkel, columbia
- 2. Let It Be. Beatles, APPLE
- Instant Karma (We All Shine On), John Ono Lennon, APPLE 3. 4. ABC, Jackson 5, motow
- Love Grows (Where My Rosemary Goes), Edison Lighthouse, BELL
- 6. Spirit In The Sky, Norman Greenbaum, REPRISE Greenbaum, REPRISE 7. The House Of The Rising Sun,
- The Rapper, Jaggerz, KAMA SUTRA
- Come And Get It, Badfinger, APPLE 10.

Easy Come, Easy Go, Bobby Sherman, METROMEDIA

TOP ALBUMS-10 Years Ago

- 1. The Wall, Pink Floyd, course Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL
- 3. Mad Love, Linda Ronstadt, ASYLUM
- Glass Houses, Billy Joel, COLUMBIA
- 5. Damn The Topedoes, Tom Petty & the Heartbreakers, BACKSTREET 6. Bebe Le Strange, Heart, EPIC
- 7. The Whispers, The Whispers, solar 8. Fun And Games, Chuck Mangione,
- 9. Light Up The Night, The Brothers
- Johnson, A&M 10. Off The Wall, Michael Jackson, EPIC

TOP ALBUMS-20 Years Ago

- 1. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
- 2. Hey Jude, Beatles, APPLE
- 3. Led Zeppelin II, Led Zeppelin,
- 4. Morrison Hotel, Doors, ELEKTRA
- Santana, COLUMBIA
- 6. Chicago, COLUMBIA
- Abbey Road, Beatles, APPLE
- 8. | Want You Back, Jackson 5,
- 9. Deja Vu, Crosby, Stills, Nash & OUND, ATLANTIC
- 10. Willie And The Poor Boys, Creedence Clearwater Revival, FANTASY

COUNTRY SINGLES-10 Years Ago

- 1. Sugar Daddy, Bellamy Brothers,
- 2. Honky Tonk Blues, Charley Pride,
- 3. It's Like We Never Said Goodbye, Crystal Gayle, colum
- I'd Love To Lay You Down, Conway Twitty McA
 Women I've Never Had, Hank
- Williams Jr., ELEKTRA/CUR
- 6. A Lesson In Leavin', Dottie West,
- 7. Shriner's Convention, Ray Stevens,
- Two Story House, George Jones and Tammy Wynette, εριc
 Beneath Still Waters, Emmylou
- 9. Beneatti strii visitorio, Elimiti di Harris, warner Bros.
 10. Are You On The Road To Lovin' Me Again, Debby Boone, warner/ Clippe

SOUL SINGLES-10 Years Ago

- 1. Stomp. Brothers Johnson, A&M
- And The Beat Goes On, Whispers,
- 3. Don't Say Goodnight, Isley
- Booth Say Sociality in Reck
 I Don't Believe You Want To Get Up And Dance, Gap Band, MERCURY
 Off The Wall, Michael Jackson, EPIC
- 6. Don't Push It, Don't Force It, Leon Haywood 20TH CENTL
- 7. Working My Way Back To You/ Forgive Me Girl, Spinners, ATLANTIC
- 8. You Are My Heaven, Roberta Flack With Donny Hathaway, ATLANTIC
- 9. Welcome Back Home, Dramatics,
- 10. Special Lady, Ray, Goodman & Brown, POLYDOR

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Classic Rock Specials Abound On Memorial Day Slate LOS ANGELES-If you want to sum up the bulk of the Memorial Day specials, you need not say more than

RADIO

'classic rock and oldies.' Feisty Los Angeles-based independent syndicator On The Radio Broadcasting is offering "It's Only Rock & Roll," a 12-hour special featuring "the best rock tracks ever recorded," and "Goodtime Gold," another 12-hour special, spanning the period from 1955 to the breakup of the Beatles in 1970. Don Kirshner/ Mediators will debut with "Don

Kirshner's 35th Anniversary Of Rock'n'Roll," which is set to kick off on Memorial Day with a three-hour special, "Rock'n'Roll Heaven." ABC Radio Networks will celebrate Memorial Day with "Long Live

Rock: A Memorial Day Tribute.' The four-hour show, hosted by the Doors' Ray Manzarek, will include rare interviews with the likes of Janis Joplin and Jimi Hendrix.

Westwood One will also be in the running with "The BBC's Beatles Tapes: The Original Masters." The six-hour special features several rare Beatles tracks, including a Lennon/ McCartney composition that has never appeared on an album.

Unistar will use the holiday to launch its 15-part summer special "'60s Classics." The network will also present the five-hour "Solid Gold Summer Hits," the four-hour Summer Souvenirs Of The '60s," and "The Diana Ross & the Supremes Story.'

With so many networks and syndicators offering similar gold-based Memorial Day programming, it remains to be seen if there are enough possible affiliates around for these specials to be hits. WW1 VP/director of programming Gary Landis terms it "survival of the fittest." OTR president Jeff Leve feels there are "definitely not" enough stations around to have every classic/oldies special succeed.

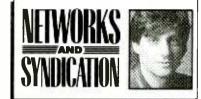
The reason syndicators are focusing on the '60s, says Unistar president/programming Ed Salamon, is that "a lot of that music translates to more than one format. If you are talking about music by the Beatles, that plays on almost all types of stations that play music."

"I think it may be more competitive this year," says Landis. "The reason you see a lot of movement [toward] retrospective specials is because a piece of product with the classic rock orientation is acceptable throughout the album rock market. If you go in the other direction, you are going to lose a lot of opportunities. Even the album rock stations that play more currents are going to be reluctant to pick up the more cutting-edge stuff and would more likely pick up classic rock specials."

As Landis explains, when plans for holiday specials are being drawn up, 'it gets down to the lowest common denominator; it's not necessarily less creative, but it has to clear on the most possible radio stations.'

Some smaller syndicators have been hawking their wares for months, trying to get a jump on the big networks. Salamon does not think that will have an effect on the larger nets' offerings. "Stations don't take the first thing that is offered," he says. "They know Unistar and the other networks are going to have programming, so stations in general wait to see what is [available].

But producer Denny Somach says, "We already have up to 150 stations with 'Kirshner.' Everybody else seems to be coming to the party pretty late." And Leve says OTR's Goodtime Gold" has about 250 affili-



by Craig Rosen

ates at press time, including nine of the top 10 markets. OTR's other spe-'It's Only Rock & Roll," cial. ' has about 175 affiliates in seven of the top 10 signed.

'Our programs are perfectly targeted to audiences. That is why we are doing a classic rock and an oldies show," Leve says. "We recognize that those stations aren't sharing audience and can't share the same programs.

Somach, who produced two Memo-rial Day entries—"DK-35" and ABC's "Long Live Rock"-says the two shows will not be going after the same stations. "DK-35" is aimed primarily at AC and oldies oulets, while ABC is pitching album rock outlets for "Long Live Rock."

According to Somach, both "DK-35" and "Long Live Rock" will give listeners an insider's perspective that is missing from most of the other specials. That, he says, gives his shows a "must have" appeal. "We're doing the show with the personal recollections of Ray Manzarek," he says. "If I were just taking a jock from another station and playing music by dead people, I wouldn't consider it a 'must show.' We're all playing the same 200 songs, but [with Manzarek and Kirshner] we are offering a perspective that no one else can do.

Leve, however, wonders if that is really a plus. "The focus on 'DK-35' is what happened to Don," he says. "Our focus is on the people that made the records, not the people that played the records."

There are other specials on tap for the Memorial Day weekend that are not aimed at classic rock and oldies stations. Aside from its Beatles special, WW1 will offer the four-hour 'Casey's Top 40 Dance Hits Of The '80s," the two-hour urban concert "Super Jam," as well as "New Faces Of Country," a three-hour Mutual Broadcasting Special hosted by Jim

ADULT ALTERNATIVE OUTLETS

Bar media buyer/promotion assis-

Don Henderson, an assistant man-

ager at a Sound Warehouse store in

Austin, reports that KGSR has had

an effect on sales at his store as well.

'We've done quite well with the Star

107 section. It has really generated a

adult alternative outlets that have

staved with the format-especially

for those who have staffed an entire

www.americanradiohistory.com

For the medium- and small-market

(Continued from page 12)

tant Kim Buchanan.

lot of sales."

Duncan and Eddie Rabbitt and taken from the Country Radio Seminar's "New Faces Show." On the N/T side, NBC will present the 30-minute news special "Swords Into Plowshares: Who Collects The Peace Dividend?'

Other Memorial Day specials include the three-hour kickoff of Unistar's "Country Six Pack 1990 Special Series" and its four-hour "Rockin' At The Movies," which surveys the biggest soundtrack hits of the past decade. CBS will offer a 15part "Exploring America" special hosted by Charles Kuralt and a special edition of "Cruisin' America," while Sheridan will present the twohour special "New Edition: From Boys To Men."

AROUNO THE INDUSTRY

CBS will present the 15-part special Waves Of The Future; Water And The Environment," April 21-22 to coincide with Earth Day. The series will be hosted by Richard Threlkeld and Judy Miller. ABC also keys into Earth Day with its latest American Agenda Radio Special "Clean Up The Environment? Not In My Backyard!" The one-hour live broadcast set for April 18 at 2 p.m. EST is hosted by Hugh Downs and will feature interviews with guests as well as listener phone calls ... Unistar's "Radio Kandy," hosted by comedian/actor John Candy, is back on KLSX Los Angeles with a new classic rock version.

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.

April 6-7, Public Enemy/Troop/Miki Howard, RadioScope, Bailey Broadcast Services, one hour. April 6-7, Whitesnake, On The Radio, Westwood

One Radio Networks, one hour. April 6-8, Cher, The Weekly Special, Unistar Radio Networks, 90 minutes.

April 6-8, John Lennon, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours

April 6-8, Jack Jones, The Great Sounds, Unistar Radio Programming, four hours.

April 7, Lovin' Spoonful/The Rascals, Solid Gold Saturday Night, Unistar Radio Programming, five hours.

April 7. Johnny Cash. Country Gold Saturday Night Live, Unistar Radio Programming, five hours

April 7, Roger McGuinn/Dennis Hopper/Bobby Day/the Cleftones/Lou Gramm, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours. April 9-15, Television, Dr. Demento, Westwood

One Radio Networks, two hours. April 9-15, Talking Heads, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes

April 9-15, Mel Tillis, Westwood One Presents, Westwood One Radio Networks, one hour.

April 9-15, 1986 Tour: Europe, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

man. There are plenty of jocks out for middays and other shifts, but

mornings are the hardest thing to de-

difficult as the market gets smaller," he says. "You're less able to find

unique souls that believe in the music

that are not 'disk jockeys.' We don't

jam the box with hype. It's difficult to

get people to talk about the music in-

telligently without sounding like they're reading liner cards."

BILLBOARD APRIL 7 1990

KGSR's Jones concurs. "It's more

velop in this format."



C'mon & Pet My Love. "Open House Party" host John Garabedian, center, presents Cathy Dennis of Britain's D-Mob with a rose after she quest-hosted the program along with D-Mob's Danny D, left. Dennis is petting OHP's mascot, Kitty Galore.

station instead of using the Breeze or

the Wave in some dayparts-there is

"The hardest thing for me was to find a morning man," says WNND's Smith. He settled on Dennis McCall,

previously a top 40 jock in Lynch-burg, Va. "We wanted someone that

had done mornings. We felt it was

easier to take someone from [top 40]

and bring them down to adult alter-

native, than take an adult alternative

jock and make them a good morning

another problem: finding air talent.

Billboard.

RADIO

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	Compiled from a natio sample of radio playli LABEL & NUMBER/DISTRIBUTING LABEL	WK3. ON CHART	2 WKS. AGO	LAST WEEK	WEEK
♦ TAYLOR DAYNE	tABEL & NUMBER/DISTRIBUTING LABEL ★ NO. 1 ★ 1 LOVE WILL LEAD YOU BACK				
3 weeks at No. 1 DT/AARON NEVILLE	ARISTA 9938	11	1	1	1
◆ PHIL COLLINS	ELEKTRA 7-64987	12	2	2	2
	ATLANTIC 7-88738	8	6	3	3
SMOKEY ROBINSON	CAPITOL 44501	10	9	5	4
◆ REGINA BELLE	MOTOWN 2031 MAKE IT LIKE IT WAS	7	10	6	5
ALANNAH MYLES	COLUMBIA 38-73022	8	15	14	6
	BLACK VELVET	10	13	11	
TINA TURNER	LOOK ME IN THE HEART CAPITOL 44510	9	14	13	8
BEE GEES	BODYGUARD WARNER BROS. 7-19997	9	11	10	9
LUTHER VANDROSS	EPIC 34-73029	17	3	4	10
MICHAEL DAMIAN	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	23	7	7	11
MICHAEL BOLTON	HOW CAN WE BE LOVERS COLUMBIA 38-73257	5	17	15	12)
♦ BILLY JOEL	I GO TO EXTREMES COLUMBIA 38-73091	12	4	8	13
◆ GLORIA ESTEFAN	HERE WE ARE EPIC 34-73084	17	g	12	14
BASIA	CRUISING FOR BRUISING EPIC 34-73239	5	22	17	15
	THIS OLD HEART OF MINE ROD STEW WARNER BROS. 4-19983	3	£ 5	24	16
NATALIE COLE	STARTING OVER AGAIN EMI 50235	13	5	9	17
◆ JANET JACKSON	ESCAPADE A&M 1490	9	21	16	18
DON HENLEY	THE HEART OF THE MATTER GEFFEN 4-19898	6	27	19	19
◆ LISA STANSFIELD	ALL AROUND THE WORLD ARISTA 9928	4	35	26	20
GH & BETTY WRIGHT	HOW 'BOUT US GRAYSON HU	7	25	22	21)
KENNY ROGERS	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	4	28	25	22
CHICAGO	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	18	12	18	23
LITTLE RIVER BAND	IF I GET LUCKY MCA 53767	4	31	29	24)
NABE/PATTI AUSTIN	ANY OTHER FOOL SADAO WAT	20	18	20	25
◆ ELTON JOHN	SACRIFICE MCA 53750	21	19	21	26
SINEAD O'CONNOR		2	_	44	27)
♦ KENNY G	ENSIGN 2.34BB/CHRYSALIS GOING HOME	16	16	23	28
♦ WILSON PHILLIPS	ARISTA 9913 HOLD ON	3	44	35	29
• TEARS FOR FEARS	SBK 07322 ADVICE FOR THE YOUNG AT HEART	4	38	37	30
◆ LOU GRAMM	FONTANA 876 894-4/MERCURY JUST BETWEEN YOU AND ME	19	24	28	31
MADONNA	ATLANTIC 7-88781 KEEP IT TOGETHER	8	32	33	32)
♦ TIM FINN	SIRE 7-19986/WARNER BROS.	5	36	34	33
♦ ROD STEWART	CAPITOL 44512 DOWNTOWN TRAIN	19	26	27	34
TOMMY PAGE	WARNER BROS. 7-22685	4	43	38	35)
♦ ROXETTE	SIRE 7-19959/WARNER BROS.	9	23	31	36
JODY WATLEY	EMI 50233 EVERYTHING	26	30	32	30
	MCA 53714 SIMPLY	3	42	41	38
	ELEKTRA 4-64993 ALL I WANNA DO IS MAKE LOVE TO YOU		42		30
DONNY OSMONE	CAPITOL 44507	2	-	48	-
◆ JULIA FORDHAN	CAPITOL 44508 MANHATTAN SKYLINE	14	20	30	40
BAD ENGLISH	VIRGIN 4-99146 PRICE OF LOVE	3	41	40	41
♦ QUINCY JONES	EPIC 34-73094 THE SECRET GARDEN	6	39	39	42
	QWEST 7-19992/WARNER BROS. HOW AM I SUPPOSED TO LIVE WITHOU	2		49	(43)
BELINDA CARLISLE	COLUMBIA 38-73017	24	33	42	44
CHEF	MCA 53783 HEART OF STONE	8	29	36	45
PHIL COLLINS	GEFFEN 7-19953 ANOTHER DAY IN PARADISE	2	-	47	46
KATHY MATTER	ATLANTIC 7-88774 WHERE'VE YOU BEEN	23	40	45	47
MICHAEL PENN	MERCURY 876 262-7	10	34	43	48
	RCA 9111	17	47	46	49
UT ★ ★ ★ ◆ FLEETWOOD MAC	★ ★ HOT SHOT DEE SAVE ME WARNER BROS. 7-19866	1	WÞ	NE	(50)

PROMOTIONS AND MARKETING

middays for you."

Goudy agrees that maintaining a database of frequent listeners is a huge chore. "Out biggest horror story was trying to maintain this inhouse initially before we called a halt to it." he says.

Gerhardt says, "Get a professional who is in the business of direct marketing and database management. It's much more complicated, time consuming, and labor intensive than it looks.'

The cost of a direct-mail campaign varies depending on market size, design, and piece count. Ellis says his campaign cost the station about \$90,000 for a mailing of about 125,000 pieces. This was about 25%-30% of his promotional budget.

Goudy estimates that his directmail campaign cost \$115,000-\$120,000. But he says it is "definitely worth the cost. People love it. It has become one of the main thrusts of the station. Last night at a movie screening, four or five people stuck their cards in my face because they're so used to showing their cards and getting something. Sometimes I'm driving in the van down the highway and people honk. I look over and they're flashing their cards."

But Gerhardt says a good directmail campaign can cost about a third of what most stations spend on TV in a year. And unlike TV, he says, direct mail gets measurable results and lets you build a relationship with your listeners. About 90% of the time, Gerhardt says, audience share goes up during a direct-mail campaign. "Stations just need the courage to walk away from TV," he says.

GETTING GLORIA ON HER FEET

A number of radio stations organized get-well greetings for singer Gloria Estefan after her recent buscrash injury. Among them were AC WTMX Chicago, which had listeners call in and add their best wishes to an "audio get-well card." Top 40s WPOW and WHYI Miami and WKRZ-FM Scranton, Pa., had thousands of listeners sign giant get-well cards. WPOW and WKRZ's cards were shipped off to Estefan in the hospital. WHYI's card will be presented to the singer at the airport when she returns home to Miami.

IDEA MILL: HEAVY TRAFFIC

N/T WLW Cincinnati traffic reporter John Phillips is writing a thrice-weekly column on commuting for the Cincinnati Post's local news section. Phillips' column, "Drive Time," covers everything from highway construction to car maintenance. WLW plans to install a phone num-ber that listeners can call with commuting complaints or column ideas.

Urban KJMZ Dallas teamed up with Proline Hair Care company for a David Peaston concert to benefit Bishop College. Proline principal Comer Cottrell recently purchased the black college, which has been closed for two years, and is looking for funds to reopen it.

Album CITI Winnipeg, Manitoba's Pump In An Elevator contest promoted the recent Aerosmith concert in town by having teams of listeners pump up balloons in an elevator at a local mall. The winning team received Aerosmith "Pump" cassettes and tickets and backstage passes to the



Ice Fishing. This fish-shaped vessel was one of 72 entries in album KBCO Denver's third annual Cardboard Downhill Derby held at a local ski area. The entries, which were made entirely of cardboard, paper, tape, glue, and paint, had to be able to complete a 100-yard run down a ski slope. Competing entries included several Exxon Valdez tankers, the Flintstone car, Gilligan's boat, and an entire living room complete with couch potatoes.

concert. Listeners were also asked to 'pump up the Winnipeg harvest" by donating a can of food at a participating record retailer.

Music West Records is promoting the Telling's "Blue Solitaire" release to modern rock stations with its "Tell Us What You Think of The Telling' contest. Stations can review the album either in writing or on tape. The writer of the best review, which will be used in the company's press kit, wins a CD player. Five runners-up will receive personal cassette stereos. All entrants receive 10 copies of the "Blue Solitaire" CD for on-air giveaways

Adult alternative station KTWV Los Angeles is presenting a "multimedia laser odyssey" Sunday (1) at a local observatory. The light and sound show features the music of Narada recording artist David Arkenstone.

PRO-MOTIONS

John Kubiak has been named promotion director of album WMMR Philadelphia. He was previously assistant promotion director at crosstown top 40 WEGX (Eagle 106) Eileen Wallace moves from public relations to the promotion coordinator job at N/T KYW Philadelphia Loralie Tournay is the new promotion director at R&B oldies/AC combo WMTG/WNIC Detroit; she comes from crosstown WLLZ.



In honor of the festival, we've put together some special packages. Four days and three nights in Aruba from \$178-\$267.* Price is per person double occupancy and includes hotel accommodations, tickets for two nights at the festival, jazz T-shirt, service charges and government tax. Children sharing a room with an adult are free. Four and seven night packages are also available. Call 1-800-252-0557 for reservations and information. And get into the swing of things. Price is excluding airfare

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ALBUM ROCK

HURTING KIND

COMING OF AGE

BLUE SKY MINE

NO ALIBIS

SAVE ME

LIFE IN DETAIL

WHAT IT TAKES

WITHOUT YOU

THE WAY IT IS

TEXAS TWISTER

THE PASS ATLANTIC 4-87986

BETTER DAYS

METROPOLIS

7 O'CLOCK

FOREVER MERCURY 876 716-7

ONLY MY HEART TALKIN

ALMOST HEAR YOU SIGH

HOUSE OF BROKEN LOVE

THE NATURE OF LOVE

NOTHING COMPARES 2 U

NEW ORLEANS IS SINKING

KISS THIS THING GOODBYE

CLOSER TO THE FLAME

THE DEEPER THE LOVE

REPRIS

I CRIED ESPARANZA LP CUT/ATLANTIC

WALL OF DENIAL

TRUE BLUE LOVE

CRIME IN THE CITY

THIS AND THAT

DELIVERANCE

BAD LOVE

BIG LOVE

I'LL SEE YOU IN MY DREAMS

I WISH IT WOULD RAIN DOWN

UP ALL NIGHT

99 WORLDS

THE ANGELS

DREAM ON COLUMBIA 38-73220

BLACK VELVET

HOUSE OF PAIN

JEALOUS AGAIN

CUTS YOU UP BEGGAR'S BANQUET 9140/RCA

A FACE IN THE CROWD

YOUR OWN SWEET WAY

BABY IT'S TONIGHT

THE ROAD TO HELL

BLUES BEFORE AND AFTER

LABEL & NUMBER/DISTRIBUTING LABE

THE HEART OF THE MATTER

ATLANTI

ALL I WANNA DO IS MAKE LOVE TO YOU

TITLE

Billboard

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ARTIST

TRACKS

ROBERT PLANT

DAMN YANKEES

MIDNIGHT OIL

ERIC CLAPTON

FLEETWOOD MAC

ROBERT PALMER

THE SMITHEREENS

THE BLACK CROWES

AEROSMITH

TESLA

RUSH

GUN

KISS

SLAUGHTER

ALICE COOPER

PHIL COLLINS

GREAT WHITE

PETER WOLF

BRITNY FOX

MELISSA ETHERIDGE

SINEAD O'CONNOR

ALANNAH MYLES

ROBERT PLANT

DEL AMITRI

NEIL YOUNG

WHITESNAKE

MICHAEL PENN

ERIC CLAPTON

ROBERT PLANT

LOU GRAMM

STEVIE RAY VAUGHAN

THE MISSION U.K.

DAVE EDMUNDS

FASTER PUSSYCAT

THE TRAGICALLY HIP

GIANT

POCO

ROLLING STONES

MOTLEY CRUE

PETER MURPHY

LITTLE FEAT

TOM PETTY

JUDE COLE

THE CHURCH

CHRIS REA

THE NOTTING HILLBILLIES

LONDON QUIREBOYS

DON HENLEY

HEART

Compiled from national album rock

radio airplay reports.

* * NO.1 * *

FLASHMAKER

* * * POWER TRACK * * * TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC ROBERT PLANT

BROADCASTING SALARIES (Continued from page 12)

their employees. They expect that the wage increase will have an impact and say they may have to consider the alternatives.

Deb Pharalson, station manager of country/AC combo KLIZ-AM-FM Brainerd, Minn., says the increase "will probably really hurt us in the long term. We are talking about \$150-\$200 more per month added to our operating expenses. In six months or so we may have to make do with fewer employees."

Across town, country KVBR owner/GM Charles Persons says, "If they push me a little further to the edge [on the minimum wage], we may go remote control so we don't have to have people at the station at night... It's something we've looked into already."

Other stations say they may consider going with a satellite format so they will need to have only one person on duty at the station. Although companies like Unistar and Satellite Music Network say they have not seen any immediate increase in the number of affiliates as a result of the wage increase, SMN GSM Roy Simpson says, "Anything that increases overhead for stations makes station owners and managers take a look at service."

One possible effect of the new minimum wage is that some stations—especially those that use board operators instead of announcers—may turn over staffers every 90 days in order to take advantage of a "training wage" provision that says business may pay certain employees the old \$3.35 wage for a period of 90 days while they are "in training."

Pharalson says the 90-day turnover "is something you may have to consider." She adds, "People don't have to be that qualified to be board operators anyway. Our equipment is not that complicated."

But Unistar VP of communications Wayne Cornils cautions that "we encourage our affiliates to have trained, qualified people in there running the programming. You're not going to find people like that for minimum wage."

"In changing your board operators every 90 days, you're playing with a loaded gun," adds David Leonard, GM of oldies WING Dayton, Ohio. "You get these kids in there that think they're engineers. They try to fix the equipment and end up costing you thousands of dollars."

But at most stations minimum wage is not an issue, even for parttimers. "I don't know of any radio stations in Charlotte that pay minimum," says Martinson. "Even stations in Rural Retreat, Va., want to pay \$5 an hour. Some [local] stations will pay our students \$5-\$6 an hour while they're still in school, but even the McDonald's here pays that."

the McDonald's here pays that." Martinson adds, "We won't even talk to stations when they call over here with [a job that pays] minimum. Even jobs that pay \$5 an hour we'll post but not recommend."

WING's Leonard says, "We have some callout research people who we pay \$5 an hour, and I can't keep them even at that wage."

"The lowest-paid people here make \$6.25 an hour," says business/album combo KJJO-AM-FM Minneapolis OM Tony Powers. "I wouldn't ask anyone to work for less than that."

www.americanradiohistory.com



FOR WEEK ENDING APRIL 7, 1990

	ARTIST
3 5 5 LABEL & NUMBER/DISTRIBUTING LABEL ★ NO. 1 ★ ★	1
3 3 8 BLUE SKY MINE COLUMBIA 38-73250 MIDNIGI 1 week 1	HT OIL at No. 1
1 2 9 NOTHING COMPARES 2 U SINEAD O'CO	NNOR
2 4 6 METROPOLIS THE CH	URCH
4 1 12 CUTS YOU UP BEGGAR'S BANQUET 9140/RCA PETER ML	RPHY
5 5 5 5 ENJOY THE SILENCE DEPECHE SINE 7-19885/REPRISE DEPECHE	MODE
6 6 9 HELLO THE BEL	OVED
8 10 6 I DON'T KNOW WHY I LOVE YOU HOUSE OF	LOVE
7 7 9 DELIVERANCE THE MISSIO	NU.K.
10 16 3 FOOLS GOLD THE STONE F	ROSES
D 16 15 5 BIKINI GIRLS WITH MACHINE GUNS THE CR	AMPS
D 17 17 5 THIS AND THAT RCA 2512 MICHAEL	PENN
11 9 12 HEAD ON WARNER BROS. 4-19891 THE JESUS AND MARY (CHAIN
	MITRI
18 23 4 LIFE IN DETAIL EMILIOUT ROBERT PA	LMER
14 13 10 THE DOWNTOWN LIGHTS THE BLUE	E NILE
21 24 4 SUN COMES UP, IT'S TUESDAY COWBOY JU	NKIES
12 14 10 RESPECTFULLY KING OF RAIN THE RAV	E-UPS
	/ ANT
D 24 26 3 YOU KEEP IT ALL IN THE BEAUTIFUL S ELEKTRA 7.64981	OUTH
NEWN 1 PURE THE LIGHTNING S	SEEDS
9 8 11 BIRDHOUSE IN YOUR SOUL THEY MIGHT BE G	ANTS
23 21 0 THE DEVIL IN ME JOHN WESLEY HAF	DING
22 20 3 LET IT BE ME SOCIAL DISTOF	RTION
19 12 6 FURY EYES THE CREAT	URES
12 11 9 BITING MY NAILS RENEGADE SOUND	WAVE
NEWN 1 THE EMPEROR'S NEW CLOTHES SINEAD O'COI	NOR
NEW 1 SHOW ME YOUR SOUL RED HOT CHILI PEP	PERS
26 20 2 DRIVING EVERYTHING BUT THE	GIRL
20 18 6 WHEN THE LIGHTS GO OUT OINGO BC	INGO
30 - 2 COME BACK DOWN TOAD THE WET SPRO	OVET

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





RADIO



HOW DOES A MONO 3,000-watt FM in suburban Milwaukee manage to hang in among the big boys? Polkas. And listener loyalty. According to recent Birch figures, 57% of WTKM-AM-FM Hartford, Wis.'s cume is exclusive. But who are those listeners and what draws them to a station billed as "the Polka Place?"

They are a mixed bag, say PD Carl Hulbert, right, and GM Scott Lopas. "We have a rural audience because of our emphasis on farm features," says Lopas, "but we also have a sizable metro audience. We're strong with housewives, particularly in mornings, but we also have a strong male audience." One constant is the age: A majority of listeners are 35-plus. "Our typical Milwaukee-area listener is retired," Lopas says.

And while he readily admits that "we're not for everyone," Lopas says Milwaukeeans are receptive to the format because of their ethnic background. "We have people who tell us they leave WTKM on all day," Hulbert adds. "When we sign off at midnight, they go to bed."

WTKM's morning hours feature the staple programs of small-market outlets: a swap-shop show; area obits at 9:30; and "open line" talk with hospital reports and recipes. From noon to 4:30 p.m. there's country music that is 85% current. Then it's pure polka until signoff and all weekend.

A recent 5 p.m. hour consisted of John Check & the Wisconsin Dutchmen, "Snow Waltz"; Karl & the Country Dutchmen, "Snowflower Polka"; Bob Doszak, "Esther's Polka"; Walter Ostenek, "String-a-ling Polka"; Ernie Coopman & the Stagemen, "Pepperpot Polka"; Jerry Minar, "Blackbird Waltz"; Joey Klass, "Six Pack Medley"; Roger Bright, "Who's Sorry Now"; Riverside Dutchmen, "Johan Pa Snippen Shottische"; and Norm Edelbeck, "Pennsylvania Polka."

Usually the records come directly from the bands, although there are a few small local labels that do service polka product. "We have polka bands across the country that are writing new stuff and redoing the old classics," Hulbert says. "Our listeners go for both. It's pretty much a request show when we do polka, but we work in new product along with the requests."

And if your station hasn't been serviced





with most of the above titles, you can buy them in the WTKM lobby. "We make a buck or two but it's not something we will get rich doing," says Lopas, who admits that "we'd just as soon not do it, but there are no stores that carry these records."

Personal interaction at dances and county fairs is WTKM's main promotional vehicle; it does two or three live broadcasts every week, typically from a fireman's hall or similar venue. There is no TV, no outdoor, and very little advertising, although WTKM occasionally does a bumper-sticker or cash giveaway promotion. "We are small-market radio in the shadow of a big market," Lopas says.

WTKM has never purchased a ratings service, which, Lopas says, takes the pressure off to some degree, although they are "still concerned with putting out a quality product that satisfies the local audience." And despite some coverage and a sizable following in Milwaukee, where WTKM rose .6-1.1 in the fall Arbitron, the audience northwest of town is still its main focus.

town is still its main focus. Audience loyalty helps WTKM's sales to an extent. "Listeners who are loyal to us are also loyal to our advertisers," says Lopas. But the stations' sales force of three has encountered some resistance. "There are businesses that feel polka music is not their cup of tea, but we are reaching a very diverse audience and do so at a modest fee. Intelligent businessmen here are able to look beyond the perception that polka music is an oddity." Lopas and his wife are in the process of

Lopas and his wife are in the process of buying WTKM from Iroquois County Broadcasting for \$750,000. He expects initial FCC approval around the time you read this, with a closing by early May, but says the change will mean "very little for the direction of WTKM. We have had free reign up until this point. The fine-tuning will continue but there will be no major changes."

Although he is looking into a signal upgrade, Lopas says, "For a 3,000-watt station we're doing better than some stations closer to the metro." Lopas also hopes to go stereo at that time, but he says, "Stereo is not as important to our listeners in the barn as it would be for commuters in the city."

Both Hulbert and Lopas began at WTKM in high school—Hulbert in 1962 and Lopas in 1971, a year before the FM signed on. After a few years of radio and TV with the Air Force in Japan, Hulbert rejoined WTKM in 1970 and became PD in 1971. When Lopas started as a WTKM weekender, "I knew the difference between a polka and a waltz but that was about it. But it didn't take long for the music to grow on me." He joined WTKM's sales team after graduating college and became GM two years ago.

The AM and FM were completely simulcast until last fall, when the afternoon rosary was eliminated from the FM. "The daily rosary program has been part of the programming for many years," says Lopas. "It has a limited but loyal following. We didn't want to dump it... but businesses have our radio station on in their stores—we don't want them to tune out." PHYLLIS STARK

"Some popular musicians are born to run".

"Michael Penn has made other arrangements."

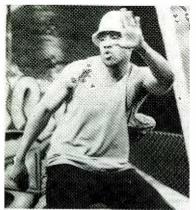
As anyone who's ever gone on tour car. verify, it's not just which arenas you're booked in, but what air ine you're booked on. Which is why for his recent appearance in Monaco, Michael Penn made certain he was flying KLM Royal Dutch Airlines. Why KLM?

Amenities such as free limousine service to and from Los Angeles International Airport (a service we don't limit to rock stars); KLM's AirTaxi Service (KATS), which can put aircraft and crews at your disposal for travel throughout Europe; and the Limousine offer applicable to all Royal and Business Class passengers traveling on KLM's non-top flight from Los Angeles to Amsterdam.

chance to experience a level of service so high, over 40 other airlines turn to KLM for training.

So whether you're planning to take a band on the road (or yourself on a business or pleasure trip), call Desiree at 1-800-262-1509, Ext. 346. And simply tell her that you want to fly KLM, the airline of the seasoned traveler. And the





Jinglin' Cool J. At the taping of the "Rapmania" pay-per-view special, March 9 at New York's Apollo Theatre, L.L. Cool J rocks the house. "Rapmania," a celebration of 15 years of rap, was taped on both coasts with dozens of rap stars past and present. The program will be offered to viewers around the country via various cable services, starting Friday (6), for \$14.95.

Motown Crew Keeps Ears To The Street

BY DAVID NATHAN

LOS ANGELES-At the height of its success in the mid-'60s, Motown Records proudly tagged the distinctive music emanating from its Detroit studios "the sound of young America." Twenty-five years later, with new owners and a new regime in place, the company is striving to reclaim its leadership in that part of the marketplace geared specifically toward young record buyers.

Such music legends as Smokey Robinson (currently enjoying his first hit of the '90s with "Everything You Touch"), Stevie Wonder, Diana Ross, and the Temptations, as well as Lionel Richie, the Pointer Sisters, and Gerald Alston, are among the key figures already on Motown's roster. Now with solid success with the Boys and the group Today, plus an initial

black music hit with the Good Girls. Motown is getting involved in all aspects of street-oriented music, according to label president Jheryl Bus-

by. "The previous regime here had not been as in tune as it should have been," he says. "We recognized that rap"—an area that Busby's A&R predecessors had bypassed-"being such a predominant force, was an obvious market for us, but we weren't sure how to get into it tastefully. We wanted to develop an understanding of the market. All the majors are now guilty of jumping into rap because they've seen the impact that rap has had and we didn't want to be another label that was flooding the marketplace.

In order to create impact for Motown on the street, Busby took action to alter the industry's perception of the company. "We moved Timmy Regisford from MCA to Motown to become VP of A&R, with a mandate to start building recognition for us on the East Coast. Then, after a good deal of negotiation, we got the rights to Spike Lee's 'Do The Right Thing' movie and that gave us the opportunity to market a single ['Fight The Power'] on a name group like Public Enemy.

Busby's moves included a rap com-pilation project: "I did a deal with Greg Mack [rap-oriented KDAY Los Angeles] to do a compilation album in much the way I did the original deal with Andre Harrell for his Uptown label at MCA, with the intention of having one or two rap groups emerge," he notes.

"Then we had a deal with Teddy Riley & Gene Griffin for the Sound Of New York label, with Wrecks-N-Effect as the first project, plus we signed [solo rappers] Jesse West and Rick Nice.'

Busby admits that, though there were strong sales on youth-oriented acts the Boys and Today, "we fell short with taking the Public Enemy record to the No. 1 slot. We got caught short, partly because we didn't realize the impact of the cassette single at the time and we simply didn't have enough stock of the record. But it was a learning process for us, and I look on it as part of the process of building up our Rolodex in a specialized marketplace.

Emphasizing that Motown is interested "in signing acts, not just having hit records," Busby says that one of the key aspects in dealing with streetoriented music is management. "I'm interested in finding people who can work with our acts, who are involved

with long-term strategy. There are other companies who are creating those kind of artists—people like Big Daddy Kane, Heavy D, the Def Jam acts—and we want to be a part of that approach."

In rap, Busby notes the distinction between general-market acts and underground, hardcore artists. "Right now, Motown isn't into the more specialized area of rap. I feel that the verdict is out now on what we can do. With the success of Wrecks-N-Effect [whose debut album has spent five months on Billboard's black albums chart], we've been able to create a change in the perception of Motown."

Among projects that will help execute Motown's new plan are records by Misa, a young, white, Germanborn female rapper; Doc Box, a West-Coast-based artist from ex-Klymaxx member Joyce Irby's production company; and M.C. Trouble, whose first single, "I Just Wanna Love You," features background vocals by the Good Girls and the Throwdown Twins. The latter two acts emerged from the Mack compilation.

Busby is understandably excited about the soundtrack for the success-ful new movie "House Party," which includes cuts by the film's stars, Kid 'N Play and Full Force, as well as L.L. Cool J and Flavor Flav.

"An album like this is something that I'm proud to have associated with Motown: It keeps the perception [that what we're doing is] right," says Busby. "We're not trying to load up [the roster]. We don't want to miss out on all the dollars, but we do want to be involved in selective projects that maximize our position in the marketplace in the '90s.'

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Newsweek's 'Rap Rage' Spurs Outrage Many In Industry Angered Over Article's Assertions

THE MARCH 19 COVER STORY in Newsweek magazine, coverlined as "Rap Rage," has given that hapless title new meaning. Many in the rap music industry are indeed outraged at the article's depiction of rap as angry, violent, obscene, and a nearly illiterate expression of the lower class. Most objectionable: The article's notion that rap's most visible contribution has been "the disinterment of the word nigger" (what of the Stop The Violence Movement? What of the whole rap school of social consciousness? What of the emergence of female

rappers?); Newsweek's subjective rating of the top 10 rap albums; and the assertion that "attitude" is primarily a workingclass stance of youths who "forgot to go to business school.

The article, written/ edited by Jerry Adler, has spawned a number of responses, among them a letter from Rush Manage-

ment's Russell Simmons, who calls Adler's essay "screed." Simmons concludes: "To the extent that rap is about rage, mightn't Newsweek and its readers be better off examining its social sources than decrying its justifiable expression? Blaming the victim—in this case, America's black working class and underclass-is never a very useful approach to problem-solving."

KAP MUSIC OFFICIALLY turned 10 last year, a decade after the first charted rap record. But the genre itself is closer to 15 years old. And like a rebellious teenager, rap is growing, experimenting, and continually testing the boundaries of what is socially acceptable. There are many who still don't understand rap's origins, its message, its scope, or its artistic value, as the Newsweek article clearly indicates. There are many who perceive the burgeoning crossover acceptance of this African-American art form as a threat to the values of mainstream America, and many who would conveniently dwell on rap's most controversial components as justification for muzzling the entire movement. But the message of an N.W.A. is as different from Digital Underground as Guns N' Roses is different from Fine Young Cannibals. Misleading press, along with the snowballing lyric-stickering issue, are the first waves of a backlash that makes all rap music suffer for the excesses of a few of its practitioners

JOHNNY GILL," the upcoming solo album on Motown, is sure to tickle the ear and ring up fast sales at retail. The New Edition member and duet partner of Stacy Lattisaw (the two tallied up a No. 1 hit recently



by Janine McAdams

cally. The album is a coup for Motown in that it puts the two hottest pop/R&B production teams together on a project. However, L.A. & Face have such a formula vocal sound that the producers left Gill little room to distinguish himself stylistically from others-Babyface, Karyn White, After 7-who have sung

impressive voice ranges

from a bass growl to a

clear falsetto-there's lit-tle this guy cannot do vo-

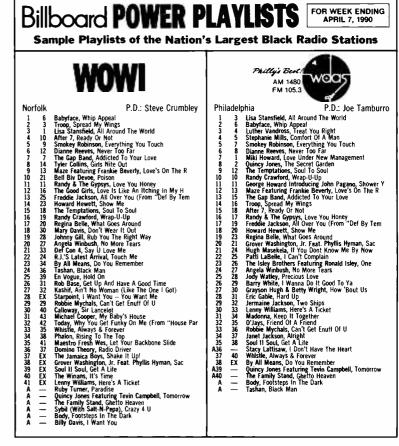
their material. Jam & Lewis' heavy emphasis on the groove gives Gill more of a chance to stretch out. Nonetheless, this is a sparkling album that will spawn a summerful of hits.

with "Where Do We Go From Here?") finally gets the

spotlight, and it is much-deserved. The pumping Jimmy Jam & Terry Lewis-produced single, "Rub You The Right Way," is already off to a great start. The atten-

dant album includes six tracks produced by L.A. & Ba-

STUFF: Warner Bros. threw an intimate bash March 22 for R&B quartet Def Con 4 to introduce the single "Say You Love Me." The track is a mover; lead singer Kenny Bobien's house-gospel delivery adds soulful fervor ... On the same night, EMI presented saxophonist Najee in a brief performance to introduce his new album, "Tokyo Blue" ... Janet Jackson has wisely re-moved the black leopard she used as part of "Black Cat" from the Rhythm Nation tour, citing concerns of fans. Overall, we hear the show has tightened up considerably since the Miami kickoff ... In support of Tracy Chapman's marvelous "Born To Fight," Elektra has been sending out promotional boxing gloves. I find it difficult to reconcile the message of Chapman's lyrics—about African-Americans who must fight for equality and survival in an unjust society-with the image of a bloody knockout in a smoky boxing ring ... On Saturday (7) at the Apollo Theatre, gospel greats the Winans kick off a national tour, with sister-in-law Vicki Winans opening. The tour will then move on to other major cities in the North and Midwest, with the fabulous Clark Sisters taking over for Vicki in Chicago. The Winans' next Warner Bros. album, "Return," is expected mid-month; the first single, "It's Time," featuring **Teddy Riley**, has already begun to gain radio adds.



byface, with highlights including the sensual "My, My, My" and the upbeat "Fairweather Friend" (which in tempo and chord progression brings to mind Stevie Wonder's "Always"), and four tracks by Jam & Lewis, including the quiet storm "Lady Du Jour" and "Let's Spend The Night." Gill's EARTH MOVES. GROUND BREAKS. Rhythms surge. Bodies Rock.

THE FROT SINCLE FROM THE ANALONS ALBUM <u>AFTERSHOCK.</u> 191999 Vision Records America, Inc.

BLACK



A New Edition Of Ralph. A single from the new solo album by New Edition vocalist Ralph Tresvant gets the "Oakland Stroke" treatment with Tony Toni Toné in the producer's seat. Shown working in the studio, from left, are 3T's Raphael Wiggins and Timothy Christian, and Tresvant. Tresvant's as-yet-untitled MCA album is still being completed. Tony Toni Toné's PolyGram album, "Revival." is due this month

FOR WEEK ENDING APRIL 7, 1990

Billboord. HOT RAP SINGLES

THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail TITLE and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	11	★ NO. 1 ★ ★ THE HUMPTY DANCE ●
2	5	8	5	MURDER RAP RUTHLESS 49-73155/EPIC (C)
3	2	2	17	EXPRESSION SALT-N-PEPA NEXT PLATEAU 50101 (M)
4	4	6	10	SAY IT LOUD ATLANTIC 0-86243 (C)
5	11	22	4	FUNHOUSE
6	3	3	14	BUDDY OLE LA SOUL
\mathcal{D}	9	10	8	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)
8	10	11	9	PAY YA DUES PRIORITY 07278 (C)
9	17	17	4	PAWNS IN THE GAME PROFESSOR GRIFF SKYYWALKER 131 (C) (M)
10	12	14	5	STOP, LOOK, LISTEN IRST PRIORITY 96503/ATLANTIC (C)
Ē	19	23	3	THE FORMULA NUTHLESS 0-96500/ATLANTIC (C) D.O.C.
12	6	4	11	GYRLZ, THEY LOVE ME UPTOWN 18111/MCA (C)
13	15	12	8	SOMEBODY FARTED BOBBY JIMMY & THE CRITTERS PRIORITY 7209 (C)
14)	18	18	7	LET YOUR BACK BONE SLIDE MAESTRO FRESH-WES
15	7	7	13	WELCOME TO THE TERRORDOME DEF Jam 44-73135/COLUMBIA (C)
16	8	5	11	THE GAS FACE \$3RD BASS DEF Jam 44-73121/COLUMBIA (C)
17	14	19	7	HELP THE CHILDREN CAPITOL 15540 (C)
18)	24	29	3	JUICY GOTCHA CRAZY CAPITOL 15510 (C)
19	13	13	10	AIN'T SAYIN' NOTHIN' DIVINE STYLER/SCHEME TEAM
20	16	9	9	C'MON BABE SKYYWALKER 137 (C) (M)
21)	22	30	4	I LEFT MY WALLET IN EL SEGUNDO ◆ TRIBE CALLED QUEST JIVE I 300/RCA (C)
2	25	27	5	BACK TO BOOM NASTYMIX 76981 (C) KID SENSATION
23)	NE	WÞ	1	THE FUNK SHOP THE 2 LIVE CREW
24	27	26	5	SKYYWALKER 144 (C) DANCIN' MACHINE
25	21	16	18	CAPITOL 15542 (C) POISON IVY PANDISC 036 (C) THE YOUNG AND THE RESTLESS
26	28	24	25	JUST A FRIEND COLD CHLLIN' 0:21342/WARNER BROS. (C)
27	20	15	13	LADIES FIRST TOMMY BOY 942 (M) OUEEN LATIFAH FEAT. MONIE LOVE
28	29	25	9	POSITIVITY GANG STARR
29	23	21	7	LEGALIZED DOPE VICIOUS BEAT POSSE MCA 23990 (C)
30	30		2	GETTIN' BASS NEVERSTOP 1111/PANDISC MISSY MIST

Products with the greatest sales gains this week.

Videoclip availability.

Recording Industry
Association of America (RIAA) certification for sales of 500,000 units.

A RIAA certification for sales of
million units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette maximum single availability. (CD) Compact disk single availability

FOR WEEK ENDING APRIL 7, 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.

<u></u>	-		
×	×	SALES	HOT BLACK POSITION
WEEK	UAST	TITLE ARTIST	HOT
1	1	ALL AROUND THE WORLD LISA STANSFIELD	2
2	4	SPREAD MY WINGS TROOP	1
3	12	THE HUMPTY DANCE DIGITAL UNDERGROUND	12
4	2	LOVE UNDER NEW MANAGEMENT MIKI HOWARD	6
5	11	WHIP APPEAL BABYFACE	3
6	10	TREAT YOU RIGHT LUTHER VANDROSS	8
7	8	NEVER TOO FAR DIANNE REEVES	7
8	13	READY OR NOT AFTER 7	5
9	5	THE SECRET GARDEN QUINCY JONES	13
10	16	EVERYTHING YOU TOUCH SMOKEY ROBINSON	4
11	3	HELP THE CHILDREN M.C. HAMMER	24
12	14	ADDICTED TO YOUR LOVE THE GAP BAND	10
13	9	COMFORT OF A MAN STEPHANIE MILLS	9
14	22	POISON BELL BIV DEVOE	11
15	6	I NEED YOUR LOVIN' ALYSON WILLIAMS	18
16	18	WRAP-U-UP RANDY CRAWFORD	16
17	20	SOUL TO SOUL THE TEMPTATIONS	17
18	21	LOVE'S ON THE RUN MAZE FEATURING FRANKIE BEVERLY	14
19	23	GET UP! (BEFORE THE NIGHT IS OVER) TECHNOTRONIC	27
20	31	ALL OVER YOU FREDDIE JACKSON	19
21	29	JINGLING BABY L.L. COOL J	34
22	32	WHAT GOES AROUND REGINA BELLE	15
23	24	GOT TO HAVE YOUR LOVE MANTRONIX	32
24	17	ESCAPADE JANET JACKSON	37
25	34	GIRLS NITE OUT TYLER COLLINS	21
26	19	I FOUND LOVIN' JEFF REDD	45
27	36	ALWAYS & FOREVER WHISTLE	31
28	_	SHOW ME HOWARD HEWETT	20
29	25	EXPRESSION SALT-N-PEPA	50
30	39	DON'T WEAR IT OUT MARY DAVIS	22
31	30	TWO SHIPS JERMAINE JACKSON	33
32	7	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)	44
33	—	FUN HOUSE (FROM "HOUSE PARTY") KID 'N PLAY	39
34	27	NO MORE LIES MICHEL'LE	63
35	38	LOVE IS LIKE AN ITCHING IN MY HEART THE GOOD GIRLS	23
36		RUB YOU THE RIGHT WAY JOHNNY GILL	26
37	-	NO MORE TEARS ANGELA WINBUSH	25
38		FOOTSTEPS IN THE DARK BODY	28
39	40	NOTHING'S TOO GOOD FOR MY BABY MAIN INGREDIENT	61
40	33	BUDDY DE LA SOUL	77
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	HOT BLACK POSITION		×	K	AIRPL	AY	HOT BLACK POSITION		
ST	POS		THIS	LAST	TITLE	ARTIST	POSI		
IELD	2		1	3	WHIP APPEAL	BABYFACE	3		
OOP	1		2	5	SPREAD MY WINGS	TROOP	1		
UND	12		3	1	ALL AROUND THE WORLD	LISA STANSFIELD	2		
ARD	6		4	6	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	4		
ACE	3		5	9	READY OR NOT	AFTER 7	5		
ROSS	8		6	2	LOVE UNDER NEW MANAGEME	MIKI HOWARD	6		
EVES	7		7	8	COMFORT OF A MAN	STEPHANIE MILLS	9		
ER 7	5		8	11	NEVER TOO FAR	DIANNE REEVES	7		
NES	13		9	12	ADDICTED TO YOUR LOVE	THE GAP BAND	10		
SON	4		10	4	TREAT YOU RIGHT	LUTHER VANDROSS	8		
MER	24		11	14	WHAT GOES AROUND	REGINA BELLE	15		
AND	10		12	13	LOVE'S ON THE RUN MAZE FE	ATURING FRANKIE BEVERLY	14		
ILLS	9		13	18	SHOW ME	HOWARD HEWETT	20		
VOE	11		14	21	POISON	BELL BIV DEVOE	11		
AMS	18		15	19	ALL OVER YOU	FREDDIE JACKSON	19		
ORD	16		16	17	DON'T WEAR IT OUT	MARY DAVIS	22		
ONS	17		17	15	WRAP-U-UP	RANDY CRAWFORD	16		
RLY	14		18	22	GIRLS NITE OUT	TYLER COLLINS	21		
DNIC	27		19	20	SOUL TO SOUL	THE TEMPTATIONS	17		
SON	19		20	25	LOVE IS LIKE AN ITCHING IN M		23		
OL J	34		21	23	NO MORE TEARS	ANGELA WINBUSH	25		
ELLE	15		22	10	THE SECRET GARDEN	OUINCY JONES	13		
ONIX	32		23	30	RUB YOU THE RIGHT WAY	JOHNNY GILL	26		
SON	37		24	7	1 NEED YOUR LOVIN'	ALYSON WILLIAMS	18		
LINS	21		25	29	LOVE YOU HONEY	RANDY & THE GYPSYS	30		
EDD	45		26	31	SACRED KIND OF LOVE	GROVER WASHINGTON, JR.	29		
STLE	31		27	28	FOOTSTEPS IN THE DARK	BODY	28		
ETT	20		28	33	HARD UP	ERIC GABLE	36		
PEPA	50		29	35	DO YOU REMEMBER	BY ALL MEANS	35		
AVIS	22		30	36	I WANNA DO IT GOOD TO YA	BARRY WHITE	41		
SON	33		31		HOLD ON	EN VOGUE	40		
DYS)	44		32	_	GET A LIFE	SOUL II SOUL	42		
PLAY	39		33		THE HUMPTY DANCE	DIGITAL UNDERGROUND	12		
L'LE	63		34		I WANT YOU - YOU WANT ME	STARPOINT	46		
IRLS	23		35		ALRIGHT	JANET JACKSON	40		
GILL	26	- 1	36		ALWAYS & FOREVER	WHISTLE	31		
USH	25		37	16	TWO SHIPS	JERMAINE JACKSON	33		
ODY	28		38	10	CAN'T GET ENUFF OF U	ROBBIE MYCHALS	52		
IENT	61		39	40	I WANT YOU	BILLY DAVIS	48		
OUL	77		40	37	ONE OF A KIND		38		
OUL	111		40	3/	UNE OF A KIND	THE ISLEY BROTHERS	30		
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BLACK SINGLES A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
- ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP)
 AIN'T NO WOMAN (LIKE THE ONE I GOT) (Music
- Corp. Of America, BMI) 2 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert ASCAP)
- Gilbert, ASCAP) ALL OVER YOU (FROM "DEF BY TEMPTATION") (Auter, BMI/Bocar, BMI) ALRIGHT (Flyte Tyme, ASCAP/Black Ice, BMI) ALWAYS & FOREVER (Almo, ASCAP/Rodsongs, ASCAD) 19
- 31
- ASCAP) AROUND THE WORLD IN 80 BEATS (Two Tuff-Enuff, 91
- RMI)
- BMI) BLACK MAN (Def Jam, ASCAP/Fearse, ASCAP) BOOY TALK (On My Own, ASCAP/Pri, ASCAP/Two Tuff-Enuff, BMI) BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, 59
- BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP) CAN'T GET ENUFF OF U (Peljo, BMI/Scott, BMI/Heljo, 52
- BMI) CIMON AND GET MY LOVE (EMI Blackwood, BMI) COMFORT OF A MAN (Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI) 93 9
- CRAZY 4 U (S.T.M., BMI/Deronde Jay, BMI/Next 64
- Vector V D (S.I.M., BMI/Defidited Jay, BMI/Heat Plateau, ASCAP/Gale Warnings, BMI) DO YOU REMEMBER (Island, BMI/April Joy, BMI/Sylent Partnor, BMI/Gabrielle, BMI) DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI) ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) DURPYTHING YUH TOINCH (Jacca A Tume) 35
- 22
- 37 4 EVERYTHING YOU TOUCH (Lease-A-Tune,
- ASCAP/Reswick-Werfel ASCAP/Rent-A-Song BMI/Beseme West, ASCAP/BMG, ASCAP/Careers,
- EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP) FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, 28
- ASCAP)
- THE FORMULA (Dollarz N Sense, BMI/Jobete, ASCAP) 81 THE FORMULA (Ubilarz N Sense, BMI/Jobete, A FRIEND OF A FRIEND (W.E, BMI) FUN HOUSE (FROM "HOUSE PARTY") (Hittage, ASCAP/Turnout, ASCAP) GET A LIFE (Virgin, ASCAP) GET UP AND HAVE A GOOD TIME (Protoons,
- 43
- ASCAP/Hikim, ASCAP) 27
- ASCAP//Hikim, ASCAP/ GET UPI (BEFORE THE NIGHT IS OVER) (Colgems-EMI, ASCAP/BMC, ASCAP/Bogam, ASCAP) GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) 21
- GOT TO HAVE YOUR LOVE (Colgems-EM). 32 ASCAP/Mantronik International, ASCAP/Jescilla,
- ASCAP) THE GROOVE (Zomba, ASCAP) GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Mari
- 36 HARD UP (Ultra Tec. ASCAP/Bush Burnin', ASCAP)

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PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC 84 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim,

100

57

82

95

67

15

71

ASCAP)

ASCAP)

PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Mine Yards, ASCAP)
 RADIO DRIVER (EMI Blackwood, BMI/Domino Theory, BMI)
 READV OR NOT (Epic/Solar, BMI/Kear, BMI)
 REAL LOVE (Skyyzoo, ASCAP) CPP
 RISING TO THE TOP (Baby Ann, ASCAP/Sir Terry, ASCAP)

ASCAP)
RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP)
RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP)
SACRED KINO OF LOVE (Colgems-EMI, ASCAP/Rahmat Olinga, ASCAP/Avid One, ASCAP)
SAY U LOVE ME (Guy Vaughn, ASCAP/Ackee, ASCAP/Whole Nine Yards, ASCAP/Dastard Deed, BMI)
THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/MB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP) CPP
SHAKE IT UP! (Thriller Miller, ASCAP/MCA, ASCAP/Reinard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI)
SHOW ME (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tarmerlane, BMI)
SHOW KE YOU WITH LOVE (Black Lion,

ASCAP/Chicago Bros., BMI/Warner-Tamerlane, BM 57 SHOWER YOU WITH LOVE (Black Lion, ASCAP/Captain Z, ASCAP/D. Smooth, ASCAP) 76 SIR LANCELOT (Calloco, BMI/Screen Gems-EMI, BMI/Epic/Solar, BMI) 17 SOUL TO SOUL (Dyad, BMI) 1 SPREAD MY WINGS (Selessongs, ASCAP/Sarapis, ASCAD)

ASCAP) THUMBS UP (French Lick, BMI/Bug, BMI) TOMORROW (A BETTER YOU, BETTER ME) (Kidada, BMI/Warner-Tamerlane, BMI/Hee Bee Dooinit, ASCAP/WB, ASCAP/Black Chick, ASCAP) TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) TWO SUME (Bio & Checae ASCAP(Bio) As Station

33 TWO SHIPS (Pic & Choose, ASCAP/Black Stallion,

American, BMI) WE'RE ALL IN THIS TOGETHER (Pardini

VIRGIN GIRL (Anointed, ASCAP) WELCOME TO THE TERRORDOME (Nia, BMI/Def

WE'RE ALL IN THIS TOGETHER (Pardini, ASCAP/Music Corp. Of America, BMI/ZeMI Blackwood, BMI/Reed Vertelney, BMI) WHAT GOES AROUND (Reata, ASCAP/Peach Pie, ASCAP/Tunes-R-US, ASCAP/KMA, ASCAP) WHATCHA GONA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI) CPP WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Build Music Factory, BMI/ CPP

BMI/Buffalo Music Factory, BMI) CPP 3 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-

WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
 WHY 1T GOTTA BE LIKE THAT (Raycio, ASCAP)
 WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY") (Virgin Songs, BMI/Cal-Gene, BMI)
 WRAP-U-UP (Goldsongs, PRS/Colgems-EMI, ASCAP)

- HEARTBEAT (Sugarbiscuit, ASCAP) HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI) 79 24
- CPP HERE'S A TICKET (Kamalar, ASCAP/Let's Shine, ASCAP/Sweet-Thom, ASCAP) HERTAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI, 44
- BMI/Lorna Lee, BMI/Pony Boy, BMI) HOLD ON (Two Tuff-Enuff, BMI) 40
- 40 HOLD OW (1wo lutr-churt, BMI) 72 HOW 'BOUT US (irving, BMI) 12 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI) 78 I CANT COMPLAIN (Avid One, ASCAP/Unicity, ASCAD (2014)
- ASCAP/Zubaidah, ASCAP) I COME OFF (Varry White, ASCAP) I DON'T NEED ANOTHER LOVE (Sweet Karol, ASCAP) 75
- 45 I FOUND LOVIN' (Clita, BMI/Sign Of The Twins, ASCAP
- 18 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI) 41 I WANNA DO IT GOOD TO YA (Seven Songs, BMI/Ba-
- Dake, BMI/Rustomatic, ASCAP) 48
- Dake, BMI/Rustomatic, ASCAP) 1 WANT YOU (Carol Gene, BMI) 1 WANT YOU YOU WANT ME (Cal-Gene, BMI/Virgin Songs, BMI/Dornil, ASCAP/Zomba, ASCAP) IF AT FIRST YOU DON'T SUCCEED (TRY AGAIN) (Edwin Hawkins, ASCAP/Pri, ASCAP/Bonded, BMI) IT'S GONA BE ALRIGHT (Zomba, ASCAP) WBM IT'S TIME (Marcine) MURgene, ASCAP(Sec Dur 46
- 89
- 55 IT'S TIME (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Donril, ASCAP/Zomba, ASCAP)
- Children, ASCAP/Donril, ASCAP/Zomba, ASCAP) JINGLING BABY (D&D, ASCAP/LL. Cool J, ASCAP/DJ, ASCAP) JUICY GOTCHA CRAZY (Bust-It, BMI) KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) KISS THOSE LIPS (Forceful, BMI/Willesden, BMI) VHOCKS ME OCE MY SET (Johed ASCAP/Black 34
- 69 66
- 86 KISS THOSE LIPS (Forcetul, BMI/Wilesden, BMI)
 KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP) CPP
 LET IT FLOW (Thou Art, BMI/Jacques & Justin, BMI/Beat Seekers, ASCAP/Mich, ASCAP)
 LOVE IS LIKE AN ITCHING IN MY HEART (Stone

- Agate, BMI) CPP 6 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On

- LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI) LOVE YOU HONEY (Ranjack, BMI) LOVE'S ON THE RUN (Amazement, BMI) MY BABY'S HOUSE (Bee Germaine, BMI) MY HEART BEATS FOR YOU (Music Corp. Of America, Development Beats FOR YOU (Music Corp. Of America, 80 BMI/Glitter & Gold, BMI) NEVER TOO FAR (Duncanne Hille, BMI)
- 63
- 25 61
- 88 85

- NEVER TOO FAR (Duncanne Hille, BMI) NO MORE LIES (Ruthless Attack, ASCAP) NO MORE TEARS (WB, ASCAP/Angel Notes, ASCAP) NOTHING'S TOO GOOD FOR MY BABY (Snow, BMI/Garlic Gulch, BMI/Bug, BMI/Chubu, BMI) ONE GIR (Trycep, BMI/Willesden, BMI) ONE OFA KIND (Angel Notes, ASCAP/WB, ASCAP) OPPOSITES ATTRACT (Virgin, ASCAP/WD, ASCAP) OPPOSITES ATTRACT (Virgin, ASCAP/WD, ASCAP) POISON (Hi-Frost, BMI) PRECIOUS LOVE (EMI April, ASCAP/WITrawave, ASCAP/Ribrong, BMI) 98 11 65 ASCAP/Rightsong, BMI)



ET ME COUNT THE WAYS: "Spread My Wings" by Troop (Atlantic) makes it to No. 1 with incredible radio and retail point gains. It wins with the most total points, even though it ranks No. 2 in both sales and airplay. "Wings" is on 99 stations and has 10 No. 1 reports, including WZFX Fay-etteville, N.C.; WTLC Indianapolis; and KJLH Los Angeles. It has 66 top five reports and, therefore, quite a bit of room for growth. The No. 1 radio record is "Whip Appeal" by **Babyface** (Solar), which

moves 4-3. It has 30 No. 1 reports; 41 stations list it top five. Two stations come in on it-WJMO-AM Cleveland and WPOM West Palm Beach, Fla.for a total of 98. WVEE Atlanta and WFXA Augusta, Ga., hold "Whip" at No. 1 for the second week. Because "Whip" was played heavily from the album, it may be more difficult to position the single at retail for reports.

MORE TOP-FIVE ACTION: Jumping 9-5, "Everything You Touch" by Smokey Robinson (Motown) regains WPLZ Richmond, Va., for a total of 99 reporters. It has started to establish its position with six No. 1 reports, including KRNB Memphis; WNHC New Haven, Conn.; and WQMG Greensboro, N.C. It is top five at 46 stations, and top 10 at another 30. "Ready Or Not" by After 7 (Virgin) advances 11-5. It is on 96 stations, adding WZHT Montgomery, Ala. Eighty-two stations show upward movement and 68 list it top 10. It is No. 1 at WYLD New Orleans.

ET'S LOOK AT THE OBVIOUS: Bell Biv DeVoe's "Poison" (MCA) bounds 23-11 in its fifth week on the singles chart. The album of the same name debuts at No. 48. The single has 89 reporters, gaining WQFX Gulfport, Miss.; WVKO Columbus, Ohio; and WRKE Ocean City, Del. It has been the Power Pick/Airplay record for the past two weeks. Johnny Gill's "Rub You The Right Way" (Motown) is the Power Pick/Sales record, leaping 37-26. It is on 92 stations, adding five: WMYK Norfolk, Va.; WIKS New Bern, N.C.; WLWZ Greenville, S.C.; WRKE Ocean City; and WQFX Gulfport. Adult-oriented stations on the panel may shy away from these youthful-sounding records. However, based on their chart performance, both look like they can go the distance to No. 1.

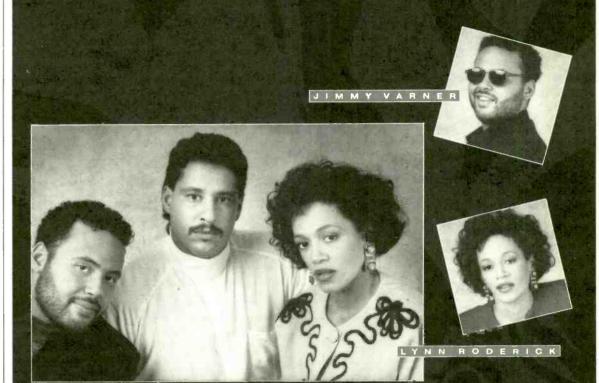
RESH & NEW: "Hold On" by En Vogue (Atlantic) bounds to No. 40 in its third week, gaining 13 stations for a total of 83 reporters. "Always & Forever" by Whistle (Select) gains 11 radio reporters for a total of 63. Retail has made a sizable contribution to this single's chart position.

OOKS CAN BE DECEIVING: It is rare when the tight part of chart is at the bottom. "Radio Driver" by **Domino Theory** (RCA) holds at No. 74, though it gains six stations, including WHUR Washington, D.C.; WBLX Mobile, Ala.; and KSOL San Francisco. Most of the records around it are similarly affected. "Friend of A Friend" by the O'Jays (EMI) gains seven stations; "How 'Bout Us" by Grayson Hugh & Betty Wright (RCA) picks up six stations. "Sir Lancelot" by Calloway (Solar) gains 12 new reporters and moves 82-76. And "I Can't Complain" by Patti LaBelle (MCA) gains 10 stations and moves 81-78. Normally, these kinds of radio gains would produce larger advances up the chart.

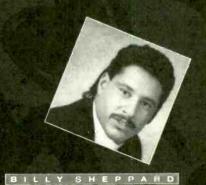
HOT BLAC		IGLE	ES A	CTI	DN
	IO MOS				
	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 99 REP	TOTAL ON DRTERS
TOMORROW (A BETTER YOU QUINCY JONES DWEST	12	12	26	50	57
ALRIGHT JANET JACKSON A&M	9	11	28	48	63
GHETTO HEAVEN FAMILY STAND ATLANTIC	4	8	13	25	25
PARADISE RUBY TURNER JIVE	2	8	15	25	25
GET A LIFE SOUL II SOUL VIRGIN	5	9	10	24	79
SHAKE IT UP! THE JAMAICA BOYS REPRISE	3	6	15	24	56
WHY YOU GET FUNKY ON ME TODAY MOTOWN	3	3	14	20	67
CRAZY 4 U SYBIL NEXT PLATEAU	8	1	11	20	59
ONE GIRL CHRISTOPHER WILLIAMS GEFFEN	3	6	11	20	24
WHY IT GOTTA BE LIKE THAT SHADES OF LACE WING	2	3	9	14	61
Radio Most Added is a weekly nation of the radio stations reporting to Bill	board. The fu	III panel of ra	dio reporters	is publishe	d periodi-

cally as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Elept., 1515 Broadway, New York, N.Y. 10036.

LOVE SONG YOU WILL NEVER FORGET



WILD	WOWI	WPGA	WENN	WYLD	WDZZ
WNHC	WPLZ	WEAS	WATV	KQXL	WTLZ
WDKX	WJJS	WJIZ	WEUP	KYEA	WNOV
WNJR	WAAA	WFXE	WZHT	KIPR	WGCI
WRKS	WQMG	WAGH	WXVI	KKDA	KMJM
WAMO	WQOK -	WHJX	WBLX	KMJQ	KATZ
WDAS	WPEG	WZAZ	WGOK	WCKX	. KPRS
WRKE	WZFX	WANM	WQQK	WZAK	KPRW
WHUR	WIKS	WEDR	WHRK	WIZF	WDKO
WKYS	wwwz	WRBD	KRNB	WDAC	KJLH
WXYV	WMGL	WPOM	WJMI	WTLC	KDAY
WCDX	WPAL	WTMP	WLOU	WJLB	KACE
WMYK	WFXA	WJTT	WCKU	WGPR	KSOL
					KDIA



DoYouRemember

The follow-up to the top 5 smash 'Let's Get It On!

Written by Jimmy Varner, Billy Sheppard, Lynn Roderick Produced by Stan Sheppard and Jimmy Varner for Stanton Scott Productions



From the Island album 'Beyond A Dream' available on compact discs, cassettes and records

When You PLAY IT, SAY IT!

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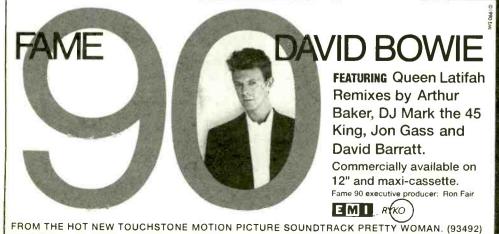
THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	Compiled from a national sampl and one-stop sales rep	ports.		
THI	LAS	2 W	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE		
				* * NO. 1 *	*		
1	1	1	17	QUINCY JONES A QWEST 26020/WARNER BROS. (9.98) (CD) 11	weeks at No. 1 BACK ON THE BLOCK		
2	2	2	36	BABYFACE A SOLAR FZ 45288/EPIC (CD)	TENDER LOVER		
3	3	3	27	JANET JACKSON ▲3 A&M 3920 (9.98) (CD) JAN	ET JACKSON'S RHYTHM NATION 1814		
4	4	4	21	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD		
5	5	5	23	LUTHER VANDROSS ▲ THE BEST OF LI EPIC E2T 45320 (CD)	UTHER VANDROSS: THE BEST OF LOVE		
6	7	12	21	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE		
7	6	6	14	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE		
8	8	7	30	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME		
9	13	16	30	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7		
10	14	18	4	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM		
11	10	8	18	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM		
12	9	10	40	HEAVY D. & THE BOYZ A UPTOWN 42302/MCA (8.98) (CD)	BIG TYME		
13	12	11	38	STEPHANIE MILLS • MCA 6312 (9.98) (CD)	HOME		
14	19	28	4	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION		
15	11	9	20	QUEEN LATIFAH TOMMY BOY 1022 (8 98) (CD)	ALL HAIL THE QUEEN		
16	15	13	40	SOUL II SOUL A VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN		
17	18	17	21	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED		
18	16	15	16	KENNY G • ARISTA 8613 (13.98) (CD)	LIVE		
19)	21	19	7	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE		
20	17	14	18	BOBBY BROWN A MCA 6342 (9.98) (CD)	DANCEL YA KNOW IT		
21	22	30	6	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR		
22)	24	29	16	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL		
23	20	20	19	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP		
24	27	24	39	DAVID PEASTON GEFFEN 24228/REPRISE (9.98) (CD)	INTRODUCING DAVID PEASTON		
25	25	26	54	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW		
26	23	23	21	RANDY CRAWFORD WARNER BROS. 25002 (9.98) (CD) RICH AND POOF			
27	26	21	29	MAZE FEATURING FRANKIE BEVERLY . WARNER BROS. 2580	2 (9.98) (CD) SILKY SOUL		
28)	30	31	34	CHRISTOPHER WILLIAMS GEFFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE		
29)	55		2	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE		
30	28	25	16	TECHNOTRONIC • SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM		
31	32	40	30	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL		
32	33	34	18	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE		
33	34	35	23	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING		
34)	38	51	4	SMOKEY ROBINSON MOTOWN 6288 (8.98) (CD)	LOVE, SMOKEY		
35	29	22	88	PAULA ABDUL 46 VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL		
36	35	36	28	YOUNG M.C. A DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'		
37	31	27	28	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT		
38)	45	41	18	ROB BASE • PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE		
39	41	39	37	THE 2 LIVE CREW A SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE		
40	37	37	27	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS		
41)	49	43	16	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH		
42	44	45	22	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK		
43	39	42	9	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE		
44	42	38	27	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING		
45	43	44	22	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR		
46	36	33	12	SEDUCTION VENDETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE		
47	48	46	35	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN		
48)	NE	-	1	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON		
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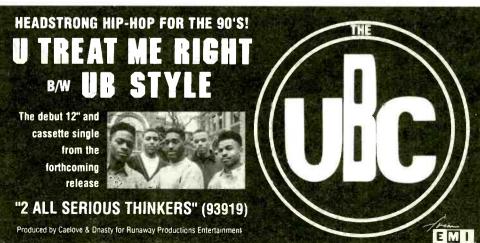
Billboard.

