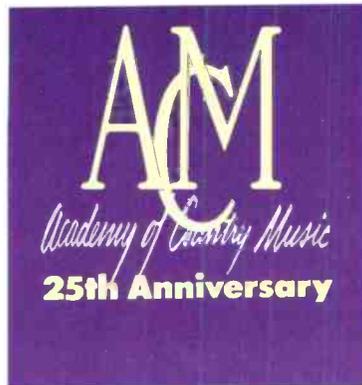


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NEWSPAPER

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FOLLOWS PAGE 56

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 28, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

With Rentals Flat, Dealers Face Supplier Price Hikes

BY JIM McCULLAUGH and PAUL SWEETING

LOS ANGELES—With unit shipments of video rental titles essentially flat, manufacturers are feeling the pinch from escalating marketing and production costs.

Partly as a result of this crunch, several studios have begun passing some of those increased costs along to distributors—and ultimately to retailers—in the form of higher wholesale prices.

In recent weeks, escalating costs have been linked to higher wholesale prices on such major rental titles as Warner Home Video's "National Lampoon's Christmas Vacation" and "Tango & Cash," and RCA/Columbia Pictures Home Video's "Look Who's Talking."

Warner and RCA/CPHV, both of which raised wholesale prices by 3%-4%, join Paramount Home Video and MCA/Universal Home Video, which implemented similar wholesale price hikes recently. Unlike

MCA, Paramount, and RCA/CPHV, however, which eliminated suggested list prices on titles with increased wholesale tags, Warner has set a new list price of \$92.95 for both "Lampoon" and "Tango."

The costs of marketing prerecorded cassettes are increasing both in absolute dollars and as a percentage of revenues, according to executives. (Continued on page 84)

Music Sales Spring To Life

Sinead, Public Enemy Build Traffic

This story was prepared by Ed Christman in N.Y., Ed Morris in Nashville, and Craig Rosen in L.A.

NEW YORK—In music sales, March came in like a lion, and April has kept right on roaring. Retail cash registers are clinking merrily all across the land this month, and dealers have even higher expectations for product still in the pipeline.

"It's been terrific since the end of the quarter," says Bruce Imber, VP of store planning for the 85-unit, Port Washington, N.Y.-based Record World Inc. Total sales in April are up about 25%, he says. "Something good is happening out there," adds the chain's director of purchasing, Steven Lerner.

In Beltsville, Md., Howard Appelbaum, VP at the 33-unit Kemp Mill Records Inc., reports that comparable-store sales—a ratio for stores open for more than a year—enjoyed a 17% increase this March over last year. He says he expects April to at least duplicate that number. "Sinead O'Connor just made things explode," he says. O'Connor's album, "I Do Not Want What I Haven't Got," on Ensign/Chrysalis, claims the No. 1 spot on most charts surveyed for this story (see story, page 8). Appelbaum says there are about 30-40 strong titles out now.

Debbie Holden, buyer for 13-store, Atlanta-based Peppermint Records & Tapes, agrees. The top five titles at her chain "are blowing out, and then it's almost like buying for Christmas," in terms of the overall spread of good titles currently available, she says. "All of a sudden, many titles are doing quite well," she says. "I'm buying real decent on a lot of titles."

O'Connor may have dominated sales for the first three weeks it (Continued on page 8)

Oldies CBS-FM Is New N.Y. ARB Leader

BY SEAN ROSS

NEW YORK—It took 18 years, but oldies mainstay WCBS-FM New York is the market's new No. 1 radio station. WCBS-FM's 4.1-5.1 12-plus rise in the recently released winter Arbitron marks the second book in a row in which an adult-slanted market fixture won with relatively little promotion. And it marks the first time an oldies station has been the

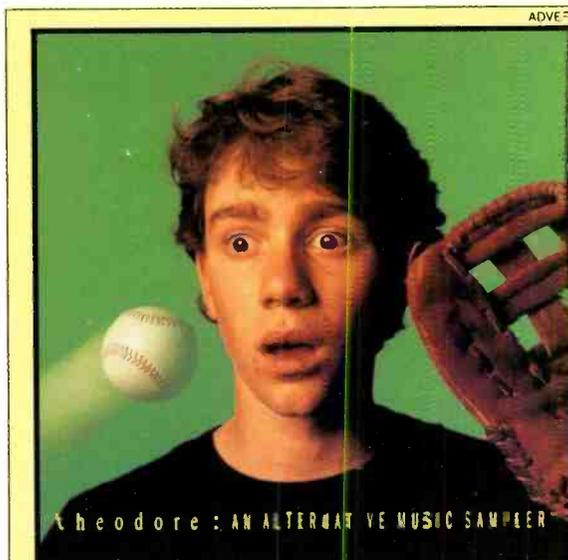
market leader in a top 20 market.

Besides unseating easy WPAT-FM, which was down 5.0-4.0, WCBS-FM was an easy winner in the advertiser-coveted 25-54 demo. Its 8 share put it 1½ shares ahead of the second-place station, soft AC WLTW.

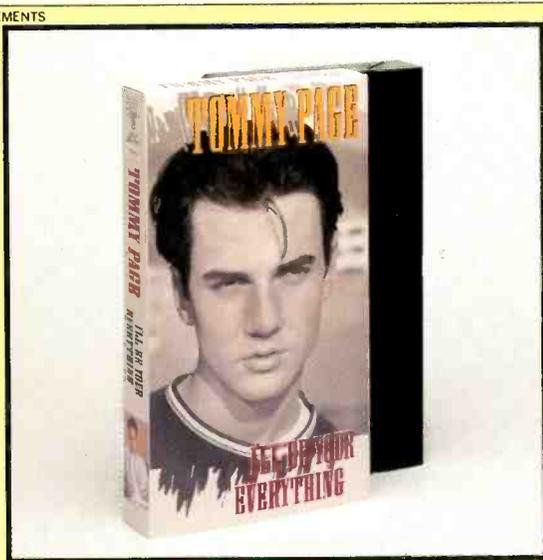
If KXKL-FM Denver, the station that had until now been the largest-market example of a No. 1 oldies outlet, had been the model for many

of the recent clump of major-market oldies FMs, WCBS-FM has been their antithesis. Its library is three to four times wider than most and contains '70s and '80s oldies that most gold stations avoid. And WCBS-FM's marketing and promotion have always been relatively low key.

WCBS-FM PD Joe McCoy says his station did do some prime-time (Continued on page 75)



THEODORE: "An Alternative Music Sampler" with live tracks, B-sides and unreleased tracks from Living Colour, Kate Bush, Indigo Girls, The Psychedelic Furs, B.A.C., and more. 16 songs for a really cheap price: CD: \$7.99 Cass.: \$4.98 ON COLUMBIA/EPI.



TOMMY PAGE—The new Warner Reprise home video collection his zillion fans have been waiting for! I'll Be Your Everything (3-38169) features Tommy's hit videos plus his candid revelations about himself, his songs and his monumental success.

Bands Battle To Open For Headline Acts

BY BRUCE HARING

NEW YORK—Competition for opening act slots on major U.S. tours has never been stiffer, say industry observers, with some labels and managers adopting the European practice of offering cash to the headliner's marketing fund to land second billing for their acts.

In addition to such monetary incentives, the box-office clout and industry connections of the potential opener are also weighing more heavily than ever before in the ability to land opening concert slots. (Continued on page 85)

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ NOTHING COMPARES 2 U	SINEAD O'CONNOR	(ENSIGN)
TOP POP ALBUMS		
★ I DO NOT WANT WHAT I HAVEN'T GOT	SINEAD O'CONNOR	(ENSIGN)
HOT BLACK SINGLES		
★ READY OR NOT	AFTER 7	(VIRGIN)
TOP BLACK ALBUMS		
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER	(CAPITOL)
HOT COUNTRY SINGLES		
★ LOVE ON ARRIVAL	DAN SEALS	(CAPITOL)
TOP COUNTRY ALBUMS		
★ RVS III	RICKY VAN SHELTON	(COLUMBIA)
TOP VIDEO SALES		
★ HONEY, I SHRUNK THE KIDS	(WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS		
★ HONEY, I SHRUNK THE KIDS	(WALT DISNEY HOME VIDEO)	



AMERICA GETS HUMPTY'D!

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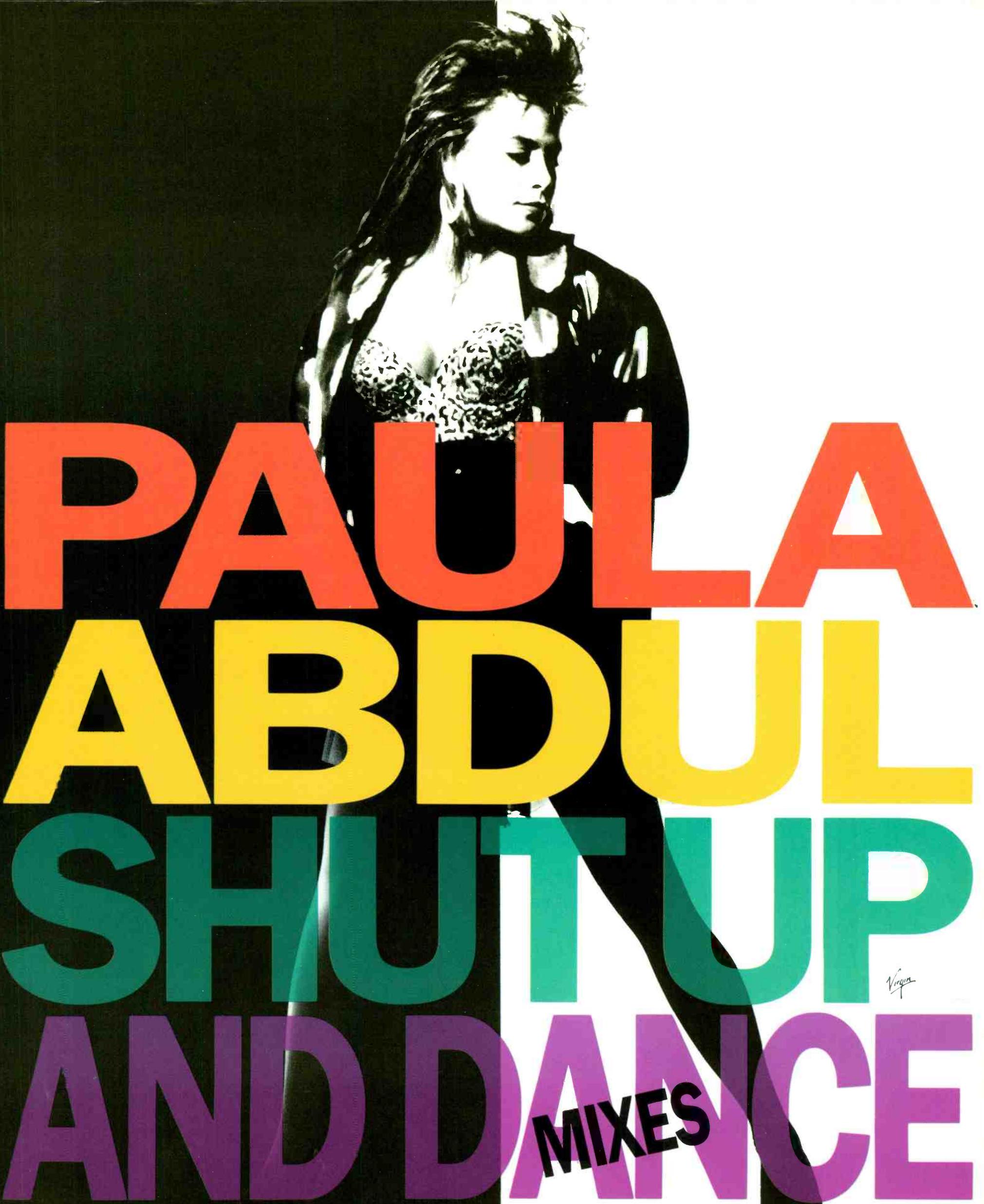
The multi-format dance smash "HUMPTY DANCE" now platinum!

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VOLUME 102 NO. 17

APRIL 28, 1990

NEW KIDS HANGIN' TOUGH ON RADIO?

While the New Kids On The Block are as popular as ever among their dedicated young fans, some radio PDs are beginning to express concerns about New Kids overload among more mature listeners. Sean Ross and Thom Duffy have the story. **Page 4**

CANADIAN MUSIC CHAIN SOLD

Discus Music World Inc., the second-largest music retailer in Canada, has been sold. Kirk LaPointe reports on the deal and its possible effects on the industry. **Page 7**

ANSWERING LABEL ADVOCATES' CONCERNS

Despite the recent withdrawals by several states of proposed record-labeling bills, the underlying debate over regulating lyrics content is not likely to disappear anytime soon. In this week's Commentary, Gold Mountain Entertainment president Danny Goldberg addresses some commonly voiced arguments for labeling. **Page 9**

BUENA VISTA AIDS ANTI-DRUG EFFORT

Buena Vista Home Video just said yes when asked to help spread the word on the dangers of drugs by distributing cassette copies of a TV special to retailers and schools. Paul Sweeting reports. **Page 57**

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Nintendo Escalates Copyright Suits Targets Retailers Of Bogus Vid Games

■ BY DAVE DIMARTINO

LOS ANGELES—Nintendo of America, continuing its battle against counterfeit video games and hardware compatible with its own game system, has filed a slew of lawsuits in Florida and California. In those actions, it charges several video retailers and distributors with copyright infringement and asks for a total halt of all sale and rental of the allegedly counterfeit goods.

Additionally, Nintendo of Canada, in conjunction with Nintendo of America, has filed a similar suit in the Federal Court of Canada in Ottawa against several Canadian retailers, distributors, and importers. On April 12, that court issued an injunction ordering the defendants to halt all sales of the allegedly counterfeit product and authorizing its seizure.

The three lawsuits, along with a similar suit filed in Minneapolis federal court March 30 (Billboard, April 21), are part of what Nintendo terms an overall "campaign" against stores and distributors handling counterfeit Nintendo goods. According to the Redmond, Wash.-based game manufacturer, additional lawsuits of "a similar sort" will be filed in other parts of the U.S. within the next two weeks.

Named as defendants in the Florida suit, filed in U.S. District Court in Tampa, are Kenneth V. Ketchum of Sarasota, owner and operator of the Sarasota-based Game Fan and Diversified Wholesale outlets; Bradley S. Isom, also of Sarasota; and Gary C. Brinson, owner and operator of Sarasota video store Superior Video. All are charged with copyright infringement, federal trademark infringement, violation of the federal Lanham Act, and un-

fair competition and trademark infringement under state laws.

Both Ketchum and Isom, as well as Chenyu and Sylvie Sun—a Taiwanese couple now living in Fort Lee, N.J.—were arrested April 12 in a sting operation by U.S. Customs agents in Wilmington, N.C., and charged with trafficking in counterfeit goods. According to Nintendo, the sting operation had been in the works "for weeks" and involved hidden cameras, microphones, and \$10,000 in marked money. According to the company, agents were offered 700 counterfeit cartridges—many of them multiple-game car-

(Continued on page 85)

Isgro: I Was A Fall Guy In MCA Inquiry

■ BY CHRIS MORRIS

LOS ANGELES—Charging that Joe Isgro was the "fall guy" in an aborted government investigation of links between MCA Records and reputed mobster Salvatore Pisello, Isgro's attorney moved for a dismissal of federal payola-related charges against the independent promotion man in federal court here April 16.

Last November, Isgro was indicted on 51 federal counts of mail fraud, making undisclosed payments of cash and drugs, filing false tax returns, obstruction of justice, and conspiracy. Former Columbia promotion VP Ray Anderson and Isgro associate Jeffrey Monka were also named in the indictment (Billboard, Dec. 16).

Presiding U.S. District Court Judge James M. Ideman set May 21 as the date for a full hearing of lawyer Donald Re's dismissal motion on the grounds of "outrageous government conduct."

The motion could potentially prove embarrassing to the Justice Department in two ways.

If Ideman agrees to hear testimony concerning the government's alleged mishandling of the Pisello investigation, it would be the first official airing of that topic. The Justice Department's scrutiny of Pisello's relationship with MCA has been the focus of a number of print and broadcast media stories for close to two years; in November, CBS News' "60 Minutes" reported on charges of government interference in the prosecution of Pisello (Billboard, Dec. 2).

Further, if a dismissal is ultimately granted, Isgro—the central figure in the government's costly three-year nationwide probe of alleged record-label payola practices—would be able to walk free.

In a brief filed in U.S. District Court, Re recounts the investigation of Pisello, identified in government documents as a member of the Gambino crime family. Pi-

(Continued on page 75)

Florida Grand Jury Rules 5 Videos, 4 Albums Obscene

■ BY EDWARD MORRIS

NASHVILLE—A grand jury in Volusia County, Fla., ruled April 16 that five adult videos and four rap albums violate the state's obscenity laws. State attorney John Tanner will seek similar grand jury action in the three other counties that make up the 7th Judicial District.

Cited in the Volusia ruling are two albums by 2 Live Crew, including "As Nasty As They Wanna Be;" "The Iceberg: Freedom Of Speech," by Ice-T; and "Eazy-Duz-It," by Eazy-E. The videos are "Deep Throat," "Anal Intruder," "Nymphette Goes Hollywood," "Amateur Hours," and "White Heat."

Under the laws involved, first conviction for disseminating any of the proscribed material to an adult is a misdemeanor that carries a fine of up to \$500 and a year in jail. A second conviction elevates the offense to a third-degree felony, punishable by a fine of up to \$10,000 and five years in jail. But the first conviction for selling obscene material to a minor is a third-degree felony.

Tanner was unavailable for comment at press time. According to the

News-Journal, a Daytona Beach newspaper, Tanner has met or will meet soon with grand juries in Flagler and St. Johns counties to advance his anti-obscenity campaign. He earlier won a ruling from a Putnam County grand jury that decided the two 2 Live Crew albums were obscene. Another meeting of this jury, aimed at widening its examination of potentially offensive matter, has been scheduled.

Tanner's efforts to have material declared obscene on a less-than-state-wide standard may be a prelude to what will happen in Tennessee, where a recently passed law declares that each of the state's 31 judicial districts can establish its own standards.

Laurence Bennett, a writer for the News-Journal, polled several area video stores following the ruling and concluded that the store owners are not yet rushing to clear their shelves of the offending titles.

Court officials will send warning letters to record and video stores within the next few days, according to the News-Journal. And law officers in Volusia County's 14 municipalities have been instructed to arrest anyone selling the cited material.

Vestron Loses \$135 Mil In '89 Firm Cites Loss Of Credit Line

■ BY DON JEFFREY

NEW YORK—Vestron Inc. reports that it lost \$135.1 million last year, compared with a net profit of \$1.7 million in 1988. Revenues fell to \$236.2 million from \$321 million.

The company blames its loss on a restructuring due to a "constricted cash situation" following the termination of a six-year, \$100 million credit line by Security Pacific National Bank. Because of the loss of the credit line, Vestron claims, it was forced to suspend a proposed bond offering that would have raised money to expand operations.

The losses are specifically attribut-

ed to writedowns on the elimination of Vestron's feature-film production unit, the discontinuance of its retail video chain operations, and the sale of other assets.

Vestron is negotiating the possible sale of its remaining assets to LIVE Entertainment Inc. in exchange for LIVE securities.

In preparation for a transfer of its assets, Vestron suspended shipments of five new titles originally slated for April 11 release and three others scheduled for May 2. In a letter to its distributors, Vestron linked the suspensions to a possible merger agreement, although it suggested that

(Continued on page 84)

Radio Gridlock On New Kids' Block?

Some Stations Battle Boy-Group Burnout

BY SEAN ROSS
and THOM DUFFY

NEW YORK—When "Step By Step," the first single from the new album by New Kids On The Block, goes to radio on May 14, Columbia Records and the band's management will be counting on a more "mature" sound, as well as a sold-out stadium and arena tour this summer, to allay concerns that some top 40 programmers have begun to express about the

heavily exposed, multiplatinum Kids.

Those PDs say that while the passion of New Kids fans is undiminished, the age of those fans has become increasingly younger in the last six months, with the charitable ones putting the upper edge of the group's appeal at age 16. Other listeners—especially older teens—are now polarized against the band, they say.

And although the New Kids' last official single was four months

ago, PD concerns have been compounded by the number of New Kids-related hits in recent months, among them Tommy Page's recent No. 1 "I'll Be Your Everything," co-produced by New Kids Jon Knight & Donnie Wahlberg, and "Ooh La La (I Can't Get Over You)" from the Perfect Gentlemen, the trio formed by New Kids' founder and producer Maurice Starr.

That leaves top 40 in an odd situation vis-à-vis the New Kids. While many PDs have been fast to jump on the New Kids-related records—indeed, Epic has had to stop about 50 stations from playing "Angel Of Love," a not-yet-released duet with Jordan Knight on the forthcoming Ana album—most stations are restricting those songs to 6 p.m.-midnight, just as they would heavy metal or rap records.

So while WKSE Buffalo, N.Y., PD Mike Edwards admits that his station "put every New Kids spin-off on the air as soon as we could get our hands on it," he also says, "I'm not opening up any of these songs for daytime airplay. Some of our research has shown burn on the New Kids, and that the perception of playing too much New Kids can be a negative for you. We have to be very cautious."

"The New Kids still dominate the request lines, but they're the worst-testing call-out artist—along with Milli Vanilli—that we've seen in the last year," says KDON Salinas, Calif., PD Jamie Hyatt. "Because we're a hipper, (Continued on page 74)



Plant Reaches Nirvana. In New York to promote his new album, "Manic Nirvana," Esparanza/Atlantic recording artist Robert Plant, right, holds a press conference at the Nirvana restaurant. Shown introducing him is Atlantic chairman Ahmet Ertegun. Plant's forthcoming world tour will begin in May with his first-ever solo performances on the European continent.

Anthony Takes Legal/Talent Expertise To Key CBS Slot

BY IRV LICHTMAN

NEW YORK—Michele Anthony is another high-powered West Coast-based music industry attorney who has been given major responsibilities at a record company.

Her fellow lawyer and friend, Peter Paterno, was chosen late last year to run Hollywood Records, a new Walt Disney pop label.

Anthony has no label of her own. But as the New York-based senior VP of CBS Records, a new position in which she reports directly to label president Tommy Mottola, she will expand CBS Records' business opportunities and set up A&R bastions in other than major recording centers. As for business opportuni-

ties, Anthony, who starts her job Monday (23), is likely to focus on three major areas: merchandising, venues—possibly leading to amphitheater acquisitions—and further expansion of CBS' renewed vigor in music publishing. She will also work closely with CBS executive VP Mel Ilberman, apparently forming a part of an executive triumvirate that will be making key business decisions for the company.

Anthony's resources in dealing with talent reach back to her formative years, since she is the daughter of Dee Anthony, one of rock'n'roll's legendary talent managers. His roster has included such acts as Peter Frampton, Humble Pie, Ten Years (Continued on page 79)

LIVE Entertainment Profits Rise 30%

Prerecorded Music & Kid Video Boost Sales

BY DON JEFFREY

NEW YORK—Buoyed by rising sales for prerecorded music and children's home video, LIVE Entertainment Inc. reports that its operating profit for 1989 jumped 30% over that of the previous year to \$42.8 million, as revenues rose 24% to \$437 million.

Despite those gains, Wall Street and company executives agree that the results are below expectations. Nevertheless, analysts are recommending purchase of LIVE stock, and its price is rising sharply.

Net income amounted to \$19 million, a 30% increase over 1988. But that includes a \$6.2 million gain from an insurance policy on former chairman Jose Menendez, who was murdered last summer.

LIVE operates three wholly owned subsidiaries: Lieberman Enterprises Inc., a rackjobber of prerecorded music and videocassettes; International Video Entertainment Inc. (IVE), a home-video licensee and distributor; and Strawberries Inc., a specialty retail division that includes the 87-unit, Boston-based Strawberries chain and the 32-unit Waxie Maxie web, based in Washington, D.C.

In a news release, Peter M. Hoffman, chairman of Carolco Pictures Inc., which owns 49% of the voting stock in LIVE, said that IVE and Strawberries had shown "particular strength."

Lieberman, on the other hand, "re-

corded more modest growth in both revenues and operating profit," Hoffman added.

Lisbeth Barron, an analyst with S.G. Warburg Securities, says that Lieberman suffered from "somewhat weak financial controls" that contributed to fourth-quarter expenses that were \$1.2 million higher than expect-

ed. In the final quarter, which ended Dec. 31, LIVE's net profit tumbled 57% to \$3.9 million, while revenues rose 37% to \$181 million. Operating profit was up 22% to \$20.5 million.

Hoffman's statement said that earnings "fell short of our previous (Continued on page 84)

LIVE Names Wayne Patterson Chairman Of Board And CEO

LOS ANGELES—LIVE Entertainment Inc. has appointed Wayne H. Patterson as its new chairman of the board and CEO. The position had been vacant since the murder of Jose Menendez last August. Menendez and his wife, Kitty, were found shot to death in their Beverly Hills, Calif., mansion. Since then, Menendez's two sons, Erik and Lyle, have been charged with the murders.

For the past several years, the 43-year-old Patterson had been chairman and co-CEO of Aurora, Colo.-based PACE Membership Warehouse Inc., a major discount retailing giant that racked up more than \$1.5 billion in revenues during 1989. (Continued on page 65)

According to a prepared statement from LIVE, Patterson's PACE tenure saw a doubling of sales and profits, while he also helmed the negotiations for the \$324 million sale of the publicly traded company to the K Mart Corp. last fall (Billboard, Nov. 11).

PACE is also a large customer of top-selling home video and music-based software.

Reached at LIVE subsidiary Lieberman's Minneapolis headquarters, where he was trying to "get up to speed," Patterson, who will be based at LIVE's headquarters in Los Angeles, says, "For the near-term, I will be visiting the different LIVE companies and getting to-

EXECUTIVE TURNTABLE

ENTERTAINMENT COMPANIES. LIVE Entertainment in Los Angeles names **Wayne H. Patterson** chairman of the board and CEO. He was chairman of the board and co-CEO of PACE Membership Warehouse (see story, this page).

RECORD COMPANIES. CBS Records in New York appoints **Michele Anthony** senior VP. She was a partner in the music department at Manatt, Phelps, Rothenberg & Phillips (see story, this page).

Bob Garland is promoted to VP of singles promotion for Columbia Records in New York. He was director of singles promotion, West Coast, for the label. CBS Records names **Adrian White** VP and senior West Coast counsel in



PATTERSON



ANTHONY



GARLAND



SHAPIRO

Los Angeles. She was records counsel for the label.

CBS Records International in New York appoints **Julian Shapiro** VP of marketing. He was director of marketing and sales for the label.

Joe Mansfield is appointed VP of sales and marketing at Capitol Records in Nashville. He was VP of marketing at CEMA Distribution.

Capitol Records in Los Angeles appoints **Jean Riggins** senior director of artist development, and **Jenny Berger** associate director of artist development. They were, respectively, director of artist development, and associate product



MANSFIELD



DI DIA



MICALLEF



LANDAU

manager for the label.

Geffen Records in Los Angeles promotes the following: **Mark Di Dia** to national AOR director; **Warren Christensen** to national AOR promotion manager; and **Susan Naramore** to national secondary AOR/metal manager. They were, respectively, co-head of national AOR promotion; regional promotion manager in San Francisco; and assistant in the AOR department at the label.

Virgin Records promotes **Paule Micallef** to international director of artist development in Los Angeles, and **Cledra White** to national director of artist development in New York. They were, respectively, manager of international artist development, and East Coast manager of artist development.

David Landau is named senior director of A&R/soundtracks at Arista Records in Los Angeles. He was director of motion picture and television music at EMI Music Publishing.

MCA Records appoints the following: **Caroline Prutzman**, national publicity director, East Coast, in New York; **Tom Cording**, director of tour publicity in New York; and **Martha Thomas-Frye**, co-national field promotion director of black music in Atlanta. They were, respectively, national publicity director at EMI Records; director of publicity at Island Records; and Southeastern regional promotion director, MCA.

PUBLISHING. Alison Witlin-O'Donnell is named director of creative services at All Nations Music in Los Angeles. She was consultant for Barton Music.

ATLANTIC RECORDS

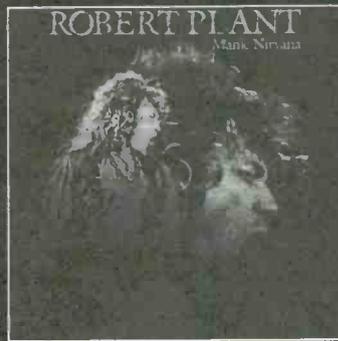
EAST WEST RECORDS

THE NEW PARTNERSHIP

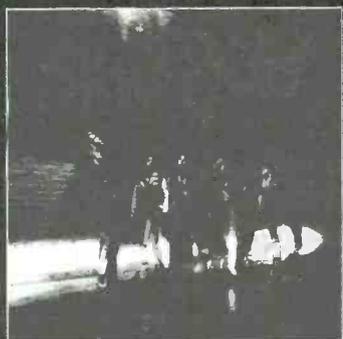
BREAKING IN THE U.K. ON EAST WEST



ALANNAH MYLES



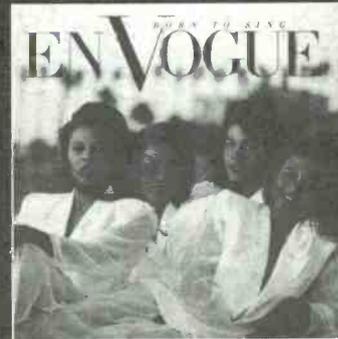
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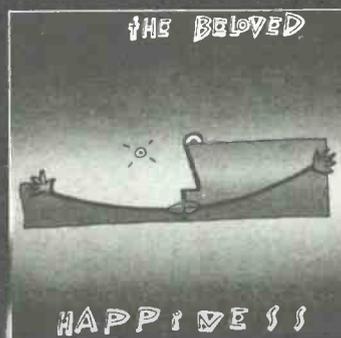


THE FAMILY STAND



EN VOGUE

BREAKING IN THE U.S. ON ATLANTIC



THE BELOVED



EVERYTHING BUT THE GIRL



HANDS ACROSS THE WATER



Digital Transmissions On Horizon

CD Tracks To Be Beamed Via Satellite

BY SUSAN NUNZIATA

NEW YORK—At least three U.S. companies are developing digital audio cable transmission services and predict they will be available in some parts of the country by the end of this year.