FOR WEEK ENDING APRIL 7, 1990

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Compiled from a national sample of retail store	50	56	74	3	GEORGE HOWARD MCA 6335 (8.98) (CD) PERSONAL
and one-stop sales reports.	(51)	60	69	3	JEFF REDD MCA 42299 (8.98) (CD) A QUIET STORM
R/DISTRIBUTING LABEL (SUG. LIST PRICE)*	52	52	55	19	BY ALL MEANS ISLAND 91319 (9.98) (CD) BEYOND A DREAM
* * NO. 1 * *	53	46	49	22	JERMAINE JACKSON ARISTA 8493 (9.98) (CD) DON'T TAKE IT PERSONAL
	54	40	32	27	SYBIL NEXT PLATEAU 1018 (8.98) (CD) SYBIL
A QWEST 26020/WARNER BROS. (9.98) (CD) 11 weeks at No. 1 BACK ON THE BLOCK OLAR FZ 45288/EPIC (CD) TENDER LOVER	55	59	65	3	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD) SOMETHING TO GET YOU HYPED
DN A ³ A&M 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	56	71	87	14	TYLER COLLINS RCA 9642 (8.98) (CD) GIRLS NITE OUT
ATLANTIC 82024 (9.98) (CD) MIKI HOWARD	57	57	56	8	KIM WATERS WARLOCK 2713 (8.98) (CD) SWEET AND SAXY
ROSS A THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE	58	53	53	55	MILLI VANILLI ▲ ⁶ ARISTA 8592 (9.98) (CD) GIRL YOU KNOW IT'S TRUE
(CD) THE BEST OF EXTINCT WHEN COS: THE BEST OF EXTERNAL COSE ATTITUDE	59	NE	WÞ	1	SOUNDTRACK MOTOWN 6269 (8.98) (CD) HOUSE PARTY
HLESS 91 282/ATCO (9.98) (CD) MICHEL'LE	60	51	47	23	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD) THE BIZ NEVER SLEEPS
COLUMBIA FC44367 (CD) STAY WITH ME	61	63	77	4	MANTRONIX CAPITOL 91119 (9.98) (CD) THIS SHOULD MOVE YA
91061 (9.98) (CD) AFTER 7	62	66	78	32	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD) SPEND THE NIGHT
CAPITOL 92857 (9.98) (CD) PLEASE HAMMER DON'T HURT 'EM	63	50	48	46	THE O'JAYS EMI 90921 (9.98) (CD) SERIOUS
JAM FC 45415/COLUMBIA (CD) THE CACTUS ALBUM	64	54	54	36	SKYY ATLANTIC 81853 (9.98) (CD) START OF A ROMANCE
E BOYZ & UPTOWN 42302/MCA (6.98) (CD) BIG TYME	(65)	73	84	6	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD) TIME OUT OF MIND
LLS MCA 6312 (9.98) (CD) HOME	66	61	61	12	CHILL ROB G WILD PITCH 2002 (8.98) RIDE THE RHYTHM
LL3 C M(A 6312 (5)98) (CD) HOWE	(67)	83	83	4	LOW PROFILE PRIORITY 57116 (8.98) (CD) WE'RE IN THIS TOGETHER
	68	62	59	18	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD) I JUST WANNA LOVE YOU
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	(70)	87	_	2	LITTLE MILTON MALACO 7453 (8.98) (CD) TOO MUCH PAIN
AW MOTOWN 6280 (8.98) (CD) WHAT YOU NEED	71	64	57	38	PATTI LABELLE MCA 6292 (9.98) (CD) BE YOURSELF
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N GEFFEN 24228/REPRISE (9.98) (CD) INTRODUCING DAVID PEASTON	77	70	58	17	PIECES OF A DREAM EMI 92050 (8.98) (CD) BOUT DAT TIME
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WILLIAMS GEFFEN 24220/REPRISE (9.98) (CD) ADVENTURES IN PARADISE LECT 21638 (9.98) (CD) KID 'N PLAY'S FUNHOUSE	82	NE		1	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES PAWNS IN THE GAME SKYYWALKER 1111 (9.98) (CD)
LECT 21638 (9.98) (CD) KID 'N PLAY'S FUNHOUSE IC © SBK 93422 (9.98) (CD) PUMP UP THE JAM - THE ALBUM	(83)	96	_	2	Skytywalker 1111 (9.98) (CD) CONTROVERSY
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VIRGIN 99943 (9.96) (CD) FOREVER TOOR GIRL DELICIOUS VINYL 91 309/ISLAND (9.98) (CD) STONE COLD RHYMIN'	89	94		2	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD) THREE THE HARDWAY
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ROFILE 1285 (8.98) (CD) THE INCREDIBLE BASE	91	90	70	37	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD) ALL NITE
EW ▲ SKYYWALKER 107 (9.98) (CD) AS NASTY AS THEY WANNA BE	92	65	63	36	SHARON BRYANT WING 837 313/POLYGRAM (CD) HERE I AM
PRIORITY 91 304/ATLANTIC (9.98) (CD) EYES ON THIS	93	79	64	19	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD) UNDER A NOUVEAU GROOVE
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	99	92	89	21	M.C. A.D.E. 4-SIGHT 5526 (8-98) (CD) HOW MUCH CAN YOU TAKE D.J. JAZZY JEFF & THE FRESH PRINCE ● AND IN THIS CORNER JVE 1188/RCA (9-98) (CD) AND IN THIS CORNER
"BLAND MALACO 7450 (8.98) (CD) MIDNIGHT RUN DE MCA 6387 (9.98) (CD) POISON	100	88	93	20	LIVE 1188/RCA (9.98) (CD) AIND IN THIS CORNER

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6



BILLBOARD INVITES YOU TO BE A PART OF THE CELEBRATION!

In Billboard's MAY 5th issue we will spotlight THE MINNEAPOLIS SOUND'S 10th ANNIVERSARY. Since the explosion of PRINCE AND THE TIME onto the international music scene, twin cities talent has emerged as the innovators and groove makers!

Join us as we look back on a decade of superstars, super writers and super sounds.

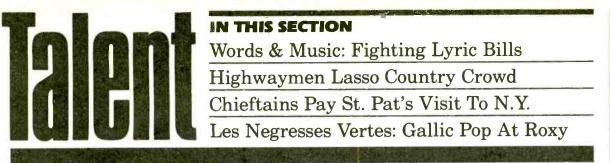
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New Labels Heat Up A&R Wars SXSW: More Talent, More Deals In '90s

BY THOM DUFFY

AUSTIN, Texas-It was too early to expect a range of showcasing acts from the new, major start-up labels at South By Southwest Music & Media Conference in Austin March 14-18.

But those new companies—Azoff Entertainment, Charisma, DGC, Hollywood Records, and others-were much on the minds of A&R execs from other labels who convened at SXSW this year.

The impact that the flurry of new record companies will have on scouting talent and negotiating deals was addressed by participants on the convention's A&R panel, and by other A&R reps in subsequent interviews.

"So much has changed in the last year which I think is great for every-body in this room," Geffen Records A&R exec Tom Zutaut told the overflow crowd at the A&R panel that he

chaired. "I think as we look into the '90s, we can be happy that the people who have all the money have decided to start new record companies and expand the music industry. That's going to make things interesting and exciting. "What this means is that there are

going to be a lot more A&R people, a lot more artists being signed, and a lot more music is going to get out in the world."

John Guarnieri, senior VP of A&R at Enigma Records, stressed that different labels continue to have different areas of strength-and acts should find a match, not just a deal. "With all these new companies, I think it's even more important for artists to have their act together, with a focus and direction to be that

much more unique." The expansion of the major label pool also is viewed by A&R reps as a welcome change away from recent

consolidation of indie and major labels. "One of the fears I had, with the consolidation in publishing and with record labels, was that there wasn't going to be that diversity, with people forced to take shots because they had to compete," says Bob Pfeifer, di-rector of A&R at Epic Records. 'What's happening now is there's great opportunity. The danger is, you're going to have the market flooded [with product]. And the [size

(Continued on page 38)



An Apple For Janet. Madison Square Garden director of concerts Wayne Sharp, left, greets Janet Jackson backstage at the arena during the New York stand of her "Rhythm Nation 1814" tour. Jackson was presented with a gift from Garden management, a Tiffany crystal apple engraved with: "Janet, two sold-out shows in the 'Rhythm Nation's Capital,' New York City, March 15 & 16, 1990, from your friends at Madison Square Garden."

Roots Talents Shine On Major-Label Debuts; Creem Rises Again; Allman Brothers Return

T'S NO SECRET that traveling helps clear the mind and open the ears. So flying back from Austin, high over the plains of Texas, the Beat was well-inclined to relish advance tapes from two of the finest roots musicians recently signed to major labels. The twanging, countryrock drive of singer Kelly Willis, fronting the band Radio Ranch, has grown in the Austin club scene since the Virginia native relocated there in 1987. Her upcoming MCA debut, produced by executive VP A&R Tony Brown and John Guess, promises an irresistible match

of a great new vocalist and stellar material, judging from three ad-vance tracks, "Drive South" by John Hiatt, "Red Sunset" by Radio Ranch drummer Mas Palermo, and "Hole In My Heart" by Steve Earle and Richard Dobson ... Another talent nurtured by the Austin scene, Chris Thomas recorded tracks for Hightone with producer Bruce Bromberg and was signed to Sire by A&R VP Joe McEwen. The re-

sult is one of the most remarkable major-label blues albums of the year. To call Thomas a bluesman, you aloums of the year. To call Thomas a bluesman, you must hear that music embracing the sweet, brief rev-erie of "Angel Lady," the hard-charging rock'n'blues of "Heart & Soul," the pop bouyancy of "Smile On My Face," the smoldering, soulful plea of "Help Us Some-body," the funk inflection of "Dance To The Music," the gospel lilt and passion of "I Need You," and more. Exciting and enlightening, Thomas' tracks kept this writer aloft long after the flight from Texas touched down in New York.

GREEM ISN'T WHIPPED: After a two-year absence, the pioneering rock magazine Creem is due to reappear in July in a flashy, larger format with a new emphasis on record reviews, new publisher Marvin Jarrett has told Magazine Week. Meanwhile, the National Writers Union continues to pursue back payment it says is due more than 20 writers by former Creem owner Arnold Levitt, Levitt bought Creem in the early '80s from the family of the late Barry Kramer, who founded the magazine

UN THE BEAT: In the wake of PolyGram's compilation set last year, the Allman Bros. are set to ride again with a new disk due on Epic in early summer. Gregg Allman and Dickey Betts are writing together, and veteran Allmans producer Tom Dowd is working on the project, with an A&R hand from Epic VP Michael Caplan High atop New York's Rockefeller Center, with a string ensemble playing and champagne pouring, PolyGram execs pulled out the stops to mark their release of the soundtrack to Andrew Lloyd Webber's "Aspects Of Love," coinciding with the musical's arrival on Broad-Jerry Harrison of the Talking Heads stopped way ... by the "Aspects" bash and noted that his next Casual Gods album, due out in May, will be called "Walk On Water." The cover shot is of oil-slicked Alaska waters ... "This is just for fun," EMI saxman Najee said, opening a jam at the Blue Willow Restaurant on lower

Broadway to celebrate his new release, "Tokyo Blue." Noting sales for Najee's first two EMI disks have together topped 1 million units, label prez Sal Licata predicted new peaks for this album With a reported 100,000 units shipped of its chart-climbing A&M disk "Taking On The World," the Scottish band Gun is taking on the road. An 18-date showcase tour is due to reach The Big Apple April 10.

by Thom Duffy MANDELA TRIBUTE: South African leader Nelson Mandela and his wife, Winnie, are expected to attend a tribute concert April 16 at London's Wembley Arena due to feature Simple Minds, Peter Gabriel, Tracy Chapman, Hugh Masekela, Neil Young, and the Neville Brothers, with Daniel Lanois and George Duke serving as musical directors of two 'supergroups.

> BOOK BEAT: While not as compendious as Billboard's five international music-business directories, the 1990 Recording Industry Sourcebook, published by Los Angeles-based Ascona Communications, offers a great deal of information in a portable, soft-cover book. Included in its 7,000 listings are names, addresses, phone numbers, and contacts at major and independent labels and distributors, music publishers, management firms, promoters, agents, lawyers, studios, sound and light rental firms, photographers, makeup artists, limo services, and more. The book is available for \$34.95 plus tax and \$5 for shipping and handling, or for \$195 on floppy disk by calling 1-800-969-7472.

> **GORRUPTING INFLUENCE:** From club-hopping colleague Danny Fields, the Beat has received an indie cassette single that directly addresses the dangers some lawmakers declare that pop music presents to the popu-lace nowadays. "Rock'n'roll makes me want to burn and rob, burn and rob/ Kill everybody and quit my stupid job," croaks singer Tom Goodkind, producer and perpetrator of this bare-bones testimonial (212-242-4489). Does silly sarcasm merit a lyric warning sticker?

Metallica, Rundgren Among Winners At Frisco's 'Bammies'

BY ROBIN TOLLESON

SAN FRANCISCO-"Looks better than a Grammy," said Metallica's Lars Ulrich, clutching his "Bammie" award for outstanding drummer. "When I win an individual award I always think it's for the whole band," he declared.

Metallica fared well at the 13th annual Bay Area Music Awards, held March 17, also walking away with the outstanding group award, while Jason Newsted won a Bammie for best bassist

Marin County resident Todd Rundgren was a double winner at his first Bammies, where he also gave an inspired performance of "The Waiting Game." "This is a bit of an embar-rassment for me," he said, receiving the outstanding-keyboardist award. "I haven't had a recorded keyboard part in seven years." The outstanding male vocalist award made better sense for Rundgren.

Linda Ronstadt was voted outstanding female vocalist. Clarence Clemons dedicated his outstandingreeds/brass-player award to his ailing father, Clarence Sr., "the man who bought the horn." Fusion whiz Joe Satriani was named outstanding guitarist, and the legendary John Lee Hooker took best bluesman.

This year's awards show was a benefit for Bay area earthquake relief. Much of the old guard was missing-no Huey Lewis in sight, no Jer-Garcia, Grace Slick, or Journey. No Van Morrison or Tower Of Power. The Doobie Brothers did win in their comeback effort for outstanding song for "The Doctor." Neil Young's

BILLBOARD APRIL 7 1990

'Freedom" won for outstanding album, and Young also pocketed the Bay-area-musician-of-the-year award.

Faith No More was voted Bay area club band of the year, and Oakland's M.C. Hammer won in the outstanding urban contemporary album cate-gory. Tuck & Patti's "Love Warriors" was voted outstanding jazz album, and Bad English won the debut-album award, amusing in that the band features ex-Journey and Baby members. Late Afro-Cuban guitarist Bola Sete was honored with a lifetimeachievement award, and Bill Graham Presents was given the Arthur M. Sohcot award for service to the community for organizing its post-earthquake benefit concert and other efforts

Performance highlights included Tremaine Hawkins' opening gospel number with 30-voice choir, outstanding-metal-album winner Tesla sitting onstage banging out an acoustic number, Nick Lowe doing "Peace, Love & Understanding" (then joined by Bonnie Raitt for some blues), and Primus, winners of the outstanding indepenent album award for "Such This," rattling a few cages with a hardcore funk concoction. Carlos Santana led a closing jam that fea-tured Young, Raitt, Clemons, John Fogerty, and Hooker.

Presenters included Robert Cray, Chris Isaak, Ronnie Montrose, Paul Kantner, Commander Cody, San Francisco 49er Jamie Williams, Golden State Warrior Chris Mullin, and Margot Kidder, who announced that "music people are a lot more fun than movie people."

TALENT

THE HIGHWAYMEN

The Centrum, Worcester, Mass.

WILLIE NELSON, WAYLON Jennings, Johnny Cash, and Kris Kristofferson brought their "Highwayman 2" tour to 10,500 country-music-starved New Englanders here March 13. And unlike many supergroup concerts, this star-studded show lived up to expectations.

That was partly because this was a low-ego affair. As the four living legends swapped songs and licks, it became clear that these longtime friends enjoyed each others' singing, songwriting, and company.

Standing side by side, they took turns sharing tunes about drinking, traveling, loving, and the Lord. Of course, Nelson crooned "On The Road Again," Cash boomed "Ring Of Fire," Jennings offered "Luckenback, Texas," and Kristofferson added "Me And Bobbie McGee."

The famous voices also joined together gracefully for selections from their two Highwayman albums, including the new Columbia single "Silver Stallion," and crowd-pleasing versions of Cash's "Big River," Steve Goodman's "City Of New Orleans," and Guy Clark's "Desperados Waiting For The Train."

Backup was provided by a ninepiece crackerjack band of Nashville's finest. But the most striking part was the camaraderie between the four outlaw singers and a crowd that hooted and hollered at every turn.

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GREG REIBMAN



LES NEGRESSES VERTES The Roxy, Los Angeles

THE 11 MEMBERS of Les Negresses Vertes crowded onstage to the vibrations of a huge traditional drum that had more than one member of this earthquakewary L.A. audience nervously checking the ceiling for cracks.

That, however, was the last serious note of a seamless and joyful performance by the Warner Bros. act. The attitude was that of a prewar cabaret—if the house band were a French version of the Pogues. That image was completed by lead singer Helno, who looks suspiciously like Bill Murray's "Saturday Night Live" lounge singer yet sounds like Joe Strummer

The songs also borrow heavily from a variety of unrelated sources. Those include a circus calliope (several members of the group began in a circus troupe). more delicate folk sounds, and even straight-ahead, kick-butt rock'n'roll.

AMUSEMENT BUSINESS

The 90-minute nonstop set (during which barely a word of English was spoken-or missed) kept the sold-out, industry-heavy crowd on its feet and dancing through two encores-which included a repeat of one song. No one noticed-or minded, at least. A true feat in-SHARON LIVETEN deed.

THE CHIEFTAINS Avery Fisher Hall, New York

EVERY SHADE OF green imaginable flecked the capacity crowd at Lincoln Center's Avery Fisher Hall the day before St. Patrick's Day: The Chieftains were in town for their annual wearin'-of-thegreen gig. Few groups could fill the bill better. After a quarter-century-plus, 20 albums, and collaborations with the likes of Mick Jagger, Don Henley, Van Morrison, (Continued on page 39)

NEW ON THE CHARTS

While it sounds like some kind of primeval bog monster, it's only four guys from Santa Barbara, Calif., trying to make a living in rock'n'roll. Toad The Wet Sprocket—the moniker is taken from a Monty Python skit-consists of vocalist Glen Phillips, guitarist Todd Nichols, bassist Dean Dinning, and drummer Randy Guss. The band has just released "Pale," its second Columbia album. "Come Back Down," the lead single from that disk, has entered the Modern Rock Tracks chart.

Toad became well-known in its hometown a few years ago while promoting its debut album, "Bread And Circus," a collection of guitarbased songs with dark, brooding lyrics. The group initially used its own money to support that project. which caught the attention of a West Coast Columbia representative, who urged the label to sign the quartet last year. Soon after, "Bread" was nationally distributed and Toad toured stateside with major acts like Deborah Harry and the B-52's.

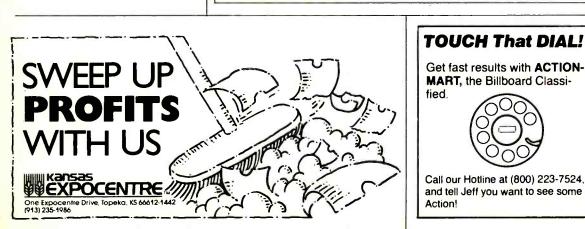
"This act is unique," says Steve Tipp, VP of alternative music at Columbia. "It's a very young band that's extremely sensitive and introspective, which is evident in 'Pale's' lyrical depth. It's [also] a grass-roots band," continues Tipp. They're real Santa Barbara kids who stick around for hours after sets just to talk with their fans, and their audience has grown because of this."

Currently, the foursome is on the road opening for Michael Penn and will follow with a headline tour of college venues. The remix of "Come Back Down" has just been completed and its accompanying video is getting play on MTV.

JIM RICHLIANO



TOAD THE WET SPROCKET. Shown, from left, are Dean Dinning, Todd Nichols, Randy Guss, and Glen Phillips.





BOXSCORE TOP CONCERT GROSSES

GROSSES

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OBQ ENTERTAINMENT, INC. PROUDLY CONGRATULATES OUR ARTISTS BILLY JOEL & ANDREW DICE CLAY ON THEIR TREMENDOUS BOX OFFICE SUCCESS

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TALENT



VOIVOD'S MOVING METAL

In the wake of its three-month, 60city U.S. tour with Soundgarden and Faith No More (with the Big F subbing for Faith No More on some dates), Voivod has seen sales of its Mechanic/MCA album "Nothingface" top the 100,000 mark domestically—nearly three times the band's previous retail peak.

No doubt the tour is partially responsible. But so is a concerted effort by the label to present the Montreal quartet as more serious than the run-of-the-mill thrash metal band—especially at press and retail.

"At times the band has been purposefully obscure," notes Mechanic president Steve Sinclair, calling the Voivod listening experience a "literary" one, akin to "reading a good book." Thus, recent trade and consumer ads and press kits included brief "explanations" of song themes by drummer Away (Michel Lengavin), as well as his postapocalyptic cover artwork.

(Continued on page 42)

SXSW: NEW LABELS HEAT UP A&R WARS (Continued from page 35)

of the] pie isn't changing."

As with their counterparts in marketing, sales, and promotion, A&R executives expect only heightened competition as new labels come on line. "With all these new record companies, you can guarantee there's going to be a lot more competition in getting to acts first and making the right deal," says Patrick Clifford, director of A&R at A&M Records.

"What's going to happen is that A&R is going to have to become more efficient," says Loric Weymouth, East Coast A&R at Virgin. "A band isn't going to be able to [jam] in a basement without A&R knowing about it. And that's going to be good and bad, because competition for bands will be more fierce." "It just makes the level of competi-

"It just makes the level of competition that much higher," agrees Larry Hamby, VP West Coast talent acquisition for Columbia. As A&R execs, he says, "we're going to have to run faster and further and make decisions more quickly."

Inevitably, A&R execs say, an increased number of labels with major financial backing will mean increased

ARE YOUAMAN OR A DIGIT?

Interview of the set o

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CERTIFIED PUBLIC ACCOUNTANTS

bidding for desirable acts. Criticisms are not directed at the new labels but at the current A&R climate in general. Those concerns are only heightened by the arrival of several well-financed labels on the scene.

Privately, most A&R execs freely acknowledge deals are getting more expensive. While a self-contained rock band may draw a major-label contract for, say, \$150,000 to \$250,000, recoupable against future rovalties, most A&R reps tell of label competition driving up the price. One West Coast exec notes a band was prepared to sign for \$250,000-and received a last-minute offer for twice as much from a competitor. In another case, a solo artist signed to a \$90,000 development deal at one company was picked up by a competing label for more than half a million.

The competitive environment has challenged some business assumptions to the benefit of artists, A&R execs say. For example, after SBK Records announced last year that new artists on its label would receive a full mechanical royalty rate, rather than the 75% rate standard used elsewhere for developing acts, some managers have succeeded in gaining full-rate deals at other labels.

In another instance, a band negotiated tour support that was nonrecoupable against their royalties—a practice unheard of at another label vying to sign them.

"Obviously, the more labels that are interested, the more a manager can write his own ticket and structure the deal any way he wants," another A&R director says.

Ultimately, A&R execs agree, a match between an artist and a label should not be based solely on the bottom line. "There isn't one act I've signed that I've been the highest bidder for," notes Pfeifer at Epic. "Anybody who's just doing it for the money is probably not that [musically] interesting."

Still, the current climate concerns talent scouts.

"Sure it's great to be getting a quarter-million or a half-million [dollars for a deal] but if you're not performing [commercially] early on, there's that much more pressure," says Guarnieri. A label may say "we've sold [only] 25,000. We're into the band for this much. Let's bail on it and cut our losses."

"It's a real shame when the business has gotten to the point where it's a pissing contest of who's got more money to offer a band," says. Hugo Burnham, VP of A&R at Island Records. "Nine times out of 10, when there's a huge amount of money involved, a big signing, what happens? Mentally, it [messes] up younger musicians who say, 'We've arrived.' Bull---. If you're going to be a hit act, as opposed to a hit record, it doesn't happen for a number of years or a number of records."

What's up on the int'l touring scene? Check out the Billboard spotlight ... Follows page 72

TALENT

TALENT IN ACTION (Continued from page 36)

and Ultravox, the Chieftains remain among the foremost interpreters of traditional Celtic sounds, spinning out jigs and reels and airs and ballads to a fine farethee-well.

Their selections were characteristically eclectic. There were tongue-in-cheek a cappella vocals, like "When A Man Is In Love He Feels No Cold" and "The Salt," about an employer who eats literally everything in sight, as well as far-flung instrumentals, like "Carolan's Farewell," the legendary Celtic harpist's funeral lament, and "Full Of Joy," a 3,000-year-old Chinese piece.

Throughout the 15-tune set, the band unfurled rich sonic skeins, weaving in various combinations mournfully droning Aeolian pipes, soaring fiddles, tootling pennywhistles, and gently evocative Irish harp. Unfortunately, Avery Fisher Hall reduced the Chieftains' normally robust sound to a rather thin and bloodless intimation. But the audience didn't mind, exploding regularly into applause and clap-alongs, especially when the sextet dropped patented bits of brogue, blarney, and Irish wit into and between numbers. Abetted on choice songs by world champion Irish dancer Jean Butler, who stepped with dramatic virtuosity, the Chieftains demonstrated again that they are solid entertainers as well as world-class musicians. GENE SANTORO

> McCOY TYNER Woody's Comedy and Jazz Pepper Pike, Ohio

HE McCOY TYNER TRIO launched the jazz program at this club in a suburb on the East Side of Cleveland with fascinating, businesslike improvisations.

In the first of two well-attended shows, postbop pianist Tyner, bassist Avery Sharpe, and drummer Aaron Scott filled the 220-seat room with robust, complex jazz.

Tyner's affinity for blues and Latin strains and cascading triplets was clear in standards "Will You Still Be Mine" and "Darn That Dream." His appetite for alternating assaultive left-hand forays with impossibly ornate right-hand runs defined originals like the oddly martial "Rio," the bright, funky "Calypso Joe," and the ornate blues "Frank's Back."

The empathy of the three players was unmistakable, their instrumental mastery a given. But one sensed Tyner didn't give his all to the hourlong performance, perhaps because he was unsatisfied with the Steinway, perhaps because of the unfamiliarity of the club.

Nevertheless, Tyner played maximal piano, Sharpe deployed speed and wit, and Scott kept the rhythms light and suspenseful. CARLO WOLFF

RUSS TAFF

The Bottom Line, New York

T WAS THE second night of an extended tour for Christian rocker (Continued on page 42)



CBS/Tree Purchase Twitty Music Companies

Includes Three Catalogues, 500 Copyrights, Twenty #1 Song Masters



Conway Twitty and Dee Henry visit with Donna Hilley, Senior Vice President and Chief Operating Officer at Tree International following the sale to Tree.

Copyrights include "It's Only Make Believe"

and other hit songs including:

HELLO DARLIN' YOU'VE NEVER BEEN THIS FAR BEFORE (LYING HERE WITH) LINDA ON MY MIND **TO SEE AN ANGEL CRY** I CAN'T SEE ME WITHOUT YOU AS SOON AS I HANG UP THE PHONE THE GAMES THAT DADDIES PLAY **AFTER ALL THE GOOD IS GCNE** (I CAN'T BELIEVE) SHE GIVES IT ALL TO ME **DON'T CRY JONI** I'M NOT THROUGH LOVING YOU YET I'VE ALREADY LOVED YOU IN MY MIND **BABY'S GONE** PLAY GUITAR PLAY **AFTER THE FIRE IS GONE MY FIRST COUNTRY SONG** YOUR LOVE HAD TAKEN ME THAT HIGH I'M SO USED TO LOVING YOU **TOUCH THE HAND** I'LL GET OVER LOSING YOU

TALENT

NMPA, SGA Chiefs Fall Short In Remarks On Stickering

BY IRV LICHTMAN

NOT ENOUGH SAID: Ed Murphy and George David Weiss, presidents of the National Music Publishers' Assn. and Songwriters Guild of America, respectively, strangely stopped short of saying things they should have said in last week's page 1 story "Pubs, Writers On Lyric Sidelines" (Billboard, March 31). Presumably reflecting their organizations' views, they maintain that there are honest concerns among the public on the issue of controversial lyrics and that record companies are to blame for putting out such material in the first place. Murphy, in fact, was quoted as saying that labels, not music publishers, are those "with control" to "make the choices as to what is put out." Odd comments by an association chief representing mem-

bers who, in one way or another, are likely to be the first to hear new lyrics. There is a lot to be said about the fail-

ure of the music industry as a whole to condemn certain harmful stereotypes perpetuated by a small number of artists. While Murphy and Weiss should have said that such condemnation is as much a First Amendment right as upholding artists' rights of free expression, they should have declared forcefully that no one's rights are served by legislative initiatives that mandate record companies to sticker their product.

T SHOULD BE NOTED that SGA's Weiss had been asked by Words & Music, prior to his statements in the story, to comment on the lyrics situation. He declared, "Of course, the First Amendment must remain inviolate; of course, censorship is abhorrent, and could lead us to who knows what abyss; and of course, it's undoubtedly a tiny fraction of the industry that causes all of the upset. At the same time, however, it behooves us to remember that perception is more important than fact. And our industry can no longer ignore how the public sees us, since that's what is revving up the govern-ment." Words & Music feels, however, that both SGA and NMPA must join other industry groups in actively fighting sticker legislation.

SIGNINGS: Zomba publishing chief Rachelle Greenblatt reports signing Christopher Ward, who wrote Alannah Myles' No. 1 hit, "Black Velvet," along with most of the other songs on the Canadian singer's hot Atlantic album. He's relocating from Canada to Los Angeles. Another recent Zomba writer deal is with k.d. lang, the Grammy winner. Greenblatt

also notes that the company's Nashville operation, in business for a year, currently has cuts on five charted albums, with four charted singles. In pop, 21 albums on the Billboard chart contain Zomba songs ... Alpha Interna-tional Records, the CEMA-distributed label with Tarpell Music (ASCAP) and Peljo Music (BMI) as two publishing affiliates, has made a worldwide subpublishing agreement with EMI for Robbie Mychal's self-titled debut album. A division of Sigma Sound, the Philadelphia-based label has legendary music man Don Kirshner on its board.

MOVE: BMG Music's Nashville unit has moved to larger quarters at 1 Music Circle N. Phone is 615-780-5420. Publisher is hot in country with a No. 1 single (third straight week at this writing), Randy Travis' "Hard Rock Bot-

tom Of Your Heart," a cre-ation of new writer pactee Hugh Prestwood. BMG has also

scored with a No. 1 black single in Lisa Stansfield's "All Around The World."

> OU CAN'T HOLD DOWN early rock classics, as witnessed by two Del-Vikings' hits in their original renditions getting the soundtrack renditions getting the soundtrack treatment in separate films: "Come Go With Me," penned by group member C.E. Quick, appears in "Joe Versus The Volcano," while "Whispering Bells," by Quick and F. Lowry, appears in "Coupe De Ville" Songs upon top 10 entries in Ville." Songs were top 10 entries in 1957 via Dot Records. Co-publisher of the songs is GPS Music, operated by Lee and Irwin Pincus. According to Lee Pincus, "Come Go With Me" ranks among the company's own top 10 money earners in a catalog that includes seven Beatles songs and such standards as "A Taste Of Honey."

> N MEMORY: The Bernice Cohen Musical Theatre Fund has been established in memory of the ASCAP director of musical theater activities, who died Feb. 5. The fund will support musical theater and the development of stage songwriting talent. Contributions in any amount can be sent payable to the ASCAP Foundation, with a note on the memo line reading "in memory of Bernice Cohen," to Gerry Levin-son, ASCAP Foundation, 1 Lincoln Plaza, New York, N.Y. 10023.

RINT ON PRINT: The following are the past month's best-selling piano/vocal folios from CPP/Belwin:

Tom Petty, Full Moon Fever 2. Melissa Etheridge, Brave And Crazy

3. Indigo Girls, Indigo Girls

4. The B-52's, Cosmic Thing

5. Clint Black, Killin' Time

BILLBOARD APRIL 7, 1990

ROBIN HARRIS 8/30/53 - 3/18/90

DICK MESSINA 8/17/35 - 3/19/90

ANDREW WOOD 1/8/66 - 3/19/90

WE'LL MISS YOU

PolyGram

1990 PolyGram Reco



ARTIST DEVELOPMENTS (Continued from page 38)

This artwork-a set of 12 illustrations, each corresponding to a song on the disk-evokes the gloomy vision of the future embodied in the band's music. Packaged as a foldout poster booklet for the CD, the artwork also served as the centerpiece of a marketing plan using album posters and flats, unfolded CD booklets, and point-of-purchase bumper stickers.

Away, meanwhile, credits the current musical climate for Voivod's growth. "What's been missing since the big wave of thrash metal are elements of '60s and '70s progressive, psychedelic, and experimental rock," he says, adding that "since '85, everybody's sounded the same. But with the '90s, people want to listen to something else than the perfect mix between Slayer and Metallica. Bands like us, Soundgarden, Faith No More, and Jane's Addiction are a good introduction." JIM BESSMAN JIM BESSMAN

SILOS' HOMESPUN STOCK

There's something about northern Florida," says singer and lyricist Walter Salas-Humara of the Silos. "There's a lot of small towns that the interstate has gone by, and we thought we could go into one and rent an old department store, something that had character, a certain vibe.'

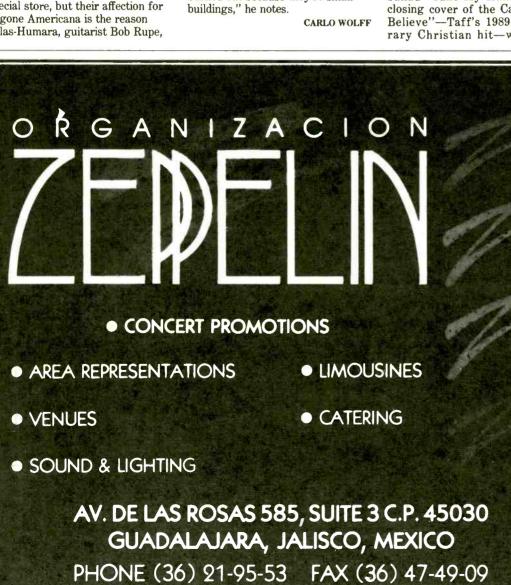
The Silos were unable to find that special store, but their affection for bygone Americana is the reason Salas-Humara, guitarist Bob Rupe,

and producer Peter Moore (Cowboy Junkies) used the 800-seat Florida Theatre in Gainesville to record their major-label debut for RCA. The eponymous disk follows the critically acclaimed "About Her Steps" and "Cuba," issued on their own Record Collect label.

Salas-Humara says the band signed with RCA after an abortive attempt at a third indie album. RCA seemed the right place, says Salas-Humara, citing label mates Cowboy Junkies and recent signing Lucinda Williams as one reason the Silos felt comfortable signing with the BMGdistributed label.

Homey and anecdotal, "The Silos" was recorded "pretty much live, says Salas-Humara, a resident of Hoboken, N.J. It boasts Salas-Humara's ragged voice, Rupe's tough, filigreed guitar, and songs like "Take My Country Back," the hard-charging "Caroline," and the catchy "Commodore Peter." The band's style is derived from Gram Parsons and Neil Young, but still has a unique identity.

"There were music stores in town in case we needed stuff," says Salas-Humara, who lived in Gainesville for some time. "The place sounded perfect because it had a big, giant room with a stage Sometimes, in studios, you get burned out because they're small



CONTACT: CESAR COSIO

TALENT IN ACTION (Continued from page 39)

Russ Taff, and the packed house at the Bottom Line blissed out straight from the opening song, "Winds Of Change." But the lead track and current album-rock single from Taff's latest Myrrh/A&M album, "The Way Home," also convinced any nonbelievers present that this rootsy, rough-hewn artist deserves comparisons with secular, likestyled luminaries, especially John Mellencamp.

Fielding an excellent band led by guitarist James Hollihan Jr., who co-produced "The Way Home" with Taff, and including keyboards and a female backup vocalist, Taff exem-plified soulful, honest, heartland rock. He could no doubt command the pop charts as well as the Christian pop rankings-at least with his religiously ambiguous material.

But, alas, to the delight of his fans, his show edged uncomfortably toward testimony. Indeed, the biggest hand early on wasn't for his music, but for one anxious listener's "Jesus!" outburst, which Taff acknowledged with an apparent sense of relief. The more overtly Messianic songs-which Taff embellished with powerful arm/hand gesturing-definitely drew the loudest acclamation.

But Taff also won with his unassuming friendliness. The heartfelt ballad "Take My Hand" and set-closing cover of the Call's "I Still Believe"-Taff's 1989 contemporary Christian hit-worked the crowd into a frenzy and sea of outstretched hands. JIM BESSMAN

CHRISTINE LAVIN & JOHN GORKA

The Bottom Line, New York

WHILE CHRISTINE LAVIN celebrated her duet here with John Gorka by giving away commemorative freezer magnets, this top-flight show of contemporary folk was memorable in its own right. As it turns out, the two once were teamed personally as well, but, ac-cording to Lavin, they broke up on Valentine's Day. Thus, the date billed as "An Eve-

ning Of Love Songs" crackled with unadvertised tension. Introducing Ain't Love Grand" with her adorably self-effacing charm, Lavin lightly admonished the SRO crowd for laughing at its lovelorn perspective. After she nervously brought out her ex, she quickly expressed displeasure at Gorka's untimely confessionals about the darker side of romance.

But it was really all in good fun. The self-proclaimed "Donald and Ivana" of the folk world traded terrific originals, gentle barbs, and engaging stories-the giddy, girly Lavin seeming the exact opposite of the moody, brooding Gorka. On stage, at least, they made a perfect couple.

Lavin is as captivating an artist in solo performance as there is. But with Gorka's assistance, she was even better, especially on the closing "Sensitive New Age Guys, from Lavin's new Rounder album, "Attainable Love." Here Gorka, who is signed to Windham Hill, led four "unattached" males and female counterparts in the chorus to Lavin's delightful discourse on the SNAG phenomenon. J.B.



OPENING WORDS: "They want you to write 15 songs so they can pick the 10 best ones," **Exene Cer**venka said in her invocation opening the South By Southwest Music & Media Conference in Austin, Texas, a poetic commentary on the music biz. "Can I just write five bad ones and give them to you this af-ternoon?" she asked.

KINKY THOUGHTS: "Money may buy you a fine dog, but only love can make it wag its tail," said singer/ songwriter/author Kinky Friedman, who followed Cervenka as the SXSW keynoter and offered other bons mots, such as, "It's a very small step from the limo to the gutter." However, Friedman's gay-stereotyping humor was later criticized by music business activist Jim Fouratt.

NEVER SAY NEVER: Pat Halper of Hayes Street Music publishers in Nashville says branding a song "'not commercial' can mean it just hasn't made any money yet. One of the songs that people [once] said is 'not commercial,' " she continued, "is Randy Travis' next single."

TOO MUCH METAL? "Everything points to a metal glut," Hannah Bolte of Epic Records said, voicing a view shared by many on the SXSW metal panel. With so much metal product in the pipeline, "you're competing within your own label for at-tention," said Jim Cardillo of MCA. Labels are seizing metal marketing strategies used in the past "and beating those ideas into the ground," added Cardillo.

LET'S MAKE A DEAL: A roomful of aspiring recording artists at SXSW was cautioned by manager and attorney Ken Levitan that "a bad deal is worse than no deal at all," stressing the need for an artist to confirm a companywide commitment by a label before signing on the line.

ATTENTION MEMPHIANS: Gary Hardy, owner of Memphis' historic Sun Studios since 1987, announced at SXSW that he is one of the organizers of the first Mid-South Artists' Showcase. Set for Friday (6) at the Peabody Hotel in Memphis, the eighthour program has been organized to show off a wide range of local talent. For more information, contact Hardy at 901-529-0664.

UWN A PIECE OF THE WALL: The cleverest promotional gimmick at SXSW this year was offered by Uwe Von Geyer, a visiting member of the East Berlin band Die Vision. The group's promotional tape came in a zip-lock bag that also contained a small chunk of the Berlin Wall.

DIM SIGNAL: One of the largest contingents at the conference was from KJHK, the radio station at the Univ. of Kansas in Lawrence. At a number of panel sessions, the station staffers spoke about their recent conflict with the school administration, which is insisting that programmers submit playlists for approval or face dismissal. Anyone seeking further information on the controversy may contact Tiiu McGuire of KJHK at 913-842-0917

NDIE FOREVER? Not everybody is thrilled about the current trend toward the buyout of independent labels by the majors. At the indie label panel, Jay Faires of Mammoth, Lisa Fancher of Frontier, Gary Stewart of Rhino, and Jamie Cohen of Private Music all stated emphatically that their labels would prefer to remain in the indie fold.

SOFTBALL FOLLIES: For the second year in a row, print media and agents/talent buyers teams faced each other in the finals of the annual SXSW Softball Tournament, held as usual on the last day of the conference at Austin's Krieg Softball Complex. Once again, the Scribes fell, this time by a score of 9-7. The last out was recorded by Billboard's own Chris Morris; representing the tying run at home plate, Morris ran the count to three and two and went down on a called third strike. The disgraced journalist was last seen re-reading "Casey At The Bat."

COUNTRY



Grammy Whammy. The NARAS "Grammy In The Schools" program recently came to Nashville's McGavock High School, bringing industry professionals and students together to discuss the music industry. Workshop topics included songwriting, engineering, journalism, law, musicians, videos, producing, record label management, and talent and business management. Among those taking part in the Nashville program, from left, were Jimmy Gilmer, president of the NARAS Nashville chapter; Suzanne Vega; Crystal Gayle; Mike Greene, NARAS president; and Nancy Shapiro, executive director of the Nashville NARAS chapter. (Photo: Beth Gwinn)

PolyGram Nashville Sets Records Sales Surge On Mattea, Headhunters

BY EDWARD MORRIS

NASHVILLE-Paced by surprisingly strong album sales from Kathy Mattea and the Kentucky Headhunters, Mercury/Poly-Gram's country division is setting some records. Sales during this first quarter are running 80% above those for the same period last year.

And February was the most profitable month in the division's history. "What makes that significant," says VP/GM Paul Lucks, "is that it wasn't like Christmastime [activity, when sales are predictably heavy], and we didn't have any new releases.'

Walker's Birthday Celebrated In Texas Country Stars, Cowboys, Candidates Show Up

BOJANGLES' BIRTHDAY BASH: Conflicting engagements prevented me from attending Jerry Jeff Walker's fifth annual birthday party in Austin, Texas, but Walker buff Beverley Kagayama of Maclean's Magazine in Canada volunteered to travel the culture warp between Toronto and Texas. After three days of country-and western-music, Texas beer, and rodeo winds, and after trying single-handedly to improve the U.S. trade deficit by purchasing everything western, from boots to hats, she filed this report: "Jerry Jeff Walker's

birthday party in Austin, March 16-19, mingled politics, colorful evoca-tions of the cowboy life, away as Maine, Canada,

and Walker's sagebrushand honky-tonk-flavored music for an estimated 5,000 Texans and 500 loudly appreciative fans who hailed from as far and Washington state. The first evening showcased the music of Walker protégé Chris Wall in a clublike atmosphere at the Radis-

son Hotel. Walker also took the stage for several songs during the second set. Saturday night saw Walker joined by Ramblin' Jack Elliott, Guy Clark, Patsy Montana, world-champ cowboy Larry Mahan, and California-based folk singer and tall-tale-teller U. Utah Phillips on the ornate stage of the turn-of-thecentury Paramount Theatre. The show opened with a round of cowboy legends and songs, set around a traildrive 'campfire.' Behind them, sidemen in cowboy garb lounged against a chuck wagon. The second part, a conventional music set, was to have included Ian Tyson. However, he was forced to cancel after checking into a Calgary, Alberta, hospital with pneumonia. In his place, the set included locals Nanci Griffith and Peter Rowan, along with Billy Joe Shaver, before Walker wrapped up the evening. One of the Walker fans attending was front-running Texas gubernatorial candidate Ann Richards, who recently responded to a mudslinger's question about whether she had ever used marijuana with the retort, 'I'll take a drug test if you take an intelligence test.' She received onstage election endorsements from Walker, Wall, and Griffith.

"The third day began with a rodeo in Johnson City, home of the late President Lyndon B. Johnson, sponsored by Tried And True Records, the firm headed by Walker's manager and wife, Susan. Larry Mahan on horseback provided a running commentary via hand-held radio mike. The event demonstrated that rodeo work remains a dangerous form of showbiz: One of the cowboys employed by Aubrey Henderson Rodeo Productions was tossed and pinned under a horse. He

was rushed by ambulance to the Johnson City hospital for treatment while demanding, according to the rodeo announcer, 'a beer and a girl.' In keeping with the spirit of his sport, the cowpuncher turned up for the last act of the three-day bash-a barbecue, open-air party, and overflow concert/dance in the tiny, weathered dancehall in Luckenbach. The five-building 'town' is the site of summer weekend jam sessions among local pickers and provided the setting for Walker's classic live 'Viva Terlingua' album. More

than 2,000 overflowed the town's narrow main street as Walker opened his first set with his trademark greeting, 'Hi, Buckeroos!' and the opening chords of 'Gettin' By." Despite recent back surgery, Walker (relieved during a break by Wall) turned out a high-energy performance that reprised many of his stanBoth Mattea's "Willow In The Wind" and the Headhunters' "Pickin' On Nashville" albums, which were released last year, have passed the 400,000 mark and,

'We substantially reduced our release schedule: we'll probably have fewer than a dozen new albums out this year'

according to Lucks, are verging on gold certification. Both are lodged in the Top 10 on the country album charts.

Additionally, Lucks notes, the Statler Brothers continue to be a bedrock at the label: "[They're] one of the most consistent selling acts in the business-in any format. We've also made some headway with Larry Boone and a num-ber of new artists."

The record-setting February, Lucks explains, did not come with out warning: "1989 was in itself a record year for the country division, but we weren't beating our drums because it was still way behind where we wanted to be.

One move the label took to turn its generally ebbing fortunes around, Lucks says, was putting the brake on product flow: "That's why 1989 turned out so well. We substantially reduced our release schedule, and we're going to fol-low the same tack this year. We'll probably have fewer than a dozen new albums out for the entire year." Another source at the label says this number could rise to 15 if some of the single acts generate enough appeal.

In addition to Mattea, the Headhunters, and the Statlers, the Mercury/PolyGram roster includes Daniele Alexander, Butch Baker, Shane Barmby, Larry Boone, the Burch Sisters, Johnny Cash, Cor-bin/Hanner, William Lee Golden, Grayghost, Rich Grissom, Tom T. Hall, David Lynn Jones, and Ronna Reeves. Kris Kristofferson, who was with the country division, is now worked out of New York.

Creative VP Harold Shedd, who came to the label in October 1988, says he is comfortable with the size of the roster but is still open to expanding it if the right act came along. He says he thinks there is a 'gap or two" in the label's lineup, although he declined to specify the kind of acts that might fill the

gaps. "What we're trying to do," Shedd says, "is some new and ex-citing things that may reach out to a lower demographic." He acknowledges that the Headhunters

> The Highwaymen make a tour stop ... see page 36

seem to have found a youngerthan-normal country audience with their feisty rock sounds.

Mattea started her big breakout last October when she won the Country Music Assn.'s female-vocalist-of-the-year award. The payoff from this prize was not immediate, however. Lucks recalls: "It was a slower building process than I expected. It was not overnight. There was an obvious increase in sales, but it seems that it took over a six-to-eight-week period. It just built on a weekly basis.

The main cause of Mattea's rise in sales, according to Lucks, was her recent single, "Where've You Been'': "That was a country smash-and it's still getting a lot of airplay. And then we had some level of crossover success as well." The single has been on the adult contemporary charts for 10 weeks

Shedd, who earned his name as a platinum producer for Alabama and, later, K.T. Oslin, now produces Daniele Alexander and Butch Baker, and co-produces Cor-bin/Hanner. "I'm not going to be doing as many acts, myself," he explains. "I'm going to be more involved in the total roster and working with lots of independent producers."

He says the label has come to appreciate the value of music videos. It was a video that helped the Headhunters break out of the new artist pack, and Shane Barmby has had three No. 1 videos on Country Music Television with virtually no radio success. Even so, Shedd adds, he plans to turn to videos only when a song dictates it-not as a locked-in promotional ploy.

20 Acts Slated For Red Man **Concert Swing**

NASHVILLE-Twenty country acts have been booked to perform in the 1990 Red Man "Flavor Of America" concert tour. The 19-date series, which runs from Friday (6) through Aug. 2, is sponsored by the Pinkerton Tobacco Co. of Richmond, Va. Each date is tied in with a local radio station and tickets carry a maximum price of \$10. With discounts, the sponsors say, tickets can be bought for \$5 each.

Through the tobacco company, each participating radio station is given free promotional concert tickets, T-shirts, \$5-off ticket-discount coupons, and backstage passes for DJs and contest winners. In each market, there will also be retail store displays of Red Man products. The displays will feature riser cards promoting the local (Continued on next page)



by Gerry Wood

dards, including 'Mr. Bojangles.' A personal touch: early in the first set, Becky Patterson, daughter of Walker's late mentor, Hondo Crouch, presented Walker with a dozen yellow roses. He performed the rest of the show with one stuck in his hatband. Lost Gonzo Band veteran bassist Bob Livingston stuck another under the strings of his instrument. The show ended nearly two and a half hours later, as it began, with 'Gettin' By.' Outside, the air was mild, the afternoon wind had dropped into the star-bedecked velvet night, and the yellow light shone through the open walls of the Luckenbach dance hall on a happy, milling crowd of contented Tried And True Walker Warriors.

SILVER TALENT: Alabama, the Judds, George Strait, and Tammy Wynette will host the 25th annual Academy of Country Music Awards special April 25. The organization's silver-anniversary awards show will be telecast on NBC-TV from the Pantages Theatre in Hollywood, Calif.

COOL, CLEAR WATER: The Nashville Network, in partnership with the National Wildlife Federation, Clean Water Action, and local conservation groups, will introduce a major environmental campaign. Pure Water, Pure Country will feature PSAs starring such country artists as Marie Osmond and Michael Martin Murphey in discussions about water conservation. TNN will telecast more than 1,000 announcements, valued at \$2 million, to bolster consumer awareness of the water crisis and the campaign. Kits, including public-service spots, brochures, direct-mail pieces, and other materials, will be provided to TNN affiliates.

1990 RED MAN CONCERT TOUR SETS SLATE OF STARS

(Continued from preceding page)

concert and \$5-off ticket-discount offers with proofs of purchase.

The series is being produced by Mitchell Stewart of the Stewart Agency, Cookeville, Tenn.

Here are the dates, venues, artists, and participating radio stations:

Friday (6): Belton, Texas, Bell County Expo Center; Eddie Rabbitt, Wild Rose, Exile; KOOV.

Saturday (7): Dallas, Sportator-ium; Exile, Wild Rose, Marty Stuart; KSCS

April 13: Augusta, Ga., Augus-

ta/Richmond County Civic Center; Steve Wariner, Patty Loveless, Skip Ewing, James House; WGUS. April 14: Albany, Ga., Civic Cen-

ter; Wariner, Loveless, Ewing, House; WKAK. April 20: Spartanburg, S.C., Me-

morial Auditorium; the Bellamy Brothers, Vern Gosdin, Ewing; WAGI

April 27: Bristol, Tenn., Viking Hall; the Bellamys, Exile, Wild Rose; WXBQ.

April 28: Richmond, Va., Richmond Coliseum; the Bellamys, Ex-

FOR WEEK ENDING APRIL 7, 1990

ile, Ewing, Wild Rose; WKHK. May 4: Little Rock, Ark., Barton Coliseum; Wariner, Holly Dunn, Eddy Raven, Marsha Thornton; KSSN.

May 5: Tyler, Texas, the Oil Palace; Wariner, Raven, Thornton, Lionel Cartwright; KNUE.

May 11: Ozark, Ala., Civic Cen-ter; Rabbitt, Ewing, Wild Rose; WTVY.

May 12: McMinnville, Tenn., Civ-ic Center; Wariner, Exile, Wild Rose; WBMC.

May 18: Beckley, W.Va., Raleigh

County Armory Civic Center; Rabbitt, Loveless, the Shooters; WTNJ.

May 19: Wilmington, N.C., Trask Coliseum; Rabbitt, Ewing, the Shooters; WWQQ.

May 25: Cape Girardeau, Mo., Show Me Center; Wariner, Loveless, Wild Rose; KEZS.

May 26: Owensboro, Ky., Owensboro Sports Center; Wariner, Travis Tritt, Wild Rose, Southern Pacific; WBKR.

June 22: Fayetteville, N.C., Cumberland County Civic Center; T. Graham Brown, others to be announced; WKML.

July 4: Richmond, Va., State Fairgrounds; Rabbitt, Jann Browne, Dunn, Foster & Lloyd, the Shooters; WKHK.

July 27: Paducah, Ky., Riverfront Stage; Loveless, the Shooters; WKYQ.

Aug. 2: Owensboro, Ky., Daviess County Fair; Exile, Stuart; WBKR.

	r	1			JUUN
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIS LABEL & NUMBER/DISTRIBUTING LABE
1	1	1	11	HARD ROCK BOTTOM OF YOUR HEART KLEHNING (H.PRESTWOOD)	★ ★ 4 weeks at No. 1 WARNER BROS. 7-19935
2)	3	4	13	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
3	4	5	10	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
4	2	3	14	SEEIN' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
5	6	8	13	HERE IN THE REAL WORLD K.STEGALI, S. HENDRICKS (A. JACKSON, M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
6	9	13	8	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
$\overline{\mathcal{I}}$	8	10	9	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH.T.COLLINS (K.STEGALL, R.MURRAH)	RONNIE MILSAP RCA 9120-7
8	10	17	11	JUST AS LONG AS I HAVE YOU D.WILLIAMS.G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
9	7	9	14	QUITTIN' TIME JJENNINGS,M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
10	5	2	14	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
11)	12	15	9	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BR(P.WORLEY.E.SEAY (R.MILLER, J.TUBB)	
12)	17	24	7	HELP ME HOLD ON G.BROWN (T.TRITT, P.TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
	14	16	12	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA
<u> </u>	20	23	10	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
<u> </u>	23	41	5	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS, D.GAY)	CLINT BLACK RCA 2520-7
<u> </u>	19	25	8	SEE IF I CARE	SHENANDOAH
	18	19	9	RHALL, RBYRNE (W. ALDRIDGE, R.BYRNE)	COLUMBIA 38 73237/CBS HANK WILLIAMS, JR.
18	16	12	18	B.BECKETT,H.WILLIAMS,JR.J.E.NORMAN (J.WITHERSPOON)	WARNER/CURB 7-19957/WARNER BROS.
19	11	6	16	RLANDIS (E.RABBITT) SOONER OR LATER	CAPITOL 44527 EDDY RAVEN
20	13	7	17	B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	CAPITOL 44528 THE OAK RIDGE BOYS
21)	28	32	6	JBOWEN (E.STEVENS, J.SCARBURY)	MCA 53757 KEITH WHITLEY
<u>2</u> 2)	24	38	7	G.FUNDIS,K.WHITLEY (T.NICHOLS, Z.TURNER) BRING BACK YOUR LOVE TO ME	EARL THOMAS CONLEY
23	15	11	17	R.SCRUGGS,E.T.CONLEY (J.HIATT) FAST MOVIN' TRAIN	RCA 9121-7 RESTLESS HEART
23 24)				S.HENDRICKS,T.DUBOIS.RESTLESS HEART (D.LOGGINS) BACK WHERE I COME FROM	RCA 9115-7
4	29	42	10	JE.NORMAN.M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
25)	40	55	5	I'VE CRIED MY LAST TEAR FOR YOU SBUCKINGHAM (C.WATERS, T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
26	25	31	11	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
27)	32	44	6	IF LOOKS COULD KILL TBROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL COLUMBIA 38 73254/CBS
28	26	33	7	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
29)	35	45	5	I'D BE BETTER OFF (IN A PINE BOX) DJOHNSON (JMACRAE, S.CLARK)	DOUG STONE EPIC 34 73246/CBS
30	21	18	20	TELL ME WHY S.FISHELI (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 76805
31)	34	46	6	SILVER STALLION C.MOMAN (LCLAYTON)	 WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
32)	59	66	3	I WATCHED IT ALL (ON MY RADIO) S.SMITH.T.BROWN (L.CARTWRIGHT, D.SCHLITZ)	◆ LIONEL CARTWRIGHT MCA 53779
33	22	14	16	LITTLE GIRL J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE
34	31	21	21	NOBODY'S HOME	MCA 53763 CLINT BLACK
35	27	20	18	J.STROUD,M.WRIGHT (C.BLACK)	RCA 9078-7 ALABAMA
36)	47	52	5	B.BECKETT.ALABAMA (R.MURRAH, S.DEAN, R.ALVES) BLACK VELVET	RCA 9083-7
37)	47	47	6	N.LARKIN (C.WARD, D.TYSON) DID IT FOR LOVE	ATLANTIC 4-87979 SAWYER BROWN
38	36	29	25	R.SCRUGGS.M.MILLER (M.MILLER) WHEN I COULD COME HOME TO YOU	CAPITOL/CURB 44483/CAPITOL STEVE WARINER

	D	}	Y	SINGLES &TRACKS	©Copyright 1990, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	50	53	4	THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53733
40	30	22	20	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS, 7-22773
(41)	52	65	3	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	◆ TANYA TUCKER CAPITOL 44520
42	39	35	23	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARD	BAILLIE AND THE BOYS RCA 9076-7
43	41	40	24	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
44	37	34	23	START ALL OVER AGAIN P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
45	38	36	20	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
46	43	26	19	OVERNIGHT SUCCESS J.BOWEN,G.STRAIT (S.D.SHAFER)	GEORGE STRAIT MCA 53755
47	44	37	20	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
48	33	27	8	MAYBE J.E.NORMAN,S.DORFF (B.RICE, M.S.RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
49	49	48	26	IT AIN'T NOTHIN' G.FUNDIS,K.WHITLEY (T.HASELDEN)	♦ KEITH WHITLEY RCA 9059-7
50	45	39	10	TIME FOR ME TO FLY R.SKAGGS (K.CRONIN)	DOLLY PARTON COLUMBIA 38 73226/CBS
(51)	53	56	7	MISTER DJ J.STROUD (C.DANIELS, T.CRAIN, T.DIGREGORIO, C.	THE CHARLIE DANIELS BAND
(52)	63	73	3	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53804/MCA
53	46	30	17	KEEP IT IN THE MIDDLE OF THE RO T.DUBOIS.R.SHARP (S.LEMAIRE, J.P.PENNINGTON)	AD • EXILE arista 9911
54	69	_	2	GUARDIAN ANGELS B.MAHER (N.JUDD. J.JARVIS, D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
55	54	57	9	SOMETHING WITH A RING TO IT D.JOHNSON, T.BROWN (M.COLLIE, A.TIPPIN)	MARK COLLIE MCA 53778
56	68	_	2	BLACK COFFEE J.BOWEN.J.STROUD,L.J.DALTON (E.STEVENS, H.KA	◆ LACY J. DALTON
57)	57	62	7	THE HIGHWAY F.FOSTER (T.CONNERS, R.WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS
58	51	28	18	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING, L.CORDLE	RICKY SKAGGS
59	58	49	20	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
60	62	61	26	MANY A LONG & LONESOME HIGHY R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	VAY
61	48	43	13	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529
62	67	72	4	CROCODILE TEARS B.BECKETT (L.R.PARNELL, L.PRESTON)	LEE ROY PARNELL ARISTA 9912
63	65	67	4	WALKIN' IN THE SUN J.BOWEN,G.CAMPBELL (J.BARRY)	GLEN CAMPBELL CAPITOL 79966
64)	NE\	NÞ	1	SHE CAME FROM FORT WORTH AREYNOLDS (PALGER: F.KOLLER)	SHOT DEBUT★★★ KATHY MATTEA MERCURY 876746-4
65	61	59	9	A BOTTLE OF WINE AND PATSY CLI O.BRADLEY (L.GRAVELLE, T.ROCCO)	NE MARSHA THORNTON MCA 53762
66	64	71	26	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIG	THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
67	66	63	6	ONE STEP OVER THE LINE R.SCRUGGS.NITTY GRITTY DIRT BAND (J.HIATT)	N.G.D.B. FEAT. CASH & HIATT MCA 53795
68	73	74	3	GOODBYE, SO LONG, HELLO S.BERLIN (R.DECARLO, W.P.BENNETT)	◆ PRAIRIE OYSTER RCA 9124
69	71	75	3	HOLLYWOOD SQUARES J.BOWEN.G.STRAIT (W.PATTON, L.CORDLE, J.TANG	GEORGE STRAIT MCA LP CUT
70	NE	NÞ	1	THE SCENE OF THE CRIME B.Halverson, J.LEO (D.LINDE)	◆ JO-EL SONNIER RCA 9123-7
(71)	NE	NÞ	1	I GO TO PIECES SOUTHERN PACIFIC, J.E. NORMAN (D.SHANNON)	SOUTHERN PACIFIC WARNER BROS, 7-19860
72	NEV	NÞ	1	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT CAPITOL 4 JM-44538
73	75	-	2	BETTER BE HOME SOON P.WORLEY.E.SEAY (N.FINN)	◆ JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-19964
74	NEV	V 🕨	1	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER, B.LLOYD)	◆ FOSTER & LLOYD RCA 2502-7
75)	NEV	VÞ	1	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE, R.GILES)	T. GRAHAM BROWN CAPITOL 44534

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

COUNTRY MIL





by Marie Ratliff

BOTTOM' IS STILL TOPS: Randy Travis' "Hard Rock Bottom Of Your Heart" (Warner Bros.) becomes his longest-running No. 1 as it goes into its fourth week at the top of the Hot Country Singles & Tracks chart. His "Forever And Ever Amen" held the slot for three weeks in June 1987. There's a strong chance the run will be extended, since he continues to hold a big lead over the No. 2 entry-Garth Brooks' "Not Counting You" (Capitol).

T'S JUST PERFECT," says acting MD Melanie Lea, KWKH Shreveport, La., of Eddie Rabbitt's "Runnin' With The Wind" (Capi-tol), which debuts at No. 72 this week. "I don't think he's ever put out a bad song, but this is better than most. It's a good, upbeat number and just what we need to keep the momentum going." New adds this week include WGKX Memphis, WYRK Buffalo, N.Y., KSOP Salt Lake City, WDAF Kansas City, Mo., KVOO Tulsa, Okla., KWJJ Portland, Ore., and KCKC San Bernardino, Calif. Strong moves are showing at WCMS Norfolk, Va., WWYZ Hartford, Conn., WTDR Charlotte, N.C., and KEBC Oklahoma City.

Lea is excited, too, about Canyon's "Carryin' On" (16th Avenue). "They come across so real in their music," she says. "The sound is already so identifiable, you know it's Canyon when it starts up. They're doing real well in this area."

Among the stations helping to carry "Carryin' On" into the No. 2 spot on the Hot Country Radio Breakouts list are KPLX Dallas, WFLS Fredericksburg, Va., WBVE Cincinnati, and KVOO Tulsa.

TWO OTHER records on the Breakouts list are being highly touted by MD Mark Burns, WCAV Brockton, Mass.—"I Don't Want To Love You (But I Do)" by Kelly Willis (MCA) and Les Taylor's "Knowin' You Were Leavin'" (Epic). "We're getting some pretty good response on both of these," says Burns. "Willis has a real good voice and a nice young country feel that works; and Les Taylor has such a comfortable sound-like maybe you've already heard it before."

In addition to WCAV, Willis is getting good play at WSIX Nashville and WFLS Fredericksburg-with new adds showing at WDAF Kansas City, KASE Austin, Texas, and KVOO Tulsa.

Taylor's song is also playing at WSIX, as well as WIVK Knoxville, Tenn., WKJN Baton Rouge, La., WTDR Charlotte, and KEEN San Jose, Calif.

ESTABLISHED NAMES are what they want in this market, and this song covers it with four of them at once," says PD Kevin O'Neal, WMIL Milwaukee, of "Silver Stallion" by Waylon Jennings, Willie Nelson, Johnny Cash, and Kris Kristofferson (Columbia). "It's an incredible song and I consider it an event to play these guys." Strong gains are also showing at KZLA Los Angeles, KMPS Seattle, KWJJ Portland, Ore., KKAT Salt Lake City, KEEY Minneapolis-St. Paul, KRPM Seattle, KCKC San Bernardino, KEBC Oklahoma City, WSIX Nashville, WFMS Indianapolis, and WIL St. Louis.

Listeners in Pascagoula, Miss., are responding to "Silver Stallion" very well, too, says WKNN PD Rick Mize. Also on their hot list, he says, is any cut from Hank Williams Jr.'s "Lone Wolf" album (Warner/Curb)—which is No. 3—especially the title cut. "It's a slow-tempo song with a heavy edge," says Mize, "and we're getting more calls for it than for his single 'Ain't Nobody's Business.""

Billboard HOT COUNTRY **RADIO BREAKOUTS**

- 1. FIT TO BE TIED DOWN CONWAY TWITTY MCA
- 2. CARRYIN' ON CANYON 16TH AVENUE
- 3. LONELY TOWN DAVID LYNN JONES MERCURY
- 4. I DON'T WANT TO LOVE YOU (BUT I DO) KELLY WILLIS MCA
- 5. KNOWIN' YOU WERE LEAVIN' LES TAYLOR EPIC
- 6. OLD MEMORY SCOTT MCQUAIG CAPITOL
- 7. DRIVE SOUTH FORESTER SISTERS/BELLAMY BROTHERS WARNER BROS.
- 8. HEART TO HEART TALK JOHNNY LEE CURB
- 9. DANCY'S DREAM RESTLESS HEART RCA
- 10. PERFECT BAILLIE AND THE BOYS RCA

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.



Oaks Stand Tall. The Oak Ridge Boys, recently recognized for their participation in public service campaigns, were named honorary sergeant-at-arms for a day by the Tennessee legislature. Joe Bonsall responds to the honor on the house floor as fellow Oaks Duane Allen, Richard Sterban, and Steve Sanders savor the moment

NEW ON THE CHARTS

One more artist bursting out of the ranks of country newcomers is the

truly talented Travis Tritt. His debut single, "Country Club," hurried its way to the top 10 on Bill-board's Hot Country Singles & Tracks chart, followed by the sweetly sensitive second single, "Help Me Hold On," currently commanding the No. 12 position with a bullet.

On top of his single success stories, Tritt's Warner Bros. album, "Country Club," heads to the No. 21 position with a bullet on Billboard's Top Country Albums chart, after debuting last week at a bulleted No.

34. The 26-year-old Tritt, hailing from Marietta, Ga., began his music career as a soloist in the children's choir at a neighborhood church. At age 8, he learned to play guitar, and he wrote his first song at 14

After graduating high school in 1981, Tritt went to work loading trucks, where he rose through the ranks up to the management level. Still, the music bug was biting at him and he didn't want to end up "wondering" if he "could have been a contender" in music. He quit his job and began playing solo at any club he could book.

Soon Tritt met Danny Davenport, a local representative of Warner Bros. Records, and what started as a songwriting deal turned into a singles contract that turned into an album commitment.

Tritt sums up his hopes for the future: "I've always looked at life as paying off the best when you take the largest risks. My music is geared toward the working man and I write from my personal experi-ences. If I haven't lived it, I can't write it. And, even if I fail, at least I'll always know that I gave it my best shot. **DEBBIE HOLLEY**



TRAVIS TRITT

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC 64 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI)

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

BRING BACK YOUR LOVE TO ME (Whistling Moon

BRING BACK YOUR LOVE TO ME (WINStling Moon Traveler, BMI/Careers, BMI) HL CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM CRCCODILE TEARS (PolyGram International, ASCAP/R-Bar-P, ASCAP/Bug, BMI/Whiskey Drinkin',

THE DOWNO THEORY (200 CIEW, ASCAP) THE DOWNO THEORY (Screen Gems-EMI, BMI/Warner-Tameriane, BMI/Honey Farm, BMI) WBM DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River,

FIVE MINULES (DM), ASCAP) CPP GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie

BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP) HARD ROCK BOTTOM OF YOUR HEART (Careers,

HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of

HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP) THE HIGHWAY (J.D. Sandefer III, BMI) HOLLYWOOD SQUARES (PolyGram International, ASCAP/Amanda-Lin, ASCAP/Monsari, BMI) I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM

I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong

GUARDIAN ANGELS (Kentucky Sweetheart,

HERE IN THE REAL WORLD (Mattie Ruth

- WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP)
 I'D BE BETTER OFF (IN A PINE BOX) (BMG,
 - ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide A-Bone, ASCAP) HI
 - IF LOOKS COULD KILL (Coolwell ASCAP)
 - 75
 - IF LOOKS COULD KILL (Coolwell, ASCAP) IF YOU COULD ONLY SEE ME NOW (S.B.M., BMI/Kinetic Diamond, BMI/Edge O' Woods, BMI) I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI) IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI) IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers,

 - 74
 - BMI/Kung Fu, BMI) IT AIN'T NOTHIN' (Millhouse, BMI) HI
 - I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HI
 - ASCAP) HL JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL/WBM 53

 - 40 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HI /CPF
 - 33
 - LITTLE GIRL (W.B.M., SESAC) LOVE ON ARRIVAL (Pink Pig, BMI) CPP MANY A LONG & LONESOME HIGHWAY (Coolwell, 60
 - ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) 48 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL

 - MATBE (SWallowior, ASCAP/EMI April, ASCAP) FL MISTER DJ (Cabin Fever, BMI) WBM WY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM 43
 - NO MATTER HOW HIGH (ESP, BMI)
 - 34 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP
 - NOBODY'S HOME (Howlin'Hits, ASCAP) CPP NOT COUNTING YOU (Major Bob, ASCAP) WBM OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL ONE MAN WOMAN (Irving, BMI) CPP ONE STEP OVER THE LINE (Lillybilly, BMI/Bug, BMI) OVENNIGHT SUCCESS (Acuff-Rose, BMI) CPP QUITTIN' TIME (Grog, ASCAP) RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/CPP RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtowne, BMI) 13

 - 59 67

 - 14

 - BMI/Englishtowne, BMI) THE SCENE OF THE CRIME (Linde Manor, BMI)
 - 16 SEE IF I CARE (Colgems-EMI, ASCAP) WBM 4 SEEIN' MY FATHER IN ME (Scarlet Moon, BMI) CLM

- 66 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WRM WBM SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI) CPP SOONER OR LATER (W.B.M., SESAC/Screen Gems-55
- 19

SILVER STALLION (Resaca, BMI)

- EMI, BMI) WBM SOUTHERN STAR (Tom Collins, BMI/Collins Court, 35
- ASCAP) CPP 44 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)
- NL STATUE OF A FOOL (Sure Fire, BMI) STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
- TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) 30
- 26
- WBM THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL TIME FOR ME TO FLY (Fate, ASCAP) CPP WALKIN' AWAY (Howlin'Hits, ASCAP) WALKIN' IN THE SUN (Irving, BMI/Jeff Barry Intl.,
- 63
- BMD WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN 11
- WALKIN, IALKIN, OKTIN, BARLLT BEATIN BRUKEN HEART (Tree, BMI) HL WALKING SHOES (Irving, BMI/Littlemarch, BMI) WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Tiving, BMI/Tom Collins, BMI/Murrah, BMI) CPP
- 47 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM

SHEET N	AUSIC AGENTS
	o/vocal sheet music copies resent mixed folio rights.
CLM	Cherry Lane
CPP	Columbia Pictures
HL	Hal Leonard

45

16

72

70

BILLBOARD APRIL 7, 1990

AIN'T NOBODY'S BUSINESS (MCA, ASCAP) BACK WHERE I COME FROM (Beginner, ASCAP) BETTER BE HOME SOON (Roundhead, BMI) DIACK COFFEE (S.P. RMI)

BETTER BE HOME SOON (Koundhead, BMI) BLACK COFTER (ESP, BMI) BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL A BOTTLE OF WINE AND PATSY CLINE (Willesden, BMI/PolyGram International, ASCAP) HL 36

DID IT FOR LOVE (Zoo Crew, ASCAP)

FIVE MINUTES (BMG, ASCAP) CPP

24 73

65

22

10

62

39

28

23

3

61

68

54

1

58

12

5

57 69

42

71

BMI) HL

ASCAP) HL

P. Bennett, BMI)

August, ASCAP) HL

Billboard.