Digital Cable Radio, Digital Radio Network, and International Cablecasting Technologies Inc. plan to transmit digitally a wide range of CD tracks via satellite. They forecast initial penetration rates of 5%-10% in the local cable systems that carry their services.

Digital Cable Radio, a division of Jerrold Communications in Hatboro, Pa., has been testing its 28-channel system for 21 months in three cities, and plans a satellite launch in June. Its service includes music transmissions and simulcasts.

Digital Radio Network, based in Carson, Calif., plans to offer a 91-channel service with four categories: commercial-free music programming with back announcing; soundtrack simulcasting; foreign and domestic radio stations; and an electronic record club. The service is scheduled to be launched in three or four California cities in June.

New York-based International

Cablecasting Technologies Inc. (ICT), which recently entered a joint development agreement with Atlanta, Ga.-based manufacturer Scientific Atlanta, is slated to introduce its CD/27: Digital Music Network service in several markets this fall.

Telecommunications Inc. and Viacom—which own approximately 15% and 5% of ICT, respectively—and Prime Cable have, together, committed more than 5 million subscribers to the 27-channel service, says ICT spokesperson Molly Seagrave.

None of the services will require use of video channels, say developers; hence the number of audio channels is unlimited. Unlike most broadcast formats, the programming being developed for cable radio targets musical tastes narrowly in a wide variety of genres, ranging from ethnic music and jazz to children's records and folk.

The three services are similar in basic concept: Music is transmitted via satellite to specially equipped cable carriers that relay the signal to subscribers, who are provided with a tuner that decodes the digital audio and plays it back through the user's stereo system.

Tuners will be available to cable operators for \$80-\$100. They will be pro-

vided to subscribers for a fee ranging from \$6.95-\$11.95 per month. Pay-per-play album and pay-per-event concert services—which would entail an extra fee—are being discussed by ICT and Digital Cable Radio, although the minimal success of pay-per-view services on cable makes the firms hesitant to enter that arena.

ICT and Digital Cable Radio will provide 800 lines to help listeners identify the commercial- and announcer-free tracks played in their transmissions. ICT is also developing a data display for its tuner which would provide information on each song as it plays.

Digital Radio Network will provide back announcing with its service. "Our resident programming people come from a radio background," says Bill DeLany, company president. "While there will be some core market support [for uninterrupted music], the material that goes between

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Toscanini Collection. Shown announcing the release of "The Toscanini Collection" at BMG Classics' press conference at New York's Carnegie Hall, from left, are Walfredo Toscanini, grandson of the legendary conductor; Guenter Hensler, president, BMG Classics; opera stars Licia Albanese and Robert Merrill, both of whom are featured on recordings in the collection; and John Pfeiffer, reissue producer of the collection. "The Toscanini Collection" is a series of digitally remastered compact disks, cassettes, laserdiscs, and VHS videocassettes featuring Arturo Toscanini's entire official recorded legacy for RCA. Over a four-year period, 71 titles will be released worldwide on 82 CDs and 81 cassettes. In addition, "Toscanini: The Television Concerts (1948-1952)," nine video productions featuring Toscanini and the NBC Symphony Orchestra, will be released worldwide (with the exception of Japan) in 1990 on 10 laserdiscs and nine VHS videocassettes.

Sound-Alike Trial: Tom Waits Snaps At Frito-Lay Jingle

BY JAMES RYAN

LOS ANGELES—Testifying on his own behalf in his multimillion dollar suit against Frito-Lay Inc., singer Tom Waits said he was "shocked" when he heard a corn chip commercial in which, he claims, a sound-alike singer imitated his gravelly voice.

The jury trial, which began in U.S. District Court here April 10, pits Waits against Frito-Lay and their Dallas-based advertising agency, Tracy-Locke Inc. Waits contends that the Plano, Texas-based snack food giant put words of endorsement in his mouth when it hired sound-alike Stephen Carter for the radio spot for Salsa Rio Dorito corn chips.

Frito-Lay and Tracy-Locke admit

that the jingle was inspired by Waits' song "Step Right Up" from his album "Small Change," but they maintain that only his bluesy style—a style used by other singers like Louis Armstrong—was imitated.

Waits is seeking compensatory damages to be determined at trial, \$2 million in punitive damages, and any profits Frito-Lay may have gained from the sale and advertisement of Salsa Rio Doritos.

The trial is being closely watched by many in the entertainment and advertising communities because it will likely have a bearing on the increasingly common use of celebrity impersonators.

Last year, Bette Midler successfully

(Continued on page 79)

Rackers Eye Ames' Woes

Chain Scrambles To Handle Debt

BY ED CHRISTMAN

NEW YORK—The financial troubles of Ames Department Stores are not expected to have a significant impact on Lieberman Enterprises or the Handleman Co., which both supply rackjobbing services, analysts say. But they add that they are monitoring the situation closely.

Ames has experienced turmoil in trying to digest its late 1988, \$800 million acquisition of the 318-unit Zayre discount chain. That deal made it the fourth-largest discount department store chain, with sales of about \$5 billion. But on April 9, Ames shocked Wall Street by reporting a loss of \$228 million in the fiscal year ended Jan. 27, a much larger amount than anticipated. Ames since has been

scrambling to restructure its debt.

Suppliers and lenders, already nervous about retail chains thanks to the liquidation of L.J. Hooker's retail holdings—B. Altman and Bonwit Teller—and the bankruptcy filing of Campeau Corp., are watching for signs that Ames will capitulate to its heavy debt burden and file for bankruptcy. On April 11, Moody's lowered its rating on three Ames debentures, and said it was continuing its review for further possible downgrades.

Minneapolis-based Lieberman, a unit of LIVE Entertainment, expects to generate \$14 million in sales this year at the outlets it services for the 690-unit, Rocky Hill, Conn.-based discount department store chain, according to Keith Benjamin, an analyst

(Continued on page 8)

U Can't Beat M.C. Hammer's Hot 100 Debut; PE's 'Planet' Blasts Into Top 40 Album Orbit

IN THE LAST few years, we've learned that rap acts can hold their own on the pop charts with higher-profile pop and rock superstars. This week, we learn that they can actually *beat* their better-known pop rivals. M.C. Hammer's "U Can't Touch This" is the top new entry on the Hot 100 at a sizzling No. 27, ahead of new singles by Phil Collins and Richard Marx. Likewise, Public Enemy's "Fear Of A Black Planet" is the top newcomer on the Top Pop Albums chart at No. 40, far ahead of the latest by Fleetwood Mac.

M.C. Hammer's hit is the highest-debuting single since USA For Africa's "We Are The World" blasted onto the Hot 100 at No. 21 five years ago. The song has been in the top 30 on the pop airplay chart for the past three weeks, but it was only last week released as a commercial 12-inch single.

By entering the pop albums chart at No. 40, "Fear Of A Black Planet" has already topped the No. 42 peak of Public Enemy's 1988 album, "It Takes A Nation Of Millions To Hold Us Back."

TO THE SURPRISE of no one who has been near a radio in the last month, Sinead O'Connor has both the No. 1 pop album and No. 1 pop single in the country. O'Connor's riveting cover of Prince's "Nothing Compares 2 U," the early front-runner to win the Grammy for record of the year, holds at No. 1 on the Hot 100 for the second week. And her second album, "I Do Not Want What I Haven't Got," glides to No. 1 in its fourth week on the pop chart.

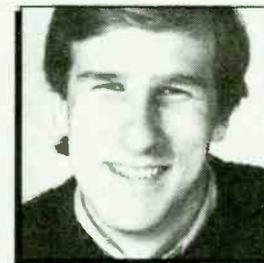
O'Connor is the fourth female solo artist to land a No. 1 album in the past six months, following Paula Abdul, Janet Jackson, and Bonnie Raitt. In the same period, that feat has been achieved by only two male solo artists (Billy Joel and Phil Collins) and only one duo or group (Milli Vanilli).

FAST FACTS: Heart lands its third smash album in a row as "Brigade" vaults from No. 42 to No. 14 in its second week. Fueling the album's fast rise is the success of the leadoff single, "All I Wanna Do Is Make Love To You," which leaps from No. 18 to No. 10 on the Hot 100. The band's consistent chart success is impressive considering that it doesn't have a high media profile, isn't treated kindly by most critics, and has never won a Grammy or an American Music Award. It seems the only ones who take Heart seriously are the fans.

Four of the top 10 hits on this week's Hot 100 are by artists who first made their mark as producers, songwriters, and/or arrangers for other artists. Reggie & Vincent Calloway, who front Calloway (No. 3 with "I Wanna Be Rich"), have written and produced hits for such artists as Natalie Cole and Gladys Knight & the Pips; Michael Bolton (No. 5 with "How Can We Be Lovers") first wrote hits for Laura Branigan and Cher; Babyface (No. 6 with "Whip Appeal") has written and produced numerous hits with his partner, L.A. Reid; and

Luther Vandross (No. 7 with "Here And Now") first made his mark arranging David Bowie's "Young Americans."

The "Pretty Woman" soundtrack surges from No. 32 to No. 20 on the pop albums chart, becoming the year's first top 20 soundtrack. The album is moving briskly even though the first single,



by Paul Grein

Natalie Cole's "Wild Women Do," was something of a dud, peaking at No. 34 two weeks ago. The second single, Roxette's "It Must Have Been Love," is faring better, jumping from No. 34 to No. 29.

Madonna's "Vogue" vaults from No. 28 to No. 12 in its third week on the Hot 100. It's Madonna's 21st consecutive top 20 hit and her fastest-breaking single since "Like A Prayer" a year ago (which was No. 11 after three weeks).

WE GET LETTERS: Adam Hammond of Bay City, Mich., notes that Kiss is the fourth group to register a gap of more than 10½ years between top 40 hits. The group was shut out of the top 40 from 1979, when "I Was Made For Lovin' You" was a hit, until the current "Forever." The only groups with longer absences: the Monkees, Gladys Knight & the Pips, and Yes.

C.J. Cooke of WZOU-FM in Boston notes that "Without You" is Motley Crue's second top 10 hit. "Dr. Feelgood" reached No. 6 in October.

Rich Appel of CBS-TV in New York notes that for the first time two acts are posted in the top 40 whose names contain intentional misspellings of the same word. The word "crew" came out "crue" for Motley Crue and "krew" for the U-Krew. Appel adds that the titles of Don Henley's last three hits have all begun with the article "the." First there was "The End Of The Innocence," then "The Last Worthless Evening," and now "The Heart Of The Matter." Wonders Appel: "Is Henley recording hit songs or writing novels?"

Canada's Discus Music Chain Is Sold

BY KIRK LaPOINTE

OTTAWA—Discus Music World Inc., the second-largest privately owned music retailer in Canada, has been bought for an undisclosed amount by former GM Max Kollman with investment backing led by an American, merchant banker Craig Siegler.

The new owners have ambitious

'We have access to a pool of funds totaling \$750 mil'

plans for the controversial 125-plus store operation, which includes an extensive warehouse and one-stop business. These plans include spending between \$12 million and \$15 million in the next two to three years to open about 50 new stores.

But expansion could also come via takeovers of existing chains, including parts of market-leading A&A Records and Tapes, with more than 250 locations, says one Discus board member. A spokesman for A&A could not be reached for comment at press time.

Labels Agree To 'Sticker' For Info On Environment

BY TRUDI MILLER

NEW YORK—Reflecting the current spirit of ecological awareness, 23 record labels have agreed to print rotating environmental messages on the CD longboxes of new and rereleased product, according to Chris Tobey, marketing VP for Rhino Records, who organized the campaign (Billboard, April 21).

The 10 messages will offer consumers simple ways to protect the environment. For example, one says, "Don't leave the water running while brushing teeth or shaving. This saves water and energy." Another reads: "Use steel-belted radial tires whenever possible and keep them inflated to the recommended pressure." Each message will include addresses and phone numbers of organizations that consumers can call for more information.

The 23 labels that have agreed to print the messages, says Tobey, are A&M, Arista, BMG-RCA, Capitol, Chameleon, Charisma, Columbia, Elektra, EMI, Enigma, Geffen/DGC, Global Pacific, Gramvision, I.R.S., Island, MCA, Mesa/Blue Moon, Private Music, Restless, Rhino, Rykodisc, SBK, and Virgin. Other labels are "seriously considering" the move, adds the Rhino VP, who developed the idea in cooperation with the Earth Communications Office (ECO), a pro-environment entertainment industry group.

The starting dates for the messages will depend on each label's
(Continued on page 79)

Other music-related companies in the accessories or video fields may also be possible acquisitions, says Jean-Francois Perrault of Canadian Corporate Funding Ltd. of Montreal, a merchant bank that administered the funds for the Discus purchase.

The Montreal-based Discus had been owned by Richard and Gerry Shapiro and Irving Heisler. Siegler, a Chicago resident whose previous employer provided investment banking services for the Spec's retail chain in the U.S., is relocating to Montreal and will become Discus chairman. Kollman will be Discus president. Richard Shapiro and Heisler will be retained as consultants during the transition to new ownership.

Perrault says he expects a "major consolidation" of Canadian record retailing in coming years. Some 45% of retailing here is still privately owned, "mom-and-pop stores, and you're going to see big acquisitions of them."

Discus operates under the Discus and Cheapies names in Canada, and its Millbank distribution warehouse and one-stop (which serves Quebec and Northern Ontario) could be formidable players nationally if properly bankrolled, observers say.

"We have deep pockets," Perrault says. "We have access to a pool of funds totaling \$750 million." That includes other CCFL ventures, but Discus itself may have access to more than \$100 million.

It is expected that Discus will also be more aggressive in merchandising

and promotion, Perrault says. "You'll see some stars in our stores signing autographs, and an association with a concert promoter or promoters." Increased advertising should also take place, he says.

The sale of Discus had been widely expected for months. One serious bid-

der was believed to be U.K.-based HMV.

Over the years, Millbank has been in hot water with many major labels. A few years ago, it was cited by some firms for importing Mexican pressings, and it has at times been cut off by labels for late payment of bills.



Iron Man. Bruce Dickinson, lead singer of Iron Maiden, signs an exclusive U.S. recording contract as a solo artist with Columbia Records. Dickinson's first album for the label, "Tattooed Millionaire," is due out in May; he plans to tour the U.S. in July and August with a lineup featuring Iron Maiden guitarist Janick Gers. Shown in the front row, from left, are Don Ienner, president, Columbia Records; Dickinson; and Tommy Mottola, president, CBS Records. In the back row, from left, are Jay Krugman, associate director of marketing, Columbia; Paul Rappaport, VP of album promotion, Columbia; David Novik, senior VP of A&R, Columbia; Rod Smallwood, Sanctuary Music; Jim Pitulsky and Bridget Roy, hard rock/metal marketing managers, Columbia; Kid Leo, VP of artist development, Columbia; and Jack Rovner, East Coast VP of marketing, Columbia.

Computer Book Service Buys Racker Company Lands Mid-Michigan Music

BY ED CHRISTMAN

NEW YORK—Computer Book Service Inc. has acquired music rackjobber Mid-Michigan Music Co. in a move to strengthen its position as a home entertainment supplier for mass merchants. Terms of the deal were not announced.

"In order for us to grow, we needed a music capability," says Carol Kloster, VP/GM of Computer Book Service, which calls itself the largest book rackjobber. A unit of Hillside, Ill.-

based Chas. Levy Co., Computer Book Service supplies more than 4,200 discount department stores, drugstores, and grocery stores. Last year it had sales of \$90 million, with 75% of that coming from books and the remainder from sell-through video.

Mid-Michigan, which is projected to generate music sales of \$15 million this year, handles 210 stores. Its biggest account is Grand Rapids, Mich.-based Meijer Thrifty Acre, a grocery-store chain that also carries a significant number of product lines

generally found in discount department stores.

"The move is both defensive and offensive," Kloster says. She notes that Book Service's main competitor in book rackjobbing comes from Troy, Mich.-based Handleman Co. By adding a music capability, Computer Book Service now can supply one-stop shopping to its customer base, which includes Troy-based K Mart Corp.; Bentonville, Ark.-based Wal-Mart; Minneapolis-based Target; Meijer; Youngstown, Ohio-based Phar-Mor; Rocky Hills, Conn.-based Ames Department Stores Inc.; O'Fallon, Mo.-based Venture Stores; and Henderson, N.C.-based Rose's Stores Inc.

Mid-Michigan management will remain in place. In fact, that was a motivation in putting the deal together, according to Kloster. "Getting Bob Hawley was a huge plus," she says. Robert Hawley is chairman and CEO of Mid-Michigan.

Computer Book Service will spend the next six months or so putting together a game plan to capitalize on the acquisition, and then it will "go after the account base," offering its new music capability.

Although Mid-Michigan represents an integral part of Computer Book Service's marketing plan, it will continue to operate independently out of its Grand Rapids headquarters.

Chas. Levy is a diversified company with annual sales of \$365 million, according to Kloster. In addition to book rackjobbing, Chas. Levy distributes magazines and owns Video Trend, a video distributor that generated \$150 million in sales last year.



So Bourgeois. Charisma Records president Phil Quartararo, left, stops by the studio to congratulate Brent Bourgeois (formerly of Bourgeois Tagg) on the successful completion of his self-titled solo debut album. The first single off the album is "Dare To Fall In Love." Shown, from left, are Quartararo; Bourgeois; Arnold Pustilnik, Bill Graham Management; and producer Danny Kortchmar.

Irving Azoff, Laurie Anderson To Keynote NMS

NEW YORK—Music business entrepreneur Irving Azoff and multimedia artist Laurie Anderson will give the keynote addresses at New Music Seminar 11, set for July 14-18 here.

Azoff resigned the chairmanship of the MCA Music Entertainment Group earlier this year to form the Azoff Entertainment Co. Anderson has branched out from her performance-art base with a national tour to support her current Warner Bros. album, "Strange Angels."

NMS 11 also will honor Daniel Miller, founder of Mute Records, and Rick Rubin, producer and head of the Def American label. Both will be presented with the 1990 Joel Webber Prize for Excellence in the Music Business, named for NMS co-founder Webber, who died in 1988.

The seminar registration fee is \$230 through May 18 and \$285 from May 19-June 13, with a walk-up rate of \$330. For credit card registrations, call 800-888-8596.

Back Stage To Split Into Film/Video, Theater Magazines

NEW YORK—Back Stage, the trade weekly that long has served both the film/video production community and the theater/performing arts community, is being split into two distinct magazines.

The new film/video weekly debuts July 6 as Back Stage/SHOOT. The separate theatrical publication continues as Back Stage.

Back Stage/SHOOT will undergo a complete makeover to accompany the name change and circulation will be increased by 33%, according to Howard Lander, VP and group publisher of BPI Communications Inc., which publishes both magazines. BPI also publishes Billboard, the Hollywood Reporter, Amusement Business, Musician, American Film, Music & Media, Music Labo (Japan), and numerous arts and design periodicals.

Plans call for a separate edition of Back Stage to be introduced by mid-1990 to serve the Los Angeles theatrical community. A Chicago edition will follow in 1992.

MGM/UA Narrows 2nd-Quarter Loss To \$9.84 Million

NEW YORK—MGM/UA Communications Co., the object of an acquisition bid by Pathé Communications Corp., has reported that it narrowed its second-quarter loss to \$9.84 million from \$14.7 million last year.

Despite the loss, the Culver City, Calif.-based company reports strong gains in home video and pay television revenues. For the quarter, they rose 55.3% above the same period last year to \$97.1 million.

Overall company revenues fell 26.8% to \$176.8 million, which the
(Continued on page 84)

Anti-Stickering Rally Draws Thousands In St. Louis

BY BRIAN Q. NEWCOMB

ST. LOUIS—Several thousand music fans gathered on the parking lot of Union Station here April 12 for the "Right To Rock" rally, a protest of Missouri's record-labeling legislation.

The legislation, H.B. 1406, died in committee April 1, but Rick Balis, program director of KSHE St. Louis, noted that the fight against such legislation is not over. He quoted the bill's chief supporter, Rep. Jean Dixon, as saying she plans to attach the bill to some other legislation.

(Dixon's office later told Billboard she is not planning to attach the bill as an amendment to other legislation, but is waiting instead for an announcement on standardized stickering from the record industry. "We're hoping for the voluntary agreement," said a spokesperson.)

H.B. 1406, which served as a model for bills in other states, would have required the labeling of any record

presumed to express or encourage any sexual activity, violence, satanism, or the use of drugs and alcohol.

"KSHE opposes House Bill 1406 and any other piece of legislation that is in reality House Bill 1406," said Balis to the cheering crowd.

The event, sponsored by KSHE with the Musical Majority, a group formed by Gold Mountain Entertainment president Danny Goldberg and the ACLU to fight similar legislative attempts nationwide, featured speeches by Balis, Goldberg, Steve Littman of Littman Concerts, Lt. Gov. Mel Carnahan, and former Lt. Gov. Harriet Woods, several KSHE air personalities, and brief performances by Don Henley and Alannah Myles. Taped messages were played from Crosby, Stills & Nash, Sammy Hagar and Van Halen, and Don Johnson, who was to appear but canceled due to a previous commitment.

KSHE employees circulated through the crowd prior to the event,

passing out buttons and small American flags, which together with the loud, orchestrated version of the national anthem and several other patriotic staples sought to lend legitimacy to the rock'n'roll agenda.

Balis, Goldberg, and KSHE's "Radio Rich" argued that the bill violated the First Amendment right of free speech and that this right belongs in homes and should not be interfered with by the government. They also took several swipes at Dixon personally. Woods and Carnahan compared record labeling to Nazi tactics, and encouraged voter registration and political involvement as the only way to guarantee constitutional rights. Balis, in a prerally interview, stressed that KSHE had sought bipartisan participation, but no Republican accepted the invitation to speak against the bill.

Littman pointed out that one provision of H.B. 1406 would call for the arrest of artists, producers, record

companies, and promoters if anyone under 18 was sold a stickered recording or a concert ticket by a stickered act, and warned this could mean an end to concerts in Missouri.

Henley was the last to take the stage. Affirming that "you've already heard enough speeches," he suggested, "just don't let the government make up your mind for you." Henley's band played mostly acoustic versions of "The End Of The Innocence" and "The Heart Of The Matter." The last he dedicated to Dixon and changed the lyric to "Jean, even if you don't love me anymore."

Although the Missouri bill is dead—at least for now—labeling legislation remains active in Pennsylvania, Florida, and Delaware—where a bill will be reconsidered May 4 by a House committee. Legislators in those states also say they are awaiting record industry announcement of a standardized sticker (Billboard, April 21).

Mandela U.K. Show Gets Big Turnout, But U.S. Tunes Out

BY HUGH FIELDER

LONDON—Failure to sell the Nelson Mandela International Tribute concert at London's Wembley Stadium, April 16, live on U.S. TV has left the organizers "terribly disappointed."

The 72,000 tickets for the concert sold out in a record 34 hours while the lineup was still unconfirmed. The show, a follow-up to the Mandela Birthday Tribute two years ago, had to be assembled and produced within two months.

Simple Minds, Peter Gabriel, Tracy Chapman, Bonnie Raitt, Neneh Cherry, Lou Reed, Neil Young, Natalie Cole, and Patti LaBelle, together with a host of African artists, performed during the five-hour show. But the crowd reserved its greatest acclaim for Mandela, cheering him for five minutes before he was able to convey his thanks for helping secure his release from prison and exhort them to "keep up the pressure" on the South African government to abandon its apartheid policies.

"This event was always about raising awareness, not money," says Tony Hollingsworth, of Tribute Productions, who organized the show for the Mandela International Reception Committee. "So it was terribly disappointing that America hasn't seen it yet."

"It stems from the fact that American TV companies only buy shows when they are confident that they can sell advertisements. If you have a short lead-in time or a political event, they are cautious. If you have a short lead-in time and a political event, they are scared."

Kevin Wall, president of Radio Vision International, which handled worldwide distribution for the show, is "shocked" by the decision of U.S. TV. "The networks didn't rate the show in advance. They are totally commercially oriented. And the rest of the media virtually ignored it."

Time was also against Hollingsworth, who could not get firm commitments from many artists he wanted. And costs escalated to the point where it is debatable how much profit will go to South African charities.

"Production costs were high because everything had to be done in 54 days. If we had had longer, the costs could have been cut," he says.

The political nature of the concert also caused concern. While rock stars had been happy to help "Free Nelson Mandela" two years ago, the aims behind this concert were more complex. Significantly, South African jazz trumpeter Hugh Masekela and Eurythmics' Dave Stewart—both of whom were part of the first list of artists to be announced—pulled out a week before the concert. Masekela complained that the show was being used by white artists as a promotional tool to sell records. Stewart's withdrawal was never explained.

The BBC also came under fire from right-wing politicians for screening the show and took care to maintain a balanced commentary. And while most European countries took the show live, Holland did not, and several others opted for showing an edited version later. Nevertheless, Wall is confident that worldwide TV sales will gross \$1.6 million.

APRIL SEES MUSIC SALES SHOWER LED BY O'CONNOR, PUBLIC ENEMY

(Continued from page 1)

was out, but now the new Public Enemy album is also battling for the top spot at many chains. In addition to those two titles, consumers are excited about titles by Heart, Depeche Mode, M.C. Hammer, Techno-tronic, Bell Biv DeVoe, Alannah Myles, Lisa Stanfield, Slaughter, and Babyface, among others. The "Pretty Woman" and "Teenage Mutant Ninja Turtles" soundtracks also are cited as strong sellers, along with titles by Janet Jackson, Paula Abdul, and the New Kids On The Block. Many retailers also mention Bonnie Raitt, but a few say her sales are beginning to taper off.

Besides the plethora of strong titles, retailers say, their April numbers will be boosted by the fact that Easter falls during the month this year—as opposed to last year, when it was in March. Also, they point out that last year a sales slump began in April.

Most retailers say sales during the first two months of the year were flat, making the current sales surge even more delectable. For instance, senior VP of retail operations Stan Goman, at 54-unit, W. Sacramento, Calif.-based Tower Records, says, "January and February were blah, but March was great. In April, same-store sales are up 8% so far."

March apparently helped many

retailers turn in a respectable quarter, but some barely kept pace with the rate of inflation. Among the chains reporting the best same-store sales increases for that period are Kemp Mill, 9.7%; Rose Records in Chicago, 10%; WaxWorks in Owensboro, Ky., 8%; and Sound Shop in Nashville, 7%-8%.

The 26-unit Rose Records, as well as Kemp Mill, managed to avoid flat sales during the first two months of the year by pushing catalog sales, according to officials from the respective chains. "In January and February... we did a good job selling catalog," says Rose Records CEO Dave Roger.

After winning four awards at the Feb. 22 Grammy show, he notes, Raitt drew people back into the stores. In April, O'Connor kept them coming, even increasing overall traffic, and now, he adds, "Public Enemy is bringing in another faction."

After a slow start, the 255-unit Camelot chain experienced a sales jolt beginning in March, says senior VP Joe Bressi. In April, sales really kicked in, with total sales running 25% above those of last year and same-store increases in the 10%-15% range. "Finally, we have plenty of new hot product and more on the way," Bressi says. "We are very bullish about spring."

Gary Shuman, VP at Wall To

Wall Sound & Video Inc. in Cinnaminson, N.J., goes Bressi one better, saying, "It's going to be a killer spring." Shuman says the chain is enjoying strong numbers, but he declines to reveal them. In addition to the titles already out, he is bullish about upcoming albums by Madonna and New Kids On The Block.

Keith Benson, chief financial offi-

cer of the 760-unit Musicland web, offers a more tempered appraisal of the pickup in sales since the end of the first quarter. "We see some encouragement that music is busting out of its doldrums," he says.

Don Coomes, controller for 120-unit WaxWorks, reports his chain has experienced a 12% increase over last April's same-store sales.

Nothing Compares 2 O'Connor Hit Album Is Boosting Retailers

BY ED CHRISTMAN

NEW YORK—When retailers spent the first two months of 1990 bemoaning poor sales, record company executives were comforting them with the promise of superstar product in the spring. But as spring sales blossom, it is alternative artist Sinead O'Connor who has customers flocking back to record stores. The Chrysalis artist's second album has exploded out of the box.

The album, "I Do Not Want What I Haven't Got," has retailers gushing. "It's been No. 1 at our chain since the day it was released," says Dave Roy, senior buyer at 437-unit Trans World Music Corp., in Albany, N.Y.

At 125-unit, Milford, Mass.-based Strawberries, O'Connor had the third-best first-week sales in the chain's history, according to Jeff Cohen, assistant buyer. The only albums that sold better than O'Connor's on their first week of release were the Bruce Springsteen boxed set and U2's "The Joshua Tree," Cohen says. "I can't remember another album that came out of nowhere like Sinead," he says. "With U2 and Springsteen the hype was there but O'Connor is not a well-known name."

Paul Hutchinson, Sound Shop coordinator for Nashville-based Central South, which operates 70 stores, agrees. "It's been a big surprise to us," he says. "It's really blown out the door. It's been amazing for the last couple of weeks."

At Strawberries, in its first week,

O'Connor outsold the No. 2 title by a ratio of 5-1, Cohen says. Although its explosive showing was a surprise, Cohen says his chain knew three to four weeks in advance that O'Connor's album would be strong. "The single was so strong," he says. "Our people in the stores, regardless of what demographics they served, were telling us that this was going to be big."

Trans World's Roy agrees. "Obviously, 'Nothing Compares 2 U' really helped fuel album sales. The song is so powerful and different. It's a haunting song that has captured everybody's imagination. It's one of those records that comes along and everyone has to own it on day one."

Like many other retailers, Roy reports that O'Connor's strength was so great that it outsold the No. 2 record by 2-1 at his chain. "But now it is getting some competition from Public Enemy," he says.

For chains based in the East, Public Enemy is coming on strong in challenging O'Connor; for those headquartered in the West, Depeche Mode appears to be the main competition.