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THIS WEEK LAST WEEK	AGO	WKS. ON CHART	Compiled from a national sample of ret and one-stop sales reports.	ail store	
	AST WE	2 WKS.	KS. ON	ARTIST	TITLE
Ê	1	2	*	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	10	★ ★ NO. 1 ★ ★ RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD) 6 we	eks at No. 1 RVS III
2	2	2	47	CLINT BLACK & RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	7	HANK WILLIAMS, JR. WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	
4	5	5	25	RANDY TRAVIS & WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
5	4	4	21	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
6	6	6	7	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
7)	8	8	42	LORRIE MORGAN RCA 9591-1 (8.98) (CD)	LEAVE THE LIGHT ON
8	15	22	4	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
9	7	7	50	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
10	9	9	22	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
11	10	10	47	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
12	12	12	26	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
13	11	11	28	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBALIVE
14	14	15	78	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
15	13	13	43	K.D. LANG & THE RECLINES ABSC	LUTE TORCH AND TWANG
16)	16	18	24	SIRE 25877/WARNER BROS. (8.98) (CD) PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
17)	35	45	3		HERE IN THE REAL WORLD
18	17	16	37	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
19	18	14	42	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
20	19	19	58	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
21)	34	15	2	TRAVIS TRITT WARNER BROS 26094-4 (8.98) (CD)	COUNTRY CLUB
22	21	21	150	RANDY TRAVIS A ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	24	24	59	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
24	20	17	9	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
25)	25	20	25	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
26	22	25	58	HANK WILLIAMS, JR. A WARNER/CURB 25834/WARNER BROS. (8.98) (0	GREATEST HITS III
27	23	23	21	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
28	28	26	77	RICKY VAN SHELTON & COLUMBIA 44221/CBS (CD)	LOVING PROOF
29	30	31	33		IDER DO YOU THINK OF ME
30	29	30	34	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
31	26	27	85	THE JUDDS A RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
32	27	28	59	ALABAMA • RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
33	32	33	88	RANDY TRAVIS A WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
34	33	32	50	THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
(35)	40	35	94	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
36	39	46	215	ALABAMA 43 RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
(37)	42	40	46	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD) SOME	THING INSIDE SO STRONG
		-			THIS WOMAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHA	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	31	34	138	PATSY CLINE ▲2 MCA 12 (8.98) (CD)	GREATEST HITS
40	37	29	101	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
(41)	46	49	6	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS	(CD) BUFFALO ZONE
42	38	36	57	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	T <mark>ell it like it is</mark>
43	49	48	25	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
4	54	52	161	RICKY VAN SHELTON A COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
45	41	42	198	RANDY TRAVIS A2 WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
46	43	43	8	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
47	48	38	34	WILLIE NELSON COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
48	51	47	132	GEORGE STRAIT A MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
(49)	59	59	5	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
50	50	44	55	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
51	45	50	46	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
52	47	37	46	NITTY GRITTY DIRT BAND WI MCA 12500 (10.98) (CD)	LL THE CIRCLE BE UNBROKEN, VOL.II
53	56	70	14	K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BRO	DS. (8.98) (CD) ANGEL WITH A LARIAT
54	52	56	9	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
55	55	57	39	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
56	61	58	13	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
(57)	66	53	46	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
58	58	55	94	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
59	44	41	32	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
60)	71	-	2	EXILE ARISTA 8624 (8.98) (CD)	STILL STANDING
61	69	65	306	HANK WILLIAMS, JR. A2	GREATEST HITS, VOLUME I
62)	NE	WÞ	1	WARNER/CURB 60193/WARNER BROS. (8.98) (CD) EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
63		NTRY	4	LARRY BOONE MERCURY 842 156 2 (CD)	DOWN THAT RIVER ROAD
64	62	64	28	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
(65)		WÞ	1	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
66	57	51	229	GEORGE STRAIT A MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
67	72	_	112	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
68	NE	WÞ	1	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
69	63	66	23	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
70	67	63	6	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
71	73	69	3	GIRLS NEXT DOOR ATLANTIC 82068-4 (8.98) (CD)	HOW 'BOUT US
(72)		NTRY	73	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
73	75	60	22	THE STATLER BROTHERS	STATLER BROTHERS LIVE - SOLD OUT
74	60	62	47	MERCURY 838 231-1 (CD) THE CHARLIE DANIELS BAND A EPIC 38795/CBS (CD	
			99	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	

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MUSIC VIDEO

EMI Taps Local Video Shows As Key Marketing Tool

BY MELINDA NEWMAN

NEW YORK—Though MTV often remains the first priority among video departments, more and more labels are finding that local shows can play a big part in breaking bands. Such is the case at EMI, which is placing increased emphasis on regional outlets.

"We've always been aware of the impact of local video outlets, but over the last eight months we've really been concentrating on developing promotions geared toward new and developing artists as well as established artists at these local outlets," says EMI marketing director Josh Zeiman.

That focus has intensified under the label's new director of video promotion and marketing. Fresh from Houston-based Hit Video USA, Lou Robinson is helming EMI's revamped video promotion department with assistance from David Cagner, who joined the company from Orion Home Video.

"My goal is to put EMI in programmers' first train of thought," says Robinson. 'When someone asks national and local programmers what are the top labels, I want them to mention ${\rm EMI.''}$

Aside from producing quality clips, Robinson says this can be accomplished "basically by doing what I was looking for as a programmer. On air, you can make a 10-CD giveaway seem bigger than life. I never understood why some labels acted like it was such a hassle to send records. So I'm stressing that if anyone needs anything, all they have to do is call." According to Zeiman, outside of giveaways, the label did six major local promotions last year with retail and/or club tie-ins. This year it plans to double that number.

EMI just completed a major promotion with Teletunes, a Denverbased video show, and the Red Hot Chili Peppers. The two-pronged push included a snowboarding competition that contestants entered through Teletunes as well as through a local radio station and retail record chain and a giveaway tied in to the retail outlet. The prizes included customized snowboards and skateboards decorated and autographed by the Chili Peppers.

The decision to intensify local promotion efforts is accompanied by a growing notion of the importance of video in an overall marketing scheme.

"I originally thought videoclips were a great promotional tool to sell albums, but I thought that album covers and packages were more important... Now I realize how important it is to create an image," and that clips are "one of the strongest tools to sell albums," Zeiman says. "Coupled with radio play, the video can create a lasting image of an artist."

ist." Even without benefit of radio, EMI is seeing the impact of video. One of its first longforms—on metal group Queensryche—is approaching the double-platinum mark (100,000 units). "That was a real exception to the rule of thumb," Zeiman says. "We stepped out, regardless of what was happening at radio, made a quality longform, and put together a dynamite promotion with 'Headbangers' Ball' to showcase it."

Another example of "breaking the norm" are the video longform plans for the Red Hot Chili Peppers. Two home videos were released simultaneously March 26 through CEMA's video arm, PMA. The first is "Positive Mental Octopus," a clip compilation. The second is "Psychedelic Sex Funk: Live From Heaven," a concert video that also includes behind-thescenes interviews and anecdotes "showing off the band's incredible persona," quips Zeiman.

He adds, "We see these as companion pieces, rather than competing with each other. Both will appeal to Chili Pepper fans since one is live and the other is a retrospective." The tapes retail for \$14.98 each.

More and more, the label is making a deliberate effort to push longform video through local clip shows.

In 15 markets, Robinson has set up Richard Marx giveaways with an autographed clip compilation; the Peppers' new videos are also promotional pieces for shows.

"Longform videos are something new that EMI has really delved into and local shows are one of the best ways to promote them," Robinson says. "A lot of the initial buzz on a band started at the local level, and this is a great way to reinforce that. We saw it with Roxette and we'll see it with Richard Marx and the Chili Peppers. This is a way for the show to be involved a step further."

The label's next priority for local and national video promotions is the "Pretty Woman" soundtrack. The movie, which opened March 23, captured the top grossing spot its first weekend by raking in \$11.2 million. Locally, EMI is giving away copies of the soundtrack at more than 10 outlets, and selected stores are giving away "Pretty Woman" customized tour jackets. National promotions are still being developed.

VIDEO TRACK

LOS ANGELES

THE LATE DEL SHANNON'S melancholy melody "I Go To Pieces" receives an updated, fingersnapping, a cappella treatment by Southern Pacific in its newest Planet Pictures video. Gerry Wenner directed the clip, which comes from the band's Warner Bros. album, "County Line." Thomas Calabrese produced.

Polydor's Little Angels are "Kickin' Up Dust" in a new performance video from their "Don't Prey For Me" album. **Chris Painter** directed, mixing performance footage with shots of a young boy hitchhiking through the desert. **Jeffrey Obrow** produced for **The Foundry**.

DNA's Piers Plowden directed "Le'Motion," a new clip from the Front's album on Columbia. Maurice DePas produced the shoot.

NEW YORK

HIP-HOP ARTIST DOUG LAZY sets off an unusual house party from an easy chair in his debut Atlantic video, "Can't Hold Back," directed by Flashframe Films' Steven Goldmann. Elaborate props give the clip a vaudevillian feel. Paul Holahan directed photography; Richard Rosser produced. Lynn Spinnato oversaw production, and art director John Badillo built the detailed sets and props. Peach Amaro choreographed.

Fellow hip-hopper Groove B. Chill recently reeled "Hip Hop Music," a new Black & White Television video for A&M. Paris Barclay directed the shoot. Billy Kent produced.

OTHER CITIES

LIMELIGHT'S KIMBERLY Lansing produced "Perfect," the new Baillie & the Boys video for RCA. Dave Bridges directed the Vancouver, British Columbia-based shoot. Lansing also produced Michele Wright's "All You Really Wanna Do" clip for Arista. Dean Lent directed this shoot, based in Ontario.

Paris, a San Francisco-based rapper, conceived the video for his debut single, "Break The Grip Of Shame." The black-and-white clip mixes footage of Huey Newton, Malcolm X, Marcus Garvey, and Elijah Muhammed with lyrics promoting black unity. Robert Caruso directed the Tommy Boy/Scarface video; Madelyn Vella produced.



by Melinda Newman

UIVE US YOUR TIRED, your poor, your uncut videos Finally there's a place for all those uncensored videos that no channel will air. The Playboy Channel will launch a music video show starting in May that will play the unexpurgated versions of songs. According to Tom Epstein, VP of marketing communications for Playboy Entertainment Group, the show is still in the formative stages, but "the idea is to show videos that can't be shown anywhere else. We obviously prefer recognizable talent doing artistic videos that for one reason or another, are not acceptable on broadcast television." To start the show will run monthly and the format is still being decided upon. In addition to new videos, like the uncen-sored version of the Bee Gees' "Bodyguard," which it plans to air, Playboy will also go after older videos that have been censored, such as Aerosmith's "Love In An Elevator" and Bon Jovi's "Living In Sin." Labels interesting in submitting clips should contact John Sloate at Playboy at 213-659-4080.

TELEGENICS HAS dropped its \$300,000 lawsuit against fellow video pool RockAmerica and two of its employees, Jon Thomas and Doug Howard, formerly of Telegenics, after the defendants agreed to be enjoined from, among other things, using Telegenics' confidential customer lists to solicit clients and advising clients to refrain from paying Telegenics invoices. Plaintiff and defendant are both claiming victory in the case. RockAmerica president Ed Steinberg describes the action as "a nuisance suit." Says Telegenics president Chris Russo: "For the industry to take us seriously we have to act like adults and professionals. Until this stops we won't be looked upon as a reliable part of the music industry."

SPEAKING OF RockAmerica, director of programming and acquisitions Alex Vance has left the company, effective April 6, and is working an airshift on WBUX Doylestown, Pa. According to Steinberg, applicants for the position should have knowledge of a full spectrum of music programming including top 40, dance, rap, R&B, Latin, and country. Steinberg can be reached at 212-475-5791.

NOVING OUT: Columbia's director of video production, **Susan Silverman**, is leaving her post after six months. Silverman, whose last day was March 30, will announce her plans in the next few weeks.

GOLUMBIA ON A SOAP BOX: Columbia Records East Coast manager of video promotion **Mark Ghuneim** has found a new place to showcase videos. In a joint effort between associate producer **Carol Shure** and Ghuneim, **ABC** soap "All My Children" has been showing videos during scenes at one of the character's nightclubs. "The show is going for a younger demographic, and so some of the crucial scenes are being filmed in the nightclub," says Ghuneim. "They have a huge wall of video monitors and we were able to clear getting our clips played on the wall." So far the promotional endeavor has highlighted videos from the Chimes, Grover Washington Jr., and the Hooters, among others. "They're more interested in our growing artists than the Stones or New Kids," Ghuneim says. "In each case, they've played almost the entire video and the audio level wasn't buried so you could hear the song." Mark your calendar for April 6—that's when "AMC" will highlight clips from The Chimes and Michael Bolton. But Ghuneim isn't confining his efforts to that specific soaper. "At this point I'm looking to see if any other story lines will work on other shows and we're also looking at developing soaps, like Fox Network's "Tribes.' In the meantime, I'm feeding 'All My Children' new videos constantly."

SHOW SPOTLIGHT: "Pump It Up," the 60-minute, weekly rap show coming straight outta L.A., continues its national rollout via **Fox Network**. The six-month-old show, which started locally in L.A., adds New York to its schedule March 31. It already added Fox stations in Washington, D.C., and Houston earlier last month. Pending for fall are the remaining Fox-owned-and-operated channels in Chicago and Dallas. The show is produced by **STF Productions**, a production entity for Foxowned-and-operated stations.

The additional outlets have definitely helped the show. "Whereas before we did a lot of chasing, some of the labels are now approaching us," says associate producer Scott St. John. The show, hosted by Denise "Dee" Barnes, a rapper with Delicious Vinyl Records' Body & Soul, highlights a special guest each week. This week's guest is Tone Loc. "We do more than just an interview," St. John says. "We hang out with the artists and get into their lifestyle. For example, we have footage of Tone Loc playing basketball. We're very informal and free-spiriting with our guests. That's our strength, Denise's ability to put people at ease."

The playlist for this week features Tone Loc's "Wild Thing" and "Funky Cold Medina"; Boo Ya Tribe's "R.A.I.D."; "Going Back To Cali," L.L. Cool J; "Ain't Saying Nothing," Divine Styler; "Stop Look Listen," M.C. Lyte; "Gas Face," 3rd Base; and "You Must Learn," Boogie Down Productions.

Regarding clip selection, "the first priority is the guest and getting two or three of their videos as well as any clips they really like played," St. John says. We also try to get two or three current videos and a few classics on."

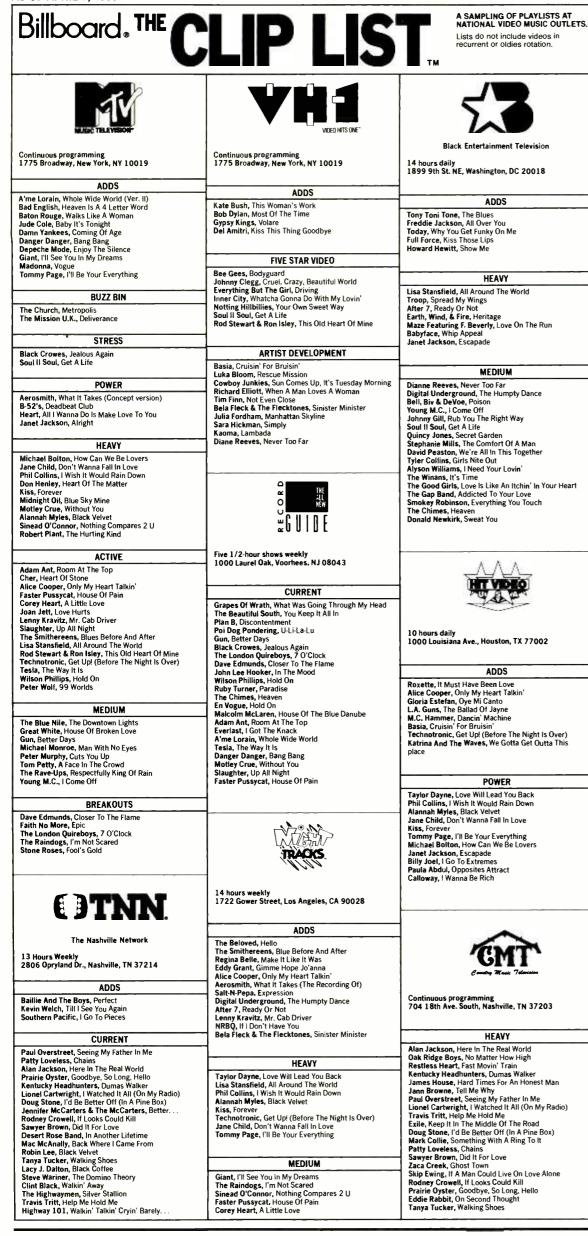
According to St. John, the show draws an 18-34-yearold demographic and "is split fairly down the middle between minorities and whites. We're appealing to people who might not have access to cable."

The show didn't have to change much for the national exposure, although St. John says "We did try to give it a broader appeal by not making it so specifically targeting to L.A. We'll be doing some shows in New York the first week in May."

If things go well on the Fox stations, St. John says the company will consider syndicating the show through **20th Century Fox** to non-Fox-owned channels. St. John can be reached at 213-856-1540.

IN CASE YOU'RE WONDERING: Though Les Garland has been named VP of programming at Video Jukebox Network, Mike Cooper will continue to consult on the music selection for the channels (Billboard, March 31).

BILLBOARD APRIL 7, 1990



MUSIC VIDEO



Jumbo Goes To Church. Arista group the Church bids adieu to a new friend following completion of its video for "Metropolis" from the album "Gold Afternoon Fix." Pictured, from left, are the Church's Marty Willson-Piper and Peter Koppes, Arista's Scott Spanjich, video director David Hogan, the Church's Steve Kilbey, the band's manager, Mike Lembo, and an invited guest.

Firm Focuses On Big Picture

BY MELINDA NEWMAN

NEW YORK—Big Picture Productions Ltd., a newly formed U.K.based company that will provide worldwide television and music programming for international broadcast, has inked a deal with PolyGram Music Video for home video distribution.

The first project for Big Picture, a subsidiary of British broadcaster Granada Television, will be to broadcast a concert by the Rolling Stones during the band's upcoming European tour. It will transmit the concert throughout Europe and market the program worldwide outside of North America.

According to Greg Roselli, co-managing director of Big Picture with Mark Young, the company aims to achieve between five and eight productions this year, and acquire a dozen shows. "Everything we produce will go to home video and we'll also try to get home video distribution rights on the material we acquire," says Roselli.

Although PMV is a financial partner with Granada in the venture, according to Roselli, it does not have exclusive rights on the home video product. "Obviously because PMV has joint ownership in the company, we'd like to see them acquire the distribution to the home video product and keep it in the family, but the video rights are controlled by the record companies. There's the rub. If we can secure these rights through Poly-Gram we will, but we just acquired the March 15 New Kids On The Block show for world broadcast outside of the U.S. [and] it would obviously be very difficult to get the rights from CBS Music Video.'

Big Picture also holds the distribution rights to Granada Television's historic music archives and will put much of this material out on home video, through PMV or another video company. Among the first of these is "The Doors Are Open," a 1968 program profiling the Doors, which will be released through Castle Communications.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

CLINT BLACK Walkin' Away Killin' Time/BMG-RCA Mary M. Matthews/Studio Producti Jim May

MARY CHAPIN CARPENTER This Shirt

State Of The Heart/Columbia Joanne Gardner/ACME Pictures Bill Pope

MARK DEE Get A Hold Of Yourself All In A Day's Work/MCA Dave Horgan/Calhoun Productions Scott Kalvert

del AMITRI Kiss This Thing Goodbye

www.americanradiohistory.com

Jim Czarnecki/The Film Syndicate Doug Nichol

TIMMY GATLING Rock Me Good Help/Tommy Boy Jeff Switzer/Black & White Television Mustapha Khan

DAVID LYNNE JONES Lonely Town Wood, Wind, and Stone/Mercury Len Epand/Flashframe Inc. Marius Penczner

LENE LOVICH Make Believe March/Pathfinder Bruce Johnson/Jansson Films Miki Watanabe-Milmore

Miki Watanabe-Milmore CHARLEY PRIDE Moody Woman

Moody Woman/16th Avenue George Deaton/Creatavision George Deaton

THE SUNDAYS Joy Reading, Writing, And Arithmetic/DGC Richard Bell, The Sundays/State Films Peter Scammel

TESLA The Way It is

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by Carlos Agudelo

YOU WOULD THINK THAT grown men could learn a lesson or two in life. Not, however, the people from ACE (Spanish acronym for the Show Business Journalists Assn.). The group's awards show, now several years in the running, is assailed year in and year out by all sectors of the industry—from theater to TV to radio to music people. This year's ceremony, held March 24 at New York's Marriott Marquis Hotel, was no exception.

Imagine a ballroom full of people walking from one side to the other between the tables, most of them not paying attention to what was happening onstage. (If the event were held in an auditorium, attendees might find it easier to focus their attention on the stage rather than on the goings on about the floor). Imagine artists either sitting in the crowd besieged from all sides by people and fans, performing to an oblivious audience, being whisked around to and fro, or being handled and mishandled'in the press room. Imagine a four-hour-plus marathon of close to 80 awards selected capriciously by the association. Imagine a chaotic stage where nobody seems to know what's going on. Imagine a backstage fracas or two. Well, keep imagining and you will get the idea of an event where every conceivable Murphy's Law becomes reality.

The Latin entertainment community deserves much better than this farce, which is closer to comedy than to the serious recognition of talent it pretends to be. We hope the people at ACE can get their act together in time for their next show.

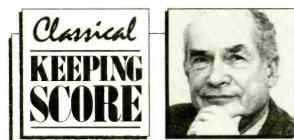
NUBANEY RECORDS has released "Pochi Y Su Coco Band," the second album by merengue sensation **Coco Band**. The group's eponymous debut proved to be one of the label's best-selling records of all time, achieving gold status, and the new effort is already off to a good start. "We feel that it will surpass the first-album sales of 75,000 units," says Kubaney's **Tony San Martin**.

HEY DID IT AGAIN: The Heineken Jazz Festival, under the artistic direction of Michel Camilo, was, for the third year in a row, a resounding success. Some 4,000 fans attended the event March 10 in the beautiful amphitheater of Altos De Chavon in the Dominican Republic. This time, besides the Camilo Trio (with Dave Wecki and Michael Bowie), the special guests included George Wein (on piano!) & the Newport Jazz Festival All Stars, Tania Maria and her group, Stanley Turrentine, Dave Valentin, and the 19-member host band,

The ACE awards show was an all-out embarrassment

which played original compositions by its director and conductor, Jorge Taveras. A most welcome surprise guest was actor Robert Redford, who was in the Dominican Republic shooting a film called "Havana." The Heineken festival seems to get better every year, providing good jazz and good times to all who attend.

ORE GOOD MUSIC TELEVISION: "Latin Jazz," the first of four music specials for the Univision network, was taped March 26 at the Village Gate in New York. On hand was a constellation of stars that included the bands of Ray Barretto, Many Oquendo's Libre, Turrentine, Camilo, Nestor Torres, and Poncho Sanchez. The one-hour show, produced by Ralph Paniagua, will be aired the third week in May. The other shows will be taped in Aruba, Los Angeles, and Europe ... "MTV Internacional," the Telemundo music show, did three weeks of daily half-hour programs in March, experimenting with different formats. One of them, "Second Generation," catered specifically to second-generation Latinos; another featured interviews and a broadcast of the Cumbre De Rock concert from San Juan, P.R.



by Is Horowitz

PLAYING FOR A LIVING: More than 17 American symphony orchestras now guarantee their musicians 52 weeks a year of employment, at steadily increasing pay rates. This despite local situations that have caused some orchestras to fold and others to cut back.

In a tabulation assembled for "Senza Sordino," the official publication of the International Conference of Symphony & Opera Musicians, 10 orchestras are listed as paying minimum salaries of more than \$50,000 annually, plus seniority bonuses, recording and electronic music guarantees, as well as a clutch of other benefits. Union settlements completed after the report was published will hike the totals further for some.

The Chicago and Boston symphonies led the salary pack in the 1989-90 season with minimum salaries of \$56,680. Others in the select \$50,000-plus group are the Cleveland, Los Angeles Philharmonic, Minnesota, National, Philadelphia, Pittsburgh, New York Philharmonic, and San Francisco symphonies.

The figures also buttress reports that recordings by domestic orchestras are on the rise.

No less than 22 recording sessions a year are guaranteed their players by the Chicago Symphony. The Philadelphia follows with 20 guaranteed sessions, the New York Philharmonic with 16, Cleveland with 15, St. Louis and Atlanta with 14 each, Boston with 13, Cleveland with 11, and San Francisco with 10.

ALLEGRO IMPORTS will hold its own miniconvention, May 11-14, in a resort near its Portland, Ore., headquarters, where about a dozen of its top labels will meet with retail chain execs for product presentations and sport. Allegro chief Joe Micallef will host the event that will bring together labels from the U.S., Canada, the U.K., and Holland, and perhaps elsewhere when final plans iell.

Allegro will also be taking on a line of classical videos from Pickwick in London. A late-summer rollout in the U.S. is planned, says Micallef.

Ellen Kazis of WQXR New York, whose former service with PolyGram Classics fits her admirably for the assignment, will chair a recording industry panel at the Concert Music Broadcasters Assn. conference at the New York Hilton, April 18-21. The meet will cover a series of technical, programming, and business topics of concern to commercial classical radio station execs. Another timely CMBA seminar will attempt to offer

Financial outlook bright for members of U.S. orchestras

guidance on how to value classical music stations in a "volatile economy" (read that: ever-higher prices). That will be addressed by media broker **Gary Stevens**.

UHAMBER MUSIC returns to its roots May 9 when the Chamber Music Society of Lincoln Center sponsors 11 simultaneous benefit concerts and sit-down dinners in as many upscale Manhattan homes. Private salons were the traditional site for chamber music performance way back when. Alice Tully, for whom the society's concert hall is named, is honorary chairman of the event, as well as hostess for one of the concerts. In all, 256 paying guests are expected. WQED Pittsburgh records about 50 area concerts a

WQED Pittsburgh records about 50 area concerts a year for broadcast on its "Performance In Pittsburgh" series. But "too many are marred by coughers," says station manager Ceci Sommers. So the station is encouraging hackers to leave the hall lest they disturb fellow concertgoers. But it also provides them an alternate opportunity to hear the concert in comfort.

Courteous coughers may make an appointment to hear the concert tape over state-of-the-art playback equipment in the WQED studio.

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I	T	DI	P	
	THIS WEEK	2 WKS. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
	THIS	2 WK	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1 2	1 3	11 25	KAOMA LAMBADA EPIC 46010 ROBERTO CARLOS SONRIE CBS DCL-80179
	3	2	61 13	ANA GABRIEL TIERRA DE NADIE CBS 80054 RICARDO MONTANER UN TOQUE DE MISTERIO TH-RODVEN X
	5	5	19	ISABEL PANTOJA SE ME ENAMORA EL ALMA RCA 9952
	6 7	6 17	13 37	DANIELA ROMO QUIERO AMANECER CON ALGUIEN CAPITOL-EMILATIN 42227/CAPIOTL-EMILATIN LOS BUKIS Y PARA SIEMPRE FONOVISA 8828
	8	7	7	JOSE LUIS RODRIGUEZ JOSE LUIS RODRIGUEZ/MARIACHI VARGAS POLYGRAM LATINO 842085/POLYGRAM-LATINO
	9 10	13 10	35 19	EMMANUEL QUISIERA CBS 80124 MIRIAN HERNANDEZ MIRIAN HERNANDEZ CAPITOLEMI LATIN 42162/
POP	11		1	CAPIOTL-EMI LATIN ANA GABRIEL QUIEN COMO TU CBS 200310
ã	12 13	8	3 43	JOSE LUIS RODRIGUEZ QUINCE EXITOS CBS 80095 FRANCO DE VITA AL NORTE DEL SUR CBS 80093
	14	15	45	JOSE LUIS RODRIGUEZ TENGO POLYGRAM 838351-4 SUZY GONZZALES UNA PRUEBA DE AMOR WEA LATINA 56235
	15 16	14 9	3 25	DYANGO SUSPIROS CAPITOLEMI LATIN 421266/CAPIOTLEMI LATIN
	17 18	16 11	13 11	XUXA XUXA GLOBO 9113 BRAULIO LOS EXITOS DE BRAULIO CBS 80185
	19	12	1 45	JOSE JOSE EXITOS GLOBO 2034 JULIO IGLESIAS RAICES CBS 80123
	20 21	12 20	45	MARISELA 15 EXITOS FONOVISA 8836
	22 23		1 7	QUE PASA MAMI YO TE QUIERO LATIN SOUND NETWORK 150 CAMILO SESTO EL AMOR DE VIDA GLOBO 9942
	24 25	18	1	MARISELA VERENA SOMOS TAL PARA CUAL CBS 80284 TERESA GUERRA LOS CREADORES DE LA LAMBADA TH-RODVEN 2678
-	1	3	3	EDDIE SANTIAGO NEW WABE TH-RODVEN 2660
	2	2	21 31	FRANKY RUIZ MAS GRANDE QUE NUNCA TH-RODVEN 2664 LUIS ENRIQUE MI MUNDO CBS 80146
	4	5	31	JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN 126
	5	4	11 13	LALO RODRIGUEZ SEXSACIONAL ! TH-RODVEN 2661 LA PATRULLA 15 EL CANTINERO TTH 00-1
SA	78	9 6	9 21	LOS HERMANOS ROSARIO FUERA DE SERIE KAREN 133 CONJUNTO CHANEY EL CONJUNTO DEL AMOR HIT MAKERS HM-76
Ă	9	11	17	WILFRIDO VARGAS ANIMACION SONOTONE 1432
2	10	17	3	JOE ARROYO EN ACCION FUENTES 5688 WILLIE CHIRINO ACUARELA DEL CARIBE CBS 80228
S	12	23	9	JOHNNY REY NIGHT GOLD POLYGRAM LATINO 4214/POLYGRAM-LATINO
Ē	13 14	18 7	3 11	COSTA BRAVA COSTA BRAVA 90 HIT MAKERS 77 BOBBY VALENTIN AQUI ESTA LA SALSA SONOTONE 21501
TROPICAL/SALSA	15 16	10	1 23	VARIOS ARTISTAS SALSA EN LA CALLE 8-1990 TH-RODVEN 2720 GILBERTO SANTARROSA SALSA EN MOVIMIENTO COMBO 2062
	17	-	1	LA COCO BAND POCHI Y SU COCO BAND KUBANEY 20028
	18 19	20	77 35	LUIS ENRIQUE AMOR Y ALEGRIA CBS 10546 TITO NIEVES YO QUIERO CANTAR RMM 1683
	20 21	13 21	21 11	GRUPO NICHE GRANDES EXITOS GLOBO 9878 VARIOS ARTISTAS LOS GRANDES DEL MERENGUE KAREN 128
	22	25	43	LAS CHICAS DEL CAN CARIBE SONOTONE 1422
	23 24	2 0	1	CHANTELLE CHANTELLE CON UN TOQUE DE CLASE WEALATINA 5655 OSCAR DE FONTANA LA PERESTROICA FONSA 005
	25	1	13 31	GRUPO NICHE SUTIL Y CONTUNDENTE CBS 80155 BRONCO A TODO GALOPE FONOVISA 8830
	2	2	13 33	GRUPO MAZZ NO TE OLVIDARE CAPITOL-EMILATIN 42186/CAPIOTL-EMILATIN RAMON AYALA TRISTES RECUERDOS FREDDIE 1474
	4	3	33	VICENTE FERNANDEZ POR TU MALDITO AMOR CBS 80127
	5	5	73 27	BRONCO UN GOLPE MAS FONOVISA 8808 LOS TEMERARIOS INCONTENIBLES TH-MEX 2513
Z	7		1 21	LA MAFIA ENTER THE FUTURE CBS 80314
2	9	11	23	LOS YONICS A TU RECUERDO FONOVISA 8832 LOS CAMINANTES NO CANTAN MAL LAS RANCHERAS LUNA 71184
MEXICAN	10 11	<u> </u>	1 15	DAVID LEE GARZA EL QUE MAS TE HA QUERIDO CAPITOL-EMI LATIN SELINA Y LOS DINOS SELINA CAPITOL-EMI LATIN 421-44/CAPIOTL-EMI LATIN
Σ	12	-	27	EMILIO NAVAIRA EMILIO NAVAIRA AND THE RIO BAND CBS CRL-8014
GIONAL	13 14	14 12	19 23	GRUPO LA FIEBRE ON THE RIGHT CBS 80168 LOS FLAMERS LOS FLAMERS RCA 9857
10V		6	25 69	LOS TIGRES DEL NORTE MI BUENA SUERTE FONOVISA 8831 ANTONIO AGUILAR CON BANDA MUSART 2021
EG	17	23	59	LOS CAMINANTES INCONTENIBLES ROMANTICOS LUNA 1173
R		10		LOS YONICS SIEMPRE TE AMARE FONOVISA 8809 VARIOS ARTISTAS DE LO NUESTRO LO MEJOR CBS 80156
		+	13	JOHNNY HERNANDEZ NO ME HAGAN MENOS CAPITOLEMI LATIN 42134
	21 22		49 75	
			19 41	GRUPO LA SOMBRA CHI-TOWN BOY'S ARE BACK FREDDIE 1490 FITO OLIVARES LA NEGRA CATALINA GIL 2031
			1 76	

(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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PRO AUDIO

CD Mastering Systems Revive Classics Sans Noise

BY SUSAN NUNZIATA

NEW YORK-Mining archival material for CD rerelease is a source of new life for classic old recordings.

Noise problems inherent in archival material have made remastering for digital release an engineering challenge. To alleviate some problems, systems were developed to remove the pops, clicks, scratches, and tape hiss that can make old analog recordings sound as if they were cut over a bowl of Rice Krispies

Three years ago Sonic Solutions, a San Francisco firm, developed a digital system called NoNoise to clean up problems in recordings. Initially offered as a service from the company, a Macintosh-based studio versionthe Sonic System-began shipping last year and includes digital editing, mixing, and CD premastering, along

with the NoNoise option.

Using the system's sound waveform displays, noise problems like hum and clicks can be identified and noise level can be evaluated. A variety of tools are available within the system to restore the recording.

Clicks can be removed both manually and automatically. Through narrow, precise notch filters problems like hum are removed by the system.

Background noise is estimated by taking an area of pure noise during a pause in the program, and a series of denoising tests can be run to determine the optimum level of noise reduction. The final denoising job is run in the background while other tasks are performed on the Sonic System. which also offers editing, mixing, and EQ functions.

NoNoise-inclusive systems have

agrees. He and the group have

worked at "big studio complexes"

been placed in 15-20 facilities worldwide. MCA Recording Studios in Burbank, Calif., and Century 21, a radio production company based in Dallas. both use two Sonic Systems with NoNoise. Prosonus in Los Angeles features one, as does Masterdisk in New York, EMI/Abbey Road and Chop 'Em Out Studios in London, and Nippon/Phonogram in Tokyo.

The NoNoise process has been used on 600-800 recordings, among them about 50 releases for Bluebird/RCA, and reissues from the catalogs of MCA, EMI, and Philips.

Starting in May, the Sonic System will offer the write-once recordable CD Maker made by Start Labs for SCSI-interfaced audio applications. The CD Maker, which Sonic Solutions distributes exclusively in the U.S., is the result of a joint venture between Sony and Taiyo Yuden. Disks from

the CD Maker conform to redbook standards and blank software is available for approximately \$40.

The complete Sonic System, including a Macintosh, editing system, mixing desk, and two hours of hard-disk storage, has a suggested list price of \$50,000, with the CD Maker option costing an extra \$25,000.

"We're coming out with some addons for NoNoise, including descratching and decrackling algorithms, and we're doing experiments with running in real time as well," says Mary Sauer, VP of marketing and operations with Sonic Solutions. She expects these add-ons to be released in four to six weeks. Meanwhile, in London, the British

Library National Sound Archives and the Univ. of Cambridge has worked on the noise problem as well. Four years ago development began on a process called CEDAR (Computer Enhanced Digital Audio Restoration). Last year the concept became reality and CEDAR Audio Ltd. opened for business

The company introduced a denoising bureau service and now markets a studio version of its system, which debuted at the 88th Audio Engineering Society Convention in Montreux, Switzerland, last month.

The immediate interest in the system has been in the U.K. and Northern Europe, according to CEDAR Audio GM Gordon Reed.

"Interest in the studio system is very significant indeed," he says. "A lot of the major record companies see the system not just as restoration tool but something to use as part of their regular postproduction setup for album work."

CEDAR bureau services were used on several releases due out in July on Columbia's Jazz Master-

AUDIO TRACK

pieces series. These include Bix Beiderbecke Volume 1: "Singin' The Blues," "Uptown" by Roy Eldridge with the Gene Krupa Orchestra fea-turing Anita O'Day, and "The Quintessential Billie Holiday, Vol. 6, 1938. Other projects completed by the

CEDAR bureau include a series of 12 CDs for CBS Records' "Best Of The Big Bands" series, a 25-CD commemorative box set of Japanese music for Denon, and "The Bing Crosby Years" for Readers' Digest. In addition, EMI is preparing a series of British pop music, which it plans to call "The CE-DAR Series.

Its developers designed CEDAR to differentiate between signal and noise. They grouped different noise examples into four broad categories: breaks, gouges, and other large disruptions; surface noise; clicks and scratches; and hiss content.

While the first three problems occur individually, hiss is present throughout the signal and, for that reason, is difficult to remove.

CEDAR uses four separate signal processing techniques to deal with the four main types of degradation, and addresses specific degradations within a group. It does not compensate for effects such as wow and flutter and is not designed to add EQ or artificial ambience.

Its noise reduction and EQ operate in real time, and the process is designed to determine the amplitude of noise frequencies at any point in a recording in order to maximize noise reduction while minimizing signal damage

A full CEDAR studio system, including a one-hour hard-disk recorder, 512-band EQ, scratch and click removal, and noise reduction, costs approximately \$96,000.

With Sturken & Rogers At The Board, U.K.'s **Brother Beyond Finds New Home At Gnome** BY JESSE NASH Drummer Steve Alexander Moore

setting.

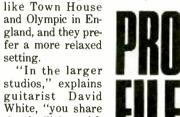
and GEORGE FLOWERS

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

NEW YORK-One of Britain's hottest new bands has discovered exciting creative and technical talents here in the U.S.

Brother Beyond, which has recently released its second album, "Trust" (EMI Records), found the guidance it needed in the American production team of Carl Sturken and Evan Rogers, and the right combination of technical capabilities and environmental characteristics in Bruce Nazarian's Gnome Recording Studios here.

Carl Fysh, who plays keyboards for Brother Beyond, likes working at Gnome because "It's much more informal, it's easier to work in, and it doesn't have a big-studio atmosphere, where you're spending lots of money and always looking at your watch.



the facilities with three or four other acts, so there could be a thrash metal

band there and all sorts of people. We'd rather be locked away in a calm environment."

Gnome's location, in midtown Manhattan, is another plus for the four members of Brother Beyond. who consider the Big Apple creatively stimulating. "We came here during a promotion trip for the last album [' Get Even," 1988, Capitol Records], and it felt like such a really good place. It seemed exciting and vibrant—a lot of things that London isn't," says lead singer Nathan

for Sturken and Rogers, the two American songwriter/producers brought in to help Brother Beyond appeal more to the U.S. market. 'Because we're songwriters, and we work at that level-from the ground up-we concentrate on that

Gnome also happens to be the fa-

vorite New York recording studio

end creatively," says Sturken, who makes it clear that he and Rogers are "songwriters first and producers second." Sturken and Rogers wrote and produced two songs for Brother Beyond: "A Girl I Used To Know," a

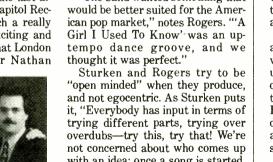
dance number they wrote specifically for the group; and a ballad called "Just A Heartbeat Away." Other tracks were produced by Keith Cohen (Paula Abdul) and Jeff Lorber (Karyn White), two highly successful producers of pop/dance music.

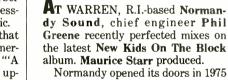
The band wanted something that

with an idea; once a song is started, if it's a good idea we want it on tape; it doesn't have to be my idea or Evan's. Everybody has something to (Continued on page 54)



Console: Soundcraft TS24 80-input. Recorders: Otari MTR90 II 24-track; Otari MTR10 1/2- and /4-inch 2-track; Studer A80 1/2-inch 4- and 2track; Otari MX5050B2 1/4-inch 2-track; Nakamichi MR-2 cassette decks; Sony DAT PCM 2500; Sony DAT DTC-1000ES. Monitors: Tannoy FSM-U, LGM 12, PBM 6.5; Yamaha NS-10; Auratone 5C. Other: New England Digital Synclavier system and Direct-To-Disk digital recorder





as an eight-track studio geared toward developing local talent. It was upgraded to 24-track in 1978, and renovated again in 1982 to feature one of the country's first Live End/Dead End control rooms-a Chips Davis design. At that time, an MCA JH-600 automated mixing console was installed.

1986 brought the studio's first Solid State Logic 4000E, and the facility took it to 48-track in 1987.

In keeping with the management's commitment to consistently upgrade the operation, a 56-input SSL 4000E with G Series computer was installed in 1989.

Recent projects hosted by Normandy include Tommy Page tracks for Sire/Warner Bros. Greene mixed the Page tracks and cut album tracks on the band Bullet Lavolta for BMG/RCA. Jamie Locke and Joe Pires assisted on all sessions.

Engineer Tom Soares cut an album on 24-7 Sypz for Ineffect/Relativity. Soares also completed mixes for Meliah Rage's Epic project, and Scatterbrain for Ineffect/ Relativity.

Studio owners (Greene, Ralph Petrarca, and Ogden Fell) cite the musical and technical abilities of the engineering staff, coupled with the operation's uncompromising attention to detail, as the features that lure clients to Normandy. According to studio manager Petrarca, these elements have resulted in six top 10 singles, two No. 1 singles, and more than 25 charted albums since the doors opened.

The who's who of Normandy clients includes Michael Jonzun, Jeff Lorber, Billy Cobham, New Edition, Marcus Lewis, Steve Smith & Vital Information, Bob Rivers' Comedy Corps., Cro-Mags, Finest Hour, and Prong.

NEW YORK

URYSTAL SOUND HAD Raging Slab in overdubbing and remixing its first indie album, slated for rerelease on Enigma, Producer Jim Ball engineered with Johnny Byrne. Jazz drummer Chico Hamilton and his band recorded and mixed a new project with Steve Vavagiakis at the board. Rockers Medicine Sunday remixed a song in Studio A for the new 'Brooklyn Beat" compilation CD. Mick Cantarella engineered, assisted by Beatrice Winkler.

Sound Track hosted producer Arif (Continued on page 54)



Going one step beyond at Gnome Studios, standing, from left, are Brother Beyond's Steve Alexander and Carl Fysh, Gnome owner Bruce Nazarian, Brother Beyond's David White and Nathan Moore, and band manager Steve Mark. Seated are producers Carl Sturken, left, and Evan Rogers. (Photo: Steven D. Mack)

PRO AUDIO

Compiled by Susan Nunziata

NEW PRODUCTS AND SERVICES

THE NATIONAL ASSN. OF Broadcasters convention at the Georgia World Congress Center in Atlanta, March 31-Tuesday (3), will host several new products as well as existing product lines. The following is a preview of some NAB announcements, and other company news.

Gotham Audio Corp. is slated to present the Spot 90 compact disk production system geared toward broadcasters' needs. Using the same Yamaha recordable CD system and Fuji disks as the CDR 90 studio version, the Spot 90 is designed to enable broadcasters to record spot announcements, jingles, commercials, and music cues directly onto their own CDs. Using PQ codes for quick, accurate cueing, the system can cre-ate CD alternatives to carts. Other products on display will include the new Harmonia Mundi Acustica Digital DJ Suite, which is making its debut. Contact: 212-265-8459.

Studer is displaying its D820-48 48-channel DASH recorder, A779 professional compact mixer, and 990 digitally controlled mixing console. The Studer Editech Corp., makers of the Dyaxis digital audio system, will also present hands-on demos of the system. Contact: 615-258-7819.

JBL presents a number of new products, including the SR Series power amplifiers from JBL/UREI, which are designed to meet broadcast needs, the Control Series SB-1 and SB-5 sub bass system, and the Control 1 Plus loudspeaker. Contact: 818-893-8411.

Solid State Logic, based in Begbroke, U.K., is demonstrating the Screensound hard-disk-based digital audio editing, mixing, and recording system for off-line video and film postproduction and audio-for-video editing. Contact: 0865-842-300.

Soundcraft features three new products-the 8000 production console, VSA 24 II audio follow video controller, and 200 Delta console. The 8000 front-of-house console has been configured with a new monitor/output section designed for live TV and remote truck production. Contact: 818-893-8411.

New features are offered on the Symetrix DPR-100 digital processing recorder on display. Real-time multichannel audio playback from hard disk, real-time synchronization to external/internal timecode and video sources, serial control of external ATRs and VTRs using standard interface protocols, and a dedicated control surface were added. Contact: 206-282-2555.

Otari teamed up with Digidesign to develop a new digital audio recorder/editor. While no delivery dates have been set, the systems are expected to be available sometime this summer. Contact: 415-341-5900.

New England Digital's PostPro SD was selected as the exclusive audio editing system for the NAB's HDTV exhibit. The company is also presenting its MIDInet expander module for the Synclavier and PostPro systems. The base price of the PostPro is \$130,000. The company also recently acquired its longtime Midwest distributor, Songbird Digital of Nashville, and has opened a sales office in Chicago to service the Midwest market. Songbird founder Richard Head will direct both offices. Contact: 802-295-5800.

TimeLine will exhibit the new Lynx Keyboard Control unit and Timecode module, which offer new software and additional operational features. Also on display will be the Lynx System Supervisor, and VSI modules. Contact: 212-431-0330.

Audio Intervisual Design is introducing the Sanken COS-11 lavalier microphone, which features a built-in metal grill. Designed for voice or instruments in live broadcast, location recording, and studio applications, the systems provide improved omni-directional response through a unique placement of the diaphragm, according to the company. Contact: 213-465-5637.

AudioTechniques has formed a separate Broadcast Division and has added Steven Kureczko as broadcast sales engineer. Kureczko has previously worked at Soundworkshop/Digital Creations and API. Contact: 212-586-5989.

Production of the Shape Mark 10 Generation II line of audiocassettes is under way. To meet demand, the company has expanded its sales force and established its first regional offices in Tucson, Ariz., to be headed by new Western regional sales rep Lisa Trujillo. Michael Verrill was named Eastern region sales representative and will serve from Shape's headquarters in Biddeford, Maine. Contact: 207-282-6155.

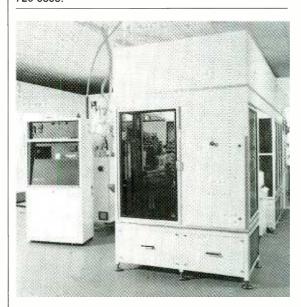
MCA recording artist Joe Pasquale has installed a 30-input Trident 80B console in his new 24-track project studio here. Formerly with Boys Club, Pasquale is working on a solo album for the label. David Logan of Westlake Audio, Hollywood, Calif., handled the sale. Other recent Trident installations included a 44-input board at Cleveland's Right Track Studios. Contact Trident: 213-533-8900.



AKG's digital sound editor, above, was introduced at the 88th AES Convention. Designed for broadcasters who produce short recordings of commercials, station IDs, and public service messages, the system is also geared toward postproduction video and film work. It incorporates multitrack recording, nondestructive editing, and a multichannel mixer in one system. Contact: 203-348-2121.

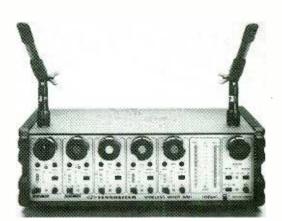


Tascam's product line includes the DA-800-24 24channel DASH-F digital recorder, above. The company displayed the system at the 88th Audio Engineering Society Convention last month. Also on display were the BR-20 professional two-track recorder, M-3500 Series mixing consoles, and DA-30 DAT deck. Contact: 213-726-0303.





Sony is bringing a full range of products to NAB, including the new VSP-8000 digital audio mixer, above, designed to complement D-1 and D-2 VTRs, and three new pro DAT recorders, the PCM-7050, PCM-7030, and PCM-7010. Contact: 201-930-6432.



Sennheiser is presenting its new WM1 wireless mixer, a five-channel portable unit that features RF receivers on four of the channels. A built-in transmitter is included, and each of the five channels has bass and treble equalization controls and a switchable 70-hertz cutoff filter. Contact: 203-434-9190



Fidelipac is bringing the latest addition to its broadcast audio cartridge recorders and reproducers, the Dynamax CTR 90 Series. The series was developed to provide all features and internal operation options required for modern radio broadcast applications in one unit, including three cue tone sensing, DNR dynamic noise reduction, and Dolby HX Pro, according to the company. Contact: 609-235-3900.

Dedicated to meeting the needs of smaller-scale CD audio and CD-ROM manufacturing, Optical Disc Mastering (ODM) introduced its CD-integrated manufacturing system, an all-in-one tape-to-disk production facility. The system, left, was announced at the 88th AES Convention last month. It is geared toward capacities of 2 million disks per year for facilities making approximately 2,000 masters. Contact: 704-542-5305.

7

There'll Be Another

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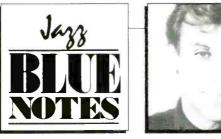
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by Jeff Levenson

SAXOPHONIST DAVID MURRAY AND PIANIST Don Pullen retire to a small waiting room outside the television studios of VH-1's "New Visions Jazz." They stretch out, obviously spent from the afternoon session that saw them wrestling with a few tunes from the new Verve album, "Where You Lay Your Head." Along with guitarist Sonny Sharrock, bassist Mark Egan, and drummer Al Foster, they have had to interpret an un-usual set of instructions from the gig master of the day. Comments, cues, and directions came flying at them like tennis balls shot from a serving machine gone awry. The session's guest of honor-a neophyte record producer, known for his comedy, philanthropy, and love of squiggly foodstuffs-has got some, eh, interesting, ideas about playing jazz.

"David, you give me more of this," Bill Cosby commands, embellishing his orders with mock facial seriousness. "You do, Umm-bop-bop, umm-bop, yeah, bid-doo bid-doo bop." Murray listens and nods, not quite sure what he's supposed to do, then mimics the leader's lines perfectly on his tenor. "Don," the main man continues, "you do like you're playing that thing you do." Pullen considers what that means, then does what he routinely does, employing a roiling right fist that emphasizes upper-register glisses and dissonant clusters. Great. They run through the tune and everyone is happy

Back in the waiting room Murray and Pullen watch the interview segment between Cosby and program host Ben Sidran.

Sidran: "Tell me about your piano player, Bill." Cosby: "Well, Ben, his left hand has got that gospel

thing happening, a blues thing, a rich gospel-blues thing happening in his left hand. His right hand sounds like

like, he's having a stroke!" Murray and Pullen fall out of their chairs. "Finally," Pullen says, choking back the laughter, "somebody figured out what I've been doing all these years.

As record buyers (and viewers of "New Visions" Sunday [1] and April 8) are about to discover, the man with the most recognizable face in America has just fulfilled a childhood fantasy, masterminding a real-deal jazz al-bum. "Where You Lay Your Head" is the first in a series Cosby will produce for PolyGram/Verve. It features heavy-hitting players, those who appeared on the program, and others: John Scofield, Harold Vick, Harold Mabern, Sonny Bravo, Jack DeJohnette. Cosby composed the tunes (with collaborator Stu Gardner). played percussion, and provided, shall we say, the spiri-

Bill Cosby debuts as a jazz composer, producer

tual attitude for the album's creation.

"The umbrella of jazz holds a lot of people," he says after the show, in between broad bites of a tuna fish sandwich. He didn't need to say much more.

NORE. ANYWAY: The luminescent Cosby will be appearing at WBGO's "A Salute To George Wein," April 11 at New York's Carnegie Hall. (Insiders say the comedian/producer has got something special up his sleeve for the occasion, but he's not tipping his hand.) Wein, the world's foremost jazz impresario, will be honored by a host of musical friends, among them Joe Williams, Wynton Marsalis, Dianne Reeves, David Sanborn, Tito Puente, George Benson, Jon Faddis, Milt Hinton, and Donald Harrison. The concert will benefit WBGO (Jazz 88), Newark's Public Radio station ... As part of the station's revamped management, Thurston Briscoe has signed on as PD. He was formerly with National **Public Radio**, where his chores included producing the popular program "Morning Edition."

AUDIO TRACK

(Continued from page 52)

Mardin, who was tracking and mixing two artists in Studio A. Guitar virtuoso Stanley Jordan made a cameo appearance on Dionne Warwick's next Arista release, and Lisa Fischer cut vocals for her new Elektra project. Michael O'Reilley engineered both projects, assisted by Dave Leibowitz. Producer Barry Eastmond continued sessions with Freddie Jackson, cutting vocals in room B and tracking and mixing in rooms E and G. Engineer Earl Cohen was assisted at the board by Leibowitz, Chris Trevett, and Rich July. EMI act Alex Bugnon produced his next release with engineer Steve Goldman assisted by Rich July.

LOS ANGELES

THE FOUR TOPS ware in Studio A

at Studio Masters working on vocals

with producer/engineer Elliott

Wolff. Wolfgang Aichholz and Brad

Cox assisted on this Arista project.

Producer Rick Smith worked on

tracks for the **CBS/Epic** soundtrack of the **Warner Bros**. film "Lambada: Dance The Night Away." **Gary Dob**-

bins engineered, assisted by Greg

Grill. In Studio B, producer Phil Marshall scored the trailers "Dark

Man" and "Ghost Dad" with engi-

Randy Newman was in Alpha

Studios recording theme music for

the new television comedy show "Cop Rock." Mike Post produced, with

Danny Lux at the board. Steve Egel-

neer Tim Jaquette.

man assisted.

NASHVILLE

WAYLON JENNINGS was in the Music Mill tracking vocals and over-dubs with producers Richie Albright and Bob Montgomery. Joe Scaife and Mike McCarthy engineered. George Jones tracked vocals with producer Billy Sherrill. Jim Cotton and Paul Goldberg engineered. Shane Barmby tracked for Poly-Gram with producer Bud Logan. Pete Greene and Paul Goldberg engineered.

PROFILES

(Continued from page 52)

say."

Rogers points out that he and Sturken are not technically oriented-that they expect the engineers they work with to handle that end: "I tend to say 'I like it' or 'I don't like it, and if I don't like it, then fix it!" They prefer studios like They prefer studios like Gnome, where they can depend on the engineers to give them what they need.

Darroll Custmachio has done most of the engineering on the tracks at Gnome, according to Nazarian, who owns the facility.

Relatively new to New York, Nazarian and Gnome spent about 11 years in Detroit before moving east in 1986. Explaining the migration, Nazarian says he was going in a "much more hi-tech direction than the city of Detroit was prepared to accept." He heard that New York was fertile ground for the kind of music he wanted to make, so "I packed it up in a Ryder truck and away I went.'

OTHER CITIES

DARYL STUERMER, guitarist for

Phil Collins and Genesis, completed tracking on two songs at A.D. Pro-ductions in Milwaukee, Wis.

Stuermer produced with Don Mur-

ray at the Neve V-Series. The tracks

were taken to England, where Collins

recorded drums and background vo-

Material for Audio Track should be

sent to Debbie Holley, Billboard,

Fifth Floor, 49 Music Square W.,

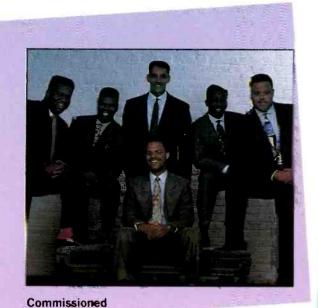
cals at Genesis Studios.

Nashville, Tenn. 37203.

A gold record on the wall attests to Gnome's track record. It is for the work Nazarian did on Madonna's "Who's That Girl" soundtrack. He also engineered most of the vocals on Anita Baker's latest album.

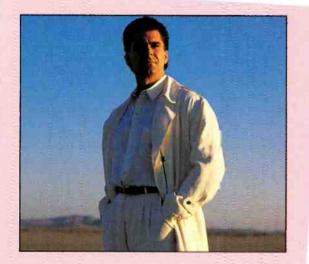
Keyboardist Fysh is pleased with the results of "Trust." He says, 'Brother Beyond is a proper band; we're not a dance group, and the song comes first. If it has a dance element to it, great, and we go off and mix it into a proper dance track." Thanks to Nazarian, Rogers, and Sturken, Fysh concludes, "It's dance music!" and he and his "brothers" prepare for a proper foray into the American dance scene and beyond.

BILLBOARD APRIL 7 1990





Sandi Patti



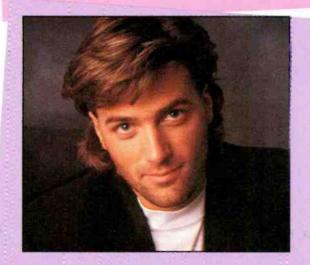
Carman



Mississippi Mass Choir



BeBe & CeCe Winans



Michael W. Smith



Amy Grant



L.A. Mass Choir





With Success Comes a Need to Branch Out and Break Through to the Next Level With Better Marketing and Global Vision.

By BOB DARDEN

t's difficult enough to get a group of record executives to agree about what's happened in the past—much less to get to agree about what's *going* to happen. But in 1990 the heads of the major gospel labels had remarkably similar outlooks on the industry. If their viewpoints get any more cohesive, the anti-trust folks will probably start to get itchy!

The common given is that the past 12 months have been good ones for gospel music. Some labels have had banner years, others have had merely good ones. The other given is that the genre, which still relies heavily on Christian bookstores for distribution—and only one out of every 10 Christians has ever been in a Christian bookstore!—needs to make greater inroads among the religious marketplace.

Roland Lundy, head honcho of Word, Inc., counts his company among those that had four "good" quarters. With several years of industrywide growth, he believes it is now time to bring a little innovation into gospel music. "I've felt a little staleness before, but I think people are

"I've felt a little staleness before, but I think people are now in a position to take some risks, to do some joint ventures, to try things to break through to the next level," he says. "I don't think it takes more money--we tried that. Right now, we've got good records. It could be time to attempt some innovative marketing concepts."

The Benson Co. has continued to grow since the arrival of CEO Jerry Parks. Parks sees more of the same for Benson and the industry.

"But I don't think it is going to be easy," he says. "Our number one job still remains talking to more people about our products. There is a real burden in publishing to be more sophisticated, clever and accurate in reaching out and bringing more consumers to our products.

"All of us [gospel record labels] are doing a good job right now—the burden is on the retailer to do the same thing. Christian bookstores have to be willing to compete with the huge record chains and bookstores. We've got to maintain the Christian bookstore marketplace—and we have to help them to help themselves."

Parks says the gospel labels are more focused on the basics than ever before.

"I think we're finally growing up as a ministry," he says. "We had to. We're all better stewards. The product is the best it has ever been. It just took us a while to realize you can't keep spending \$5 and make \$3 back. It's better to spend \$2 and still get \$3 back. Everybody's happier and everybody's done a better job of handling the resources we've been given."

The big success story at the end of the '80s was Sparrow Records. Bill Hearn, Sparrow's senior VP, marketing, says that as they enter the '90s, Sparrow's big focus is on developing its artists *outside* of records.

"That started with Melody Green's book on her husband Keith," he says, "and continued with Michael Car's lullabye book for children [published by Harvest House] that goes with his latest release—things like that. We're really focusing on our active artists because so many of them are so *(Continued on page G-12)*



INTEGRITY MUSIC...5 million tapes sold in less than 5 years!

"The big success story in 1989...the incredible sustained growth of Integrity Music...A major player in the religious music marketplace."

> – Bob Darden Billboard Magazine, January 1990

4

"...the best-selling praise and worship music in America." - CCM Magazine, June 1989

"Praise and Worship is clearly the fastest-growing segment of Christian music." – *Bookstore Journal, 1989 Retail Survey*





Happy Days Are Here Again for Expansion-Minded **Major Labels Looking to Broaden '89 Gains**

By BOB DARDEN

he good news seems to be good news, indeed, these days. Virtually every major label reported significant advances over the past 12 months. Even Roland Lundy, the normally cautious head of Word Inc., admitted he had something to smile about in 1989.

"I definitely see a new excitement around our company," he says. "We're all disappointed we lost Maranathal to Benson, but maybe the realization of that loss re-energized us, made us focus on the things we do best, made us open our eyes to the things we do better than anyone else. Maybe it has spurred us to take some risks. For the early 1990s, we see several areas of growth, both in records and publishing. It'll be interesting to see what happens as we all work to tickle a nerve in the church market.

Word went from having a lot of smaller distributed labels, to having virtually none, to building that aspect of the company back up again with the additions of Command, Pakaderm, Ocean, Image, and others. Word has also just resigned an agreement with Reunion Records. But Lundy says Word is committed to building from the inside first.

'I've felt for the past 10 years that the ideal situation is a good balance of distributed and in-house labels," he says. 'We're at the point in the cycle right now where we want to maintain and do a good job with the labels we have and make them grow-even as we expand our own A&R."

As always, Word's bestsellers over the past few months dominated the industry charts. Amy Grant's "Lead Me On' was No. 1 and her "Collection"

compilation was No. 10.

"Sandi Patti And The Friendship Company" was No. 3 and "Make His Praise Glorious" was No. 4. Additionally, Re-union's Michael W. Smith's "i 2 (EYE)" clocked in at No. 2. Other top Word albums included Amy's "A Christmas Al-bum," Russ Taff's "The Way Home," the "Our Hymns" col-lection, Shirly Caesar's "Live In Chicago," and the Rev. Mil-ton Brunson's "Available To You." Myrrh/Warner artist David Mullen was Billboard's "Newcomer of the Year."

Word is also marking Sandi Patti's 10th anniversary in contemporary Christian music this year and the company has a host of projects planned honoring one of its bestknown and best-loved artists.

Upcoming Word releases in the next quarter include Richard Smallwood's "Portrait," Janet Paschal's "Language Of The Heart," Garth Hewitt's "Scars," Michael Omartian's still untitled Myrrh debut, Mark Woodley's "Edify The Church" for Image 7, Babbie Mason's "With All My Heart," O'Landa Draper & the Associate's "Do It Again," and Eric Champion's "We Are The Restless.

The Reunion label is proving it is more than just Michael W. Smith and the since-departed Take 6. Smith's "i 2 (EYE)" and "Project" should be certified gold this year and Take 6's debut release did go gold in '89. Other successful Reunion projects last year included Rich Mullins, Kim Hill, Sparks, Recess, and Rich Cua. In the next quarter, Reunion has still-untitled releases from Morgan Cryar and Michael Peace, the second release from CCM's best new band, Recess ("Discipline Of The Groove") and Steve Grace's "Children Of The Western World." Label head Terry Hemmings

says "Obviously, the new studio release from Michael W. Smith in the fall will be a key focus for Reunion as well."

Other major Word-distributed labels with second or third quarter product include Command (Nicholas), Broken Records (Riki Michele), Pakaderm (X-Sinner), Michael Gleason (Halo), Ocean (Rez), Image 7, Home Sweet Home (Chris Christian, Luke Garrett), and Live Oak Records (Matthew Ward)

Jerry Parks, head of the Benson label, says that through the winter and spring of 1990, Benson is "on as good a run" as the company has experienced in many years.

"The good thing is that it is spread among more different artists than ever before," he says happily. "Everything about the first quarter is way ahead of the first quarter of last year and ahead even of our own expectations. Carman's 'Revival In The Land' was released in October and was No. 1 by January and is ahead of any of his previous albums. Debby Boone's Christmas album did very well. Our third \$4.98 project, GLAD's 'Acapella,' did extremely well. It put GLAD across 200,000, where their best album prior to 'Acapella' sold 58,000. Larnelle Harris, DeGarmo & Key-in fact, just about every artist who release in 1989-sold more than any

previous release. It was very, very rewarding to all of us." Maranatha! Music joined Benson's growing distribution network in January and overnight added about a third to the company's business. At least one industry insider believes that, financially, it was the greatest single addition ever to a gospel label, perhaps even more than the Sparrow/Star Song agreement.

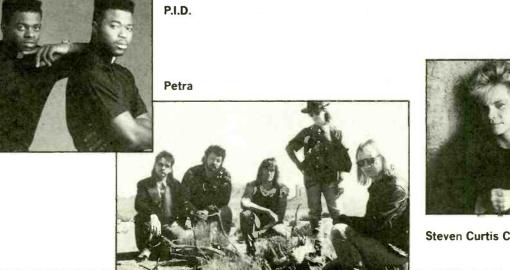
'It came out of the blue!" he says. "We believe it was a blessing that came from God, right out of his bosom. They (Continued on page G-14)







Steve Green





Steven Curtis Chapman

BILLBOARD APRIL 7, 1990

GOSPEL MUSIC'90

Hardy Indie Labels Muscle In on Big Boys With **Strong Talent That Stands Out Anywhere**

he **Refuge Music Group** boasts one of the more po-tent lineups in the business. For instance, Gavin Morkel, senior VP of Refuge, says that the label's flagship band, White Cross, has combined sales well over 200,000 worldwide.

Refuge, which is distributed by Spectra, has had financial problems for years. But Morkel says that the label finally consolidated its position at the beginning of 1989.

"We began realigning—spiritually, financially, musically," he says. "We'd been in existence for 10 years before we really started defining the ministry of each of our artists. We've also trimmed our rosters, moved into new offices, turned our shipping and distribution over to Spectra and begun with a new emphasis on ministries abroad.

"The U.S. will remain important through the '90s, but we will really work to penetrate into other countries with our ministries. Jerusalem has performed in Russia, White Cross was the first American heavy rock/metal band to tour Guatemala, Scandinavian bands Leviticus and Edin Adahl have toured Eastern Europe-all of these things have galvanized Refuge as a label. Refuge was born with the dream of taking ex-secular artists back into secular markets with a Christian message. Now we're working to take them to the rest of the world."

The Refuge roster includes Jerusalem, Tony Rossi (the ex-Daniel Band singer with a new album coming soon), the second release by guitar whiz Will McFarlane, Russian composer/performer Valeri Baranov (England), a Russian praise album, a new rap band called the King's Crew and reggae artist Ben Okafor.

In addition to White Cross, the Pure Metal label has Novella, Eternal Ryte, Exalt, Tempest, Bride, and others. Pure Metal also distributes Narrow Records (the Crucified, the Swoon, Breakfast With Amy, and Real World) and Royal Music (several Swedish bands including Leviticus and Edin Adahl). The other Refuge labels are the

church-oriented Fortress line (which features the Messianic praise of Israel's Hope-the new Almighty Records, a new contemporary black label that includes Pure Heart, Martin Bass, and the children's-oriented IMC label. Address: P.O. Box 2048, Lehigh Valley, PA, 18001; (215) 391-0900.

It's less than three years old, but Krystal Records is already making its presence felt in Christian bookstores. The label scored big with two children's albums from Mary Rice Hopkins and three projects by the Daughters Of St. Paul, including "Beautiful Saviour" (produced by Kurt Kaiser)-which Billboard tabbed as one of 1989's best 10.

G-4

Other Krystal artists include Mary Rogers, Vince Ambrosetti, Adrian Snell, and Sister Thea. Address: 50 St. Paul's Ave., Boston, MA 02130; (617) 522-8911.

Briar Patch is one of the smallest labels in America but many feel it is among the best. The label boasts both Ken Medema and Darrell Adams, two of Christian music's premiere artists. The latest Briar Patch releases include a Medema compilation CD/cassette (with two new songs) and a spectacular series of videos with music by Medema and produced by Adams. Address: 3825 Meadow Wood Lane

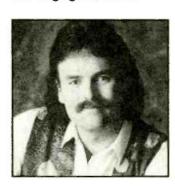
Grandville, MI 49418; (616) 534-6571. Of there was a surprise in 1989, it was the across-the-board success of Ray Boltz. Boltz's "Thank You" for Diadem Records finished No. 8 on the final Top Inspirational

WhiteCross

Vince Ambrosetti



The Singing Americans



Ray Boltz



Beau Williams



Charles Fold & the Charles Fold Singers

Walt Whitman & the Albums chart. Diadem is also the home of Michael Blanchard, Shirley Jones, Sue Dodge, Karla Worley, Sandy Rios, Marvin Matthews, Tim Sheppard, BRUSE, and other wellknown contemporary Christain acts. Diadem just released "It's Gotta Stop," an anti-abortion project that brought together a host of artists including Boltz, A.D., Pat Boone, Un-

dercover, the 77s, Phil Keaggy, the late Keith Green, Bob Ayala, and others. Address: 50 Music Square West, Ste. 500, Nashville, TN 37203; (615) 320-0384

Perhaps the premier southern gospel label is Homeland



The Charles May Ensemble



1240.

Phil Driscoll



Jessy Dixon



Soul Children Choir of Chicago

the brilliant Dottie Peoples. Address: P.O. Box 94088, Atlanta, GA 30318. K-tel's gospel arm, Arrival, scored an immediate hit with the first Charles May Ensemble release. Arrival also has a host of compilation albums in every possible Christian mu-

sic genre. Address: 15545 Medina Rd., Plymouth, MN 55447; (612) 559-6800. Brentwood Records continues to grow. New releases in-

clude the children's album "Wake Up, You Sleepyhead!," (Continued on page G-12)

A Billboard Spotlight

www.americanradiohistory.com

chie Records group. Address: 37 E. Clinton St., Newton, NJ 07860; (201) 579-7763.

Greg X. Voltz, long the voice of Petra and now a major solo act in his own right, is the main attraction of the new River Records label. River Records is distributed by Spectra. Address: 3705 N. Sterling, Peoria, IL 61615; (309) 686-7664.

Records. Homeland recently signed an agreement with

Country Music Television to provide an hour of music each Sunday. Their roster includes such gospel heavy-hitters as

the Cathedrals, Rusty Goodman, Henry Slaughter, Allison Durham, the Singing Americans, and Priority. Address: 1011 16th Ave. South, Nashville, TN 37212; (615) 327-

Pan-Trax Records has already made a significant dent in

uncompromising rockers LEX REX

and the Canadian band Higher Pow-

er. Address: 112 E. Main St., Dick-

son, TN 37055; (615) 255-4606.

assembled quite a lineup of artists:

Billy Crockett, Phillip Sandifer, Bob Bennett, and Wendy Foy-all of whom have proven chart potential. Urgent's latest release is "Christmas In Our Time," featuring new Christ-

mas songs by all four artists. Address: P.O. Box 161686, Austin, TX 78716; (512) 329-1018.

The debut release from Whirlwind

Records features the prophetic min-

istry/music of Lori Wilke's "Here I

Am." Address: 7374 Bridle Dr.,

Nashville, TN 37221; (615) 662-

One of the most aggressive of the

new labels springing up featuring

legendary black gospel artists is

Spirit Feel Records of New Jersey.

Spirit Feel releases both classic material and new albums by artists like

Marion Willimas and the Rev. Claude Jeter. The label is part of the Shana-

The small Urgent label has already

the marketplace with releases by Ruscha, Scott Anderson,

D.O.X. and others. The latest additions to the label are the

2679.

New Haven Records is a southern gospel stronghold, featuring well-known acts like the Singing Ameri-cans and the Florida Boys. New Haven is distributed through the Abana Marketing Group. Address: Ste. 616, 6290 Sunset Blvd., Hollywood, CA 90028; (213) 871-1502.

The first label created in 1990 was doubtless Morning Gate Music. Artists include the Franklins and Standifer, and label president Wayne Bailey says Morning Gate will focus on inspirational music. Address: 1011 16th Ave. South, Nashville, TN 37212; (615) 327-3607.

The eclectic Ichiban label has a number of promising acts. The latest of which is the black gospel sound of Celebration, under the direction of Alvin Darling. Ichiban also releases Crumco/Miracles Records, which features the legendary Arthur Crume and the Soul Stirrers. Their latest is "Stand By Me, Father." Address: P.O. Box 724677, Atlanta, GA 30339; (404) 926-3377

Also in Atlanta, famed preacher Jasper Williams has his own record-

ing label as well, Church Door Rec-

ords. In addition to new releases by

Rev. Williams, Church Door features

NUABER 1GOSPEL ALBUAFOR 33FOR 33VEEKS.BILLBOARD









)SPEL MUSEC'90



The Williams Brothers

Futrel

Timothy Wright

The New Jersey Mass Choir

and the next Mississippi Mass Choir by fall. Williams attributes the label's success last year to God's

direction. "We are constantly recording church music." he says. "I don't feel I ever have to defend that, Black church music is black church music. You can have (Continued on



The Georgia Mass Choir

Traditional Black Gospel Comes Roaring Back

ALACO RECORDS: The three parts of the Malaco/ Savoy/Muscle Shoals triumvirate combined for a whopping 18 charting albums in 1989 on the Top Spiritual labels charts—no umbrella company had more. The Florida Mass Choir's "Let The Holy Spirit Lead The Way" led the way for the combined labels, finishing at No. 4 overall. But Malaco's Frank Williams thinks the Mississippi Mass Choir's new release will be bigger still. By the end of January, it had logged an incredible 25 weeks at No. 1 and was still gaining points the first weeks of February.

But the Mississippi and Florida choirs were not the only story. The legendary Jackson Southernaires continued to sell a lot of records around the world without a lot of media attention. The Williams Brothers were another consistent seller. Almost all of their albums go over the 100,000 mark, Williams says. Meanwhile, within gospel circles, few artists have generated a bigger buzz than James Moore.

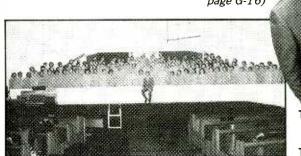
'I'm giving it to you straight—James is probably the singing-est man in the world," Williams says. "He's a great singer, an annointed singer and preacher and you must see him

live. No album is going to do him justice; they don't capture 20% of what he's capable of."

Other Malaco success stories include the falsetto-singing Keynotes (their hit "I'm Yours, Lord" was backed up by the Mississippi Mass) and the Truthettes' "Flowing" (produced by the Williams Brothers.)

For 1990, Williams says Malaco is working to build on the successes of 1989-which was one of the label's biggest years ever-by upgrading their promotion and advertising support.

Upcoming Malaco re-leases: the Pilgrim Jubilees (due in late spring), newlysigned Walter Hawkins (due in April, on both video and CD), Bobby Jones and New Life (May), the Florida Mass Choir live in Lakeland, Fla. (also with a video), the next James Moore (April), and much later, the Truthettes, Willie Banks, the Angelics,



Country Crossover Connections Add Chart Flavor to Southern Gospel Resurgence

By DEBORAH EVANS PRICE

ne genre of Christian music that seems to be enjoying renewed popularity these days is southern gospel.

Those in the industry proudly proclaim it a true art form. Unlike rap. pop, rock, country, or adult contemporary forms of gospel music, which take already established musical styles and imbue them with a religious message, southern gospel is unique in that it is one of the oldest and purest musical genres.

One of Homeland Records' most popular acts, the Speers, have been performing southern gospel music for nearly 70 years. "Mom and Dad started the group in 1921 in Ala-bama with my aunt and uncle,"

Brock Speer, 69, comments. "I joined the group when I was five years old and my sister was just three. Daddy taught us to sing and by the time we started talking we were singing.

Like the Speers, many of southern gospel's prominent groups have been performing in one incarnation or another for many years. The Lewis Family has been active for over 40 years, celebrating more than 25 years in the industry. The Blackwood Brothers and the Stamps have also been staples in the southern gospel marketplace for many years.

Though it has remained true to its roots, southern gospel could not have maintained its share of the market without growth. "The biggest change is the addition of instru-ments," Speer comments. "When Dad [G.T. Speer] started in 1908, he began in an a cappella male quartet. These days there is still that four-part harmony, but now there are also drums, steel, rhythm guitar and even strings. But there's still the four-part harmony that is the main characteristic of southern gospel music.'

According to Speer and others in the industry, another im-

portant change is in the quality of the product. Most southern gospel labels are now issuing their product to radio in the compact disk format, and the technical aspect of the



"The most dramatic change is in the quality of the music," Heavenbound's Jeff Gibson says. "People used to think of southern gospel as three chords on a guitar. And as a songwriter, you used to have to keep the lyrics simple and you really couldn't get into any meaty writing, but all that's different now.

There are numerous labels issuing southern gospel product. However, the four major labels in the industry are the Benson Co.'s RiverSong Records, Word/Canaan Records, Homeland Records, and the Eddie Crook Company. All are Nashville-based, with Homeland and Eddie Crook operating under private ownership, and Benson and Word being owned by Zondervan and Capital Cities, respectively.

Among the industry's top-selling groups, RiverSong's ros ter includes Gold City, Heavenbound, the Kingsmen, Jeff & Sheri Easter, Heirloom, and the Lewis Family. Word/Canaan represents Bruce Carroll, Wendy Bagwell and the Sunliters,

the Mid South Boys, the Nelons, the Talleys, and Paul Over-street. The Homeland roster features the "New" Speers, the Cathedral Quartet, Allison Durham, the Homeland Quartet, the Singing Americans, and the Hemphills (who recently came off the road and are pursuing separate interests. Daughter Candy is part of the RiverSong trio Heirloom.)

Eddie Crook and Company is actually comprised of two labels: Morningstar, which includes the McKameys, the Dixie Melody Boys, the Bishops, the Fox Brothers, the Perrys, the Issacs, the Anchormen, the Singing Echoes, the Perry Sisters, Cedar Ridge, and the Wilburns. Harvest is primarily a custom label used to give new acts a chance to gain exposure. The Cornerstones, the Trailblazers, the Chandlers, the Kellys, and the Reinhardts record for Harvest.

Some of the above-mentioned acts don't fall squarely into the southern gospel category, but adhere more to two closely related styles-bluegrass gospel and country gospel. Bluegrass gospel is more like what Bill Monroe plays than what you hear from most southern gospel groups," Polly Lewis of the Lewis Family explains. "We use the banjo and guitar, but nothing electric. It's acoustic music with a gospel message.

Though bluegrass gospel has carved a small but successful niche in the industry, country gospel is becoming the hot new property in the gospel industry. "Country gospel sounds more like country melodies and country songs,' Sharon White of the Whites notes of the difference in styles. Sharon, sister Cheryl, and father Buck, have hit the top 10 on the secular country charts several times and last year achieved success in the gospel marketplace with their Word release "Doin' It By The Book.

"I feel like the gospel labels have a good idea how to saturate the gospel market," she comments, "now it seems like everybody is learning about country gospel. It's not really a new term, but it's new as far as the industry is concerned."

There are basically two types of country gospel actscountry artists such as the Whites and Paul Overstreet who cross over into the gospel market, and gospel artists who sing music in a country style, much like Bruce Carroll. (Continued on page G-10)

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GOSPEL MUSIC'90

SOUTHERN GOSPEL (Continued from page G-6)

Many labels are placing increased emphasis on country gospel. Homeland just signed four new acts to market as country gospel—Lulu Roman, New Song Revival, Walt Mills, and Jubilation. RiverSong was very successful last year with country gospel-tinged acts such as Jeff & Sheri Easter and Heirloom (comprised of Candy Hemphill Christmas, Tanya Goodman-Sykes, and country vocalist Barbara Fairchild.)

"We have an agreement with RCA to sell Paul Overstreet's record in the gospel marketplace and we're getting very positive response," Mark Campbell, marketing manager for Word Records, says. "We're trying to sell country gospel to the same market that enjoys southern gospel. They enjoy country music and would buy country gospel if they know it exists. Our goal is to make sure they know it exists."

That goal not only applies to country gospel, but to southern gospel in general. "We have the best form of gospel music there is," says booking agent Becky Simmons, Century II Promotions. "Our problem is letting people know what we have."

Therefore, the main goal of those associated with southern gospel music in the '90s is to broaden their market and make more people aware of their product. They hope to do that by increasing their visibility in the secular marketplace, both in retail outlets and in the media.

"Our primary goal for the '90s is to expand our market base," Bill Traylor, president of Homeland Records, states. "I feel like we're reaching everyone who wants to buy our music. We need to find new people who want the kind of mu-



sic we create."

One of the ways Traylor plans on achieving that expansion is by having his product available in an association with Leiberman that will place his product in Walmart stores across the country. Media is also key in introducing their artists to potential buyers. Dan Lynch, director of record marketing at Benson, says a mix of merchandising, print advertising, publicity events, and radio promotions will play important roles in their marketing efforts in the '90s.

"A couple of strong areas for RiverSong are publicity and radio promotions," he states. "We will put a large portion of our effort into those two areas."

Benson's coordinator of southern gospel promotions Brian Smith says in recent months he's seen increased exposure for their artists in secular media. "Publicity and exposure opportunities for southern gospel music and artists are truly more open than ever," he says. "Examples of significant media coverage in past months include an AP-distributed story on Heirloom, an American Songwriter feature on Heavenbound's Jeff Gibson, and Cashbox placing Gold City and J.D. Sumner and the Stamps on the cover."

Television looks to be a promising marketing tool for southern gospel in the very near future. This week, the Nashville Network debuted its new 30-minute southern gospel series, "Gospel Jubilee." "We decided it was a good idea to bring southern gospel back to TNN," C. Paul Corbin, director of programming, says. "Southern gospel music fits in perfectly with TNN's 'family programming' philosophy." Homeland Records also has a TV show in the works which

Homeland Records also has a TV show in the works which will initially feature only its artists. At press time, they had not yet named the network that would air the show. Traylor says their show will differ from the TNN program in that it will "have a location format, with a host and guest host."

Eddie Crook, president of Eddie Crook and Company, says that mail order will be a major factor in his future marketing plans. "In 1990 I feel that direct marketing is going to grow," Crook says. "More and more people will be ordering from catalogs. We're developing a list and hope to have a mailing list of 100,000 buyers."

Southern gospel music receives increased exposure throughout the year at certain trade conventions and events. The annual Gospel Music Assn. Week activities are devoted to all forms of Christian music including southern gospel. The week concludes with the Dove Awards which will be broadcast on The Nashville Network this year. Another event that draws southern gospel musicians and fans is the Gospel Jubilee celebration hosted Memorial Day weekend by Opryland, a two-day festival showcasing southern gospel's top acts.

However, the biggest event of the year in southern gospel music is the National Quartet Convention held the last week of September. In the past 34 years NQC has grown to a sellout event, attended by people from all over the country who are interested in southern gospel both as a profession and as a hobby. The event features workshops, seminars, talent contests for both groups and soloists, a fashion show, a roast, numerous concerts and other activities.

Most everyone associated with southern gospel music agrees that the industry is growing. But not everyone agrees as to what direction that growth is taking. "Maybe we're growing, but we're growing horizontally, not vertically," says Mark Campbell, marketing manager for Word Records.

According to Campbell, anyone with \$5,000 can put out product and buy an ad in a southern gospel publication and receive airplay. Consequently, Campbell says the industry is growing horizontally because it's being flooded with "C-level artists.

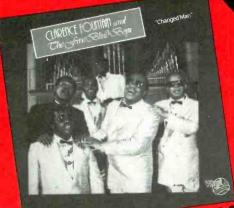
"We're sitting on the threshold of some great things," Campbell continues, "but we've got to become more popular, not by making more groups, but by making those in existence bigger."

There are also people in the Christian music industry who feel southern gospel music's impact in the industry was diminished when contemporary styles of Christian music became popular. However, Don Butler, executive director of the GMA feels there is room for everyone in the Christian music marketplace.

"I don't think anybody has taken a bite out of anybody's pie," Butler states. "I think the pie has gotten larger and I think therefore everybody is able to have a little more, a larger slice so to speak."

Though others in the industry feel southern gospel's popularity may have slipped a little when new styles were introduced, everyone agrees the future looks bright for southern gospel music today. "We feel great about things in the southern gospel industry," Benson's Brian Smith says. "Some of the biggest doors opening are in the area of south ern gospel and country gospel music. There's a whole new audience embracing southern gospel music and the boundaries are limitless."

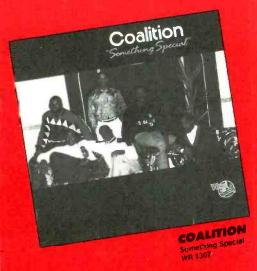
WAU REGORDS



CLARENCE FOUNTAIN & THE FIVE BLIND BOYS Changed Man WR1305



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A New Tradition In Gospel Music

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Clarence Fountain and The Five Blind Boys are jewels of Wajji Records. The Five Blind Boys received a 1989 Grammy nomination for their "Changed Man" album, and there are no signs that they are slowing down with their new release "Brand New."

Mildred Clark and The Kansas City Melodyaires are a noted group on the Wajji, label and their hit "I'm. Going To Serve Him" does nothing short of showcasing the diversity of talent on the Wajji label.

Coalition is a young contemporary gospel group with a fresh new sound, as demonstrated by their new album "Something Special."

The True Tones are another top group on the Wajji label and are definitely bound for fame and success. The True Tones' "New Direction" album is nothing short of exciting, coupled with their forthcoming tour with the Mighty Clouds of Joy and The Five Blind Boys. Awards are right around the corner.

Brother Eugene Flip Forrest has been called one of the top Gospel storytellers in the country. His new album is entitled "The Bird Cage."

Reverend John Butler's style sets him apart! Everything from traditional to contemporary, John Butler covers it all. Look for his latest release, "The Truth and The Life."

Other new artists that are part of the Wajji Family include The Singing Angels, Spencer Taylor and the Highway QC, along with one of the nation's top young soloist – Brother Ricky Fewler. Also on Wajji, one of the hottest new quartet's coming up today — Damon and The Sons of Power out of the Baltimore, Maryland.

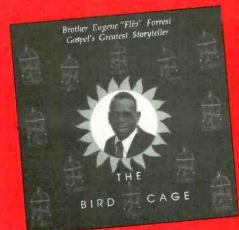
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GOSPEL MUSIC'90

BREAK THROUGH

(Continued from page G-1)

deep and have something to say even outside of recordings. We're taking a hard look at each of our artists and are working with them to help them communicate further than just recordings."

Hearn's other major goal for the new decade is to bridge the gap between the publishing community and the music ministry community.

"The publishing community, a lot of magazines, the Christian Booksellers Assn., the national religious broadcasters organization—all view Christian musicians only as entertainers—not as ministers," he says. "At CBS, for instance, singers get eight minutes, authors get 45. I want to do something about that. I can do that by showing the depth of our artists, particularly through other products, like books, video, greeting cards—whatever it takes. You'll see that a heavy commitment from Sparrow about that over the next few years."

In 1989, two of the major mainstream labels jumped into gospel music, Mercury (Lection) and Warner Bros. Warner's still-unnamed gospel label is led by former Word staffer Neal Joseph.

"My real vision for this thing comes from the fact that for years in contemprary Christian music we've divided and redivided the same pie," he says. "My belief is that we can make the pie bigger in only three ways: We can let more church-goers find out about contemporary Christian music; we can take our music—as appropriate—to the general market, like Take 6 and BeBe & CeCe Winans have done; and we can focus more on the international area. Take 6, for instance, has been very successful in Japan and Europe. The artists we're working with now and are going to be working with must be real international."

Finally, there's Darrell Harris, the always-quotable president of Star Song Records. Harris serves as the unofficial conscience of the industry and he says that the face of contemporary Christian music will be changing dramatically in the days ahead. "For one, there will be a renewed emphasis on 'family' ties," he says. "There will be a continued moving around of artists and labels as those entities seek to find the part of the family they belong to.

"Secondly, and most importantly, there will be heightened church involvement in the music ministries. For instance, we recently hired a key employee, Dez Dickerson, to help us reach the young people. Since he is going to be working so closely with our artists' ministries, we scrutinized him closely—even to the point of going to Minnesota and meeting his family and pastor! At the same time, his pastor checked out Star Song and our pastors!"

Harris believes that Christian record companies should be servants of the Church at large because the Church—not the labels—is more in tune to the "business of heaven." Contemporary Christian music labels must mix profit with ministry. The Church, Harris says, doesn't care what kind of profit the labels make—it is concerned only with their behavior in the coming Kingdom of God.

"The result of the increased family ties and increased church involvement will be a renewed personal holiness as there is increased accountability with each executive, employee, and artist to his or her church," Harris says. "With the increased scrutiny, there will be higher standards of ethics, personal and financial accountability, and ultimately, holiness.

"A nice end result of all of the above will be a heightened prophetic quality in music ministries. As the saying goes, a prophet is a human saying in his own words the words of God. There is very little of a prophetic dimension in this industry now. It doesn't flourish unless there is careful evaluation, counsel, nurture and challenge of potential prophets by pastors and elders. When artists get this close to the heart of God, we'll see some powerful songs in the 1990s."

All of the label heads foresee, in some form or another, a rebirth of evangelism in contemporary Christian music in the 1990s, something unseen since the beginnings of this genre as "Jesus Music" in the late 1960s.

"Somewhere in the early 1970s, Christian music split into two camps: One working through the churches for the edification of the Body, the other still working in evangelism.

"Gospel's chosen ones."



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In time, the two despised one another," Harris says.

"That will change and I think we have Billy Graham to thank for that. The Rev. Graham's books and videos and television programs did wonderfully well in the Christian bookstores, but the demand was such that they were carried in secular bookstores as well. The same will happen with the best of the Christian artists. They'll continue to work through the CBA trade, but there will be significant spill-over into secular outlets because of the demand.

"That means, to some degree, we're watching for artists who do have that heart for evangelism, who do want to mobilize the Church. They want their relationship with a Christian record company to be their home base, but they want their product to be effectively distributed into the secular trade, as well."

The spiritual and commercial success of artists like Amy Grant, BeBe & CeCe Winans, Stryper, Deniece Williams, Al Green, White Cross, Take 6, Sandi Patti, and the rest means that Harris' words have a prophetic ring as gospel music enters the '90s.

INDIE LABELS

(Continued from page G-4)

"The Quiet Of Christmas," "Beside Still Waters, Vol. Three" (with the Philharmonic Orchestra of London) and the "Kids Sing Praise Video, Volume 2." Other releases that did well in 1989: "Mother Goose Gospel, Volumes 1 and 2," "Following The Son, Island Music For Believers," and "Smokey Mountain Hymns." Address: 316 Southgate Ct., Brentwood, TN, 37027; (615) 373-3950.

Phil Driscoll is one of the best-known names—and voices—in contemporary Christian music. He's formed his own Mighty Horn Records and released "Gabe And The Good New Gang," "Don't Dance With The Devil," and "Warrior." Address: P.O. Box 2218, Cleveland, TN 37320-2218; (615) 476-3802.

R.E.X. Records has several feisty, powerful artists, including Believer (Believer's "Extraction from Mortality" is the label's best-selling release to day), the Lead, Sacrament, the Throes, Armagedden, and Mercy Rule. Believer has already shot a video and a label sampler is due out later this year. R.E.X.'s motto? "We make music that is relevant to the time in which we live. We provide radical music that is aimed at getting an equally radically evangelical response." Bravo! Address: 545 Eighth Ave., Ste. 401, New York, NY 10018; (609) 884-3359.

The powerful voice of Candi Staton is the main attraction at **Beracah Records.** Address: 6855 Jimmy Carter Blvd., Ste. 2100, Norcross, GA 30071; (404) 446-0588.

Maxxum Music is the home of Gary McSpadden (formerly of the Bill Gaither Trio and Gaither Vocal Band), Hicks & Cohagan (Sandi Patti's favorite Christian comedians) and Terry V. Salyer ("Take A Stand" and "Closer Than A Brother"). Address: P.O. Box 50, Nashville, TN 37202; (615) 321-3333.

Don Francisco's "He's Alive" provided Dolly Parton with her most memorable song in a long and varied career. But Francisco has a host of other, equally compelling songs and many can be found on Don Francisco and Fresh Oil's "Live In The U.K." on **Window Records.** Address: P.O. Box 8225, Ft. Collins. CO 80526; (303) 224-3677.

Distant Friends, a new post-modern band from Oklahoma City is the featured act on **Ambiance Promotions**. Their releases have included "Rough Mix" and "Ride The Tiger." Address: 6134 N. Meridian, Ste. 224, Oklahoma City, OK 73112; (615) 292-9973.

BOB DARDEN

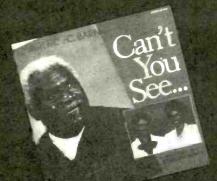
DOVE AWARDS FLY ON TNN

NN will telecast the Gospel Music Assn's 21st Annual Dove Awards live April 5 at 9 p.m. EST from the Tennessee Performing Arts Center in Nashville. This is TNN's premiere airing of the Dove Awards.

TNN's premiere airing of the Dove Awards. Clifton Davis, star of NBC sitcom "Amen," and Grammywinning gospel artist Sandi Patti co-host the 90-minute program. Performances on the show include Petra, Take 6, Amy Grant, Michael W. Smith, southern gospel's Cathedrals and Gold City, and special guest star Dolly Parton.

The 21st Annual Dove Awards are voted on by the 3,000 members of the Gospel Music Assn. and feature awards in 31 categories. Awards presented live will be Artist of the Year, Male Vocalist of the Year, Female Vocalist of the Year, Album of the Year, New Artist of the Year, Song of the Year, Group of the Year, and Songwriter of the Year.

The show repeats at midnight April 6, 9 p.m. and midnight April 7.



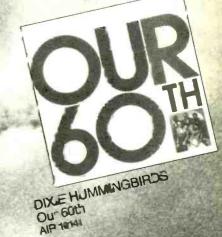


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GOSPEL MUSIC'90

MAJOR LABELS

(Continued from page G-3)

called us and six days from the day we first met in Grand Rapids, it was done.

"Joining Maranatha! addressed two of the three weaknesses we'd identified in Benson: children, black gospel, and instrumental product. We'd already begun filling the black gospel void by signing Commissioned and Albertina Walker, but we hadn't even started on the other two when Maranatha! called."

What's ahead for Benson? GLAD's "Acappella II" came out in March where it joined "Acappella," still going strong after 90 weeks on the charts. Newly-signed Commissioned is set for July. New artists 4 Him (four singers from the group Truth) are set for next month, about the same time a new Carman video is due—which Parks thinks will be the biggest video ever to hit the contemporary Christian music marketplace. It will feature videoclips from "Revival," as well as live footage.

Also ahead is another rap group, Transformation Crusade (produced by Fred Hammond of Commissioned), another new artist is Bryan Becker, Dana Key's first solo album (a foray into acoustic rock) in May. Benson recently re-signed DeGarmo & Key for another three albums. Additionally, De-Garmo & Key's 1990 Pledge Tour will, for the first time, be sponsored by the Zondervan Bible division and the Family Bookstore divisions of Zondervan.

Finally, Benson will release Carman's first praise and wor-



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ship concert record sometime later in the year. It promises to be a monster. Carman's "Radically Saved" was the No. 5 album on Billboard's Inspirational charts in 1989.

Besides Maranatha!, Benson's other major distribution agreement is with the eclectic Frontline Music Group. In the past year, Frontline saw significant sales from Jon Gibson, Mike Stand, and Tamplin (formerly Shout).

Upcoming FMG product with promise includes "John Jacobs And The Power Team, The Soundtrack" (14 new songs from a host of artists, including Tim Miner, Mark Farner, Jon Gibson, and Idle Cure), Idle Cure's "2nd Avenue," Crumbacher-Duke's "Worlds Away," Crystal Lewis' "Father And A Friend," Rick Elias & the Confessions, Angie Alan's "Living Proof," Bloodgood's "Excellent Blood," Tim Miner, the Winan Sisters, World Theatre, and Jon Gibson. Frontline also distributes the radical Intense label (Vengeance, Sacred Warrior, Deliverance).

Nobody had a better year than Sparrow. Sales in 1989 were 28% ahead of '88 and the first quarter of '90 is shaping up to be even stronger. Sparrow artists garnered 37 Dove nominations. Of those, Steven Curtis Chapman received a record-breaking 10 and BeBe & CeCe Winans received another seven.

Other Sparrow success stories included the distribution agreement with Warner Bros.' new gospel label, gold certification for BeBe & CeCe's "Heaven" (and a No. 7 ranking on the final Inspirational charts), a continued association with the powerful Integrity Music praise line (4 million units sold in four years) and significant sales from Chapman, Steve Green, "Saints In Praise" and Margaret Becker.

in four years) and significant sales from Chapman, Steve Green, "Saints In Praise" and Margaret Becker. Bill Hearn, Sparrow's senior VP of marketing, says that the label is purposefully keeping the roster size small and filling the distribution gaps with non-musical agreements with Hanna-Barbera cartoons and films, books and videos.

Sparrow's major releases this quarter are the long-awaited solo album by Charlie Peacock, Nu Colors (an urban contemprary group from London), the Rickey Grundy Chorale, Mom & Pop Winans, and the reclusive, enigmatic new-music genius, Jeff Johnson, on Ark Records. In the year ahead, major Sparrow releases are due from White Heart, John Michael Talbot, Tramaine Hawkins, the 'Saints In Praise'' series, Daryl Coley, and Steve Green.

"We are trying to slow down our artists' output," Hearn says. "With the better records, the increased quality of Christain radio and more professional touring, we can go deeper with singles into each record. Before, the artists were completely too rushed to do adequate preparation, get a good record out and tour two-thirds of the year. With Sparrow, we're spacing albums 15 to 24 months apart. That's better for their careers, the ablums are deeper in singles, they have more time for promotion, they have time to recuperate and serious time to really hear from the Lord what He wants them to say for the next one.

wants them to say for the next one. "Beginning this summer, you'll see a more aggressive posture from Sparrow to reach teenagers with music. You can interpret that how you like, but we will be aggressive."

The other player in the Sparrow/Star Song agreement had an equally impressive year. After moving from Houston to Nashville in 1989, Star Song enjoyed its best year in its 14-year existence. CEO Stan Moser says in 1990 the label will continue to expand on the substantial staff additions it began last year to enable it to grow into book publishing, video production and education resources—as well as music.

sic. "The results of our efforts to add major executive talent and new artists to the label have been outstanding," Moser says. The first to join the new team was Jeff Moseley, who was recently promoted to the position of senior VP of the Star Song Music Group.

Darrell Harris, who heads up Star Song's music side, notes that that label did well even though "On Fire!" was staple Petra's last for Star Song. It finished at No. 6 for the year. Also doing well was a new video and audio product from Chris and Carol Beatty.

"Nineteen-eighty-nine saw significant increases in both the Gaither Trio and Gaither Vocal Band product," Harris says. "The Vocal Band's upcoming 'A Few Good Men' may be their best ever. We had another great year from Twila. Her Christmas album was Star Song's first ever and Brown Bannister is set to produce her new release in 1990, 'Cry For The Desert.'

For The Desert.' "One of the surprise hits of '89 was our 'Ultimate' series—'Ultimate Rock,' 'Ultimate Dance,' 'Ultimate Metal,' 'Ultimate Rap,' produced by CCM historian Dan Hickling. Rap is doing so well that we have three rap albums on the release schedule for 1990; Steve Wylie, Say What? and the Rap'tures. We're also convinced that comedy is a major force in this decade, so we're talking to several very aggressive new comics.

BILLBOARD APRIL 7, 1990

Raise Me Up Libby Buisson

Libby Buisson

- 1. RAISE ME UP Libby Buisson
- 2. WHERE AM I GOING WRONG Brian Finch
- 3. STORMS Brian Finch
- 4. BEST FRIENDS Libby Buisson
- 5. TWO STEPS FORWARD Teri Lubin & Péter Carpenter
- 6. LORD GO WITH ME Chris Winslow
- 7. TOGETHER AGAIN Teri Lubin & Peter Carpenter
- 8. HIS LOVE Missy Buisson (lyrics) & Libby Buisson (music)
- 9. YOU ARE STRONG Brian Finch
- 10. LET US BE THE ONES Chris Winslow
- 11. I WILL SING HOSANNA Brian Finch
- 12. RAISE ME UP (Slow Version) Libby Buisson

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Libby is a 17 year old senior at Greater Atlanta Christian School. She was elected co-president of the student body and to the homecoming court. She is an all-county basketball player (avg. 17 points per game) and all-state caliber softball player. (captain of the state champs)

Singer/songwriter/pianist, Libby landed her first singing role as "Annie" in the 7th grade theatrical production. Libby has set her sights high on having a positive impact on the world through her music. Libby began her first album A CHRISTMAS COLLECTION, when she was only 15.

"You can have special messages through your songs that can reach out to people, and that's what I want to do," says Libby. "To me, RAISE ME UP is just that—a message of praise, and a need we all have for constant love and guidance from our Lord."

Look for more uplifting music from LIBBY BUISSON (Bwee-sawn) in the near future.

For order information on Cassettes, CD's, posters, etc. and bookings contact: Libby Record Co.

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SPEL MUSIC'90

BLACK GOSPEL

(Continued from page G-6)

great songs, but if the music doesn't have the annointing and is not what the church people want-it won't sell. You can't change people, so give them what they like.

SAVOY RECORDS: At Savoy Records, the Rev. Milton Biggham says the past 12 months were the best since the label was purchased by Malaco several years ago. Much of the credit goes to Keith Pringle & the Pentacostal Community Choir's "No Greater Love" (which finished No. 5 on Bill-board's final Spiritual chart) and "We're Gonna Make It" by Myrna Summers and the Rev. Timothy Wright (which finished No. 6 for 1989).

But there were other success stories at Savoy, including releases by the Revival Temple and Dr. Jonathan Greer and the Cathedral of Faith Choir. The Rev. Biggham built Savoy's ambitious Black History Month celebration/contest around the Cathedral of Faith Choir.

"Another release that's very important to us is the Rev. James Cleveland & the Southern California Community Choir's latest," Rev. Biggham says. "As you may know, the Rev. Cleveland has been ill and this is the first time he's sung in four years. The album is titled 'The Rev. James Cleveland And The Southern California Community Choir's 20th Anniversary Album-Having Church.' The Rev. Cleveland sings, directs the choir, plays piano, wrote the songs, did the arrangements—everything!"

Other new or upcoming Savoy releases include an album by Donnie McClurkin (author of "Jesus Is Mine"), the Corin-thians Temple Church of God in Christ Choir out of Chicago, Evangelist Michelle White and the Westchester Mass Choir from New York City, a Myrna Summers reunion concert taped in Washington, D.C. with the Refreshing Springs Church of God in Christ (which will have a video) and a new release from the Rev. Clay Evans.

'We're excited and optimistic about 1990," the Rev. Biggham says, "especially since 1989 had been our biggest and we're building on it. We've already begun implementing new promotional strategies to make sure our artists become

more visible in the years ahead." MUSCLE SHOALS SOUND GOSPEL: "We had a pretty good year," says Butch McGhee, executive director of A&R for Muscle Shoals Sound Gospel. "Besides the Rev. Charles Fold and the Charles Fold Singers, Keith Pringle hit No. 1 for us.

Upcoming is the first Muscle Shoals release of the Voices of Cosmopolitan Church of Prayer Choir. The group, formerly on Savoy for 30 years, had a monster hit a few years back with "Jesus Can Work It Out." Also upcoming is the second release by the Christianaires, the next Keith Pringle project (also cut live with the Joy Unlimited Choir of Kansas City, Mo., and a Washington, D.C. mass choir, as well as the next

We're still introducing some new acts," McGhee says.
"We're proud to have the first Ricky Dillard & New Generation Chorale release. They won the McDonald's choir contest in Chicago and were featured during the Stellar Awards. It'll be out in mid-June and will have Muscle Shoals' first video."

LIGHT RECORDS: One of the great resurrection stories of recent years has been the survival—and now success—of Ralph Carmichael's Light Records. Once left for dead, Light has re-emerged as a particularly potent gospel label, finishing No. 1 again in 1989 as the Top Spiritual Label with 12 charting albums.

"I'm very pleased," says Carmichael, one of religious mu-sic's elder statesmen, "I think we've had a heckuva year. I'm competitive and when I look at the day-by-day progress, I'm not heartened, I want instant gratification. But then I have to remember how the Lord has blessed us over the past 10 years, where we've been the No. 1 black label five out of the 10. In the January chart, we had eight of 40 albums, or one of five. My next goal is one out of four.

Light's chart standing was bolstered by best-selling releases from Beau Williams, the New Jersey Mass Choir, newcomers Futrel, and the Los Angeles Mass Choir.

"Among the newer artists I'm particularly excited about is Johnny Wilder, a parapalegic who used to be the lead singer of Heat Wave," Carmichael says. "He just gave us an a cappella album where he sang all the voices. Two new acts from the same manager are the Choice and the Park Stewart

Band. Park had a lot to do with the tunes on the Commissioned albums and his album is due out in May."

Also set for May is the second release from Beau Williams and albums from Heaven Sent, the Kansas City Community Choir, and a new group that has created a particularly excited industry buzz, the Kurt Carr Singers. Carmichael calls Carr "an explosion waiting to have its fuse lit.

Also ahead is the next New Jersey Mass release (second quarter) and another Los Angeles Mass Choir (fourth quarter).

"In all, this is probably the biggest release year we've ever had, and coming off of our hard-earned success of last year," Carmichael says. "We've got some real momentum going. We haven't released an album in three years that hasn't charted."

LECTION: Mercury/PolyGram's gospel label Lection struck paydirt almost immediately. The all-female Witness did well out of the box. "We Can Make A Difference" had an amazing 84 urban adds for the single, "Without You In My Life" in the first two weeks!

"What's lovely about it is that they are all really committed to the Lord-they'not doing this just to be commercial," says Raina Bundy, label GM. "Plus, the song is being added on nearly every kind of station and the Mercury staff people tell us it has just taken off!"

Response to Edwin Hawkins' "Face To Face" has been nearly as strong. "If At First You Don't Succeed (Try Again)" is the first single and is Lection's first video (it has been serviced to both VH-1 and BET).

"Edwin's appeal is so universal," Bundy says. "Remember, it was his 'O Happy Day' that sold something like 20 million units worldwide. The nice thing about Edwin is that through the years-and 1989 was the 20th anniversary of 'O Happy Day'-he has continually served the Lord.

"Also doing well are Clinton Utterbach & the Praisers' 'Sing A New Song' Volumes I and II.'

In the months ahead, Lection has Utterbach's third release, the first solo album by Keith Staten (one of the lead singers of Commissioned), and a solo album by Alexis Nucklos called "Lexie." "We plan to take it slow, to nurture and baby this label

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along and develop the artists we have," Bundy says. "I don't want to be so swamped with artists that I don't know them. I really want to take a relationship with each artist."

WORD RECORDS: Word Records—they dropped the Rejoice! moniker label in 1989—had its best year in more than a decade. Shirley Caesar's "Live In Chicago" and the Rev. Milton Brunson's "Available To You" finished No. 1 and 2 on the Top Spritual Albums list. James Bullard, Word's GM for the gospel music division, says Word was also bolstered by strong releases from DeLeon, Richard Smallwood, the Clark Sisters, and the Mighty Clouds of Joy. Just behind them were good sales for Douglas Miller and Albertina Walker.

er. "Shirley Caesar's 'I Remember Mama' was released in January and just took off," Bullard says. "We worked on a video for her, brought the song into a visual setting and are looking to test market it around Mother's Day. It will feature pictures of Shirley's mother, her home, and the yard where she played church with her sister."

Two signings in particular have Bullard excited: big-voiced Helen Baylor and O'Landa Draper & the Associates out of Memphis. The Associates backed Shirley Caesar on her 'Hold My Mule' video.

Also ahead for Word: Another Shirley Caesar album later in the year, and new releases from Milton Brunson (March), Richard Smallwood (April), Babbie Mason (May), and the Shirley Caesar Crusade Mass Choir (July).

Also in '89, Word signed a distribution agreement with **Command Records**, home of Nicholas (Phil and Brenda Nicholas—"The Sweethearts Of Gospel.") In addition to the best-selling Nicholas catalog, Command brings Kent Washburn, Tammy Lindsay, Vernessa Mitchell, and Rodney Friend to Word/A&M distribution. "Nicholas Live In Memphis" is their current hit, but a new Nicholas studio album is due shortly.

Formerly under Word/A&M distribution, I AM is now under BMG distribution. The best-selling releases for I AM were by Jessy Dixon and the Barrett Sisters, but the label also struck paydirt with Pops Staples, Calvin Brides, Dorothy Norwood, Mike Hayward, and Ethel Holloway. ATLANTA INTERNATIONAL RECORDS: Juandolyn

ATLANTA INTERNATIONAL RECORDS: Juandolyn Stokes, national promotion director for AIR, says that the past 12 months have been among the label's best ever. AIR got on such a roll that their all-time bestselling album, the Rev. F.C. Barnes & the Rev. Janice Brown's legendary "Rough Side Of The Mountain" even re-entered the charts.

"Luther Barnes & the Red Budd Gospel Choir's 'So Satisfied' has been on the charts more than a year and it is still going strong," Stokes says. "Luther's Christmas album our first ever—also did great. Both the Rev. F.C. Barnes and the Rev. Janice Brown had solo albums this year and the Rev. Barnes' 'Can't You See' has been jumped on by a number of stations, partly because of the title track ('Can't You See What Drugs Are Doing?'). "'Elsewhere, the Dixie Hummingbirds did well. Not only

"Elsewhere, the Dixie Hummingbirds did well. Not only were they nominated for best traditional album at the Stellar Awards, they received a special award honoring 60 years of service.

"Other projects that have done well were by the O'Neal Twins, Troy Ramey & the Souls Searchers, Al Hobbs (who will be hosting a national gospel music countdown beginning this summer) and Ben Tankard, our first ever instrumentalist."

For this year ahead, AIR is particularly excited about the recently released King's Baptist Church Choir project that features Philip Bailey and Daryl Coley at Bailey's home church and new releases from Lucille Pope & the Pearly Gates, the Five Blind Boys, Tommy Ellison, and the new Luther Barnes & Sunset Jubilaires—which will pave the way for Barnes' first solo project, to be released later this year.

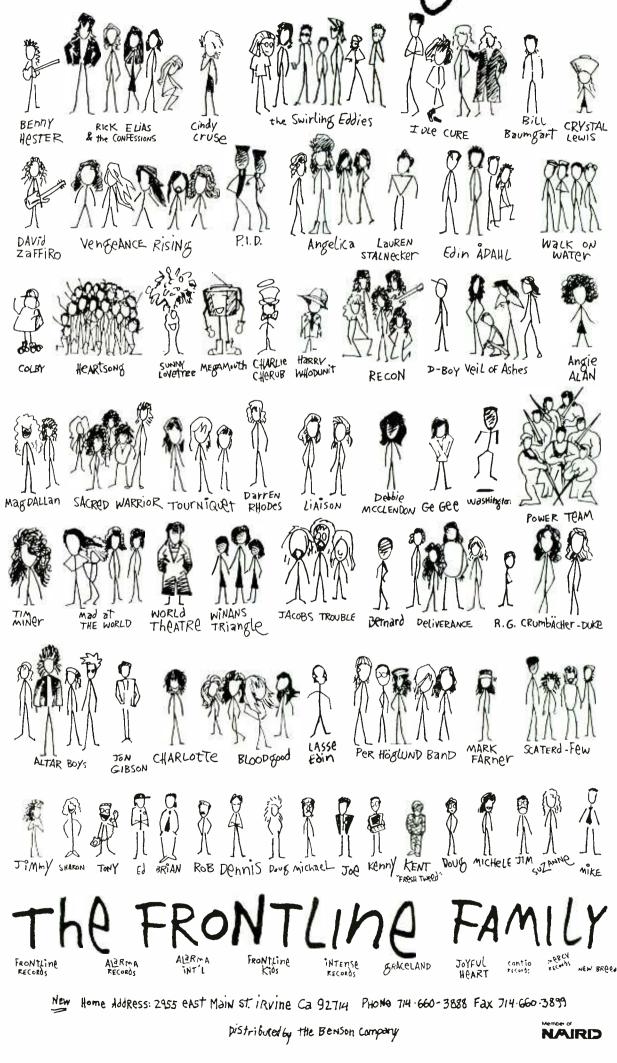
Stokes attributes Atlanta International's success to a steadfast belief in the power of traditional gospel music but adds that that won't keep the label from venturing futher into CDs and video in the '90s.

SWEET RAIN RECORDS: Sweet Rain's plan to concentrate on traditional gospel choirs has paid big dividends. Releases that charted in the past year include the Institutional Radio Choir Of Brooklyn's "Reunion," the Philadelphia Mass Choir's "Never Gonna Give Up," the Bibleway National Mass Choir's "What's It All For," Hezekiah Walker & the Love Fellowship Crusade Choir's "I'll Make It," and the Wilmington Chester Mass Choir's "Victory Shall Be Mine."

TYSCOT RECORDS: A number of projects did well for Tyscot last year, says Dr. Leonard Scott, president. The best was Witness, which recently jump-started PolyGram/Mercury's Lection label. Also selling well were releases by the Life Community Choir of Brooklyn and John P. Kee's solo album. "Our other bestseller has been anything by the Rev. Bill

"Our other bestseller has been anything by the Rev. Bill Sawyer," Scott says. "What's interesting about the Rev. (Continued on page G-18)





GOSPEL MUSIC'90

BLACK GOSPEL (Continued from page G-17)

Sawyer and his 24-hour church and inner-city drug work is that he's not sure he'll even do another project. He's very attuned to the Lord's directing. He did say that if there is another album, it might be more in the praise and worship vein."

For the year ahead, Tyscot is expecting great things from an AIDS benefit album, set for release this month.

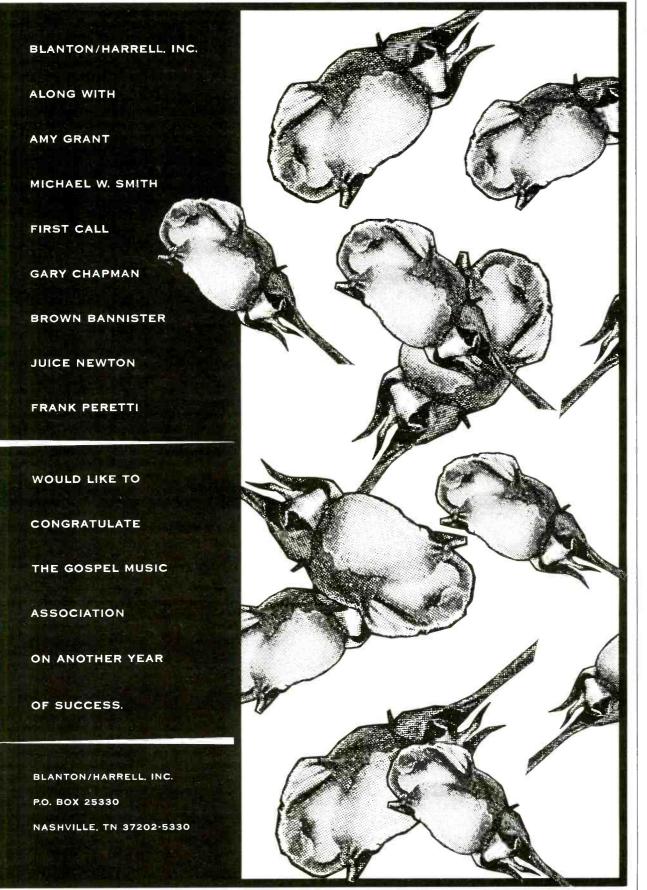
"We're expecting the upcoming release by Deliverance to be gangbusters," Scott says. "Here's another group we're hoping to hang to. The nice thing is that they are members of my home church. Communication is a big part of the whole thing. The guys in Deliverance have expressed the de-

sire to stay with us.

"The new releases we've got by John Kee, Deliverance and the others we've got coming out are superior to anything we've ever released. To me, that's confirmation from the Lord that we're doing the right thing. When you get the go ahead from God, it makes all the difference in the world."

SOUND OF GOSPEL/WESTBOUND: There was plenty of noise at Sound of Gospel/Westbound Records when Thomas Whitfield was nominated for a Grammy for "And They Sang A Hymn." Whitfield is one of the most respected artists in gospel music. Right behind Whitfield are several releases by the late Rev. Charles Nicks. One, "Free Spirit Volume 2," finished No. 9 on Billboard's year-end Top Spiritual Albums chart. In fact, president Armen Boladian's label had 12 chartng albums in 1989—which tied it with Light Records for the most chart-toppers last year. Not bad for the

A Biliboard Spotlight



small label from Southfield, Mich.

"Young Artists For Christ" stayed Top 20 in the Billboard charts for the last half of '89 and the first half of '90 as did Keith Hunter and the Witness for Christ Choir's "God Is A Good God." Other projects that did well include J.L. Ferrell & the New York Seminar Mass Choir's "Moving By The Spirit," Jerry Q. Parries & the Christian Family Choir's "Time Winding Up," and releases from Esther Smith and Donald Vail.

DOROHN RECORDS: A rising newcomer in gospel music is DoRohn Records. DoRohn has had surprisingly good sales from the Gospel Stock Chorale ("Excited"), saxophonist Bill Fridge ("He's The One We All Adore"), rapper Terrie Bledsoe ("Jesus Is A Friend Of Mine"—12-inch single) and founder David Gough ("Master Peace"). Gough recently recorded a song to benefit the homeless, "God Has Been So Good To Me." Address: P.O. Box 19009, Detroit, MI 48219-0009; (313) 592-0346.

T-JAYE RECORDS: T-Jaye Records has about cornered the market on gospel music that features a strong mid-'60s soul flavor. Top T-Jaye artists include the Daytonians ("He'll See You Through"), the Pure Heart Travelers ("Prayer Is The Key"), the Mighty Inspirations ("My Friend. . . Jesus"), and the Dynamic Dixie Travelers ("God Will Provide"). Address: 923 Main Street, P.O. Box 60412, Nashville, TN 37206; (615) 226-1004. J&B RECORDS: In a similar vein are most of the R&B fla-

J&B RECORDS: In a similar vein are most of the R&B flavored gospel artists on J&B Records. The Dallas-based Mighty Supreme Voices' "I Need Your Help" was one of 1989's best. Also on J&B, Southern Sons ("No Matter How High I Get"), the Friendly Echoes ("Coming Home"), the Sensational Brown Brothers ("At The Cross"), the Canton Spirituals ("Determined"), and the Los Angeles Gospel Jewels ("Great Day"). J&B Records was featured in a recent issue of the scholarly Rejoice magazine. Address: 3109 Medgar Evers Blvd., Jackson, MS 39213; (601) 981-4328. BOB DARDEN

MAJOR LABELS

(Continued from page G-14)

"Tony Melendez did well for us in 1989; but for this year we'll have a new release that will focus more on Tony's songwriting, singing, and guitar-playing."

Just released is a new Imperials album that features newcomer David Robertson on vocals and producer Butch Stewart at the boards. Still ahead is John Lawry's keyboard album and the latest from Mylon and Broken Heart.

The other major part of the Sparrow/Star Song distribution agreement is Integrity Music Inc. Any label that has moved more than four million units in the past few years has to be considered a major player in the industry. And while the bulk of Integrity's praise and worship tapes and CDs are still sold through the mail, Integrity tapes like "The Lord Reigns," "Jubilee," and the rest have dominated the praise music field.

The new kid on the block is Warner Bros.' still-untitled gospel label, with Neal Joseph as VP and GM. The label's best-known act, Take 6, will have its second album out in June. Also due at that time or before will be Donna McElroy's dance-oriented project. Joseph's third artist, Margaret Bell, isn't in the studio yet.

"We're looking to sign other artists in the days ahead," he says. "I want to concentrate on ones who are in the mainstream of music. What we're looking for covers a wide path, with everything from urban dance to jazz to country to inspirational—even AC. We're looking for artists who can service mainstream contemporary Christian music and interface with the general marketplace.

"To that end, Warner Bros. knows how to take music to a wider audience. I'm connected with the ears of the pop people in Burbank and the country people here in Nashville. Jim Ed Norman is my immediate boss and while this is a separate but joint venture, I'm looking forward to working with someone of his stature in the industry." The label will be distributed in the Christian marketplace

The label will be distributed in the Christian marketplace by Sparrow.

"From the beginning, Warner Bros. has done its homework and research," Joseph says. "It's going to be fun putting the whole thing together. Our first hiring is Barry Landis as head of marketing."

CREDITS: Coordinator, Bob Darden, Billboard's Gospel Editor; Editorial by Billboard writers, except by Deborah Evans Price, a freelance music writer in Nashville; Photo assistance, Bob Darden, Kastle Lund; Cover & design, Steve Stewart.







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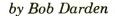
Billboard, TOP CONTEMPORARY CHRISTIAN ALBUMS

VEEK	. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
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3	2	17	SANDI PATTI WORD 8456 THE FINEST MOMENT	тs
4	6	25	RUSS TAFF MYRRH 17900/WORD THE WAY HOM	٨E
5	4	21	STEVE GREEN SPARROW 1196 THE MISSIC)N
6	13	9	MICHAEL CARD SPARROW 1219 THE BEGINNIN	١G
7	18	17	STEVEN CURTIS CHAPMAN SPARROW 1369 MORE TO THIS LI	FE
8	16	9	DAVID MEECE STARSONG 8137/SPARROW LEARNING TO TRUS	ST
9	5	81	MICHAEL W. SMITH REUNION 8412/WORD I 2 (EY	E)
10	9	189	AMY GRANT A MYRRH 3900/WORD THE COLLECTIO	N
11	7	17	RAY BOLTZ DIADEM 30571/SPEÇTRA THE ALTA	٩R
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19	36	29	MICHAEL CARD SPARROW 1179 SLEEP SOUND IN JEST	US
20	25	9	RICH MULLINS REUNION 0053/WORD NEVER PICTURE PERFEC	СТ
21	15	77	RAY BOLTZ DIADEM 30296/SPECTRA THANK YO	DU
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23	33	97	TAKE 6 REUNION 25670/WORD TAKE	6
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25	26	229	SANDI PATTI A IMPACT 3910/BENSON HYMNS JUST FOR YO	οL
26	NE	WÞ	TRUTH BENSON 2618 KEEP BELIEVIN	NG
27	RE-E	NTRY	KIM HILL REUNION 9521 TALK ABOUT LI	FE
28	NE	wÞ	COMMISSIONED LIGHT 72026/SPECTRA ORDINARY JUST WON'T I	DC
29	40	13	THE BROOKLYN TABERNACLE CHOIR WORD 8509 LIVE AGA	
30	RE-E	NTRY	BRYAN DUNCAN WORD 4602 STRONG MEDICI	NE
31	29	25	MARGARET BECKER SPARROW 1202 IMMIGRANT'S DAUGHT	EF
32	32	73	RICH MULLINS REUNION 5527/WORD WIND'S OF HEAVEN, STUFF OF EAR	TH
33	14	21	PETRA STARSONG B138/SPARROW PETRA MEANS RO	_
34	NE	WÞ	PAUL OVERSTREET WORD 9124 SEWING LO	VE
35	22	37	DENIECE WILLIAMS GATEWAY 1173/SPARROW SPECIAL LO	VE
36	21	9	TWILA PARIS BENSON 1048 WARRIOR IS A CHI	
37	37	21	P.I.D. FRONTLINE 9078/BENSON BACK TO BA	CF
38	NE	WÞ	INTEGRITY'S HOSANNA INTEGRITY 80028/SPARROW VICTOR'S CROW	٨r
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LET A GOOD LOOK at **Sandi Patti** as she co-hosts the 21st Annual Dove Awards Thursday (5) with actor Clifton Davis, because this will probably be the last time you'll see her in 1990. That's because the Dove- and Grammy-winning artist is taking most of 1990 off.

"I had my fourth child on Jan. 11," Patti says, "and I love being a mom. And when you have four kids, I feel it is important to focus on them right now. It's not as easy as it once was to pick up and go on the road. We've been going at this pretty hard for the past 10 years, so we've resolved not to be quite so busy this year."

Despite the performing hiatus, Patti will continue to record in 1990. Her spectacular voice and dramatic praise and worship songs have made her one of the bestselling religious artists of all time.

"I'm planning on recording two albums this year, with the next studio album planned to tie in with my tour in 1991," she says. "The other project I'm planning, I'm calling my 'quiet album,' although that title is kind of misleading. There's probably a better way to put this, but I want to do a lot of what Barbra Streisand did with her 'Broadway' album. I'll probably sing some of my favorite songs that other people have recorded, some will be new, and maybe I'll even write a few. There are plenty of great songs out there that I've loved that have never really fit on earlier albums."

Greg Nelson, her longtime producer, will be involved, but Patti is also thinking about including other producers to bring a new perspective to the project.

Patti is an excellent choice as a Dove co-host. Not only is she one of the few Christian artists with name recognition outside of the usually insular Christian music field, she is an unflappable, quick-witted mistress of ceremonies.

"I've hosted the Dove Awards before and really enjoyed it," she says. "I like hosting things, just for fun... The other reason I'm looking forward to doing it is that Clifton Davis is my co-host. I'm so pleased to be working with him—I've been a big fan of his for a long time."

The Doves are the highlight of the annual Gospel Music Assn. convention, held each year in Nashville. The Nashville Network will broadcast the ceremony for this first time this year and GMA types are excited about the

Sandi Patti plans to take a breather after the Doves

increased coverage-and professionalism.

"I think TNN will come in and do a great job," Patti says. "They've observed enough shows in the past to make sure this is a real professional evening ... I'll be looking forward to hearing their input. What's nice about TNN is that not only will they air the program live, they'll tape-delay it for later showings."

Patti expects to be on the road again in 1991-92 as her children get older. "I want to be there for them," she says. "That's real important for me. I don't think we'll totally drop out of touring; we'll just concentrate more on weekends and holidays...

"Musically, I wouldn't mind doing more producing, although I see myself more in a co-producer's role. I don't know the technical side of the boards. But I do enjoy taking a song, stretching it to its maximum, and trying things out... And when the kids are grown and the old vocal cords aren't what they used to be, maybe I'll jump into producing completely then."

Whitecross Guitarist Electrifies The Masses

BY BOB DARDEN

CHICAGO—Mention Rex Carroll's name and electric-guitar aficionados will shake their heads sagely and mutter, "Awesome." For his playing on the Fierce Heart album in 1985, Guitar Player heralded "the birth of a guitar hero." And in Scandinavia, Western Europe, Japan—even Guatemala—Carroll and his band Whitecross are headliners and rock'n'roll superstars.

So why, after three critically acclaimed albums for the small Christian label Pure Metal, including the current "Triumphant Return," do savvy musicians still call Whitecross "the best-kept secret in rock music"?

"It has been a long, uphill road," Carroll says. "We've tried to get distribution on a mainstream label, but I think we're a long way from seeing an end to the day where the majors are scared of Christian music and are able to look beyond that.

"It's frustrating, particularly because I can show them tour statements, royalty payments, record sales, band stability, road performance—everything—and we out-perform half of the artists on their roster. I can tell them all of that and nothing happens. No response."

It didn't start that way. Carroll was the featured attraction with Fierce Heart, once signed to the Atlanticdistributed Mirage label. The group spent two years with Mirage and Carroll says the label was supportive, particularly in the early stages. The album got killer advance reviews. But once the record came out, both Mirage and Atlantic seemed to lose interest. Now Mirage is gone, too. For a time, Carroll played in both Fierce Heart and Whitecross.

"Fierce Heart was strictly rock'n'roll," he says. "Whitecross was formed with the specific goal of providing an evangelistic message to promote the cause of Christianity and at the same time make the best rock'n'roll we know how to make. That's the reason for the band and it would be written into our Constitution—if we had one—to be our guiding principle and original goal regardless. We have to do what we need to do in this band. Hopefully, other people will like it; hopefully, the record label will like it; hopefully, it will sell records and generate income as well.

"Sure, I would like to see as much success and name recognition as possible. I don't like being shunted off into a Christian music ghetto. If our sales from 'Triumphant Return' were flipped over to Billboard's top [pop] album chart, Whitecross would chart somewhere near the middle [of the top 100]!"

Carroll says there are a number of reasons why the band does better outside the U.S. For one thing, listeners abroad do not have the rigid barriers separating mainsteam rock from "Christian" rock.

"Or perhaps what happens in other countries is that they don't get as many rock'n'roll concerts, so they appreciate the groups who do come through," he says. "We certainly do have better attendance and a more enthusiastic response abroad. We do the same sets over there that we do at home, except if we wish to talk to the audience we use a translator." There are other difficulties facing Carroll. For instance, what is it like being an acknowledged master of your instrument in a genre where lyrics have precedence over music?

"In gospel music, there are a lot of limitations to overcome," he says. "For one, a gospel record label has a smaller budget because there is a smaller sales market. And there are less chances for Christian musicians to perform. Musicians who are Christians have to overcome that. So, an equally talented guitarist, instead of opening for Whitesnake, has to work 9-to-5 and only perform on weekends. All of that means that instrumental excellence isn't always there. And in a genre where it isn't expected—it just doesn't happen very often.

"In most Christian bands, the message drives the music. In many mainstream bands, it is the other way around. In Whitecross, the message and the music drive each other."

In the end, however, Carroll's vision for his life is remarkably traditional.

"Ultimately, as an adult Christian, I have learned that my first priority must be to desire God's perfect will or plan in my life," he says. "I must always be willing to go where I feel that inner drive leads me, where the Holy Spirit is calling me. The Spirit opens some doors and closes some others—and that's a hard thing every Christian has to learn."

Billboard debuts its new gospel lineup ... see page 6

www.americanradiohistory.com

FOR WEEK ENDING APRIL 7, 1990

Billboard.





by Lisa Collins

ANUFACTURERS, broadcasters, and workshop representatives were urged to be a part of the thrust of gospel music into the '90s at the 23rd annual board meeting of the **Gospel Music Workshop of America**, held March 14-16 in San Diego. The board meeting serves as a planning session for the annual convention, which is set for Aug. 12-17 in Washington, D.C. The convention will carry the theme "Countdown To The 21st Century" and will be geared to increasing gospel's exposure—and clout.

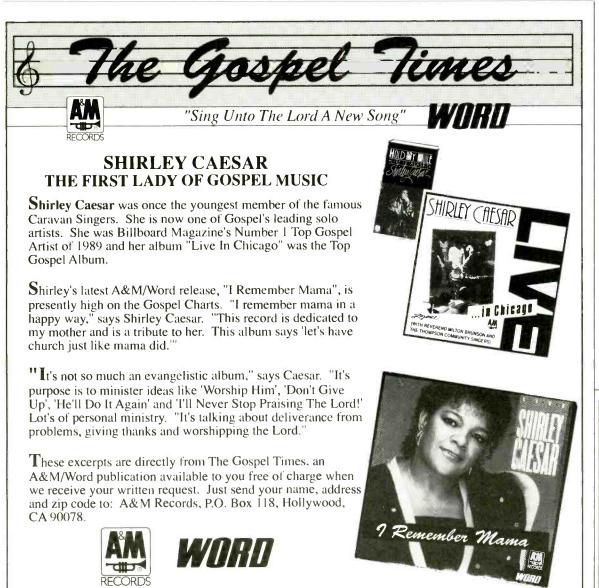
More than 20,000 people attended last year's convention. Still, the GMWA has been something of a sleeping giant, only recently awakened by the trend toward gospel fusion in urban formats—and the success of **Take 6** and **BeBe & CeCe Winans**.

In a session that included the nation's leading gospel music manufacturers, the **Gospel Announcers' Guild** said the GMWA is now looking to play a key role in gospel's expansion, beginning with the introduction of a proposed new music classification.

"The difference between a sacred work and a gospel work can be extreme," said Al Hobbs, chairman of the announcers guild. "It doesn't have to be a gospel work to have a sacred theme. Take the **Rev. Al Green**. I'm sure we have all found ourselves looking sometimes controversially at Al, based on what he's been doing, because we might not have understood. By Al's own words, he is doing a sacred work. But when we marry Al to **Al B. Sure!**, we are now doing another kind of thing." To this end, the GMWA is advocating the use of the term "urban contemporary gospel." With a green light from GMWA founder the **Rev. James Cleveland**, the new category will be formally introduced in the annual "Gospel Excellence Awards Program." The term allows for three gospel music classifications: "traditional gospel"—music designed specifically for the worship experience; "contemporary gospel"—which utilizes secular influences, but is designed for worship both within and beyond the walls of the traditional church; and "urban contemporary gospel"—which, according to Hobbs, "nobody has any business singing in a morning worship service. It may have a place in our spiritual lives but not in the traditional worship experience."

The GMWA is proposing an 'urban' gospel classification

BENSON'S NEW DIRECTION: Long a major player in the contemporary Christian market, Benson is also gearing up for a major push toward black gospel. In recent months, the Nashville-based label has added top black acts like Commissioned, Vernessa Mitchell, Albertina Walker, and the Transformation Crusade, a rap group. Each is primed for a summer release. While making black gospel "a major emphasis for the '90s,' Benson is even taking a second look at redirecting the music of black acts that have already won acceptance in the inspirational genre, including (according to some industry insiders) Billy & Sarah Gaines, and, to some extent, Larnelle Harris. Not surprisingly, the label is reluctant to position Harris solely within the black gospel marketplace. Although he has racked up huge hits in the contemporary Christian marketplace. Harris has so far struck out with black gospel programmers.





TOP GOSPEL ALBUMS

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.
 RIAA certification for sales of 1 million units. ©Copyright 1990, Billboard. All rights reserved



Depeche Mode Melee In L.A. Costs Wherehouse \$25,000

BY DEBORAH RUSSELL

LOS ANGELES—It was every record retailer's dream—or worst nightmare—come true, when an estimated 10,000-15,000 fans turned out March 20 for a Depeche Mode in-store appearance at a West Hollywood Wherehouse location.

The event looked on paper like a great publicity coup: Schedule an instore personal appearance on the street date of Depeche Mode's new Sire/Reprise album, "Violator"; coordinate the promotion in one of the most centrally located and newest Wherehouse locations; and enlist the support of the city's popular modern rock station, KROQ. But, as Wherehouse Entertain-

But, as Wherehouse Entertainment officials later learned, there's no such thing as "free" publicity. On March 22, the company agreed to pay the city of Los Angeles \$25,000 to compensate for police and fire officials who were called in when angry fans who were denied entrance to the event surged out of control.

By the evening of March 19, fans of the British synth-pop group already had begun assembling for the event, slated to begin at 9 p.m. March 20. And thousands more just kept coming. At 5 p.m. March 20, it was clear

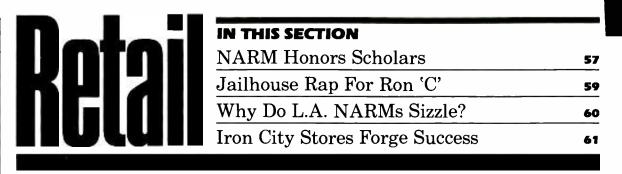
At 5 p.m. March 20, it was clear to the Los Angeles police department that the 32-member private security service Wherehouse Entertainment Inc. had hired would be inadequate to handle the swelling crowd. City traffic units were sent to control cars and redirect fans who had spilled out into the busy intersection of La Cienega Boulevard and Third Street.

"The crowd was actually behaving; there were just too many of them," says Capt. Keith Bushey, commanding officer of the LAPD-Wilshire Area and the field commander who supervised the officers on the scene.

By 8 p.m., three additional units were called in. "By the time the band showed up," Bushey says, "many of the kids who were lined up 10-deep realized there was no way they were going to get in. That's when the lines broke and the crowd surged into the street. They were banging on the windows, and we were very concerned about breaking glass."

FANS BEGIN THROWING BOTTLES

By 9:30 p.m., the LAPD issued a tactical alert, and 150 officers were dispatched to the scene, says Bushey. Angry fans were throwing bottles and cans from the upper parking decks of the nearby Beverly Center shopping mall, and when threats to the physical safety of the crowd, the band, and the surrounding neighbors escalated, the LAPD suggested to Wherehouse officials *(Continued on page 58)*



Pickles Barrels Down On The Competition Nebraska Chain's Pricing Policy Is Formula For Success

BY MOIRA McCORMICK

CHICAGO—Pickles Inc., a sevenstore Nebraska chain, has a simple formula for success. At Pickles, they sell just about anything cheaper than just about anybody else.

else. "From studies we've done, and from comments from music business experts," says Rod Ferguson, who co-owns the web with Bill Hempel, "we find there are always stores which sell *something* less than we do, but not everything."

Pickles, which consists of three stores in Lincoln and four in Omaha, regularly sells compact disks for \$12.99, with sale titles at \$10.88. New cassette releases are \$6.97, with catalog titles at \$7.97. Vinyl LPs are \$7.97 across the board. "With the penalty charges manufacturers give us, we don't go any lower," says Ferguson. Vinyl business, he notes, is "obviously not as much as before." However, he adds, "Everyone in my area is out of it, so it drives vinyl buyers to us."

Pickles, which locates in strip malls, averages 2,000 square feet. Even with that relatively small space, "we carry a full line," Ferguson says. "We just don't have large areas of open space, like a Sound Warehouse does, for instance." The chain was founded in 1978 in Lincoln, home to the Univ. of Nebraska. "With a college crowd, word quickly gets out where the most inexpensive place to buy records is," Ferguson says.

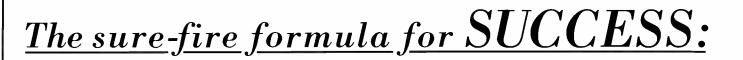
The first Pickles was located in the basement of the Reliable Sewing Machine store owned by Ferguson's father. The Pickles name, he says, was "a takeoff on all the other fruit and vegetable names in the record retail industry."

the record retail industry." When Pickles began, \$7.98-list albums sold for \$4.79. "We bought them from a one-stop, and marked them up 50 cents," says Ferguson. "We figured, get the customer to come in, and maybe we'd sell 'em a stereo some day." At the time, Reliable also carried stereos, televisions, and home appliances.

"Business took off immediately," says Ferguson. "We opened the second Lincoln store within a year." That store also carried hardware. The third Pickles bowed in 1980 in Omaha, 50 miles northeast of Lincoln. Hardware was not installed in this unit, "and we closed it out of the other two stores, as the stereo business was in one of its lower cycles and wasn't doing well."

The fourth store opened in 1981 in Omaha, the fifth in 1983 in Lincoln, the sixth in 1987, and the seventh in January, both in Omaha.

enth in January, both in Omaha. All stores are "big on rock and alternative," says Ferguson. "A couple are strong in new age, and there's one good country store in each market." Competition comes (Continued on page 64)





1. Open a store.



2. Stock Fuji audiocassettes.

To become rich quick, just use Fuji's lab-tested promotional program: Free on-pack CD and pre-recorded cassette giveaways, free tape trial

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NARM Foundation Awards 16 Scholarships At Confab Dinner

LOS ANGELES—The National Assn. of Recording Merchandisers' Scholarship Foundation handed out 16 \$1,500-a-year scholarships at the organization's annual convention, March 11-13 at the Century Plaza hotel here.

The grants, to those associated with NARM members, were formally announced at a March 11 dinner that featured performances by two CBS acts, Michael Bolton and Harry Connick Jr.

With two new platinum endowment funds—one established by Atlantic Records in memory of Nesuhi Ertegun, the other established by the Bertelsmann Music Group in memory of Allan Stein the 1990 recipients bring the total NARM grants to 324, representing almost \$2 million in financial assistance, since the foundation was formed in 1966. The scholarships and winners this year:

• Nesuhi Ertegun Memorial Scholarship:

Thomas Bollinger, Camelot Enterprises, North Canton, Ohio.

• Capitol-EMI Music Inc. Schol-



arship: Amy Bouck, Trans World Music Corp. Albany, N.Y.

• MCA Records Scholarship: Michael Galbe, Spec's Music, Miami. • Lawrence Welk Scholarship:

• Lawrence Welk Scholarship: Joseph Lackner, AGI Inc., Melrose Park, Ill.

• Bainbridge Records Scholarship In Memory Of Stanley R. And Matthew R. Marshall: David Lichtman, son of Irv Lichtman, deputy editor, Billboard magazine, New York.

• Al Bennett Memorial Scholarship: Melinda McGee, Capitol-EMI Music, Jacksonville, Ill.

• CBS Records Scholarship: Katherine Merry, Trans World Music Corp., North Miami Beach, Fla.

• Tower Records/Video Scholarship, Suzanne Michaud, Fuji Photo Film U.S.A. Inc. Her mother, Madeline, is an employee of Fuji.

• Surplus Record & Tape Scholarship: Holly Monahan, Wee Three Record Shop, Philadelphia • Allan Stein Memorial Scholarship: Melissa Murphy, Lieberman Enterprises, Minneapolis. Her mother, Helen, is a customer service clerk for Lieberman.

• Shorewood Packaging Scholarship: David Olivet, CBS Records. His mother, Constance, is a warehouser at CBS Records in Carrollton, Ga.

• Allan Memorial Scholarship (contributed by the Stein family): Frank Pop, National Record Mart, Pittsburgh.

• Joel Friedman Memorial Scholarship: Larrisa Ross, The Musicland Group, Minneapolis. Her father, Tom, is a district manager for Musicland in Rockford, Ill.

• Michael Coolidge Memorial Scholarship: Jessica Stone, CBS Records. Her father, Peter, is a product coordinator for CBS Records in New York.

• PolyGram Records Scholarship: Brian Trotter, The Musicland Group.

• Mickey Granberg Scholarship: Michael Watkins, Applause Video, Omaha, Neb. The following students received

The following students received a Special Recognition Honor Roll award in recognition of outstanding academic ability, but lack financial need (a \$1,000 award is granted to each):

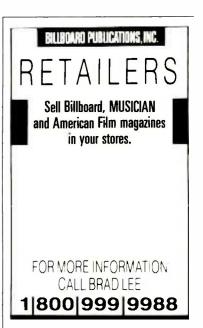
• Gregory Friedman. His father, Ronald, is an associate general counsel for Capitol-EMI in Hollywood.

• Joseph Narvaez. His mother, Sylvia, is manager of account administration at CBS Records.

• Kelley Sheehan. Her father, Patrick, is manager, controller department, for BASF Corp. Information Systems.

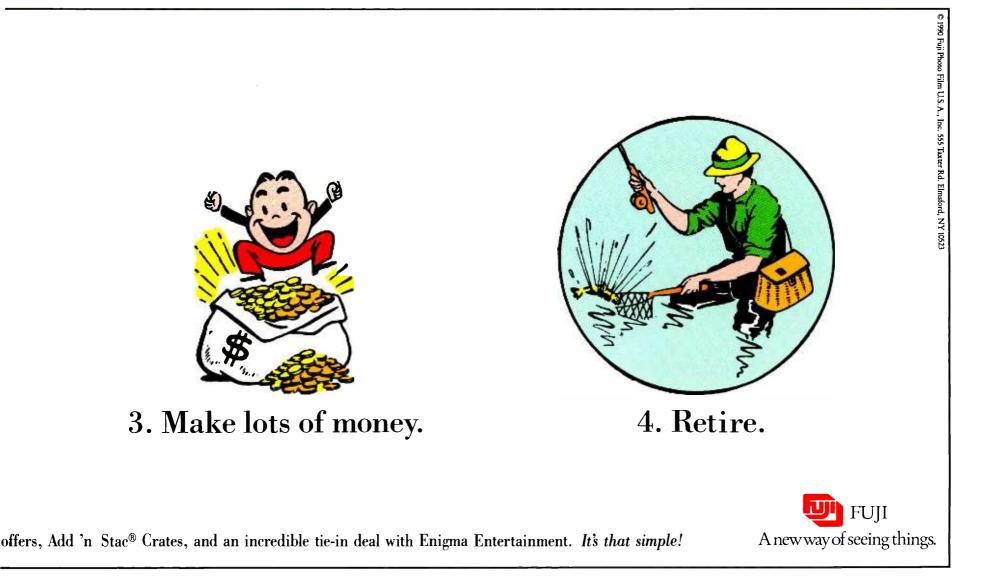
• Kevin Walsh. His father, James, is controller for CBS Records in Pitman, N.J.

• Christina Wang. Her father, Chu-Sheng, is manager, MIS, at BMG.



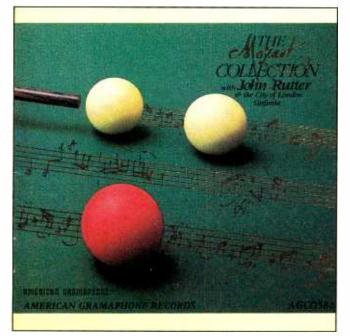


A 'Howdy' From Garth. Capitol Records recording artist Garth Brooks stops by Disc Jockey in Nashville for an in-store appearance to promote his current single, "If Tomorrow Never Comes." Shown, from left, are Ann Chrisman, store manager, Disc Jockey; Brooks; "Chappel," a former radio personality on WSIX-FM Nashville; and Gerrie Loudermilk, director of sales, Capitol Records.

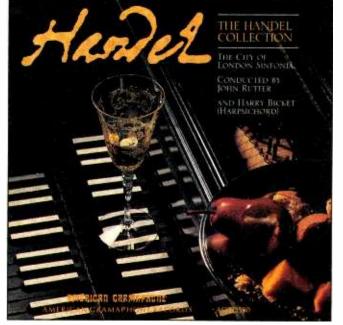


RETAIL

JOHN RUTTER AND THE CITY OF LONDON SINFONIA HAVE CREATED ANOTHER COLLECTOR'S ITEM!



AG586



AG590

JUST RELEASED, "THE HANDEL COLLECTION" INCLUDES PERFORMANCES RECORDED ON THE 17TH CENTURY HARPSICHORD THOUGHT TO BE HANDEL'S OWN!

Recorded in London, Handel's adopted city from 1712 until his death in 1759, this extraordinary new release focuses not upon Handel's monumental pieces, but rather on selections such as his "Minuet in G" and "Country Dance" from *Water Music*, "Where'er You Walk" from *Semele* and the "Oboe Concerto No. 1 in B Flat." The two harpsichord pieces heard on this album were recorded on an instrument thought to be Handel's own, played in London's historic Fenton House with the Royal tuner in expert attendance and with the Gracious Permission of Her Majesty the Queen. Also available on American Gramaphone CD's and cassettes is "The Mozart Collection," which features the John Rutter and The City of London Sinfonia collaboration.

RMERICAN GRAMAPHONE RECORDS 9130 MORMON BRIDGE ROAD OMAHA, NEBRASKA 68152

NARD

WHEREHOUSE FINED

(Continued from page 56)

that the event be terminated. Wherehouse complied, and the members of Depeche Mode left the store only 45 minutes after they began signing autographs.

Police issued an unlawful assembly order, threatening arrests in the hopes of dispersing the crowd. Local newscasts captured scenes of riot-clad officers, and a shaken TV reporter relayed reports of obsessed fans who overran the station's news van.

By 11:30 p.m., the crowd had dissipated considerably and the street was reopened to regular traffic. The Wherehouse outlet opened on time the following day with no visible scars.

BIGGEST CROWD EVER

All of the parties involved expressed relief that no serious personal injuries or damage were incurred the night of the event. "We don't knowingly create pro-

We don't knowingly create promotional events that would jeopardize the safety of anyone," says Bob Merlis, VP/national publicity director for Warner Bros. "The instore was innocent enough in its conception, but obviously things went awry."

"People said: 'You should have known,'" Merlis adds. "But there was no way. This was the biggest 'out-store' that anyone's ever seen. When the band's movie '101' opened in Century City last year, only about 1,000 fans showed up. How could we have guessed something like this would happen?"

like this would happen?" Bruce Jesse, VP of advertising and sales promotion for Wherehouse Entertainment Inc., says the company "thought it was best to take the advice of the police and shut down early.

"The potential was there for something serious to happen and we did our best to avoid it," Jesse says. "They do have a lot of fans in L.A., and KROQ really turned the whole event into a happening, broadcasting live from the store and inter-

viewing the band at the station prior to the event. But we thought, based on history, that we prepared adequately. There was absolutely no precedent for an event like this."

Past Wherehouse in-stores featuring Neil Diamond, Julio Iglesias, and David Lee Roth peaked at about 5,000 apiece, Jesse says. And prior to the Depeche Mode in-store, the Wherehouse staff met to finalize strategies to deal with the expected 3,000-5,000 fans.

Those strategies are being revised based on the events of March 20. "We won't stop doing in-stores," Jesse says, "but we certainly learned some lessons about the significance of street date. In the future we'll be more sensitive to the amount of promotion and the extent of a media buzz surrounding an event."

Ironically, the band members had expressed concern that turnout would be weak on a Tuesday night, Jesse says. "'Violator" has shipped 600,000

violator has shipped 600,000 units, Merlis says. But he says the publicity generated by the mega instore is not necessarily a boon to the band's career.

"If anything, the results can be (Continued on next page) **Profile At A Loss To Promote Jailhouse Rapper** BY BRUCE HARING

EVERY ALBUM PROJECT presents certain marketing and artist development problems. But Ron "C" offers one you don't see every

day. The rap artist, whose **Profile Records** debut, "'C' Ya," is approaching the 100,000-albums-sold mark and has just broken No. 80 on the Top Black Albums chart, is currently incarcerated in a Texas prison, serving a 20-year sentence for possession of a controlled dangerous substance with intent.

Cory Robbins, Profile president, says the bad news came last October, just a few weeks before the album's scheduled release.

"His manager [Kim Bahari of # 1 Management in Dallas] called and told me that he had been sentenced," Robbins recalls. "It was the first I had ever heard that he had even been arrested. I think the manager also was surprised. He had no idea this was happening un-til it was over."

Robbins, who says he has never met the artist to this day, signed Ron "C" and fellow Profile group Nemesis because "they were signed to the same manager and both had local records in Texas that were getting a lot of attention.

Still, Robbins has no qualms

WHEREHOUSE PAYS UP (Continued from page 58)

negative, because the fans who weren't able to meet the band are left with bad feelings," he says.