O'Connor gives Chrysalis distributor CEMA six of the top 20 on this week's Top Pop Albums chart. The other titles under the CEMA umbrella: Bonnie Raitt, "Nick Of Time" (Capitol); M.C. Hammer, "Please Hammer Don't Hurt 'Em" (Capitol); Techno-tronic, "Pump Up The Jam—The Album" (SBK); Heart, "Brigade" (Capitol); and the "Pretty Woman" soundtrack on EMI.

RACKERS EYE AMES' TROUBLES

(Continued from page 6)

with New York-based Silberberg, Rosenthal & Co.

Benjamin says Handleman has not supplied any information regarding the Ames account, but he estimates that the Troy, Mich.-based rackjobber's sales volume with Ames' Zayre stores is equal to Lieberman's share with the rest of the chain.

For LIVE, the Ames account represents potential earnings-per-share of 10-15 cents, Benjamin says. He estimates LIVE's earnings-per-share this year will be \$2.50. So in a worst-case scenario, LIVE's risk is forgoing 10-15 cents of earnings, he says.

Lieberman's exposure amounts to 60 days of receivables, according to analyst Manny Gerard, a partner at Gerard Klauer Mattison & Co. in

New York. But Lieberman management would not tell Gerard how much those receivables total.

A LIVE spokesman says Lieberman does not comment on its customer accounts. Handleman officials did not return phone calls. But Benjamin, who spoke to Lieberman executives, says management is comfortable, based on their conversation with Ames, that the discount chain can work out the problems.

"Of course I am concerned [about how Ames] will impact Lieberman," Gerard says. "But when you realize that you are looking at a company which just gained the home video rights to the 'Teenage Mutant Ninja Turtles' movie, everything else pales in comparison."

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Editorial

PITCH IN AND CLEAN UP THE MESS

AFTER MANY YEARS of being relegated to the fringes of political discourse, protection of our environment has become this year's hot topic. Slick magazines feature it on their covers; film and rock stars endorse it; TV news programs show what some people are doing about it; and Congress has finally weighed in with long-overdue clean-air legislation.

Certain elements of the music industry have been out in front on this issue. Besides the benefit concerts and recordings for causes ranging from rain-forest preservation to Greenpeace to animal rights, a number of artists have spoken out on such topics as garbage recycling, nuclear wastes, and the Alaskan oil spill. In addition, venues and promoters are beginning to recognize their responsibility to minimize the environmental impact of concert events.

Record manufacturers have been somewhat slower to participate in the pro-environment groundswell, but they are also coming around. Several labels, for example, are using recycled

paperboard in all their CD longboxes. Even more labels have reportedly agreed to place pro-environment messages on their 6-by-12 boxes; some might even squeeze them onto cassette packages. While these moves do not answer critics who note that the throwaway longbox contributes to the nation's garbage problem, they are at least steps in the right direction.

Radio stations have also taken part in raising public awareness of environmental problems, especially in connection with the recent Earth Day celebrations. For instance, KITS San Francisco has launched a series of "green" programs, and WKXL-AM-FM Concord, N.H., has developed a game called "This Island Earth," in which listeners earn contest points toward prizes by doing such things as installing fluorescent light bulbs, recycling trash, or starting car pools.

The home video industry, unfortunately, has not shown much environmental consciousness so far. Perhaps that is a reflection of the Hollywood studios, which have put out only a handful of

movies ("The China Syndrome," "Toxic Avenger") that recognize the crisis. A first step for the industry might be to use recycled cardboard in cassette packages; perhaps how-to titles on home improvement could be promoted with an environmental hook.

The music business, too, could raise its profile on this issue. The best way to reach more people is for artists to perform and record more songs about environmental subjects. Granted, such topics as acid rain, the Superfund mess, oil spills, nuclear waste dumps, and the extermination of nonhuman species are not the sexiest subjects to sing about. But, given that such artists as John Hall, Bruce Springsteen, Bruce Hornsby, Marvin Gaye, Billy Joel, Tom Paxton, and Joni Mitchell have managed to do so, other singers and writers could also find ways to blend art and environmental concerns.

Let's not allow the new greening of America to become another flavor of the month. Instead, let's use our power as opinion leaders to persuade others that Planet Earth is worth saving.

The Great Lyrics Debate Will Not Go Away

HOW TO ANSWER WARNING LABEL ADVOCATES

BY DANNY GOLDBERG

Happily, most states have withdrawn mandatory labeling legislation. However, the attitudes of those who authored the bills and their supporters, combined with the perceived vulnerability of retailers, guarantee that the great lyrics debate will be with us, in one form or another, for years to come.

What follows are the most frequently used arguments about the way the music business conducts itself relative to labeling:

Q: Why don't you people come up with a rating system the way the film industry has?

A: For the same reason that libraries and bookstores don't. Film ratings are based on facts: Either there is nudity or there isn't. Either there is bloody violence depicted on screen or there isn't. Lyrics are merely words. Like literature, they will be interpreted differently by different people. Therefore, whether a particular song is "offensive" is a matter of opinion.

For example, John Denver's "Rocky Mountain High" was accused of being about drugs, although it was really about nature. Pat Benatar's "Hell Is For Children," which concerns child abuse, was absurdly accused of being about the occult. Ricky Skaggs recently explained to the Tennessee state legislature that some people might want to tag a song of his with a warning sticker because it had the word "blood" in it; what he had meant, though, was the "blood of Christ."

Q: But some movies get an R rating because of language, don't they?

A: In such instances, the R rating is given because of the repeated use of so-called dirty words. Hardly any musical albums have such profanity—but those few that do are exactly the albums on which the record companies have been placing "voluntary" stickers.

If the film rating language standard is what you want, the music industry has been using it for years.

The problem with extremist groups is that they want to restrict the access of teenagers to lyrics that would never incur an R rating if they were part of the dialog in a movie. One state legislator has even accused the Beatles of exerting satanic influences!

Q: Forget the extremists. Many ordi-



'There is no such thing as an "ordinary" parent'

Danny Goldberg is president of Gold Mountain Entertainment and chair of the ACLU Foundation, Southern California.

nary parents are not like the kooks who want to attack John Denver or the Beatles. But they do want to know whether extreme subjects are in the albums their kids might buy. Isn't there some way to tell them?

A: There is no such thing as an "ordinary" parent. A poor black family in Compton, Calif., does not have the same values about language or attitudes as a white Mormon family in Salt Lake City. Many Americans believe that premarital sex is immoral. Yet in Nancy Reagan's book "My Turn," she makes it clear that she was pregnant when she and Ronald Reagan got married. Should an audiotape of that book have a sticker and be forbidden for sale to teenagers? The American tradition is that each family makes its own rules about what is acceptable in the home, not the government or some committee.

Q: Come on, how many parents have the time to listen to every album their kids want to buy and to figure out the lyrics? Parents need help.

A: They sure do—but it is dishonest to pretend that a labeling system is

going to do anything to help parents. This is a phony "quick fix" solution to the very real, complex problem of parenting in today's world. Creation of an unfair system of intimidation of songwriters and artists, rather than eliminate the evil in the world, will create a new evil: The evil of censor-

ship.

Q: You don't seem to realize that there is an unprecedented amount of teen pregnancy, violence, drug abuse, and suicide today. How can you sanction lyrics that glorify these activities?

A: It's ridiculous to suggest that entertainment that describes or discusses evil is "glorifying" it. If this were true, we would immediately want to ban all murder mysteries, since murder is the worst crime of all. Tragically, young people have committed suicide through all of human history—long before rock'n'roll existed.

It is totally wrong to suggest that any mention of suicide encourages it. Shakespeare asked the question in "Hamlet": "To be or not to be?" He did not suggest that there is an easy answer. Acknowledgement of the desperation that leads to suicide can actually make a listener feel less lonely and less likely to end his or her life.

Some societies, such as Iran, ban certain types of entertainment based on religious or "moral" content. Yet

under such a censorship system, there is no less personal tragedy than there is in America, where freedom of expression is protected. The greatest atrocities have occurred in societies that have censorship.

Q: You keep using the word "censorship," but no one wants to ban controversial material. Simply label it with consumer information, as is done on a can of soup or a pack of cigarettes.

A: Soup either does or does not have salt in it. This is scientifically verifiable. Doctors agree that smoking increases the likelihood of cancer. There is no such agreement about which songs are offensive. Different people are offended by different things. The problem with record labeling is that it has tremendous economic consequences. Already, many retail chains won't sell labeled titles to minors, and some proposed state legislation would make it illegal to do so. This means that artists who offend a tiny committee of labelers would lose most of their income. Once again, questions arise: What would be the criteria for labeling? Who would interpret the lyrics? How could any group possibly speak for all Americans, given our diverse tastes and opinions?

Q: But aren't you personally offended by some songs? What about racist or sexist or homophobic lyrics?

A: Of course I am. I am offended by some lyrics, some books, and some political speeches. But interpreting and labeling words won't make things better. We all have a chance to express our own moral beliefs, based on what we buy and whom we personally attack or praise, and most importantly, on how we live our lives. It is naive to think that you can eliminate or restrict the songs you don't like without affecting things that you do like.

Q: But you're not the one at risk: It's the retailer who is subject to harassment and arrest. Why can't the record companies do something to take
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Can 'Thunder' Take Country By Storm? New Charlotte Station Leans To Southern Rock

■ BY SEAN ROSS

NEW YORK—When Mark Tudor, PD of the new WTDR (Thunder 96.9) Charlotte, N.C., pulls a request log out of his control room, these are the artists on it: Dr. Hook, Jo-El Sonnier, Randy Travis, Blackfoot, John Mayall, Hank Williams Jr., Steve Earle, Molly Hatchet, Lynyrd Skynyrd, the Byrds, the Flying Burrito Brothers, ZZ Top, Joe Stampley, Travis Tritt, and the Kentucky Headhunters.

On March 23, WLVK, the market's perennial No. 2 country station, gave up a head-to-head battle with market leader WSOC-FM, played "Anybody Who Don't Like Hank Williams (Can Kiss My Ass)" by Hank Williams Jr., and launched into WTDR's new "high-octane country" format that features many of the artists on that list.

In the last two decades, there have been progressive country stations (i.e., KFAT Gilroy, Calif., and KOKE Austin, Texas). There have been country stations that borrowed format from top 40 (KPAK Portland, Ore., WHN New York). There are still a few stations playing a significant number of AC or rock crossovers (WLTO Harbor Springs, Mich., KQOL Salt Lake City). And occasionally there have been stations that combined several of the above. Even WLVK had leaned in that direction at several points during the mid-'80s.

But WTDR has been the most-pro-

nounced, best-publicized, largest-market example of a country station with a harder, more current lean than the national norm. And it was a station that had to do something different. When new owner Trumper Communications took over last winter, WSOC-FM had a 15.4 share 12-plus. WLVK was at a 3.7.

"What we saw in our perceptual study was that there was no dissatis-

'We're going after the wild-eyed Southern boys'

faction with the old WLVK, but there was also no awareness that WLVK was . . . different from WSOC," says Tudor. "The research, whether it was Arbitron or in-house, showed that there's 21 shares of country in this market all the time. It also showed that no one, except for the two country outlets and [album] WRFX, was targeting males.

"We used Gary Donahue, whose background is with Fingerprintz and brand marketing, pretty extensively. He helped uncover the fact that there were a lot of [primary] country listeners who were [secondary] AOR listeners, and vice versa. We also saw so many upper demo AOR listeners that we had to ask, 'Why were these males listening to this rock music?' Maybe country had gotten so boring they could only take so much of it before they turned to WRFX for a boost."

WLVK's target demo was 25-54 with a focus on 35-44. Now, Tudor says, the target is roughly 21-37, with the ideal listener being a 33-year-old male. The older cutoff age is about 40. The younger end seems to be 23.

"I think we're converting 70% of our old listeners," Tudor says. "The other 30% are going to be 50-plus. One of the surprises in the last couple of weeks—just from in-house research, monitoring on the street, and taping every phone call that comes in—is the positive female response, especially 25-35." But Tudor also says it was strong female acceptance of the Kentucky Headhunters that interested him in this format.

What has drawn the most industry attention to Thunder is the presence of such rock crossovers as George Thorogood's "Move It On Over" or ZZ Top's "Sharp Dressed Man." There are about 150 rock titles on WTDR, none playing more than once every two-and-a-half days. There are two crossover slots each hour. While the more extreme rock titles are day-parted to nights and weekends only, what Tudor looks for is less texture than some sort of Southern boogie roots. So while Thirty Eight Special's relatively placid "Second Chance" was bounced after a few days, its

"Wild-Eyed Southern Boys" stayed.

"The whole image of the station is Southern country rock. We're going after the wild-eyed Southern boys, whether they're 25 or 35 . . . We don't want to grind listeners so hard that we blow off a lot of the core. The surprising thing we've heard about the rock music is that a lot of people switched away at first, but now they like it because it's something different."

One challenge that WTDR faces—and one that a lot of other PDs have cited whenever the subject of a hot country station came up—is whether it is possible to be tempo-driven and still play hits. With album cuts, WTDR plays about 45 currents—well ahead of the national average—but its gold library is now about 300 titles smaller. And WTDR plays recurrent titles that were only midchart currents, i.e., T. Graham Brown's "Never Say Never" or Dwight Yoakam's "Long White Cadillac."

"'Never Say Never' did fairly well as a current in this market," says Tudor. "It tested as well as a lot of the Restless Heart stuff that people call hits. A lot of what makes the 'chart hits' is a large number of radio stations playing music off the 'safe list.' There are a lot of songs that if stations actually tested them would do as well as the so-called safe songs.

"It is going to be a juggling act with product, but enough new artists are coming along that have an edge. Country just can't get any softer or stations are going to be playing 'New York, New York' because everybody likes Frank Sinatra and it won't offend anybody. There are artists on the safe list that haven't had a bona fide hit in five years, but they're the core artists for those stations."

To that end, there is no Kenny Rogers, Anne Murray, or Crystal Gayle on WTDR, and that includes up-tempo cuts like "Turning Away" or "Only Love Can Save Me Now." There are ballads, even in the gold library, by artists that Tudor considers consistent with the format, including some MOR-textured things like "Smoky Mountain Rain" or "The Chair." Tudor contends that ballads, instead of up-tempo songs, are his "oh wow" records. "Now when you hear 'He Stopped Loving Her Today' it sounds good because you're not being fed a constant diet of slow, draggy stuff."

Tudor also says that the influence of country video and the fact that country buyers collect CDs, not singles, mean his listeners "know more about music than we give them credit for. People are not only open to hearing a song off their favorite CD, but they actually call in with other cuts. We played Travis Tritt's 'Son Of The New South' because it fit the station; then, when he was in concert, we started getting calls for 'Put Some
(Continued on page 13)



Keep Your Hands To Yourself. Adult film star Kitten Natividad, who is featured in the new Georgia Satellites video, "Shake That Thing," visits the studios of album WNEW-FM New York. Seen here, from left, are Elektra's Ed Simpson, WNEW's Scott Muni, Natividad, Elektra's Ray Gmeiner, WNEW station manager Ted Utz, and PD Dave Logan.

FCC Votes To Proceed With AM-Band Improvement Plans

■ BY BILL HOLLAND

WASHINGTON, D.C.—After years of cajoling by the industry, the FCC on April 12 voted 5-0 to back a large-scale proposal designed to bolster AM radio. Most industry leaders and station owners were elated with the FCC's efforts on behalf of the struggling band.

Central to the FCC plan is a proposal to ease crowding and interference on the current AM band by giving those stations causing most of the interference a chance to

Minority broadcasters were not so pleased. They had been given hope that the FCC would offer preferences to minorities in expanded channel slots. Said National Black Media Coalition attorney David Honig, "The AM decision is yet another in a succession of broken promises to minorities," adding that the commission's action will be fought by the NBMC.

James Winston of the National Assn. of Black Owned Broadcasters, said the FCC was "renegeing on its pledge," since, initially, the commission had tentatively slotted the new band as a springboard for minorities and daytimers.

Daytime station advocates, though, at least at first glance, seemed to not be particularly bothered that the FCC had scotched earlier plans to give daytimers an extended-band preference, saying that reduced interference from the biggest offenders and better fidelity would yield the same result and perhaps a better overall economic climate.

WASHINGTON ROUNDUP

broadcast on frequencies in the expanded AM band (1605-1705 kilohertz), which becomes available this summer. The new band will have room for nearly 300 new frequencies.

Also adopted are new technical standards for stricter interference guidelines, a possible mandating of AM stereo, a relaxation of the duopoly rules to allow two commonly owned AMs in a market—if the owner agrees to reduce interference—as well as a proposed AM-FM simulcast prohibition and a policy encouraging broadcasters to make go-dark or reduce-power deals.

Stations on the extended band would have to come out of the gate in compliance with recently approved NRSC standards for AM radio; other stations would have to tune-up when they apply for upgrades.

Bill Sanders, the National Assn. of Broadcasters' radio board chairman, says that "most importantly, the FCC seems to be on the . . . track toward [reducing] interference on the AM band." Art Suberbelle, NAB's improvement-committee chairman, says he is "heartened" by the FCC's milestone actions, and is "especially pleased" about the decision to allow current AMs to relocate to the expanded band.

FCC ALSO CUTS RED TAPE

The FCC, under former chairman Fowler and Patrick, has already gotten rid of many of its most complicated red-tape rules. Now the Sikes FCC has just snipped a remaining one—the rule that once made broadcasters walk to the very back of the processing line and take a new file number when inadvertently applying for a major change, such as ownership or change in frequency, before its designated hearing.

In mutually exclusive or comparative cases, the requirement, once intended to "eliminate repetitive processing of applications," also had the effect of making applicants once again vulnerable to competing applicants and petitions to deny.

Since the late '70s, though, the commission has not been actively applying the rule, and has given applicants an opportunity to withdraw their amendments any time prior to a hearing, thereby letting them stay in the processing line. On April 13, though, the commission voted to ax the rule.

(Continued on page 13)

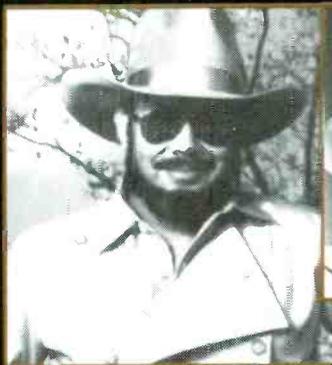
THUNDER 96.9 FM

WTDR MUSIC MONITOR

Haggard & Nelson, "Reasons To Quit"; Charlie Daniels Band, "Long Haired Country Boy"; Waylon Jennings, "I've Always Been Crazy"; Clint Black, "Walkin' Away"; Eagles, "Saturday Night"; George Strait, "A Fire I Can't Put Out"; Lacy J. Dalton, "Black Coffee"; Alan Jackson, "Here In The Real World"; Hank Williams Jr., "All My Rowdy Friends (Have Settled Down)"; Alabama, "Old Flame"; Marty Stuart, "Western Girls"; T. Graham Brown, "Never Say Never"; Randy Travis, "Card Carryin' Fool"; Prairie Oyster, "Goodbye, So Long, Hello"; Vern Gosdin, "Right In The Wrong Direction."

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KENTUCKY HEADHUNTERS

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MARK O'CONNOR

Photo Not Available: Bill Bryson, Bull Durham Band, Jack Daniels, Steve Duncan, Joanne Gardner, John Hobbs, John Jorgenson, Jay Dee Maness, Matt Rollings, Jon Small

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Owner Signs On 2d FM In One Market; WIZF: Chilling Fiscal Tales Of Tax Week

COLUMBUS, OHIO-BASED group owner Media Management is relatively unknown, but it has always been somewhat intriguing. Several years ago, its principals put on since-sold oldies outlet **WXLE** named after a Columbus neighborhood. In recent weeks, MM has launched three FMs, two of them in the same market.

Two weeks after turning on Christian/AC **WTLT**, licensed to Circleville, Ohio, GM **Chris Forgy** is now overseeing a second Columbus-area station, top 40/dance **WNRJ** (Power Pig 105.7) licensed across the market to Marysville, Ohio. **Mike Motley** from **WBLZ** Cincinnati is PD/mornings. **Eric Banks** from urban rival **WVKO** is middays. Other staffers include **Fred Schaffer** (**WXLE**), middays; **Bob Summers** (**WBLZ**), afternoons; ex-**WXLE** PD **Steve Edwards**, nights; and **Alexis**, overnights.

WNRJ launched its format by having models walking men in pig costumes on leashes through downtown Columbus. How much more Power Piggery it will get to do is unclear. **WFLZ** (Power Pig 93) Tampa, Fla., owner **Jacor**, which says it has a national service-mark on the Power Pig term, claims **WNRJ** has agreed to drop the term, but the station says it has a state service-mark.

Across town, top 40 **WNCI** is taking shots at **WNRJ**'s edge-of-the-market locale with a promo that talks about **WNCI**'s new 175,000-watt transmitters, then asks callers to "listen for the sound of the nerds trying to be heard through the static," and win a can of Static-Guard. **WNCI** also has a drop-in of a pig being slapped and collapsing.

Meanwhile, **MM**'s other recent sign-on, oldies **WCFL** Joliet, Ill., is on the air under PD/morning man **Gary Rivers**. Staffers include **Bob Zak** from crosstown **WJOL** in middays, **Tom Kapsalis**, afternoons, and **Don Beno**, nights, from crosstown **WLLI**, and **Jeff Andrews**, overnights.

PROGRAMMING: WASH RAISES KANE

Classical radio consultant **Peter Dominowski** is the new PD at **WFMT** Chicago, replacing **Norman Pellegrini**, who will stay on in some other capacity. **Jay Andres**, previously the morning man with rival classical outlet **WNIB**, has joined **WFMT** for an as-yet-undetermined airshift.

Five-year **WASH** Washington, D.C., staffer **Jerry Kane** gets the official PD nod at the AC station. Kane has been acting PD since the death of **John Bodnar** . . . After 13 years in country, **WDGY** Minneapolis has gone N/T. Midday host **Jim DuBois** becomes PD, replacing **Rick Stephenson**. Morning co-host **Charlie Bush** is doing news for sister **KEEY**.

KIDZ Kansas City, Mo., the intended flagship for Ragan Henry's children's format, is on the air with the black/AC format that four co-owned stations run. **Doug Eason**, longtime manager of **KATZ** St. Louis, is GM; **Danny Harris** from **KDKO** Denver, is PD/MD. Other staffers include **Lee Gary** from crosstown **KUDL**, middays, and **Frank James** from **KDKO** in afternoons.

Top 40/rock **XHTZ** San Diego is now churban under **WLUM** Milwau-

kee PD **Rick Thomas**, who replaces **Gary Beck** as PD/MD. This is **Z90**'s second stint in the format; it was also an eclectic churban in 1984-85 before going top 40, then classic rock, AC, and Rock 40. **Ed Diaz**, GM of urban rival **XHRM** until the return of **Lee Miribal** last month, is now GM.

After a year at the station, classic rock **WZLX** Boston PD **Mike Harrison** is gone. Consultant **Gary Guthrie**, who put **WZLX** on the air five years ago, is handling those duties for now . . . At N/T **WPRO** Providence, R.I., **Paul Muth** replaces GM



by Sean Ross with Craig Rosen & Phyllis Stark

Ron St. Pierre as PD; **Muth** was a senior producer at **WLS** Chicago.

Jeff Ballentine, PD for Great Trails top 40 **WGTZ** (Z93) Dayton, Ohio, is upped to corporate PD for the parent company, but maintains his **Z93** duties. Meanwhile, acting PD **Michael Hayes** is promoted officially at co-owned **WXGT** (92X) Columbus, Ohio. That station will maintain its top 40/rock lean, but has softened somewhat. Meanwhile, **92X** night jock **Baltizar** is headed to Pirate Radio **KQLZ** Los Angeles, initially for weekends and swing. And morning sidekick **Scott McKenzie** will join the morning show at **WZOU** Boston.

Night jock **Pat Dawsey** has been promoted to OM at Satellite Music Network's hard-rocking **Z-Rock** format, replacing **Tracy Barnes**. Meanwhile, Fresno, Calif.'s **Z-Rock** outlet has changed calls twice since last week. After changing from **KZRZ**, per a temporary restraining order obtained by **KRZR**, the station became **KFRZ**—which upset country **KFRE**. Now, the station has applied for its third set of calls, **KZZF**, which, Liggett Broadcasting president **Jim Jensen** promises, will "sound nothing like anything in the market."

Former **WBBM-FM** (B96) Chicago PD **Buddy Scott** has been named vice chairman/executive VP for Neon Communications. The veteran top 40 programmer joins his brother, CEO **Jim Kincer**, and president **Jon Horton** and will oversee the programming of currently religious **WFIA/WXLN** Louisville, Ky., when Neon's acquisition of the properties closes in several weeks . . . Veteran programmer **Steve Casey** has announced the launch of an eponymous research firm; call 602-983-0901.

WXRI Norfolk, Va., signs on as a Business Radio Affiliate under owner **Andy Booth**. **Don Davis** from **WVIQ** St. Croix, Virgin Islands, is the new OM . . . APD **Frank Turck** is now PD of top 40/rock **WVKZ** Albany, N.Y., replacing **Tom Kelly**. P.M. driver **Panama Jack Hamilton** is now MD, replacing **Shawn Scott**.

Beck from **WZPK** Portland, Maine, is the new morning man.

Elsewhere in Albany, **KLCX** Eugene, Ore., PD **Steve Becker** is now PD of album **WPYX**. **John Cooper** remains MD. **Walt Adams**, PD of oldies **AM WTRY**, is now OM for both stations . . . PD **Dana Brown** is out at classic rock **KZEP** San Antonio, Texas; no replacement named.

After two weeks as PD/p.m. drive at urban **WZAZ-FM** Jacksonville, Fla., **Ronnie Cole** is out. **WZAZ-AM** PD **Don Smith**, who had been PD for both stations before, is in charge again. Weekender **Otis Gamble** takes afternoons . . . **Earl Boston**, previously PD of **WMGL** Charleston, S.C., is the new PD at urban **WFXC** Durham, N.C., replacing **Hozie Mack**. Boston will remain an associate of consultant **Lee Michaels**.

KMOW Austin, Texas, goes from oldies to adult standards . . . Unistar oldies affiliate **WLXG** Lexington, Ky., has gone N/T. Its new OM is **John "Lee" Grant**, previously ND at the Tampa-based Sun Radio Network . . . The Coastal N.C. market gets a new country outlet this week. **WJCS-FM** is on the air as a Satellite Music Network affiliate. **WFTL** Fort Lauderdale, Fla.'s **Tom Moore** is VP/GM; **Charles Werthington** from AC rival **WSFL** is OM.

Mark Bradley, formerly MD of album **WNOR** Norfolk, Va., is now PD/middays of classic rock **WYBB** Charleston, S.C. Former PD **Bob Boswell** stays in mornings. **John Dixon** moves middays to afternoons. MD/p.m. driver **Jeff Harmon** goes to evenings. **Pam Villalobos** is now with AC rival **WSUY** for middays.

Unistar Format 41 affiliate **KEYW** Tri Cities, Wash., has gone local under new PD **Bob Taylor**, previously the production director at co-owned **KEYV** Las Vegas. **KEYW** will be running an eclectic, "VH-1 style" AC format. Taylor would like to hear from record reps at 206-453-6362.

Country **KRIG** (K-Ridge) Chico, Calif., becomes top 40 **KCHH**. **Cory Mikhals** joins from rival **KRFD** (K100) for afternoons; **Wendy Foxx** is the new overnights. PD **Gary Patrick** needs record service; call 916-872-9270 . . . **KKXX** Bakersfield, Calif., MD **Dave Christopher** returns to programming as the new OM of top 40 **KWTX** Waco, Texas. Current PD/morning man **Chris Ling** may stay on in those capacities.

EVENTS: TAX WEEK HELL

According to the Cincinnati Post, a local district judge signed an order last week allowing the IRS to enter urban **WIZF** and seize property to satisfy federal tax liens totaling about \$50,000 from 1988-89. At press time, GM **Stuart Barondess** claimed that the lien had been satisfied, something the IRS won't confirm or deny.

Also, Channel One Communications, owner of AC **KSTZ** St. Louis, has filed for reorganization under Chapter 11 of the bankruptcy code. Acting GM **Bob Cox** claims the action affects only **KSTZ**'s parent company, and not the station itself.

Meanwhile, **WFLZ** Tampa's somewhat more whimsical financial troubles—the station has been on the air

newslines...

JIM HILLIARD has returned to Fairbanks Broadcasting, a company he helped found and spent 15 years with, as executive VP and GM of its **WVBF** Boston. Hilliard was most recently chairman of the rep division of **John Blair & Co.**

JOHN MARTIN has been named GM of Evergreen's **KHYI** Dallas; he was VP/affiliate relations for the CBS Radio Networks.

SHAMROCK BROADCASTING has given VP stripes to two GMs, **WCXI/WWWW** Detroit's **Phil Lamka** and **KXKL-AM-FM** Denver's **Marty Loughman**. In addition, VP/administration **Karen Merrell** has been named executive VP.

US RADIO CLOSURES: Ragan Henry's **US Radio** has closed on its acquisition of seven stations: **KGLF** Houston; **KHEY-AM-FM** El Paso, Texas; **WCOS-AM-FM** Columbia, S.C.; and **WRAW/WRFY** Reading, Pa. As a result of those changes, **WWIN** Baltimore GM **Barry Smith** will transfer to the **WCOS** GM post, replacing **Jake Bogan**. **LSM** Rob Burton is promoted to GM at **KHEY**, replacing **Gary Ackers**. **KGLF**, meanwhile, is currently simulcasting the religious format of **US Radio**'s other Houston area station **KJOJ**; **Hardy Brundige** is GM of both stations.

OTHER NEW GMs: **Bill Hurley** upped from station manager at **KXXY** Oklahoma City; **Jimmy Jimenez** from GM/PD of **WKDM** New York to GM **KCOR** San Antonio, Texas, replacing the retiring **Sam Murray**; **Elsie Sacra** upped from GSM at **WZCL** Norfolk, Va., replacing **Rich Sutton**.

VIACOM has reached an agreement in principle with **Fuller-Jeffries** to acquire **KLRS** San Jose, Calif.

raising money for itself, for no apparent reason—prompted album rival **WXTB** (98 Rock) to announce that it would air an all-request Tuesday to raise money for the Power Pig. But after a weekend of calls from listeners, PD **Greg Mull** decided to give the money to the Clearwater Marine Science Center instead. **WXTB** raised \$1,046, which it will match.