To compensate those fans, Wherehouse Entertainment Inc., KROQ, and Warner Bros./Reprise are working together to formulate a future promotion.

Jesse's advice to fellow retailers conducting artist in-stores? "Be prepared for anything," he says. 'Build safeguards into every procedure, and work through every single step along the way in advance. These things can be smooth, but vou can never be too conservative in spending the money it costs to make sure things come off right."

GRASS RO

about working with Ron "C" on another album when he gets outif he cleans up his lifestyle. Parole eligibility under federal guidelines may be as early as this fall, according to management.

In the meantime, the record will have to sell on word of mouth. The album's explicit lyrics have eliminated radio, and the star's availability precludes a video. Press is also a problem—Ron "C" has limited access to a phone and cannot call at a predictable time.

This isn't the first time a prisoner has been unable to support a charted hit, Robbins says. He recalls that Alithia Records' the Escorts, a group formed and recorded at Rahway State Prison in New Jersey in the '70s, had four singles on the Billboard Soul chart in 1973-74.

GALLING ALL NATIONS: Samoa-land of tropical breezes, palm trees, and soon, possibly, the largest base of Ossum Possum Records fans in the world.

To Dennis Wolfe, head of the San Francisco-based indie label, that last thought isn't quite as farout as it sounds. Wolfe has developed a marketing strategy that uses international satellite downlinks to target radio broadcasts to Third World regions that have limited access to recorded product. The concept will first take flight

around May 1. "My cousin is married to a Sa-moan and lives there," Wolfe says. "[Recently] I flew down there and decided to check out the business opportunities. I found out they only had two radio stations and the people are starving for music. And the only store is no bigger than one small section of Tower Records."

Wolfe says there's a myth that people living in the Third World do not have expendable cash for music product. But besides the native population, "there's a million people who work in the South Pacific

that come from America," he says Thus was born the idea to target specific regions with radio broadcasts of music by Ossum Possum

artists. "We record a program using people who speak in the native tongues telling people how to obtain the artist's music through mail order," Wolfe says. "Then we contact the radio stations we want and arrange for time on the stations. Amazingly, it's not that expensive-only a couple hundred

dollars to buy an hour of time.'

Wolfe estimates that overall startup costs on the project, including money set aside for product shipment, are \$25,000.

Of course, there are added costs in dealing with mail order to foreign countries, specifically duties and the costs associated with processing import/export regulations. But Wolfe believes that people in the Pacific rim are preconditioned to pay more for recorded product, offsetting the added ex-

Ossum Possum recording artists Chris Loiter & the Hangouts, Living End, Northrup, and the Paul Godfrey Band will be the first acts showcased via satellite.

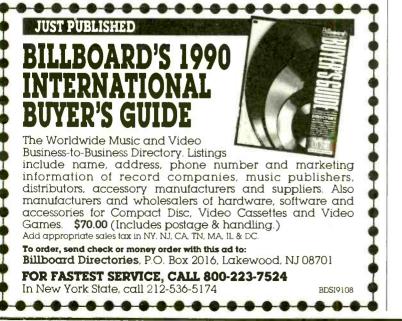
Middle Eastern and West African countries may also be Possumized if the satellite concept takes off, Wolfe says.

More information on the project. is available from Ossum Possum at 408-243-4589.



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RETAIL



by Geoff Mayfield

MAYBE IT'S THE SMOG: It's a simple fact of life that the annual conventions of the National Assn. of Recording Merchandisers are always a lot more charged when there is a single issue that demands the meet's attention. Don't know if it's coincidence, or if it's some byproduct of Los Angeles' mysterious air, but of the last five NARMs, the ones in even years-when the trade group retreats to the Century Plaza Hotel-have been the most dramatic, charged with the sort of commotion that might tempt sportscaster Dick Enberg to let loose with his patented "Oh, my!"

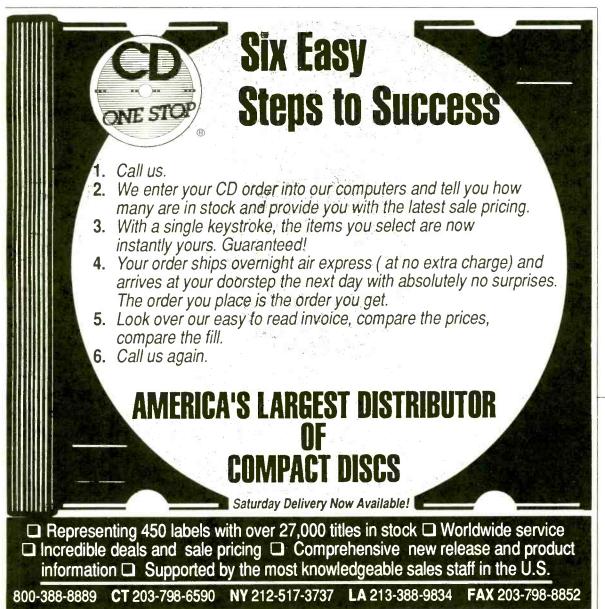
The risky legislative measures being considered in various state governments on the lyrics and stickering front was clearly the spark plug for this year's meet. In 1988, the Century was where CBS Records Distribution electrified the convention with a massive rollback on compact disk prices, a move that merchandisers had been urging for months.

In 1986, events that were pretty much removed from most of the meet's attendees captured the Century Pla-za's focus. Just prior to the confab, NBC News had telecast a series of reports that alleged links between record companies and organized crime; although most of those reports were tied to independent promotion and had little to do with retailing and distribution, it all got put on NARM's table when the spotlight hit keynoter Irving Azoff, then head of MCA Records. Azoff was in a feisty mood, having found his company as the target of more than one insinuation in those NBC reports, and he responded at NARM by lashing out at virtually every cor-ner of the industry. "Azoff Takes No Prisoners," read the Billboard headline of the article that recounted his speech. To add to the buzz, NBC found a national gathering of record execs as too tempting a bait to ignore, so even though independent promotion was clearly removed from NARM's agenda, a news camera crew arrived on the convention's closing day.

By contrast, the 1987 NARM in Miami and last year's gathering in New Orleans were relatively sedate affairs. At the 1987 meet, a strong sales comeback reduced the tensions that sometimes divide labels and their accounts. You could almost describe the mood as an uneasy peace. Even last year, when the industry's radio-aimed When You Play It, Say It campaign and the continuing slide of vinyl configurations loomed as surefire spark plugs, neither issue gained the prominence among the topics that galvanized the last three L.A. meets.

So, what gives? Is it a numerology thing that relates to the even year? Does it have anything to do with that Southern California smog? Or, in the end, maybe it's just one those things that makes Arsenio Hall grasp his chin and go "Hmmm ...

DACK ISSUES: One gets the sense that if the lyrics controversy had not been on the front burner at NARM, then the question of whether the 6-by-12-inch box would be retained as a standard for CDs would have caught the spotlight. Suppliers say questions on that issue did arise during some of the private meetings they held with their customers ... At least a couple of Eastern ac-counts, during either structured meetings or private conversations, asked pointed questions of Capitol, EMI, and CEMA brass regarding the anticipated U.S. arrival of HMV, the Thorn-EMI retail subsidiary. Thorn-EMI, of course, is the U.K. parent of those record companies. It has not been uncommon for labels to venture into re-(Continued on page 63)



ALBUM RELEASES

VARIOUS ARTISTS

After The Hurricane

Anthology, Vol. I

VARIOUS

CD Ultradisc UDCD-529/NA

CD Rhino R21S-70963/NA CA R41H-70963/NA

LP Motown MOT-6296/NA CA MOTC-6296/NA

LP Virgin 91359-1/NA CA 91359-4/NA

DAVID ARKENSTONE Citizen Of Time

Guiding Spirit

LP Narada Mystique N-62008-1/\$9.98 CA N-62008-4/\$9.98

KENNY BURRELL QUARTET

LP Narada Equinox N-63009-1/\$9.98 CA N-63009-4/\$9.98

IRA STEIN AND RUSSEL WALDER Under The Eye

ERIC TINGSTAD AND NANCY RUMBEL Homeland

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire, Beverly Hills, Calif. 90210.

LP Contemporary C-14058/NA CA 14058/NA

RALF ILLENBERGER Heart & Beat

PAUL JACKSON JR. Out Of The Shadows

Atlantic 82065-1/NA CA 82065-4/NA

CD Sona Gaia N-62760-2/NA CA N-62760-4/\$9.98

LP Narada Equinox N-61026-1/\$9.98 CA N-61026-4/\$9.98

Memphis Ramble: Sun Country

SOUNDTRACKS

VARIOUS ARTISTS House Party, Original Motion Picture Soundtrack

VARIOUS ARTISTS Love At Large, Original Motion Picture Soundtrack

JAZZ/NEW AGE

The following configuration abbreviations are used: LP-album; EP-extended play; CAcassette; NA-price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. $\blacktriangle = Simulta$ neous release on CD.

POP/BOCK THE APACHE DANCERS War Stories

LP Happy Hermit/IRS iRS-82034/NA CA IRSC-82034/NA

FASTWAY **Bad Bad Girls**

LP Enigma 73582-1/NA CA 73582-4/NA

GAME THEORY Tinker To Evers To Chance LP Enigma 75351-1/NA CA 75351-4/NA

GERONIMO Geronimo

CD Intergalactic 21464-1/NA CA 21464-2/NA

HENRY JOHNSON Never Too Much

LP MCA MCA-6329/NA CA MCAC-6329/NA

KILL FOR THRILLS Dynamite From Nightmareland

LP MCA MCA-6297/NA CA MCAC-6297/NA LINEAR

Linear

LP Atlantic 82090-1/NA CA 82090-4/NA LITTLE RIVER BAND Get Lucky

LP MCA MCA-6369/NA CA MCAC-6369/NA

RENAISSANCE Tales Of 1,001 Nights, Vol. I

CD Warner Bros. 2-26129/NA

RENAISSANCE Tales Of 1,001 Nights, Vol. II

CD Warner Bros. 2-26143/NA CA 4-26143/NA

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Record Outlet Carves A Niche In Pittsburgh

BY JIM BESSMAN

NEW YORK-Big competitors may get greater label support for turning over larger volumes, but Pittsburgh's five-store Record Outlet chain is doing very well, thank you. The web, with four stores in the greater Pittsburgh area and one in nearby Cranberry Township, saw an 8% increase in volume in 1989 following a 10% jump the year before.

"So far this year, we're about even," says owner George Kalinsky, who declines to disclose annual sales volume.

The competition includes Nation-al Record Mart, also based in Pittsburgh, and Camelot Enterprises in N. Canton, Ohio, "but we seem to get product faster than they do. Kalinsky says. "And we've built up a clientele through our employees: Our managers have been with us quite a number of years, and they're nice to the customers. They don't treat them like a number. So there's a lot of word of mouth.'

Kalinsky also employs aggressive promotions and pricing, but usually in-store and unassisted by advertis ing. "We'll offer two CDs for \$25, or run 10 rap items at lower price, but we promote these in-store," he says. "We have a billboard at our Parkway Center Mall location, but we don't do radio or print because [coop] ads from distributors are practically nil."

Display materials from manufacturers and Record Outlet's local and regional distributors have also proved hard to come by, but those posters that do come in are neatly framed and hung throughout the stores, never "plastered over the walls." The chain's overall look, which has been refurbished in the last two years, is described by Ka-linsky as fitting "the so-called hitech" mold, though he notes that "there's only so much you can do with a record rack.

Ranging in size from 900-2,000 square feet, Record Outlet's stores average slightly less than 2,000 square feet. Besides the single mall location, the chain fields two strip center stores with the other two in downtown business districts.

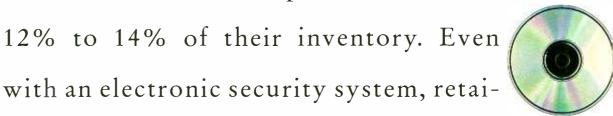
One of the downtown stores and the store near the Univ. of Pittsburgh are oriented toward "soul," while the stores in Parkway Mall, Cranberry Township, and the one along the "Miracle Mile" near Monroeville slant more toward "mild

rock and easy listening." All stores are heavily CD oriented but still carry vinyl. Four of the stores also carry 40-50 music videocassette titles, which Kalinsky says are starting to work out." Record Outlet also includes a Choice Seat concert ticket venue.

Kalinsky started his chain in 1982, following 10 years of sales experience at Pittsburgh wholesaler/ rackjobber Sound Distributing.

"The opportunity came to open a store, and one thing led to another, he says. The web has since opened, closed, and transferred locations around a bit to where it is now.

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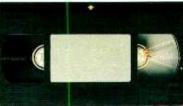
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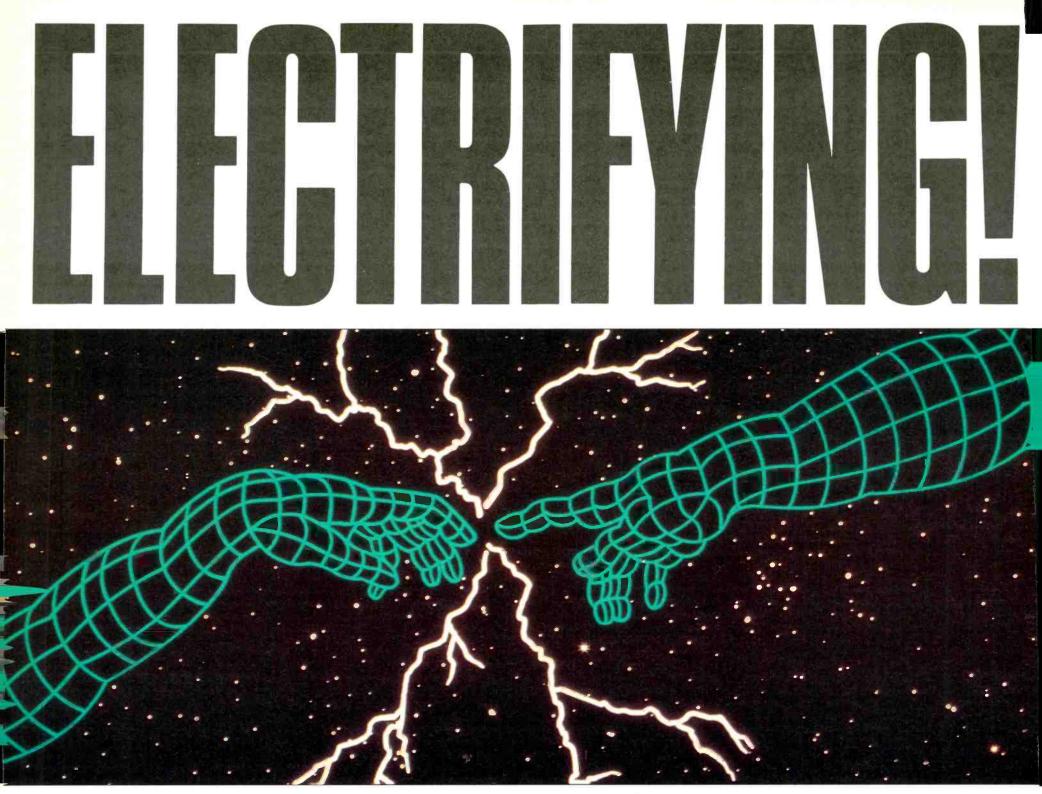


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RETAIL TRACK (Continued from page 60)

tail waters in Europe, as proved by HMV and the Virgin Group, but that sort of cross-pollination makes some American retailers nervous. Capitol and EMI execs tell Retail Track that, if anything, for the comfort of their existing customers, they'll have to bend over backwards to ensure HMV doesn't get preferential promotional treatment. HMV plans two large New York stores and also has its eyes on Boston and Washington, D.C.

CH-CH-CH-CHANGES: The surprise deal that moves Geffen Records over to MCA now makes it possible for product on Geffen's new DGC label to make its way to stores. initially through WEA. DGC will be devoted to new artists, with the Sundays standing out as an eagerly anticipated act ... Though the MCA-/Geffen agreement was not struck at NARM, negotiation of that deal took place March 13, the convention's last day, and discussion of the surprise attack was a prime topic of conversation among party hoppers. One tasty piece of scuttlebutt, which cannot be verified, is that on the same day that MCA landed Geffen, it was also holding earnest talks with BMG about a long-rumored merger. Sources who buy this rumor say an MCA deal with BMG got wiped out by the Geffen arrangement.

GREAT SCOTT: Retail Track sends congrats to all merchandiser-of-theyear winners, but the victory by Wherehouse Entertainment in the large-retailer category was especially satisfying for chain president Scott Young and his staff. The chain had been shopped by owner Adler & Shaykin during the end of 1989 and the start of this year (although it should be stated for the record here that neither Young nor Adler & Shaykin ever publicly acknowledged

that bids were being sought). But the New York-based invest-

ment house decided it could not get a price worthy of Wherehouse's value, a vote of confidence that Young alluded to when he delivered his acceptance speech at the NARM awards dinner. A few weeks after electing to hold on to Wherehouse, the parent company promoted Young from chief operating officer to CEO, another move that confirmed the owner's faith in Young's game plan. Then, less than a week after that appointment, Young found his chain winning the prized NARM cup, which represents validation by prerecorded music suppliers.

Sometime after midnight on NARM's closing night, VP of advertising and promotion Bruce Jesse suggested to Young that they share the victory with the rest of Wherehouse's work force. At about 2 a.m., Epic volunteered a walkthrough appearance by chart-climber Basia; at 8 a.m., Jesse instructed his staff to decorate the headquarters' auditorium with confetti, streamers, and balloons; at noon, all employees (or do they still call them owner/associates at Wherehouse?) were gathered to view the trophy and hear pep talks from Young and Jesse.

As has been reported previously in this column, Young has received beaucoup credit from labels and distributors for increasing Wherehouse's prerecorded music presence after taking over in 1988 for Lou Kwiker, who many think emphasized the chain's video business at the expense of music. Events of the past few weeks seem to prove that Young and his team of executives, who have higher profiles in the Young regime than they did in the previous administration, have Wherehouse on the right track ... Look for profiles on all five merchandiser-of-the-year winners in future issues of Billboard ... Can anyone explain to me how it is that 54-store Spec's Music & Video and 72-store Music Plus earned a

nomination in the midsized-chain category for merchandiser of the year, when the high-end cutoff for that bracket was 40 stores? Both chains certainly merit award-winning consideration, but both broke that barrier more than a year ago. The cup was won by Brooklyn, N.Y.-based The Wiz, characterized by labels as a strong comeback performer that does fall within the 16-40-store parameter.

BEST OF SHOW: Caps off to CEMA for featuring not one, not two, but three live performances during its product presentation. Chrysalis' Kevin Paige sang live-to-track, EMI's Dianne Reeves won a bunch of new fans with her powerful twosong set, and 1990 Grammy queen Bonnie Raitt topped it off with two acoustic turns. Raitt won folks over with her genuine appreciation for the success she's enjoyed in the last year, but even she admitted that Reeves, who performed songs from her new album and her previous Blue Note set, was a hard act to follow. Reeves' sharp band was led by her cousin, George Duke, but the real star was her elastic voice ... Well received during the PolyGram presentation was the live appearance by hip magicians Penn & Teller during the A&M segment ... Of the videotaped presentations, the most popular appeared to be that of MCA, which starred "Saturday Night Live" standout Dana Carvey. Attendees thought it was, in a word, well, "special" ... The Columbia tandem of Michael Bolton and Harry Connick Jr. was a crowd pleaser at the scholarship dinner. Bolton's show was augmented by the soprano sax of NARM fave (Continued on next page)

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5	7	10	8	DAVID BOWIE SPACE ODDITY	RYKODISC 1013
6	8	11	16	MARTY WILLSON-PIPER RHYME	RYKODISC 10114
7	RE-E	NTRY	18	THE JIMI HENDRIX EXPERIENCE LIVE AT WINTERLAND	RYKODISC 20038
8	10	13	156	FRANK ZAPPA APOSTROPHE'/OVER-NITE SENSATION	RYKODISC 4002
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10	12	15	46	FRANK ZAPPA BROADWAY THE HARD WAY	RYKODISC 40096
11	13	16	13	FRANK ZAPPA YOU CAN'T DO THAT ON STAGE ANYMORE VOL. III	RYKODISC 10085/86
12	14	17	32	JERRY JEFF WALKER LIVE AT GRUENE HALL	RYKODISC 10123
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14	16	19	42	THE GYUTO MONKS FREEDOM CHANTS	RYKODISC 20113
15	17	20	3	VARIOUS REGGAE JAMDOWN: THE RAS TAPES	RYKODISC 20151
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17	19	22	30	BERNIE KRAUSE GORILLAS IN THE MIX	RYKODISC 10119
18	20	23	91	FRANK ZAPPA JOE'S GARAGE	RYKODISC 10060/61
19	RE-E	NTRY	18	DAVID BOWIE RYK SOUND + VISION	ODISC 90120/21/22
20	22	25	61	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC 20078
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AVA Offers One-Stop Purchase Plan Co-Op Pacts With Baker & Taylor

BY PAUL SWEETING

NEW YORK—The American Video Assn., the Chandler, Ariz.-based buying co-op, is poised for the first time to fully test the combined buying power of its 5,200-member locations. Beginning April 16, the group will be able to offer its members centralized purchasing of all prerecorded software through a new arrangement with Morton Grove, Ill.-based distributor Baker & Taylor (Billboard, March 31).

The member-owned organization, which is holding its annual convention at the Disneyland Hotel in Anaheim, Calif., this week, also hopes to form regional groups around the country to exploit on a local level the pooled co-op funds accrued through Baker & Taylor.

For the past several years AVA has had an arrangement with West Des Moines, Iowa-based Commtron which provided a 2% discount on software purchases to AVA members. That arrangement, however, never included the centralized buying that is a key element of the Baker & Taylor deal.

"Our members purchased \$180 million in software last year, but through a variety of sources," says Michael Weiss, president of AVA. "That was a problem. AVA's real strength should be in its buying power but it didn't exploit that because the buying was so diffuse."

Under the new arrangement, AVA members place their orders with the group's national headquarters in Phoenix. The orders are then transmitted electronically to the Baker & Taylor branch nearest the member's store. The distributor will then ship and bill the stores individually.

Because the buying will be done as a group, AVA members will enjoy substantial cost savings, Weiss says. The AVA was originally formed to buy hardware and other equipment collectively, but has never had a system in place for centralized software buying, despite the fact that 88% of its members' business is now software, according to Weiss.

Weiss adds he expects other distributors to offer lower prices to AVA members in order to retain their business, but says he would discourage members from buying through other sources.

"They would not be getting better pricing from other distributors unless they came to the table with [the Baker & Taylor] deal," he says. "It's in [the members'] interest to participate. It's important to remain united."

Weiss sees the Baker & Taylor deal

as the first step in making AVA a more formidable organization. "If [the members] want to make AVA strong enough to make a big difference in their operations they have the power to do so, and it starts with programs such as this," he says.

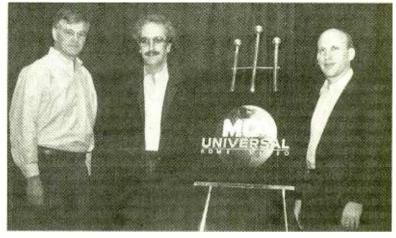
Another component of the deal concerns the pooling of co-op advertising funds. AVA intends to use those dollars to mount local ad and marketing campaigns through a system of regional groups now being organized.

"Our members have talked about setting up regional groups in the past, but I felt we really needed a purpose to have them," Weiss says. "The VSDA already has regional groups and they do a good job with them. There's really no point to just duplicating what VSDA already does well."

The enhanced co-op funds made available by concentrating the organization's buying now provide a purpose for regional groups, Weiss says. The groups would be organized around advertising markets, covering the areas served by major newspapers or local radio and TV stations.

Ultimately, Weiss would like to see regional groups in the top 50 markets, although AVA has not started organizing them yet. "We hope to have some in place before the fourth quarter at least," Weiss says.

have some in place before the fourth quarter at least," Weiss says. Baker & Taylor sales VP Frank Wolpert calls the deal "really a step forward" for AVA. "It shows that they are serious about the business in the 1990s," he says.



Back To The Future. The new logo for MCA/Universal Home Video, designed to be reminiscent of the old Universal Pictures logo, will make its first official appearance on the May release of "Back To The Future II." MCA/Universal is the new domestic marketing operation for MCA Home Video product. Shown unveiling the new look at the recent MCA Distributing national sales meeting in Tucson, Ariz., from left, are Thomas Werthheimer, executive VP, MCA Inc.; Thomas Pollack, motion picture group chairman, Universal Pictures; and Robert Blattner, president, MCA Home Video.

Kaganites Plot Knockdown Of Vid Rental 'Wall'

BY JIM McCULLAUGH

LOS ANGELES—"Marketing" appears to be the new home video industry buzzword as suppliers, distributors, and retailers alike grapple with the so-called rental "wall" that has witnessed only a handful of titles breaking the 400,000-plus unit plateau during the past two years.

Promotion and marketing issues are also being viewed as increasingly more critical to sell-through, while suppliers also dispute the notion that the dramatic uptick in sellEntertainment; Bill Mechanic, president, international theatrical distribution, Walt Disney Pictures & TV; Bud O'Shea, president and chief operating officer, MGM/UA Home Video; and Gary Rockhold, president and CEO, Commtron Corp.

Castell repeatedly noted that the issue in home video has not changed in the last five years, in that "marketing is still the key." He called for every level of the business, particularly retailers, to place more emphasis on local advertising and promotion to get less-active renters back into the store. He also lauded Warner and Paramount's recent joint advertising campaign on "Lethal Weapon 2" and "Indiana Jones And The Last Crusade." "The more promotion, the better," he said.

Commtron's Rockhold, representing the largest video wholesaler in the U.S., suggested that the industry think about a "generic" campaign to stoke consumer interest in rental as well as buying.

MGM/UA'S O'Shea agreed, adding that the home video industry might emulate the National Assn. Of Recording Merchandisers' generic Give The Gift Of Music campaign that proved successful for the record industry.

As an example of how formula buying may be hurting rentals and creating a "self-imposed wall," Blattner detailed the studio's research for its film "Twins."

While the box office was in the neighborhood of \$110 million during its first six weeks in stores, he noted, "rental was at a maximum," or at about 6.5 times per week per copy. Over a 26-week period, he added, it was renting about four times a week, while at 39 weeks it was renting at three times a week.

Another MCA example was "K-9," a "much smaller film," yet every cassette was out five times a week on average over its first 17 weeks, Blattner noted.

"Both titles were underbought," he said. "Why? Formula buying. There's an A category but there's no AAA category. Consumer demand plays a lower degree of importance than it should."

As an example of how box office does not always correlate to home video success, Mechanic compared three films—"Beaches," "Star Trek V," and "Ghostbusters II."

Using Billboard's Top Videocassette Rentals chart, he noted that "Beaches," which did less box office than either "Star Trek V" or "Ghostbusters II"; both "Star Trek *(Continued on page 68)*

LA Entertainment Picks Up Pioneer Assets, Drops Comet

BY PAUL SWEETING

NEW YORK—In a move that will double its number of locations, Omni Video, principal stockholder in supermarket video concession operator LA Entertainment, has acquired the assets of Abilene, Texasbased Pioneer Communications. Among those assets are contracts to operate video departments in 61 Win-Dixie supermarkets in Central Texas and Oklahoma.

The acquisition brings to 112 the number of locations that will be operated by LA Entertainment, which, until now, have been concentrated in the Pacific Northwest. LA Entertainment does business primarily as Supermarket Video.

At the same time, the recently an-

nounced, proposed acquisition by LA Entertainment of Comet Video, a chain of 18 video specialty stores based in Billings, Mont., has collapsed. The parties had signed a letter of intent in February (Billboard, Feb. 24).

LA Entertainment president Larry Kieves declines to comment on the collapse of the Comet deal. Nor will he comment on the price of the Pioneer acquisition, other than to note that the deal was completed March 9 and the transfer of cash, notes, and stock has already taken place. Comet Video executives could not be reached for comment.

In yet another move, LA Entertainment has signed an option to acquire Maxine's Of Hollywood, a (Continued on page 68)

BILLBOARD APRIL 7, 1990

'It's difficult to sustain the argument that sellthru hurts retail'

through is hurting rentals.

That was the consensus of several panel discussions here at media analyst Paul Kagan's "Videocassette Future" seminar March 22 at the Beverly Hills Hotel.

In addition to suggestions that heightened promotion and marketing efforts could go a long way to rekindle less-active renters, studio suppliers also questioned the pattern of "formula buying" on the part of video retailers in which the number of cassettes ordered almost always correlates to box-office.

Among panelists: Rob Blattner, president, MCA Home Video; Ron Castell, senior VP/programming and merchandising, Blockbuster

FOR WEEK ENDING APRIL 7, 1990



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New Hits & Old Favorites Fill April Release List

LASER SCANS

BY CHRIS McGOWAN

WHO'S BEING RELEASED: As the weather warms up around the country, so, too, is laserdisk release activity heating up. A large number of current hits and old classics are set to launch in April on disk.

RCA/Columbia is bowing "Look Who's Talking" (\$24.95), a romantic baby's-eye-view comedy starring John Travolta and Kirstie Alley; "Phantom Of The Opera," (\$34.95), a 1989 remake of the classic horror tale starring Robert Englund; and "sex, lies &

videotape" (\$34.95), the acclaimed psychological drama starring James Spader and Andie MacDowell.

Paramount is launching "Black Rain" (\$29.95), starring Michael Douglas as a jaded New York cop chasing a killer in quiteforeign Tokyo. And while you're there (in your mind at least), Pioneer Artists offers "Chick Corea: Live In Tokyo" (Pioneer Artists, \$29.95), featuring the talented jazz pianist. Also from Pioneer: "Kenny G: Live" (Pioneer Artists, \$34.95), starring the popular saxophonist; and "Marcus Roberts: Deep In The Shed" (\$29.95), with the gifted young jazz pianist.

CBS/Fox will launch a flotilla of disks this month, including the underwater suspense film "The Abyss" (\$49.98, widescreen); and such classics as "Escape From The Planet Of The Apes" (widescreen, \$59.98); "Broken Lance" with Spencer Tracy and Richard Widmark, (widescreen, \$59.98); "Jane Eyre" with Joan Fontaine (\$39.98); Alfred Hitchcock's "Spellbound" (\$39.98); "The Three Faces Of Eve" with Joanne Woodward (widescreen, \$59.98); and the notorious Jacqueline Susann tales "Valley Of The Dolls" (\$49.98) and "Beneath The Valley Of The Dolls" (\$39.98).

And April will bring even more than that to anchor in your collector's harbor, as MGM/UA has its own fleet of releases: "Cabin In The Sky" with Lena Horne; "A Date With Judy" with Elizabeth Taylor and Carmen Miranda; and "Footlight Parade" with James Cagney (\$34.95 each); and "It's Always Fair Weather" with Gene Kelly and Cyd Charisse (widescreen, \$34.95); "Babes On Broadway" with Mickey Rooney and Judy Garland (\$39.95); and "Far From The Madding Crowd" with Julie Christie (widescreen, \$39.95).

CAN YOU LAMBADA? The multinational Kaoma band captivated Europe in 1989 with Caribbean-Brazilian rhythms and the sensuous lambada dance, and sold more than 4 million units of its hit single, "Lambada," which went No. 1 in 15 different countries. Kaoma's album was recently No. 1 on the Billboard Latin chart and lambada is featured in two current feature films. Image Entertainment is releasing the 8-inch "Kaoma World Beat: The Lambada Videos" (\$19.95), a music video that should put some sizzle in your screen.

Also due this month from Image: "Communion" (\$39.95), in which Christopher Walken is the guinea pig for aliens who decide to "test" him; "Room Service"



Of Kong" (\$39.95), with Robert Armstrong and Helen Mack; "Battle Of Britain" (\$59.95, widescreen), the World War II action film with Michael Caine and Laurence Olivier; "Pocketful Of Miracles" (\$59.95, widescreen), Frank Capra's final film, which stars Glenn Ford and Bette Davis; and "Murmur Of The Heart; \$49.95), the controversial Louis Malle movie with Benoit Ferreux and Daniel Gelin.

LASER REVIEWS: "L'Avventura" (Criterion Collection, widescreen, CAV, \$124.95) is the 1960 cinematic tour de force of Italian director Michaelangelo Antonionî, in which he used the search for a lost woman on an isolated rocky island in the Mediterranean to make a profound statement about alienation, isolation, and noncommunication in modern society. The film was a landmark in its powerful use of visual imagery to carry forward the narrative and Antonioni's ideas. For this special edition, Criterion has letterboxed 'L'Av-ventura" to preserve its full widescreen glory, put it in the CAV format for maximum special effects, and added the insightful commentary of film critic Gene Youngblood to the second (analog) audio track so that viewers might grasp the subtleties of Antonioni's masterpiece. "Relax, With Dennis Weaver"

"Relax, With Dennis Weaver" (LumiVision, \$29.95) shows the potential of laserdisk in the special-interest realm. "Relax" combines soothing music (by new age musician Steven Halpern), beautiful abstract and natural images, gentle relaxation commands (such as "I am letting go"), and actor Weaver's inspirational introductions as it seeks to reduce stress in the viewer. The video is well put together and effective, and the laserdisk format offers instant access to any segment of the program, a great plus for health and fitness titles.

	T	0	P VIDEO	CASSETT	ES.S/	۱L	ES	
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a nati	onal sample of retail store sales reports Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
-		>		* NO. 1 * *		702	æ	L S
1	1	6	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
2	2	8	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
3	27	2	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
4	3	150	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
5	4	19	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	5	6	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
7	6	25	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
8	9	19	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
9	8	34	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
10	7	89	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
11	12	27	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
12	11	10	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
13	10	7	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
14	15	23	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
15	17	22	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
16	16	10	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
17	21	23	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
18	13	170	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
19	18	14	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
20	14	20	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
21	20	5	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
22	NE	w	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	19.95
23	3 3	2	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
24	22	77	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
25	NE	w	THE B-52'S: 1979-1989	Warner Reprise Video 3-38160	The B-52's	1990	NR	19.95
26	24	62	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
27	RE-E	NTRY		Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
28	35	5	KATE BUSH-THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	NR	12.98
29	23	22	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
30	RE-E	NTRY	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video 301465	Clint Eastwood	1968	NR	<mark>29.9</mark> 5
31	29	8	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
32	30	10	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
33	28	2	FIELD OF DREAMS	Universal City Studios MCA Home Video 80884	Kevin Costner Amy Madigan	1989	PG	89.95
34	32	48	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
35	26	124	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. $\blacktriangle \Diamond$	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1 <mark>93</mark> 9	G	89.95
36	40	14	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
37	34	22	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
38	25	7	PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0362	Various Artists	1990	NR	<mark>29.9</mark> 9
39	37	17	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
40	36	2	KENNY G LIVE	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	NR	19.98

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Europe and United Kingdom: Video Collection International, Ltd Street Date: May 14, 1990

Japan and South East Asia Video Arts, Japan Street Date: May 25, 1990



ORDINARY LIVES - GIVIN' UP THE GHOST - TO LOVE SOMEBODY 1/F GOTTA GET A MESSAGETO YOU - ONE - TOKYO NIEMTS - WORDS 2/UET - Modien / NeW YORM NIMING DISASTER 1941, HOLDAW. TOD MUCH HEAVEN. HEATIBREAKER, SLANDS IN THE STREAM, RUN TO ME. MY WORLD, SFOKS AND SPECKS - LOVELY DAYS

VOLUME 1: MP 1935 · COLOR · APPROX. 57 MINUTES · NOT RATED

ORDINARY LIVES • GIVIN' UP THE GHOST • TO LOVE SOMEBODY • I'VE GOTTA GET A MESSAGE TO YOU • ONE • TOKYO NIGHTS • WORDS • JULIET • Medley: NEW YORK MINING DISASTER 1941, HOLIDAY, TOO MUCH HEAVEN, HEARTBREAKER, ISLANDS IN THE STREAM, RUN TO ME, MY WORLD, SPICKS AND SPECKS • LONELY DAYS





DW DEEP IS YOUR LOVE - NEIGHBORHOOD DW CAN YOU MEND A BRONEN HEART - HOUSE DF SHAME - I STARTED A JOKE ASSCHUSETS - STAVIT ALVE - HIGHTS ON BROADWAY - JIVE TALKM DW MA AGAIN - YOU SHOULD BE DANCING

APPROX. 55 MINUTES • NOT RATED

HOW DEEP IS YOUR LOVE • NEIGHBORHOOD • HOW CAN YOU MEND A BROKEN HEART • HOUSE OF SHAME • I STARTED A JOKE • MASSACHUSETTS • STAYIN' ALIVE • NIGHTS ON BROADWAY • JIVE TALKIN' • YOU WIN AGAIN • YOU SHOULD BE DANCING

Personal Management BORMAN ENTERTAINMENT, L.A.





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Stick Up! A young Jack Klugman, right, stars in "A Game Of Pool," one of eight episodes from the classic TV series "The Twilight Zone" being released this month by CBS/Fox. The eight episodes are packaged in four volumes listing for \$14.98 each.

FOR WEEK ENDING APRIL 7, 1990

KAGAN SEMINAR PLOTS MARKETING STRATEGIES TO KNOCK DOWN RENTAL 'WALL' (Continued from page 65)

' and "Ghostbusters II" had \mathbf{V}^{i} sharper drop-offs at the box office and in home video, but "word of mouth" propelled "Beaches" to better theatrical legs and better rental longevity. Retailers, he noted, should be aware of those dynamics as part of their rental purchasing decisions.

Castell countered both the depthof-copy and formula-buying arguments, however, by saying the retailers' interests are not necessarily the same as those of the suppliers. He suggested retailers would only buy 300,000 copies of a title if they believed they could sustain rentals over a longer period of time.

He also downplayed the belief that many consumers who do not get a hot new title right away are angry, adding that suppliers do not understand that dynamic since most have never worked behind a retail

counter. He believes the consumer's 'threshold of pain" is much higher.

Blatter took issue with the theory that sell-through is in any way hurting rental. "That's a bogus and misleading thought," he said. As an example, he cited MCA's

own sell-through title, "The Land Before Time." He indicated that about 500,000 units went into the rental pipeline, which produced about \$76 gross revenue per copy, a substantial gross margin based on a \$16 per-unit wholesale price. Over a 26-week period, he said, it generated about 16.5 million rental turns.

"It's difficult to sustain the argument that sell-through is hurting the retailer," he said. Mechanic indicated that three-

month cumulative rentals on two sell-through titles-"Good Morning, Vietnam" and "Crocodile Dundee II"-at about 19 million and 32 million rentals, respectively, were competitive with such rental titles as "Big" (about 21 million rentals) and "Three Men And A Baby" (about 25 million rentals).

As to the continued growth in

sell-through, Mechanic cited recent

studies that almost 90% of all VCR

owners are interested in purchasing

Today, he noted, Buena Vista Home Video derives about 60%-70% of its revenues from sell-through.

Other studies Mechanic cited indicated that prerecorded video has been purchased by about 8% of adults over 18 in the past year, as compared with 18% for prerecorded audiotapes, about 15% for hardcover books, and about 6% for CDs.

In a panel on independent companies, Len Levy, executive VP/chief operating officer of Fries Home Video, noted "we have a lot in common with the majors. There's an increased challenge to compete for open-to-buy dollars. Our product

FOR WEEK ENDING APRIL 7, 1990

Billboard.

ON CHART

TITLE

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Compiled from a national sample of

retail store sales reports

Copyright Owner, Manufacturer, Catalog Number

them how to merchandise."

has a different level of perceived

value and we have to mount cam-

paigns that are in some ways simi-

He added that "there's a very

meaningful place for independents

in the '90s as long as we become bet-

VP/COO of Magnum Entertain-

ment, "We've moved from being a

forgiving industry. Today you need

to be an expert chess player and

plan moves accordingly. It's become our responsbility to take retailers

by the hand, educate them and show

SALES

Year of Release

Suggested List Price

26.99 1942

Added Danny Kopels, executive

ter marketers and merchandisers."

lar to the majors."

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may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. TOP SPECIAL INTEREST VIDEOCASSETTES

THIS	2 WK	WKS.	TITLE	Program Supplier, Catalog Number	Sugg List F
WEEK	S. AGO	ON CHART		om a national sample of retail store sales reports.	ested Price

HEALTH AND FITNESSTM

			* * NO.1 * *	
1	9	JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98
3	61	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
4	169	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
2	169		MCA Home Video 80429	24.95
5	23	BEGINNING CALLANETICS	MCA Home Video 80892	24.95
6	11	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	19.95
10	73	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
11	169	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
7	169	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
8	169	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
RE-E	NTRY	KATHY SMITH'S TONEUP	JCI Video 8112	14.95
		ANCELA LANSPURY, DOSITIVE	Wood Knapp Video	
14	57	MOVES	WK1016	29.95
14 13	57 75			29.95
		MOVES	WK1016	
13	75	MOVES SUPER CALLANETICS JANE FONDA'S EASY GOING	WK1016 MCA Home Video 80809	24.95
13 16	75 169	MOVES SUPER CALLANETICS JANE FONDA'S EASY GOING WORKOUT \blacklozenge	WK1016 MCA Home Video 80809 Warner Home Video 058	24.95 29.98
13 16 9	75 169 107	MOVES SUPER CALLANETICS JANE FONDA'S EASY GOING WORKOUT START UP WITH JANE FONDA SHIRLEY MACLAINE'S INNER	WK1016 MCA Home Video 80809 Warner Home Video 058 Warner Home Video 077	24.95 29.98 19.95
13 16 9 17	75 169 107 51	MOVES SUPER CALLANETICS JANE FONDA'S EASY GOING WORKOUT START UP WITH JANE FONDA SHIRLEY MACLAINE'S INNER WORKOUT JUDI SHEPPARD MISSETT'S	WK1016 MCA Home Video 80809 Warner Home Video 058 Warner Home Video 077 Vestron Video 5270	24.95 29.98 19.95 29.98
13 16 9 17 12	75 169 107 51 3	MOVES SUPER CALLANETICS JANE FONDA'S EASY GOING WORKOUT START UP WITH JANE FONDA SHIRLEY MACLAINE'S INNER WORKOUT JUDI SHEPPARD MISSETT'S FITNESS NOW!	WK1016 MCA Home Video 80809 Warner Home Video 058 Warner Home Video 077 Vestron Video 5270 JCl Video 8119	24.95 29.98 19.95 29.98 14.95
	3 4 2 5 6 10 11 7 8	3 61 4 169 2 169 5 23 6 11 10 73 11 169 7 169	1 9 WORKOUT 3 61 JANE FONDA'S COMPLETE WORKOUT 4 169 KATHY SMITH'S BODY BASICS 2 169 CALLANETICS ◇ 5 23 BEGINNING CALLANETICS 6 11 KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT 10 73 KATHY SMITH'S FAT-BURNING WORKOUT 11 169 KATHY SMITH'S ULTIMATE VIDEO WORKOUT 7 169 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ 8 169 JANE FONDA'S NEW WORKOUT ◆ RE-ENTRY KATHY SMITH'S TONEUP	1 9 JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652 3 61 JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650 4 169 KATHY SMITH'S BODY BASICS JCI Video 8111 2 169 CALLANETICS ◇ MCA Home Video 80429 5 23 BEGINNING CALLANETICS MCA Home Video 80892 6 11 KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT Fox Hills Video M032466 10 73 KATHY SMITH'S FAT-BURNING WORKOUT Fox Hills Video FH1059 11 169 KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100 7 169 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ Warner Home Video 070 8 169 JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069 RE-ENTRY KATHY SMITH'S TONEUP JCI Video 8112

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LA ENTERTAINM (Continued from page

manufacturer of active wear, on of before August 1. Kieves will not dis cuss the Maxine's deal beyond ac knowledging a "significant deposit" is involved.

Pioneer Communications has been operating video departments in the Win-Dixie locations since 1983. "The locations are generally profitable, the company is profitable," Kieves says Many of the departments are smalle than comparable departments al ready operated by LA Entertain ment, averaging 500 cassettes apiece compared with the 1,000 cassette found in most LA Entertainment lo cations. "We will probably do some experimenting to upgrade some of the stores," Kieves says

The addition of the Win-Dixie loca tions and the collapse of the Come Video deal moves LA Entertainmen further in the direction of its super market business. After the an nouncement of the planned acquis tion of Comet, the company looked poised to move more strongly inte freestanding retail locations.

LA Entertainment does operate two freestanding units in Los Angeles and Seattle. "We have a couple of retail stores and they're OK, but there are problems," Kieves says "The main problems are rent and la bor. I'd rather have someone else t share those problems with. We have 111-112 locations without a huge cor porate infrastructure and the corre sponding overhead. It's really the way to go.'

While declining to discuss specifics, Kieves describes the option to ac quire Maxine's Of Hollywood as "a financial move." "They're a successfu company with great distribution," h says. "As for whether they could be incorporated into Supermarket Video locations, it's too soon to discuss anything like that."

a cassette, as compared with about	THIS	LAS	WKS	Copyright Owner, Manufacturer, Catalog Nu
65% who are interested in renting.	1	1	25	★ ★ NO. 1 ★ ★ BAMBI Walt Disney Home Video 942
LA ENTERTAINMENT (Continued from page 65)	2	2	27	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80

WEEK THIS WEEK

AST NKS.

			Mail Disney Home Video 542		
2	2	27	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	24	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314		14.95
4	3	77	CINDERELLA Walt Disney Home Video 410	1950	26.99
5	9	45	TEEN MUTANT NINJA TURTLES: THE SHREDDER Family Home Entertainment 23981	1987	14.95
6	8	236	DUMBO ▲ ◆ Walt Disney Home Video 24	1941	29.95
7	6	14	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
8	7	75	TEEN MUTANT NINJA TURTLES: HEROES Family Home Entertainment 23978	1988	14.9
9	5	83	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.9
10	10	60	TEEN MUTANT NINJA TURTLES: HOT RODDING Family Home Entertainment 23980	1989	14.9
11	12	181	ALICE IN WONDERLAND A Walt Disney Home Video 36	1951	29.9
12	11	23	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.9
13	14	131	AN AMERICAN TAIL Amblin Entertainment/MCA Home Video 80536	1986	29.9
14	13	23	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.9
15	15	129	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.9
16	17	3	HERE COMES PETER COTTONTAIL Family Home Entertainment 27321	1971	14.9
17	16	23	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.9
18	18	4	MCTREASURE ISLAND Hi-Tops Video M022170	1989	9.95
19	19	10	BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.9
20	20	64	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.9
21	24	3	SPEED RACER: THE TRICK RACE VidAmerica 7201	1990	9.98
22	22	45	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.9
23	23	19	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.9
24	21	8	BEETLEJUICE VOLUME 2 Warner Home Video 11941	1989	14.9
25	25	8	BEETLEJUICE VOLUME 3 Warner Home Video 11942	1989	14.9

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J2 To Pitch Dodgers Video Aims To Score Sales Via Promotions

BY CHRIS McGOWAN

LOS ANGELES-J2 Communications has acquired worldwide distribution rights to "100 Years—A Visu-al History Of The Dodgers," a 76minute video that celebrates the centennial of the famed baseball team.

Set to bow May 1 for \$19.95, the retrospective highlights memorable events in the Dodgers' history and will be backed by an extensive marketing and promotion plan.

The Dodgers have one of the most dramatic histories of any team in the majors, having joined the National League in 1890 and having seen their share of important baseball events over the next 100 seasons. In 1947, for example, the team added a new player: Jackie Robinson, the first African American to join the majors. Playing first in Brooklyn, N.Y.,

then later in Los Angeles, the Dodgers have won numerous World Series and had such legends as Roy Campanella, Don Drysdale, Maury Wills, Sandy Koufax, Steve Garvey, Orel Hershiser, and Fernando Valenzuela in the lineup over the years.

The video retrospective includes rare vintage clips from the Dodgers' past, action footage from key games, and even players' home movies. Veteran Dodger announcer Vin Scully narrates the tape in its English version, while Jaime Jarrin hosts the Spanish edition.

The video will be part of a yearlong celebration in 1990 of the Dodgers' centennial and will tie in to numerous team promotions. The latter include the distribution of 60 million baseball cards, 10 Delta Airlines giveaways at home games, and a Dodger mall promotion in Southern California.

In addition, the Dodger tape will be promoted during television broadcasts of the team's games on KTTV Los Angeles, and radio broadcasts on KABC Los Angeles. Delta Airlines will show select clips of the video on incoming flights to Los Angeles, and segments will be shown during home games on the in-house monitor system of Dodger stadium

Also, the tape will be pushed through Dodger magazine, department store window displays, and a consumer sweepstakes. The video will be used as a premium in various Dodgers promotions.

J2 has released numerous successful sports videos, including "Dorf On ' and "Champions Forever.' Golf'

J2 director of marketing Barry Stockhamer expects the video to appeal to fans in Los Angeles and lovers of baseball around the world.



by Earl Paige

WHAT'S AVA? Almost 10 years old, American Video Assn. remains enigmatic and little known, according to numerous industry sources, but the April 1-5 sixth annual convention at Disneyland Hotel in suburban Los Angeles is supposed to change all that. For one thing, the proximity to Hollywood should bring out many top studio executives. AVA claims 2,800 members in business an average 6.5 years operating 5,200 stores, or about 2.1 stores each. Official stationery identifies AVA as a buying co-op and trade organization. Many observers note that for years AVA reflected the low-key image of its founder, John Power, who, with a hardcore staff, built AVA from what was nothing much more than a video accessories buying co-op. AVA first blossomed in 1988 in Palm Springs, Calif., when it held its first annual con-

FOR WEEK ENDING APRIL 7, 1990

board.

vention outside it Arizona base, where it is headquartered in suburban Phoenix. It was also in Palm Springs that Power announced he was selling the organization to its members. Last year, AVA took its annual soiree to New Orleans and late in the year Power stunned many observers by announcing his retirement as president (Billboard, July 29). In September, AVA announced the hiring of industry veteran Michael Weiss, at the time saving he would take the title of president June 10, 1990. a date marking AVA's actual 10th anniversary. Weiss, however, was named president much sooner-after a lengthy board meeting in early February in what AVA insists was an amicable transition.

AVA AWARDS: AVA's staff and directors have come up with some interesting nominees for awards during the trade group's convention. Each list has in addition a write-in portion so members are not locked into the official six picks. Herewith just three of several lists: Retailer of the year: Lou Berg, Audio Video Plus, Houston; Kevin Clemente, Palmer Video, Hillsborough, N.J.; John English, MultiVideo, Bellflower, Calif. (and an AVA director); Sue McDonald, Roscoe Movie House, (Continued on next page,

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'OP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a nat	tional sample of retail store sales repo Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested Lict Price
1	2	7	HINDIANA JONES AND THE LAST	★ NO.1 ★ ★ Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.9
2	1	5	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.9
3	3	5	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	39.98
4	NE	WÞ	FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
5	7	3	PARENTHOOD	Universal City Studios Pioneer/Image Ent. 40921	Steve Martin Dianne Wiest	1989	PG-13	39.98
6	4	9	WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
7	6	13	WHEN HARRY MET SALLY	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.9
8	5	7	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Pioneer LDCA, Inc. LV32044	William Shatner Leonard Nimoy	1989	PG	24.9
9	8	3	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video Pioneer/Image Ent. ML101739	Clint Eastwood	1968	NR	39.9
10	NE	wÞ	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG	24.98
11	9	7	DO THE RIGHT THING	Universal City Studios Pioneer/Image Ent. 40894	Danny Aiello Ossie Davis	1989	R	34.98
12	17	75	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.9
13	19	45	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	49.9
14	15	7	UNCLE BUCK	Universal City Studios Pioneer/Image Ent. 40900	John Candy	1989	PG	34.9
15	NE	wÞ	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	24.98
16	20	5	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50156	John Neville Eric Idle	1989	PG	39.95
17	10	9	BAMB	Walt Disney Home Video Pioneer/Image Ent. 940	Animated	1942	G	29.99
18	16	29	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
19	12	21	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
20	11	31	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95

units or \$1 million at suggested retail for nontheatrical titles. \Diamond ITA platinum certification for a minimum sale of 250,000 units or at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
CAGE (R) Lou Ferrigno, Reb Brown Orion/\$89.98	4/10/90 (4/26/90)	\$.618 (96)	Poster
DAMNED RIVER (NR) Stephen Sheller, Conrad Hool CBS/Fox/\$89.98	4/10/90 (4/26/90)	\$.031 (199)	Poster
A DRY WHITE SEASON (R) Donald Sutherland, Marlon Brando, Susan Sarandon CBS/Fox/\$89.98	4/10/90 (4/26/90)	\$3.6 (316)	Poster, Flier, Ad- mats
LET IT RIDE (PG-13) Richard Dreyfuss, Teri Garr, David Johansen Paramount/None	4/10/90 (4/26/90)	\$5 (1,191)	Poster, 3- Sided Standee
SURVIVAL QUEST (R) Dermot Mulroney, Lance Henrikson CBS/Fox/\$89.98	4/10/90 (4/26/90)	\$.054 (168)	Poster
* INFORMATION FURNISHED BY VIDEO FORECAS	TER.		

OTHER TITLES

BAD JIM	DOWN THE DRAIN
James Brolin, Richard Roundtree	Andrew Stevens, Teri Copley, John
RCA/Columbia/\$79.95	Matuszak
Prebook cutoff: 4/5/90; Street: 4/25/90	RCA/Columbia/\$79.95
	Prebook cutoff: 4/5/90; Street: 4/25/90
CAGED FURY	
Erik Estrada, Richie Barathy, Roxanna	RACE FOR GLORY
Michaels	Alex McArthur, Peter Berg
RCA/Columbia/\$79.95	HBO/\$89.99
Prebook cutoff: 4/5/90; Street: 4/24/90	Prebook cutoff: 4/11/90; Street: 5/1/90
DEMONSTONE	THINK BIG
R. Lee Ermey, Jan-Michael Vincent,	Ari Meyers, Martin Mull, Richard Moll,
Nancy Everhard	David Carradine
Fries/\$89.95	Media/\$89.98
Prebook cutoff: 4/10/90; Street: 4/25/90	Prebook cutoff: 4/9/90; Street: 5/8/90

BILLBOARD APRIL 7, 1990

newsline...

Sound Warehouse Head Named To Fill Vacant VSDA Board Seat

Terry Worrell, president and CEO of Dallas-based combo chain Sound Warehouse, has been named to replace Wherehouse CEO Scott Young on the board of directors of the Video Software Dealers Assn. Young, one of three appointed directors, left the board last month, but retained his seat on the board of VSDA's affiliated organization, the National Assn. of Recording Merchandisers (Billboard, March 10). Young's departure had left the VSDA board without a representative from a large combo chain, a void now filled by the appointment of Worrell. Worrell will serve out the remaining four months of Young's term, which is up in August. Another appointed seat is expected to come open before then, however, with the naming of Commtron president Gary Rockhold to a new post with record label PolyGram. Rockhold has been serving a two-year term on the board, which will expire in August 1991. At press time, the VSDA had received no official word of Rockhold's plans. He is scheduled to move May 1 to PolyGram, where he will head the label's new distribution company.

Kagan Seminar Notables And Quotables

Seminar discussions produce their fair share of off-the-cuff remarks and humorous observations. Kagan Seminars' "Videocassette Future" March 22 at the Beverly Hills Hotel was no exception. Among some of the highlights: Bud O'Shea, president and chief operating officer of MGM/UA Home Video, commenting on the recent failed bid for his parent company by Australia's Qintex and the current acquisition move by Giancarlo Paretti's Pathé, quipped, "It took me some time to figure out how to make shrimp on the barbie. Now I've got to learn how to make pasta." Barry Collier, president and chief operating officer, Prism Entertainment Corp., on the recent Paramount/Prism distribution deal, observed, "I always wanted a big brother." And Ron Castell, senior VP/programming and merchandising, Blockbuster Entertainment, noted that the home video business is like "being in a Woody Allen film" given all the "angst" the industry seems to crave and its "issues of the week" like depth of copy, breadth of copy, defectives, will sell-through hurt rental, etc. He added that consumers haven't really lost their "love affair" with the VCR. Rather, he likened the flat rental situation to a "love affair that's turned into a marriage. What it needs is a lot of sweet nothings and flowers.

Menendez Brothers Plead 'Not Guilty'

Erik and Lyle Menendez, charged in the murder of their parents, former Live Entertainment chairman and CEO Jose and wife Kitty (Billboard, March 24), entered not-guilty pleas in Los Angeles March 26. Each is facing two counts of first-degree murder and special circumstances that could result in the death penalty if they are convicted. The motive for the killings last August 20, says the L.A. District Attorney's office, was greed, as the sons stood to inherit a \$14 million estate. Municipal Court Judge Judith O. Stein set an April 9 date for pretrial motions. A preliminary hearing date will also be set at that time. One major issue expected to be contested during the pretrial procedures is the admissibility into evidence of tape recordings among the Menendez brothers and their family psychologist, Jerome Oziel.

STORE MONITOR

(Continued from preceding page)

Roscoe, Ill.; Jim Salzer, Salzer's Video, Ventura, Calif.; and Jim Townsend, Capitol Video Sales, Washington, D.C. Retailer of the decade: George Atkinson, founder of Video Station; Frank Barnako, twice president of Video Software Dealers Assn. and head of Video Place, Washington, D.C.; Berg again; Allan Caplan, chairman of Applause Video, Omaha; and John Pough, co-owner of Video Cassettes Unlimited, Santa Ana, Calif.

RUGGED RACE: "There will be six of us competing for two seats," is the way **Steve Rosenburg** sizes up the 1990 VSDA board of directors election race, now officially under way following the work of the nominating committee (Billboard, March 31). Head of three-store **Premiere Video** in the Atlanta suburb of Marietta. Rosenburg sees two candidates as automatic winners of two of the four slots in contest: incumbent national president Lou Berg, who got an official nod by the nominating group, and controversial Allan Caplan, passed over by the nine-person panel. Berg heads up a two-store operation and Caplan heads a 62-store franchise chain. The other three official picks are Rosenburg, Joe Johnson, GM at 15-store Popingo Video, Sioux Falls, S.D., and the nominating committee's real shocker. Carl Bellini. president of 205-store Erol's Inc., Springfield, Va. Rosenburg's own success is some-

Rosenburg's own success is somewhat controversial in that he was officially nominated a year ago when he was serving on the board in an in-*(Continued on next page)* FOR WEEK ENDING APRIL 7, 1990

Billboard.

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OP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports

THIS WEEK	LAST WEEK	WKS. ON CHAI	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	★ LETHAL WEAPON 2	★ NO. 1 ★ ★ Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
2	10	2	FIELD OF DREAMS	Universal City Studios MCA Home Video 80884	Kevin Costner Amy Madigan	1989	PG
3	2	6	PARENTHOOD	Universal City Studios MCA Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
4	3	7	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
5	4	8	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
6	5	8	UNCLE BUCK	Universal City Studios MCA Home Video 80891	John Candy	1989	PG
7	7	4	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
8	37	2	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
9	6	13	WHEN HARRY MET SALLY	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
10	9	12	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
11	8	10	DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
12	17	5	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
13	16	3	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG
14	15	7	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
15	14	8	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
16	12	8	THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
17	11	7	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
18	19	18	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
19	22	4	BREAKING IN	HBO Video 0380	Burt Reynolds Casey Siemaszko	1989	R
20	13	11	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
21	18	14	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
22	NE	wÞ	LITTLE MONSTERS	MGM/UA Home Video 907292	Fred Savage Howie Mandel	1989	PG
23	31	2	THE PHANTOM OF THE OPERA: THE MOTION PICTURE	RCA/Columbia Pictures Home Video 77013-5	Robert Englund	1989	R
24	20	13	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
25	23	14	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
26	NE	wÞ	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
27	21	5	WIRED	IVE 68906	Michael Chiklis J.T. Walsh	1989	R
28	24	4	FRIDAY THE 13TH PART VIII: JASON TAKES MANHATTAN	Paramount Pictures Paramount Home Video 32298	Jensen Daggett Scott Reeves	1989	R
29	25	3	HALLOWEEN 5: THE REVENGE OF MICHAEL MYERS	CBS-Fox Video 9206	Donald Pleasance Danielle Harris	1989	R
30	26	5	SEE YOU IN THE MORNING	Warner Bros. Inc. Warner Home Video 657	Jeff Bridges Alice Krige	1989	PG-13
31	28	3	THE BIG PICTURE	RCA/Columbia Pictures Home Video 50263	Kevin Bacon	1989	PG-13
32	27	6	RUDE AWAKENING	HBO Video 0352	Cheech Marin Eric Roberts	1989	R
33	29	13	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
34	NE	wÞ	WAR PARTY	HBO Video 0217	Kevin Dillon Billy Wirth	1989	R
35	30	9	EDDIE AND THE CRUISERS II: EDDIE LIVES!	IVE 62029	Michael Pare	1989	PG-13
36	34	12	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
37	38	13	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
38	NE	wÞ	APARTMENT ZERO	Academy Entertainment 1205	Hart Bochner Colin Firth	1989	R
39	36	20	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
40	33	30	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
-	_				_		

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

STORE MONITOR (Continued from preceding page)

terim appointment. He lost in an eight-candidate race that many see as a turning point of sorts for VSDA, perhaps the last time the race will be so dominated by small-size chain representatives or single-store operators. "What happened with Steve is that you can be popularly supported by the nominating committee and still lose, just as you can win as a write-in from the outside, as has been proven over and over," says one source close to the nominating process. This realization emboldened the group to pass on Caplan and incumbent Dave Ballstadt, VSDA's treasurer and head of 10-store Adventures In Video, Minneapolis. Both Caplan and Ballstadt had requested nomination, it's understood. Both conceivably can win easily as writeins

With history showing that winning a seat is a toss-up whether a candidate is officially picked or runs at large, the committee this time out was more determined to look "at our total member mix," one committee member says. Thus the decision to go with a large-chain candidate, Bellini. This has been done before. In 1988, Dick Kerin, also with Erol's but a VP, and Lou Fogelman, president of Music Plus, the big West Coast combo chain, were both officially nominated but lost their election bids (Fogelman at the time had served four years on the board as a NARM appointee). Nowadays, nominating committee insiders insist, the situation is different. The VSDA constituency will go for someone from Erol's, though probably not from Block-buster Entertainment, one source close to the committee suggests.

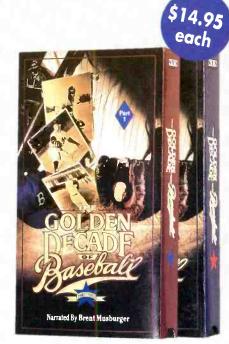
Bellini, although not at all known in the industry, has 35 years experience in retail. He spent 21 years at W.T. Grant, attaining a regional VP position at the time the well-known discount chain went bankrupt. Bellini went on to seven years in Charlotte, N.C., as senior VP of Family Dollar Stores. Then came an eight-year stint as group VP of Sherwin Williams from 1980-1987. Then he came in as one of six people to turn around Revco Drug Stores and bring it out of bankruptcy. In June 1989 Bellini joined Erol's.

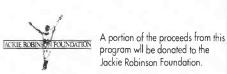
The VSDA nominating committee comprised three national board members and six members at large: Gary Messenger, national secretary and chair, who heads 14-store North American Video Limited, Durham, N.C.; Tom Keenan, co-owner of Ev-erybody's, Portland, elected to the board last year; Jack Messer, who heads Gemstone Entertainment, Cincinnati, the veteran board member; James Louer, owner of Premier Video, a single store in the Seattle suburb of Puyallup; Lynne Landers, head of two-store Video Plus, Albuquerque; Frank Lucca, president Flagship Entertainment Centers, Taunton, Mass.; John Heim, presi-dent J&J Video Inc., Denver; Rick Veingrad, principal in two-store Vid-eo Connection, Miami; Lorna Gil-lete, president of five-store House Of Video, Burley, Idaho. The Decade. 1947-1957. It was the decade of Mantle, Mays, DiMaggio and Snider- the Yankees, Dodgers and Giants of the Subway Series and the most important and memorable events in baseball history.

Now for the first time on home video, this 2-part program recaptures the excitement, color, glamour and spirit of baseball's greatest era. Sit back and watch as many of the era's greatest reminisce, including Willie Mays, Whitey Ford, Duke Snider, Tommy Lasorda and so many others.

It was the best of times; it was ten seasons of gladness, and sadness, but mostly it was a time of joy... a golden age unparalleled in sports history. It was truly **The Golden Decade.**

1990 Color/B&W 60 minutes each Part 1 P0752 Part 2 P0754





A portion of the procedes from this program will be donated to B.A.T. (Baseball Assistance Team).

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A Grand Slam Dunk!

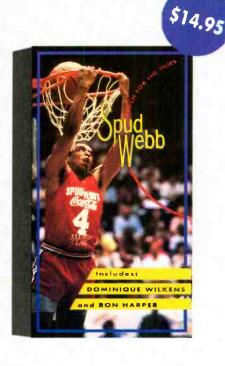
S pud shares his philosophies and techniques on succeeding in basketball. From dribbling to passing to shooting, he skillfully demonstrates that it is possible for anyone to learn and play effectively.

Watch exciting game footage, clinics and interviews with Spud, his family, coaches and friends, including **Dominique Wilkens** and **Ron Harper**. With an "inyour-face", face break drive to the basket type of game, Spud has surpassed all expectations by capturing 1st place at the NBA Slam Dunk Contest.

At 5'7" he is one of the smallest players in professional basaketball, and yet he remains virtually unstoppable, both on and off the court.

Now it's your turn to **Reach for the Skies with Spud Webb.**

1990 Color 60 minutes P0741





A portion of the proceeds from this program will be donated to The Boys Club of America.

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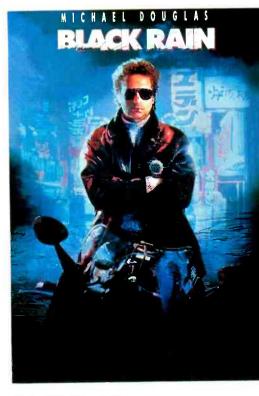
The home vid biz is booming in Italy ... see page 75 et Date:

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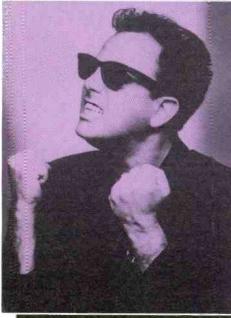
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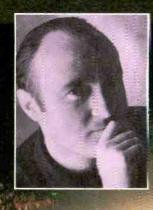
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	HE Holymoor	RE	PO	R	TER
	SUX U		NO. OF SCRNS	WKS	TOTAL GROSS
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	PER SCRN AVG (\$)	IN REL	TO DATE (\$)
1	Pretty Woman (Buena Vista)	11,280,591	1,325 <i>8,514</i>	-	11,280,591
2	Hunt for Red October (Paramount)	9,111,680	1,817 <i>5,015</i>	3	67,287,859
3	Joe Versus the Voicano (Warner Bros.)	5,250,004	1,795 <i>2,925</i>	2	26,185,019
4	Driving Miss Daisy (Warner Bros.)	3,682,465	1,652 <i>2,229</i>	14	74,523,531
5	House Party (New Line Cinema)	3,200,568	700 4,572	2	13,355,221
6	Lord of the Flies (Columbia)	2,460,163	919 2,677	1	8,342,868
7	Blue Steel (MGM/UA)	1,656,271	1,306 <i>1,268</i>	1	5,604,303
8	Bad Influence	1,463,086	1,090	2	10,010,411
9	(Triumph) Born on the Fourth	1,342,680	1,342	13	65,441,414
10	of July (Universal) Hard To Kill	1,167,738	1,245 1,006	6	41,785,305
11	(Warner Bros.) A Shock to the System	1,002,158	1,161 345	1	1,002,158
12	(Corsair) Lambada	929,831	<i>2,905</i> 1,056	1	3,486,714
13	(Warner Bros.) Nuns on the Run	839,505	881 107	1	1,767,506
14	(Fox) My Left Foot	800,502	7,846	19	8,773,422
15	(Miramax) The Fourth War	776,449	<i>1,981</i> 1,005		776,449
16	(Cannon) Look Who's Talking	711,360	624	22	134.837.533
17	(Tri-Star) Madhouse	695,686	1,140 885	5	18,743,686
_	(Orion)	603,480	786	18	77,568,541
18	Steel Magnolias (Tri-Star)		940 833	18	79,181,238
19	Little Mermaid (Buena Vista)	580,701	697	_	
20	Glory (Tri-Star)	537,900	652 <i>825</i>	14	23,235,499
21	Handmaid's Tale (Cinecom)	520,420	151 <i>3,446</i>	2	2,695,561
22	Blind Fury (Tri-Star)	515,380	353 1,460	1	1,694,400
23	Forbidden Dance (Columbia)	472,255	555 <i>851</i>	1	1,410,734
24	Henry V (Goldwyn)	428,136	131 <i>3,268</i>	18	6,463,175
25	War of the Roses (Fox)	310,940	384 <i>809</i>	15	83,747,527
26	Coupe de Ville (Universal)	266,050	170 1,565	2	447,099
27	Mountains of the Moon (Tri-Star)	224,070	77 2,910	4	1,380,753
28		198,531	214 <i>928</i>	_	60,135,854
29	Cinema Paradiso (Miramax)	184,715		5	1,213,487
30		168,795		7	19,431,069
31	Body Chemistry	157,425		2	294,550
32	5	147,144	308	13	6,477,936
33		145,105		2	297,634
34		138,701	161 221	5	15,335,333
35		131,704		14	7,653,228
36		127,939		9	808,730
37	(Concorde)	124,915	2,611	13	1,965,700
38	(Orion Classics)	116,620	4,164	3	599,951
39	(Concorde)	100,884	1,666	9	72,921
	(Concorde)		2,402	_	
40	All Dogs Go to Heaven (MGM/UA)	99,855	236 423	18	26,111,830





CLOCKWISE FROM TOP: TOURING IN '90, The Rolling Stones; U2; Da-vid Bowie; Prince; Phil Collins; Billy Joel. Color photo of Elton John concert, London Arena, May 1989.















Will the '90s Mean One World. **One Promoter? A New Trend Is Triggering Anxiety Among Top European Tour Operators.**

By HUGH FIELDER

arely three months into the new decade, the international touring scene is confronting a new development that could significantly change the business of major tours for the 1990s-the emergence of a worldwide promoter who guarantees an act a multimillion dollar advance in return for setting up and controlling all aspects of a world tour.

Concert Promotions International of Toronto, Canada, who handled the highy successful Rolling Stones' U.S. tour last fall for an estimated \$70 million guarantee, have secured the rest of the band's world tour for an undisclosed sum

The Stones have already played Japanese shows and will be touring across Europe during the summer.

In addition, CPI is promoting David Bowie's "Greatest Hits" world tour, which started in Canada last month and will cover four continents by August.

CPI is using an operating agent for each act in each conti-nent, who is responsible for making the deals with local promoters in each territory.

The issue of the flat fee for local promoters that caused such controversy in America when the Rolling Stones' tour was set up last summer has not arisen for the European shows. As Neil Warnock, of The Agency, operating agent for the Stones' European dates puts it: "The local promoters are promoting. They are at risk. They are not just arrangers

But there is still concern being voiced over this new trend of a single promoter setting up a world tour having agreed a tour guarantee with the act in advance. Veteran promoter Harvey Goldsmith, who will be putting on the Stones' U.K. shows, sums up the dilemma: "Half of me says I should be out there in competition and half of me says I shouldn't.

"There's no reason why a successful promoting company in one country shouldn't be able to put it together on a global basis. The problem comes when the company starts tak-

ing on too much and they can't concentrate their efforts." Goldsmith spells out the dangers of what he calls long-dis-tance promoting. "What goes in America or Japan may not necessarily go in Germany. And the U.K. may be different again. You have to recognize local parameters for practical things like time scales. In America, you can slot in shows four or five weeks ahead. In England, it's four or five months. In Germany and Italy it's different again."

The London-based promoter goes on: "What's important is the flair, the flavor, the meaning of those artists in different territories. You need to study the different profiles to work out the best way of setting up a tour. Otherwise it will end up like selling baked beans.

What bothers me is when the exercise simply becomes one of finance and nothing else is deemed relevant. I'm just not sure about the methodology behind the marketing of these major acts,

Goldsmith has no complaints about CPI's deal with the (Continued on page I-3)

WEMBLEY ARENA 1989

BEE GEES · BOB DYLAN · EURYTHMICS · THE WHO NEIL DIAMOND · DIANA ROSS · BOBBY BROWN SIMPLY RED · LEVEL 42 · LUTHER VANDROSS STEVIE WONDER · ALEXANDER O'NEAL BRYAN FERRY · ELTON JOHN PET SHOP BOYS

THIS YEAR, WE'RE ALREADY SETTING A NEW RECORD.

These are just some of the famous names that appeared at Wembley Arena last year.

They're the kind of people who don't just play anywhere.

They'll only play at a venue that has the experience of regularly handling important concerts. And where the facilities for artist and audience are second to none. Wembley Arena is able to offer facilities of the highest order. Especially as we've just spent £10 million on refurbishment, making our venue the most comfortable in the country.

It's no wonder then, that we're already set to surpass the performance of 1989. When it comes

to concert venues, it's Wembley Arena that's calling the tune.





The '90s: Bringing Down the Barriers for World Tours

By THOM DUFFY

n the past, when a major rock or pop act announced a "world tour," the term was usually a misnomer. Tour routes included North America, Western Europe, Australia and, possibly, Japan. But regular forays into other foreign markets were rare.

That has begun to change. The same convergence of political changes, technological advances, and economic growth that has nurtured a global market in other industries is reshaping the concert touring business. The changes will not come easily. Those in the U.S. involved with international touring cite continuing challenges, ranging from immigration difficulties to a a shortage of technical expertise and venues in some foreign markets.

But the 1990s may be the decade of the first true "world tours." And no one is more excited than the performers themselves.