KMOX St. Louis morning man **Bob Hardy** will celebrate his 30th anniversary there with a series of Eastern Bloc broadcasts. Beginning Monday (23), Hardy will be live from East Berlin, Prague, Budapest, Warsaw, and Moscow.

AC WHEN Syracuse, N.Y., is celebrating its 50th birthday and is trying to locate alumni, airchecks, photos, and other radio station memorabilia for a special documentary called "Remember WHEN." Call PD **Peter King** at 315-457-6110.

PEOPLE: CLIFTON PETS KITY

Jerry Clifton, for years the consultant of **KTFM** (Hot 103) San Antonio, Texas, is now working with rival **KITY** (Power 93). **KITY** moves **Rick the Stick** from nights to mornings. **Art Garza** goes to middays; **Lary Hayden** goes from weekends to nights. **Linda Garcia** exits.

Former **KIIS** Los Angeles morning sidekick **Liz Fulton** is working part-time at crosstown N/T **KFI**. Fulton is looking for a full-time job and can be reached at 818-367-2978 . . . **Cynthia Johnson**, who returned to the Pollack Media Group a few weeks back as acting national MD/research director, now has the job officially . . . Album **WHCN** Hartford, Conn., MD **Kim Alexander** exits.

Radio Advertising Bureau senior VP/communications **Joan Voukides** is now VP/creative services for **Cablevision Inc.** . . . **Lynne Grasz** has resigned as executive director of Broadcast Promotion and Marketing Executives . . . After a highly publicized drug bust, **WEGX** Philadelphia's **Danny Bonaduce** is out of re-

hab and back on late nights.

Veteran personality **Tom Murphy** joins **AC KLCY** Salt Lake City for middays. Murphy replaces **Brad Stone**, who is now doing TV sports. Stone's MD duties are now being handled by PD **Michael O'Brien** . . . Longtime St. Louis country jock **Davie Lee** is back at country/oldies **KUSA** for overnights.

At **WPGC-FM** Washington, D.C., **Robert Scorpio** moves from middays to the afternoon job vacated by PD **Dave Ferguson**, now handling mornings. **Christina Kelley** from urban **WQUE** New Orleans joins for middays/production. **Ricky Santana** joins from **WBLS** New York for swing. Kelley's night slot at **WQUE** is filled by **Janet Gee** from top 40 **KRBE** (Power 104) Houston.

Mike Chase from **KSND** Eugene, Ore., joins top 40 **KKRZ** (Z100) Portland, Ore., for overnights, replacing **Kim Matthews**, now in middays . . . Actor/comedian **Gabe Kaplan** is the host of country **KLAC** L.A.'s new "Sportsnuts" program. The "Welcome Back Kotter" star's hiring follows **KLAC**'s unsuccessful attempt to hire **Ronald Reagan** for the shift.

Controversial ex-Clemson Univ. football coach **Danny Ford** joins the morning team at country **WSSL** Greenville, S.C. . . . **Drew Phinney**, who did mornings at **AC WYSY** Aurora, Ill., joins **WVGO** (Oldies 106) Richmond, Va., for that shift.

Steve Shannon goes from middays at oldies **WOLX** Madison, Wis., to promotion director/swing at top 40 rival **WTFX**. **Randy Lucas** moves from late nights to middays at **WOLX**, which now has an opening . . . **Dave Ross** from **WQPW** (Power 96) Valdosta, Ga., joins **WJAD** Albany, Ga., for afternoons; he'll be known as **Jay Miller** . . . **WKTI** Milwaukee APD/MD **Danny Clayton**, who had originally announced his intention to leave the station at the end of April, now says he'll stay **TFN** while he looks for a PD job; reach him at 414-223-5339.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Call Me**, Blondie, CHRYSALIS
2. **Ride Like The Wind**, Christopher Cross, WARNER BROS
3. **Another Brick In The Wall**, Pink Floyd, COLUMBIA
4. **With You I'm Born Again**, Billy Preston & Syreeta, MOTOWN
5. **Special Lady**, Ray, Goodman & Brown, POLYDOR
6. **Lost In Love**, Air Supply, ARISTA
7. **Fire Lake**, Bob Seger, CAPITOL
8. **I Can't Tell You Why**, Eagles, ASYLUM
9. **You May Be Right**, Billy Joel, COLUMBIA
10. **Sexy Eyes**, Dr. Hook, CAPITOL

POP SINGLES—20 Years Ago

1. **ABC**, Jackson 5, MOTOWN
2. **Let It Be**, Beatles, APPLE
3. **Spirit In The Sky**, Norman Greenbaum, REPRISE
4. **Instant Karma (We All Shine On)**, John Ono Lennon, APPLE
5. **American Woman/No Sugar**, The Turtles, RCA
6. **Love Grows (Where My Rosemary Goes)**, Edison Lighthouse, BELL
7. **Come And Get It**, Badfinger, APPLE
8. **Love Or Let Me Be Lonely**, Friends Of Distinction, RCA
9. **Bridge Over Troubled Water**, Simon & Garfunkel, COLUMBIA
10. **Turn Back The Hands Of Time**, Tyrone Davis, DAKAR

TOP ALBUMS—10 Years Ago

1. **The Wall**, Pink Floyd, COLUMBIA
2. **Against The Wind**, Bob Seger & The Silver Bullet Band, CAPITOL
3. **Glass Houses**, Billy Joel, COLUMBIA
4. **Mad Love**, Linda Ronstadt, ASYLUM
5. **Off The Wall**, Michael Jackson, EPIC
6. **Light Up The Night**, The Brothers Johnson, A&M
7. **Soundtrack**, American Gigolo, POLYDOR
8. **Departure**, Journey, COLUMBIA
9. **The Whispers**, The Whispers, SOLAR
10. **Women And Children First**, Van Halen, WARNER BROS

TOP ALBUMS—20 Years Ago

1. **Bridge Over Troubled Water**, Simon & Garfunkel, COLUMBIA
2. **Deja Vu**, Crosby, Stills, Nash & Young, ATLANTIC
3. **Hey Jude**, Beatles, APPLE
4. **Santana**, COLUMBIA
5. **I Want You Back**, Jackson 5, MOTOWN
6. **Chicago**, COLUMBIA
7. **Morrison Hotel**, Doors, ELEKTRA
8. **Led Zeppelin II**, Led Zeppelin, ATLANTIC
9. **Abbey Road**, Beatles, APPLE
10. **Psychedelic Shack**, Temptations, GORDY

COUNTRY SINGLES—10 Years Ago

1. **A Lesson In Leavin'**, Dottie West, UNITED ARTISTS
2. **Are You On The Road To Lovin' Me Again**, Debby Boone, WARNER/CURB
3. **Beneath Still Waters**, Emmylou Harris, WARNER BROS
4. **Two Story House**, George Jones & Tammy Wynette, EPIC
5. **It's Like We Never Said Goodbye**, Crystal Gayle, COLUMBIA
6. **Gone Too Far**, Eddie Rabbitt, ELEKTRA
7. **The Way I Am**, Merle Haggard, MCA
8. **Morning Comes Too Early**, Jim Ed Brown & Helen Cornelius, RCA
9. **Let's Get It While The Getting's Good**, Eddy Arnold, RCA
10. **Startin' Over Again**, Dolly Parton, RCA

SOUL SINGLES—10 Years Ago

1. **Don't Say Goodnight**, Isley Brothers, T-NECK
2. **Stomp**, Brothers Johnson, A&M
3. **Don't Push It, Don't Force It**, Leon Haywood, 20TH CENTURY
4. **Lady**, Whispers, SOLAR
5. **I Don't Believe You Want To Get Up And Dance**, Gap Band, MERCURY
6. **And The Beat Goes On**, Whispers, SOLAR
7. **Off The Wall**, Michael Jackson, EPIC
8. **Let Me Be The Clock**, Smokey Robinson, TAMLA
9. **Two Places At The Same Time**, Ray Parker Jr. & Raydio, ARISTA
10. **You Are My Heaven**, Roberta Flack With Donny Hathaway, ATLANTIC

'THUNDER' ROLLS INTO CHARLOTTE, N.C., MARKET WITH SOUTHERN COUNTRY ROCK

(Continued from page 10)

Drive In Your Country.' We play a lot of Charlie Daniels, so people called and told us to play 'What The World Needs Is A Few More Rednecks.' These songs do as well as the singles."

Since WTDR's debut, Tudor says he has had to "almost completely" change his jocks' approach. "We're getting back to old-time jocking. There are so many texture concerns and so much positioning information that the jocks need to have the ability to say the right thing at the right place. I can't just put in cards and tell them to read this at this break; I tried that at first."

WTDR uses artist-image promos with five or six artists each, ranging from Patty Loveless to Alabama to Little Feat to Dwight Yoakam. Some of its liners are "Nothing Sounds Like Thunder," "Flat Out Fresh Country Music," "Slammin' The Door On The Same Old Country"—a veiled reference to WSOC's calls, "Playing What You Asked For, 'Cause No One Else Will," and, in a reference to the speed-control devices that stock cars use, "Country Without The Restrictor Plate."

Tudor refers to WTDR's format as "something everybody has talked about but nobody has done," a viewpoint supported by several other PDs when they discuss the format. Tudor says he has not heard from a lot of other PDs since Thunder changed, but he has received a lot of calls from record people and artists about the format, including one rave review from Charlie Daniels, whose recorded output roughly parallels the contours of WTDR's list.

As for WSOC, Tudor thinks its music has, if anything, softened since WTDR signed on in an attempt to go after WLVK's women. WSOC PD Paul Johnson denies this, saying, "There just isn't any point" in chasing WLVK's smaller cume. But he does say that "there are people seeking a station they can be comfortable with who have found us as an alternative... Listeners are telling us

they consider WTDR a country-flavored rock station. Maybe there's an audience for that. Maybe there isn't."

WSOC has, at various times, experimented with rock records like Gregg Allman's "I'm No Angel" and Los Lobos' "La Bamba" when the available up-tempo product was lagging. Although Johnson now says those records did not sound out of place at the time, they did not perform particularly well.

In nearby Greenville, S.C., WSSL PD Len Shackelford says he likes WTDR as a listener and praises the station's courage. But he asks, "How viable is it going to be to play a lot of Southern boogie and still serve your core country audience?"

Across town, WESC GM/PD Allen Powers says, "I think they felt they had to do something to differentiate themselves from WSOC. The test is going to be how many country/rock crossover listeners there are." He also says, "I'm missing the AOR stuff. Whenever I tune in, I tend to hear spells where they're playing country music."

WESC and WSSL are locked in a much tighter battle than the WSOC/WLVK race of recent years, one that Shackelford admits has made the stations fairly similar musically. But with both stations posting respectable ratings, neither PD has considered anything this radical. "In a market the size of Charlotte, there may be a valid opportunity to branch off into a format like this," says Powers.

"The smaller the market, the smaller the number of people who are going to be attuned to it."

KVET/KASE Austin, Texas, OM Bob Cole came to the now-defunct KOKE in the mid-'70s and took it from progressive to mainstream country. That station, he says, "was of great national regard but had no ratings success after three years. It had a pretty vociferous following that would show up every place, but it was the same 200 people without a lot of disposable income. What WTDR is doing doesn't sound as eclectic, but it does represent an eclectic taste."

KEYW Tri Cities, Wash., PD Bob Taylor programmed KYYX Las Ve-

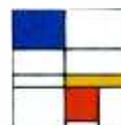
gas' brief up-tempo country run at format leader KFMS. Although KYYX lasted only from summer 1985 to summer 1986, Taylor remains "superbullish" on the format, and attributes KYYX's failure not to the format itself but to a lack of management support.

"The hardest nut to crack is an established country giant," he says. "To this day, I see KYYX bumper stickers all over Las Vegas. When I worked at KFMS later, I talked to a lot of people who missed the station a lot, people who wondered if we were going to do what KYYX did. So in a Southwest or Southern market, it could really be the wave of the future."



Bay Area All-Stars. Album KRQR (The Rocker) San Francisco celebrated the second anniversary of morning man Paul "Lobster" Wells with a live breakfast broadcast from Houlihan's Restaurant. A number of Bay area rockers attended, including Brad Gillis of Night Ranger, left, Ronnie Montrose, second from left, and Chris Isaak, right. Pictured with the rockers is KRQR jock Mimi Chen.

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WINTER '90 ARBITRONS

Following are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=adult alternative, adult std=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, N/T=news/talk. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'89	'89	'89	'90	Call	Format	'89	'89	'89	'90
NEW YORK—(1)											
WCBS-FM	oldies	5.0	4.2	4.1	5.1	WYZZ	top 40	4.4	3.7	3.8	2.5
WINS	N/T	4.7	4.5	4.7	4.8	WMAQ	N/T	1.8	1.8	2.1	2.2
WLTW	AC	5.3	5.7	4.7	4.8	WLS	N/T	1.6	1.4	1.4	2.0
WHTZ	top 40	6.0	5.7	4.3	4.7	WFYR	AC	2.0	1.6	1.8	1.7
WRKS	urban	4.1	3.9	4.1	4.5	WFMT	classical	1.4	1.3	1.1	1.6
WBLS	urban	2.9	3.7	3.8	4.0	WVON	N/T	.9	1.0	.8	1.4
WOR	N/T	3.7	4.3	4.6	4.0	WNIB	classical	1.2	1.3	1.8	1.2
WPAT-FM	easy	4.2	4.3	5.0	4.0	WIND	Spanish	1.0	1.4	1.2	1.1
WQHT	top 40/dance	4.0	3.9	4.0	4.0	SAN FRANCISCO—(4)					
WCBS	N/T	3.0	3.4	3.5	3.4	KGO	N/T	7.0	7.6	8.2	7.4
WNEW-FM	album	4.2	4.2	3.7	3.4	KMEL	top 40/dance	5.6	4.8	4.9	5.5
WXRK	cls rock	3.4	3.6	3.1	3.2	KOIT-AM-FM	AC	4.9	4.1	4.9	5.2
WNSR	AC	3.5	3.2	3.5	3.0	KCBS	N/T	4.6	5.3	6.1	4.9
WABC	N/T	3.2	2.6	2.8	2.8	KFRC	adult std	3.5	3.1	3.6	4.2
WPLJ	top 40	3.1	3.5	3.0	2.6	KABL-AM-FM	AC	4.5	3.7	4.6	3.8
WSKQ-FM	Spanish	2.4	1.3	1.6	2.6	KIOI	AC	3.9	3.6	2.6	3.7
WFAN	N/T	2.5	3.1	2.7	2.4	KRQR	album	3.0	2.9	2.9	2.9
WYNY	country	2.3	3.1	2.5	2.4	KKSF	adult alt	2.3	2.8	2.7	2.7
WADO	Spanish	1.2	1.7	1.7	1.8	KSOL	urban	2.7	3.0	2.9	2.7
WQCD	adult alt	2.5	2.2	2.3	1.8	KXXX-FM	top 40	2.8	2.7	2.7	2.7
WQXR-FM	classical	1.2	1.2	1.3	1.8	KBAL	easy	2.0	2.1	2.0	2.6
WNEW	adult std	1.9	2.5	2.3	1.7	KBLX-FM	adult alt	2.3	1.9	1.9	2.5
WNCN	classical	1.3	1.4	1.5	1.5	KDFC-AM-FM	classical	2.3	2.4	2.6	2.5
WLIB	N/T	1.0	1.2	1.7	1.3	KNBR	N/T	3.5	5.0	3.7	2.5
WPAT	easy	1.4	1.2	1.3	1.2	KSAN	country	3.4	2.7	2.6	2.4
WALK-AM-FM	AC	1.2	1.1	1.0	1.1	KITS	modern	2.7	2.3	1.8	2.3
WSKQ	Spanish	.7	1.2	1.4	1.1	KOME	album	2.0	1.6	2.0	2.3
WWRL	religious	1.0	.7	1.1	1.0	KKHI-AM-FM	classical	2.0	2.1	1.9	2.2
LOS ANGELES—(2)											
KOST	AC	6.1	6.8	5.7	6.4	KFOG	album	2.0	2.1	2.0	2.0
KIIS-AM-FM	top 40	5.2	6.4	5.4	6.1	KNEW	country	1.4	1.1	1.5	1.8
KPWR	top 40/dance	7.1	6.1	6.2	5.6	KHQT	top 40/dance	1.2	1.7	1.2	1.6
KABC	N/T	5.2	4.3	4.6	4.4	KDIA	urban	1.1	1.0	—	1.4
KLOS	album	3.8	4.1	4.2	3.8	KSJO	album	1.1	1.1	1.1	1.4
KBIG	AC	4.3	3.6	4.0	3.6	KYA	oldies	1.7	1.5	1.1	1.4
KQLZ	top 40/rock	4.3	5.5	3.8	3.6	KARA	AC	1.3	1.4	1.1	1.3
KFWB	N/T	3.0	3.1	2.6	3.3	KSFO	oldies	2.4	2.9	2.0	1.3
KWKW	Spanish	2.2	2.7	3.5	3.3	KEZR	AC	1.2	1.0	.8	1.1
KROQ	modern	2.3	2.5	2.5	3.2	KLOK	Spanish	.6	.5	1.1	1.1
KMPX	adult std	2.5	2.7	2.1	3.1	PHILADELPHIA—(5)					
KTNQ	Spanish	2.5	1.9	2.7	3.1	KYW	N/T	7.1	7.0	6.6	7.4
KLVE	Spanish	1.8	3.2	3.2	3.0	WMMR	album	6.9	8.1	7.5	6.9
KNX	N/T	3.3	2.8	3.4	3.0	WUSL	urban	6.9	5.7	5.8	6.7
KRTH-AM-FM	oldies	3.9	4.1	3.1	3.0	WEAZ-FM	AC	6.6	6.3	5.6	6.3
KTWV	adult alt	2.5	2.8	3.1	3.0	WYSP	cls rock	4.5	5.5	5.3	6.2
KXEZ	AC	4.1	4.6	2.5	2.9	WPEN	adult std	5.8	6.8	5.2	6.0
KLSX	cls rock	1.8	2.0	2.2	2.3	WIOQ	top 40/dance	4.8	4.8	5.3	5.9
KZLA	country	2.0	2.3	2.2	2.0	WEGX	top 40	6.1	4.3	5.5	5.4
KJLH	urban	2.2	1.9	2.3	1.9	WKSZ	AC	4.6	4.3	4.5	4.5
KODJ	oldies	2.0	2.0	1.8	1.7	WMGK	AC	4.6	3.8	3.2	4.5
KFI	N/T	1.8	1.6	1.7	1.6	WUOL	oldies	3.2	4.5	4.1	3.9
KLIT	AC	.7	1.2	1.2	1.5	WWDB	N/T	4.4	3.7	3.2	3.9
KKGO-FM	classical	1.2	1.0	1.4	1.4	WDAS-FM	urban	3.8	3.6	3.6	3.8
KKBT	urban	1.5	1.7	.4	1.3	WXTU	country	4.0	4.6	4.8	3.3
KACE	urban	1.3	1.2	1.9	1.2	WNSI	AC	2.9	3.8	3.1	3.2
KALI	Spanish	1.0	.8	1.0	1.1	WCAU	N/T	3.4	3.8	3.6	3.1
KNAC	album	1.0	1.0	.8	1.1	WFLN	classical	2.3	2.0	2.6	2.5
KSKQ	Spanish	1.0	1.1	1.3	1.1	WIP	N/T	1.8	1.9	2.6	1.8
KDAY	urban	1.5	.6	.6	1.0	WDAS	religious	1.0	1.1	1.6	1.0
KRLA	oldies	.9	.8	1.0	1.0	DETROIT—(6)					
CHICAGO—(3)											
WGN	N/T	9.1	9.3	10.7	8.3	WJR	adult std	9.9	9.2	8.3	7.9
WGCI-FM	urban	6.2	6.7	7.3	7.2	WJLB	urban	7.4	6.4	7.8	7.3
WVAZ	urban	4.7	4.9	5.1	5.3	WHYT	top 40	3.8	4.3	5.0	5.9
WBBM	N/T	5.3	5.5	4.9	4.5	WWJ	N/T	4.5	3.9	5.7	5.8
WBBM-FM	top 40	4.1	3.6	4.0	4.4	WJOL	easy	5.5	5.0	4.8	5.4
WXEZ-AM-FM	easy	4.5	4.1	3.7	4.2	WWWV	country	4.3	3.5	4.7	4.9
WLUP-FM	album	4.8	4.4	4.1	4.0	WKQI	top 40	4.3	4.2	4.2	4.4
WCKG	cls rock	4.1	3.8	3.4	3.8	WLTJ	AC	3.7	4.1	4.7	4.3
WTMX	AC	2.6	2.6	3.1	3.5	WNIC	AC	3.8	4.1	3.9	4.3
WUSN	country	2.7	3.7	3.5	3.5	WJZZ	adult alt	2.5	3.8	3.5	4.0
WLUP	N/T	2.5	3.5	3.7	3.2	WLLZ	album	4.1	3.3	3.6	3.9
WJMK	oldies	2.8	3.5	3.1	3.1	WDFX	top 40	4.5	4.4	4.2	3.7
WKQX	top 40	4.0	4.4	3.1	3.0	WRIF	album	3.8	3.2	3.0	3.7
WJJD	adult std	3.0	2.6	3.2	2.7	WCSX	cls rock	3.9	3.6	3.6	3.5
WLIT	AC	3.0	2.0	2.8	2.7	WXYT	N/T	3.7	3.3	3.0	3.5
WNUA	adult alt	2.3	2.1	2.3	2.7	WOMC	AC	2.6	4.1	2.6	2.8
WOJO	Spanish	1.7	1.9	1.2	2.5	CKLW	adult std	3.2	3.2	2.7	2.3
WXRT	album	2.7	2.3	3.4	2.5	WKSG	oldies	2.1	2.7	2.0	1.9
						WGPR	urban	1.6	1.4	1.8	1.5
						WQRS	classical	1.8	1.5	2.2	1.5
						CKMR	oldies	1.9	2.2	1.7	1.4
						WMTG	oldies	1.5	1.9	1.6	1.4

Call	Format	'89	'89	'89	'90	Call	Format	'89	'89	'89	'90
WCXI	country	1.5	1.2	1.5	1.3	WAAF	top 40/rock	.4	1.1	.7	1.1
WQBH	black	1.1	1.4	1.1	1.0	WBSM	N/T	2.0	.8	1.5	1.1
BOSTON—(8)											
WRKO	N/T	6.5	6.6	6.6	7.8	WZOU	top 40	1.3	.8	.5	1.0
WBZ	AC	5.9	5.4	5.9	7.3	SAN JOSE, CALIF.—(29)					
WZOU	top 40	6.6	5.6	5.5	7.1	KGO	N/T	8.2	7.5	7.8	7.6
WXKS-FM	top 40	7.7	8.0	6.2	5.9	KBAY	easy	6.6	6.3	6.2	7.0
WJIB	easy	6.3	5.2	5.1	4.8	KOME	album	5.0	4.8	4.8	6.8
WBCN	album	5.8	5.5	5.3	4.6	KHQT	top 40/dance	4.1	6.2	4.5	6.2
WHDH	N/T	4.6	4.4	4.7	4.6	KCBS	N/T	3.6	4.1	5.4	4.9
WSSH	AC	3.9	4.6	3.5	4.3	KARA	AC	5.2	5.2	4.2	4.8
WEEI	N/T	3.6	3.8	4.5	4.1	KSJO	album	3.9	3.4	2.2	4.0
WMJX	AC	4.7	4.5	4.6	4.1	KEZR	AC	4.4	3.7	3.1	3.8
WODS	oldies	3.7	4.8	5.1	4.1	KOIT-AM-FM	AC	3.1	2.6	3.4	3.3
WROR	AC	3.0	2.8	2.2	3.7	KSAN	country	3.7	2.9	2.4	3.0
WZLX	cls rock	3.6	3.5	3.1	3.0	KIOI	AC	2.3	2.5	2.1	2.6
WILD	urban	2.1	2.1	2.5	2.9	KITS	modern	1.9	2.6	2.1	2.6
WVBF	AC	2.4	2.4	2.3	2.4	KMEL	top 40/dance	2.8	2.1	2.0	2.5
WBOS	adult alt	1.3	2.2	1.6	2.0	KWSS	top 40	4.4	4.2	3.5	2.2
WCGY	cls rock	1.4	1.9	1.9	1.8	KNBR	AC	3.5	4.5	3.7	2.1
WCRB	classical	1.9	1.7	2.1	1.7	KDFC-AM-FM	classical	1.4	2.0	1.9	1.9
WXKS	adult std	2.1	2.1	1.4	1.7	KBLX-FM	adult alt	1.8	.9	1.0	1.8
WFNX	modern	2.2	1.9	1.9	1.6	KEEN	country	3.4	2.3	1.3	1.8
WAAF	top 40/rock	.9	1.2	1.8	1.5	KFRC	adult std	1.5	1.5	1.8	1.8
WPLM-FM	adult std	2.2	1.2	2.1	1.0	KKSF	adult alt	1.1	1.9	2.0	1.7
NASSAU-SUFFOLK, N.Y.—(13)											
WALK-AM-FM	AC	8.2	6.4	6.1	6.8	KLIV	adult std	2.3	1.3	1.9	1.7
WBAB-FM	album	4.9	5.2	5.7	5.0	KFOG	album	1.3	1.6	1.2	1.6
WBLI	top 40	5.4									

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.					
★★ NO. 1 ★★					
1	1	6	6	THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY 2 weeks at No. 1
2	2	2	10	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
3	4	9	8	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
4	7	14	9	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
5	13	23	5	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
6	3	1	14	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
7	5	5	11	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
8	8	12	8	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
9	12	15	7	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
10	6	4	11	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
11	16	24	6	HOLD ON SBK 07322	◆ WILSON PHILLIPS
12	10	7	15	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
13	18	22	7	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
14	9	8	12	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
15	17	19	10	HOW 'BOUT US RCA 9163	◆ GRAYSON HUGH & BETTY WRIGHT
16	11	3	13	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
17	14	10	13	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
18	29	—	2	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
19	15	11	20	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
20	24	31	5	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
★★★ POWER PICK ★★★					
21	25	32	4	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
22	22	25	7	IF I GET LUCKY MCA 53767	LITTLE RIVER BAND
23	21	17	20	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
24	28	28	7	ADVICE FOR THE YOUNG AT HEART FONTANA 876 894-4/MERCURY	◆ TEARS FOR FEARS
25	19	16	12	ESCAPADE A&M 1490	◆ JANET JACKSON
26	20	13	12	BODYGUARD WARNER BROS. 7-19997	◆ BEE GEES
★★★ HOT SHOT DEBUT ★★★					
27	NEW▶	1	1	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS
28	37	43	3	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
29	27	20	16	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
30	23	18	15	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
31	39	39	5	HEART OF STONE Geffen 7-19953	◆ CHER
32	35	40	5	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	◆ QUINCY JONES
33	36	41	3	OYE MI CANTO (HEAR MY VOICE) EPIC 34-73269	◆ GLORIA ESTEFAN
34	38	45	3	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	◆ EXPOSE
35	43	—	2	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
36	34	27	23	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
37	32	26	24	SACRIFICE MCA 53750	◆ ELTON JOHN
38	44	—	2	THROUGH THE TEST OF TIME GRP 3032	PATTI AUSTIN
39	33	30	19	GOING HOME ARISTA 9913	◆ KENNY G
40	31	35	7	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	◆ TOMMY PAGE
41	42	34	22	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
42	26	21	26	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
43	46	—	2	WHIP APPEAL SOLAR 4-74007/EPIC	◆ BABYFACE
44	NEW▶	1	1	I WANNA BE RICH SOLAR 4-74005/EPIC	◆ CALLOWAY
45	40	29	21	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
46	45	49	3	NEVER TOO FAR EMI 50242	◆ DIANNE REEVES
47	30	33	8	NOT EVEN CLOSE CAPITOL 44512	◆ TIM FINN
48	41	36	11	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
49	NEW▶	1	1	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	BILLY JOEL
50	NEW▶	1	1	BABY, IT'S TONIGHT REPRISE 4-19869	◆ JUDE COLE

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

Have You Heard The One About Premiere's Comedy Network And Countdown Plans?

LOS ANGELES—The Premiere Radio Networks are expanding again. According to president Steve Lehman, the Los Angeles-based program supplier plans to add a third comedy network soon and is also negotiating to pick up a retooled version of the Dave Sholin-hosted "Countdown USA," which ended its run with Westwood One on the April 21-22 weekend (Billboard, March 3).

Premiere's latest comedy network will be geared toward AC and oldies stations, such as KRTH Los Angeles, which has been testing the service. At press time, a name for the service had not been determined, but it will not be called the Adult Comedy Network, since the American Comedy Network already uses the abbreviation ACN.

As for "Countdown USA," Lehman confirms that he is interested in picking up the show in a revised form. "We would retool it with a Premiere edge to differentiate from being just another countdown." If Premiere does pick up the show, it will be its first hosted countdown show. The network currently offers top 40, urban, and AC versions of the unhosted "Plain-Rap Countdown."

WW1'S NEW ROCK

Westwood One's latest roster addition is the biweekly 90-minute "New Rock In Concert," featuring live performances from top modern rock acts. WW1 VP/affiliate relations Craig Whetstine says the series was created for modern rock KROQ Los Angeles. "We figured if we are going to do one on KROQ, let's see if we can get it on other stations, too," he says.

"New Rock" had only about 10-12 affiliates at press time, but the show is heard in five of the top 10 markets on such influential modern rockers as WDRE Long Island, N.Y., KITS (Live 105) San Francisco, WFNX Boston, and WHFS Washington, D.C.

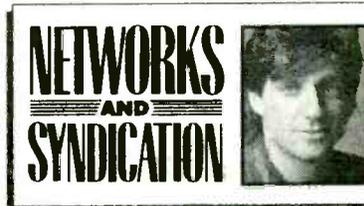
The show, which is WW1's fifth regularly scheduled live concert series, differs from the network's other concert programming, since it is unhosted and is thus far only available on reel-to-reel tape. "Because the show has a limited appeal, it made sense just to have the stations put their own guy in there as the host," Whetstine says.