"I'm very well aware that when I work on the road, 90% of the places I've played before," says Keith Richards of the Rolling Stones. "It's very, very rare that I get to places that I haven't been. And to me, that's the most interesting part" of touring. When the Stones staged a series a shows at the Tokyo Dome in February, it was the first Japanese concerts ever for the band in its 27-year history—and a symbol of tour barriers falling down.

When Billy Joel set off on his "Storm Front" tour late last

year, he too expected to perform well beyond his U.S. base. "I'd like to go to places I haven't gone, like South America or some of the European markets I haven't been to," he says. At Joel's booking agency, QBQ Entertainment, agent Adam Kornfeld says

At Joel's booking agency, QBQ Entertainment, agent Adam Kornfeld says there "absolutely" will be greater international touring opportunities in the years ahead. "Artists have always played Europe," he says. "I see more opportunities in Southeast Asia as well as, to a lesser extent, South and Central America." Takao "Terry" Terajima has been

Takao "Terry" Terajima has been bringing U.S. talent to Japan and the Far East for more than a decade through his Pacific Music Enterprises, based in San Francisco. He recently booked a concert featuring Placido Domingo, Perry Como and the Harlem Boys Choir to mark former President Reagan's visit to Japan last October.

In Terajima's view, the lag time between an act's popularity in the West and their acceptance in Pacific markets has all but disappeared. "Things like the communication systems have drastically changed," he says. "Maybe five years ago, we had to take more time [to book] someone who was popular in the U.S. Nowadays, even the young kids in Japan, all know at the same time" who the hot U.S. acts are. Terajima says satellite linkups will be used for a televised con-

cert he has proposed for August with performances by major U.S. jazz, black and pop music performers from each of the four main Japanese islands. As Japan becomes more accessible, Terajima sees touring opportunities increasing throughout the Pacific Rim nations.

"There already is so much communication between those countries [and the U.S.] on a business level," says Bob Tulipan of the Traffic Control Group, which handles international tour logistics for groups including pop artists. "There's been an exposure of western culture and business [practices] for a long time."

Rob Light at Creative Artists Agency, which represents acts such as Janet Jackson, Rod Stewart, and Tina Turner, agrees "the business has just gotten much more sophisticated. An artist and manager, when they're planning for an album and tour, now look at it internationally."

In addition to markets in the Far East and South America, observers expect major cities in Eastern Europe to be the first target of international tour expansion. A warmer political climate combined with proximity to existing tour routes in Western Europe make cities of the Eastern Bloc ripe for additional bookings. Not long after the Berlin wall was opened, for example, American performers including Melissa Etheridge and Crosby, Stills & Nash marked the event with shows in East Berlin.

Yet the enthusiasm displayed publicly by the touring industry is tempered in private by awareness of the difficulties facing global expansion of the concert business. The logistics of international touring demand a far greater lead time than artists face for a stateside tour, "If you were planning a world tour and really wanted to do it with maximum efficiency—to get the sponsor in place, to pick territories for the ideal time of the year—I'd really love to have nine months to a year," says one major agent.

Artists, agents, managers, and tour producers need to plan ahead for such things as immigration clearance and visas. Complete lists of tour personnel, and backup staff, must be compiled for timely processing of immigration paperwork. Promoters within the foreign market often must assist in getting necessary clearance.

"The biggest problem we have with people is that they want the job done tomorrow," another international touring source says. "You have a problem with a lot of people waiting to see how a record's going to do. Or they're saying it's hot, so we have to move now. You have to take into account those lead times."

Although the number of international markets is growing, agents foresee continuing problems with talent traffic, with most acts aiming for the same regions at the same time of year. "On an emotional level, you think there are more places than ever to play so you can spread [shows] out," one agent notes. "But the European stadium window, for example, is limited. Are the pockets deep enough to support six major stadium shows in a summer?"

There also is concern that venues and equipment availability in emerging markets will not immediately keep pace



Gloria Estefan

with booking interest. The growth of sporting events worldwide has created booking conflicts at the arena and stadium level. In some areas, such as Eastern Europe, existing theaters may be older facilities ill-suited to the load-in requirements of modern concerts. State-of-the-art sound and lights often must be imported into foreign markets. "But then again, you can have somebody buy the best stuff out of the book-and they don't know how to operate it, a source observes.

In markets unaccustomed to the behavior at rock or pop concerts, security staff also must be trained in crowd control and told what to expect. "You've got to say, 'this is what a rock audience will do,'" says a touring expert who has worked in the Soviet

WWW 2

A Billboard Spotlight





Stevie Ray Vaughan

bloc. "A 'wave,' for instance. That's normal. Don't worry about it."

Getting artists into some foreign markets also may be easier than getting concert receipts out. "The biggest problem you run into in a lot of these countries is getting the money out, because of tax laws," a source says. "You may run into corrupt customs, and equipment being held."

The relative isolation of some international tour markets, and the comparatively limited number of shows booked there, have allowed such problems in the past. But as global booking increases, observers say, an information network will develop among agents, promoters and managers to anticipate and handle most difficulties.

Yet, while the globe may get smaller for the booking industry, artists in demand worldwide find there are still just so many hours in a day to help promote their performances. "We played in 15 countries the last time out," says Bruce Hornsby. "It takes a full year to cover all the bases that you're asked to cover and then everyone's not entirely satisfied. Logistically, it's very difficult to give everyone the time they really need. It's hard to cover the world."

EURO TOUR OPERATORS (Continued from page I-1)

Stones. "All power to their elbow. They were brave enough

to make the offer, unasked for, and the Stones were brave enough to take it. The fact that CPI had a letter of credit from a major industrial backer [Labatt] helped. But Michael Cohl [CPI president] still had to do his figures. You can't really carp if you didn't make the offer. I didn't."

With promoters agreed that there is no such thing as a guaranteed sell-out world tour—Michael Jackson in Australia and Bruce Springsteen in the U.K.'s Birmingham on their last world tours are two prime examples to prove the theory—nobody questions the risk CPI is taking.

But Goldsmith is more concerned with the business people behind the deals "who have no interest in our business whatsover—the lawyers who play chess with each other and the accountants and advisers who have to justify their position.

"They are pushing the artists into terrible errors of judgment that will backfire on them eventually."

Tim Parsons of Midland Concert Promotions (MCP) in the U.K. fears that the trend toward global promoters means that all tours will emanate from the U.S. "because that's where the money is and they are the only ones able to put forward the offers."

(Continued on page I-4)

B.B. King





Suzanne Vega

INTERNATIONAL TOURING



The Cure





Tears For Fears

Left: Erasure

Herbert Grönemeyer

Mike & the Mechanics



International Agents/Promoters Seek Euro Tax Reform for One Smooth Road

By HUGH FIELDER

he creation of a single European market in 1993 offers a theoretical chance to streamline the complete tax structures that are the bane of the lives of international agents and promoters, but little practical chance that it will happen.

As any agent will explain, tax regulations vary not just between countries in Europe, but sometimes within the country as well. Germany and France, for example, both have different tax rules in different regions.

The result is a nightmare for agents and a source of anger and bewilderment to managers, particularly those who simply close their eyes to the problem and expect it to go away.

Says John Giddings, of the Solo Talent agency and promotion company in the U.K.: "Double taxation agreements can help and if you're earning money from record sales then you can use any deductions from concerts as a credit against tax. But it's more serious if concert income is your only revenue because you can have up to 25% of the gross fee deducted."

That applies to an increasing number of bands. Harvey Goldsmith says: "The acts that have been around for a long time are selling fewer records but making more money out of touring. Because they're still the best acts on the road in terms of entertainment."

European tax laws are costing Neil Warnock, of The Agency in London, two full-time accountants. "If you don't tackle it efficiently it can get very ugly, because you are dealing with different people for different taxes. There's VAT, PRS, withholding tax. We're never going to get any of these people round a table, but they are major deductions and there's nobody trying to sort out an easier system. If fact, it's getting more complex with the monies being deducted at source and claimed back later. "

The prospect of a larger European market that includes many of the newly "liberalized" Eastern European countries has attractive implications for touring, although the social and political upheavals mean that the progress made in recent years is being put on hold while the countries reorganize their infrastructures.

But until Eastern European currencies become convertible, there's no financial incentive to play there. "It isn't a commercial market at the moment but once it is it will open up the possibility of extending European tours by up to two or three weeks," says Tim Parsons, of Midland Concert Promotions.

The facilities are already there, according to The Agency's Warnock. "There are plenty of multi-purpose halls that you can divide any way from 3,000 to 12,000. And of course there's the Moscow Olympic Stadium which holds 35,000, where Pink Floyd played last year."

Although some people maintain that the Russian bureaucratic mentality can be more of a culture shock than Japan, Warnock found no problems with the Floyd's mammoth hitech production. "We simply took everything we could possibly need with us.

"The Russians flew all the equipment and the band in from Athens in two Andropov Air Force transporter planes and the Red Army acted as humpers. They told us it made a refreshing break from Afghanistan, where they'd just been."

The problems of eating were solved by bringing in a refrigerated artic full of food from the U.K. But as Warnock observes: "Pink Floyd is a band that marches on its stomach."

A more significant trend for promoters and agents is that a growing number of acts are now touring Europe twice and sometimes three times during the "life" of an album. John Giddings: "In Australia and Japan you only get one shot at it, but Europe you can build up. I've got Suzanne Vega coming in to play the capital cities of Europe to coincide with the release of her album. Then she goes off to Japan, Australia and America, by which time the record has hopefully taken off here and she can return to do a wider sweep.

"It involves more travelling but if the artists feel they are achieving something then it gives them the energy for it. They can cut back on other aspects like promotion and TV, which can be very draining." Tim Parsons has promoted Bon Jovi on three U.K. tours

Tim Parsons has promoted Bon Jovi on three U.K. tours since their latest album came out, and sold every ticket. "If you tour on the first single and come back on the fourth, you can attract a completely different audience."

He believes that American bands in particular are taking a more sophisticated attitude toward touring outside the U.S. "Aerosmith identified the potential of selling 2.5 million albums in Europe and decided to tour accordingly, giving Europe that level of respect as a market."

Neil Warnock is planning to bring over rising acts Faith No More and the Red Hot Chili Peppers more than once this

A Billboard Spotlight

M/M/M/ 2

year. "Record companies are starting to see the benefit of having their act on the road and are using the tours as a promotional tool to sell albums."

Parsons says: "It works best with acts who know the value of live work. There are bands that are happy to be on the road 10 months a year, while others are more precious and you are lucky if you see them more than once every two or three years.

"That can be frustrating, because if they toured more they would create a base for themselves which even if they don't need it now they might in two years' time when they've delivered that 'soft' album. That's when they really need to tour, but sometimes you discover that there isn't really a live base for them."

Not all progression necessarily has to be toward bigger and bigger venues, however. Having filled Wembley Arena last time around, John Giddings is putting Suzanne Vega into the Dominion Theatre, a quarter of the size, this time

around. And Barry Dickins has this year presented Bob Dylan at the 4,000-capacity Hammer-

smith Odeon after Dylan demanded to play somewhere small. Last year he did the same for Neil Young.

"That's good judgment," says Harvey Goldsmith. "Eric Clapton plays 18 nights at the Royal Albert Hall because he likes it and so does his audience. You can't just do the same thing over and over. You've got to give people the chance to listen to your music as well as seeing you.

"People go to stadium gigs for the event. They can have a great time there. But the quality of the music is less important than the overall atmosphere.

"If you are a great artist you have to confront your audience musically from time to time."

Tim Parsons doesn't see any problem about splitting an act between indoor and outdoor shows, as U2 did during their last tour. "Indoor shows will always be more popular than outdoor

shows. You simply have to make sure that the number of indoor shows doesn't prejudice the potential for the outdoor events."

EURO TOUR OPERATORS

(Continued from page I-3)

He says: "Here in the U.K. we're still peanuts. In America, there's more money available from all aspects. We don't have that kind of access to resources. We can't organize bussing facilities to gigs all over Europe the way CPI can in America for example.

"To promote worldwide you have to have the money in place before you can make the offer, because you can't know every market and so you have to start talking ball-park figures."

Parsons, who claims that European promoting is "straightforward accountancy" in comparison to the U.S. "where the name of the game is 'catch me if you can,' " accepts that the success of the Stones' U.S. tour made it inevitable that CPI would want to become involved in every major tour from now onwards.

He says European promoters are responding and points to Barrie Marshall of Marshall Arts, who is masterminding Paul McCartney's world tour, and Marcel Avram in Germany, who is setting up a Tina Turner tour. "But it is in our interest as promoters working directly

"But it is in our interest as promoters working directly with agents that those agents retain the agency for artists and sell them to promoters that they choose to work with. I sincerely hope that system remains, although I'd be naive to expect that it will.

"The point about a band like the Stones coming on to the market is that they actually owe loyalty to no one. Whereas with bands like U2 and Bon Jovi, we've been involved with them for years and we have a relationship with them because we've developed their careers for them."

Barry Dickins, of agent/promoters ITB, believes that loyalty is at the heart of the issue. "If the guy who's been promoting the Stones in Germany for 20 years and building their reputation there isn't doing it this time you have to ask why not, because these promoters are also helping new talent.

"We all need the big names to make money to invest in new bands."

He says: "I think it's not entirely coincidence that the Stones and Bowie have no managers. They have advisers and advisers always look at the bottom line. You tell me an *(Continued on page I-7)*

1-4

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TOURING

EURO MARKET UPDATE

WEST GERMANY

TOP VENUES: Westfalenhalle, Dortmund (13,000); Festhalle, Frankfurt (12,000); Olympic Hall, Munich (10,000); Deutschlandhalle, Berlin (8,000); Martin-Schleyer-Halle, Stuttgart (8,000); Philipshalle, Duesseldorf (7,000); Grugahalle, Essen (6,000); Alsterdorfsporthalle, Hamburg (6,000); Rudi-SedImayer-Halle, Munich (5,000); ICC, Berlin (4,500); Munsterlandhalle, Munster (4,000); CCh, Hamburg (3,000); Ludwig-Ebert-Halle, Ludwigshafen (3,000); Circus Krone, Munich (2,500); Rheingoldhalle, Mainz (2,500); Mozartsaal, Mannheim (2,300); Beethovenhalle, Bonn (2,000).

OPEN-AIR VENUES: Hockenheim-Ring, Nuremberg (70,000-90,000); Nurberg Ring, nr. Mannheim (60,000); Olympic Stadium, Munich (70,000); Neidersachsen Stadium, Hanover, (50,000); Waldstadion, Frankfurt (50,000); Mungersdorfer Stadium, Cologne (50,000); Talavera-Wiese, Würzburg (40,000); Zeppelinfeld, Nuremberg (40,000); Reeitstadium, Munich (35,000); Waldbuhne, Berlin, (20,000); Open-air Area, Dinkelsbuhl (20,000); Loreley, Rhein River (15,000-20,000); Karl-May-Festspielwiese, Bad Segeberg (12,000).

TOP PROMOTERS: The Concert Co.—Mama Concerts & Lippmann & Rau (Marcel Avram, Fritz Rau, Matthias Hoffman), Munich; Marek Lieberberg Konzertragentur, Frankfurt; Konzertagentur Hans-Wer-ner Funke, Hamburg; Konzertdirektion Karsten Jaahnke, Hamburg; Konzertagentur Peter Rieger, Cologne; Art Concerts, (Franz Abraham,

Robert Langer), Rosenheim.

TOP AGENTS/AGENCIES: Stimmen der Welt, (Rüdiger Hoffmann), Munich; Concert Concept, (Peter Schwenkow), Berlin; Joint Venture Musik, (Heinz Gross), Munich; Hello Concerts, (Lothar Schlessmann), Augsburg; MCT Konzertagentur, (Scumeck Sabottka), Dusseldorf. U.K.



TOP VENUES: Academy, Brixton (4,300); Barbican Centre (2,026); Borderline (300, standing); Dingwalls (400); Dominion Theatre (2,105); The Fridge (1,100, standing); Hammersmith Odeon (2,710); Le Palais, Hammersmith (2,300); London Arena (12,615); Marquee (800); Mean Fiddler (600); Olympia (18,000); Queen Elizabeth Hall (1,056); Rock Garden (250); Ronnie Scotts (350); Royal Albert Hall (8,500); Royal Festival Hall (2,900); Shaw Theatre (495); Town & Country Club (1,400, inc. 1,100 standing); Wembley Arena (12,500); Wembley Conference Centre (2,636); Wembley Stadium (72,000).

PROVINCIAL VENUES: Music Hall, Aberdeen (2,850); Pavilion, Bath (1,000); National Exhibition Centre, Birmingham (11,600); Winter Gardens, Blackpool (3,050); Brighton Centre (9,860); Colston Hall, Bristol (2,120); New Theatre, Cardiff (1,140); Fairfield Halls, Croydon (1,780); Assembly Rooms, Derby (3,450); Caird Hall, Dundee (2,600); Exhibition Centre, Edinburgh (15,500); Pavilion, Glasgow (1,450); Harrogate Centre (2,000); City Hall, Hull (1,770); De Montfort Hall, Leicester (3,800); Pied Bull, Liverpool (200); Apollo, Manchester (2,700); Leisure Centre, Mansfield (2,700); Town Hall, Middlesbrough (1,180); Milton Keynes Bowl (55,000); City Hall, Newcastle (2,170); Newport Centre (2,000); Royal Concert Hall, Nottingham (2,500); Arts Centre, Poole (3,960); Guildhall, Portsmouth (2,020); Guildhall, Southampton (2,315); Coliseum, St. Austell, Cornwall (3,300); Ulster Hall, Belfast (1,600); Usher Hall, Edinburgh (2,220); Victoria Hall, Hanley, Stoke-on-Trent (1,560).

TOP U.K. PROMOTERS (in no particular order): Harvey Goldsmith Entertainments, London; The Agency (Neil Warnock), London; Solo (John Giddings), London; Asgard (Paul Fenn), London; Marshall Arts, London; BKO Productions (Byron Orme), London; International Talent Booking, London; Derek Block Concert Promotions, London; Barry Clayman Concerts, London; Mel Bush Organization, Bournemouth; Concorde Artists (Louis Parker), London; Andrew Miller Concerts, London; Flying Music Co., London; Mervyn Conn Promotions, London; Adrian Hopkins Promotions, London; Claud Hopper Productions, London; Kennedy Street Enterprises, Manchester; Kruger Organization, Hove, Sussex; Preston, Lancashire; Barry McKay International Music, London; Midland Concert Promotions (MCP), Walsall.

FRANCE

TOP VENUES: Olympia, Paris (2,000); Palais des Sports (5,000); Bercy, Paris (17,000); La Ligale, Paris (1,400); La Mutualite, Paris (2,000); La Bataclan, Paris (1,400); Le Palace, Paris (1,400); Rex Club, Paris (600); Paris Music-Hall, Paris (1,400); Le Truck, Lyons (1,300); Le Cameleon, Lyons (500).

LEADING PROMOTERS/AGENTS: Ge-

rard Drouot, Paris; Garance Productions, Paris; Rainbow Concerts, Lyons; Zero Productions, Paris; WVP Concerts, Lille Cedex; Spectacles Camus Coullier, Paris; Corida, Paris; Lesly Productions, Paris; SOS Productions, Paris; La La Production, Dijon.



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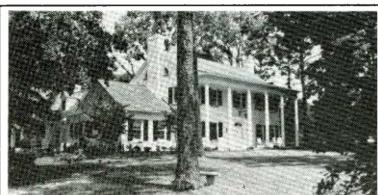
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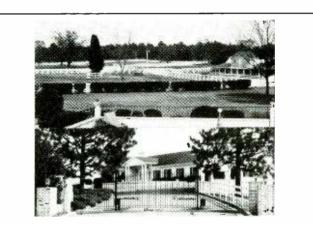


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The romantic "Tara" dream lives on in this exquisitely restored Southern Coloniai home. Set amid 46 acres of landscaped gardens and green pastures, this story book property was featured in a 5 page "SHOWCASE" in the Oct./Nov. issue of UNIQUE HOMES. Its European owners installed state of the art sound, communications, (including fax), security and satellite TV systems. The grounds were landscaped and improved with the additions of the pool, pool gazebo and tennis court. Inside, a gleaming white marble walled German kitchen was imported and upstairs one bedroom was Incorporated into the master bedroom suite as a luxurious bath, walled in marble with separate shower and oversize jacuzzi tub. The house has 5 bedrooms, $4\frac{1}{2}$ baths, 6 working fireplaces and the newly installed central heating and cooling systems. It is offered completely furnished. The property has a large barn and caretaker's cottage. Reasonably priced, full-time caretaker's services are available. "The Tara Home" at Stephens Hill is located in Thomson, Georgia. It is about 30 miles from Augusta and an easy 2 hour commute to Atlanta. The local airport has a 5,000 ft. runway. A detailed brochure available on request. \$1,985,000. Call: Barbara Brock, MYRIAD PROPERTIES, INC. (404) 321-1955.

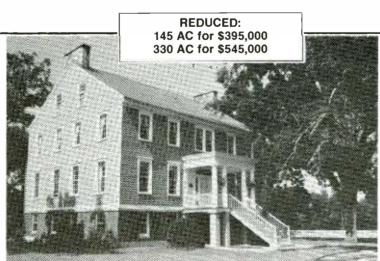


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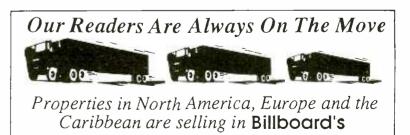
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INTERNATIONAL

Japan's '89 Stats Show CD Dominance

BY SHIG FUJITA

TOKYO-Statistics released by the Japan Phonograph Assn. (JPRA) for record and tape production in 1989 further underline the dominance of the CD,

This format now comprises 95% of all record production, while vinyl disks, both singles and albums, are in steep and possibly terminal

Domestic music took a healthy share of total titles produced

decline.

The 3-inch CD scored an 84% increase in 1989 to 47 million with a sales value of \$190 million, a gain of 58% (at an exchange rate of 156.30 ven to the dollar). The 5-inch configuration rose by 59% to 143 million (\$1.6 billion, up 38%), and total CD production was 190.5 million, a gain of 65% (\$1.8 billion, up 40%).

The downside vinyl figures, in contrast, showed singles plummeting by 72% to 7.7 million (\$22 million, down 74%) and albums dropping by 80% to 2.4 million (\$23 million, down 82%). Prerecorded cassettes also registered a 7% fall

to 73.9 million (\$572 million, down 14%). The grand total of audio disks and tapes was 274.5 million, an overall increase of 17% (\$24.5 billion, up 12%).

The continuing strength and individual nature of Japanese music is reflected by its major share of the repertoire produced. Of the 10 million analog disks, just more than 9 million were domestic titles and 885.000 were of international repertoire. Of the 190.5 million CDs, more than 131 million were domestic, with just more than 59 million from overseas sources. In the case of prerecorded cassettes, 69 million were domestic and only 4.8 million of international origin.

Saburo Kimura, JPRA secretary general, attributes the CD dominance to its heavy hardware market penetration and reduced prices. He says 30% of Japanese households now own CD players, and in the case of families with high school students it is 90%.

CD-radio-cassette players are now priced as low as \$224 and within financial reach of junior high school children if they save up. Two years ago, CD software of all repertoire cost \$20, but now the price range is between \$13.60 and \$18. The average price for CD international repertoire is lower because of competition from imported product, which can be bought for between \$11 and \$14.

Kimura points out that total audio disk and tape production in 1989 of 274.5 million was just 366,000 short of the all-time record of 274.9 million established in 1980. The combined total dropped steadily until a low of 213.8 million in

1987, and then climbed to 234.5 million in 1988 despite the growing popularity of record rental outlets. Kimura adds that music fans are now differentiating between music they want to buy and keep and music they just want to listen to a few times, which they rent or copy onto tape.

German Publishers Optimistic Unification, EC Market Seen As Boons

BONN, West Germany-The music publishing industry is regarding the final decade of the century with optimism, according to Dr. Hans-Henning Wittgen, managing director of the German Music Publishers Assn. (DMV)

Wittgen sees the prospective unification of the two German states, the opening up of Eastern Bloc countries, and the 1992 single market in the European Community as crucial events for a business like music publishing that is essentially based on international contacts.

An increase in printed music gross of 6% during 1989 is a healthy sign. German copyrights are achieving top international recognition and profit, especially in the West, through productions by such people as Frank Farian, Jack White, Giorgio Moroder, and Harald Faltermeyer.

In the Eastern Bloc states, there is a growing demand for contemporary music as underlined by the current exhibition of German music taking place in the Glinka Museum in Moscow and running until the

end of April.

According to a DMV survey, 40% of member publishers are expecting to expand their activities this year, although in view of increasing costs for staff and material, price rises

will have to be imposed. Says Wittgen: "Increases in costs are very often the compelling reason for company mergers, and this growing trend is apparent in the music publishing sector.'

He adds that legal laws and procedures must be harmonized as the two German states unify, and that copyright conditions within the Common Market on such matters as duration of copyright and a blanktape levy must also be harmonized.

In 1989, the West German music publishing gross in printed music was \$76 million (at an exchange rate of 1.71 deutschemarks to the dollar). Total gross, including broadcasting and performance rights and mechanicals, amounted to \$292 million.

Membership of the DMV currently stands at 380, employing about 9,000 people.

Irish Festival To Hit London: **Plant, Flowers On Tour Slate**

GREAT DAY FOR THE IRISH: Some of Ireland's best-known international artists will be rubbing shoulders with the Emerald Isle's most promising new musical talent at Fleadh 1990, to be held at London's Finsbury Park in June. The event, which is expected to attract more than 30,000 fans, will feature, among others, Van Morrison, Christy Moore, Paul Bra-dy, De Danaan, and Mary Coughlan, alongside new artists Energy

Orchard, Brian Kennedy, and Something Hap-pens. Fleadh 1990 is being co-promoted by the Mean Fiddler, one of

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London's best-known pub rock venues.

"RAMBLE ON": Former Led Zeppelin front man Robert Plant has lined up his first U.K. tour in two years to promote his latest al-bum, "Manic Nirvana" ... Jimmy Somerville, now enjoying solo success after hits with Bronski Beat and the Communards, is also set to embark on a tour, from which all profits will go to AIDSrelated charities ... Energy Or-chard follows its recent single "Belfast" with a new one, "Sailortown," and is going out on tour to promote it ... Much-praised Irish

band Hothouse Flowers releases its second album, "Home," for London Records in early June, with an extensive British tour lined up.

NEW PRODUCT: The Beatles and the Rolling Stones could be back in the charts together, thanks to the House Of Love, which has released a new single, "Beatles And The Stones," on the Fontana label. It is taken from the band's epony-

mous hit album The Church is back with a new album and single for Arista, called "Good

be released by Factory in the U.K. and Elektra in the U.S.

ROMISING FUTURE: Watch out for Silje (pronounced Celia), a young Norwegian singer/songwriter based in the U.K. She was recently showcased at a London gig by the Lifetime label. Her de-but single, "Tell Me Where You're Going," is produced by Lorder Going, is produced by Londonbased U.S. studio man Richard Niles.

Irish Disco Ordered To Pay \$31K In Disputed Royalties

BY KEN STEWART

DUBLIN, Ireland-Following an injunction granted in the High Court here to record industry copyright watchdog Phonographic Performance (Ireland) Ltd. (PPI). Thee Place disco has paid disputed royalties of some \$31,400.

The venue, situated in the Rosnaree Hotel in Drogheda, had not paid royalties since Jan. 1, 1989. The case marked the first time PPI went to court, similar disputes having previously been settled by arbitration.

Oliver Sheridan, general manager, says PPI's rights have been "fully vindicated" by Justice Ronan vindicated" by Justice Ronan Keene's decision, which "has given clear indication that Irish courts will not tolerate infringements of such rights.'

However, PPI reckons there is still some \$3.14 million outstanding in unpaid royalties, representing nonpayment of 400 of the 600 discos nation-wide. Says Sheridan, "We're hopeful that good sense will now prevail and that it won't be necessary to take too many offenders to court-maybe just one or two more."

He adds, "It was a very significant success because what was really at

www.americanradiohistory.com

issue was whether venues could avoid paying royalties by putting the matter to arbitration. Now, they have to pay what they deem to be fair

themselves—pending arbitration. "So it therefore establishes a major principle. Until now, the law has been uncertain over this situation.

PPI will now seek similar injunctions against other discos, among them members of the Irish Dance & Entertainment Industry Assn., of which Thee Place is a member.

PPI has also found it difficult to collect royalties from doctors and other background music users, such as hairdressers and pub owners.

Sheridan says, "Any public perfor-mance outside the home has to be paid for. Doctors play music in their surgeries to put patients at ease, and should pay. We haven't chosen to go after background users because we've been concentrating on the disco business, which is where the biggest royalty amounts have to be collected. But the principle is still the same

"We charge a doctor the equivalent of \$31.50 a year. It's not worth taking a major action against a nonpayer, but the money really does build up over the years.'

Home Video Biz Booms In Italy. Up 141% In '89

BY DAVID STANSFIELD

ROME-Taking into account both sales and rental, the Italian home video industry registered a record 141% upturn last year as compared with 1988.

A total 6.025 million prerecorded cassettes were sold or rented last year, according to an updated report from Univideo, the trade group representing this country's leading production and distribution firms.

Sell-through figures rose from 1988's 744,457 units to 2.99 million, showing an increase of just more than 300%. However, rentals suffered in the sales boom, dipping to 1.53 million, down 4.6% from the previous year's 1.6 million

Door-to-door and mail-order sales showed the biggest sectional increase, up from 54,980 units to 1.38 million, a remarkable increase in excess of 2,400%. It is estimated that the total monetary value of the sales/rental trade was up just more than 60% last year.

The boom looks set to continue, according to a trade research survey, commissioned by Univideo/ANICA, compiled by Intermatrix. Some 10.1 million Italians own VCRs, nearly 1 million more than in March 1989. A further 9.6 million adults are expected to have video hardware before the end of this year. 3 million of them in time for the World Cup soccer finals, to be staged here in June.

The survey suggests that 62% of VCR owners watch movies that are bought or rented. A similar percentage also record direct from TV. Music shows and videoclips earn a 22% interest rating, educational programs 18% sports 23%. Animated cartoons rate a 25% interest value, as does porn, which, however, has dropped from 30% in 1988.

Commenting on the overall report, Univideo says the decrease in rentals was probably due to a drop in production by the cinema industry. "The number of actual productions is not sufficient to meet demand for new titles, an essential ingredient in the rental sector. But the audio/visual triad of cinema, home video, and television has enormous financial, commercial, and promotional potential for all involved in cinema production."

ANICA, the trade association of the cinema and audio/visual industry, is not unhappy with the research findings. Says the group's Andrea Marcotulli: "Home video maintains consumer interest in the cinema. Many titles, say featuring Humphrey Bogart or Italy's Toto, now available on video, keep the cinema culture alive. These days there are even home video shops sited in many Italian cinemas.





by Chris White

White Afternoon Fix" and "Metropolis," respective-ly ... The Happy Mondays have covered "He's Gonna Step On You," a hit for John Kongos in 1971, for their latest single. It will

INTERNATIONAL

Tribute-Band Movement Swells In Australia Acts From The Beatles To Midnight Oil Are Copied

BY GLENN A. BAKER

SYDNEY, Australia—One of Sydney's biggest live rock events of the past month took place at Selina's rock pub on a recent Saturday night in March. Some 2,000 rowdy young punters jammed into this leading venue to witness a performance by the Doors. Well, not actually *the* Doors.

The impressive set was delivered by the Australian Doors Show, one of dozens of highly polished "tribute" bands effectively dominating the second and third level of the lucrative pub-rock circuit in a country that still turns out in huge numbers to catch hot, sweaty live rock.

Call them "tribute" bands or "sound-alike" acts. Either way, they constitute a bizarre wave of musical necrophilia that has gone from strength to strength since the mid-'80s.

Indeed, it seems that few rock acts, international or domestic, of any real consequence have been spared the dubious honor of having a faceless band devote itself entirely to copying their sound and hits.

Apart from the Australian Doors Show (with an English vocalist), the current tribute sensations are Bjorn Again, presenting a meticulously staged Abba show; the long-running Beatnix, who have all eras of the Beatles down accurately; the Melody Lords, with their representation of the entire glam/glitter era; Oils Ain't Oils, which copies current Oz-rock kings Midnight Oil; and Dynasty, an ambitious Kiss show complete with makeup and pyrotechnics.

Other drawcard entities who have appeared and disappeared with puzzling frequency in recent years include Gold Zeppelin (Led Zeppelin), Golden Years (early David Bowie), TNT (early AC/DC), High Voltage (all AC/DC), Swingshift & the Chisel/Barnes Show (Cold Chisel/ Jimmy Barnes), New Kids In Town (Eagles), Cliché (ZZ Top), Bleach Boys (Beach Boys), Sons Of Beaches (Australian Crawl), Strolling Bones & Sticky Fingers (Rolling Stones), and 1999 (Prince).

Also, Elton Jack (Elton John), Stormy Monday (Joe Cocker), Sunday Bloody Sunday (U2), Alice (Alice Cooper), Abbey Road (Beatles), All Fired Up (Pat Benatar), Clearance Creedwater (Creedence Clearwater Revival), Wild Heart (Fleetwood Mac/Heart), Precious Metal (various heavy metal acts), Loco Mosquito (Iggy Pop & the Stooges), Free Company (Free/Bad Company); and U Who (U2/the Who).

The major draws among the tribute crop can command fees of \$2,000-\$6,000 a show, much the same as an original act with one sizable hit (Mushroom's Nick Barker & the Reptiles, for example). The others can earn a minimum of \$1,000-\$1,500, which is far in excess of what is earned by struggling new bands doggedly playing their own material in dingy pubs as part of the great Oz-rock/pub-rock tradition.

One popular story, perhaps fanciful, making the rounds here has Sons Of Beaches and former Australian Crawl front man James Reyne (not a major solo chart entity) playing competing venues in the same city on the same Saturday night, with the tribute band outdrawing its basis for existence by two to one.

Harry Della, managing director of the Rock Circuit Promotions agency, which books both original and tribute acts, dismisses suggestions that what have been described as "parasite bands" are pushing promising young bands out of the live scene. "Not true," he insists. "A good original band in this country will always get work and always break through. Nothing has changed in that regard.

"There have always been tribute bands as part of an overall live scene. It's just that they were once top 40 covers bands playing in small venues. Now they've moved upmarket a bit and attracted every loose musician in town who hasn't quite got the capacity to make it with an original concept and is content to make good money playing familiar music three nights a week without the competitive pressure."

Della says the fact that audiences love the trend has a lot to do with radio formats over the past few years. "When young kids hear classic bands all the time on radio, they're interested in hearing those sounds live, specially with a good show and all the trappings.

"It probably won't last all that long, though I reckon the really good acts, like the Australian Doors Show, will outlast the fad."

Long-established tribute acts like the Beatnix find that most bookings come not from the competitive live circuit but from the corporate sector: lunches, conferences, office parties, and so on. Part cabaret, part rock'n'roll, the genre at least has the virtue of employing musicians, even it it doesn't advance the cause of Oz rock.

And while these bands are not recording, they are moving large quantities of back catalog for the artists whose music they copy.

In the midst of the Selina's throng, it was possible to imagine hundreds of teenagers planning to buy a Doors greatest-hits package. Whether they should be buying, say, the new Nick Barker & the Reptiles album is a matter for continuing debate.

U.K. CD Label Pacts With Romanian State Record Co.

BUCHAREST, Romania—Olympia, the London-based compact disk label of Disctronics, has signed a deal with Electrecord, the Romanian state record company.

Grigore Petreanu, managing director of Electrecord, notes, "We manufacture 8 million LPs and a million cassettes a year for home and export. Under the Ceaucescu regime, all cultural matters were stifled and we became isolated from the rest of the world.

"But following the December revolution here, it became a matter of the most urgent priority that we build international links and move fully into the exciting CD age."

Under the new deal, Olympia will help Electrecord in the creation of a new CD label, for which manufacturing will be at Disctronics' plant in the south of England.

Some 30-40 titles are projected annually, and the catalog will be marketed by Olympia through its worldwide distribution network.

"Repertoire will be mainly classical, but Romanian folk, liturgical, and popular music will also be released," says Petreanu.

Additionally, Olympia will license 12-15 titles annually from Electrecord to appear on its own label. Says Francis Wilson, Olympia managing director: "This is a strong deal for both parties, because it provides the complete revenue package on a long-term basis that we have been making with other countries.

"The Romanian company benefits through our access to world markets with consequent hard currency earnings, and this will give both companies the chance to collaborate on new high-quality cooperative recording projects."

The formal launch of the new Electrecord Romania is planned for mid-May this year.

BBC Drops Country Fest Coverage *But U.K. Event Is Picked Up By BSB*

BY NIGEL HUNTER

LONDON—After 18 years of television coverage by the BBC, this year's International Music Festival (formerly known as the International Festival of Country Music) at Wembley Arena will be filmed by Celador Productions for the new British Satellite Broadcasting organization (BSB).

The BBC revealed it was dropping plans to cover the 22nd festival over Easter just two months before the event (April 14-16). "We decided to reappraise our country music coverage," says a BBC-TV spokesman. "We've been at Wembley for 18 years, which is a long time, and we want to take a more contemporary approach. Our future country coverage will be under the umbrella of "The Late Show" on the BBC-2 network with a series of studio-based programs to bring country into the '90s."

Hitherto, the BBC's TV coverage of Wembley has been mostly edited into a series called "Sing Country," (Continued on next page)

newsline... Concert Promoters Join Talks To Set Safety Guidelines For U.K. Shows

LONDON—Discussions to provide official new guidelines for safety measures at U.K. pop concerts are under way here following a transfer of responsibility for precautions to local councils, who already issue licenses for gigs in their areas. The Concert Promoters Assn. is joining in the talks in the wake of major soccer disasters at two northern grounds and the death of two fans in a crowd stampede at the Monsters Of Rock festival in 1988. Maurice Jones, of Midland Concert Promotions, on behalf of CPA, says: "We take our responsibilities very seriously. Fans must be able to enjoy shows in safety." NIGEL HUNTER

10-Year-Olds Rap For The Environment

HONG KONG—Three 10-year-old girls have rapped out a message about environmental dangers titled "Pump Up Your Thinkin'." The music was written by Filipino musician Romy Diaz, with the trio, known as the Candy Rappers, providing the lyrics. Radio play built positive public and record company response. A music video promoting the song will be released in Southeast Asia April 8, linking with Earth Day. HANS EBERT

W. German Wins Int'l DJ Contest In U.K.

LONDON—David Fascher of West Germany won the Technics 1990 World DJ Championship at Wembley Arena, held March 20. Already champion in his own country, Fascher was one of nine finalists from eight countries, including defending champion Cutmaster Swift. Fascher picked up a check for \$8,000, two Gold Technics turntables, and a Gold mixer. Acts entertaining the 10,000-strong audience included 3rd Bass, Snap, Boo Yaa Tribe, Mantronix, Inner City, Kym Mazelle, Digital Underground, and Public Enemy. **PETER JONES**

Japanese Car Stereo Shipments Up 8.1%

TOK YO—Japanese manufacturers of in-car stereo and CD players shipped a total of 8 million units to the wholesale trade and to automobile companies in 1989, up 8.1% on the previous year. The main reasons for the upturn were a rise in the number of cars sold in Japan and an increase of nearly 2.5 times the number of in-car CD units. Of the incar audio units sold through retail channels and not initially installed in cars, two-thirds went to people in their 20s and more than 90% were bought by men. SHIG FUJITA

Polish Band To Visit London On Tour Stop

WARSAW, Poland—A leading Polish rock band is visiting London as part of a European tour, the first it has been able to undertake following the recent liberalization of the Polish regime. The nucleus of the band was formed as Crisis Brigade in 1979, soon before the birth of Solidarity, and its songs reflected the rising discontent of the younger generation at that time. The imposition of martial law ended their activities, but the group later re-formed as Izrael, building a big following in other Warsaw Pact countries. Now the band has its own recording studio here and will be involved in independent radio here this summer. **ROMAN WASCHKO**

Saudi Co. Is Latest EMI Music Licensee

LONDON—The latest addition to EMI Music's network of licensees is Stallions Recordings in Jeddah, Saudi Arabia. The company says, "With a new copyright law to protect our recordings and a booming CD and cassette market in this fast-developing country, EMI looks for substantially increased sales throughout Saudi Arabia and the neighboring Gulf states." PJ.

Holland's Golden Earring Signed By CBS

AMSTERDAM—Golden Earring, for many years Holland's bestknown rock group, has been signed to a long-term, worldwide contract by CBS Records. The deal was initiated by Freddy Haayen, former managing director of Dutch independent record company CNR and the band's business manager since 1967; the first CBS release is set for the fall. The band, without a recording contract for a year, had its most recent album, "Keeper Of The Flame," out in Benelux via CNR last year. The band's biggest international hit was "Radar Love," which made the Billboard top 10 in 1974. WILLEM HOOS

INTERNATIONAL

French Rock Minister Gets Good 1-Year Report Card

BY DONALD JOHNSTON

PARIS-Bruno Lion, the 26-yearold music-industry entrepreneur, is within a month of completing his first year as France's Minister of Rock

His appointment last May by Culture Minister Jack Lang to take charge of the rock and vaudeville portfolio was only fitting in a country that institutionalizes everything from truffles to revolutions, and where matters of culture are considered indivisible from those of national security.

Painting, sculpture, movies, theater, classical music, and opera have long had their representatives in the venerated halls of the Culture Ministry, overlooking the garden of the Palais Royal. Until Lion's appointment, however, rock had no place in the hallowed institution.

"My presence here can be seen as restoring balance," says Lion. "My job is to bring new ideas, provide contacts, and do the necessary to allow two worlds that don't know each other very well to get better acquainted."

Lion's unwritten mandate is to bring a touch of perestroika to the administratively burdensome French pop music industry and allow French rockers to take their rightful place in the international pop arena. He leaves no doubt that Lang had an eye on the opening of European Economic Community borders in 1993 when he extended the invitation.

French music-pop and other genres-has traditionally sold well domestically but relatively poorly abroad. As Lion sees it, a large part of the problem is the latent inferiority complex plaguing French pop music professionals.

"It's not only artists," he re-marks. "It's all those who have the means to export rock beyond French borders

French rock artists, notorious for their contempt of government bureaucrats, might have sneered at the appointment by Lang if the candidate had been anyone but Lion. However, Lion brings impeccable credentials to the job, and is known as a doer in the rock world.

After trying bass and saxophone, Lion decided that his talents lay in organizing rather than playing. By age 19, he had gone from arranging

events at the Lycee Rodin, where he was a student, to booking largescale shows at the Bagnolet concert hall

While studying law and political science, Lion founded the Rock Information Center (CIR), which publishes Officiel du Rock, the rock musician's bible. CIR also publishes the bimonthly Yogurt magazine, covering current events in pop.

Lion's organizational skills led to

Lang enlisting his cooperation for Culture Ministry projects before inviting him to join his staff last May. Lion comes to work in a leather jacket, matching hat, and blue jeans, and avoids early morning appointments on the grounds that part of his duties is late-night keeping up with the French music scene.

'It's fair to say that in the beginning rock wasn't French," he concedes. "It's been internationalized.

For two centuries, opera was a strictly Italian art form, but today it's a world art. We talk about French opera and German opera.

'Today's music is one of the global phenomena that will leave an indelible impression on the end of this century. The only point of comparison I see is soccer in terms of social importance. The state's job is to see that it goes well.

TV Copyright Picture Jumbled In Greece **MPAA Says Satellite Transmissions Violate Rights**

BY JOHN CARR

ATHENS, Greece-The rising popularity of private television in Greece has brought about a problem for the state-run competition: International film makers' associations are complaining that transmission rights in this country are not fully protected. In increasingly acrimonious cor-

respondence reported by Athens newspapers, the Motion Picture Assn. of America has pressed the Greek government to clear up confusion over rights. So far, it seems, the government has given no clear

reply

At the root of the problem is the continuing free reception by Greeks of nine international satellite TV channels, inaugurated as a popularity-gaining measure by the socialist government in October 1988.

The latest protest by the MPAA, on the letterhead of the Motion Picture Export Assn. of America in Rome, notes that Greece's new commercial television channels started operating late last year, buying exclusive Greek rights of films and programs from MPEAA member companies.

Japan's CIC-Victor Vid Reaps High Sales With Low Prices

TOKYO-CIC-Victor Video, which started selling movie videocassettes at the then-unprecedented low price of 3,500 yen (about \$23) in December 1988, has since sold a total of 2.5 million units of its 130-title catalog.

Yukio Fujii, sales promotion manager, says the total has fully met corporate projections. The low-price tapes are still being released at the rate of about eight titles a month, so there should be about 200 available by year's end.

Fujii says, however, that sellthrough is still "not firmly established in Japan, since less than 10% of video rental outlets are selling cassettes in anything like substantial numbers.'

Of the 130 titles available so far, the biggest seller is, surprisingly, "Roman Holiday." Fujii says, "It is only in Japan where this movie is selling so well. We've already topped the 200,000 sales mark nationwide

The next biggest sellers in the series, bannered Video Library, are "Back To The Future" and "Top Gun," both around 190,000 units.

Following CIC-Victor Video's pioneering launch, Disney, Warner Bros., RCA Columbia, Herald, Shochiku Home Video, Tristar, MGM, and Vestron have now moved into the same 3,500-yen sales zone. Thus far, Kadokwa is the one firm in Japan selling Japanese movie titles at this low sell-through price, but Toho, Shochiku, and Toei are all expected to follow in the next few months.

Upcoming releases in the Video Library series include "Some Kind Of Wonderful," "Jonathan Seagull," and "The Secret Of My Success.

The complaint letter says: "You can well imagine our member companies' concern when a film for which they paid a considerable sum appears on one of the satellite channels being retransmitted by ERT, the state network, before the legitimate rights holder for Greece broadcasts the film in Greece.

The protest was delivered to Nikos Themelis, government official responsible for broadcasting affairs, but the film group complains that there has been no response.

The protest is the latest in a series going back to October 1988, when the MPAA first voiced concern over retransmission of satellite output when no arrangement had been made for payment of rights.

The Italian channel RAI 1, one of those being retransmitted by satellite, has already complained that it is being pirated in Greece. Other channels with a similar problem are RAI 2, TV5 (France), CNN, Sat-1 (West Germany), TVE-1 (Spain), and Horizon (Soviet Union).

Media analysts here say that if the state continues to ignore MPAA protests, the association could initiate legal action against the ERT network, which has the relaying equipment and is said to be legally bound to pay rights.

The experts also say that successive Greek governments have failed to limit the number of available satellite channels-which are crowding out frequencies requested by legitimate private channels-because such a move would be "an unpopular measure."

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- 6, 61351, Brezovica, Ljubljana 23-522.

BBC DROPS COVERAGE OF MUSIC FESTIVAL

(Continued from preceding page)

screened after the event on BBC-2. Overseas sales are handled on behalf of Mervyn Conn's Lime Leisure, which presents the festival, by Celador Productions, which clinched the new deal with BSB. "We were shocked to hear the

BBC was ending its Wembley coverage," says Martin Satterthwaite, European operations director of the Country Music Assn. "Particularly as we understood it had a good audience of 2 million. We wouldn't want to see any reduction in country coverage, especially as country music sales are increasing according to all surveys. But it's good news that BBC-2 is doing its own thing and alternative arrangements have been

made to cover Wembley because this means country music will get more rather than less exposure.

Conn has lined up an Easter bill that includes Emmylou Harris, Willie Nelson, Jerry Lee Lewis, and Asleep At The Wheel. Making their Wembley debut this year will be Randy Van Warmer, Mary Chapin Carpenter, and Judy Lindsey.

The Celador coverage for BSB will be produced by Bill Bebb, a former BBC Radio 2 producer long connected with that network's "Country Club" and "Country Meets Folk" series. David Allan, who compèred BBC-2's Wembley programs, will be associate producer. The fourvear deal with BSB will treble the hours of transmission compared with previous BBC coverage.

It will be broadcast through BSB's music channel, The Power Station, and will comprise a 60-minute live show from each night of the festival, plus eight programs of the same duration that will be transmitted in the fall and repeated at later dates

"BSB recognizes the growing dedicated audience for country mu-sic that exists in the U.K.," says Bob Hunter, The Power Station managing director. "This exclusive deal will offer country fans more coverage of their favorite music than has ever been possible before.'

www.americanradiohistory.com



Yugoslavia-MITJA VOLCIC, Dragomer, Rozna

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CANADA

WEA Wows 'Em At Record Industry Awards

BY KIRK LaPOINTE

TORONTO—The Juno music awards may be the annual opportunity for the Canadian music industry to honor its artists, but the night before, the business finds a way to honor itself in the annual Record Industry Awards.

And this year, WEA Music of Canada Ltd. was the big winner. WEA pulled in awards as major record company of the year, major marketing/sales team of the year, and major-label promotion team of the year, while WEA president Stan Kulin was named industry executive of the year.

Ballots are compiled from subscribers of The Record, the Canadian trade publication, which ensured that there could be no ballot-stuffing by personalizing each vote form. Several hundred votes were cast.

Other multiple winners in the label categories included Virgin Records Canada Inc., which took the international independent label and marketing/sales awards, and Attic Records for Canadian record company of the year and Canadian marketing/sales team.

In the radio categories, most that won, won big. CHFI Toronto took honors as AC station of the year, its John Jones was MD of the year for AC formats, and its Don Daynard was air talent in that category. CFCN (AM106) Calgary, Alberta was top 40 station of the year, while its Karen Cooper was top 40 music director and Dean Sinclair was program director of the year.

CHAM Hamilton, Ontario, was country radio station and its Cliff Dumas country air talent of the year. CILQ (Q107) Toronto was album rock station and its John Derringer air talent of the year in that category. CHTZ St. Catherine, Ontario's Paul Morris was MD of the year for contemporary album radio, while the station's Eric Samuels was PD of the year for small-market stations.

CJCB Sydney, Nova Scotia, was small-market station of the year. CKCU Ottawa was campus radio station of the year. "Command Performance" was syndicated radio show of the year.

Manager of the year was Brookes Diamond, who has championed Rita MacNeil's hard-earned success. Concert Productions International, whose chief, Michael Cohl, assembled the "Steel Wheels" tour by the Rolling Stones, was promoter/ agent of the year. Frank Davies of TMP was publisher of the year. Wally Crouter of CFRB Toronto was elected to the broadcaster hall of fame, while Brian Robertson of the Canadian Recording Industry Assn. was inducted into the industry hall of fame.

HMV Music was retail chain of the year, Saturn Distributing was sub-distributor/rackjobber of the year, and A&B Sound was independent store of the year.

Alert Records picked up an award for Canadian promotion team of the year, Bob Robson of CIZZ Red

MAPLE BRIEFS

MONTREAL PROMOTER Donald Tarlton was set to find out at press time if a proposal of which he is part will be accepted by the International Olympic Committee. Tarlton, who runs Donald K. Donald Productions, is keeping the details partly under wraps. But the idea would focus on the environment and feature entertainers as part of the 1992 Barcelona, Spain, games' closing ceremonies.

FOLLOWING A YEARLONG hiatus, children's performer Raffi is back at work on a new album about Deer, Alberta, and Bob Harris of CHEX Peterborough, Ontario, tied as MD for small-market stations, Harold Kendall of CKWX Vancouver, British Columbia, was country MD of the year, Tom Tomkins of CFGM Toronto was country PD of the year, Ross Davies was AC PD for CHUM-FM Toronto, and J.J. Johnson of CFOX Vancouver, British Columbia, was album rock PD of the year. Tarzan Dan of CFTR Toronto was top 40 talent of the year.

the environment. Aimed at a slightly older audience, it should be ready by the fall. A no-matinee tour will follow.

GAPITOL RECORDS-EMI of Canada Ltd. is the first Canadian label to establish a black/dance music division. Under company veteran Ron Robles, the division is bound to sign and aggressively promote what is clearly more popular music than most companies care to admit (Billboard, March 31). Daniel Caudeiron, head of the Black Music Assn. of Canada, says the move by Capitol "leaves everyone else way behind."

DANNY KORTCHMAR will produce the second album for 1989 Juno-winning Barney Bentall & the Legendary Hearts. The release is due later this year.

Indie Assn. Urges Copyright Changes

OTTAWA—The Canadian Independent Record Production Assn. has made a last-minute plea for stronger measures to protect Canadian music in the new Broadcasting Act.

At a House of Commons committee, the group urged that higher Canadian content quotas be set for broadcasters, that radio licences be competed for when they come up for renewal, and that greater compensation for creators be given by radio licensees.

CIRPA says that radio company financial statements should be publicly disclosed, that federal broadcast regulator commissioners should be appointed for seven years (not five), and that radio licences should be a maximum five years (not seven).

At press time, the committee was going through clause-byclause recommendations on the act. Among other things, the act gives the federal regulator a broader mandate to regulate new audio and visual technologies, but also gives the federal government more powers of directive and review of regulatory decisions.

The bill is expected to go to the Commons for final reading within weeks, then sent to the Canadian Senate for ratification.

Canada's 19th Juno Joy

Canada's top stars were honored March 18 at the 19th annual Juno Awards, presented at the O'Keefe Centre in Toronto. In addition to the award presentations, the show's highlights included performances by the Jeff Healey Band, Rod Stewart, Cowboy Junkies, and Milli Vanilli.



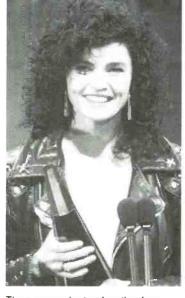
The Jeff Healey Band accepts the award for Canadian entertainer of the year.



Quincy Jones, right, presents Bruce Fairbairn with the producerof-the-year Juno for his work on Aerosmith's "Pump."



k.d. lang wins the Juno award for female country vocalist of the year



There were plenty of smiles from Alanriah Myles, who won three Junos: top album, top single, and most promising female vocalist.



The male-vocalist-of-the-year award goes to Kim Mitchell.

www.americanradiohistory.com

SOUNDS INTERCHANGE IS PLEASED TO HAVE ASSISTED ALANNAH MYLES, DAVID TYSON AND ON THEIR NUMBER ONE SINGLE • BLACK VELVET • CONGRATULATIONS ALSO GOES OUT TO "ENGINEER OF THE YEAR" • KEVIN DOYLE •



POP

JUDE COLE A View From 3rd Street PRODUCER: David Tyson Reprise 26164

Singer/songwriter transplanted from Illinois to California (title refers to the L.A. street he lived on) looks ready to hit with second album. Cole is popconscious but hardly soul-less; he's equally at home with ballad hybrids like "Baby, It's Tonight" (already a climbing album-rock track) or rockers like "Get Me Through The Night." This looks like an out-of-the-box winner.

LAURA BRANIGAN

PRODUCERS: Richard Perry; Peter Wolf; Laura Branigan and others Atlantic 82086

"Major priority" could be the title of this effort. Atlantic is putting a mighty push behind this one and it could pay off. First single, the percolating "Moonlight On Water," is already showing some signs of success. Many of the songs are in a similar vein— jaunty up-tempo dance flavored tunes. Branigan still excels at shimmering, tear-jerker ballads like "Never In A Million Years" and "No Promise, No Guarantee."

VENICE PRODUCER: Danny Kortchmar Modern/Atlantic 91351

Kortchmar lends his magical touch to this seven-man outfit from California. The album is dominated by slightly derivative, polished pop-rock tunes that combine '70s hooks with '90s know-how. Album rock radio should jump all over "All My Life," and ballad "Change In The Season" sounds like a multiformat smash Truly a case of familiarity breeding fondness.

LOOP

A Gilded Eternity PRODUCERS: Paul Kendall, Loop Beggars Banquet/RCA 2061

Alternative and college radio have already begun to gobble this one up-and with good reason. U.K. band throttles through second set that is at once moody and ethereal and then caustic and abrasive. Scratchy guitar work by singer and primary songwriter Robert propels tracks like "Afterglow" and "The Nail Will Burn," both of which could entice adventurous album rockers

HARLOW PRODUCERS: Pat Regan & Teresa Straley Reprise 25874

The sound isn't new here, but it certainly hits hard: Straley is a strong-lunged vocalist with the melodramatic flair of Ann Wilson of Heart. And the L.A.-based band, powered by keyboardist Regan and guitarist Tommy Thayer, has all the right moves. Look for full-bore cuts like "Chain Reaction" and "Empty" to make significant album rock dents

LOVE/HATE Black Out in The Red Room PRODUCER: Tom Werman. David Kahne Columbia 45263

Loud, gnarly, and gleefully irresponsible, this L.A. hard rock four-piece is reaching for Bad Boys of the Year honors with this bashing

debut. Hardcore AC/DC-like tunes about sex, dope, and boozing won't win any big points with censorious types, but that won't matter to the kids who'll make this a hot underground item (provided they can buy it). If you're a hard rocker who's interested in programming this, audition with care.

ROBYN HITCHCOCK

Eye PRODUCER: None listed Twin/Tone 89175

U.K. bizarro Hitchcock has been a cult love object at A&M for a couple albums, but this one may have been a mite too off the path for the majors. On sessions cut in 1988-89 in San Francisco, the singer/songwriter works solo, offering a brace of highly demented tunes ("Queen Elvis," "Executioner," etc.) that may work best in their unadorned, unadulterated form. For Hitch's modern rock fans

KILL FOR THRILLS

Dynamite From Nightmareland PRODUCERS: Ric Browde, Vic Maile MCA 6297

Featuring tracks produced by the late Vic Maile, rowdy rockers take an ominous, and occasionally violent, lyrical stance on this musically impressive debut. Band owes much thanks to Guns N' Roses and L.A. Guns for paving the way for intense and noteworthy tracks like "My Addiction" and "Paisley Killers." A tough and tasty effort that deserves investigation, though the fainthearted should take a pass.

🖈 BABES IN ARMS PRODUCER: Elizabeth Ostrow New World 386

EN VOGUE

Born To Sing

Rodgers & Hart's 1937 hit gave birth to five standards and other songs that are merely top-notch. Along with the show's original orchestration, this studio presentation of a one-shot Lincoln Center charity performance last year has the ever-youthful charm of the songs. The standards, by the way, are "Where Or When," "My Funny Valentine," "The Lady Is A Tramp," "Johnny One-Note," and "I Wish I Were In Love Again."

PRODUCERS: Thomas McElroy & Denzil Foster Atlantic 82084 Foster/McElroy protégées do their mentors proud with a stylish debut.

All four girls display their considerable vocal talent, but none

as strongly as Dawn Robinson, who

proves to be a real powerhouse. The group is already showing what it can do on the Hot Black singles chart with first single, "Hold On."

And there's no lack of follow-up

material on this effort, which is

filled with positive images, good

Tritt showcases his rich vocal and

songwriting versatility on this 10-cut country potpourri which

highlights the obvious Charlie Daniels/Hank Williams Jr./Allman

Bros. rebel country/rock influence.

This debut has already yielded two success stories ("Country Club" and

the current "Help Me Hold On"),

and boasts a splendidly sensitive performance of the ballad "Drift Off To Dream."

tunes, and great singing.

TRAVIS TRITT

Country Club PRODUCER: Gregg Brown Warner Bros. 26094

HOWARD HEWETT PRODUCERS: Howard Hewett. various Elektra 60904 Hewett has yet to reach the commercial or crossover status of such crooners as Luther or Freddie but it's definitely not for lack of

NEW AND NOTEWORTHY

L.A. STAR

Poetess PRODUCERS: Hollywood Impact, Kirth "Da " Atkins, "Louie Louie" Vega, Michael "Dr. Shock" Thomas Profile 1290

There's a new female MC manning the mike who's been around the block a time or two, as her frank, no-holds-barred delivery attests. The beats are raw but well executed. while the rhymes are brutally honest and often explicit. Streetconscious, stylish, and humorous, this Star is shining bright. Of special note are the single "Fade To Black," "Once Upon The Time," "My Tale," and "If You Don't Wanna Party."

DIGITAL UNDERGROUND Sex Packets

PRODUCERS: The Underground, Raw Fusion Tommy Boy 1026

Posse of seven rappers delivers a virtually flawless debut that is jammed with the kind of racy rhymes that should make the heads of sticker-happy conservatives explode. Potential controversy aside, funky and insistent beats abound, empowering tracks like "The Way We Swing" and the current single, "The Humpty Dance." A tad too hot for radio, but just the right temperature for club and home use. Contact: 212-722-2211.

SPOTLIGHT

ILBOARD

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CARLY SIMON

this month.

Reprise 26049

looks assured.

PRODUCERS: Frank Filipetti & Marty Paich Arista 18582

By turns lush and sparse, this

gorgeous. Simon was made to sing these torch songs and she's close to

breathtaking on "By Myself/I See Your Face Before Me" and "Bewitched." Though this effort,

her second standards collection, should do just fine on its own, it will

HBO special that begins airing later

BLACK

DEF CON 4 PRODUCERS: David Sanchez & Guy Vaughn. Def Con

Vaughn has some sassy moves of its own to show off on group debut.

Band works adeptly in grooves both hard and soft, with the nod going to

silky ballads like "Say U Love Me" (a

black chart climber right now) and

truly irresistible come on "Come To Me." A first-album breakthrough

As deft as they are def, noted production duo of Sanchez and

undoubtedly be bolstered by an

album is at all times simply

My Romance

SPOTLIGHT

in Certy Li



KID 'N PLAY Funhouse PRODUCERS: Hurby Luv Bug & The Invincibles Select 21638

Rap duo's latest is best yet with Salt-N-Pepa and Spinderella dropping in on the party. The group is already getting crossover play and the popularity of the members' appearances in hip hit movie "House Party" should only up the ante. Not too much social significance here just tough grooves and gentle rhymes that are consistently infectious. What more could you want?

trying. Latest collection continues to exhibit the singer/songwriter's versatility weaving effortlessly through R&B, pop, and gospel-inflected material. There are a number of gems to choose from here, including the hit "Show Me" and "When Will It Be," a duet with label mate Anita Baker.

JAZZ

NAJEE Tokyo Blue PRODUCER: Beau Higgins EMI 92248

Smart saxophonist goes for the gold again with sassy jazz that has broad appeal. Album will no doubt settle in to the upper regions of the contemporary jazz chart, but with guest vocals by Freddie Jackson and Vesta Williams, black and adult contemporary radio would be wise to check this one out as well. Go for "Cruise Control," "I'll Be Good To You," and "(Superwoman) Where Were You When I Needed You."

STANLEY JORDAN Cornucopia PRODUCER: Stanley Jordan Blue Note 92356

Guitar virtuoso's latest is part live and part studio; he shines in group contexts that include such formidable players as Kenny Kirkland, Charnett Moffett, Jeff Watts, and Bernard Wright. Most tracks are too lengthy for radio play, but sweet "Willow Weep For Me" and funky "Always Know" will keep programmers and fans happy.

BILL COSBY & FRIENDS Where You Lay Your Head PRODUCERS: Bill Cosby & Stu Gardner Verve/PolyGram 841930

No, the Cos does not blow much here beyond a little percussion (and anybody who's caught him at the Playboy Jazz Festival knows that's a bit of a stretch). But Cosby-Gardner compositions are the backbone of some very relaxed and satisfying jams featuring a raft of noteworthy talent, including John Scofield, Harold Mabern, Al Foster, David Murray, Jack DeJohnette, Don Pullen, and Sonny Sharrock.

JOEY DeFRANCESCO Where Were You? PRODUCERS: Horace Ott Columbia 45443

Sophomore venture from organ whizkid proves to be a better showcase for his prodigious playing than its antecedent. Small-group cuts such as the swinging midtempo "I'll Always Love You" and the sharp, lyrical title track profit from the efforts of guitarist John Scofield and top tenors Illinois Jacquet and Kirk Whalum. The set's biggest winners are the Oliver Nelsonian big-band numbers "Teach Me Tonight," "Georgia On My Mind," "Love Attack," and "Lights Camera Action" (in an atypical ivory turn).

COUNTRY

ROBIN LEE Black Velvet PRODUCER: Nelson Larkin Atlantic 82085

Finally, Lee has material that's strong and varied enough to give her the vocal identity she's been lacking. Not only does the title song (a No. 1 pop hit for label mate Alannah Myles) give her a chance to emote and experiment, so do such potential hits as "How About Goodbye," "He's Helping Me Get Over You," and 'Every Little Bit Hurts.

DOUG STONE PRODUCER: Doug Johnson Epic 45303

With his Gene Watson-ish intonations With his Gene Watson-ish intonations and tear-soaked themes, Stone leaps into the front ranks of country music's "New Traditionalists." Best cuts: "I'd Be Better Off (In A Pine Box)," "These Lips Don't Know How To Say Goodbye," "It's A Good Thing I Don't Love You Anymore."

CLASSICAL

BEETHOVEN: PIANO CONCERTO NO.5; CHORAL

FANTASIA Melvyn Tan, Schütz Choir of London, London Classical Players, Norrington Angel/EMI 49965

Everything comes off in great fashion in this attractive package. Tan is a sensitive player, as he has often demonstrated, but here he shows unexpected power in matching the extrovert Norrington. And perhaps just a bit more than usual highlighting by the recording crew keeps his fortepiano in reasonable balance with the orchestra. Vocal soloists are top drawer, as is the chorus in the Fantasia.

FRANCK: COMPLETE ORGAN WORKS Michael Murray Telarc 80234 Jean Guilou Dorian 90135

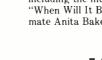
Organ buffs, a hardy breed, will have a tough time choosing between these two double-CD packages, and it's a safe bet that many will opt for both. The repertoire is the same, though ordered differently, and the French instruments speak with individual though appropriately Romantic voices. The playing is expert and the clarity of the recordings superior. Why the coincidental release of two such ambitious sets? This year marks the centers, y of Franck's death.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY Highlights	
and developing acts worthy of attention	and
other releases of special interest.	
DICKS () · Now releases predicted to	hit.

orner releases of special interest. PICKS (\clubsuit): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (\bigstar): New releases, re-gardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the

All albums commercially available in the 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., Nachville Tenn. 3203. Nashville, Tenn. 37203.





by Michael Ellis

"LOVE WILL LEAD YOU BACK" by **Taylor Dayne** (Arista) hits No. 1 by a comfortable margin in both sales and airplay. "I'll Be Your Everything" by **Tommy Page** (Sire) is bulleted at No. 2, and has the edge to go to No. 1 next week. However, "All Around The World" by Lisa Stans-field (Arista) and "Don't Wanna Fall In Love" by Jane Child (Warner Bros.)—which holds at No. 6 despite tremendous point gains—are both within striking distance. "Nothing Compares 2 U" by Sinead O'Connor (Chrysalis), bulleted at No. 9, will be in range of No. 1 in two weeks. With the top of the chart so jammed, both Phil Collins' "I Wish It Would Rain Down" (Atlantic) and "All My Life" by Linda Ronstadt (Elektra) are pushed down one position despite gaining points.

HERE ARE 10 NEW entries this week, and two other singles, by Bad English and Jude Cole, nab more than 30 adds each but just miss hitting the chart (see the Hot 100 Singles Action box below). "Alright" by Janet Jackson (A&M) is the Hot Shot Debut at No. 45. Of the 250 stations on the panel, 173 are reporting airplay on "Alright," and early jumps include 29-17 at KYRK Las Vegas. The trend toward covering old hits continues as Whistle debuts at No. 87 with its version of the classic ballad 'Always And Forever" (Select), which Heatwave took to No. 18 in 1978. The new version is already a hit at Y108 Denver (5-2), KITY San Antonio, Texas (27-19), and XHRM San Diego (15-9).

2

NEW ON THE CHART: Bell Biv Devoe are three of the members of New Edition; their first single, "Poison" (MCA), storms onto the chart at No. 52. The high debut of "Poison" is mostly due to great crossover sales from its success on the Hot Black Singles chart. "Poison" is already No. 36 on the Hot 100 sales-only chart, and has early radio activity at KGGI Riverside, Calif. (17-9), and KMEL San Francisco (20-17). Making his solo bow on the Hot 100 is ex-Bronski Beat and Communards leader Jimmy Somerville with his cover of Sylvester's No. 36 hit from 1979, "You Make Me Feel (Mighty Real)" (London). And rock band L.A. Guns, led by Tracii Guns, debuts with "The Ballad Of Jayne" (Vertigo), already No. 20 at Pirate Radio in the band's hometown of Los Angeles.

QUICK CUTS: Three singles lose bullets and hold on the chart despite gaining points. "Wild Women Do" by Natalie Cole (EMI) has a healthy gain on the sales side, moving 31-25, but holds at No. 37 overall. "Women" is top 20 at 10 stations, including Majic 102 Buffalo, N.Y. (22-17). "I Come Off" by Young M.C. (Delicious Vinyl) holds at No. 79 nationally but jumps 11-5 at Q102 Philadelphia. "You Can't Get Away" by Shana (Vision) holds at No. 82 but moves 15-11 at I94 Honolulu ... "All I Wanna Do Is Make Love To You" by Heart (Capitol) is this week's Power Pick/Airplay at No. 41, with 36 adds and such early jumps as 31-13 at Q106.5 St. Louis. 96% of its points are from airplay; it is still early for sales reports. In contrast, "The Secret Garden" by Quincy Jones (Qwest), right ahead of Heart at No. 40, is on many fewer pop radio stations-but it has been No. 1 at both KKMG Pueblo, Colo., and KDON Salinas, Calif. "Garden" derives 76% of its points from the sales side.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 250 RE	• TOTAL ON PORTERS
ALRIGHT					
JANET JACKSON A&M	18	35	105	158	173
IT MUST HAVE BEEN LOVE					
ROXETTE EMI	6	19	72	97	98
SAVE ME					
FLEETWOOD MAC WARNER BROS.	3	12	72	87	87
OYE MI CANTO					
GLORIA ESTEFAN EPIC	1	7	60	68	70
YOUR BABY NEVER LOOKED					
EXPOSE ARISTA	5	8	42	55	159
ALL I WANNA DO IS MAKE					
HEART CAPITOL	1	7	28	36	174
HEAVEN IS A 4 LETTER WORD					
BAD ENGLISH EPIC	1	4	31	36	39
CRUISING FOR BRUISING					
BASIA EPIC	2	8	23	33	60
ALL THAT GLITTERS ISN'T					
THE COVER GIRLS CAPITOL	2	9	22	33	37
BABY, IT'S TONIGHT					
JUDE COLE REPRISE	2	6	23	31	31

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 periodi-cally as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart-Dept., 1515 Broadway, New York, N.Y. 10036.

BILLBOARD APRIL 7, 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.

		SALES	o Z
THIS	LAST WEEK	TITLE ARTIST	HOT 100 POSITION
1	2	LOVE WILL LEAD YOU BACK TAYLOR DAYNE	1
2	4	I'LL BE YOUR EVERYTHING TOMMY PAGE	2
3	3	ALL AROUND THE WORLD LISA STANSFIELD	3
4	5	I WISH IT WOULD RAIN DOWN PHIL COLLINS	4
5	6	GET UP! (BEFORE THE NIGHT IS OVER) TECHNOTRONIC	7
6	1	BLACK VELVET ALANNAH MYLES	5
7	8	DON'T WANNA FALL IN LOVE JANE CHILD	6
8	9	HERE AND NOW LUTHER VANDROSS	8
9	16	NOTHING COMPARES 2 U SINEAD O'CONNOR	9
10	12	FOREVER	10
11	10	ALL MY LIFE LINDA RONSTADT	12
12	20	I WANNA BE RICH CALLOWAY	11
13	17	WHOLE WIDE WORLD (FROM "TRUE LOVE") A'ME LORAIN	13
14	22	WITHOUT YOU MOTLEY CRUE	16
15	29	HOW CAN WE BE LOVERS MICHAEL BOLTON	15
16	11	ESCAPADE JANET JACKSON	14
17	24	HEARTBEAT SEDUCTION	19
18	18	JUST A FRIEND BIZ MARKIE	30
19	30	WHIP APPEAL BABYFACE	18
20	7	KEEP IT TOGETHER MADONNA	17
21	21	NO MORE LIES MICHEL'LE	22
22	13	NO MYTH MICHAEL PENN	29
23	28	IF U WERE MINE THE U-KREW	25
24	27	THE SECRET GARDEN QUINCY JONES	40
25	31	WILD WOMEN DO NATALIE COLE	37
26	33	HEART OF STONE CHER	23
27	19	C'MON AND GET MY LOVE D-MOB	26
28	26	OPPOSITES ATTRACT PAULA ABDUL	35
29	14	SACRIFICE ELTON JOHN	28
30	15	ROAM THE B-52'S	20
31	35	THE HUMPTY DANCE DIGITAL UNDERGROUND	44
32		WHAT IT TAKES AEROSMITH	21
33	38	SENDING ALL MY LOVE LINEAR	27
34	34	LAMBADA KAOMA	46
35	32	LOVE ME FOR LIFE STEVIE B	34
36		POISON BELL BIV DEVOE	52
37		THE HEART OF THE MATTER DON HENLEY	24
38	25	DANGEROUS ROXETTE	36
39	_	ROOM AT THE TOP ADAM ANT	32
40		HOLD ON WILSON PHILLIPS	33

WEEK	WEEK	AIRPLAY TITLE ARTIST	HOT 100
1	1	LOVE WILL LEAD YOU BACK TAYLOR DAYNE	+
2	2	BLACK VELVET ALANNAH MYLES	
3	6	DON'T WANNA FALL IN LOVE JANE CHILD	t
4	4	I'LL BE YOUR EVERYTHING TOMMY PAGE	t
5	3	I WISH IT WOULD RAIN DOWN PHIL COLLINS	
6	8	ALL AROUND THE WORLD LISA STANSFIELD	
7	13	I WANNA BE RICH CALLOWAY	1
8	10	HERE AND NOW LUTHER VANDROSS	
9	11	FOREVER KISS	
10	18	NOTHING COMPARES 2 U SINEAD O'CONNOR	-
11	12	GET UP! (BEFORE THE NIGHT IS OVER) TECHNOTRONIC	t
12	5	ESCAPADE JANET JACKSON	t
13	7	KEEP IT TOGETHER MADONNA	t
14	14	ALL MY LIFE LINDA RONSTADT	t
15	17	HOW CAN WE BE LOVERS MICHAEL BOLTON	ti
16	16	WHOLE WIDE WORLD (FROM "TRUE LOVE") A'ME LORAIN	ti
17	20	WHIP APPEAL BABYFACE	ti
18	19	WITHOUT YOU MOTLEY CRUE	t
19	9	ROAM THE B-52'S	
20	27	HEARTBEAT SEDUCTION	ľ
21	29	WHAT IT TAKES AEROSMITH	
22	32	LOVE CHILD SWEET SENSATION	
23	31	THE HEART OF THE MATTER DON HENLEY	t
24	35	THIS OLD HEART OF MINE ROD STEWART	t
25	37	SENDING ALL MY LOVE LINEAR	+
26	15	I GO TO EXTREMES BILLY JOEL	
27	33	HEART OF STONE CHER	
28	40	HOLD ON WILSON PHILLIPS	
29		ALL I WANNA DO IS MAKE LOVE TO YOU HEART	i
30		ROOM AT THE TOP ADAM ANT	
31	21	C'MON AND GET MY LOVE D-MOB	
32	25	SACRIFICE ELTON JOHN	12
33	30	LOVE ME FOR LIFE STEVIE B	3
34	23	NO MORE LIES MICHEL'LE	2
35	22	PRICE OF LOVE BAD ENGLISH	4
36	39	TRUE BLUE LOVE LOU GRAMM	4
37		DANGEROUS ROXETTE	3
38	2.4	ALRIGHT JANET JACKSON	4
39	_		
40		IF U WERE MINE THE U-KREW YOUR BABY NEVER LOOKED GOOD IN BLUE EXPOSE	4

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 91
- 99 WORLDS (MCA, ASCAP/T.Rhodes, ASCAP/Pal-Park, ASCAP/Hit List, ASCAP) HL ALL AROUND THE WORLD (BMG, ASCAP/Block & 3
- Gilbert, ASCAP) HL 41 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAD
- 12
- ASLAP) ALL MY LIFE (Seagrape, BMI) CLM ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI) HL ALL THAT GLITTERS ISN'T GOLD (Red Instructional, 89 ASCAP)
- ALMOST HEAR YOU SIGH (Promopub B.V., PRS) CPP 92
- ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs,
- ASCAP) ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, 90
- BMI) CLM ANYTIME (Steve Mann, ASCAP/EMI, ASCAP/Colgems-95 EMI, ASCAP) CLM/WBM
- 100 BAD LOVE (E.C., BMI/Unichappell, BMI/Heavy Petal, ASCAP
- THE BALLAD OF JAYNE (AI Snug, BMI/Pri, ASCAP) 99 5 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL
- P.R.U.2/comba, BSARP) HL BLUE SKY MINE (WB, ASCAP) WBM BLIST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP) C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL 74
- CRUISING FOR BRUISING (Virgin, ASCAP) CUTS YOU UP (American Momentum, BMI) DANGEROUS (Jimmy Fun, BMI/EMI Blackwood, BMI) 75 36
- CLM 64 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB,
- ASCAP) WBM DON'T WANNA FALL IN LOVE (Radical Dichotomy, 6
- ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 51 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP A FACE IN THE CROWD (Gone Gator, ASCAP/EMI 69
- 65
- A FACE IN THE UKOWD (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL FLY HIGH MICHELLE (Octa, Ascap/Enuff Z'nuff, ASCAP/Fajerstein, ASCAP) FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/M. Enutration But Michaever Terrotiane BMID) 10 ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI)
- WBM GET UP! (BEFORE THE NIGHT IS OVER) (BMC.
- ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM GETTING AWAY WITH IT (Warner Chappell/Cage/10) 72
- 77 A GIRL LIKE YOU (Famous Monsters, BMI/Screen
- 61 23
- 24
- A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM GOT TO GET (Telegram, MCPS/Misty, MCPS) HAVE A HEART (Monster, ASCAP/Bob-A-Lew, ASCAP) HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM

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- HEARTBEAT (Sugarbiscuit, ASCAP)
 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL
 HERE WE ARE (Foreign Imported, BMI) CPP
 HIDE AND SEEK (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
 HOL OWNER AND ASCAP CHIL April ASCAD AND
- 33 HOLD ON (Wilphill, ASCAP/EM1 April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL
- 88
- ASCAP/Aerostation, ASCAP/ HL HOUSE OF BROKEN LOVE (Psycho Bimbos From Hell, ASCAP) WBM HOUSE OF PAIN (Gypsy Felish, ASCAP) CLM
- 86 HOW 'BOUT US (FROM "TRUE LOVE") (Irving, BMI) CPP 15
- HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM
- THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike,
- HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI 63
- AGAPTING KINO (194 GOT MY EPS ON YOD) (EMI, ASCAPTINI TIME, ASCAP) (PP/WBM I COME OFF (Varry White, ASCAP) I GO TO EXTREMES (Joel, BMI) HL I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) 79
- 39 11 HL/WBM
- I WISH IT WOULD RAIN DOWN (Hit And Run.
- 25
- I WISH IT WOULD KAIN DOWN (HIT And Kun, ASCAP/Philip Collins Ltd.) IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI) IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Dorafio, BMI/Page
- Three, BMI) WBM I'LL SEE YOU IN MY DREAMS (Itsall, BMI/Irving, 68 BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI)
- CPP/WRM 67
- 30
- 17
- 46
- 31
- 1
- 48
- 80
- 22
- 29
- 59 PERSONAL JESUS (Emile, ASCAP) MSC

- CPP/WBM IT MUST HAVE BEEN LOVE (FROM "PRETTY WOMAN") (EMI Blackwood, BMI/Jimmy Fun, BMI) JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM

- ASCAP/WB, ASCAP) WBM KEEP IT TOGETHER (WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Biack Lion, ASCAP) WBM LAMBADA (CBS, ASCAP) A LITTLE LOVE (Liesse-Harco, ASCAP) LIVING IN OBLIVION (French Lick, BMI/Bug, BMI) LOVE CHLD (Jobete, ASCAP/Stone Agate, BMI) CPP LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM
 - MAKE IT LIKE IT WAS (For Our Children,
- MAKE IT LIKE IT WAS (For Our Children, ASCAP/Zomba, ASCAP) CPP MOONLIGHT ON WATER (Nonpareil, ASCAP/EMI April, ASCAP/Stephen A. Kipner, ASCAP) HL NO MORE LIES (Ruthless Attack, ASCAP) NO MYTH (Lafail, BMI/Careers, BMI) HL NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAD, WEM
- ASCAP) WBM 35
- OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP OYE MI CANTO (HEAR MY VOICE) (Foreign Imported,

ASCAP) CPP 57 58

RMI) CPP

POISON (Hi-Frost, BMI)

93

43

81

20

32

28

70

27

50

38

POISUM (MI-Frost, BMI) PRECIOUS LOVE (EMI April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/CBS, ASCAP) HL

REAL LOVE (Skyyzoo, ASCAP) CPP ROAM (Man Woman Together Now!, BMI/Irving, BMI)

RUAM (Inter Northen Togens-EMI, ASCAP/EMI April, CPP ROOM AT THE TOP (Colgems-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane,

THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM/HL

SENDING ALL MY LOVE (Turkishman, BMI/Pennachio

BMI) CPP SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP SUMMER RAIN (Kinaaida, BMI/Valley Of Vidal, BMI) THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete,

READY OR NOT (Epic/Solar, BMI/Kear, BMI)

- ASCAP) CPP TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) TOO LATE TO SAY GOODBYE (Chi-Boy, ASCAP/Fee, ASCAP) CLM TRUE BLUE LOVE (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Fetwolf, ASCAP) HL/WBM TWO TO MAKE IT RIGHT (Red Instructional, ASCAP) THE WAY IT IS (City Kind ASCAP) CIN
- THE WAY IT IS (City Kidd, ASCAP) CLM
- THE WAY IT IS (City Kidd, ASCAP) CLM WE CAN'EG WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI) WHAT IT TAKES (Swag, ASCAP/Salski, BMI) WHAT IT TAKES (Swag, ASCAP) HL WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab, BMI) CPD 71
- 84 BMI/Scarab, BMI) CPP
- WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-18
- WHIP APPEAL (Epic/Solar, BM//Kear, B 13
- Hill, ASCAP) HL/WBM
- 16 82
- Hill, ASCAP) HL/WBM WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM YOU CAN'T GET AWAY (Panchin, BMI) YOU MAKE ME FEEL (MIGHTY REAL) (Sequins At Noon, ASCAP/Warrick, ASCAP) YOUR BABY NEVER LOOKED GOOD IN BLUE (Panlenger, ASCAP) WBM
- 47 (Realsongs, ASCAP) WBM 53 YOU'RE THE ONLY WOMAN (Rubicon, BMI) WBM

BLACK IS BOUNTIFUL IN HOLLYWOOD SOUNDTRACKS

(Continued from page 1)

CEO of Orpheus Pictures, which is releasing "Def By Temptation," a horror/comedy picture with an allblack cast. Orpheus Records, also headed by Huggins, will issue the soundtrack album.

Unlike the films of the '70s, many of which were classified as "blaxploitation" vehicles, the new crop of films is targeted at a general audience. "I'm not sure how long it's going to last," Huggins says of Hollywood's revived support of black films, "but I don't think we're part of a [short-lived] trend."

Indeed, the burgeoning support among studios and distributors for black film makers and the growing crossover appeal of R&B and rap music among young people, who make up the bulk of the moviegoing audience, are key factors in the spate of music soundtracks expected to pump up sales of black music this summer. Among the recently released and

upcoming films and soundtracks:

• New Line Cinema's "House Party," written, directed, and produced by Reginald and Warrington Hudlin. The Motown soundtrack features music by Kid 'N Play and Full Force, who appear in the film, as well as L.L. Cool J, new-jack-swing outfit Today, new Apollo Theatre Records act Arts & Crafts, Warner Bros. debut artist Zan, Force M.D.'s, and Flavor Flav of Public Enemy. The album was released March 6; the film opened March 9. The first singles are "Fun House" by Kid 'N Play (No. 39 on the Hot Black Singles chart) and "Why You Get Funky On Me" by Today (No. 53).

• Orpheus Pictures' "Def By Temptation," written and directed by 23-year-old James Bond III, stars Kadeem Hardison (Dwayne Wayne of "A Different World") and Bill Nunn (Radio Raheem of "Do The Right Thing"). The soundtrack features Melba Moore, Ashford & Simpson, Eric Gable, and Z'Looke, as well as a score by Paul Laurence. The album was released March 26; the film will open this month. The first single, "All Over You" by Freddie Jackson, is No. 19 on the Hot Black Singles chart.

• Chip Off The Block Inc.'s "Identity Crisis," an independent film written and produced by black director Melvin Van Peebles ("Sweet Sweetback's Badass Song") with his son, actor Mario Van Peebles (TV's "Sonny Spoon"), also stars Mario. The soundtrack, on Newark, N.J.-based Compose/PPI, includes rap tunes performed by Mario, as well as music by R&B/dance diva Jocelyn Brown, former backup vocalist Connie Harvey, and Dunn Pearson Jr. The soundtrack will be released in mid-June: distribution for the film is being worked out on a regional basis. with no national opening date set as yet. The title-track first single, written and performed by the Van Peebles, was released March 6 as a 12inch

• New Line Cinema's "Teenage Mutant Ninja Turtles," directed by white videoclip director Steve Barron, has a soundtrack on SBK Records. It includes tracks by M.C. Hammer, Hi Tek 3 featuring Technotronic's Ya Kid K, Johnny Kemp, former Prince band member St. Paul, and new SBK rap acts Partners In Kryme, Riff, and Spunkadelic. The soundtrack will be released Friday (6); the film opened March 30. The first single, Hi Tek 3's "Spin That Wheel," was released as a club 12inch Feb. 26. • Cannon Pictures' "Set The Night On Fire: Lambada" has an Epic Records album with Sweet Obsession, artist/producer Tony Terry, dance diva Brenda K. Starr, Soul II Soul, and Kathy Sledge of Sister Sledge. The film was released March 24; the first single, "Gotta Lambada" by Sweet Obsession, was released March 12. The soundtrack will be in stores by April 17.

• Coming in August or September is Prince's next Warner Bros. film, "Graffiti Bridge," touted as "a newwave Hollywood musical with a contemporary urban slant." Plans are for a Paisley Park Records double-album soundtrack featuring the music of Prince, the Time, George Clinton, Mavis Staples, Tevin Campbell, Jill Jones, and rappers Robin Power and T.C. Ellis. No official release date has been announced.

These are just some of the blackmusic-filled projects expected in 1990. Among other upcoming films directed by blacks or featuring black stars: Spike Lee's "Variations On A Mo' Better Blues"; "Private Time," starring Al B. Sure!; and "Go Beverly," a comedy co-written by Nelson George. While no release dates or music deals have been announced, music will figure in all of them.

ENTHUSIASM FOR 'HOUSE PARTY'

Early public enthusiasm at the box office for "House Party," the teen comedy that stars acts Kid N Play and Full Force, is a perfect example of the crossover exposure available to music in the new wave of blackmade films.

"We knew immediately it was a musical movie," says Sandra Ruch, president of marketing for New Line Cinema, which co-produced and distributes "House Party." "Of course we knew Kid 'N Play were strong with the youth market. This is a niche-marketed film, a young film, certainly carrying into older demographics." Ruch says the film grossed \$9.16 million in its first weekend—"better than anyone ever expected"—largely due to the youthoriented appeal of its musical stars.

An urban setting and youthful target audience also led to the decision to use dance and rap music on "Teenage Mutant Ninja Turtles," according to Pat Lucas, SBK Records music coordinator.

"The main motivation for using rap in the film is the underlying story," says Lucas. "The movie is set in New York and there is a group of teenage boys who are adopted by an evil Japanese Ninja organization. They live under the streets of New York, and they are taught to steal. The thing is they are urban. While they are in their hideout they are listening to rap music."

Lucas notes that the raps in the movie carry socially responsible themes. "The lyrics put a positive aspect into these kids' lives. The featured songs are called 'Family' and 'Every Heart Needs A Home,' which stress the need for family values."

LAMBADA GOES POP

The decision to include R&B and dance music in a lambada film without any major black stars was made because of the origins of lambada music, says Hank Caldwell, senior VP, black music, for Epic Records. "Lambada is a pop thing," says Caldwell. "It has lent itself to pop acceptance. But you must remember that *(Continued on page 88)*

D	ill	ooard, CROSS	OVER
R	A	DIO AIRPLAY	M
THIS	LAST WEEK	TOP 40/DAN TITLE Based on airplay reports from st	tations ARTIST
	->	combining top 40, dance and urba	TOMMY PAGE
2	3	SIRE 7-19959/WARNER BROS. ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
3	2	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
4	5	DON'T WANNA FALL IN LOVE WARNER BROS. 4-19933	JANE CHILD
5	7	WHOLE WIDE WORLD RCA 9098	A'ME LORAIN
6	6	HERE AND NOW EPIC 34-73029	LUTHER VANDROSS
7	11	I WANNA BE RICH SOLAR 74005/EPIC	CALLOWAY
8	10	WHIP APPEAL SOLAR 74007/EPIC	BABYFACE
9	8	GET UP! (BEFORE THE NIGHT IS OVER) SBK 0731	TECHNOTRONIC
(10)	12	SENDING ALL MY LOVE ATLANTIC 7-87961	
(11)	13	HEARTBEAT VENDETTA 1473/A&M ESCAPADE	SEDUCTION
12	4	A&M 1490 NOTHING COMPARES 2 U	SINEAD O'CONNOR
(13)	19.	ENSIGN 23488/CHRYSALIS	SWEET SENSATION
14	16	ATCO 7-98983	THE U-KREW
(15)	17	ENIGMA 75051 U CAN'T TOUCH THIS	M.C. HAMMER
(16)	21	CAPITOL LP CUT	MADONNA
17	9	SIRE 7-19986/WARNER BROS.	STEVIE B
18	14	LMR 84006	TIMMY T
19	20 27	JAM CITY 5003/QUALITY	TAL UNDERGROUND
(20)	_	TOMMY BOY 7944 NO MORE LIES	MICHEL'LE
21	15 25	RUTHLESS 7-99149/ATCO	PAJAMA PARTY
(23)	25	ATLANTIC 4-87973	JANET JACKSON
24	24	A&M 1479 THE SECRET GARDEN	QUINCY JONES
24	24	QWEST 7-19992/WARNER BROS.	REGINA BELLE
(26)	23	COLUMBIA 38 73022	SALT-N-PEPA
(27)	23	NEXT PLATEAU 50101 YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE
28		ARISTA 2011 READY OR NOT	AFTER 7
29	26	VIRGIN 7-98995	KAOMA
30	18	C'MON AND GET MY LOVE	D-MOB
		FFRR 886 798 4/POLYDOR TITLE Based on airplay reports from s	A D TIOT
THIS	LAST WEEK	combining top 40 and rock m	
	2	I WISH IT WOULD RAIN DOWN ATLANTIC 4-88738	PHIL COLLINS
2	1	FOREVER MERCURY 876 716-7	KISS
3	4	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
4	5	WHAT IT TAKES GEFFEN 4-19944	AEROSMITH
	3		
5	3	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
5	8	ATLANTIC 4-88742 HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
	-	ATLANTIC 4-88742 HOUSE OF PAIN ELEKTRA 7-64995 THE HEART OF THE MATTER GEFFEN 4-19898	FASTER PUSSYCAT DON HENLEY
6	8	ATLANTIC 4-88742 HOUSE OF PAIN ELEKTRA 7-64995 THE HEART OF THE MATTER GEFFEN 4-19898 THE HURTING KIND ESPARANZA 4-98985/ATLANTIC	FASTER PUSSYCAT DON HENLEY ROBERT PLANT
6	8 12	ATLANTIC 4-88742 HOUSE OF PAIN ELEKTRA 7-64995 THE HEART OF THE MATTER GEFFEN 4-19898 THE HURTING KIND ESPARANZA 4-98985/ATLANTIC THE DEEPER THE LOVE GEFFEN 4-19951	FASTER PUSSYCAT DON HENLEY ROBERT PLANT WHITESNAKE
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6 7 8 9 10 11 12 13	8 12 15 7 22 6 9 13	ATLANTIC 4-88742 HOUSE OF PAIN ELEKITA 7-64995 THE HEART OF THE MATTER GEFFEN 4-19898 THE HURTING KIND ESPARANZA 4-98985/ATLANTIC THE DEEPER THE LOVE GEFFEN 4-19951 NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALUS SOMETIMES SHE CRIES COLUMBIA 38-73095 NO MYTH RCA 9111 A FACE IN THE CROWD MCA 53781	FASTER PUSSYCAT DON HENLEY ROBERT PLANT WHITESNAKE SINEAD O'CONNOR WARRANT MICHAEL PENN TOM PETTY
6 7 8 9 10 11 12 13 14	8 12 15 7 22 6 9 13 17	ATLANTIC 4-88742 HOUSE OF PAIN ELEKTRA 7-64995 THE HEART OF THE MATTER GEFFEN 4-19898 THE DEPER THE LOVE GEFFEN 4-19951 NOTHING COMPARES 2 U ENSIGN 23488/CHRYSAUS SOMETIMES SHE CRIES COLUMBIA 38-73095 NO MYTH RCA 9111 A FACE IN THE CROWD MCA 53781 TRUE BLUE LOVE ATLANTIC 7-88768	FASTER PUSSYCAT DON HENLEY ROBERT PLANT WHITESNAKE SINEAD O'CONNOR WARRANT MICHAEL PENN TOM PETTY LOU GRAMM
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6 7 8 9 10 11 12 13 14 15 16 17 17 18 19 20	8 12 15 7 22 6 9 13 17 11 18 21 26 14	ATLANTIC 4-88742 HOUSE OF PAIN ELEKTRA 7-64995 THE HEART OF THE MATTER GEFFEN 4-19898 THE URTING KIND ESPARANZA 4-98985/ATLANTIC THE DEEPER THE LOVE GEFFEN 4-19951 NOTHING COMPARES 2 U ENSIGN 23488/CHRYSAU5 SOMETIMES SHE CRIES COLUMBIA 38-73095 NO MYTH RCA 9111 A FACE IN THE CROWD MCA 53781 TRUE BLUE LOVE ATLANTIC 7-88768 FLY HIGH MICHELLE ATCO 4-99135 BLUE SKY MINE COLUMBIA 38-73250 THE WAY IT IS GEFFEN 4-19948 ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507 A LITTLE LOVE EMI 50239 MCAULE CAPITOL 44471 PRICE OF LOVE EPIC 34-73094	FASTER PUSSYCAT DON HENLEY ROBERT PLANT WHITESNAKE SINEAD O'CONNOR WARRANT MICHAEL PENN TOM PETTY LOU GRAMM ENUFF Z'NUFF MIDNIGHT OIL TESLA HEART COREY HART
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FOR WEEK ENDING APRIL 7, 1990

	TOP 40/DANC	
	HOT	16 20 Babyface, Whip Appeal 17 19 Fascination, Remember 18 26 M.C. Hammer, U.Can't Touch This
	97 FM	19 17 Madonna, Keep It Together 20 24 Anything Box Living In Oblivion
1	New York P.D.: Joel Salkowitz	21 25 Sweet Sensation, Love Child 22 22 The U-Krew, If U Were Mine
	1 1 Lisa Stansfield, All Around The World 2 2 Taylor Dayne, Love Will Lead You	23 23 Roxette, Dangerous 24 14 Biz Markie, Just A Friend 25 15 Paula Abdul, Opposites Attract
	3 6 Seduction, Heartbeat	 14 Biz Markie, Júst A Friend 15 Paula Abdul, Opostes Attract 26 Lavala Abdul, Opostes Attract 27 Leia & With Rob 'N' Raz, Got To Get 28 Jajama Party, Hide And Seek. 29 Zr Stevie B, Love Me For Lite 20 Externoir, Getting Away With It 28 Jaya, If You Leave Me Now A — Ale', Stop Me It I Fall In A — Ale', Stop Me It I Fall In A — Ale', Stop Me It I Fall In X EX Expose, Your Gaby Never Looket EX EX Oaklown 3-57, Jucey Gotcha Kray EX EX Oaklown 3-57, Jucey Gotcha Kray EX Dakle Cole, Wild Woman Do
	4 4 Tommy Påge, 1/1 Be Your Everything 5 3 Technotronc, Get Up! (Before The 6 8 Timmy T, Time After Time 7 5 Fascination, Remember 8 13 Tonasia, Games Of Love 9 11 Afme Lorain, Whole Wide World	26 27 Leila K With Rob Nr Raz, Got To Get 27 32 Sinead O'Connor, Nothing Compares 28 31 Pajama Party, Hide And Seek 29 27 Stevie B, Love Me For Life
	7 5 Fascination, Remember 8 13 Tonasia, Games Of Love	30 EX Soul II Soul, Get A Life 31 EX Electronic, Getting Away With It 32 28 Jaya, If You Leave Me Now
	10 10 Stevie B, Love Me For Lile	32 28 Jaya, If You Leave Me Now A Janet Jackson, Alright
	11 14 Joey Kid, Counting The Days 12 12 Madonna, Keep It Together 13 16 Jay Williams, Sweat	A constraint of the state of th
	15 23 Sweet Sensation, Love Child	EX EX Dec Dec O'Neil, Volumarabe EX EX Dec Dec O'Neil, Volumarabe EX EX Natalie Cole, Wild Woman Do
	16 9 Kyze, Stomp (Move Jump Jack Your 17 19 Pajama Party, Hide And Seek 18 22 Concept of One (Featuring Tony	EX EX Natalie Cole, Wild Woman Do
	1 19 Pajama Party, Hide And Seek 18 22 Concept of One (Featuring Tony 19 21 Sonia, You'll Never Stop Me 20 25 Linear, Sending All My Love	•
	20 25 Linear, Sending All My Love 21 30 Babyface, Whip Appeal 22 26 Luther Vandross, Here And Now	6 102
	22 26 Luther Vandross, Here And Now 23 27 Calloway, I Wanna Be Rich 24 15 Inner City, Whatcha Gonna Do With 25 7 Janet Jackson, Escapade	Dhiladalahia B.D.: Mask Drizeall
	 7 Janet Jackson, Escapade 28 Anything Box, Living In Oblivion 27 29 Ale', Stop Me If I Fall In 28 31 The Cover Girls, All That Gitters Is 	Philadelphia P.D.: Mark Driscoll 1 1 Sinead O'Connor, Nothing Compares
	26 28 Anything Box, Living In Oblivion 27 29 Ale', Stop Me If I Fail in 28 31 The Cover Girls, All That Gitters Is 29 32 George Lamond, Bad Of The Heart	1 Sinead O'Connor, Mothing Compares 2 Lisa Stansfield, All Around The World 3 Tommy Page, I'll Be Your Everything 4 Jane Child, Don't Wanna Fall In Love 5 11 Young MC, Come Off 5 Technotronic, Get Up! (Before The 7 13 Babytace, Whing Appeal
	29 32 George Lamond, Bad Of The Heart 30 33 49er's, Touch Me 31 34 Janet Jackson, Alright	6 5 Technotronic, Get Up! (Before The
	30 33 49er ⁶ s, Touch Me 31 34 Janet Jackson, Alright 32 20 Giona Estefan, Here We Are 33 EX Hi Tek 3 Feat Ya Kid K, Spin That 34 EX Hi mer Value Make Me 35 18 D-Mob, C'mon And Get My Love	7 13 Babyface, Whip Appeal 8 6 Janet Jackson, Escapade 9 9 Taylor Dayne, Love Will Lead You
	54 EX Jimmy Summerville, You Make Me 55 18 D-Mob, C'mon And Get My Love	10 14 Salt-N-Pepa, Expression
ŀ	A — Expose, Your Baby Never Looked X EX Shana, You Can't Get Away Y FY Two Without Hats The Breeze	11 18 Linear, Sending All My Love 12 7 Biz Markle, Just A Friend 13 12 Stevie B, Love Me For Life
li	EX Shāna, You Can't Get Away X EX two without Hats, The Breeze X EX be without Hats, The Breeze X EX beats International, Dub Be Good To X EX heartback X EX leats International, Dub Be Good To X EX leatronce, Getting Away With I*, CAN BE Counce, Gitting Away With I*, CAN BE COUNCE, Gitting Away With I*, CAN BE COUNCE, Gitting Away Be Co	14 22 Adam Ant Room At The Ton
	X EX Electronic, Getting Away With It X EX M.C. Hammer, U Can't Touch This	16 16 Digital Underground, The Humpty 17 17 Calloway I Wanna Be Rich
	X EX Daize, Girl X EX Soul II Soul, Get A Life	18 19 Seduction, HeartDeat 19 27 M.C. Hammer U Can't Touch This
	SC ()	21 IU Soave, Crying Over You
		22 28 Kyze, Stomp (Move Jump Jack Your A23 — Wilson Phillips, Hold On 24 Kaoma Lambada
	HWBBN-EM	24 24 Kaoma, Lambada 25 23 The B-52's, Roam 26 32 3rd Base, Gas Face
	*	27 33 49er's, Touch Me 28 29 Timmy T, Time After Time
0	Chicago P.D.: Dave Shakes	29 EX Michael Bolton, How Can We Be Lov 30 35 Expose, Your Baby Never Looked
	1 2 D-Mob, C'mon And Get My Love 2 3 Luther Vandross, Here And Now 3 4 Technotronic, Get Up (Before The 4 5 A'me Lorain, Whole Wide World	 23 35 Expose, Your, Baby Never Looked 31 34 Natalie Cole, Wild Woman Do 32 EX Sunni, Why'd My Baby Can't A33 Janet Jackson, Alright A Electronic, Getting Away With It 4 Are Electronic Relation Review Revi
	4 5 A'me Lorain, Whole Wide World 5 6 Tommy Page, I'll Be Your Everything	A Electronic, Getting Away With It
	6 7 Taylor Dayne, Love Will Lead You 7 1 Janet Jackson Escapade	A — After 7, Ready Or Not A — Bell Biv Devoe, Poison A — Allanah Myles. Black Velvet
	8 9 Madonna, Keep It Together . 9 10 Lisa Stansfield, All Around The World	EX EX Basia, Cruising for Bruising
	10 11 Jane Child, Don't Wanna Fall In Love	vmei
	13 15 Linear, Sending All My Love	AIIIEL
	14 16 Sinead D Connor, Nothing Compares 15 12 Paula Abdul, Opposites Attract 16 18 Seduction, Heartbeat	
	10 10 Sebuction, Heardbard 17 28 Mr. Lee, Get Busy 18 20 Babyface, Whip Appeal 19 21 The U-Krew, If U Were Mine 20 22 Calloway, I Wanna Be Rich 21 23 Longe Chy Whatcha Gonna Do With	San Francisco P.D.: Keith Naftaly 1 3 Taylor Dayne, Love Will Lead You 2 2 Babyface, Whip Appeal
	20 22 Calloway, I Wanna Be Rich	2 2 Babyface, Whip Appeal 3 1 Digital Underground, The Humpty 4 7 Tammu Base I'll Bo Your Fuenching
	21 23 Inner City, Whatcha Gonna Do With 22 24 Regina Belle, Make It Like It Was 23 25 Sweet Sensation, Love Child	5 5 A'me Lorain, Whole Wide World
A	23 25 Sweet Sensation, Love Child 24 29 Janet Jackson, Alright 25 Digital Underground, The Humpty	6 Lisa Stansfield, All Around The World 7 10 Jane Child, Don't Wanna Fall In Love 8 9 The U-Krew, If U Were Mine
	26 19 Roxette, Dangerous 27 30 The Cover Girls All That Glitters Is	8 9 The U-Krew, If U Were Mine 9 11 Satt-N-Pepa, Expression 10 13 Janet Jackson, Airight 11 14 After 7, Ready Or Not
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	Los Angeles P.D.: Jeff Wyatt	20 16 Stevie B, Love me for Life 21 24 Soul II Soul, Get A Life 22 25 Sweet Sensation, Love Child
	1 5 Lisa Stansfield, All Around The World 2 1 Michel'le, No More Lies	23 26 Electronic, Getting Away With It 24 30 Sunni, Why'd My Baby Can't A25 — Troop, Spread My Wings
	A Michelle, no More Lies Liner, Sending All, My Love Janet Jackson, Escapade Janet Jackson, Escapade Tommy Tage, "Ill Be Your Everything Go Timmy T, Inne After Time A Are Lorain, Whole Wide World To Technotronic, Get Up/ (Betore The In The Good Girk, Your Sweetness Io 12 Taylor Dayne, Love Will Lead You Il 3 Calloway, I Wanna Be Rich The Cover Girts, We Can't Go Wrong Good Stefan, Pere We Are Is Jane Child, Don't Wanna Fall In Love Is Is Sane Child, Don't Wanna Fall In Love	A25 — Troop, Spread My Wings 26 28 Kaoma, Lambada
	6 6 Timmy T, Time After Time 7 8 A'me Lorain, Whole Wide World	A27 — Whistle, Always And Forever 28 29 Regina Belle, Make It Like It Was 29 FX Beats International Dub Be Good To
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	10 12 Taylor Dayne, Love Will Lead You 11 13 Calloway, I Wanna Be Rich 17 The Cover Girls, We Can't Go Wrong 13 4 Gloria Estefan, Here We Are	
1	12 / The Cover Gins, we can t Go wrong 13 4 Gloria Estefan Here We Are	A Spunkadelic, Take Me Like I Am EX EX Young MC, I Come Off
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	13 18 Jane Child, Don't Wanna Fall In Love 15 16 Seduction, Heartbeat	A — Spunkadelic, Take Me Like I Am EX EX Young MC, I Come Off EX EX Basia, Cruising for Bruising EX EX Jimmy Summerville, You Make Me EX EX Expose, Your Baby Never Looked
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	TOP 40/ROCI	A — Spundadre, Lake me Like F Alli B EX Young MC, Chome O'li B EX Basia, Crusing for Brusing B EX Immy Summerview, You Make Me EX Expose, Your Baby Never Looked
	TOP 40/ROCI PIRATE RADIO	A — Spundadre, Lake me Like F Alli B EX Young MC, Chome O'li B EX Basia, Crusing for Brusing B EX Immy Summerview, You Make Me EX Expose, Your Baby Never Looked
	TOP 40/ROCI	A — Spundadre, Lake me Like F Alli B EX Young MC, Chome O'li B EX Basia, Crusing for Brusing B EX Immy Summerview, You Make Me EX Expose, Your Baby Never Looked
	TOP 40/ROCI PiRate Rabio 100.3 FM Los Angeles P.D.: Scott Shannon	A — Splinkaderic, Jake me Liker Jahl B EX Young MC, I Gone Dill B EX Basia, Cruising for Bruising B EX Jimmy Summerville, You Make Me EX Expose, Your Baby Never Looked
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	TOP 40/ROCI PiRATE RADIO 100.3 FM Los Angeles P.D.: Scott Shannon 1 2 Faster Pussycat, House Of Pain 2 Harrant, Sometimes She Cries 3 Early Flurt, If yhigh Michele 4 6 Phil Collins, I Wish It Would Rain Do 5 Address Verbert	A — Splinkaderic, Lake me Like 1 All EX Splinkaderic, Lake me Like 1 All EX Basia, Cruising for Bruising EX Expose, Your Baby Never Looked X PLASYLLISTS 10 14 Oon Henley, The Heart Of The Mat 11 3 Kichael Bolton, How Can We Be 12 13 15 13 15 Electronic, Getting Away With It 14 10 Janet Jackson, Escapade 15 20 Adam Ant, Roon At The Top 16 18 Corey Hart, A Little Love 19 Roo Stewart, This Old Heart Ol 11 Madonna, Keep It Together 12 Hood Stewart, This Old Neart Ol 13 Food Stewart, This Old Neart Ol 14 Roo Stewart, This Old Neart Ol 15 Electral, Old Stewart, This Old Neart Ol 14 Roo Stewart, This Old Neart Ol 15 Poret It Am Old Stawart
	TOP 40/ROCI PiRATE RADIO 100.3 FM Los Angeles P.D.: Scott Shannon 1 2 Faster Pussycat, House Of Pain 2 Warrant, Sometimes She Cries 3 5 Enuff Zhurf, Fly High Michelie 4 6 Phil Collins, I Wish It Would Rain Do 3 Alannah Myles, Bick Velvet 6 8 Sinead O'Connor, Nothing Compares 7 Kiss, Forever 8 10 Motley Crue, Without You 9 4 Skith Kow, I Remember You	 A — Spunkadere, Lake me Luker LAIII EX Young MC, I Come Dil EX Basia, Cruising for Bruising EX Basia, Cruising for Bruising EX Lasta, Cruising for Bruising EX Lasta, Cruising Lasta EX Expose, Your Baby Never Looked EX Data Antipolity Io 14 Don Henley, The Heart Of The Mat Io 14 Don Henley, The Heart Of The Mat Io 14 Don Henley, The Heart Of The Mat Io 14 Don Henley, The Heart Of The Mat Io 14 Don Henley, The Heart Of The Mat Io 14 Don Henley, The Heart Of The Mat Io 20 Adam Ant, Room At The Top Io 30 Adam At Room At The Top Io Adam At Room At The Horting Kind Io Adam At Room At The Hurting Kind Io Act At Have Been Love
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	TOOP 40/ROCC PiRATE RADIO JOURNAL PROFESSIONAL Solution A State Pussycat, House Of Pain Constant, Somelines She Cries S Enuff Zhuff, Fiyr High Michelie S Enuff, Crue, Without You S Ext Heart, All Hama Do Is Make Love S EX Heart, All Ham Do Is Make Love S EX Corey Hart, A Little Love S Heart, High S Dol Heart Of Mine EX E Corey Hart, A Little Love S Hold Cole, Baby His Tonight A mol Cole, Baby His Tonight A mol Stewart, This Dol Heart Of Mine EX E Dingo Boingo, Out Of Control B Ham Ham Stewart B Ham Ham Ham Ham Ham Ham B Ham Ham Ham Ham Ham B Ham Ham Ham Ham B Ham Ham Ham Ham Ham B Ham Ham Ham Ham Ham B Ham Ham Ham Ham B Ham Ham Ham Ham Ham Ham Ham B Ham Ham Ham Ham Ham B Ham Ham Ham Ham Ham Ham B Ham Ham Ham Ham Ham Ham Ham Ham Ham Ham	A — Spunkadere, Lake me Ditage B EX Young MC, I Gone Ditage B EX Basia, Cruising for Bruising B EX Journa MC, I Gone Ditage EX EX Journa MC, I Gone Ditage EX Expose, Your Baby Never Looked In 14 Don Henley, The Heart Of The Mat In 14 Don Henley, The Heart Of The Mat In 13 Michael Bofton, How Can We Be In 14 Don Henley, The Heart Of The Mat In 14 Don Henley, The Heart Of The Mat In 15 Michael Bofton, How Can We Be In 17 Jane Child, Don't Wanns Fail In In 20 Adam Ant, Room At The Ioo In I Adonna, Keep It Together 19 In I Adona, Keep It Together 19 In I Adona, Keep It Together 10 In EX Cher, Heart Of Stone A Moke Cale, Baby It's Tonight 10 In Aerostrith, What It Takes 4 Witson Philips, Hold On 10 11 I Avite Cale, Baby It's Tonight 11
	TOOP 40/ROCC PiRATE RADO JOD.3 FM Los Angeles P.D.: Scott Shannon 1 2 Faster Pussycat, House Of Pain 2 Faster Pussycat, House Of Pain 1 Warrant, Sometimes She Cries 3 5 Enuff 2 Nuff, I'J High Michelie 4 6 Phi Collins, I Wah I H Would Rain Do 5 3 Alannah Myles, Black Velvet 8 Sized O'Connor, Nothing Compares 7 J Xias, Forever 11 1 Height Crue, Without You 9 4 5 Skit Rowe, Remember You 9 5 5 Skit Rowe, Remember You 9 5 5 Skit Rowe, Remember You 9 6 5 Skit Rowe, Remember You 9 6 5 Skit Rowe, Remember You 10 8 10 Hotter Crue, Without You 11 1 10 Height Crue, Without You 12 12 The B-525, Roam 13 20 Aerosmith, Whal H Takes 14 14 Roxette, Dangerous 15 7 Michinght Oli, Blue Sky Mine 16 18 Adam Ant, Room At The Top 11 5 Whitesnake, The Deeper The Love 18 EX Heart, All Wanna Do Is Make Love 19 21 Robert Plant, The Hurting Kind 20 EX LA Guns, The Ballad Of Jayne 21 EX Cole, Baby It Is Tonight A Giard, Ull See You In My Dreams A Giard, Ull See You In My Dreams A Giard, The Balle See You In My Dreams A Giard, The Balle See You In My Dreams A Giard, The See You In My Dreams A Giard, The Bay It Is See A Giard, The See You In My Dreams A Giard, The Balled Di Jayne 20 EX Corey Hart, A Litte Love A Giard, The Balled Di Jayne 21 Robert Jayne 22 Robert Jayne 23 Robert Jayne 24 Dreams 24 Dreams 25 Dreams 26 Dreams 27 Dreams 28 Dreams 28 Dreams 29 Dreams 20 Drea	A — Splinkadere, Lake me Like LAIII EX Stasia, Cruising for Bruising B Basia, Cruising for Bruising EX Expose, Your Baby Never Looked X PLASYLLISTS 10 14 Don Henley, The Heart Of The Mat 11 33 Michael Bolton, How Can We Be 12 17 Jane Child, Don't Wanne Fail in 13 15 Electronic, Getting Away With It 14 10 Janet Jackson, Escapade 15 20 Adam Ant, Roon At The Top 16 18 Corey Hart, A Little Love 19 18 Core Stewart, This Od Heer Ol 19 14 Adom Ant, Roon At The Top 10 17 Roo's Iswart, This Od Heer Ol 11 Adom Ant, Roon At The Top Exe 12 Modeo Stewart, This Od Heer Ol Exe Meet Plant The Huring Kind 14 Modeo Cale, Baby H's Tonight Exe 15 Exe Cher, Heart Ol Steme Cale The Love
	TOOP 40/ROCC PiRATE RADIO 1 (2003) FM 1 2 Faster Pussycat, House Of Pain 2 Faster Pussycat, House Of Pain 2 Warrant, Sometimes She Cries 3 5 Enuff Z'Nuff. Fly High Michelie 4 6 Phi Collins, I'kish If Would Rain DO 5 3 Alannah Myles, Black Velvet 6 B Sinead O'Connor, Nothing Compares 7 7 Kiss, Forever 8 10 Wolte, Crue, Without You 9 4 Skid Row, I Remember You 10 9 Michael Penn, No Myth 11 11 Beinda Carlisle, Summer Rain 12 12 The B-52's, Roam 13 20 Aerosmith, Whalt IT Takes 14 14 Rockette, Dangerous 15 17 Midnight On, Blue Sky Mine 16 18 Adam And, Room At The Top 17 15 Whitesnake, The Deeper The Love 18 EX Heart, All I Wanna Do Is Make Love 19 21 Robert Plant, The Hurting Kind 21 Robert Plant, The Hurting Kind 22 EX Corey Hart, A Little Love 21 Robert Plant, The Hurting Kind 22 EX Corey Hart, A Little Love 33 Jude Cole, Baby It's Tonight 4 — Gait, I'll See You In My Dreams 4 — Gait, I'll See You Of Control 34 Mine 34 EX Heart, Jil See Marker, John Cherrory 34 Hart, History 35 EX Heart, Jil So Heart Of Mine 36 EX Elard, I'll See You Of Control 34 Marker 36 Control Control	A — Splinkadere, Lake me Like LAIII EX Stasia, Cruising for Bruising B Basia, Cruising for Bruising EX Expose, Your Baby Never Looked X PLASYLLISTS 10 14 Don Henley, The Heart Of The Mat 11 33 Michael Bolton, How Can We Be 12 17 Jane Child, Don't Wanne Fail in 13 15 Electronic, Getting Away With It 14 10 Janet Jackson, Escapade 15 20 Adam Ant, Roon At The Top 16 18 Corey Hart, A Little Love 19 18 Core Stewart, This Od Heer Ol 19 14 Adom Ant, Roon At The Top 10 17 Roo's Iswart, This Od Heer Ol 11 Adom Ant, Roon At The Top Exe 12 Modeo Stewart, This Od Heer Ol Exe Meet Plant The Huring Kind 14 Modeo Cale, Baby H's Tonight Exe 15 Exe Cher, Heart Ol Steme Cale The Love
	TOOP 40/ROCC PiRATE RADIO 1 (2003) FM 1 2 Faster Pussycat, House Of Pain 2 Faster Pussycat, House Of Pain 2 Warrant, Sometimes She Cries 3 5 Enuff Z'Nuff. Fly High Michelie 4 6 Phi Collins, I'kish If Would Rain DO 5 3 Alannah Myles, Black Velvet 6 B Sinead O'Connor, Nothing Compares 7 7 Kiss, Forever 8 10 Wolte, Crue, Without You 9 4 Skid Row, I Remember You 10 9 Michael Penn, No Myth 11 11 Beinda Carlisle, Summer Rain 12 12 The B-52's, Roam 13 20 Aerosmith, Whalt IT Takes 14 14 Rockette, Dangerous 15 17 Midnight On, Blue Sky Mine 16 18 Adam And, Room At The Top 17 15 Whitesnake, The Deeper The Love 18 EX Heart, All I Wanna Do Is Make Love 19 21 Robert Plant, The Hurting Kind 21 Robert Plant, The Hurting Kind 22 EX Corey Hart, A Little Love 21 Robert Plant, The Hurting Kind 22 EX Corey Hart, A Little Love 33 Jude Cole, Baby It's Tonight 4 — Gait, I'll See You In My Dreams 4 — Gait, I'll See You Of Control 34 Mine 34 EX Heart, Jil See Marker, John Cherrory 34 Hart, History 35 EX Heart, Jil So Heart Of Mine 36 EX Elard, I'll See You Of Control 34 Marker 36 Control Control	A — Spunkadere, Lake me Like I Am Ex Young MC, Come Off Ex Easia, Cruising for Bruising Ex Basia, Cruising for Bruising Ex Expose, Your Baby Never Looked (Comparison of the Comparison of the Comparison (Comparison of the Comparison of the Comparison In 14 Oon Henley, The Heart Of The Mat In 34 Kineal Bolton, How Can We Be In 13 Is Electronic, Getting Away With It In 14 Ion Henley, The Heart Of The Mat In 2000 Adm Ant, Room, How Can We Be In 2000 Adm Ant, Room And The Top Is Is Electronic, Getting Away With It In 2000 Stewart, This Old Heart Off In 2000 Stewart, This Old Heart Off In 2000 Stewart, This Old Heart Off In Madonna, Keep It Together In 2000 Stewart, This Old Heart Off Ex Meart, Alf Wanna Dols Make Love De Stewart, This Old Heart Off Ex Heart, Alf Wanna Dols Make Love In Actorn It Must Have Been Love A — Roottle, It Must Have Been Love A — Roottle, It Must Have Been Love A — Boater Hant, The Hurting Kind Ex Wison Philips, Hold On Ex Wison Rhillos, Hold On Ex Hosen Rate Company A Mothey Crue, Without You S = Eric Clapton, Bad Love F 1 A Genes Never Enough T 10 Tom Petty, A Face In The Crowd B The Front, Fire I 2001, Better Doys I 2010, Anger Ban, Itele Dotai I 2010, Mary Chaster Doys I 2010, Better Doys I 2010, Better Doys I 2010, Better Doys I 2010, Better Doys I 2010, Anger Ban, Itele Dotai I 2010, Mary Chaster Dork I 2010, Mary Chaster Dork I 2010, Mary Chaster Dork I 2010, Mary Chaster Dork I 2010, Inter I Dork I 2010, Heater Doys I 201
	TOOP 40/ROCC PiRATE RADIO 1 2 Faster Pussycat, House Of Pain 2 Faster Pussycat, House Of Pain 2 Faster Pussycat, House Of Pain 2 Warrant, Sometimes She Cries 3 Enuff Z'Nuff, Fly High Michelie 4 6 Phi Collins, I Wish If Would Rain DO 5 Alannah Myles, Black Velvet 6 B Sinead O'Connor, Nothing Compares 7 7 Kiss, Forever 8 10 Molter Crue, Without You 9 4 Skid Row, I Remember You 10 9 Michael Penn, No Nothing Compares 7 11 Beinda Carlisle, Summer Rain 12 2 The 542's, Roam 13 20 Aerosmith, Whal H Takes 14 Rooterte, Dangerou 15 Whitesnake, The Deeper The Love 15 Whitesnake, The Deeper The Love 16 Ba Adam And, Room At The Top 17 IS Whitesnake, The Deeper The Love 18 EX Heart, All I Wanna Do Is Make Love 19 21 Robert Plant, The Hurting Kind 21 EX Corey Hart, A Little Love 21 EX Corey Hart, A Little Love 21 EX Corey Hart, A Little Love 21 Act Stewart, This Doi Heart O' Mine 22 EX Corey Hart, A Little Love 32 Aerosmith, Was I I's Engight 34 Amode Stewart, This Doi Heart O' Mine 24 EX Corey Hart, A Little Love 35 Amode Stewart, This Doi Heart O' Mine 36 EX Heart, I'l See You D' Control 31 20 Externet, Starberger 32 EX Diff. Centrol 32 21 21 20 Boingo, Dou D' Control 32 21 21 21 21 21 21 21 21 21 21 21 21 21	A — Splinkaderic, Lake me Like 1 Am B EX Wong MC, I Come Off B EX Basia, Cruising for Bruising B EX Jummy Summervike, You Make Me EX Expose, Your Baby Never Looked X PLASYLLISTS Io 14 Don Henley, The Heart Of The Mat 13 Is Electronic, Getting Away With It 14 13 anet Jackson, Escapade 15 Electronic, Getting Away With It 16 13 anet Jackson, Escapade 17 19 Rod Stewart, This Old Heart Ol 18 Electronic, Getting Away With It 19 EX door Stewart, This Old Heart Ol 11 Madonna, Keep It Together 12 EX daff Agit Huma Do Is Make Love 20 EX daff Agit Huma Do Is Make Love 21 EX Cher, Heart Ol Stene, Than Sold Heart Ol 21 EX Cher, Heart Ol Stene, Than Sold Heart Ol 22 Witson Philips, Hold On 23 Ede English, Waten It S A Letter 4 Bac English, Waten It Takes 2 Whitson Adit Takes 3 Salty Dog, Come Along

BILLBOARD APRIL 7. 1990

UPDATE ME

LIFELINES

BIRTHS

Twin girls, Danielle Ivrit and Sarah Anne, to Elliot and Linda Sears, Feb. 23 in New York. He is personal manager of recording artists Jan Hammer, Jerry Goodman, and Larry Gottlieb. She is a singer.

Boy, Kyle James, to David and Karen Gallagher, Feb. 26 in Dallas. He is store manager of Sound Warehouse 0408 there.

Girl, Darian Cheyenne, to Adam Bomb and Claire Brenner, March 3 in New York. He is a recording artist. She is manager of the club Limelight in New York.

Boy, Nicholas Patrick, to J.W. and Lisa Harper, March 14 in Nashville. He is a promotion manager with Special Promotions Inc.

Girl, Megan Rose Friend, to Joyce and Lonn Friend on March 24 in Los Angeles. He is the executive editor of Rip and Rockbeat magazines.

DEATHS

Robin Harris, 36, of complications from heart disease, March 18 in Chicago. Harris was a regular MC at the Comedy Act Theater in Los Angeles, and had been recording material

there to complete a comedy album for Wing Records, which will be forthcoming this summer. Harris currently appears as Pop in New Line Cinema's "House Party"; he has also been featured in the films "I'm Gonna Git You Sucka," "Do The Right Thing," and "Harlem Nights," and will appear in Spike Lee's upcoming "Variations On A Mo' Better Blues." He was reportedly in the process of developing a TV series as well. Harris is survived by his parents, Earl and Mattie Harris; his wife, Exetta, who is eight months pregnant; and Exetta's son from a previous marriage

Andrew Wood, 24, of a heroin overdose, March 19 in Seattle. Wood was lead singer for PolyGram recording group Mother Love Bone. The group recently finished recording a new album titled "Apple," and had been scheduled to begin a tour of the West Coast in April.

Al Sears, 80, of lung cancer, March 23, in St. Albans, N.Y. Sears was a tenor saxophonist and swing arranger who headed his own bands and played with Duke Ellington, Lionel Hampton, Andy Kirk, and Johnny Hodges. A native of Macomb, Ill., he first gained attention by leading his swing units through tours of Army camps during World War II. His re-

cordings include "It Don't Mean A Thing If It Ain't Got That Swing" with the Ellington band in 1945, and "Nell, Don't Wear No Button-Up Shoes" under his own name in 1951. He is survived by his wife, Ruth; a son, Albert Jr.; and a daughter, Sylvia.

Ray Goulding, 68, of kidney failure, March 24 in Manhasset, N.Y. Half of the zany Bob & Ray comedy team that boosted laugh levels on radio, TV, movies, and Broadway, Goulding, a native of Lowell, Mass., started the Bob & Ray tandem in Boston in the '40s. Bob Elliott and Ray Goulding moved to New York City in the early '50s. The duo, with its menagerie of characters, later hosted network radio shows, a network TV show, commercials, and appeared in the mo-tion pictures "Cold Turkey" and "Author! Author!" In 1970-71, they took their act to Broadway with the play "The Two And Only." A Caedmon Records album of the same name gained a Grammy nomination. With Elliott, Goulding wrote the book "From Approximately Coast to Coast

... It's the Bob and Ray Show" in 1983. They won three Peabody Awards and, in 1981, received the Broadcast Pioneers annual award for excellence in broadcasting and were inducted into the National Broadcasters Hall of Fame.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF

COURTE	STOF			
PAINE WEBBER RESEARCH,	1285 Ave. o	of the America	IS	
New York, N.Y. 1001	9. (212) 71	3-2000		
	Sale/	Open	Close	
Company	1000's	3/19	3/26	Change
NEW YORK STO	CK EXCHAN	GE		
Blockbuster Entertainment	940.7	18	161/4	-1 1/2
CBS Inc.	296.2	180%	1771/4	-3 ¹ /
Capital Cities Communications	228.1	515	5101/2	-41/
Carolco Pictures	90.7	11%	111/2	-1/
Coca-Cola	2536.3	75%	74%	
Walt Disney			-	-1
	2396.4	115%	112%	-21/4
Eastman Kodak	2992.8	39 1/4	38%	³ / ₈
Handleman	295.8	18%	181/4	+1/8
MCA Inc.	1933.2	531/4	51%	-1%
MGM/UA	526.5	173/4	17	+ 3/0
Orion Pictures Corp.	90.3	21%	223/	+ 3/4
Paramount Communications Inc.	1274.5	45%	44 1/2	-7/
Pathe Communications	324.5	5 1/.	41/	-1/4
Polygram NV	154.8	181/	19	+ 1/40
Sony Corp.	341.3	48%	51	+21/4
ТОК	12.1	37 1/	38	+3/4
Time Warner	724.9	96 %	94%	
	78			-13/4
		1	7/.	-1/0
Westinghouse	1835	76%	75 1/2	-11/2
AMERICAN STOC	CK EXCHAN	GE		
Commtron	45.1	61/2	7	+ 1/2
Electrosound Group Inc.	.4	7/8	1/2	
Nelson Holdings Int'l	16.6	9%	9%	•••••
Price Communications	40.9			
Prism Entertainment		51/4	4 %	-*/.
	2.6	3 1/2	3 3/8	-1/0
Unitel Video	63	9%	101/4	+ 1/0
		March 26		
Company		Open	Close	Change
OVER THE C	OUNTER	open	CIUSE	change
Acclaim Entertainment		. 10%	10%	11
				-1/4
			1	+1/4
Dick Clark Productions			6 1/a	+ 1/2
LIN Broadcasting			80 1/4	-1/4
LIVE Entertainment			19	+1/2
Recoton Corp			3 3/1	
Rentrak			2	
Shorewood Packaging		. 27	26 1/2	-1/2
Specs Music			61/2	+ 3/
Starstream Communications Group, Inc.		1/.	1/4	
Trans World Music			261/	+3/4
Video Jukebox Network			8%	
Wall To Wall Sound And Video		4 %	41/4	
Westwood One			6	-1/a
mestadod one		. 0	0	
		Open	Close	
Сотрапу		3/19	3/26	Change
LONDON STOCK EXC	HANGE (In I		-,	
Chrysalis			130	
Pickwick			236	-4
Really Useful Group			234	-4
Thorn EMI			688	-25
		. / 13	000	-25

LUCASFILM SUIT

(Continued from page 6)

may have prompted Lucasfilm to act. "With all the publicity with the situation now, they may have felt it was a good time to get in line. Perhaps [Lucas] wants to show clearly that he is not aligned with all the lyric problems coming up."

According to Jacobi, Lucasfilm sent a letter to the record label in late 1988, complaining about the use of the name "Luke Skywalker."

At that time, Jacobi says, the label hired trademark attorney Charles W. Grimes of the Stamford, Conn.-based law firm Grimes & Battersby, who advised the label to change the spelling of its label to "Skyywalker" to rectify potential legal problems.

CRAIG ROSEN



No More Pencils, No More Books. Recording stars and music industry executives drop by New York's LaGuardia High School for "Grammy In The Schools," a program of afternoon workshops about careers in the music industry. The program was presented by the New York chapter of NARAS. Pictured, from left, are Bill Ivey, chairman of the board of trustees of NARAS and director of the Country Music Foundation; producer Jellybean Benitez; recording artist Debbie Gibson; choreographer Keith Stewart; and Janie Keyes, director, Mayor's Office of Film, Theatre, and Broadcasting.

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 28-31, National Assn. of Black Owned Broadcasters (NABOB) 14th Annual Spring Broadcast Management Conference, Marriott Marquis Hotel, Atlanta. 202-463-8970.

March 31, 1990 SKC New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

March 31-April 3, National Assn. of Broadcasters Annual Convention, Georgia World Congress Center, Atlanta. 202-429-5444.

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, Bridge to Freedom Dinner Honoring Harry Belafonte, to benefit TransAfrica Forum, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-386-8014.

April 1-5, Gospel Music Week, presented by the Gospel Music Assn., Nashville. 615-242-0303.

April 1-5, Sixth Annual American Video Assn. (AVA) Convention, in conjunction with American Video Marketplace-West, Disneyland Hotel, Anaheim, Calif. 602-892-8553. April 5-8, Impact Super Summit Conference IV, Bally's Park Place Hotel and Tower, Atlantic City, N.J. 215-646-8001.

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 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 27-May 6, 21st Annual New Orleans Jazz and Heritage Festival, New Orleans Fairgrounds, New Orleans. 504-522-4786.

MAY

May 8-10, ShowTech Berlin '90—Fourth Annual International Trade Fair and Congress for Entertainment Technology, Stage Engineering, Equipment, and Organization, Berlin Exhibition Grounds, Berlin. 011-49-30-3038-0.

May 9-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. 213-553-4330.

May 24, Second Annual Latin Music Awards, presented by Univision and Billboard, James L. Knight Convention Center, Miami. 305-471-4061.

May 27-30, Fifth Annual Music & Media Conference, Amsterdam. Peggy Dold, 212-536-5089.



Borman Entertainment, formed by Gary Borman, is a management company focusing on career development for both new and established artists. Initial clients include the Bee Gees, the Yellowjackets, and Tonio K. Suite 320, 9220 Sunset Blvd., Los Angeles, Calif. 90069; 213-550-3922.

Nashville Skyline Productions, formed by Steve Bivins, offers record production, cassette, vinyl, and CD manufacturing, artist development, publishing, and promotion for country, gospel, and adult contemporary

www.americanradiohistory.com

music. 126-B, 39th Ave. North, Nashville, Tenn. 37209; 615-298-4366.

Showtown Records, formed by Paul Dean Shopin, is an independent label. First release is the Beachtones' selftitled debut, available on CD. P.O. Box 804, Malibu, Calif. 90265; 213-456-5255.

First Choice Marketing, formed by Tony Tudisco, serves the marketing needs of Northwest manufacturers in pro audio, broadcast, and commercial. 7355 50th Ave. N.E., Seattle, Wash. 98115; 206-524-7344.

S.L. Management Group Inc., formed by Douglas P. Schmell and Steven LaKind, is a full-service sports and entertainment management firm specializing in rock, R&B, jazz, and crossover material. Demo tapes are currently being solicited. 201 Route 17 North, Rutherford, N.J. 07070; 201-933-4180.

FOR THE RECORD

A caption in the Feb. 24 issue incorrectly identified the producer of Kane Roberts' debut album for Geffen. Arthur Payson is the producer and Desmond Child is the executive producer. Billboard.

TOP POP ALBUMS

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THIS WEEK	LAST WEEK	WKS. AGO	S. ON CHART	Compi <mark>le</mark> d from a national sample one-stop, and rack sales	reports.
THIS	LAS	2 WI	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING.LABEL (SUG. LIST PRICE)*	TITLE
	3	6	52	★ ★ NO. 1 ★ BONNIE RAITT ▲ CAPITOL C1-91268 (8.98) (CD)	* week at No. 1 NICK OF TIME
2	1	1	90	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
3	2	2	27		ACKSON'S RHYTHM NATION 1814
4	4	4	38	MICHAEL BOLTON & COLUMBIA OC 45012 (CD)	SOUL PROVIDER
5	6	8	13	ALANNAH MYLES A ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
6	5	3	19		BUT SERIOUSLY
	-			PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	
7	7	5	38	THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD)	COSMIC THING
8	10	11	28	AEROSMITH ▲ ² GEFFEN 24254 (9.98) (CD) LINDA RONSTADT (FEA.A.NEVILLE) ▲ CRY LIKE A R	PUMP
9	8	9	25	ELERTRA 00872 (9.96) (CD)	
(10)	11	14	16	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
11	9	7	55	MILLI VANILLI A ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
12	13	13	18	QUINCY JONES A QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
13	16	25	5	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
14	12	10	23	BILLY JOEL A2 COLUMBIA OC 44366 (CD)	STORM FRONT
15	14	12	48	TOM PETTY ▲ ³ MCA 6253 (9.98) (CD)	FULL MOON FEVER
16	24	32	5	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
17	15	15	29	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
18	17	16	18	KENNY G • ARISTA AL 13-8613 (13.98) (CD)	LIVE
19	18	18	36	BABYFACE A SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
20	19	22	39	DON HENLEY A GEFFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
(21)	22	31	4	MIDNIGHT OIL COLUMBIA 45398 (CD)	BLUE SKY MINING
	20				LONDON WARSAW NEW YORK
22		26	6	BASIA EPIC E 45472 (CD)	
23	23	20	85	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD) SINEAD O'CONNOR	HANGIN' TOUGH
(24)	NE	-	1	ENSIGN 21759/CHRYSALIS (9.98) (CD)	NOT WANT WHAT I HAVEN'T GOT
25	28	28	21	TAYLOR DAYNE • ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
26	25	24	51	ROXETTE A EMI 91098 (9.98) (CD)	LOOK SHARP!
27	29	21	37	GLORIA ESTEFAN A EPIC OE 45217 (CD)	CUTS BOTH WAYS
28	27	23	20	ERIC CLAPTON A DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
29	26	19	29	YOUNG M.C. A DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
30	21	17	19	BOBBY BROWN A MCA 6342 (9.98) (CD)	DANCE! YA KNOW IT!
31	32	33	20	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
32	33	29	23	LUTHER VANDROSS ▲ THE BEST OF LUTH	ER VANDROSS: THE BEST OF LOVE
33	35	36	64	SOUNDTRACK A2 ATLANTIC 81933 (9.98) (CD)	BEACHES
34	31	27	61	SKID ROW A3 ATLANTIC 81935 (9.98) (CD)	SKID ROW
(35)	37	37	13	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
36	30	30	47	RICHARD MARX \$ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
(37)	45	159	3	DOD CTEWADT	SELECTIONS FROM STORYTELLER
-	_			WARNER BROS. 26158 (9.98) (CD)	
38	34	34	20	WHITESNAKE ▲ GEFFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
39	_	W	1	ROBERT PLANT ESPARANZA 91336/ATLÁNTIC (9.98) (CD)	MANIC NIRVANA
(40)	40	46	11	KAOMA • EPIC 46010 (CD)	WORLD BEAT
41	38	40	30	ELTON JOHN • MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
42	36	35	40	SOUL II SOUL A VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
43	NE	w	1	DEPECHE MODE SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
(44)	55	59	8	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
45	41	44	21	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
46	39	38	24	SEDUCTION VENDETTA SP 5280/A&M (8.98) (CD).	OTHING MATTERS WITHOUT LOVE
47	44	45	38	CHER A GEFFEN GHS 24239 (9.98) (CD)	HEART OF STONE
48	48	50	10	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CC	» DEEP
49	42	42	37	THE 2 LIVE CREW & SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
(50)			3	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
	52	103			
51	50	47	55		THE GREAT RADIO CONTROVERSY
52	46	48	36	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
(53)	108	-	2	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
00		+			

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	43	39	30	ROLLING STONES A2 COLUMBIA OC 45333 (CD)	STEEL WHEELS
56	54	53	17	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POL	YGRAM (CD) PICKIN' ON NASHVILLE
57	51	52	41	HEAVY D. & THE BOYZ A MCA 42302 (8.98) (CD)	BIG TYME
58	47	41	39	BAD ENGLISH A EPIC OF 45083 (CD)	BAD ENGLISH
59	57	58	23	KISS MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
60	53	49	58	WARRANT ▲ ² COLUMBIA FC 44383 (CD) DIRT	Y ROTTEN FILTHY STINKING RICH
61	56	55	21	JOE SATRIANI • RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
(62)	91	_	2	THE NOTTING HILLBILLIES MISSING F	PRESUMED HAVING A GOOD TIME
63	62	63	27	WARNER BROS. 26147 (9.98) (CD) JOHN LEE HOOKER CHÁMELEON D1-74808 (8.98) (CD)	THE HEALER
64	59	60	19	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
(65)	135	-	2	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUN HOUSE
66	58	51	10	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
67	49	43	12	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
(68)	174		2	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
69	66	61	6	OZZY OSBOURNE ASSOCIATED 6Z45451/EPic (CD)	JUST SAY OZZY
(70)	NE		1	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
$\overline{(1)}$	165		2	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
72	72	72	5		ARK AT THE END OF THE TUNNEL
73	79	86	30	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
74	68	64	10	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
75	76	79	9	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
76	73	65	35	ALICE COOPER A EPIC OE 45137 (CD)	TRASH
77	63	54	17	SOUNDTRACK A WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
78	65	57	27	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
79	80	98	4	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS	(CD) HIGHWAYMAN 2
80	64	62	20	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
81	85	94	5	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
82	74	84	8	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
83	69	66	34	HARRY CONNICK, JR. MUSIC FROM	M "WHEN HARRY MET SALLY"
84	<mark>86</mark>	91	13	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
(85)	106	129	25	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
86	60	56	57	FINE YOUNG CANNIBALS A2 1.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
87	70	73	18	ROB BASE • PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
88	102	109	23	FASTER PUSSYCAT ELEKTRA 60883 (9.98), (CD)	WAKE ME WHEN IT'S OVER
89	75	70	44	CLINT BLACK A RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
90	81	74	24	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
91	78	71	42	PAUL MCCARTNEY CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
			4	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	
(92)	95	119	4		THE LANGUAGE OF LIFE
92 93	95 94	119 100	6	ADAM ANT MCA 6315 (9.98) (CD)	THE LANGUAGE OF LIFE MANNERS & PHYSIQUE
				ADAM ANT MCA 6315 (9.98) (CD) BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	
93) 94	94	100	6		MANNERS & PHYSIQUE
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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. A 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.

BRIGADE

featuring the hit single and video "All I Wanna Do Is Make Love To You"

HEART

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Distribs Cash In As Vid **Dealers Delve Into Audio**

BY EARL PAIGE

LOS ANGELES-Home video distributors are becoming increasingly involved in prerecorded audio product and are often competing with traditional audio wholesalers. Both types of distributors are eager to exploit home video retailers' growing interest in music (see story. page 1).

Prerecorded music is "a natural tie-in-it's home entertainment," says Stephen Comm, VP of sales at Ingram Video. "We've certainly seen an expression of interest among our accounts in audio product," he says, identifying one as the large Erol's chain.

Some video wholesalers have been involved in audio for a long time. A good example is Artec, the four-branch veteran Shelburne, Vt.based company, which is now bolstering its commitment to audio.

Artec has just formed a separate audio division, says Allan Golden, recently named to the new post of audio division manager. "We have a music rack test up and running," he

says, declining to elaborate. Golden adds, "There is definitely a customer base out there for video distributors-stores that want to become home entertainment onestops ... and want to take advantage of the fact that people shopping for video visit stores more frequently" than record-store customers do.

Golden admits that video specialty stores were slow to enter music. "They were resistant to change," he says. "But now there is so much competition in video, and video rental has gone through a slow period."

As far back as a year ago, several video wholesalers-among them Sight & Sound Distributors in St. Louis and Houston-based E.T.D.looked at music as an alternative amid all the competitive pressures in video distribution. They also saw video and audio merging in a number of different retail channels.

"We'll rack anything that stands still long enough," says J.D. Mandelker, president of Sight & Sound, which formed St. Louis-based Sight & Sound Merchandisers a year ago.

E.T.D., formerly known as East

Texas Distributors, hired music industry veteran Arnie Orleans a year ago to develop a rack arm for music particularly in the so-called "in-and-out" budget-promotion areas.

Ingram Video is another firm with a long history in audio. In fact, Ingram Audio has existed for the past several years and is affiliated with Ingram's book distribution, explains Comm. Recently, Ingram Audio has been testing a program with Video Buyers Group, a Minneapolis-based firm that represents 650 independent retailers. Now, says Comm. Ingram will be integrating more audio wholesale services in its video distribution division-comprising 11 stocking branches plus two will-call units in Southern California.

While video distributors are enthusiastic about the new strength of music product in their accounts, the distribution arms of major record labels seem largely indifferent to the development.

Says a senior executive with one of the six major distributors, "I am not directly seeing a big pickup in video stores adding music, but I see something happening with CDs being bought from one-stops."

In fact, he adds, "I don't want them. Video stores tend to use music as a loss leader ... It's not a good representation of the music industry. Heavy discounting by video specialists could hurt the large music chains, he claims.

A senior executive at another major distributor says his company services few video stores directly. But this is apparently related to the fact that many of the video specialists that carry music are serviced by one-stops or racks rather than by major-label branches.

An MCA Distribution source notes, "Until recently, we didn't see much in the line of video stores carrying audio product. In the past few months, though, the feedback from my field force is that they are receiving more inquiries and orders.'

Assistance in preparing this story was provided by Ed Christman and Ken Terry in New York.

At Vid Stores, Music Pricing Is Key

BY KEN TERBY and EARL PAIGE

NEW YORK-Although the larger video retail chains have not yet embraced music product, a great variety of home video specialists are offering audio lines.

They range in size from the 1,000square-foot, single-store Zuma Beach Video in Malibu, Calif., to the superstores of Hammond, La.-based Alfalfa Video, which range up to 10,000 square feet. Some, like four-store Green's Video in Carrolton, Ga., are in fairly rural areas, while others, such as the 10-unit American Home Theatres, based in Morrisville, Pa., are in highly competitive urban and suburban locations.

In terms of pricing, the video retailers interviewed by Billboard seem to be very competitive with nearby record dealers. American Home Theatres, for instance, offers front-line CDs on sale for \$11.99 and \$12.99, with occasional \$10.99 specials. At the 59-unit, Omaha, Neb.-based Applause chain, front-line CDs are salepriced for \$10.97; the everyday price is \$12.99. Hit cassettes retail for \$7.99-\$8.99. (A total of 27 Applause units, including 10 corporate stores, carry audio product.)

Herb and Dawn Wiener, who own the 11-store, Austin, Texas-based Home Video Plus Music, also believe their music prices are among the lowest in their area. "We're never more that \$14.99 [on CDs]. Hasting's often says Dawn Wiener of the reis.' gion's dominant combo chain. "We have many items on sale at \$12.99 and often run at \$3 off list," she says, estimating that in the five stores with large music inventories, gross revenue is 20% music.

According to Wiener, she and her husband decided early on they wanted to offer a full array of prerecorded home entertainment. They have 10,000 pieces, half CDs and half cassettes, in five stores and the top 40 cassettes only in the rest of the outlets

What is the minimum number of titles a video specialist needs to make in impact in the marketplace? According to Steve Schwartz, GM of Schwartz Bros.' CD division in Lanham, Md., "You need at least 1,500-2,000 [CD] titles, including catalog and classical items. A lot could be ones on the bottom end, with two to five pieces on the better stuff."

Although Schwartz does not sell tapes, video retailers seriously committed to music are increasingly putting in cassettes as well as CDs. John DeMarzo, head of the CD and film division at American Home Theatres, says the chain is adding them "because customers come in looking for them. CD [players] have only 15% to 20% penetration, and everyone has cassette players, so we've been missing out on some sales."

Space is a big problem for many retailers who want to add music. De-Marzo notes that AHT stores average 5,000 square feet and that the chain plans to open 6,000-7,000square-foot units. "In order to accommodate all the things we want, we'd have to go to at least 6,000 square feet," he says, adding that the chain also offers audio and video hardware.

At Green's Video, one outlet is currently stocking nearly 3,000 music titles, including CDs and cassettes. According to music buyer/GM James Gilbert, a graduate of Oz Records, about 30% of the revenues in that 4,000-square-foot store now come from audio product.

He admits, however, that space and open-to-buy dollars are at a premium. "You have to be a little selective: you can't go crazy and buy everything." But he tries to compensate for that limitation by stressing special orders.

uct, says co-owner Charles Comley. Despite its tiny size, he notes, it is a long store, with video on one side and music on the other. "We mainly just carry the real popular stuff," he says. But a new 6,000-foot Zuma Beach store in Agora, Calif. will maintain the 50-50 ratio with deeper catalog, he adds.

Due to the large size of Alfalfa stores, which range from 6,000 to 10,000 square feet, a substantial inventory of 4,000 cassette and 3,000 CD titles per store (10,000-12,000 pieces) will not require any cutback in video inventory as Alfalfa introduces music into all of its 28 outlets. According to George Solomon, president of the Super Club subsidiary. We're consolidating our video more to make room for audio."

Solomon feels that Alfalfa is catering mainly to video customers who happen to like music. Consequently, he does not see Sound Warehouse and Record Bar stores as competition, "because we provide more of an impulse buy. I don't think we're at the point where people go to Alfalfa Video thinking about buying music.'

Other video retailers, however, are actively seeking to increase store traffic with outside music consumers. The Applause franchisee in Kansas City. Mo., for instance, which has music in 17 stores, is running new artist spots on top 40 KXXR and will sponsor a jazz show on AC KLSI in April. It did some advertising around Christmas and plans more in June.

DeMarzo says, "The hardest thing to do is get people to come into our stores to buy CDs. At the beginning, it was only our [video club] members." But later, with advertising, others came in, and some became vid-eo customers. "We want them to come to us because of CDs," adds De-Marzo. "If they rent a movie, even better.'

Fully half of the revenues of Zuma Beach Video come from music prod-

SOUND OF MUSIC DRAWS VIDEO RETAILERS (Continued from page 1)

are bringing in audio product, partly due to rising competition in the movie rental business. "Everything's getting so competitive, with Blockbuster and the other big chains, that they're looking for more ways to diversify and compete. They feel that's their key to survival."

Harold Guilfoil, major-label audio buyer for WaxWorks, the Owensboro, Ky., one-stop, has also seen an upsurge in music orders from video stores in the past six months, and he notes that most of these accounts are now stocking cassettes as well as CDs. But the video specialists expanding into audio product, he says, tend to be the larger, better-capitalized superstore chains. "Smaller moms-and-pops are interested," he "but they usually don't have says, the financing to put it together.'

Most video retailers who are trying music say they want to become complete home entertainment centers. They feel that the demographics of their customers are similar to those of record buyers, and they view music as a natural complement to their main product line.