While Whetstine says "this is not going to be one of the shows with a station list that says, 'Now on 400 radio stations,'" he doesn't think the series has reached all its potential affiliates. "We have concentrated on stations in the format, but I'm sure that there are some album rock stations out there that do a couple of hours of new rock a week."

Featured artists on the program have included Depeche Mode, Erasure, Elvis Costello, the Red Hot Chili Peppers, and the Smiths. The program features a mix of new recorded material and WW1 archive recordings.

AROUND THE INDUSTRY

CBS Radio Networks president Bob Kipperman says he wasn't surprised to see WW1 introduce WONE (Billboard, April 14). "At the time we announced [CBS Spectrum], we



by Craig Rosen

knew the other networks would be doing the same thing shortly," he says. "It's a trend you are seeing and I'm confident that ABC will be doing something by the time the next RADAR is out in summer."

Meanwhile, WW1 reported a net loss in the first quarter of \$7,719,000 or 53 cents per share, compared with a net loss last year in the same period of \$3,099,000 or 21 cents per share. WW1's first-quarter revenue, however, was up from last year to \$31,795,000 from \$26,456,000 last year.

The voice of Casey Kasem has been heard on such cartoons as "Scooby Doo" for two decades. "American Top 40" host Shadroe Stevens will make a countdown/cartoon connection of his own when his voice is featured on the new Hanna-Barbera cartoon "Fender Bender" (Continued on next page)



Up The Academy. For its first foray into country music, CBS Radio Networks has compiled 12 feature reports profiling 1990's Academy of Country Music award nominees. The network will also provide affiliates with reports after the ACM show Wednesday (25). Pictured are host Charlie Daniels, left, with CBS Radio director of music and entertainment programs Frank Cammarata.

QUESTION

"WHERE IS THE CONSCIENCE OF THE WORLD?"

J.C. MARK
ON THE MARK

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	1	1	7	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT 6 weeks at No. 1
2	2	3	7	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
3	4	4	4	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
4	3	2	5	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
5	5	8	4	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT
6	7	11	10	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
7	6	6	10	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
8	8	5	11	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
9	12	18	6	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
10	11	16	5	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
11	10	12	11	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
12	15	19	7	METROPOLIS ARISTA 9944	THE CHURCH
13	9	7	8	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
14	26	42	3	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
15	13	13	11	THE WAY IT IS GEFFEN 4-19948	TESLA
16	25	40	3	WILD CHILD CAPITOL LP CUT	HEART
17	21	27	5	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
18	18	21	6	7 O'CLOCK CAPITOL LP CUT	LONDON QUIREBOYS
19	19	23	5	ONLY MY HEART TALKIN' EPIC 34-73268	ALICE COOPER
20	14	9	12	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
21	22	25	9	UP ALL NIGHT CHRYSLIS 23486	SLAUGHTER
22	27	37	3	MONKEY ON MY BACK GEFFEN LP CUT	AEROSMITH
*** POWER TRACK ***					
23	49	—	2	YER SO BAD MCA LP CUT	TOM PETTY
24	17	14	16	WHAT IT TAKES GEFFEN 4-19944	AEROSMITH
25	28	29	5	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
26	23	28	5	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSLIS	SINEAD O'CONNOR
27	16	10	11	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
28	32	36	5	THIS AND THAT RCA 9810	MICHAEL PENN
29	30	31	6	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
30	24	15	9	THE PASS ATLANTIC 4-87986	RUSH
31	20	20	11	BETTER DAYS A&M LP CUT	GUN
32	34	38	3	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
33	36	39	4	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
34	47	—	2	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
35	38	41	3	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
36	29	17	11	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
37	40	47	3	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	BILLY JOEL
38	41	49	3	I BELIEVE RELATIVITY LP CUT	JOE SATRIANI
39	35	30	5	NEW ORLEANS IS SINKING MCA LP CUT	THE TRAGICALLY HIP
40	48	—	2	HIGH LANDRONS CAPITOL LP CUT	ERIC JOHNSON
41	50	—	2	STRANGER THAN PARADISE ATLANTIC LP CUT	SLEEZE BEEZ
42	37	34	6	CRIME IN THE CITY REPRISE LP CUT	NEIL YOUNG
43	31	22	14	A FACE IN THE CROWD MCA 53781	TOM PETTY
44	39	43	4	I CRIED ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
*** FLASHMAKER ***					
45	NEW	1	1	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
46	44	45	3	I'M NOT SCARED ATCO LP CUT	RAINDOGS
47	NEW	1	1	BRINGING ME DOWN WTG LP CUT	BONHAM
48	33	24	8	YOUR OWN SWEET WAY WARNER BROS. LP CUT	THE NOTTING HILLBILLIES
49	NEW	1	1	TALL DARK HANDSOME STRANGER CAPITOL LP CUT	HEART
50	43	35	4	BIG LOVE ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT

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

NETWORKS

(Continued from preceding page)

500," part of the new series "Wake, Rattle & Roll."

Global Satellite Network, which was scheduled to broadcast its third edition of its top 40 "Livewire" on April 19 with Rod Stewart guesting, has the B-52's and Paula Abdul on tap as future guests.

Former AP Radio staffers Nancy Lyons and Rich Johnson have joined the Unistar Radio Networks Washington news staff... Columbia Pictures VP/business affairs Darrell Walker has been appointed to the board of directors of Lee Bailey Communications Inc. He will serve as a business adviser... Michael Ewing, VP/GM of KRLD Dallas, will expand those duties to the Texas State Radio Network following Scott Savage's departure.

CALENDAR

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

April 27-29, Motown: Soul By The Sea, Strz Entertainment Network, two hours.

April 27-29, Roxette, The Weekly Special, Unistar Radio Networks, 90 minutes.

April 27-28, Depeche Mode, On The Radio, Westwood One Radio Networks, one hour.

April 27-May 3, Thunder, Rock Over London, Radio Ventures, one hour.

April 27-29, Neil Sedaka, Dick Clark's Rock, Roll & Remember, Unistar Radio Programming, four hours.

April 27-29, King Sisters, The Great Sounds, Unistar Radio Programming, four hours.

April 28, Simon & Garfunkel, Solid Gold Saturday Night, Unistar Radio Programming, five hours.

April 28, Paul Simon/Justin Hayward/Carl Weathers, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

April 28, Buck Owens, Country Gold Saturday Night Live, Unistar Radio Programming, five hours.

April 29, Jerry Seinfeld, Comedyline, Olympia Radio Networks, one hour.

April 29, Body/Bobby Jimmy/Johnny Gill, RadioScope, Bailey Broadcast Services, one hour.

April 29, David Bowie/Robert Plant, Powercuts, Global Satellite Network, two hours.

April 30, Rush, Rockline, Global Satellite Network, 90 minutes.

April 30-May 6, David Gilmour With "Dark Side Of The Moon," Classic CDs, The Source, 90 minutes.

April 30-May 6, Maximum Voltage: Robert Plant, High Voltage, Westwood One Radio Networks, two hours.

April 30-May 6, Steely Dan Special, Classic Cuts, MJI Broadcasting, one hour.

April 30-May 6, Fab Four Live In '65, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

April 30-May 6, Chris Rea/Trevor Rabin, In Concert, Westwood One Radio Networks, 90 minutes.

April 30-May 6, Peter Murphy/Psychedelic Furs, New Rock In Concert, Westwood One Radio Networks, 90 minutes.

April 30-May 6, All-Request Show, Dr. Demento, Westwood One Radio Networks, two hours.

April 30-May 6, Exposé, Direct Hits, MJI Broadcasting, one hour.

April 30-May 6, Soul II Soul, Starbeat, MJI Broadcasting, one hour.

April 30-May 6, Kenny G, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

April 30-May 6, Ricky Skaggs, Country Today, MJI Broadcasting, one hour.

April 30-May 6, Michael Martin Murphey, Westwood One Presents, Westwood One Radio Networks, one hour.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	1	2	8	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE 2 weeks at No. 1
2	2	1	9	METROPOLIS ARISTA 9944	THE CHURCH
3	4	7	9	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	HOUSE OF LOVE
4	13	21	4	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
5	6	9	6	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
6	14	10	4	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSLIS	SINEAD O'CONNOR
7	3	4	12	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSLIS	SINEAD O'CONNOR
8	20	—	2	HERE'S WHERE THE STORY ENDS DGC LP CUT	THE SUNDAYS
9	9	13	4	PURE MCA 53816	THE LIGHTNING SEEDS
10	15	—	2	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
11	17	18	4	SHOW ME YOUR SOUL EMI 50311	RED HOT CHILI PEPPERS
12	11	14	7	SUN COMES UP, IT'S TUESDAY... RCA LP CUT	COWBOY JUNKIES
13	19	11	6	LET IT BE ME EPIC LP CUT	SOCIAL DISTORTION
14	23	—	2	HEY VENUS VIRGIN LP CUT	THAT PETROL EMOTION
15	12	—	2	BOOK OF DREAMS A&M 18018	SUZANNE VEGA
16	7	6	12	HELLO ATLANTIC 7-87989	THE BELOVED
17	8	5	15	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
18	18	15	7	LIFE IN DETAIL EMI LP CUT	ROBERT PALMER
19	5	3	11	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
20	10	12	8	THIS AND THAT RCA 2512	MICHAEL PENN
21	25	25	3	HEAVENLY POP HIT SLASH LP CUT/WARNER BROS.	THE CHILLS
22	16	8	12	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
23	26	29	3	TWISTING ELEKTRA LP CUT	THEY MIGHT BE GIANTS
24	22	—	2	PICTURES OF YOU ELEKTRA 4-64974	THE CURE
25	21	16	8	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
26	27	24	6	YOU KEEP IT ALL IN ELEKTRA 7-64981	THE BEAUTIFUL SOUTH
27	NEW	1	1	POLICY OF TRUTH SIRE LP CUT/REPRISE	DEPECHE MODE
28	NEW	1	1	LIGHTNING MAN GEFFEN 0-21465	NITZER EBB
29	24	19	8	BIKINI GIRLS WITH MACHINE GUNS ENIGMA LP CUT	THE CRAMPS
30	NEW	1	1	BUTTERFLY ON A WHEEL MERCURY LP CUT	THE MISSION U.K.

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

Federal Law Puts A New Spin On Lottery Advertising

NEW YORK—By now, most radio people are aware of the new federal law known as the Charity Games Advertising and Clarification Act that takes effect May 7. But some may still be confused about its ramifications. The new law allows some exceptions to current federal laws against broadcasting and advertising of information on most legal lotteries. Under the new law, such advertising would be permitted if it does not conflict with pre-existing state laws.

There are three types of lotteries that can now be legally advertised: lotteries that benefit not-for-profit organizations; lotteries sponsored by local government organizations; and lotteries that benefit commercial organizations as long as the running of a lottery is an occasional thing and ancillary to the company's regular business. Casinos, for example, would not qualify.

Until now, broadcasters have been able to advertise lotteries only for their state or adjacent states. Under the new law, however, the adjacent-state statute is eliminated, so broadcasters can advertise the lottery of any state provided that this advertising does not conflict with the laws of their home state.

Remember, there are three elements that must be present for a contest to legally qualify as a lottery. *Prize* is anything of value offered to a contest winner, including cash, a trip, or even a refund or price discount. *Chance* is present if contest winner or the value of the prize is not determined by the skill of the contestant. This includes a tie breaker, such as spinning a wheel to choose a grand-prize winner.

Consideration, the third element of a lottery, means a contestant must provide something in order to participate. That can include money or an item of value, an item they must have in their possession, or anything that requires considerable time or effort. Picking up an entry blank at a sponsor, however, does not constitute consideration. Neither does requiring contestants to be present to win if the drawing time is announced ahead of time and the drawing begins promptly.

The National Assn. of Broadcasters (202-429-5300) has just published the third edition of a book titled "Lotteries & Contests: A Broadcasters Handbook" that explains all of the ramifications of the new law and lists individual state laws in chart form.

A STAR FOR MARVIN?

Urban and oldies stations may be interested in **WDAS-FM** Philadelphia morning man **Gary Shepherd's** campaign to get singer Marvin Gaye a star on the Hollywood Walk of Fame. Shepherd launched his drive in September at a listener's request. Last fall, he collected 2,500 letters from listeners that he forwarded to the Hollywood Chamber of Commerce.

More recently, *The Tribune*, a local black-owned newspaper, picked up on the effort. Throughout April, the twice-weekly paper is printing coupons that listeners can fill out.

In the first week, the station received more than 1,000 coupons and a local labor union expressed interest in having all of its members sign a petition for the star. **WDAS PD Joe Tamburro** also sent letters to other major-market programmers and has sparked some involvement from **WBLS** New York and **WVAZ** Chicago. For more information, contact Shepherd at 215-581-2100.

Promotions & Marketing



by Phyllis Stark

INDY REVS UP

With the Indianapolis 500 auto race just a month away, the city is already gearing up for four weeks of qualifying rounds and other race-related activities, and that includes radio promotion directors. **AC WENS**, for example, is co-sponsoring a car in the race and will have a tent at the track for clients. The station will also broadcast live from the track for seven days.

Although urban **WTLC GM Amos Brown** says that the black community has very little interest in the race, his adult standards **AM WTUX** will co-sponsor a car for the third year in a row and will be using the car's driver, **Rich Vogler**, for client appearances. **WTUX** sports director **Howdy Bell** will broadcast daily sports reports from the track. The station will also carry the race live, as will most AMs and several FM's in the market.

Top 40 **WZPL** will be hosting the Miller Genuine Draft tent at the race and, since Miller is sponsoring an Alfa Romeo in the race, the station is giving away an Alfa Romeo Spider. And, country **WFMS** is giving away tickets to the race every day throughout May.

Album **WFBQ** is sponsoring the Chevrolet Heartbeat of America Challenge, a road rally where the station's morning team, **Bob & Tom**, competes against its afternoon team. Each team will visit and broadcast live from a number of cities during the weeklong rally. At the end of the race, the station will give away two Chevy Berettas, the official pace car of the Indy 500.

IDEA MILL: EGG-DROP GOOP

At **KSJO** San Jose, Calif.'s second annual Easter-egg-drop contest April 13, listeners used homemade devices to catch raw eggs that were dropped from 12 flights up by the jocks. Participants who managed to catch an egg unbroken received a share of \$1,500. This year, **KSJO** tightened the rules by outlawing the use of nylon hosiery.

WRRM (Warm 98) Cincinnati gave its listeners the chance to be "the coolest parents ever" by giving away tickets to the film "Teenage Mutant Ninja Turtles" . . . Country **WGNA** Albany, N.Y., sponsored the Big Boys Toy Show at a local hotel. The free show,

geared toward adult males, featured "toys" ranging from a Mercedes SL to cellular telephones to leather fashions.

Album **KAZY** Denver night jock **Pat Porter** held a two-day radiothon last month during which he played nothing but Led Zeppelin music. Throughout March, **KAZY** had agreed to donate a can of food to charity for every Zeppelin song played. By the end of Porter's radiothon, about 2,500 cans of food were donated, many by listeners hoping to end Porter's vigil. It did conclude when Jason Bonham stopped by **KAZY** to tell Porter his goal had been met. Alice Cooper also visited the station to ask, "What does a guy have to do to get his song played around here?"

KROQ Los Angeles, Sire Records, and Warehouse are offering a limited-edition Depeche Mode cassette to listeners who were turned away after a recent band in-store appearance got out of hand. The cassette features a K-Rock interview with the band, the station's live coverage from the in-store, local news reports about the event, and a previously unreleased Depeche Mode song. **KROQ** promotion director **Jody Renk** expects to mail out 18,000-20,000 coupons for the free cassette, which can be redeemed at Warehouse.

In a variant on the dollar-bill game, **KXXX** San Francisco's "phone number cash payoff" promotion is awarding \$100 to listeners every 100 minutes from 7 a.m.-7 p.m. weekdays. During game hours, jocks announce three single digits. The first listener with those digits in his or her phone number wins; \$100 winners also qualify for several larger prizes.

The Grand Rapids (Mich.) Radio Broadcasters Assn. will host a minority radio career fair Saturday (28) in association with the local National Assn. for the Advancement of Colored People and Urban League. The free fair is intended to introduce minorities and women to radio employment opportunities . . . The Advertising Club of Metropolitan Washington holds its annual Radio Day carnival May 24. This year's theme is "Get Radio-Ac-

tive." Participating stations and corporate sponsors will set up booths focusing on activities people can do while listening to the radio . . . Noncommercial **WETA** Washington, D.C., celebrated its 20th birthday with a \$250-a-plate black-tie fund-raiser dinner April 19.

WNEW New York, **KLSX** Los Angeles, **WCXR** Washington, D.C., and **KSHE** St. Louis are among the stations giving away trips to the June 30 Knebworth '90 concert in London. The trips, arranged through Radio Promotion Media Consultants, include airfare, hotel, rock'n'roll history tours, pub crawls, and concert tickets. Acts scheduled for Knebworth include Pink Floyd, Genesis, Dire Straits, and Paul McCartney.

The pilot of the new radio-based TV show "Anything For Laughs" airs on ABC Sunday, May 6, at 8:30 p.m. The first episode will feature **Jay Thomas** of **KPWR** (Power 106) Los Angeles, **Terry Dorsey** of **KSCS** Dallas, **Ross & Wilson** of **WHTZ** (Z100) New York, **Tom Joyner** and **Doug Banks** of **WCGI-FM** Chicago, and **Frazer Smith** of **KLSX** Los Angeles.

PRO-MOTIONS

Marta Collazo moves to promotion director at Spanish **WKDM** New York from the Spanish magazine *Vista* . . . **Angela High** is now promotion director at **WUSL** Philadelphia; she was an AE at urban **WCDX** Richmond, Va. . . **Bari Pugh** has been named director of promotions/public affairs at **WBNS-AM-FM** Columbus, Ohio; she was previously a public relations AE.

Donna Batdorff returns to radio as public relations/promotion director at **AC/easy** combo **WOOD-AM-FM** Grand Rapids; she most recently owned her own restaurant . . . **Tony Baglio** has been named assistant creative services director at **business/AC** combo **WMEX/WMJX** Boston. He owns the media production company *Words and Music* . . . Top 40 **WKBQ** St. Louis needs a promotion director; resumés may be sent to **PD Lyndon Abell**.



Listen To The Flower People. Album **CFOX** Vancouver, British Columbia's C-Fox mascot celebrated the advent of spring by giving out more than 4,000 daffodils on the streets and in local offices and malls.

Hot Hits in Tokio

Week of April 8, 1990

- 1 If We Hold On Together Diana Ross
- 2 Escapade Janet Jackson
- 3 Too Late To Say Goodbye Richard Marx
- 4 I Wish It Would Rain Down Phil Collins
- 5 Love Will Lead You Back Taylor Dayne
- 6 No More Lies Michel'le
- 7 Opposites Attract Paula Abdul
- 8 A Little Love Corey Hart
- 9 All Around The World Lisa Stansfield
- 10 Get Up (Before The Night Is Over) Technronic featuring Ya Kid K
- 11 Keep It Together Madonna
- 12 I'll Be Your Everything Tommy Page
- 13 Black Velvet Alannah Myles
- 14 Heartbeat Seduction
- 15 Nothing Compares 2 U Sinead O'Connor
- 16 Don't Wanna Fall In Love Jane Child
- 17 Roman Holiday Kome Kome Club
- 18 Tempest D Project
- 19 I Wanna Be Rich Calloway
- 20 I Go To Extremes Billy Joel
- 21 The Girl Who Used To Be Me Patti Austin
- 22 Whole Wide World Ame Lorain
- 23 Baby You're Mine Basia
- 24 No Myth Michael Penn
- 25 Room B-52's
- 26 Never Too Far Dianne Reeves
- 27 Dangerous Roxette
- 28 All My Life Linda Ronstadt
- 29 Don't Wear It Out Mary Davis
- 30 House You Zan
- 31 Toi Cathy Claret
- 32 No Reason No Rhyme Shirma
- 33 Nihi No Miyokoo Hiroshi Takano
- 34 Driving Everything But The Girl
- 35 Egao No Yekue Dreams Come True
- 36 I Want You, You Want Me Starpoint
- 37 99 Worlds Peter Wolf
- 38 Fake Marchosias Vamp
- 39 Invisible To You Mary Coughlan
- 40 Wild Women Do Natalie Cole
- 41 Sun Comes Up, It's Tuesday Morning Cowboy Junkies
- 42 Electric Boogie Marcia Griffiths
- 43 Words The Christians
- 44 Sacrifice Elton John
- 45 Heaven Knows Robert Plant
- 46 Peach Time Yasuyuki Okamura
- 47 Blue Sky Now Midnight Oil
- 48 Two To Make It Right Seduction
- 49 Hushin' A Ride Sienna
- 50 Here And Now Luther Vandross

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

POWER PLAYLISTS

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

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

PLATINUM Z100 New York P.D.: Steve Kingston. 1 Seduction, Heartbeat. 2 Lisa Stansfield, All Around The World. 3 Sinead O'Connor, Nothing Compares 2 U.

PLATINUM POWER 95 New York P.D.: Tom Cuddy. 1 Seduction, Heartbeat. 2 Lisa Stansfield, All Around The World. 3 Sinead O'Connor, Nothing Compares 2 U.

PLATINUM KIISFM 102.7 Los Angeles P.D.: Gerry DeFrancesco. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Jane Child, Don't Wanna Fall In Love.

GOLD KIIS 108 FM Boston P.D.: Sunny Joe White. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Michael Bolton, How Can We Be Lovers.

PLATINUM Z100 New York P.D.: Steve Kingston. 23 Adam Ant, Room At The Top. 24 Sonia, You'll Never Stop Me. 25 Perfect Gentlemen, Ooh La La (I Can't).

PLATINUM WZOU-94.3 Boston P.D.: Steve Rivers. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Lisa Stansfield, All Around The World.

PLATINUM B94 FM Pittsburgh. 1 Calloway, I Wanna Be Rich. 2 Warrant, Sometimes She Cries. 3 Jane Child, Don't Wanna Fall In Love.

PLATINUM EAGLE-106 Philadelphia P.D.: Todd Fisher. 1 Technontronic, Get Up! (Before The Nig). 2 Lisa Stansfield, All Around The World.

PLATINUM Q107 Washington P.D.: Lorrin Palagi. 1 Jane Child, Don't Wanna Fall In Love. 2 Luther Vandross, Here And Now.

PLATINUM WAVA 103.5 Washington P.D.: Matt Farber. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Calloway, I Wanna Be Rich.

PLATINUM POWER 99 FM Atlanta P.D.: Rick Stacy. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Calloway, I Wanna Be Rich.

PLATINUM Q103 TAMPA BAY Tampa. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Jane Child, Don't Wanna Fall In Love.

PLATINUM FOX Detroit P.D.: Chuck Beck. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Madonna, Vogue.

PLATINUM 95.3 FM RADIO WHY? Detroit P.D.: Rick Gillette. 1 Sinead O'Connor, Nothing Compares 2 U. 2 M.C. Hammer, U Can't Touch This.

PLATINUM THE NEW Q95 FM Detroit P.D.: Gary Berkowitz. 1 Alannah Myles, Black Velvet. 2 Linda Ronstadt, Featuring Aaron Nev.

PLATINUM KDWB 101.3 Minneapolis P.D.: Brian Philips. 1 Calloway, I Wanna Be Rich. 2 Sinead O'Connor, Nothing Compares 2 U.

PLATINUM Q101 WKQX-FM Chicago P.D.: Bill Gamble. 1 Alannah Myles, Black Velvet. 2 Luther Vandross, Here And Now.

PLATINUM Z95 FM CHICAGO'S HIT MUSIC STATION Chicago P.D.: Brian Kelly. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Technontronic, Get Up! (Before The Nig).

PLATINUM 93Q HOUSTON P.D.: Bill Richards. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Jane Child, Don't Wanna Fall In Love.

PLATINUM POWER 104 KRBE HOUSTON P.D.: Adam Cook. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Lisa Stansfield, All Around The World.

PLATINUM X100 San Francisco P.D.: Dan O'Toole. 1 Calloway, I Wanna Be Rich. 2 Jane Child, Don't Wanna Fall In Love.

PLATINUM KPLZ Seattle P.D.: Casey Keating. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Calloway, I Wanna Be Rich.

PLATINUM 96 TIC-FM Hartford P.D.: Tom Mitchell. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Linear, Sending All My Love.

PLATINUM SILVER Hartford P.D.: Tom Mitchell. 1 Sinead O'Connor, Nothing Compares 2 U. 2 Linear, Sending All My Love.

Billboard's
PD
of the week

Ross Davies
CHUM-FM Toronto



ROSS DAVIES, OM/PD of CHUM-AM-FM Toronto, worries repeatedly during this interview that American readers may not know what to make of CHUM-FM. "This is a very hard station to describe. You have to develop a taste for it. It's almost like hearing WMMS Cleveland for the first time."

Davies has a point. American PDs are not, after all, used to current-driven ACs with strong album rock and top 40 elements that play 51% nonhit music. Or ACs that play "Blue Sky Mine" by Midnight Oil, "Mixed Emotions" by the Rolling Stones, "Song For Whoever" by the Beautiful South, and "Your Own Sweet Way" by the Notting Hillbillies.

"From a musical and execution standpoint, this station is so unique and so customized to the market that one of our biggest problems has been trying to come up with a slogan for the station. We've purposely called ourselves just 'Toronto's Rock' because we've not been able to put any handle on it. We're not hard rock, we're not light rock, we're not AC, we're not soft rock. We're just a mix of those things; I call it adult rock. We will play songs that don't appear on the AC charts; and at the same time, we can play Anita Baker and Whitney Houston."

After several books in the high eight-share range, CHUM-FM was up 8.9-10.1 this book, tied with AC rival CHFI, which was down from a 10.5. (The pair are locked in second behind the traditional market leader, full-service AM CFRB, which was up 11.6-13.1.) Its weekly come, more used as a ratings barometer in Canada than it is here, was more than 1.4 million to CHFI's 850,000.

A lot of what makes CHUM-FM, or any Canadian FM station, different is government regulations. Top 40 does not exist as an FM format in Canada, although some stations have approximated it. No song can be played more than 18 times a week between 6 a.m. and midnight. Only 49% of what a station plays can be "hits"—songs that peaked at No. 40 or higher on Billboard or the Canadian charts. There are extensive spoken-word requirements prescribed by law, some of which CHUM-FM meets with a one-hour magazine show every day at 1 p.m.

The rest of what makes CHUM-FM different is its heritage as an album rock station. Launched in the late '60s as a progressive outlet, CHUM-FM began an 18-month WMMS-like transition to its current format in 1985. After six years of competing with rock rival CILQ (Q107), Davies says, "We woke up and realized we were battling over a small share of the pie. We thought there was a huge hole for a rock station that wasn't too hard or too soft."

This is a recent midday hour of CHUM-FM: Basia, "Cruising For Bruising"; Billy Joel, "I Go To Extremes"; Bruce Spring-

steen, "Dancing In The Dark"; SoulSister, "Blame You"; Poco, "Crazy Love"; Phil Collins, "I Wish It Would Rain Down"; Thompson Twins, "Nothing In Common"; Rolling Stones, "Almost Hear You Sigh"; Rod Stewart, "Forever Young"; Skydiggers, "Monday Morning"; Wham, "Where Did Your Heart Go"; Michael Bolton, "How Can We Be Lovers"; One To One, "Hold Me Now"; and Cher, "Heart Of Stone."

So how different would CHUM-FM sound if there were suddenly no regulations? "My first instinct is to say that the specialty programs and the spoken-word would go and there would be more hits. But I'm not sure that's the right reaction. CHUM-FM has been able to make the regulations work for us. This is a station that I would not be ashamed to put in any other market."

And voluntarily or otherwise, CHUM-FM has been successful in playing new music for adults, something that doesn't happen much in the U.S. "Our audience was always into rock'n'roll and has a fairly open mind toward music. Their tastes have changed, but I don't think they're afraid of new music. We're very careful about the way we introduce music to our audience, but we are a new-music station."

As the presence of the Wham and Thompson Twins oldies would suggest, CHUM-FM tries to fill its nonhit quotient with lesser tracks from well-known artists. With his core artists—Don Henley, Billy Joel, Phil Collins, and Elton John are the ones he cites—Davies will go deep into their albums early on.

The Canadian-content quota—which may increase from 20% to 30% later this year, depending on the outcome of this summer's FM regulation hearings—is a bigger problem, Davies says. "Finding 20% is difficult at times; 30% is going to be very difficult. When you take into account the complex nature of our sound, the field of what we can play is somewhat limited. We may have to go back into our library and play more Canadian gold, and I shudder to think about getting into the Gordon Lightfoot/Anne Murray/Guess Who syndrome again, where we start burning out some of those artists again."

"CHUM-FM and CHUM Ltd. are clearly devoted to developing the Canadian talent industry. We've done a lot above and beyond Cancon to help them out. We give free commercials to artists. There's FACTOR [a broadcasters' funding program for Canadian artists]. There are lots of ways to help the industry, and going to 30% might not be the best way."

Davies doesn't think that CHUM-FM has changed much since its 1985-86 evolution. He does think that some of its winter-book success was due to the station's morning

(Continued on page 70)

36	28	Natalie Cole, Wild Women Do (From "Pr
37	39	Basia, Cruising For Bruising
38	EX	Michelle, Nicely
A37	EX	Phil Collins, Do You Remember?
A40	EX	D-Mob, That's The Way Of The World
A	EX	Soul II Soul, Get A Life
A	EX	Richard Marx, Children Of The Night
EX	EX	Brent Bourgeois, Dare To Fall In Love



Baltimore P.D.: Steve Perun		
1	1	Sinead O'Connor, Nothing Compares 2 U
2	5	Taylor Dayne, Love Will Lead You Back
3	3	Salt-N-Pepa, Expression
4	10	Phil Collins, I Wish It Would Rain Do
5	8	Jane Child, Don't Wanna Fall In Love
6	14	Calloway, I Wanna Be Rich
7	2	Janet Jackson, Escapade
8	9	Lisa Stansfield, All Around The World
9	12	Motley Crue, Without You
10	4	Tommy Page, I'll Be Your Everything
11	13	Luther Vandross, Here And Now
12	11	Elton John, Sacrifice
13	19	Michael Bolton, How Can We Be Lovers
14	17	Michelle, No More Lies
15	17	Whistle, Always And Forever
16	18	Perfect Gentlemen, Ooh La La (I Can't
17	6	Paula Abdul (Duet With The Wild Pair),
18	22	Kiss, Forever
19	21	Partners In Kryme, Turtle Power
20	24	Madonna, Vogue
21	15	Alannah Myles, Black Velvet
22	26	M.C. Hammer, U Can't Touch This
23	23	Technonotic, Get Up! (Before The Nig
24	16	Roxette, Dangerous
25	20	New Kids On The Block, My Favorite Gi
26	27	Babyface, Whip Appeal
27	EX	Rod Stewart With Ronald Isley, This O
28	25	Seduction, Two To Make It Right
A29	EX	Bell Biv DeVoe, Poison
30	29	Rob Base & D.J. E-Z Rock, Jay And Pai
EX	EX	Richard Marx, Children Of The Night
EX	EX	Janet Jackson, Alright
EX	EX	Roxette, It Must Have Been Love (From
EX	EX	Expose, Your Baby Never Looked Good I
EX	EX	Heart, All I Wanna Do Is Make Love To
EX	EX	Seduction, Heartbeat



Miami P.D.: Frank Amadeo		
1	8	Sinead O'Connor, Nothing Compares 2 U
2	2	Luther Vandross, Here And Now
3	3	Alannah Myles, Black Velvet
4	5	Roxette, Dangerous
5	9	Linda Ronstadt (Featuring Aaron New
6	10	Calloway, I Wanna Be Rich
7	4	Jane Child, Don't Wanna Fall In Love
8	12	Michael Bolton, How Can We Be Lovers
9	1	Lisa Stansfield, All Around The World
10	6	Phil Collins, I Wish It Would Rain Do
11	7	Bad English, Price Of Love
12	16	Rod Stewart With Ronald Isley, This O
13	19	Heart, All I Wanna Do Is Make Love To
14	14	Babyface, Whip Appeal
15	11	Madonna, Keep It Together
16	20	Gloria Estefan, Oye Mi Cancio (Hear My
17	21	Janet Jackson, Alright
18	25	Madonna, Vogue
19	22	Expose, Your Baby Never Looked Good I
20	23	Basia, Cruising For Bruising
21	13	Regina Belle, Make It Like It Was
22	25	Billy Joel, The Downeaster Alexa
23	15	Sadava Watanabe, Any Other Flox
24	27	Don Henley, The Heart Of The Matter
25	17	The B-52's, Roam
26	29	KC & The Sunshine Band, Game Of Love
27	18	Taylor Dayne, Love Will Lead You Back
28	24	Gloria Estefan, Here We Are
A29	EX	Phil Collins, Do You Remember
A30	EX	Richard Marx, Children Of The Night
A31	EX	Brent Bourgeois, Dare To Fall In Love



Tampa P.D.: Marc Chase		
1	1	Calloway, I Wanna Be Rich
2	5	Sinead O'Connor, Nothing Compares 2 U
3	3	A'me Lorain, Whole Wide World (From "
4	6	Seduction, Heartbeat
5	7	The U-Krew, I'll Be Your Everything
6	8	Michael Bolton, How Can We Be Lovers
7	12	Janet Jackson, Alright
8	11	Linear, Sending All My Love
9	10	Babyface, Whip Appeal
10	13	Wilson Phillips, Hold On
11	14	Rod Stewart With Ronald Isley, This O
12	15	M.C. Hammer, U Can't Touch This
13	4	Jane Child, Don't Wanna Fall In Love
14	16	Sweet Sensation, Love Child
15	17	Expose, Your Baby Never Looked Good I
16	24	Lisa Stansfield, All Around The World
17	2	Madonna, Vogue
18	23	Timmy T, Time After Time
19	20	Regina Belle, Make It Like It Was
20	22	Shana, You Can't Get Away
21	27	Bell Biv DeVoe, Poison
22	26	Adam Ant, Room At The Top
23	28	Gloria Estefan, Oye Mi Cancio (Hear My
24	28	The Cover Girls, All That Glitters Is
25	30	Perfect Gentlemen, Ooh La La (I Can't
26	9	Luther Vandross, Here And Now
27	29	Salt-N-Pepa, Expression
28	31	Tyler, Notice Me
29	32	Roxette, It Must Have Been Love (From
30	33	49er's, Touch Me
31	36	Robbie Mynchals, Can't Get Enuff Of U
32	34	Beats International, Dub Be Good To M
33	35	Corey Hart, A Little Love
34	37	Days, Shadow, Children Of The Night
35	38	After 7, Ready Or Not
36	40	Hi Tek 3 Featuring Ya Kid K, Spin Tha
A37	EX	Richard Marx, Children Of The Night
A38	EX	Young & Restless, B Girls
A39	EX	Nikki, Notice Me
A40	EX	Michelle, Nicely
A41	EX	D-Mob, That's The Way Of The World
A42	EX	Louie, Louie, Sitting In The Lap Of Lu
A43	EX	Partners In Kryme, Turtle Power



Columbus P.D.: Dave Robbins		
1	4	Sinead O'Connor, Nothing Compares 2 U
2	3	Michael Bolton, How Can We Be Lovers
3	3	Lisa Stansfield, All Around The World
4	5	Jane Child, Don't Wanna Fall In Love
5	1	Alannah Myles, Black Velvet
6	9	Wilson Phillips, Hold On
7	10	Heart, All I Wanna Do Is Make Love To
8	14	Janet Jackson, Alright
9	6	Phil Collins, I Wish It Would Rain Do
10	11	Don Henley, The Heart Of The Matter
11	7	Linda Ronstadt (Featuring Aaron New
12	19	Calloway, I Wanna Be Rich
13	13	A'me Lorain, Whole Wide World (From "
14	18	Madonna, Vogue
15	15	Grayson Hugh & Betty Wright, How 'Bou
16	16	Kiss, Forever
17	EX	Aerosmith, What It Takes
18	20	Expose, Your Baby Never Looked Good I
19	EX	Gloria Estefan, Oye Mi Cancio (Hear My

20	EX	Roxette, It Must Have Been Love (From
A21	EX	Babyface, Whip Appeal
A22	EX	Phil Collins, Do You Remember
A23	EX	Richard Marx, Children Of The Night
A24	EX	Paul Cotton, I Can Hear Your Heartbea



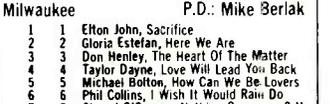
Cleveland P.D.: Cat Thomas		
1	6	Sinead O'Connor, Nothing Compares 2 U
2	2	Calloway, I Wanna Be Rich
3	5	Motley Crue, Without You
4	9	Michael Bolton, How Can We Be Lovers
5	12	Heart, All I Wanna Do Is Make Love To
6	7	Don Henley, The Heart Of The Matter
7	1	Kiss, Forever
8	13	Aerosmith, What It Takes
9	3	Taylor Dayne, Love Will Lead You Back
10	18	Roxette, It Must Have Been Love (From
11	11	Lisa Stansfield, All Around The World
12	17	Rod Stewart With Ronald Isley, This O
13	14	Luther Vandross, Here And Now
14	15	Babyface, Whip Appeal
15	16	Seduction, Heartbeat
16	20	A'me Lorain, Whole Wide World (From "
17	21	M.C. Hammer, U Can't Touch This
18	19	Tesla, The Way It Is
19	23	Madonna, Vogue
20	22	Faster Pussycat, House Of Pain
21	24	Adam Ant, Room At The Top
22	28	Wilson Phillips, Hold On
23	29	Janet Jackson, Alright
24	27	Robert Plant, Hurting Kind (I've Got
25	EX	Linear, Sending All My Love
26	30	Sweet Sensation, Love Child
27	31	Fleetwood Mac, Save Me
28	32	Jude Cole, Baby, It's Tonight
29	30	Giant, I'll See You In My Dreams
30	EX	Perfect Gentlemen, Ooh La La (I Can't
31	35	Electronic, Getting Away With It
32	EX	L.A. Guns, The Ballad Of Jayne
33	33	Corey Hart, A Little Love
34	34	Grayson Hugh & Betty Wright, How 'Bou
A	EX	Damn Yankees, Coming Of Age
A	EX	Phil Collins, Do You Remember?
A	EX	Slaughter, Up All Night
A	EX	Michael Penn, This And That
A	EX	Richard Marx, Children Of The Night
A	EX	Whistle, Always And Forever
A	EX	Billy Joel, The Downeaster Alexa
EX	EX	Brent Bourgeois, Dare To Fall In Love
EX	EX	Gun, Better Days
EX	EX	Nikki, Notice Me



San Diego P.D.: Garry Wall		
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Calloway, I Wanna Be Rich
3	4	Jane Child, Don't Wanna Fall In Love
4	6	Salt-N-Pepa, Expression
5	3	Lisa Stansfield, All Around The World
6	8	After 7, Ready Or Not
7	7	Babyface, Whip Appeal
8	9	Expose, Your Baby Never Looked Good I
9	10	Digital Underground, The Humpty Dance
10	12	M.C. Hammer, U Can't Touch This
11	5	Tommy Page, I'll Be Your Everything
12	14	The U-Krew, I'll Be Your Mine
13	13	Alannah Myles, Black Velvet
14	17	Whistle, Always And Forever
15	22	Madonna, Vogue
16	11	Taylor Dayne, Love Will Lead You Back
17	21	Janet Jackson, Alright
18	18	Seduction, Heartbeat
19	20	Sweet Sensation, Love Child
20	25	Bell Biv DeVoe, Poison
21	15	Luther Vandross, Here And Now
22	24	The Cover Girls, All That Glitters Is
23	23	Rod Stewart With Ronald Isley, This O
24	26	Basia, Cruising For Bruising
25	27	Perfect Gentlemen, Ooh La La (I Can't
26	EX	Despche Modoc, Enjoy The Silence
27	30	Nikki, Notice Me
28	16	Electronic, Getting Away With It
29	EX	Partners In Kryme, Turtle Power
30	19	A'me Lorain, Whole Wide World (From "
EX	EX	Michelle, Nicely
EX	EX	Richard Marx, Children Of The Night
EX	EX	Adam Ant, Room At The Top
EX	EX	Roxette, It Must Have Been Love (From



Seattle P.D.: Tom Hutyler		
1	4	Sinead O'Connor, Nothing Compares 2 U
2	3	Calloway, I Wanna Be Rich
3	6	Michael Bolton, How Can We Be Lovers
4	1	Lisa Stansfield, All Around The World
5	2	Jane Child, Don't Wanna Fall In Love
6	12	A'me Lorain, Whole Wide World (From "
7	9	Don Henley, The Heart Of The Matter
8	10	Motley Crue, Without You
9	11	Adam Ant, Room At The Top
10	13	Wilson Phillips, Hold On
11	17	Rod Stewart With Ronald Isley, This O
12	14	Babyface, Whip Appeal
13	15	Corey Hart, A Little Love
14	16	Seduction, Heartbeat
15	18	Heart, All I Wanna Do Is Make Love To
16	19	Aerosmith, What It Takes
17	19	Janet Jackson, Alright
18	20	Basia, Cruising For Bruising
19	21	Sweet Sensation, Love Child
20	22	Expose, Your Baby Never Looked Good I
21	25	Madonna, Vogue
22	24	Fleetwood Mac, Save Me
23	26	Linear, Sending All My Love
24	28	Roxette, It Must Have Been Love (From
25	29	Jude Cole, Baby, It's Tonight
26	29	Faster Pussycat, House Of Pain
27	30	Gloria Estefan, Oye Mi Cancio (Hear My
EX	EX	The Cover Girls, All That Glitters Is
EX	EX	The B-52's, Deadbeat Club
EX	EX	After 7, Ready Or Not
EX	EX	Wilson Phillips, Hold On
EX	EX	Elton John, Club At The End Of The St
EX	EX	Fin Finn, Not Even Close
A	EX	Electronic, Getting Away With It
A	EX	M.C. Hammer, U Can't Touch This
A	EX	Phil Collins, Do You Remember?
A	EX	Richard Marx, Children Of The Night
A	EX	Brent Bourgeois, Dare To Fall In Love
A	EX	Alice Cooper, Only My Heart Talking



Milwaukee P.D.: Mike Berlak		
1	1	Elton John, Sacrifice
2	2	Gloria Estefan, Here We Are
3	3	Don Henley, The Heart Of The Matter
4	4	Taylor Dayne, Love Will Lead You Back
5	5	Michael Bolton, How Can We Be Lovers
6	6	Phil Collins, I Wish It Would Rain Do
7	9	Sinead O'Connor, Nothing Compares 2 U
8	8	Cher, Heart Of Stone
9	11	Wilson Phillips, Hold On
10	12	Jane Child, Don't Wanna Fall In Love
11	7	Alannah Myles, Black Velvet
12	10	Tommy Page, I'll Be Your Everything
13	14	Luther Vandross, Here And Now
14	16	Basia, Cruising For Bruising
15	19	Roxette, It Must Have Been Love (From
16	17	Heart, All I Wanna Do Is Make Love To
17	18	Corey Hart, A Little Love
18	20	Rod Stewart With Ronald Isley, This O
19	21	Calloway, I Wanna Be Rich
20	EX	Madonna, Vogue
21	EX	Jude Cole, Baby, It's Tonight



Minneapolis P.D.: Gregg Swedberg		
1	2	Phil Collins, I Wish It Would Rain Do
2	3	Calloway, I Wanna Be Rich
3	4	Michael Bolton, How Can We Be Lovers
4	8	Sinead O'Connor, Nothing Compares 2 U
5	6	Kiss, Forever
6	1	Taylor Dayne, Love Will Lead You Back
7	9	Technonotic, Get Up! (Before The Nig
8	11	Motley Crue, Without You
9	12	Heart, All I Wanna Do Is Make Love To
10	5	Jane Child, Don't Wanna Fall In Love
11	16	Wilson Phillips, Hold On
12	15	Roxette, It Must Have Been Love (From
13	13	Tommy Page, I'll Be Your Everything
14	10	Linda Ronstadt (Featuring Aaron New
15	19	Janet Jackson, Alright
16	22	Madonna, Vogue
17	13	The B-52's, Roam
18	20	Corey Hart, A Little Love
19	23	Sweet Sensation, Love Child
20	24	Expose, Your Baby Never Looked Good I
21	26	Lisa Stansfield, All Around The World
22	27	M.C. Hammer, U Can't Touch This
2		

En Vogue Takes 'Hold' With Stylish New Single

BY GERRIE E. SUMMERS

NEW YORK—En Vogue has good reason to smile wider than the models gracing the covers of Vogue magazine. The quartet's debut single, "Hold On," with its inspired a cappella prelude featuring Smokey Robinson's "Who's Lovin' You," has the look of a major hit.

Sylvia Rhone, senior VP/GM, black music, says that "Hold On," from the album "Born To Sing," "is the fastest-selling record we've ever had in our division, due to the talent of the group and the incredible production team of Foster McElroy." Not bad for a vocal group that was pieced together to perform on someone else's album.

Maxine Jones, Dawn Robinson, Terry Ellis, and Cindy Herron came together as a unit early in 1989 at an

audition held by producers Denzil Foster & Thomas McElroy, who were looking to put together a female vocal group for their concept album on Atlantic, "FM²." The four singers, who were involved in various activities at the time, were not complete strangers, however.

Jones, originally from New Jersey, moved to Northern California while in her teens. She met Robinson—who moved to the Bay area from Connecticut—in a beauty salon where both were customers and they discovered that they harmonized well together. Texas-born Ellis was attending college in Houston and met San Francisco native Herron at a Houston audition for athlete Carl Lewis' band. Herron had traveled to Houston from Los Angeles, where she was carrying out the duties of Miss Black California, a ti-

tle she still holds. These chance meetings took place from 1987-89.

En Vogue collaborated with Foster & McElroy on the material for the album, which features a versatile array of styles. There is a hip-hop remake of "Boogie Woogie Bugle Boy"; a rap by Debbie T on the second single, "Lies"; and a cover of Natalie Cole's soulful "Just Can't Stay Away." The album's tone veers away from the romance themes producers can often lock female vocalists into, as well. "Born To Sing" shows four young women who are aware of what is happening in the world.

"We're representing not just En Vogue, not just Atlantic, but all the black women in the world," says Ellis, "and we're really proud. We just want to project a positive image."

"Hold On" has met with favor-

able response from radio, press, and consumers. But while En Vogue is enjoying that success, the members are cautious: All four have had their ups and downs with various bands. "The only thing I don't like about [the record business] is it is so unpredictable," says Robinson. "You can be great one day, and then you're still the same person and you don't have a hit and they can't stand you. Then you have a hit and you're back up. It's a good business to be

in; you just have to persevere."

Atlantic is firmly committed to the project, says Rhone. "We're positioning this as a mass-appeal record," she says. "Initially, we targeted the urban market because that was the natural target market, but we've had such an unusual reaction at urban radio that it has caused a tremendous reaction at pop radio."

Rhone adds that it is unusual for
(Continued on page 24)

A Tribe Called Quest Seeks To Mix Fun Music, Serious Issues

NEW YORK—The artistic conglomerate in rap music has evolved from the "crew" (hired hands constructing a groove?), to the "posse" (mercenaries on a musical assault mission?), to the "tribe" (those born of a common culture, bound by a common spirit, with a unified message?). And while many of rap's crews, posses, and tribes are intent on tooting their own horns and spouting opinions, Jive Records' A Tribe Called Quest is looking for answers.

The Tribe's debut album, "People's Instinctive Travels And The Paths Of Rhythm," sums up the philosophies of its members—19-year-old Q-Tip, Jarobi, Phife, and Ali Shahib Muhammad The Sound Provider—with tracks that use mellow and funky grooves, persuasive rhythms, and witty imagery. The group's name, for example, describes a state of being: "A group of African American, black youth that are down toward the bottom of the totem pole in society and

we're wandering, meandering, questing for musical and mental liberation," says the group's unofficial leader, Q-Tip.

The Tribe's philosophic, Afrocentric bent (tracks explore love, vegetarianism, friendship, culture, and society) most often draws comparisons with De La Soul and the Jungle Brothers.

"That's cool because Jungle, De La Soul, and us are all family; we're known as the Native Tongues," says Q-Tip. "We're all on basically the same plateau of music, which accounts for 'Buddy' [the De La Soul remix on which Tribe guests] and my little thing on 'Me Myself And I' [the No. 1 single on which Q-Tip cameos]. We're all from the same tree, just different branches."

The key to the new-school style, says Q-Tip, who produces all the material collaboratively with the group, is a sense of purpose about the music.
(Continued on next page)

Never Fear: Public Enemy Delivers The Goods New Album Boasts Deadly Beats, Sharp Insights

"FEAR OF A BLACK PLANET," the new Public Enemy album, is subtitled "The Counterattack On World Supremacy." The group's third album offers nothing to fear but deadly beats and strongly voiced opinions. As usual, Chuck D. and crew don't mince words, and the production (by Chuck D., Hank Shocklee, Keith Shocklee, and Eric "Vietnam" Sadler) is razor-sharp. The tracks vary in tone from angry to comic to philosophic to fun-seeking: "911 Is A Joke" reflects on inner cities where emergency help rarely arrives on time; the frenzied, kickin' "Burn Hollywood Burn" boasts guests Ice Cube (formerly of N.W.A.) and Big Daddy Kane in a criticism of black images in film; "Pollywanacraka" comments on miscegenation, with a plea for understanding: "I try to tell my people/There should not be any hatred/For a brother or sister/Whose

**The
Rhythm
and the
Blues**



by Janine McAdams

opposite race they've mated/No man is God/And God put us all here"; and the booming "Power To The People"—the lighter side of "Fight The Power" (also included on the album)—will be heard rocking boxes on streets this summer. The title track dwells on the threat an interracial romance poses to white supremacists. While the album does address some controversial issues, "Fear Of A Black Planet" does not pack the political or emotional wallop of "It Takes A Nation Of Millions To Hold Us Back," which featured such thought-provoking cuts as "Don't Believe The Hype," "Black Steel In The Hour Of Chaos," and "Night Of The Living Baseheads." The media hysteria surrounding the first single, "Welcome To The Terrordome," aside, "Fear Of A Black Planet" will only offend those who don't care to hear hard-boiled views on racism in America.

THERE'S A WORM IN THE GROUND: In the downstairs lounge of New York club Wetlands sat Jimmy "Diamond" Williams, Clarence "Satch" Satchell, and Leroy "Sugarfoot" Bonner, three original members of the Ohio Players, chatting before playing the first of two well-received sets to a packed and sweaty house April 13. Sugarfoot still wears the monster afro of the group's 1973-76 prime, when "Funky Worm," "Fire," "Sweet Sticky Thing," "Love Rollercoaster," and "Who'd She Coo?" were No. 1 black chart hits. With two new Players in tow—Darwin Dortch on bass and Ronald Nooks on keys—the group is trying to take its soul-soaked sound into the '90s, rebounding from the disappointing performance of its 1988 album, "Back," recorded for the Seattle-based, black-owned Track Records.

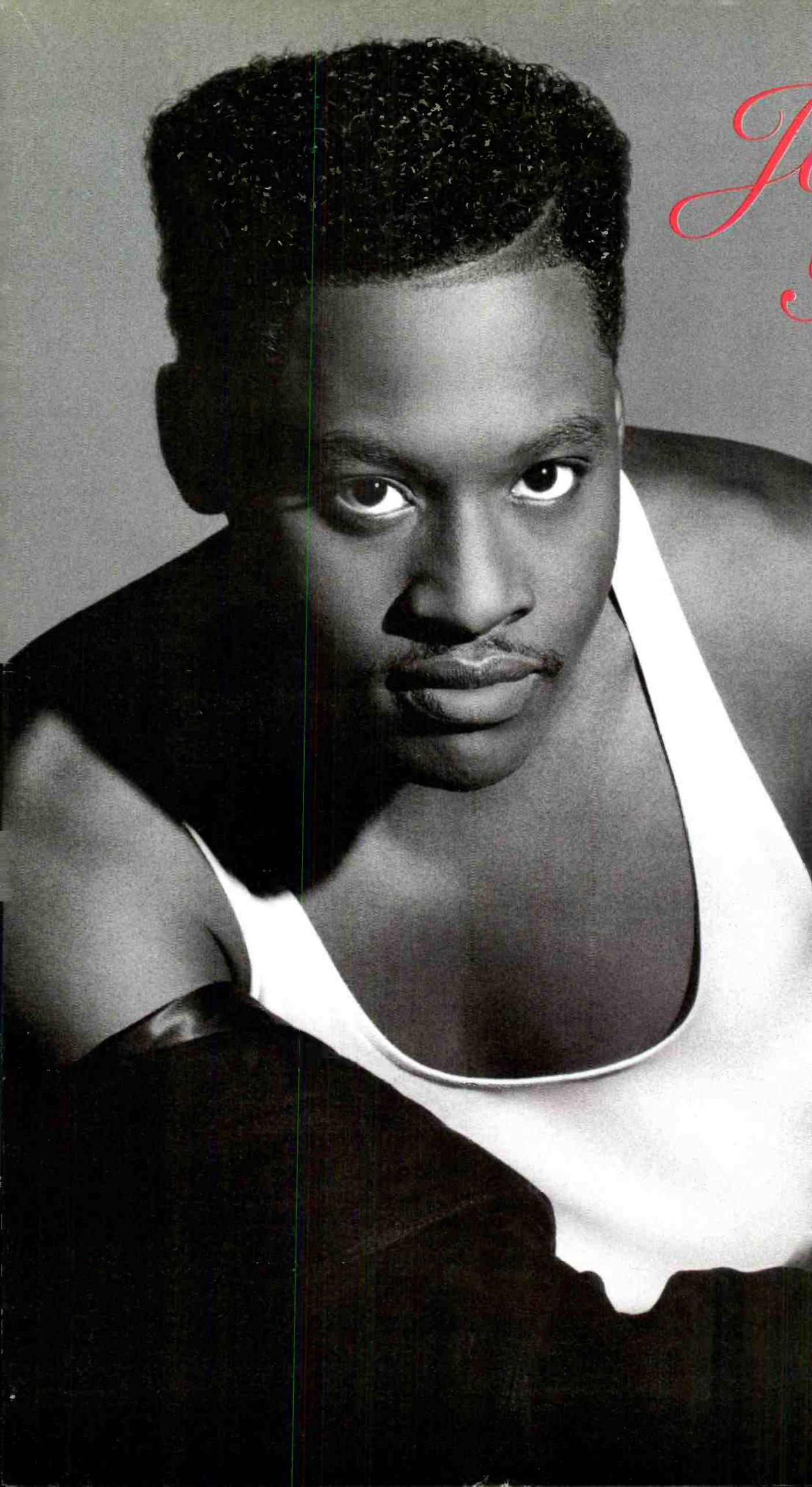
I admitted to Diamond that I had never heard "Back." "Nobody heard it," he said. "Track Records folded—it didn't have enough of a financial base. The label also had AWB [Average White Band] and was working on a project with Dazz. The label's owner, Chip Wilson, had a lot of dreams, and we wanted to give him a chance to make good with the label. He gave us a chance by signing us sight unseen after the group had been away from recording for many years. But he didn't have a major distributor. We're not resentful, though." Of the funk resurgence among a number of contemporary rappers and musicians, Sugarfoot said: "Funk has never left. They just made it funk lite. Nobody is writing real music anymore. Sampling has done more to damage the industry than anything else." But, Sugarfoot continued, "I don't believe in burning bridges. I knew I had better [continue playing music] or die." The band then played a solid set of funk favorites, including some newer material. Contact Andrew Peretz: 212-228-4835.

STUFF: Virgin's Aftershock is a duo, not a quartet as reported earlier... RCA director, black music publicity, Darryl Clark, makes a move to Cali, as West Coast director of publicity for Virgin Records. Linda Haynes remains East Coast director of publicity. You'll find Clark at the L.A. Virgin offices the week of May 7... Patrice Banks, formerly known as Chocklit of Graham Central Station, will come with a new album on Pulse Records (818-348-0066) this summer. The first single, available Monday (23), is "Keep Lovin' Me"... New Motown rapper M.C. Trouble drops her first single, "I Wanna Make You Mine," May 21; the single features backing by the Good Girls. Trouble's self-titled album will be released June 2... Artist/producer Leon Sylvers III has become the subject of a bidding war after his departure from the Motown roster. He is also part of hot R&B act Double Action. Interested A&R folk should contact his management at 213-273-5563... Geffen's David Peaston and Atlantic's Miki Howard were right at home on the famous Apollo Theatre stage April 13. Peaston held the audience in the palm of his hand, singing his hits as well as a crowd-pleasing version of Babyface's "Whip Appeal" and Jackie Wilson's "A Woman, A Lover, A Friend." Howard stoked the fires with her vocal intensity and range. In addition to performing tracks from her top 10 black album, Howard dipped into a bag of torch songs and tributes to past vocal greats, including the late Sarah Vaughan.

Billboard POWER PLAYLISTS FOR WEEK ENDING APRIL 21, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Host	Playlist
KJQ MAJIC 102 FM	Houston	P.D.: Ron Atkins
	1	After 7, Ready Or Not
	2	Regina Belle, What Goes Around
	3	Howard Hewett, Show Me
	4	Freddie Jackson, All Over You (From "Def By Tem
	5	Johnny Gill, Rub You The Right Way
	6	Bell Biv DeVoe, Poison
	7	15 Today, Why You Get Funky On Me (From "House Par
	8	En Vogue, Hold On
	9	By All Means, Do You Remember
	10	Billy Davis, I Want You
	11	Randy & The Gypsies, Love You Honey
	12	Michael Cooper, My Baby's House
	13	The Good Girls, Love Is Like An Itching In My H
	14	Kid 'N Play, Fun House (From "House Party")
	15	Smokey Robinson, Everything You Touch
	16	Body, Footsteps In The Dark
	17	Quincy Jones Feat. Tevin Campbell, Tomorrow (A
	18	Shades Of Lace, Why I Gotta Be Like That
	19	Oaktown's 3-5-7, Juicy Gotcha Crazy
	20	Digital Underground, The Humpty Dance
	21	Angela Winbush, No More Tears
	22	Kashif, Ain't No Woman (Like The One I Got)
	23	Troop, Spread My Wings
	24	Rob Base, Get Up And Have A Good Time
	25	Sybil (With Salt-N-Pepa), Crazy 4 U
	26	Janet Jackson, Alright
	27	EX Grover Washington, Jr. Feat. Phyllis Hyman, Sac
28	Tyler Collins, Girls Nite Out	
29	Public Enemy, 911 Is A Joke	
30	Something Special, I Wonder Who She's Loving	
31	Lenny Williams, Here's A Ticket	
32	Above The Law, Murder Rap	
33	41 Tony! Toni! Tone!, The Blues	
34	The Winans, It's Time	
35	Domino Theory, Radio Driver	
36	Melba Moore & Friends, Lift Every Voice And Sin	
37	Soul II Soul, Get A Life	
38	Patti LaBelle, I Can't Complain	
39	The Family Stand, Ghetto Heaven	
40	M.C. Hammer, U Can't Touch This	
41	EX The D.O.C., The Formula	
42	EX The Jamaica Boys, Shake It Up!	
43	EX Ruby Turner, Paradise	
44	EX Jane Child, Don't Wanna Fall In Love	
45	EX Grayson Hugh & Betty Wright, How 'Bout Us (From	
46	EX M.C. Hammer, U Can't Touch This	
47	EX Perfect Gentlemen, Ooh La La (I Can't Get Over	
48	EX Whistle, Always & Forever	
49	EX Paul Jackson Jr., Make It Last Forever	
HOT 102.5	Miami	P.D.: Keith Isley
	1	Lisa Stansfield, All Around The World
	2	Stacy Lattisaw, That's The Reason Why I Love You
	3	Quincy Jones, The Secret Garden
	4	After 7, Ready Or Not
	5	Bell Biv DeVoe, Poison
	6	Soul II Soul, Get A Life
	7	Alyson Williams, I Need Your Lovin'
	8	Babyface, Sunshine
	9	Troop, Spread My Wings
	10	Craig Willis, Give Here What She Wants
	11	Randy Crawford, Wrap-U-Up
	12	Young & Restless, "B" Girls
	13	Babyface, As Soon As I Get Home
	14	Michael Sterling, What Do You Do?
	15	Luther Vandross, Treat You Right
	16	M.C. Hammer, U Can't Touch This
	17	Janet Jackson, Alright
18	Randy & The Gypsies, Love You Honey	
19	Troop, All Ido Is Think Of You	
20	Lenny Williams, Here's A Ticket	
21	Howard Hewett And Anita Baker, When Will It Be	
22	Stipworth And Turner, I Miss It	
23	Clay D., Pull It All The Way Down	
24	Howard Hewett, Show Me	
25	Beats International, Dub Be Good To Me	
26	Regina Belle, What Goes Around	
27	Regina Belle, This Is Love	
28	Rob Base, Get Up And Have A Good Time	
29	Full Force, Kiss Those Lips	
30	EX By All Means, Do You Remember	
31	EX Tyler Collins, Girls Nite Out	
32	EX Cool C, Glamorous Life	
33	Ruby Turner, It's Gonna Be Alright	
A34	EX Klymaxx, Good Love	
35	EX Eugene Wilde, I Choose You (Tonight)	
A	EX Nikki, Notice Me	
A	EX Perfect Gentlemen, Ooh La La (I Can't Get Over	
A	EX Public Enemy, 911 Is A Joke	
EX	EX Quincy Jones Feat. Tevin Campbell, Tomorrow (A	
EX	EX En Vogue, Hold On	
EX	EX Digital Underground, The Humpty Dance	
EX	EX Bobby Ross Avila, I Won't Let You Go	



Johnny Gill

JOHNNY GILL'S NOT LETTING UP!
HE'S REALLY RUBBING IT IN.
THE FEATURED VOICE OF NEW
EDITION CONTINUES TO WIN BIG:

* WITH *RUB YOU THE RIGHT WAY*
ROCKETING UP THE URBAN CHARTS

* WITH EARLY CHURBAN BELIEVERS
COMING ABOARD

* BIG PHONES/ELEPHANT SALES AT
RADIO & RETAIL

* AN EVEN HOTTER REMIX ON *RUB
YOU THE RIGHT WAY* BY DJ EDDIE F,
FOR UNTOUCHABLE PRODUCTIONS,
IGNITES THE FIRE AND...