A LEG UP ON COMPETITORS

"I think [audio and video] is a good combination," says Allan Caplan, president of 59-unit, Omaha, Neb.based Applause Video. "It's a good

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move to expand, and it's also a leg up on your competition when you offer something else . . . The time is coming when you'll see more stores that are complete home entertainment centers.

A total of 27 Applause stores, including 10 corporate locations, have added music since last fall. Handleman racks the corporate units, and Lieberman services 17 Applause franchise stores run by Don and Debby Cahail out of Kansas City, Mo. Caplan says December was the wrong time of the year to add music product. "but it was the earliest we could start it.

Other medium-size operators with a strong music commitment include Home Video Plus Music, an 11-store chain in Austin, Texas, that has had audio product since 1987; Super Club's New Orleans-based Alfalfa chain, which now has it in five of its 28 locations and expects to add it in its other units by the end of April; Davton, Ohio-based Video Towne, another Super Club chain, which is adding audio to its 35 outlets; and American Home Theatres, a Philadelphiaarea chain that sells CDs in nine of its 10 stores and plans to add cassettes within four months.

BLOCKBUSTER STICKS TO VIDEO In contrast, the Fort Lauderdale,

Fla-hased Blockbuster chain, the nation's biggest home video retailer with 1,200 units, is not experimenting with music and has no plans to expand into that area. Notes Ron Castell, senior VP of the company, "We want to be sure we do [home video] well. Whether we get into other things remains to be seen."

Similarly, Steve Goldberg, VP of the 620-unit West Coast/National chain, says, "The decision has to be made as to whether to take up video sell-through space with audio. If I had an option of whether to carry either and I could carry one. I'd carry video. But if I had enough space to carry both, I would, because they can be very good sources of auxiliary income.

For the past two years, Philadelphia-based West Coast has been testing music in a few stores; currently, seven corporate outlets and two franchise units carry it. Noting that "we've had success with the pro-gram," Goldberg says the company hopes to move further into audio in the third quarter.

Also testing the viability of music is Erol's, a 210-unit chain based in Springfield, Va. "We think it's a natural extension of our business," says Erol's VP of marketing Robert Morick. "It's the same customer who (Continued on page 92)

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(Continued from page 84)

outside of this country, it originated with people of color. We're taking a shot [with this type of soundtrack]black people have always been drawn to the Brazilian grooves. I don't see any reason why we shouldn't be drawn to this album. The music of the soundtrack gives lambada an African-American flavor-we've just homogenized it and made it palatable to black audiences."

Considering the rush on black film soundtracks in the music industry, the question arises: Do black films need songs to score at the box office?

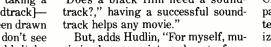
Reginald Hudlin, who in addition to writing and directing "House Party" is one of the executive producers of the soundtrack, says, "Films in general use soundtracks as a marketing tool. I don't think we need the music-though there are some films

where music is key ... If you ask, 'Does a black film need a sound-

But, adds Hudlin, "For myself, mu-sic is always an integral part of my films, because music is an integral part of black life. 'House Party' as a film idea came from listening to 'Bad Boy/Having A Party' by Luther Vandross. Soundtracks will always be important to me; music will always play a key role in my films. When you deal to deal with the music.'

Film maker James Bond III, a former child actor, also says that music in films by blacks, though "another source of revenue [and] an attractive attribute," is not "key to [the film's] being a failure or success

BLACK IS BOUNTIFUL IN HOLLYWOOD SOUNDTRACKS



with the black experience, you have

FOR WEEK ENDING APRIL 7, 1990 Billboard TOP POP ALBUNS TM continued

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131 124 118 10 THE FRONT COLUMBIA 45260 (CD) THE FRONT (132) 149 171 3 THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD) SHAKE YOUR MONEY MAR (133) 133 - 2 RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD) THREE THE HARD V 134 118 114 58 N.W.A. & RUTHLESS 57102/PRIORITY (8.98) (CD) STRAIGHT OUTTA COMPT 135 103 85 8 EARTH, WIND & FIRE COLUMBIA 45268 (CD) HERITA 136 114 101 23 KATE BUSH COLUMBIA 0C 44164 (CD) THE SENSUAL WOF 136 114 101 23 KATE BUSH COLUMBIA 0C 44164 (CD) GUTTER BALI 137 129 127 22 MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD) CAPTAIN SWI 138 134 141 7 SAVATAGE ATLANTIC 82008 (9.98) (CD) GUTTER BALI 139 126 111 11 SOUNDGARDEN A&M SP 5252 (8.98) (CD) LOUDER THAN LC 140 136 136 27 BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD) IT'S A BIG DADDY THI 141 98 </td <td>129</td> <td>113</td> <td>108</td> <td>18</td> <td>ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)</td> <td>ANIMAL LOGIC</td>	129	113	108	18	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC	
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133	(132)	149	171	3		SHAKE YOUR MONEY MAKER	
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136 114 101 23 KATE BUSH COLUMBIA OC 44164 (CD) THE SENSUAL WOF 137 129 127 22 MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD) CAPTAIN SW 138 134 141 7 SAVATAGE ATLANTIC 82008 (9.98) (CD) GUTTER BALL 139 126 111 11 SOUNDGARDEN A&M SP 5252 (8.98) (CD) LOUDER THAN LC 140 136 136 27 BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD) IT'S A BIG DADDY THI 141 98 68 14 JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD) JIVE BUNNY - THE ALB 142 159 — 2 TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD) COUNTRY CL 143 178 193 3 GEORGE HOWARD MCA 6335 (9.98) (CD) COUNTRY CL 144 147 161 4 J.J. CALE SILVERTONE 1306/RCA (8.98) (CD) TRAVELL 145 110 89 25 NEIL YOUNG ● REPRISE 25899 (9.98) (CD) FREED 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) LIFE IS TOO SHOC 148 146 <td< td=""><td>134</td><td>118</td><td>114</td><td>58</td><td>N.₩.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)</td><td>STRAIGHT OUTTA COMPTON</td></td<>	134	118	114	58	N.₩.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON	
137 129 127 22 MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD) CAPTAIN SW 138 134 141 7 SAVATAGE ATLANTIC 82008 (9.98) (CD) GUTTER BALL 139 126 111 11 SOUNDGARDEN A&M SP 5252 (8.98) (CD) LOUDER THAN LC 140 136 136 27 BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD) IT'S A BIG DADDY THI 141 98 68 14 JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD) JIVE BUNNY - THE ALB 142 159 — 2 TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD) COUNTRY CL 143 178 193 3 GEORGE HOWARD MCA 6335 (9.98) (CD) PERSON 144 147 161 4 J.J. CALE SILVERTONE 1306/RCA (8.98) (CD) TRAVEL-L 145 110 89 25 NEIL YOUNG ● REPRISE 25899 (9.98) (CD) FREED 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) LIFE IS TOO SHOC 148 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DU2 149 139	135	103	85	8	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE	
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139 126 111 11 SOUNDGARDEN A&M SP 5252 (8.98) (CD) LOUDER THAN LC 140 136 136 27 BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD) IT'S A BIG DADDY THI 141 98 68 14 JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD) JIVE BUNNY - THE ALB 142 159 — 2 TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD) COUNTRY CL 143 178 193 3 GEORGE HOWARD MCA 6335 (9.98) (CD) COUNTRY CL 144 147 161 4 J.J. CALE SILVERTONE 1306/RCA (8.98) (CD) TRAVEL-L 145 110 89 25 NEIL YOUNG ● REPRISE 25899 (9.98) (CD) FREED 146 136 190 3 DAVE EDMUNDS CAPITOL 90372 (8.98) (CD) CLOSER TO THE FLA 147 148 148 59 TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD) LIFE IS TOO SHO 148 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DU2 149 139 126 29 KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD) KEVIN PA <td>137</td> <td>129</td> <td>127</td> <td>22</td> <td>MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)</td> <td>CAPTAIN SWING</td>	137	129	127	22	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING	
140 136 136 27 BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD) IT'S A BIG DADDY THI 141 98 68 14 JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD) JIVE BUNNY - THE ALB 142 159 — 2 TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD) COUNTRY CL 143 178 193 3 GEORGE HOWARD MCA 6335 (9.98) (CD) PERSON 144 147 161 4 J.J. CALE SILVERTONE 1306/RCA (8.98) (CD) TRAVEL-L 145 110 89 25 NEIL YOUNG ● REPRISE 25899 (9.98) (CD) FREED 146 156 190 3 DAVE EDMUNDS CAPITOL 90372 (8.98) (CD) CLOSER TO THE FLA 147 148 148 59 TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD) LIFE IS TOO SHO 148 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DU2 149 139 126 29 KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD) KEVIN PA	138	134	141	7	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLET	
141 98 68 14 JIVE BUNNY & THE MASTERMIXERS ● JIVE BUNNY - THE ALB 142 159 - 2 TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD) COUNTRY CL 143 178 193 3 GEORGE HOWARD MCA 6335 (9.98) (CD) COUNTRY CL 144 147 161 4 J.J. CALE SILVERTONE 1306/RCA (8.98) (CD) TRAVEL-L 145 110 89 25 NEIL YOUNG ● REPRISE 25899 (9.98) (CD) FREED 146 156 190 3 DAVE EDMUNDS CAPITOL 90372 (8.98) (CD) CLOSER TO THE FLA 147 148 148 59 TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD) LIFE IS TOO SHO 148 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DU2 149 139 126 29 KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD) KEVIN PA	139	126	111	11	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE	
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(142) 159 — 2 TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD) COUNTRY CL (143) 178 193 3 GEORGE HOWARD MCA 6335 (9.98) (CD) PERSON (144) 147 161 4 J.J. CALE SILVERTONE 1306/RCA (8.98) (CD) TRAVEL-L 145 110 89 25 NEIL YOUNG © REPRISE 25899 (9.98) (CD) FREED (146) 156 190 3 DAVE EDMUNDS CAPITOL 90372 (8.98) (CD) CLOSER TO THE FLA 147 148 148 59 TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD) LIFE IS TOO SHOC 148 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DU2 149 139 126 29 KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD) KEVIN PAIGE	141	98	68	14		JIVE BUNNY - THE ALBUM	
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145 110 89 25 NEIL YOUNG ● REPRISE 25899 (9.98) (CD) FREED 145 110 89 25 NEIL YOUNG ● REPRISE 25899 (9.98) (CD) FREED 146 156 190 3 DAVE EDMUNDS CAPITOL 90372 (8.98) (CD) CLOSER TO THE FLA 147 148 148 59 TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD) LIFE IS TOO SHO 148 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DU2 149 139 126 29 KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD) KEVIN PA	143	178	193	3	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL	
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147 148 148 59 TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD) LIFE IS TOO SHO 148 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DU2 149 139 126 29 KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD) KEVIN PA	145	110	89	25	NEIL YOUNG ● REPRISE 25899 (9.98) (CD)	FREEDOM	
148 146 133 70 EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DU2 149 139 126 29 KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD) KEVIN PA	146	156	190	3	DAVE EDMUNDS CAPITOL 90372 (8.98) (CD)	CLOSER TO THE FLAME	
149 139 126 29 KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD) KEVIN PA	147	148	148	59	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS TOO SHORT	
	148	146	133	70	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT	
150 127 146 112 ODICINAL (ONDON CAST 4	149	139	126	29	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE	
130 137 140 112 URIGINAL LUNDUN CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD) PHANTOM OF THE OPE	150	137	146	112	ORIGINAL LONDON CAST A POLYDOR 831 273-1/POLYGRAM (C	D) PHANTOM OF THE OPERA	
151 144 153 71 M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD) LET'S GET IT START	151	144	153	71	M.C. HAMMER A CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED	
152 132 122 5 ORIGINAL LONDON CAST GEFFEN GHS 24271 (19.98) (CD) MISS SAIG	152	132	122	5	ORIGINAL LONDON CAST GEFFEN GHS 24271 (19.98) (CD)	MISS SAIGON	
153 141 142 17 SHAWN COLVIN COLUMBIA FC 45209 (CD) STEADY	153	141	142	17	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON	
154 150 151 7 FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD) THE REAL THI	154	150	151	7	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING	
155 154 150 30 L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD) COCKED & LOAD	155	154	150	30	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG, LIST PRICE)*	TITLE
156	157	164	3	PRETTY BOY FLOYD MCA 6341 (9.98) (CD)	LEATHER BOYZ WITH ELECTRIC TOYZ
157	128	110	27	BONHAM • WIG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
(158)	186	_	2	GUN A&M SP 5285 (8.98) (CD)	TAKING ON THE WORLD
(159)	NE	NÞ	1	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
160	152	134	41	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
(161)	168	163	79	ROB BASE & D.J. E-Z ROCK A PROFILE 1267 (8.98) (
(162)	NE		1	SOUNDTRACK MOTOWN 6296 (9.98) (CD)	HOUSE PARTY
163	163	154	24		THE ICEBERG/FREEDOM OF SPEECH
164	183	187	3	AMERICAN ANGEL GRUDGE 4518* (8.98) (CD)	AMERICAN ANGEL
165	138	138	4	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
166	130	138	4	COMPANY OF WOLVES MERCURY 842 144 (CD)	COMPANY OF WOLVES
(167)	193	1/3	3	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	
			-		
168	145	135 125	17	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	
169	151		18	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
(170)	179	169	36	STEPHANIE MILLS MCA 6312 (9.98) (CD)	
171	166	172	3	VARIOUS ARTISTS ENIGMA 73354/CAPITOL (9.98) (CD)	
172	164	170	63	JOURNEY A ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
173	158	149	137	GUNS N' ROSES ▲ ⁸ GEFFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
174	143	132	20	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
(175)	199	182	4	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
176	125	115	25	BELINDA CARLISLE MCA 6339 (9.98) (CD)	RUNAWAY HORSES
177	181	165	7	GRAHAM PARKER RCA 9876-1-R (9.98) (CD)	HUMAN SOUL
178	184	—	2	ERNIE ISLEY ELEKTRA 60902 (9.98) (CD)	HIGH WIRE
(179)	NE!	N	1	CRACK THE SKY GRUDGE 4520* (8.98) (CD)	DOG CITY
180	171	140	7	TANITA TIKARAM REPRISE 26091 (9.98) (CD)	THE SWEET KEEPER
181	182	168	81	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	AND JUSTICE FOR ALL
182	177	176	11	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
183	190	186	22	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
184	155	147	49	GREAT WHITE ▲2 CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
185	131	121	22	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
186	195	_	45	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
187	130	116	25	TRACY CHAPMAN & ELEKTRA 60888 (9.98) (CD)	CROSSROADS
188	NE\	NÞ	1	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
189	NE\	NÞ	1	NICK LOWE REPRISE 26132 (9.98) (CD)	PARTY OF ONE
190	140	130	28	EURYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
(191)	NE\	NÞ	1	SALTY DOG GEFFEN GHS 24270 (9.98) (CD)	EVERY DOG HAS ITS DAY
192	185	157	17	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
193	169	144	17	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
194	200	191	3	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
1 9 5	187	158	20	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
196	194	_	2	RUBY TURNER RCA 1298-1-J (8.98) (CD)	PARADISE
	189	167	8	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 3089* (9.98) (CD)	YELLOWSTONE: THE MUSIC OF NATURE
197				(0.30) (CU)	
197 198	167	162	34	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
	167 176	162 143	34 25		NO ONE CAN DO IT BETTER

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 49 3rd Bass 64 Paula Abdul 2 Aerosmith 8 After 7 85 American Angel 164 Animal Logic 129 Adam Ant 93 The 8-52's 7 Babyface 19 Babyface 1	Bobby Brown 30, 117 Kate Bush 136 J.J. Cale 144 Calloway 127 Belinda Carlisle 176 Tracy Chapman 187 Cher 47 Chicago 124 Jane Child 54 The Church 68 Eric Clapton 28 Joe Cocker 200 Phil Collins 6 Shawn Colvin 153 Company Of Wolves 166 Harry Connick, Jr. 83 Rodney 0 - Joe Cooley 133 Alice Cooper 76 The Cover Girls 169 Cowboy Junkies 53 Crack The Sky 179 D-Mob 97 The D.O.C. 198 Damn Yankes 95 The Charlie Daniels Band 174 Taylor Dayne 25	Depeche Mode 43 Earth, Wind & Fire 135 Eazy-E 148 Dave Edmunds 146 Enutl 2'Nutl 105 Erasure 183 Gloria Estefan 27 Meissa Etheridge 126 Eurythmics 190 Everything But The Girl 92 Expose 160 Faith No More 154 Faster Pussycat 88 Fine Young Cannibals 86 Julia Fordham 82 The Front 131 Kenny G 18 The Ghetto Boys 194 Gipsy Kings 168 Lou Gramm 185 Great White 184 Gun 158 Guns N' Roses 173 M.C. Hammer 151, 13 Heavy D.& The Boyz 57	Don Henley 20 John Lee Hooker 63 Miki Howard 120 George Howard 143 Ice-T 163 The Innocence Mission 167 Ernie Isley 178 Janet Jackson 13 Alan Jackson 115 Jesus And Mary Chain 113 Joan Jett 66 Jive Bunny & The Mastermixers 141 Billy Joel 14 Elton John 41 Quincy Jones 12 Journey 172 Big Daddy Kane 140 Kaoma 40 The Kentucky Headhunters 56 Kid N Play 65 Kiss 59 Lenny Kravitz 80 L.A. Guns 155 K.D. Lang & The Reclines 104	Nick Lowe 189 Madonna 99 Mannheim Steamroller 197 Mantronix 175 Biz Markie 90 Richard Marx 36 Kathy Mattea 118 McAuley Schenker Group 128 Paul McCartney 91 Metallica 181 Michefle 35 Midnight Oil 21 Milli Vanilli 11 Stephanie Mills 170 The Mission U.K. 109 Lorrie Morgan 119 Motley Crue 17 Peter Murphy 48 Alannah Myles 5 N.W.A. 134 New Kids On The Block 23, 52 Nine Inch Nails 107 The Notting Hillbillies 62 Sinead O'Connor 24 Oingo Boingo 72	Original London Cast/ Phantom 122, 150 Original London Cast/Saigon 152 Ozzy Osbourne 69 Tommy Page 50 Kevin Paige 149 Graham Parker 177 Michael Penn 31 Tom Petty 15 Robert Plant 39 Pretty Boy Floyd 156 Queen Latifah 192 Bonnie Raitt 1 Chris Rea 110 Red Hot Chil Peppers 102 Dianne Reeves 81 Restless Heart 100 Smokey Robinson 165 Rolling Stones 55 Linda Ronstadt 9 Roxette 26 Rush 103 Salt-N-Pepa 159 Salty Dog 191 Joe Satriani 61	Savatage 138 Scorpions 123 Seduction 46 Shana 182 Ricky Van Shelton 74 Michelle Shocked 137 Carly Simon 71 Sir Mix-A-tot 114 Skid Row 34 Slaughter 44 The Smithereens 45 Soull I Soul 42 Soundgarden 139 SOUNDTRACKS Beaches 33 Born On The Fourth Of July 67 House Party 162 The Little Mermaid 77 Pretty Woman 130 Lisa Stansfield 16 Stevie B 186 Rod Stewart 37 The Stone Roses 101 Barbra Streisand 199 Tears For Fears 78 Technotronic 10	Tesla 51 They Might Be Giants 75 Tanita Tikaram 180 Too Short 147 Randy Travis 106 Travis Tritt 142 Troop 84 Ruby Turner 196 The U-Krew 96 UB40 112 Luther Vandross 32 VARIOUS ARTISTS Requiem For The Americas 171 Warrant 60 Whitesnake 38 Hank Williams. Jr. 98 Wille, Waylon, Johnny & Kris 79 Peter Wolf 111 XYZ 193 Neil Young 145 Young M.C. 29 del Amitri 188
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'TURTLES' VID QUICKENS FAST-FOOD TIES

(Continued from page 5)

Library Sticks By Rights Mayor Fails To Limit 'R' Vids

BY EDWARD MORRIS

NASHVILLE—A suburban library here has thwarted an effort, led by the town's mayor, to require it to prohibit anyone under 17 from checking out R-rated videos.

The issue arose when an adult patron of the Brentwood Public Library saw a copy of "Good Morning Vietnam" on the shelves, inquired if there was any age restriction for checking it out, and was told that there was not. According to Tedgina Bradford, the library's director, the patron then complained to Brentwood mayor Joe Sweeney, who spearheaded the move to restrict.

At its March 19 meeting, Bradford says, the library board voted 6-0, with one abstention, to leave the current policy in place, instead of adopting the age restriction. "One of the other very important things that came out of the meeting," Bradford reports, "was that from this point forward the board [decided it] would not deal with anything based on format, that it had to be based on content."

Bradford says, "What they're saying is that you can't have rules that apply to video that won't apply to the books—that they're not going to separate an item in the library based on its format."

She continues, "I think you're going to see videos become a hot issue in public libraries, particularly videos that have an R rating. What everybody is losing sight of is that the ratings were fought when they first came out because everybody said they would be used as a censorship tool. [Proponents argued] that these would be guidelines for parents. But they have, indeed, wound up being a censorship tool."

She says state law gives the library boards—rather than city governments—control over the conduct of libraries, and that the ruling of her board has the effect of concluding "that parents are ultimately responsible for the raising of their children."

Sally Johnson, deputy director of the Memphis Public Library, says there have been some complaints by citizens because the facility there carries the video version of "The Last Temptation Of Christ." There has not been, she adds, any organized opposition to the video. King episodes will eventually be released to the retail market, but not during 1990. "We don't want to confuse the market," he says.

Another factor driving the increased use of video as a premium item is the growing reliance on extended play (EP) duplication. The "Turtles" tapes being sold by Burger King are all duplicated in the EP mode using the Du Pont-developed Thermal Magnetic Duplication system being marketed by Otari.

NEW KIDS SELLOUT CRAZE

(Continued from page 6)

38,000); Riverfront Stadium in Cincinnati (55,000); Joe Robbie Stadium in Miami (50,000); and Memorial Stadium in Jackson, Miss. (30,000).

He says the group also is close to selling out two July shows at Sullivan Stadium in Foxboro, Mass. "These are unprecedented sales," Ade says. "We're doing sales like the Rolling Stones."

In one sales day, New Kids sold a total of 115,000 tickets for their Poplar Creek and Alpine Valley shows, according to Ade.

Ade says the group is adding multiple-date shows at Giants Stadium in East Rutherford, N.J. (July 20-21), Oakland Stadium in Oakland, Calif. (Sept. 8-9), and Dodger Stadium in Los Angeles (Sept. 14-15). Other recent uses of video as a premium, such as promotions mounted by supermarket chains Ralphs and Shop-Rite with 15 Vestron titles, also involved tapes duplicated in the EP mode (Billboard, March 24).

The EP mode uses one-third as much tape as does the standard-play (SP) mode used for most prerecorded cassettes, thus allowing lower costs and lower prices. Burger King, for example, is probably paying FHE between \$2.25 and \$2.50 per cassette,

The Kids are returning to about 40 cities on their second tour swing, and Ade says there has been no decline in demand in those markets.

"It's absolutely growing, it's getting stronger and stronger by the day," he says. Some of the concerts have been

Some of the concerts have been selling out as much as six months in advance of the dates. "I felt the demand was there, so we allowed them to go on sale early," Ade says. "My instincts proved correct."

According to Ade, the New Kids' April and May concerts in England and Germany have also sold out. The group is currently contemplating a 10-show Wembley Stadium stand in England next February.

HBO VIDEO TO OFFER GUARANTEE ON OSCAR WINNER 'MY LEFT FOOT'

(Continued from page 5)

added to go along with a heightened advertising push. Total box office to date is near the \$9 million mark, according to The Hollywood Reporter.

Another expected home video beneficiary of the Oscars, "Driving Miss Daisy"—which won best picture and best actress (Jessica Tandy)—will not be released on cassette before the third quarter, according to Warner Home Video. Its box-office tally to date is \$74 million and sources close to the studio now believe the film has a shot at the coveted \$100 million mark. In a year that saw no runaway Oscar winner, "Miss Daisy" earned the most awards with four.

According to Peter Liguori, director of marketing for feature films at HBO Video, "Winning the Oscars will translate well into video. We think there will be a tremendous customer rental demand for the 'My Left Foot' tape. We're confident that any unit a retailer brings into stores will rent. We want them to be prepared. If retailers send us back any unopened copies with a receipt, we'll give the full price back.

"The cards are basically loaded on this title," adds Liguori. "We know the awareness will be tremendous we're anticipating a box-office surge and are preparing for it." List price for the tape is expected to be \$89.95.

HBO Video also has rights to "Cinema Paradiso," winner of the Oscar for best foreign-language film, and Liguori says he is also anticipating a summer cassette release. "We also want to see how high is up for that film's theatrical run," he says. Winner of the best documentary feature—"Common Threads: Stories From The Quilt"—will also be released this summer by HBO Video.

"Glory," with three Oscars, including best supporting actor for Denzel Washington, placed second behind "Miss Daisy," but RCA/Columbia Pictures Home Video has not firmed a home video release date yet. A second-half release is anticipated. The film's distributor, Tri-Star, is expected to mount a renewed push for it theatrically.

"I'm working with theatrical so both of us can benefit," says Paul Culberg, executive VP at RCA/Columbia. "It's at about \$25 million to \$26 million at the box office and we want to take it to \$35 million to \$50 million."

Culberg adds that trying to quantify how many more units of "Glory" can be sold into the pipeline because of the Oscars is "too subjective. Is it worth 20,000 additional units or a \$1 million gross? I don't know. It's definitely worth something. Will it affect the big formula-buying retailers? Probably not. Does it affect the little guy? Probably. I might get an extra cassette or two per store."

A spokesperson for MCA/Universal Home Video says the studio does not expect to release "Born On The Fourth Of July," which won the best director Oscar for Oliver Stone, until at least the third quarter.

In other Oscar-related home video activity, CBS/Fox Video says it will

mount a special rerelease and price reduction on "Ran" and "Kagemusha," two classic films from director Akira Kurosawa. The Japanese film giant was given an honorary Academy Award during the telecast for his cinematic accomplishments. Both titles will be available April 26 for \$29.98 each.

CBS/Fox Video also picked up rights to "Henry V," which was nominated for three Academy Awards, including best picture, best director (Kenneth Branagh), and best actor (Branagh).

Rentrak, Predicting Loss, Gets \$\$ Injection

trak

BY DON JEFFREY

NEW YORK—Rentrak Corp., the pay-per-transaction home-video distributor, has obtained a \$1.325 million loan from private investors that it says satisfies current capital needs.

This follows an infusion of capital late last year from the sale of \$1 million worth of stock (500,000 shares) to a Japanese video retail chain, Culture Convenience Club.

Rentrak has also disclosed financial projections for the fiscal year that ended March 31. (The actual results will not be available until May.) The company says its operating loss could be nearly \$4 million on about \$16 million in revenues. This was the company's first full fiscal year as a distributor of home-video products through the PPT system.

The precursor company, National Video Inc., posted a net loss of \$2.68 million on \$11.15 million in revenues in the previous fiscal year. National Video, a franchiser of video retail stores, sold its franchising operations to West Coast Video and became RenKim Cox, chief financial officer of Portland, Ore.-based Rentrak, attributes much of the anticipated fiscalyear loss to higher depreciation charges on video product. Deprecia-

tion is expected to total about \$3 million. Despite the loss, Rentrak has been growing. Cox says the company has added between 80 and 100 retailers a month to its system. There are now more than 1,100 retailers ordering video product from Rentrak. He also says that Rentrak has signed up a total of 57 suppliers of home-video programming, compared with 29 at the

beginning of last year. Rentrak's newest investors are identified as CH Transition Fund, a Seattle-based venture capital fund. The \$1.325-million secured loan, which must be repaid by April 30 next year, carries an interest rate of 12%.

The lenders have been issued warrants allowing the purchase of 1.325 million shares of common stock at \$1.25 a share if bought before April 30, 1991, or at \$2.03 a share if purchased after that date. If not exercised, the warrants expire in 1993.

The loan agreement provides that a representative of the lenders may serve on Rentrak's seven-member board. Already on the board, though, is Bart Alexander, a partner in Cable House Ventures, the group that manages CH Transition Fund.

The deal with Japan's Culture Convenience Club also allows representation on Rentrak's board of directors. Cox says the latest infusion of capi-

tal should take care of Rentrak's financing needs. Last year the company said it was looking for \$5 million. Since then, it has raised nearly \$3 million, which Cox claims may be enough because cash flow has been better than expected.

He also indicates that another group of investors "may put in an additional \$1 million." But, even if that deal never materializes, Cox says, "We think we have the amount we need." rather than the approximately \$4 that would be required using the SP mode, according to Ira Mayer, editor and publisher of the Entertainment Marketing Letter, a newsletter that tracks the premium business.

Recording in the EP mode, however, generally produces images of lower quality than the SP mode, although Otari and others argue the high-speed, Thermal Magnetic Duplication system produces EP images nearly equal to SP.

"Thermal duplication helps bring prices down," Mount says. "We've been working very closely with our duplicators on this project and I really feel the quality problem is more perception than reality. We've been monitoring the quality and I think it's excellent. And I think consumers will feel the same way."

Mount adds that EP duplication could eventually be used for tapes distributed to the retail market.

Assistance in the preparation of this story provided by Don Jeffrey in New York.

West Coast Vid Seeks Capital To Aid Expansion

NEW YORK—West Coast Video/National Video is searching for an equity investor in an attempt to raise between \$10 million and \$20 million.

Richard Abt, executive VP of the two Philadelphia-based video retail chains, says the capital will be used to "continue store expansion."

Currently there are approximately 620 stores in the chain: 90 are company-owned West Coast Video outlets, 330 franchised West Coast Video, and 200 franchised National Video. The chain's biggest competitor, Blockbuster, has more than 1,000 stores.

Abt says West Coast franchisees are expected to add about 100 stores this year. The number of new company stores, he says, is "a function of the capital raised." Abt adds that the company is "not actively marketing" franchises for its National Video chain.

The search for a minority investor is being conducted by E&M Capital, an investment boutique made up of former Drexel Burnham Lambert bankers who had been working with West Coast/ National before the brokerage firm went bankrupt. Brad Wechsler, owner of E&M, says he has been "talking to people in specialty retailing, entertainment, and franchising."

Abt says the reason an initial public offering of stock is not being considered at this time is that previous financings, in 1987 and 1988, involved the sale of limited partnerships that resulted in "huge amounts of [stock] warrants, which make an IPO very difficult from the bankers' standpoint."

All the stock in West Coast/National is owned by Abt and company president Elliot Stone. DON JEFFREY

APRIL IS THE HOTEST MONTH AT RETAIL

(Continued from page 6)

Terrordome."

Several artists are returning with new releases three years after their last studio albums. In the rock'n'roll category, Heart follows up 1987's double platinum "Bad Animals" with "Brigade." The Capitol release, in stores Tuesday (3), is preceded by the first single, "All I Wanna Do Is Make Love To You." Produced by Richie Zito, the album, which contains four songs written by the sisters Anne and Nancy Wilson, will be supported by a world tour starting later this month in Europe.

Fellow album rock staple Fleetwood Mac comes back with "Be-hind The Mask," the first release that includes new members Rick Vito and Billy Burnette on all the tracks. Produced by Greg Ladanyi and the band, the CD version of the April 10 release will include encoded graphics (CD + G).

Also coming back with new material following a three-year absence is Suzanne Vega. The A&M artist's sophomore effort, titled "Days Of Open Hand," will be in stores April 17. Produced by Anton Sanko, the record's first single 'Book Of Dreams." is

Also sure to appeal to album rock fans is Little Feat's "Repre-senting The Mambo," from Warner Bros. The April 10 release follows 1988's gold "Let It Roll,"

the band's first release since leader Lowell George's death in 1979.

For contemporary jazz fans, saxophonist Najee follows the gold "Najee's Theme" with "Tokyo Blue," an entry that finds him leaning more toward R&B. Guest vocalists Freddie Jackson and Vesta Williams help point the Monday (2) EMI release toward black and AC radio, with Jackson appearing on a cover of Stevie Wonder's "(Superwoman) Where Were You When I Needed You.'

On the heels of MCA's release of Bell Biv Devoe's "Poison" last month, Motown is releasing its first effort from a member of New Edition April 17. Johnny Gill's eponymous solo project was produced by two of the hottest teams in the business, Jimmy Jam & Terry Lewis and L.A. Reid & Babyface. Jam & Lewis got the nod with the first cut, "Rub Me The Right Way.

Country divisions continue to release an avalanche of records, led by Capitol's seven new releases and four reissues. Such stalwarts as Tanya Tucker, Glen Campbell, and Eddie Rabbitt all have April 17 releases. George Jones' "Hallelujah Weekend" appears courtesy of CBS April 24.

Other releases of merit:

• The first three offerings from DGC Records, the new label launched by Geffen. Rockers War-rior Soul's "Last Decade Dead Century" and alternative band the Sundays' "Reading, Writing, And Arithmetic" will be in stores April 17, followed by New York singer/ songwriter Lori Carson's April 24 release, "Shelter."

• The Chimes, a U.K. coed trio that has scored a No. 1 dance hit with "1-2-3," makes its album debut April 24, supported by a single called "Heaven" and a cover of U2's "Still Haven't Found What I'm Looking For.'

• RCA rap group A Tribe Called Quest will have its first album, 'People's Instinctive Travels And The Paths Of Rhythm," in stores April 17. The quartet's first single, "Description Of A Fool," made an impact at college radio, and the label is looking for crossover success on this project.

• Alternative fave Lloyd Cole steps away from the Commotions

for his first solo album. The self-titled release, due Tuesday (3), in-cludes the tune "Downtown," which is featured in the new Rob Lowe/James Spader flick, "Bad Influence

• Lou Reed's and John Cale's tribute to Andy Warhol, "Songs For Drella," will be released April 24 by Sire/Warner Bros. In addition to the album, a special-edition CD and a longform video are planned.

Assistance in preparing this story was provided by Larry Flick, Deborah Russell, and Lee Lambert.

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April Hot Album Releases

Seven albums are slated for release in April by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	PRODUCER	DATE
FLEETWOOD MAC	BEHIND THE MASK	WARNER BROS.	GREG LADANYI, FLEETWOOD MAC	APRIL 10
JOHNNY GILL	JOHNNY GILL	MOTOWN	LA REID & BABYFACE, JIMMY JAM & TERRY LEWIS	APRIL 17
HEART	BRIGADE	CAPITOL	RICHIE ZITO	APRIL 3
LITTLE FEAT	REPRESENTING THE MAMBO	WARNER BROS.	GEORGE MASSENBURG. BILL PAYNE	APRIL 10
NAJEE	TOKYO BLUE	EMI	BEAU HIGGINS	APRIL 2
PUBLIC ENEMY	FEAR OF A BLACK PLANET	DEF JAM/ COLUMBIA	BOMB SQUAD	APRIL 10
SUZANNE VEGA	DAYS OF OPEN HAND	A&M	ANTON SANKO	APRIL 17

COMMTRON'S ROCKHOLD NAMED POLYGRAM GROUP DISTRIBUTION PRESIDENT

(Continued from page 4)

your life where you're looking for the next rung on the ladder. You can't continue to grow a company forever double-digit. I just really saw this as a new opportunity. It's still in the entertainment industry."

John Fay Jr., VP corporate affairs and secretary for Commtron parent corporation Bergen Brunswig, says PolyGram made Rockhold "an offer he couldn't refuse.

"Some people see him as sort of a country boy, but that's a mistake. says Fay. "He's well-organized, intelligent, and has a keen sense of trends in the entertainment business. He's basically quiet, but he communicates very effectively.

Although Rockhold's greatest visibility has been in the video industry, he does have experience in the recording business, having held a variety of positions in record and video distribution at Midstate and Major Records in Des Moines.

Rockhold joined Commtron in 1978 and was promoted to executive VP in 1980. He played a key role in Commtron's acquisition by Bergen Brunswig, the second largest pharmaceutical distributor in the nation.

In 1983, the company named Rockhold president and CEO. Under Rockhold. Commtron's annual revenues grew from \$66 million to \$550 million. The firm now has 1,000 employees and 17 outlets nationwide, controlling about 20% of the U.S. video distribution market.

Caparro deferred to Rockhold when asked of the new executive's plans. He does say, however, that additional PGD hirings will be announced within the next couple of weeks. He notes that the staffing of the company "has been in the planning for some time and we are in the final stages. The branches are well under way in their recruiting process of staffing, with new personnel and additional positions."

Sources have indicated that PGD may be adding as many as 60-70 employees to its existing staff. Caparro says a VP of field marketing will be among the new appointees. In addition, PolyGram is expected to name a president for its music video division. Some of the new PGD specialists

will be in the urban and alternative

music fields, a move Caparro says indicates a new commitment by Poly-Gram to "overwhelm the market with those genres of music. Our commitment is to serve the entire market better."

PGD includes the former Poly-Gram Distribution staff at nine branch offices in Boston, New York, Washington, D.C., Atlanta, Detroit, Chicago, Dallas, Los Angeles, and San Francisco, plus a Minneapolis sales office. The branches house A&M and Island sales and promotion people working their labels' respective records.

The expanded distribution compa-

ny is seeking to raise PolyGram's share of the U.S. market, which has slumped in recent years.

Last year, PolyGram Distribution's share of the Billboard Top Pop Albums chart was 6.5%, placing it last among the six majors and only slightlv ahead of the 6.2% share claimed by independent labels. PolyGram's black and country album chart shares were also low.

Assistance in preparing this story was provided by Paul Sweeting in New York.

BMG PLANS INT'L EXPANSION (Continued from page 4)

West Coast (Billboard, March 31). Sources have indicated that Lou Maglia, former president of Island Records, would head the new imprint.

Another important part of BMG's concept of growth will be the acquisition of small and medium-size catalogs and the extension of the group's operations into more countries through the acquisition of strong local labels, says Dornemann.

"In 1988-89, we mostly reached our aim in creative operation areas," he adds. "We succeeded in developing our image of being an expert and creatively oriented music company. This is proved by the 10 Grammys won by BMG productions during the last fiscal year.

Comments Monti Lueftner, BMG

vice chairman: "RCA and Arista in the U.S. and the U.K. have developed artists successfully like Cowboy Junkies, Jeff Healey, Lisa Stansfield, House Of Lords, and Fairground Attraction.

During 1988-89, the BMG International division set up affiliated companies in six more countries, bringing the total international representation to 27. The music publishing division concentrated considerable funds and effort in acquiring small and medium-size catalogs and intensified its international presence.

Lueftner says BMG holds a strong position in Germany, Austria, and Switzerland, exemplified by projects with Milli Vanilli, Dieter Bohlen, David Hasselhoff, Rainhard Fendrichs, and Naabtal Duo.

Dr. Mark Woessner, chairman of the board, says the company is "financially strong enough to develop further its regular business, to expand its U.S. commitment, and to take first steps into the German Democratic Republic."

SOUND OF MUSIC DRAWS VID DEALERS

(Continued from page 88)

buys and rents video."

Interstate is currently racking nine Erol's stores in Washington, D.C., Richmond and Tidewater, Va., and Baltimore. The six-month test period runs through June; and if, at that point, Erol's elects to roll out music chainwide, Morick believes the chain will continue to be racked for audio product. The chief attraction of that approach, he says, is that racks offer service and Erol's does not have the expertise to do its own buying.

YOU HAVE TO KNOW THE MUSIC'

Presenting a different view, Charles Comley, co-owner of onestore Zuma Beach Video in Malibu, Calif., buys all of his music product from City One-Stop. "Racking is for people who don't want to take the time to do it," he says, adding, "You definitely have to know the music, unless you can have somebody come in and do it for you."

Likewise, John DeMarzo, movie and CD buyer for 10-store American Home Theatres, says, "You have to have the knowledge to marry audio and video. There's no way you can rack it properly." DeMarzo is an alumnus of Wall To Wall Sound & Video, a New Jersey-based combo chain.

Not surprisingly, Steve Schwartz, GM of Schwartz Bros.' CD division, which sells to American Home Theater and West Coast, denigrates rackjobbing in video stores. He admits that, by buying from a rack on a consignment basis, a dealer can greatly reduce his financial risk; but he insists that one-stops can get product into the stores much more quickly than racks do.

Maggie Occeno, music buyer for the Lieberman-racked Applause franchise in Kansas City, says, "We may be a few days behind [in getting new product], but we're working toward getting it on the same day."

Why did Applause go the racking route? "Seventeen stores is quite a bit to open up at one time," Occeno replies. "And we felt that with a rack, we'd have a lot of support." She adds that the consignment factor was also attractive.

In the few months since Applause added audio product, she says, the results have been "very positive. We've seen significant sales."

At Applause's Omaha headquarters, Caplan says he expects to bring in 15% of his revenues from audio in the next year, and that "in two to two and a half years, I expect it to be a third."

SHOOTING FOR A 50-50 MIX

American Home Theatres is already realizing 15% of its sales from CDs alone, and DeMarzo is shooting for 25% after the chain adds cassettes. "I'd like it to be 50-50," he says, "but it's rough, especially when you make 70 cents of a dollar on rentals and only 20 cents on a CD dollar."



The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524. Alfalfa, which is carrying 10,000-12,000 pieces of music product in each of its combo stores, is currently deriving 12%-15% of those stores' revenues from music, according to chain president George Solomon. While he intends to put as much as 15,000 pieces in some of his New Orleans stores, he says, "I don't foresee us becoming more of a full-line music retailer. We emphasize video—that's our bread and butter. But I think it's a good complement."

When video retailers first began expanding into music, many purchased only CDs, which they regarded as a hi-tech sideline. But now most video specialists believe a commitment to music must also include cassettes. "The guys that are coming to us are talking CD, but they're into both formats," says WaxWorks' Guilfoil. "They've got space in these superstores, where they can commit to becoming full-line entertainment stores."

This full-line philosophy also applies to the size of inventory. To be successful in music, video specialists must be able to compete with local record stores, which generally means having at least a few thousand pieces of product. In contrast, those dealers that have not made this kind of commitment have generally not found music to be a congenial product line.

AN EXPERIMENT THAT FAILED

For example, Premiere Video, a four-store chain in St. Cloud, Minn., tried CDs and cassettes for five months last year in one strip-mall unit and did so poorly with the line that it dropped it. Although the chain's Mike Bower believes that the failure was due to insufficient foot traffic in the store (which gets 1,500 rental customers per week), he admits that he put in only a "smidgeon" of music—500 tapes and 300 CDs--which he purchased from a one-stop. "We probably didn't display it in the amount of units we needed," he concludes.

The Minneapolis-based Video Buyers' Group, which represents some 650 retailers in 16 states, offers its members an audio program through Ingram, a large video distributor that is expanding into music (see story, page 88). In the year since the audio program started, only 5% of the group's members have chosen to participate, according to VBG principal Ted Engen. "It didn't fly, and we found the problem to be consumer awareness," he says.

But it also turns out that VBG is basically offering its members the top 50 titles on the Billboard Top Pop Albums chart, plus some soundtracks and regionally popular items. So, even though the terms are attractive (60-day dating and 100% guarantee on the initial order), Engen concedes that the program's main value is to "give people an opportunity to bring [music] in on a limited basis before they decide whether they want to get involved with it."

Nevertheless, Engen is bullish about the long-range potential of music and other nonvideo lines. "Video retailers need to become home entertainment centers," he says. "If they don't, they're dead... Those that are just doing video rentals, their days are numbered. Music is an avenue to expand beyond that."

Assistance with this story was provided by Ed Christman in New York and Earl Paige in L.A.



move does not affect MGM/UA's agreement with Hauppauge Video Manufacturing, in Hauppauge, N.Y., which handles the studio's East Coast load.

"VOGUE" IF YOU WANNA: Although hope springs eternal in record promotion people each time a new superstar release comes along, the question these days is usually not whether somebody will get hold of a record early, but who will be first. Honors for the new Madonna single, "Vogue," go to WQHT (Hot 97) New York, which went with the song March 27, two days ahead of its scheduled release; most major-market outlets were then serviced with the song by the next day.

PREFERENTIAL TREATMENT? The Supreme Court heard arguments March 28 on the constitutionality of the FCC rule that gives preferential treatment to minorities in obtaining broadcast licenses. The FCC defended the policy as promoting diversity, but lawyers representing nonminority firms that were denied licenses on the basis of race argued that the commission has never proved that its goal has been achieved, and that the practice is discriminatory.

CBS U.K. IS undertaking not to call its Whitefield Street studios in London "The Hit Factory" until the issue raised by **Pete Waterman Ltd.** about the use of the name is resolved in court. Waterman objects on the ground that the PWL headquarters has been known as the Hit Factory for years.

ADY OF THE THEATRE: Writer/performer Rupert Holmes, introducing those who sang Richard Rodgers songs March 27 in the newly dedicated theater named after the great composer (formerly the 46th Street Theatre), noted that Rodgers' widow, Dorothy, said to him as she looked out from her table at a special on-stage luncheon, "God, look at all those empty seats!" Singing Rodgers songs were Debby Boone, Karen Akers, George Hearn, Barbara Cook, and Rosemary Clooney. First production at the theatre under its new name is Holmes' nonmusical comedy thriller, "Accomplice."

AS FOR 'ACCOMPLICE,' here's a good deal for Billboard readers, courtesy of Holmes and his management at **Dartmouth Management Inc**.: Bring along a copy of the magazine (or this item) to the Richard Rodgers Theatre box office and get tickets at half price for performances from April 6 (opening night) through April 20, Saturdays excepted. Tickets are subject to availability.

UNE-TWO PUNCH: A new jazz-oriented marketing/ promo company has been established by **Bob Rutten**berg and Susan Levin. Ruttenberg, formerly jazz marketing director for Accelerated Chart Movement, a retail contact company, will head the operation on the West Coast, while Levin, for the past five years national marketing and promotion director for Blue Note Records in New York, heads matters on the East Coast. Phone numbers, respectively, are 818-888-3509 and 212-603-8732.

THE REVITALIZED EAST COAST public relations unit of MCA Records is to be further bolstered with the

(Continued from page 94)

addition of **Tom Cording**, who left the **Island** label in New York in September, after which he put the finishing touches on a book about "power brokers and politics of record labels," though he's not quite ready to submit the rough draft to book publishers yet.

GOING TO THE THEATER: Michael Kerker, veteran ASCAP publicist, moves from coordinator of special projects at the performing rights society to director of musical theater, a post held by **Bernice Cohen** before her death earlier this year.

ARTHUR TRACY, one of the first superstar crooners on recordings and radio, celebrates his 90th birthday June 25. Still performing, Tracy is also helping a new cabaret singer, **Marryanna McConnell**, make the grade, and is showing around a demo cassette she made with composer **Bernie Wayne**. Tracy's biggest hit was "Marta," said to have sold more than 16 million recordings worldwide.

NCENTIVES: The North American Concert Promoters Assn. has lowered its membership criteria and reduced its annual dues. Promoters who produce 40 concerts per year—with a mix that includes six club shows, six theater shows, and six arena shows—are eligible for membership. Interested parties can call NACPA at 202-872-1191.

LAST WEEK'S TRACK incorrectly stated that John Rollo is a co-owner of House Of Music, a recording studio (not production house) in West Orange, N.J. He is an engineer/producer there. The item involved a benefit to aid Rollo's 8-year-old daughter who suffers from a rare form of kidney cancer. A third benefit is set for the Stone Pony is Asbury Park on April 14. Acts will include the Good Rats, Saraya, Joe Lynn Turner, and Paul Stanley of Kiss, among others. For more info call 201-736-3062.

CSTEFAN UPDATE: Gloria Estefan continues to recuperate following surgery for a broken back (Billboard, March 31). She is expected to return to Miami by April 7 and will begin physical therapy in about a month. According to the Associated Press, the singer is walking without the aid of crutches or a cane. "Her spirits are up and there's no paralysis at all," a spokeswoman for the Orthopedic Hospital for Joint Diseases in New York told the AP.

A&M DIRECTOR of special projects Karen Glauber, who spearheaded the company's modern-rock marketing efforts, has left the label, effective March 30, to take a job at the trade publication Hits. According to an A&M source, Glauber will be replaced, and her new music department will "evolve into a fully staffed special projects department."

DENIED: Morris Levy's request for a reduction in his twin 10-year prison sentences for conspiracy to extort was turned down by Judge Stanley Brotman March 29 in Camden, N.J. Levy did receive a 90-day extension to July 16 before he must begin serving his sentence.

CBS SEEN NEAR IMPORTANT RECORDS DEAL (Continued from page 1)

to be hammered out within 30 days, according to sources, but an intentto-buy agreement may be concluded as soon as this week. One source puts the price tag on the deal at \$15 million.

Both Important Records and CBS Records declined comment.

Sources say Important's artists would continue to be independently distributed in the U.S. under the deal, but that CBS would have the option of distributing those artists outside the country.

Important Record Distributors, based in the Hollis section of Queens, N.Y., was founded in June 1979 by Steve Mason, a British exporter, and Barry Kobrin, an importer for a one-stop. Kobrin report-

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edly is close to an agreement with Mason to buy out his controlling share of the company at the time of the CBS deal. Mason reportedly controls at least 75% of Important, but Kobrin has been the administrator of day-to-day business.

Mason and Kobrin initially joined forces to bring British titles to the U.S. Such imports were only a small part of the overall U.S. record business at the time; however, Important prospered as an importer until the mid'80s, when U.S. music publishers pushed for enforcement of Copyright Act provisions pertaining to mechanical royalties. This made it difficult to maintain the import end of the business.

Speculation by sources as to why

CBS would purchase a piece of the company is divided into two camps. Some say the Sony-owned label would use Important as a breeding ground for its developing artists. CBS recently announced that it would be making a strong push into grass-roots marketing of metal, alternative, and dance music.

But others say CBS is looking at Important's strong revenues and sees the distributor as an outlet for some of its product. Important has grown to more than 200 employees, with branch outlets in four cities.

The sale also would provide CBS Special Products, long linked with independent distribution, with a company-owned outlet for product.

A&R, SALES DEPARTMENTS INCREASINGLY WATCHFUL OF ARTISTS' LYRICS

(Continued from page 4)

as to what the ramifications of cer-tain lyrics might be. And then they have to live with the choice.

Epic Records VP A&R Michael Caplan agrees that, if an act were set to record potentially objectionable lyrics, "I certainly would advise them what the repercussions would be."

While MCA appears to be the first major label to set up a process specifically to deal with lyrics at the A&R level, similar discussions have been taking place informally at such record companies as Arista, Atlantic, Columbia, EMI, and RCA Records, and at Elektra Entertainment.

At Warner Bros. Records, marketing problems that may result from objectionable lyrics are raised "completely after the fact," says national publicity VP Bob Merlis. "The artist is told that after the album is created and not beforehand. If, for whatever reason, the market potential is diminished, we'd tell them-but we don't tell them to change anything. It would just pervert the creative process.

Chrysalis Records president John Sykes also says his label will not discuss any marketing considerations "until the creative process is completed." To do otherwise, says Sykes, "would be letting the tail wag the dog."

Sykes continues, "One of my fears has been what effect [explicit lyrics] stickering would have on the creative process. Already, artists are thinking of changing the words they express. The day we start giving them certain parameters is the beginning of a serious erosion of our business.

While other label executives are quick to defend the creative freedom of their artists, they also say attention to questionable lyrics has, of necessity, increased in recent months.

"If our head of sales says to me, 'Look, if [an album] comes out the

(Continued from page 10)

way it is now, we'll lose significant sales in five different states,' then the artist, management, and everybody has got to be concerned," says Mitchell Cohen, VP of East Coast A&R at Arista.

Atlantic senior VP/GM Mark Schulman pledged earlier this month that "we will have the A&R people listening to albums and bringing those with questionable content to [senior management] attention" (Billboard, March 17).

"It hasn't been an in-house [problem] here, nor has it affected any creative decisions," says EMI senior VP A&R Gerry Griffiths. But if objectionable lyrics were a factor in a label release, he says, "we'll bring it to evervone's attention.

At Columbia Records, sales VP Rich Kudolla says the increased concern with objectionable lyrics at retail accounts has widened his discussions with the label's A&R department, as well as with artist representatives. "I

certainly make it very, very plain to A&R directly what's going on with these issues," he says. "I personally, in fact, have spoken with certain managers because they have to know what's going on.'

The question of whether A&R needs to be "more vigilant" in identifying objectionable lyrics was raised at a recent meeting of Elektra executives, according to A&R VP Peter Lubin. "But it wasn't a directive" from marketing, sales, or label management, he notes.

"It's been a topic of discussion at the record company internally," says Dan Hoffman, VP of business and legal affairs at RCA, "but we have not been told at A&R, 'You can't do this, you can't do that.' I take the view that A&R should always have a continuing dialog with the sales and marketing sides of the company. That's part of the essential process of creating records in a commercial busi-

SUPPORT FOR STICKERING BILLS SEEMS TO ERODE (Continued from page 1)

from Tennessee lawmaker Sen. Leonard Dunavant, who said that he was withdrawing his labeling bill in order to give voluntary stickering another chance. The Dunavant measure was not expected to gain support, and a similar Tennessee House measure has already been tabled.

Besides the developments in Tennessee and Arizona, labeling bills have now been withdrawn, defeated, or tabled in Maryland, West Virginia, and Oklahoma.

Pam Horovitz, executive VP of the National Assn. of Recording Merchandisers, reacted to the decision by Brewer by saying, "We welcome this encouraging development. It reflects the growing consensus in favor of the industry's voluntary advisory system, and the growing recognition that the system would actually be undermined by mandatory state legislation.

The loss of impetus of the labeling bills, say insiders, stems from a combination of factors, including successful home-state lobbying, weak legislative support, and lowpriority scheduling by lawmakers

faced with more important issues. 'Networking'' among lawmakers who reacted to the industry's announcement of a standardized stickering program also has played an instrumental part.

Trish Heimers, speaking for the Recording Industry Assn. of America, commented that "while we are very pleased with these de-

velopments in Tennessee and Arizona, we can't call it a victory because there will not be a victory until we have defeated all of the bills now pending in other states this session.'

While bills stuck in committee in Iowa and Rhode Island may also be withdrawn as state lawmakers across the country network with

TENN. JUDGE CALLS 2 LIVE CREW, N.W.A. OBSCENE (Continued from page 4)

carries penalties of fines ranging from \$10,000 to \$100,000, depending on whether minors are involved.

Brian Vance, assistant manager of the Turtle's outlet in Franklin, says that the store is still carrying the "clean" version of the 2 Live Crew album, as well as the N.W.A. title. While the sanitized version of the 2 Live Crew album has no sales restrictions, Vance says, a customer must be 18 or over to buy "Straight Outta Compton.'

Eazy-E, Sir Mix-A-Lot, Ron "C," and

Slaver.

In related developments:

• A judge in Sarasota County, Fla., ruled March 22 that "As Nasty As They Wanna Be" is obscene. In the wake of the judge's decision, law officials in the county have notified retailers of the judge's opinion and its legal consequences. A Florida statute makes sales of obscene material to minors a felony, punishable by a fine of \$5,000 and a prison term. • A Karma Records and Entertain-

ment store in Indianapolis was the victim of a "private sting" initiated by John Price, a local attorney running for state senate and the head of the 1,000-member Decency In Broadcasting group. Price wired a 12-yearold girl and 14-year-old boy to see if a clerk would ask for identification before they purchased a copy of "As Nasty As They Wanna Be.

Price held a press conference outside one of Karma's 22 stores on March 28 to announce plans to push for a new state statute that will make it a felony to sell tapes such as "Nas-ty" to minors. Currently, such sale is only a misdeameanor.

The chain has no plans to institute an 18-to-purchase rule, according to a source.

each other on recent developments, there are indications that legislators in Pennsylvania, Florida, and Missouri may choose not to follow the lead of their colleagues.

"Those three are the hard-nut-to-crack states," commented one lobbyist who has been working on behalf of the industry. Of the measures in these states, sources say, Rep. Jean Dixon's Missouri bill stands the best chance of being withdrawn.

Underlining Heimers' continuing concern was the introduction March 22 of a modified record labeling bill in the New York legislature, authored by Sen. Eugene Levy, that would go after recordings not subject to the RIAA's voluntary labeling program. Mail-order recordings would be exempt from the provisions in the bill.

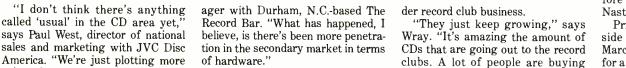
IMMC KEYNOTERS NAMED (Continued from page 6)

Creeps, Dance With A Stranger, Disneyland After Dark, Sanne, Thomas Helming, Pepe Ahlqvist, Trance Dance, Titiyo & Band, and Leila K. The following night will feature a German showcase.

There will also be a guest appearance by World Party in its first live performance on the Continent, and MTV is planning a "Talent Of The '90s" TV evening at the Escape Club.

IMMC is a joint venture of Music & Media, the pan-European entertainment trade magazine, and the City of Amsterdam, in association with Billboard magazine.

For registration information, contact Peggy Dold, 212-536-5088 or 800-950-1018. Outside of North America, contact Karen Holt at 31-20-669-1961.



points along the graph. Replicators also note that lower prices on catalog CD releases at the retail level have helped increase the overall CD picture. "Lower pricing on CDs has brought a whole genre of new buyers into the market because they can afford the mid-priced and budget lines," says Roberts.

Gary Ross, executive VP of merchandising for The Musicland Group, the giant Minneapolis-based record and video chain, agrees. "The manufacturers definitely have been reducing more items to midline and that's helped stimulate interest in those particular pieces when they're repriced. Usually they follow with promotional support, and that gives cause for consumers to take notice; that's been part of the advance.'

CDs make up approximately 35% of Musicland's total music software sales, a 4% growth over last year.

Other retailers disagree on the pricing issue, but report a steady growth of CD sales and are optimistic about the remainder of the year (Billboard, March 24).

"I haven't really seen a dramatic change in CD pricing that I would [credit for] the sales increase." says Jim Thompson, senior product manager with Durham, N.C.-based The of hardware."

CD MAKERS CREDIT HARDWARE AND CATALOG SALES FOR FIRST-OUARTER BOOM

Thompson estimates that half the total CD sales at Record Bar are made up of catalog product. The chain has seen a 6% growth in firstquarter CD sales this year over the same period of 1989.

At Tower Records, CDs make up approximately 51% of overall formats sold, according to chain president Russ Solomon. The chain has seen an overall increase of about 11% this first quarter over first quarter 1989.

"Catalog sells on CD," says Solomon. "Most of our sales are for catalog, period, whether it's CD or not. Whether there's an earth-shattering new release on the market is not so important to us. We don't live or die on it."

Catalog demand is reflected at the replicator level as well. Although most facilities do not closely monitor the amount of reorders vs. new issues, they agree that catalog takes a large share of the business.

We have a customer that hasn't had any hits at all, they're making their business from catalog hits, says Bob Wray, senior VP of marketwith Philips DuPont Optical (PDO), based in New York.

Most replicators also expect 1990 to bring rapid growth to the mail-or-

clubs. A lot of people are buying through mail. At least 20% or more [of our demand] is for mail order."

JVC's West contends that, unlike cassettes and LPs, there is no difference in quality between a record club CD and one purchased in a store. "The record clubs have seen and are going to see profits and expansions that they never realized possible in the past." he says.

Most replicators, expecting market growth to continue, have undertaken or are planning capacity increases this year. Digital Audio Disc Corp. (DADC), the Sony-owned CD replicator in Terre Haute, Ind., is running at or close to its 8-million-unit-per-month capacity, and the plant is expanding to a 10-million-unit monthly capacity by year's end.

There's no doubt that the market's going to take that jump to the next plateau," says Jim Frische, president of DADC.

Wray agrees, noting that the new releases in coming months will add fuel to the fire. He cites New Kids On The Block's expected spring release and "Decade," the Michael Jackson greatest-hits package due this fall, as cause for optimism. "I think it's going to be a very busy year for CDs and it's going to be a good year."

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Vance estimates that there are as many as 25 titles affected by the 18to-buy rule, including albums by

Budweiser Sponsorship On Tap For Stones' European Swing

BY HUGH FIELDER

LONDON—The Rolling Stones have landed Europe's biggest sponsorship deal yet with Budweiser, the world's largest brewer. The company will back the band's 22-city "Urban Jungle" tour, which starts May 18 in Rotterdam, the Netherlands, and runs through August.

Budweiser, which presented the Stones' "Steel Wheels" U.S. tour last fall, is the primary sponsor for the European dates; Japanese blank-tape manufacturer TDK is the secondary sponsor. CBS Records will promote the band's current album and back catalog in conjunction with the itinerary.

ary. No details of the cost of the sponsorship deal have been disclosed, although it is believed to be in excess of \$4 million. Budweiser signed the pact just days before the Stones announced the tour dates. Coca-Cola had previously been negotiating an agreement with the band, but pulled out.

Budweiser will promote the tour through TV, radio, and newspaper advertising. A spokesperson says the company is checking how to make the best of its sponsorship in each European territory. "We will be governed by the licensing laws in each country over whether we can sell our product at the concert, but we intend to make the most of our opportunity to promote the name."

At present, Budweiser is unlikely to be sponsoring the tour directly in Germany, Austria, and Norway, where the beer is not available. But in France the tour will coincide with plans to launch Budweiser there.

The success of its U.S. sponsorship encouraged Budweiser to continue the deal in Europe. In addition to promoting and advertising the tour in America, the company also had its own hospitality suite at concerts where it entertained clients and which was visited on a regular basis by members of the Rolling Stones.

"American companies which have seen the benefits of tour sponsorship in the U.S. can now see its attractions on a world scale," says a Budweiser spokesperson. "The image of the Stones is perfect for us and so is their audience."

For TDK, this is its second major rock sponsorship in six months, following a deal with Paul McCartney in Holland, Spain, the U.K., and Japan. The company will be advertising the tour and using the Stones' name for in-store promotional campaigns as well as maintaining a corporate image at the concerts. But it will not be sponsoring the tour in the U.K., where the company is run separately.

Billy Joel Gets \$2 Mil In Suit Ex-Manager Held Liable For Fraud

BY LARRY FLICK

NEW YORK—Billy Joel has won the first round of his headline-grabbing, \$90 million lawsuit against his former manager and ex-brother-in-law Frank Weber.

Following an initial series of hearings in New York State Supreme Court, Judge Edward H. Lehner ruled against Weber on counts of fraud and embezzlement, and awarded Joel \$2 million as compensation for funds allegedly drawn from Joel's bank account by his ex-manager and placed in several Weber-controlled accounts.

According to the court papers, Weber made an unsuccessful motion to have these claims dismissed at the start of the hearings.

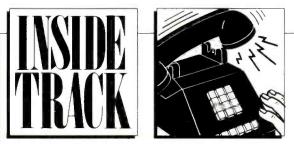
The suit, which was filed Sept. 25, charged that Weber had "maliciously defrauded" Joel since 1979, misappropriating an estimated \$2.5 million in unauthorized, interest-free loans from Joel's funds, and costing the singer in excess of \$10 million through risky investments.

through risky investments. Joel also alleges that Weber obtained loans from CBS Records for Joel using the songwriter's royalty rights as collateral to the company. Statements filed report that Weber assured Joel that he still had title to the works.

Also named in the suit are Weber's wife, Lucille, his brother-in-law Richard London, and two other in-laws.

The initial award covers only the fraud and embezzlement charge. With respect to the remaining charges, discovery proceedings will begin shortly. The next phase of the case will be tried within the next six months, according to Joel's attorney, Leonard M. Marks.

"Needless to say, Billy is delighted with what amounts to a first-round knockout," says Marks. "We're completely confident that the rest of the case will be equally as successful."



Edited by Irv Lichtman

NASTY' CHARGE DROPPED: Charges of selling material harmful to a minor—specifically 2 Live Crew's "As Nasty As They Wanna Be"—have been dropped against Chauncey Reese, a clerk at the Tracks store in Sarasota, Fla. Law officials have apparently also lost the will to pursue Racketeer Influenced and Corrupt Organization Act charges against Tracks' parent corporation The Record Bar, 2 Live Crew label Skyywalker Records, and its distributors, something they intimated when the charges against Reese were filed. "We're happy the charges won't be pursued," says Steve Bennett, Record Bar executive VP/GM.

URIFF TIFF II: Def Jam Records and Columbia Records confirm that Professor Griff has officially parted from Public Enemy. The news came from London, where Public Enemy performed a stop on its European tour March 24, with Griff announcing it was his "farewell appearance." Sources cite as reasons for the "amicable breakup": the out-of-the-box success of the initial rap single by Professor Griff & the Asiatic Disciples on Skyywalker Records, "Pawns In The Game," and the album of the same name, and the necessity for Griff to take time to promote it. "Griff has his own career he wants to pursue. They're all still friends, and they are all very happy about the arrangement," says Russell Simmons, CEO of Def Jam and Rush Management, which handles Public Enemy. "I'm very relieved and I feel now Griff has his own platform and can express his views without people believing his views are those of the group." A publicist for PE says an official statement from the group will be released next week.

TALE OF THE TAPE: A trade media report last week based on a defective tapes panel at a March 16 ITA conclave in Palm Springs had Lou Berg, president of the Video Software Dealers Assn., apparently "condoning" necessary tape copying by retailers who become frustrated over field-damaged videocassettes. The majority of attendees and trade media, however, didn't get that impression (Billboard, March 31). On the panel, Berg said he could "understand both sides of the issue" but also clarified that back-to-back copying was "bad" and illegal. The trade report, according to sources, triggered some tremors among the industry as confusion spread among those not in attendance as to what was actually said. Some studios apparently even fired off heated letters to VSDA and Berg, also head of his own video retail operation in Houston. Pam Horovitz, executive director of VSDA, speaking on behalf of Berg at press time because the VSDA chief was en route to catch a plane, said a tape of the session indicates that the word "condemn" might have been misconstrued as "condone." Adding that Berg's remarks may have been taken out of context, she says, "Anyone who knows VSDA or Lou Berg knows that we would never condone such a thing.'

EXIT: Jim Urie has resigned as **PolyGram**'s senior VP of marketing. A company statement declared, "In light of management changes and overall reorganization of the company, Mr. Urie feels that his current role does

not lend itself to his career plans for the future." Urie wished the company well in the statement, and notes, "My own future plans are pretty basic—to go out and find a job."

NEW LABELS: Track hears a number of new label ventures are afoot, most of which involve an interesting cast of players. Label 1: A reactivated Smash Records, out of Chicago via PolyGram, being put together by Island's Chris Blackwell and Tone Loc manager Marty Schwartz, who brought the Delicious Vinyl label to Island. Noting that there is better than a "50-50 chance" of the label happening, Schwartz told Track at press time he was heading for Chicago to meet Island's business people-and that he would not be running the label, but acting as a consultant. "I've put the people I'd like to run the label in line," he says, "and if we can make deals with all the parties involved, then the label will be launched" Label 2: Chicago Records and Filmworks Corp., also Chicago-based, put together by home video industry pioneer Noel Gimbel. Gimbel was in L.A. last week seeking a national distribution deal; overseas distribution of product is apparently already set via the International Music Group Ltd. Initial product will focus on rap, dance, and house music, says one source, as well as what he terms "pop-house" ... Label 3: Also cooking out of L.A., say some, is a soon-to-be-announced label put together by Ted Field of film company Interscopenot to mention the well-known Marshall Field clan. Though Field's office says it has nothing official to announce at this time, word has it that former Capitol A&R exec Tom Whalley has already found a berth there.

IN THE AFTERMATH of the recent buyout of GRP Records by MCA, GRP will inherit MCA's more current lineup of jazz artists for release on the GRP logo. For instance, two May releases by Larry Carlton and Spyro Gyra appear on GRP, as will future product from Yellow Jackets, Michael Brecker, and Acoustic Alchemy. Previous releases by these artists stay on MCA. Also, historic jazz from MCA Jazz, Impulse!, MCA Masters Series, and Jazz Heritage remain as is for the time being. Both the current MCA and GRP jazz rosters are being reviewed, Track hears.

AIL EARLY? Mail to CBS Records Inc. New York headquarters at 51 West 52nd St. moves to P.O. Box 4450, New York, N.Y. 10101-4450, effective Monday (2). While a label spokesman terms it a more "efficient" way to receive mail at the company rather than go through the system controlled by its former parent/now landlord CBS Inc., others see the development as another bit of harassment from CBS Inc. chief Larry Tisch, who has a none-too-friendly relationship with label head Walter Yetnikoff. "Mail for the first year is going to be a mess," says one label staffer. The label is likely to move from Black Rock when its lease expires sometime in the middle of this decade.

SIGNIFICANT MOVEMENT IS TAKING PLACE in the video duplication industry. CBS/Fox shifted its account with Technicolor Videocassette to Rank Video Services. According to David Goldstein, VP of operations with CBS/Fox, the sale of Fox Inc.'s DeLuxe Laboratories to the U.K.-based Rank organization was the primary reason for the move. That's the second part of a bad month for Technicolor, which lost MGM/UA Home Video's West Coast account to West Coast Video Duplicating, an expanding San Francisco facility. The *(Continued on page 92)*

New License Office To Enforce Jukebox Performing Rights Pact

BY MELINDA NEWMAN

NEW YORK—A new agreement between the Amusement and Music Operators Assn. and the three U.S. performing rights organizations— ASCAP, BMI, and SESAC—transfers the responsibility of administering licenses from the Copyright Royalty Tribunal to a newly formed entity, the Jukebox License Office.

The 10-year deal, details of which were announced March 22 here, is retroactive to Jan. 1. It includes several facets, among them amnesty for jukebox operators who have not paid their proper fees in the past and financial commitments from the performing rights organizations to promote the jukebox industry.

The changes initially came about in accordance with the 1988 congressional amendment to the Copyright Act that permitted jukebox operators to negotiate royalty payment rates for nondramatic public performance of copyrighted music on jukeboxes.

The agreement reached by the performing rights organizations and the AMOA provides for jukebox licenses that will allow licensees to publicly perform all the works in the repertories of BMI, ASCAP, and SESAC, as well as those in the more than 40 foreign societies with which the U.S. organizations have reciprocal agreements.

These licenses will be granted by the JLO, which will be set up and maintained by the performing rights organizations to collect the jukebox license fees under the new agreement.

As part of the new plan, the performing rights organizations agree not to take legal action for copyright infringements occurring prior to June 15, 1990, against any operator if he executes a jukebox license agreement by June 1, 1990.

An objective of the agreement is to increase compliance among jukebox operators. "This has historically been a problem," says John Schumacher, AMOA executive VP. He adds, "There are about 90,000 boxes licensed and estimates are that there are probably about 225,000 boxes out there."

In addition to the amnesty clause, the agreement offers several incentives to apply for a license, including reduced fees if compliance rises. For 1990, the fee for the first jukebox is \$275, for the second through tenth boxes \$55, and for the eleventh machine on up \$48. For 1991, the base rate for 11 or more jukeboxes will not exceed \$47, and in 1992, it will not exceed \$45. The rate is calculated by a formula that takes into account the number of jukeboxes licensed.

As stipulated in the agreement, for the first time the performing rights organizations are contractually obligated to earmark revenues to promote the performance of music on jukeboxes. For this year and 1991, that figure is \$75,000; it drops to \$65,000 in 1992 and \$50,000 in 1993.

LUTHER YOU NEVER MISS CONGRATULATIONS 7 FOR 7

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"Epic", @reg. U.S. Pat. & Tm. Off. by CBS Rec

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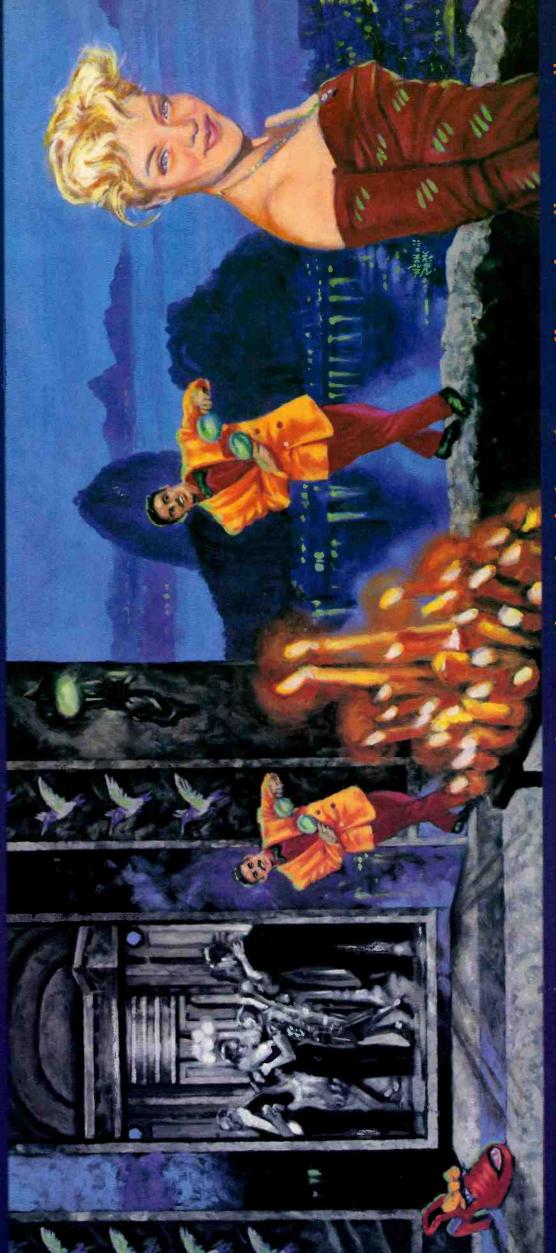
His seventh corsecutive platinum album," The Best Of Luther Vandross The Best Of Love." Featuring the hit singles, "HERE AND NOW" and "TREAT YOU RIGHT."

Produced by Lucher Vandress and Maicus Milfer - Management: Alive Enterprises, Inc. Ales

UTHER

On Epic Cassettes, Compact Discs and Records.

Representing The Mambo



The New Album From One Great American Band. Hot On The Heels Of Their Phenomenally Popular Album Let It Roll!

Available Now On Warner Bros. Cassettes, Compact Discs and Records *Featuring The Single "Texas Twister"* Produced by George Massenburg and Bill Payne Personal Management: Asher-Krost Management