THE MUCH AWAITED ALBUM PRODUCED
BY JIMMY JAM & TERRY LEWIS;
L.A. AND BABYFACE. FEATURING
MY, MY, MY, FAIRWEATHER FRIEND,
& *WRAP MY BODY TIGHT* BREAKS
BIG OUT OF THE BOX.

Produced by Jimmy Jam and Terry Lewis for Flyte Tyme
Productions and L.A. and Babyface for LaFace Inc.



M.C. Shan



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Cold Chillin'



Management:
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BLACK

EN VOGUE LOOKS TO FASHION A MASS-APPEAL HIT

(Continued from page 20)

Atlantic to cross over a record so early. "It's only been at urban radio a month and it's forced itself to cross over to pop."

The label has put together an extensive marketing plan for the group. "We created a special CD package that imitates a Vogue magazine layout with a complete bio and CD for press, radio, and key retail accounts, and it's probably one of the most unique merchandising pieces that we've done so far," says Rhone. En Vogue has also embarked on a 10-city promotional tour that includes track dates sponsored by radio stations. The group will travel to England in May to appear at the Prestatyn Soul Weekend. "Last year we took Ten City over there and it really broke them in the market," says Rhone. "And we're hoping the same kind of success will happen with En Vogue."

Another key tool in the marketing of En Vogue is the "Hold On" video.

"It's an artistically striking video," says Rhone. "We did something that was against the grain of what we normally do in terms of video production": Atlantic hired a UCLA film school student named Tarsem to direct the video, his first.

The strong marketing plan hinges on a strong product, says Rhone. "It all begins with a great record. With the radio reaction, the video reaction, and the entire marketing campaign, we feel very confident that this will be one of the major records of the year," she says.

Luther Vandross finally gets his due in the pop arena with the hit single 'Here And Now'... see page 30

FOR WEEK ENDING APRIL 28, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	8	MURDER RAP RUTHLESS 49-73155/EPIC (C)	◆ ABOVE THE LAW 2 weeks at No. 1
2	2	1	14	THE HUMPTY DANCE ● TOMMY BOY 944 (C) (M)	◆ DIGITAL UNDERGROUND
(3)	3	3	7	FUNHOUSE SELECT 62356 (C)	◆ KID 'N PLAY
(4)	5	7	7	PAWNS IN THE GAME SKYYWALKER 131 (C) (M)	◆ PROFESSOR GRIFF
5	4	9	6	THE FORMULA RUTHLESS 0-96500/ATLANTIC (C)	◆ D.O.C.
6	6	4	20	EXPRESSION ● NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA
(7)	11	12	6	JUICY GOTCHA CRAZY CAPITOL 15510 (C)	◆ OAKTOWN'S 3-5-7
8	7	6	11	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	◆ L.L. COOL J
(9)	12	13	7	I LEFT MY WALLET IN EL SEGUNDO JIVE 1300/RCA (C)	◆ TRIBE CALLED QUEST
10	8	8	12	PAY YA DUES PRIORITY 07278 (C)	◆ LOW PROFILE
11	9	10	8	STOP, LOOK, LISTEN FIRST PRIORITY 96503/ATLANTIC (C)	◆ MC LYTE & DJ K ROCK
(12)	14	—	2	911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C)	◆ PUBLIC ENEMY
(13)	19	26	3	"B" GIRLS PANDISC 056 (C)	◆ YOUNG & RESTLESS
14	15	19	8	BACK TO BOOM NASTYMIX 76981 (C)	KID SENSATION
15	17	21	4	THE FUNK SHOP SKYYWALKER 144 (C)	◆ THE 2 LIVE CREW
16	13	11	17	BUDDY TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
17	10	5	13	SAY IT LOUD ATLANTIC 0-86243 (C)	◆ RODNEY O - JOE COOLEY
(18)	22	25	3	BASS IN THE BOX PETERS 107 (C)	◆ KENNY B DEVINE
19	20	24	3	DON'T SWEAT ME ON TOP 8007/JOEY BOY	◆ M.C. SHY-D
20	23	23	5	GETTIN' BASS NEVER STOP 1111/PANDISC	MISSY MIST
21	21	—	2	THE POWER WILD PITCH 1018 (M)	POWER JAM FEATURING CHILL ROB G
(22)	NEW ▶	—	1	FUNKY FOR YOU FRESH 80139/SLEEPING BAG (C)	◆ NICE & SMOOTH
(23)	NEW ▶	—	1	GET A HOLD OF YOURSELF MCA 24012 (C)	◆ MARK DEE
24	16	14	11	SOMEBODY FARTED PRIORITY 7209 (C)	BOBBY JIMMY & THE CRITTERS
(25)	NEW ▶	—	1	MY HOOPTIE NASTYMIX 76988 (C)	◆ SIR MIX-A-LOT
26	18	17	10	LET YOUR BACK BONE SLIDE LMR 1028 (C)	◆ MAESTRO FRESH-WES
27	29	—	2	COME INTO MY HOUSE TOMMY BOY 948 (M)	◆ QUEEN LATIFAH
28	30	28	8	DANCIN' MACHINE CAPITOL 15542 (C)	◆ M.C. HAMMER
(29)	NEW ▶	—	1	BIG TYME UPTOWN 24023/MCA (C)	HEAVY D. & THE BOYZ
30	27	27	3	I'M THE MAGNIFICENT PROFILE 7287	◆ SPECIAL ED

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



TERRI ROSSI'S RHYTHM SECTION

ON THE RECORD: The competition at the top of the Hot Black Singles chart is fierce. "Poison" by **Bell Biv DeVoe** (MCA) is on 91 of the 99 reporting stations. It is new at WMYK Norfolk, Va. In its eighth week, 13 stations list it No. 1, and 57 show it in the top five. "What Goes Around" by **Regina Belle** (Columbia) is reported by 98 stations with five No. 1's, and 54 others listing it top five. It ranks No. 3 in total radio points, only a hair behind "Poison," but it is No. 6 in retail. This is the third single from this project and the retail focus from consumers may well be directed to the album. "Show Me" by **Howard Hewett** (Elektra) is on 94 stations, and makes the second largest radio point gain in the top 20. Three stations list it at No. 1 and 46 list it top five. "All Over You" by **Freddie Jackson**, the first single from the Orpheus Records soundtrack "Def By Temptation" holds its own, gaining KATZ St. Louis for a total of 95 reports. It ranks No. 4 in retail points, ahead of its radio ranking at No. 5. In actual radio points, "Over You" is tied with "Rub You The Right Way" by **Johnny Gill** (Motown). However, it edges ahead of "Rub You" because it is on more stations. "Rub You," on 92 stations, makes the single largest radio point gain in the top 20.

HAMMER, HAMMER, WHO'S GOT THE HAMMER? "U Can't Touch This" by **M.C. Hammer** (Capitol) makes a splashy debut. The initial response from both black and pop radio to this record forced Capitol to skip the planned release of "Dancin' Machine" to radio. "Touch This" will only be available as a vinyl 12-inch; there are no plans for a cassette single. Radio reports have been building for the past few weeks, but the track could not debut on the charts until it was certain that a single, in one of five possible configurations, would be made available for sale. "Touch This" debuts with 73 reporters, gaining 19 this week. "Hammer Don't Hurt 'Em" is this week's No. 1. black album, with reported sales of 1.2 million units.

LOOKS CAN BE DECEIVING: While "Fear Of A Black Planet" by **Public Enemy** (Def Jam) roars onto the pop album charts at No. 40, it debuts at No. 79 on the black charts. This happens because reports for the black charts are taken earlier in the week than for pop, therefore the debut on the black charts is based on one day of sales activity. The label reports that in one week the album has achieved platinum sales. Next week look for a giant leap up the black charts, similar to the spectacular leap (99-28) made by "Sex Packets" by **Digital Underground** (Tommy Boy) two weeks ago.

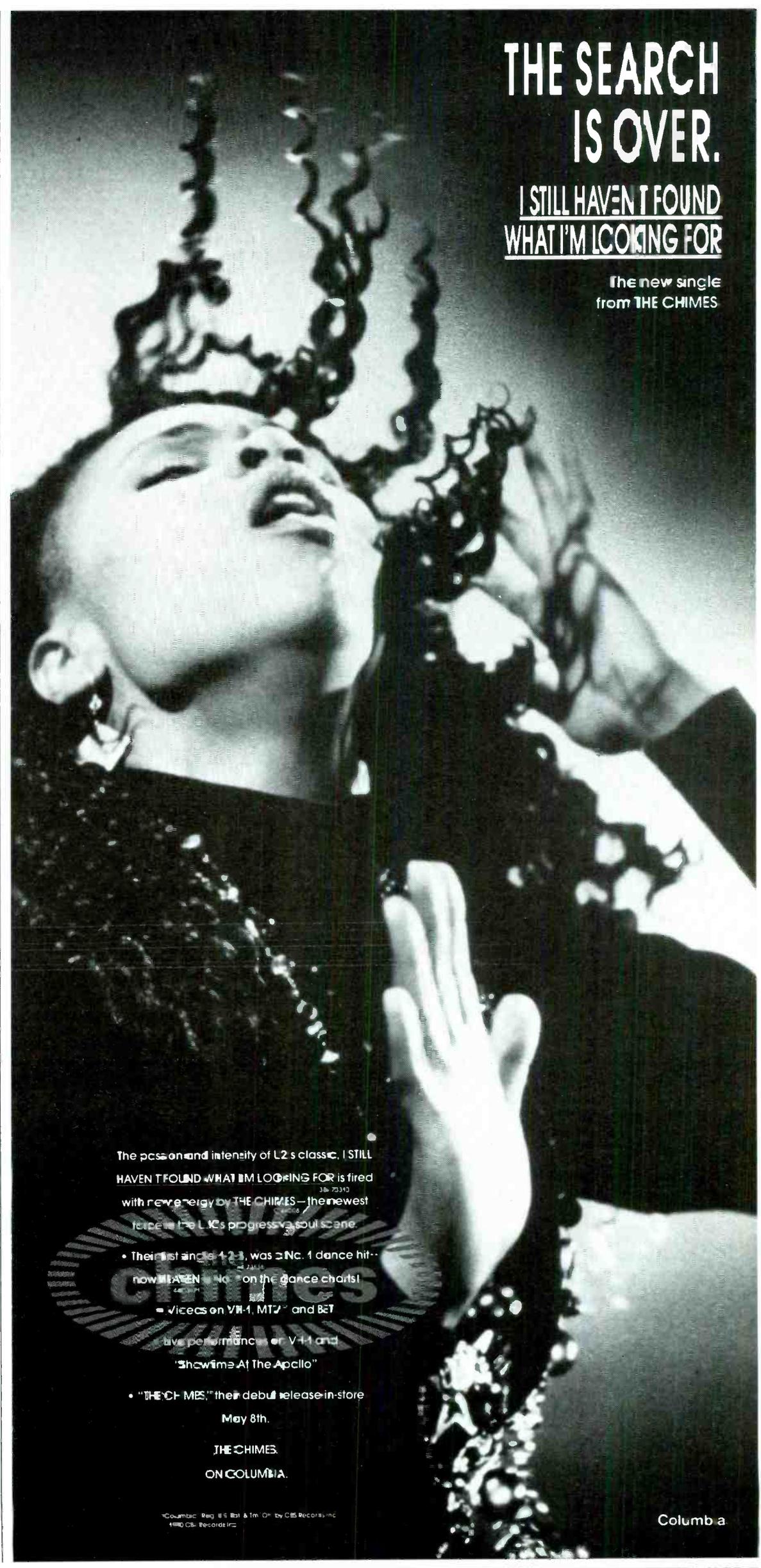
A MOMENT IN HERSTORY: **Melba Moore** has recorded the song popularly known as the Black National Anthem, "Lift Every Voice And Sing" (Capitol). Written by **James Weldon Johnson**, the song was performed by Moore and entered into the Congressional Record in Washington, D.C., on April 18, the anthem's 90th anniversary. At No. 39, the single has reports from 95 stations, gaining three this week.

"TOP 30 U.S.A.," the popular radio countdown show hosted by **Donnie Simpson**, will air this coming week using Billboard's Hot Black Singles chart. Check with your local radio stations for the exact day and time.

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
GOOD LOVE KLYMAXX MCA	8	10	19	37	71
IRRESISTIBLE MILES JAYE ISLAND	3	8	14	25	35
MAKE IT LAST FOREVER PAUL JACKSON, JR. ATLANTIC	6	4	14	24	39
OOH LA LA... PERFECT GENTLEMEN COLUMBIA	4	5	14	23	64
WATCHING YOU THE BLACK FLAMES ORB	3	3	14	20	20
HUNGRY FOR ME AGAIN ASHFORD & SIMPSON ORPHEUS	4	6	9	19	36
STAY GLENN JONES JIVE	2	5	9	16	16
NICETY MICHEL'LE RUTHLESS	3	4	8	15	29
U CAN'T TOUCH THIS M.C. HAMMER CAPITOL	3	4	7	14	73
DON'T WANNA FALL IN LOVE JANE CHILD WARNER BROS.	3	5	6	14	49

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



THE SEARCH IS OVER. I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

The new single
from THE CHIMES

The passion and intensity of L2's classic, I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR is fired with new energy by THE CHIMES—the newest force in the L2's progressive soul scene.

• Their first single 4-2-3, was a No. 1 dance hit... now HAVEN'T FOUND WHAT I'M LOOKING FOR is now a No. 1 on the dance charts

• Videos on VH-1, MTV and B&T

live performance on V-H-I and "Showtime At The Apollo"

• "THE CHIMES" their debut release in-store May 8th.

THE CHIMES
ON COLUMBIA.

Columbia Reg. ® S. Est. & Tr. © by CBS Records Inc. 1990 CBS Records Inc.

Columbia

FOR WEEK ENDING
APRIL 28, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	3	8	7	M.C. HAMMER CAPITOL 92857 (9.98) (CD) 1 week at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	1	2	39	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
3	2	1	20	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
4	6	6	33	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
5	9	15	4	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
6	4	3	30	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
7	5	5	24	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
8	8	9	7	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
9	7	4	24	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
10	11	11	33	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
11	10	7	26	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
12	12	10	17	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
13	15	20	5	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
14	14	18	9	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
15	16	13	21	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
16	21	36	3	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
17	28	99	3	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
18	13	12	41	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
19	22	21	19	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
20	17	14	43	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
21	18	16	43	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
22	19	19	19	KENNY G ▲ ARISTA 8613 (13.98) (CD)	LIVE
23	23	27	7	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
24	43	65	3	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
25	20	17	23	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
26	33	45	4	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
27	26	28	37	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
28	32	32	26	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
29	27	26	57	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
30	29	25	22	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
31	25	22	24	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
32	30	29	33	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
33	35	44	4	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
34	24	23	24	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
35	39	46	19	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
36	31	24	10	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
37	58	—	2	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
38	34	34	19	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
39	41	39	6	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
40	42	50	17	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
41	38	33	21	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
42	44	43	25	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
43	48	51	6	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
44	NEW ▶	—	1	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
45	37	30	32	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
46	40	40	21	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
47	46	38	40	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
48	36	31	42	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
49	45	42	25	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR

50	47	49	6	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
51	51	56	22	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
52	52	47	38	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
53	59	62	5	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
54	50	41	31	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
55	55	48	15	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
56	53	52	12	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
57	49	37	91	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
58	56	59	11	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
59	67	69	6	CURTIS MAYFIELD CURTON 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
60	62	61	9	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
61	68	75	5	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
62	69	83	4	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
63	60	53	31	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
64	64	60	35	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
65	57	63	30	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
66	66	67	7	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
67	61	54	30	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
68	72	79	17	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
69	NEW ▶	—	1	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
70	54	35	21	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
71	75	71	5	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
72	73	74	5	DUNN PEARSON, JR. COMPOSE 9904 (8.98) (CD)	COLOR TAPESTRY
73	71	66	15	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
74	63	64	7	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
75	65	58	25	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
76	70	55	30	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
77	76	72	8	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
78	85	97	3	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
79	NEW ▶	—	1	PUBLIC ENEMY DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
80	74	77	11	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
81	90	—	34	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
82	91	—	2	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
83	78	57	15	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
84	82	91	8	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
85	RE-ENTRY	—	12	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
86	77	68	58	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
87	NEW ▶	—	1	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
88	81	84	19	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
89	94	—	2	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
90	93	86	20	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
91	NEW ▶	—	1	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
92	92	—	2	VARIOUS ARTISTS PETERS 1001 (8.98) (CD)	PETERS POSSE
93	NEW ▶	—	1	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
94	87	95	25	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
95	NEW ▶	—	1	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
96	97	—	2	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
97	83	89	38	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
98	88	73	26	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
99	89	90	21	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
100	98	—	2	LORD FINESSE & D.J. MIKE SMOOTH WILD PITCH 2003 (8.98) (CD)	FUNKY TECHNICIAN

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

EARTH MOVES. GROUND BREAKS. RHYTHMS SURGE. BODIES ROCK.

AFTERSHOCK

FEATURING ALWAYS THINKING, CINDY, BALLAD OF THE HOTEL JEROME AND GOING THROUGH THE MOTIONS.

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Latin Notas



by Carlos Agudelo

MORE GOOD RELEASES: Yomo Toro, the "funky jibaro" from Puerto Rico, has released "Gracias," his second album on the Mango label of Island Records. The album continues his previous crossover work between the Afro-Caribbean music he knows so well and such other forms as jazz, flamenco, and just plain Latin funk. The record is an outstanding production by Rae Serrano and Steve Sandberg. Toro's sharply played cuatro, the stringed instrument similar to a guitar, dominates the rhythm of the album, releasing musical energy at amazing levels. Even though the music does cross over, it remains anchored in its Latin roots. The vocals and the lyrics are very well calibrated. All things considered, the album is yet another triumphant example of Toro's unchallenged mastery of his instrument and his keen musical sense.

RALPHY LEAVITT, the leader of La Selecta, has formed his own label, RL Records. The first release is Leavitt's own "Provócame," a solid salsa album in the tradition of La Selecta, an orchestra that has been around for 19 productive years. The single of the same name is being heard very much in Puerto Rico these days... Also with a brand-new album and label is yet another Puerto Rican star, **Cheo Feliciano**. His newest release, "Los Feelings de Cheo," has just been presented to the public in New York by RMM Records. The album, Feliciano's first in two years, includes an English-language version of "Half Crazy." This is the first RMM release being distributed by CBS under a recently signed three-year agreement... **Raphael**, the pioneer of what is known as the romantic ballad, is coming back to New York to perform at

Radio City Music Hall Friday (27)... **Maria Conchita Alonso** has a new video, although she does not yet have a new album. The production is called "Así Soy Yo," and according to the producers, "You will see Maria Conchita Alonso in scenes when she was only 2 years old, capturing her audience even at that age, you will see her on the set of 'Predator II,' posing for a photographer in all of her delightful abandonment, and in the background hear her melodious voice singing some of her greatest hits."

A HIGHLY RECOMMENDED, young, and dynamic group has appeared on the Southwestern horizon. It's called **Los Temerarios** and comes from Fresnillo, Zacatecas, in Mexico, complete with the flashy costumes

Yomo Toro's lively cuatro sound wins on 'Gracias'

and the variety of music that fits the diverse tastes of the immigrant population. The group's main genre, however, is the romantic ballad, Mexican-group style, which has catapulted it to lofty status in the preferences of the Mexican and Southwestern audiences. The group has been nominated for a Lo Nuestro Latin Musica Award as best new artist in the regional Mexican category. It records for Disa in Mexico and is distributed in the U.S. by TH-Mex.

SO WHAT IS ALVARO TORRES doing these days? He is busy promoting his last album, "Si Estuvieras Conmigo," his first for Capitol/EMI Latin. Unlike many other singer/composers who look to accommodate more pop-rhythmic sounds, Torres, who was born in El Salvador, insists that his music remain 100% romantic, which is essentially what his songs express. The album is doing very well on the charts, despite the fact that it is competing with another release, a past-hits compilation by the same artist put out by Fonovisa. Perhaps that's why his Capitol/EMI album contains "Mujer De Nieve," his first hit.

FOR WEEK ENDING APRIL 28, 1990

Billboard

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HOT LATIN TRACKS™

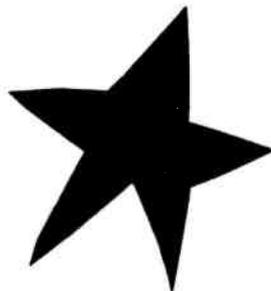
				Compiled from national Latin radio airplay reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE		
				★★ NO. 1 ★★			
				GIPSY KINGS ELEKTRA	VOLARE 2 weeks at No. One		
1	1	2	7	ANA GABRIEL CBS	QUIEN COMO TU		
2	3	5	4	ROBERTO CARLOS CBS	ABRE LAS VENTANAS AL AMOR		
3	2	1	10	KAOMA EPIC	DANCANDO LAMBADA		
4	4	3	8	ALVARO TORRES CAPITOL-EMI LATIN	NI TU NI ELLA		
5	5	8	8	LUIS ANGEL CBS	FLOR DORMIDA		
6	6	4	8	RICARDO MONTANER TH-RODVEN	◆ ME VA A EXTRANAR		
7	7	7	6	GUILLERMO DAVILA TH-RODVEN	◆ TESORO MIO		
8	12	15	4	RUDY LASCALA SONOTONE	◆ EL CARINO ES COMO UNA FLOR		
9	15	35	3	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN		
10	9	6	22	MIJARES CAPITOL-EMI LATIN	◆ PARA AMARNOS MAS		
11	10	12	15	LUCERITO FONOVISA	CORAZON A LA DERIVA		
12	8	9	8	JOSE LUIS RODRIGUEZ POLYGRAM LATIN	SEÑORA BONITA		
13	13	16	8	ISABEL PANTOJA RCA	QUE VOY HACER CONTIGO		
14	17	20	10	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO		
15	18	19	23	EMMANUEL CBS	LA VIDA DECIDIO		
16	28	10	10	MARISELA ARIOLA	AMARTE ES GENIAL		
17	11	11	5	CHAYANNE CBS	FANTASIAS		
18	19	14	10	LOS YONICS FONOVISA	SE HUBIERA IDO SOLA		
19	22	32	4	ANA GABRIEL CBS	HICE BIEN QUERERTE		
20	20	18	14	LOS BUKIS FONOVISA	COMO FUI A ENAMORARME DE TI		
21	25	21	36	JOSIE ESTEBAN Y LA PATRULLA 15 TTH	UN HOMBRE BUSCA...		
22	21	22	6	ROCIO DURCAL ARIOLA	YA TE OLVIDE		
23	23	28	5	BRONCO FONOVISA	AMOR TOTAL		
24	29	34	3	JUAN LUIS GUERRA Y LA 440 KAREN	LA BILIRRUBINA		
25	27	33	4	★★★ POWER PICK ★★★			
26	39	30	9	EDDIE SANTIAGO TH-RODVEN	ME HICISTE CAER		
				★★★ HOT SHOT DEBUT ★★★			
27	NEW ▶		1	MARIO ORTIZ COMBO	QUE SERA DE MI		
28	26	26	7	WILFRIDO VARGAS SONOTONE	MALA CABEZA		
29	33	—	2	INDUSTRIA DEL AMOR RAMEX	SEÑORA		
30	36	—	2	CANNELA RONEL LATIN SOUND NETWORK	NADIE SE PARECE A TI		
31	32	23	9	BEATRIZ ADRIANA FONOVISA	DOS MARES MAS QUE TU		
32	34	—	2	JUAN MANUEL LEBRON CAPITOL-EMI LATIN	ELLA Y TU		
33	24	24	14	FRANCO DE VITA CBS	ESTA VEZ		
34	NEW ▶		1	LUIS ENRIQUE CBS	SOLO		
35	16	13	19	KAOMA EPIC	◆ LAMBADA		
36	14	17	12	LUIS ENRIQUE CBS	◆ MI MUNDO		
37	NEW ▶		1	GRUPO LLUVIA GUJA	EL PEOR DE MIS FRACASOS		
38	37	27	12	ANTONIO DE JESUS CBS	UNA CALLE, UN BANCO, UNA PLAZA		
39	30	31	7	QUE PASA LATIN SOUND NETWORK	MAMI YO TE QUIERO		
40	35	—	2	LUIS MIGUEL WEA LATIN	ESA NINA		

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

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HOT DANCE MUSIC™

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	3	5	7	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES 1 week at No. 1
2	6	21	4	ALRIGHT (REMIX) A&M SP-18021	◆ JANET JACKSON
3	4	11	4	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
4	1	2	6	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
5	31	—	2	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
6	13	32	3	THE POWER ARISTA ADI-2014	◆ SNAP
7	2	1	9	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
8	15	27	4	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
9	9	17	5	I WANT YOU - YOU WANT ME ELEKTRA 0-66643	◆ STARPOINT
10	8	12	6	WILD WOMEN DO (REMIX) EMI V-56161	◆ NATALIE COLE
11	12	20	6	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21476	◆ JANE CHILD
12	5	4	8	HELLO ATLANTIC 0-86235	◆ BELOVED
13	10	13	7	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
14	19	26	6	STREET TUFF DESIRE 873 743-1/POLYGRAM	REBEL MC & DOUBLE THE TROUBLE
15	18	25	5	EVERY LITTLE WORD CAPITOL V-15556	◆ FLESH FOR LULU
16	14	19	6	MOVE MCA 23998	SLAM SLAM
17	25	34	3	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	MELLOW MAN ACE
18	30	39	3	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYGRAM	D-MOB INTRODUCING CATHY DENNIS
19	35	—	2	GET A LIFE/FAIRPLAY VIRGIN 0-96481	◆ SOUL II SOUL
20	27	40	3	U CAN'T TOUCH THIS CAPITOL LP CUT	M.C. HAMMER
21	28	29	9	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND
22	7	3	10	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
★ ★ ★ POWER PICK ★ ★ ★					
23	48	—	2	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
24	11	10	7	LIVING IN OBLIVION EPIC 49 73156	◆ ANYTHING BOX
25	33	35	5	SWEET AND LOW SIRE 0-21492/REPRISE	◆ DEBORAH HARRY
26	32	37	4	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
27	38	—	2	LOVE CHILD ATCO 0-96487/ISLAND	SWEET SENSATION
28	39	—	2	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
29	24	9	13	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
30	40	—	2	LOVE ON LOVE VIRGIN 0-96486	EZEE POSSE FEATURING DR. MOUTHQUAKE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
31	NEW ▶	1	1	POISON MCA 24003	◆ BELL BIV DEVOE
32	37	43	4	THE OMEN COLUMBIA 44 73158	MYSTERIOUS ART
33	17	18	7	THUMBS UP ENIGMA 75534	◆ BARDEUX
34	41	—	2	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 873-1/POLYDOR	◆ JIMMY SOMERVILLE
35	16	14	8	IT'S ME, CATHY (FOLLOW MY HEART)/THE PICTURE CURB 011	HUBERT KAH
36	26	8	12	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	◆ SEDUCTION
37	42	—	2	PACIFIC TOMMY BOY TB 949	◆ 808 STATE
38	36	42	3	I COME OFF DELICIOUS VINYL 0-96499/ISLAND	◆ YOUNG M.C.
39	29	23	8	I'M GOING STRAIGHT TO HEAVEN NETTWERK 74004/I.R.S.	◆ MC 900 FT. JESUS WITH DJ ZERO
40	22	22	7	WHAT GOES DOWN COLUMBIA 44 69205	HUNTER HAYES
41	NEW ▶	1	1	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	THE COVER GIRLS
42	NEW ▶	1	1	VISIONS 4TH & B'WAY 497/ISLAND	ROBERT OWENS
43	NEW ▶	1	1	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
44	21	6	10	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
45	20	7	9	MOST WANTED D.J. INTERNATIONAL 999	FAST EDDIE
46	44	47	5	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
47	NEW ▶	1	1	LIGHTNING MAN GEFEN 0-21465	◆ NITZER EBB
48	49	46	10	EXPRESSION NEXT PLATEAU NP50101	◆ SALT-N-PEPA
49	NEW ▶	1	1	HALLELUJAH ELEKTRA 0-60945	◆ HAPPY MONDAYS
50	23	15	9	SWEAT BIG BEAT BB-00011	JAY WILLIAMS

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	3	4	12	THE HUMPTY DANCE TOMMY BOY TB 944	◆ DIGITAL UNDERGROUND 1 week at No. 1
2	4	7	5	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
3	6	21	3	GET A LIFE/FAIRPLAY VIRGIN 0-96481	◆ SOUL II SOUL
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
4	NEW ▶	1	1	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
5	5	11	4	POISON MCA 24003	◆ BELL BIV DEVOE
6	1	2	12	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
7	15	—	2	ALRIGHT (REMIX) A&M SP-18021	◆ JANET JACKSON
8	14	19	4	LOVE CHILD ATCO 0-96487/ATLANTIC	SWEET SENSATION
9	7	12	7	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
10	8	13	6	SENDING ALL MY LOVE ATLANTIC 0-86220	◆ LINEAR
11	9	10	10	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
12	2	1	9	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
13	21	27	4	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
14	31	49	3	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
15	26	35	3	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
16	10	6	16	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
17	20	23	5	HIDE AND SEEK ATLANTIC 0-86230	◆ PAJAMA PARTY
18	25	34	3	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
19	32	33	3	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
20	12	5	11	HEARTBEAT/FREE YOUR BODY VENETTA VE-17976/A&M	◆ SEDUCTION
21	28	30	4	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
22	24	26	4	HEAVEN COLUMBIA 44-73171	◆ THE CHIMES
23	17	18	10	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
24	11	9	9	GOT TO GET ARISTA ADI-9932	◆ LEILA K WITH ROB 'N' RAZ
25	22	22	6	HELLO ATLANTIC 0-86235	◆ BELOVED
26	29	29	7	TIME AFTER TIME JAM CITY 63961-5003	TIMMY-T
27	13	8	9	BEACH BUMP SIRE 0-21440/WARNER BROS.	◆ BABY FORD
28	27	28	6	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
★ ★ ★ POWER PICK ★ ★ ★					
29	37	—	2	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
30	18	15	8	LIVING IN OBLIVION EPIC 49 73156	◆ ANYTHING BOX
31	16	3	9	ESCAPADE (REMIX) A&M SP-12352	◆ JANET JACKSON
32	23	17	13	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
33	34	43	4	LOVE IS LIKE AN ITCHING IN MY HEART MOTOWN MOT-4690	◆ GOOD GIRLS
34	35	47	3	LIGHTNING MAN GEFEN 0-21465	◆ NITZER EBB
35	19	14	10	SECRET GARDEN QWEST 0-21459/WARNER BROS.	◆ QUINCY JONES
36	36	—	2	PACIFIC TOMMY BOY TB-949	◆ 808 STATE
37	30	16	11	GOT TO HAVE YOUR LOVE CAPITOL V-15521	◆ MANTRONIX FEATURING WONDRESS
38	NEW ▶	1	1	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
39	NEW ▶	1	1	911 IS A JOKE DEF JAM 44 73179/COLUMBIA	◆ PUBLIC ENEMY
40	44	—	2	LOVE PAINS EPIC 49 73166	LIZA MINNELLI
41	39	48	3	GIRL UPSTAIRS URO 100	DAIZE
42	46	—	2	FUN HOUSE (THE HOUSE WE DANCE IN) SELECT 62356	KID 'N PLAY
43	NEW ▶	1	1	STOP ME IF I FALL IN LOVE VENETTA VE 7035/A&M	ALE
44	NEW ▶	1	1	THE POWER WILD PITCH WP-1018	POWER JAM FEATURING CHILL ROB G
45	NEW ▶	1	1	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 973-1/POLYDOR	◆ JIMMY SOMERVILLE
46	47	37	6	WORK MY BODY OVER (SWEAT) HOT PRODUCTIONS HAL12150	DSK
47	33	25	20	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
48	41	36	10	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
49	49	—	2	I LEFT MY WALLET IN EL SEGUNDO JIVE 1300-1-JD/RCA	◆ A TRIBE CALLED QUEST
50	43	41	5	MURDER RAP RUTHLESS 49 73155/EPIC	◆ ABOVE THE LAW

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1990, BPI Communications Inc. All rights reserved.

D'ATRA HICKS

The follow-up to her hit, "Sweet Talk":

HEART OF GOLD

Catch her on tour in "Mama, I Want To Sing It"

© 1990 Capitol Records, Inc. Capitol

LADIES OF THE NIGHT

GRACE JONES

The double-sided follow-up to her #1 hit, "Love On Top Of Love":

CRACK ATTACK

and AMADOMIO

U.S.-U.K. Buzz On Candy Flip, K Collective

THE POWER: Take a good look at the U.K. and U.S. dance charts and you'll probably be surprised by the distinct similarities. Here are a few imports (and then some) worthy of attention. First off, **Candy Flip's** remake of the **Beatles'** "Strawberry Fields Forever" (Debut/Passion) is—simply put—a stroke of genius. It's one of those records that make you say to yourself "how come I didn't think of that," or perhaps you did and no one cared. An esoteric reading and tasteful production carried by a lazy hip-hop beat. If picked up stateside this could (and deserves to) be massive! . . . Ritmo has just unleashed "Never Stop" by **The K Collective** that also brims with smash potential. The vocal is reminiscent of **Paul Rutherford** or the **Blow Monkeys'** **Dr. Robert** and the groove is down-tempo and funky, adding up to a danceable pop/soul confection that charms. Ritmo is now being handled stateside by **Instinct Records** (212-727-1360), so give them a call . . . If you missed the **Gherkin** (312-880-5580) indie release of **Mr. Fingers'** gorgeous "What About This Love," then we pose the JB question of 'what u waitin' 4?' If you're already on the tip, then **Fingers'** (aka **Larry Heard**) own new pumped-up mixes available on **FFRR** are a necessity. The fave "even deeper" mix sports a hip-hop-ish rhythm treatment while retaining the original's shine. Could you imagine if **Stevie Wonder** sang something like this? . . . What hasn't left our turntable is "Discover Me" (RCA) by **Alisha Warren**. Everyone knows Warren's voice already. Her first release supplied the **49ers** with the sampled chorus hook and title of the No. 1 hit "Touch Me." Anyway, Warren's new track stands on its own merits. Somewhat languid in a vintage **Joyce Sims**-esque R&B/dance vein, this track, co-written by **Smack Productions**, is the perfect vehicle for Warren's talents. She shares many of the same vocal inflections as her sister, **Mica Paris**, but retains a distinctive hold on the great R&B track. P.S.: The flip features a **Little Louie Vega** treatment of the original "Touch Me."

Another cut that has been out for some time but still keeps us panting for more is "What You Need" (Irma/Italy, 051/353666) by **Soft House Company**. It's primarily instrumen-

tal house with a smokin' piano and some fab vocal bits tossed in. House with serious NRG . . . **The Shamen** is making a bit of noise with its "Progen" (One Little Indian), an aggressive track that makes no bones about blurring the lines between industrial and house music. The **Beatmasters** mix is the preferred one . . . Also from the folks at **FFRR**, note the new



by Bill Coleman

and very "Tears"-ish "And I Loved You" featuring the talents of **Arnold Jarvis** and **Blacksmith's** tasty and soulful remix of **Salt-N-Pepa's** "Expression" . . . Recent imports now out domestically on **ZYX Records** (516-568-3777) are "Moments In Soul" by **J.T. & the Big Family** and "Going Back To My Roots" by **F.P.I. Project/Rich In Paradise** featuring **Sharon D. Clarke**. "Moments" is a "hate-to-love it" hodgepodge of "Back To Life" and "Moments In

Love" while "Going" is a lively reading of the Garage classic made special by **Clarke's** presence . . . Also out and about and of interest are: "Infinity" (RCA) by **Guru Josh**; "Real Real Real" by **Jesus Jones** (Food/EMI), which is very much in that snappenin' **Stone Roses/Happy Mondays** groove; "Adrenalin" (I.R.S.) by **NY**; a cover of **John Lennon's** "Bring On The Lucie" (I.R.S.) by **VIIth Litany Productions**.

SOUND ADVICE: The "keep up the great work" award goes to the staff of Canadian-based publication **Street Sound**, which has successfully developed into one of North America's most comprehensive monthlies on dance and contemporary music. Covering all kinds of areas (alternative, world beat, reggae, soul/funk, rock, hi-NRG, house, rap, technical, and more), **Street Sound** definitely keeps you informed about what's happening both on this continent and abroad. It can be reached at Suite 506, 174 Spadina Ave., Toronto, Ontario M5T 2C2; 416-369-0070 or fax 416-369-1702.

BIG BEATS & LI'L PIECES: The fifth Annual Music Business Forum is scheduled to commence in Wash-

ington, D.C., April 28-29 at the Vista International Hotel. Dance-oriented panels of discussion include: "From Basement Tapes To Record Deals," "The Power Of Rap: Thriving Against The Odds," "Move Your Body: Club Music," "D.J. Conclave," "Why Bring In An Outside Producer," and more. For further information call 301-937-6865 or fax 301-937-6590 . . . We are very happy to report that the fine folks at **Shanachie** (201-579-7763) will be releasing "In The Baths Of Constantinople" by Greek fave **Annabouboula**. If you haven't discovered the brilliance of this outfit, which effectively combines traditional, funky, and exotic sounds into its music, then you are in for a treat.

International Celebrity DJ **Larry Tee** has been busy completing his debut single for **Quark Records** featuring the keyboard assist of **Eric Kupper** . . . **Andre Cymone** is reportedly working on a solo album for **MCA** . . . **Carl Segal** is remixing **Modern English's** "I Melt With You" for **TVT** and **Bardeux's** "Shangri-La" for **Enigma** . . . **Xavier Gold** ("You Used To Hold Me") has been in Detroit recording demos with hot duo **Final Cut** (**Tony Srock & Jeff Mills**). **FC** can be reached at 313-263-9088.



MELLOW MAN ACE

NEW ON THE CHARTS

Proud 23-year-old **Mellow Man Ace** is finally getting his piece of the pie with the success of the double-sided club hit "Mentirosa"/"Welcome To My Groove," lifted from his Capitol debut, "Escape From Havana." The bilingual rapper taps into such diverse musical reference points as **War**, **Santana**, and **Rush**, along with the customary **James Brown**, as influences on "Escape," with the aid of some hot West Coast rap producers.

Born under communism in Cuba, Ace and his family moved to Florida when he was 4. They later went north to New Jersey, before eventually settling in a suburb of Los Angeles.

Inspired by **English Mean Machine's** Spanish rap break in 1985 with "Disco Dream" and by the New York rap movement that spawned **Run-D.M.C.**, Ace took to writing and performing, landing a 12-inch deal with **Delicious Vinyl** in 1987. That single, "Mas Pignon," was recut for "Escape."

Ace's vision? "I'm trying to get across to the Hispanic community, 'Get up and dance, we finally have a rap in Spanish,' and what I have in me—a lot of joy, happiness, flavor, and positivism."

BILL COLEMAN

Transatlantic Diva Readies U.S. Assault New Album Heralds Kym Mazelle's Homecoming

BY DAVID NATHAN

LOS ANGELES—Exemplifying the international flavor of dance music, Gary, Ind.-born vocalist **Kym Mazelle** is about to make her U.S. debut with an album recorded for the most part in New York and Chicago but released initially in the U.K., where the trained opera singer secured her worldwide contract with **Syncopate/Capitol Records**.

In the States briefly before returning to London, which has essentially become her second home, Mazelle is looking forward to duplicating the success she has already enjoyed in Europe, where she has scored several chart hits, including the top 10 smash "Wait" with **Robert Howard** of British pop/soul ensemble the **Blow Monkeys** and "Got To Get You Back," a top 30 hit written by **Ce Ce Rogers**, produced by renowned house producer **Marshall Jefferson**, and mixed by **Blaze**.

"My music is already known through the underground club network in cities like Washington, D.C., Philadelphia, Boston, Miami, Los Angeles, New York, Detroit, and Chicago," says the amiable Mazelle. "We're preparing a strategy for the release of my album here as well as a possible single, which will likely be written and produced by **Jazzie B.** of **Soul II Soul**." Mazelle has already contributed vocally to the British act's forthcoming album and anticipates that her U.S. album (featuring tracks drawn from her **Syncopate/Capitol** U.K. release) will include cuts being recorded with **Jazzie B.**

Mazelle's rise came after working with Chicago-based producer **Jefferson** on two house sides, "Taste

My Love" and "I'm A Lover," released on the local indie **Police Records** (which she created with her attorney) in 1987. "I was studying opera by day and checking out the clubs at night," says Mazelle, who recalls that she had done a demo featuring a version of the **B.T. Express** classic "Peace Pipe" prior to hooking up with **Jefferson** but had had no success in securing a deal.

Word of mouth helped generate interest in the two tracks, and when the records were picked up for European distribution, Mazelle found herself in London performing at the **Delirium/Up Time House Convention**, a dance music meet, in February 1988 in the company of local groups like **Coldcut**, which featured **Lisa Stansfield**. "I looked at the audience and they were singing the lyrics to my songs and I thought, 'What's going on here?' The crowd was going wild, and I didn't want to leave," she recalls.

Mazelle says she returned to Chicago in March 1988 "for a change of clothes" before going back to London, where she was signed by local **Syncopate/EMI/Capitol** executives. Her initial release for the label, "Useless (I Don't Need You Now)," continued to cement her growing British following, and in the spring of 1989, she toured the U.K. and other European countries with Atlantic act **Ten City**.

"By the time I did a gig with **Diana Ross**, **Aswad**, and **Soul II Soul** at the **Brixton Academy** in London [in the spring of 1989], I'd begun to understand why **Tina Turner** called her album 'Foreign Affair.' It's really good to be international," observes Mazelle. "The British are real open to music, house, soul, and

they've really cultivated dance music; I feel like I'm an adopted Brit now."

Mazelle's U.K. debut album includes a number of tracks co-written by Mazelle, several house-oriented grooves, ballads, and a sparkling **Jefferson**-produced version of **Jean Carne's** Philly classic "Was That All It Was."

"I enjoy every aspect of this business, which is why I've worked with people as diverse as **REO Speedwagon** and **Buckwheat Zydeco**," notes Mazelle, who says that her imminent assault on the U.S. marketplace is of major importance to her. "Capitol here is really behind the project, and as far as I'm concerned, I've come home to throw down!"

HOT DANCE BREAKOUTS

CLUB PLAY

1. PUMP THAT BODY MR. LEE JIVE
2. WILL YOU BE THERE CELEBRATE THE NUN WESTSIDE (WEST GERMANY)
3. BAD OF THE HEART GEORGE LAMOND COLUMBIA
4. GET DUMB! (FREE YOUR BODY) THE CREW VENETTA
5. COME AND FLY WITH ME DJ PIERRE JIVE

12" SINGLES SALES

1. PUMP THAT BODY MR. LEE JIVE
2. WHAT U WAITIN 4? JUNGLE BROTHERS WARNER BROS
3. BAD OF THE HEART GEORGE LAMOND COLUMBIA
4. CRAZY 4 YOU SYBIL NEXT PLATEAU
5. DON'T PLAY ME RAW ECSTASY SLEEPING BAG

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Vandross' Pop Success: A Crossover Paradigm

BY DAVID NATHAN

LOS ANGELES—With the crossover success of his hit single "Here And Now," Luther Vandross—acknowledged by the music industry and public alike as the preeminent male vocalist in black music today—has reached new heights of acclaim in the pop mainstream.

'Vandross' hits may affect the fate of other black artists'

In addition to achieving top 10 pop status for the single, Vandross' double album "The Best Of Luther Vandross, The Best Of Love," which includes "Here And Now" and the top three black chart hit "Treat You Right," reached platinum status earlier this year. Among male solo artists, he is tied with Bruce Springsteen for the number of consecutive platinum albums to his credit, seven in all, a track record exceeded only by Neil

Diamond.

Almost 10 years after "Never Too Much," the first single from his debut Epic album of the same name, topped Billboard's black music charts, and with U.S. album sales in excess of 10 million, the career of this singer/songwriter/producer is in high gear.

"I thought it would have happened many times before with past releases but, like hitting the lottery, whenever it happens it's the right time," Vandross says of his pop breakthrough with "Here And Now," which was co-written by Dionne Warwick's son, David Elliot.

Currently touring Europe prior to beginning a U.S. tour in June, Vandross adds that, while he is enjoying expanded success, "I will always want to appeal to the audience that's brought me this far. When I do press and television, I'm not going to suddenly start ignoring black radio stations and TV shows, because it was exposure through that medium that brought me to the point where I am now."

Industry insiders have long consid-

ered Vandross' lack of pop success and virtual exclusion by members of National Academy of Recording Arts and Sciences during Grammy voting a travesty. Vandross has yet to win a Grammy despite several nominations, including one this year for the single "She Won't Talk To Me." Meanwhile, he has garnered two American Music Awards, including one as best black male vocalist earlier this year.

"What bothers me," says Vandross, who co-hosted the Soul Train Music Awards, picking up an award there for best single by a male vocalist, "is that the category I was nomi-

nated in for the Grammys is important enough to always be televised. For it not to be telecast was insulting, and that bothered me. Not winning a Grammy didn't."

(NARAS officials counter that the decision to not broadcast the R&B male vocal category resulted from the unavailability of some nominated artists, including Prince.)

Gaining pop radio support for Vandross has been a constant concern for executives at Epic, but according to Polly Anthony, senior VP of promotion at the label, "there was a tenacity involved with everyone on my staff, with the entire label, that never

really existed before. What was different this time was that we had a real game plan, and rather than working with a false sense of security as we did in the past in thinking that Luther's records would cross simultaneously, we built a strong case for the record with pop radio.

"Once people started playing it, they were getting calls, requests, and frankly," Anthony adds, "my staff and I were obnoxious about this record: We knew it was a hit and we just worked patiently to bring it home."

Hank Caldwell, senior VP of black music at Epic, says that his staff ac-

(Continued on page 33)

Sounds Of South Africa Again Break Free; Memphis' Best; Plant's Plans; Tramps' Fete

THE HEADY DAYS of hope that followed Nelson Mandela's release from prison in South Africa in February unfurled to a musical backdrop. Network cameras could not help but capture the music and dance in the streets that accompanied Mandela's return. The sounds of the black townships, like African-American gospel, conveyed joy and faith in the face of ongoing hardships.

When a host of U.S. and British stars gathered to pay tribute to Mandela at London's Wembley Stadium April 16—artists like Tracy Chapman, Peter Gabriel, Anita Baker, Hugh Masekela, Stetsasonic, the Neville Brothers, Bonnie Raitt, and others—they sang in Western pop styles.

It is more of a tribute, however, that the climate of change in South Africa of late is reflected by a new wealth of music, rooted in that nation and surrounding regions, getting a push from major U.S. labels. Leading the way is Johnny Clegg & Savuka, whose third Capitol album, "Cruel, Crazy, Beautiful World," was recorded in L.A. but is beautifully laced with the rhythms and lyrical language of Zulu music. From its opening track, "One (Hu)man One Vote," dedicated to a murdered anti-apartheid activist, the album is both political and poetic. It looks not only at struggles in the street but those in the heart as well. "Woman be my country," Clegg sings in one lovely verse, "til my country can be mine."

British-born and South African-raised, the charismatic Clegg is no stranger to the major-label go-round. His albums and club tours in the early '80s with Juluka gained him a following that grew with two previous Capitol albums with Savuka (Zulu for "we have arisen"). But events have made the music coming from South Africa more relevant than ever. Clegg's label isn't the only one to have taken note.

PolyGram has recently signed Mahlathini & Mahotella Queens, whose infectious sounds previously were released on the Shanachie label. The group is included on a PolyGram compilation, "Urban Africa: Jive Hits Of The Townships," which also features tracks from artists including Miriam Makeba, Lucky Dube, and Stimela with Ray Phiri, the guitarist known for his work with Paul Simon on "Graceland."

Atco Records seized the opportunity to sign two promising acts from the Tusk label in South Africa for U.S. release, Marcalex and Mango Groove. Each displays the exotic exuberance that characterizes so much of South African music, while the rhythms make them

ripe for Western dance-pop crossover. "You're not signing them purely on a world-beat basis," says Atco A&R director Steve Gett, predicting both acts will earn a pop push from the label.

But should the majors be embracing business with South African indies or studios while the apartheid state is still in place? Clegg, as VP of the South African Musicians Alliance, has wrestled with the question. "We don't want to impede the progress of any artist's international career," he says. "Our job is simply to point out and make sure the industry isn't giving the apartheid culture an international platform." But with the release of Mandela, says Clegg, "the issue of a cultural boycott must be re-assessed."

BACK TO MEMPHIS: One of the country's most successful displays of regional talent, the Memphis Producers Showcase, was held April 5 and 6. Correspondent Rick Clark re-

ports: "Several acts emerged as contenders for the next round of label signings. Electric guitar prodigy Eric Gale, at age 15, lived up to the substantial preshow anticipation, turning in a wicked set of Hendrix-style rock. Scotland Yard's highly melodic guitar rock, particularly the track "Every Moment In Time," stood out, as did Secret Life, the big surprise of the event. Lead singer Klaudia Kroboth displayed a magnetic stage persona devoid of contrivance. Other highlights were sets by country singer Lance Strobe, rockers Burning Blue, YB, Johnny Grey, and TNA."

ON THE BEAT: Atlantic Records execs feted Robert Plant at New York's Nirvana restaurant, high above Central Park, where Plant announced the European leg of his upcoming "Manic Nirvana" tour, his first shows on the continent since Led Zeppelin disbanded. (U.S. dates will follow this summer) . . . Terry Dunne, owner of Tramps, celebrated the 15th anniversary of his roots-music nightspot in Manhattan, with visits from friends like David Johansen, who honed his Buster Poindexter act at the original Tramps location, and performances by Albert Collins, backed by the Uptown Horns. Show opener Tinsley Ellis was celebrating his signing with Strike Force Management, which also handles Stevie Ray Vaughan . . . Speaking of Vaughan, he joined Eric Clapton onstage at the Palace At Auburn Hills in Detroit for a jam that included "After Midnight." It was the first time the two had played on stage together.



by Thom Duffy

Heart Attacks The Charts With A Powerful 'Brigade'

BY CHRIS MORRIS

LOS ANGELES—Heart appears to be beating harder on its new Capitol release, "Brigade," and the band members are happy about it.

Guitarist/vocalist Nancy Wilson says, "We really wanted to capture that live thing, because after we toured with the last two albums it was like, 'Hey, it's better on stage than it is on the record.'"

"Brigade," the group's follow-up to the double-platinum 1987 release "Bad Animals," was produced by veteran hard rock board man Richie Zito, who worked with Wilson, her sister Ann, and drummer Denny Carmassi on tracks for the "Tequila Sunrise" soundtrack. That film spawned a No. 1 ballad duet, "Surrender To Me," by Ann Wilson and Cheap Trick vocalist Robin

Zander.

"Three-fifths of the band already approved of him," Nancy says of the group's decision to work with Zito.

Adds bassist Mark Andes, "The Cheap Trick album [the platinum "Lap Of Luxury"] made them sound so great. After 'The Flame,' I was sold on Zito right away."

The making of "Brigade" consumed eight months, during which Zito employed the unusual technique of recording and finishing one track at a time, rather than laying down rhythm tracks for all the songs and bringing individual band members back in for overdubs.

"It made a big difference, because the whole band got to be involved with each song, all the way through each song," Nancy says.

(Continued on page 32)

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PHOTO BY TONY CORDOZA

TALENT

Team Mines Seattle Talent *Locals Need No Longer Relocate*

BY SHARON LIVETEN

LOS ANGELES—Fast becoming recognized as one of the most livable cities in the U.S., Seattle is also emerging as a hot regional rock outpost. Bands such as A&M's Soundgarden, whose SST EP garnered a heavy-metal Grammy nomination, PolyGram's Mother Love Bone, and Columbia's Alice In Chains have done what fellow Northwesterners Heart, Quincy Jones, Kenny G, and Jimi Hendrix could not. Each has been signed out of—yet continued living in—Seattle. And against conventional wisdom, the management for those three groups—respectively, Susan Silver, Kelly Curtis, and the pair as a team—also live in Washington.

"The rule had been that you had to leave Seattle and make it in Los Angeles or somewhere else, but that isn't true anymore," says Curtis, who began his career as a part of the Heart organization. "As long as you have working phones, Federal Express, and a fax machine, you can work wherever you're comfortable living."

Silver, who promoted concerts before Soundgarden lured her into management, adds, "I think it's really important to be there with a band. Ours are pretty self-reliant, but if they're in Seattle, I should live there, too. I go to New York and Los Angeles pretty frequently.

Also, Michelle Anthony and Peter Paterno are our lawyers. They're based in Los Angeles and have been invaluable to us. If we've been building an empire," she says with a laugh, "they're the king and queen." (Paterno has since been tapped as chief of the new Disney label, Hollywood Records and Anthony has joined CBS.)

Silver and Curtis do seem to be building something of a dynasty. In addition to Soundgarden, Mother Love Bone, and Alice In Chains, the pair handle other Seattle newcomers, including the Screaming Trees and producer Terry Date.

The success of Silver, Curtis, and their bands has sparked a newfound interest in Seattle's burgeoning rock scene—which had thrived, undiscovered, for years.

"We had a few connections in Los Angeles," continues Curtis, "but a lot of credit can be given to a couple of guys from ASCAP—Ron Sobel and Nick Terzo. They are largely responsible for generating label interest in us and our bands."

Terzo, it might be noted, signed Alice In Chains when he left ASCAP for Columbia A&R. The discovery has not gone unnoticed. Seattle is now regularly inundated with Los Angeles A&R people looking for the next big thing.

"It's great," says Curtis, "because there are still a lot of new, cool bands left to be discovered."

HEART BEATS A LITTLE HARDER ON NEW RELEASE

(Continued from page 30)

"That gave us time to live with each song in a finished state, so we knew how it was going to sit with us."

In addition to featuring such hard rockers as "Wild Child" and the band-penned "Call Of The Wild," the album also restores some of the more delicate, folk-inflected touches heard on early Heart albums like "Dreamboat Annie." Nancy Wilson plays such unexpected instruments as dobro, mandolin, and blues harmonica on the album.

She says, "We brought all of our autoharps and mandolins, everything, from Seattle. We had a music store going there for a while."

Once again, only about a third of the material was written by the band; such well-known pros as Frannie Golde, Holly Knight, Diane Warren, and Tom Kelly and Billy Steinberg contributed material.

"We had an album full of band stuff, at least, maybe more," says guitarist Howard Leese. "We had like 30 songs. What's great about that is that now our band songs are competing with not just one another, but with all these other great outside, professional, best-in-the-world writers, so it makes us work that much harder to get our songs on there."

"I don't care where the songs come from, and I don't think they really care where the songs come from, as long as they're hits," says Capitol senior VP of A&R Simon

Potts, who began working with the band about midway through the recording process.

Potts adds, "I don't think that they couldn't turn around tomorrow and not write a hit. I think they could. But I think to have a closed attitude, to never record an outside song, is the kiss of death to many an artist, because all artists go through creative writing lulls."

With the album behind it, Heart is preparing to go on a tour that will find the group playing between 100 and 150 shows in Europe, the U.S., and Japan. The European leg begins Wednesday (25) in Germany, with U.S. dates commencing June 7 and running through the fall.

FOR THE RECORD

A story in the Top Concerts & Venues Spotlight in Billboard April 21 inaccurately reported the policy of Spectacor Management Group regarding direct talent buying. SMG venues regularly book concert attractions through major promoters in each of its markets. It will resort to direct talent buying only if unable to obtain bookings through a local promoter, or if a promoter passes on an act sought for an SMG venue, according to Stephen J. Greenberg, VP and executive producer for SMG Productions.

VANDROSS' POP SUCCESS

(Continued from page 30)

knowledge that "Here And Now" was "a solid black music smash from the beginning. The pop staff at Epic were in tune with our every move, and there's a mutual respect here that has us working as a complete team now. If we're able to deliver a record from an R&B standpoint, as we did with Luther's single, the pop staff plugs right in."

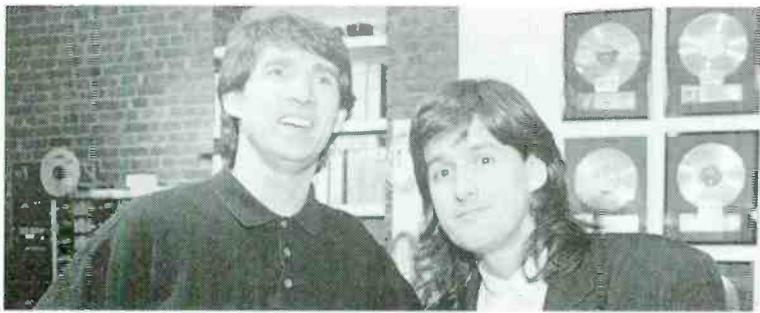
Vandross says that when he recorded the song, "I didn't set out to make a hit record: I never do, I just go in to make the best possible record and if it happens to become a hit, well, that's great gravy."

The relative lack of success for quality black male vocalists in the pop field—and the length of time it has taken to break Vandross in the pop market—may have contributed to the reluctance by major companies to develop more artists in the genre. Vandross' accomplishment in cracking the top 10 may affect the fate of other black music artists who have consistently sold well to black audiences without gaining equivalent pop exposure.

At MCA, executive VP of A&R Louil Silas Jr. notes that, while the label is in the process of developing specific black male vocalists, Vandross' crossover success "encourages us and artists on our roster like Stephanie Mills, Patti LaBelle, and Gladys Knight, who continue to sell mostly to black music audiences. What's so gratifying about Luther's success now is that he did it without compromising his sound—he didn't change musically."

Vandross' loyal audience, alongside pop buyers who are just discovering the entertainer's music, will have an opportunity to see him in concert this summer. As always, Vandross stresses that his show will reflect his philosophy of "quality before profit. Even in the beginning, when I started touring, I believed that everything I did was an investment in the future, which is why I spared no expense in hiring the best musicians, dressing the background singers, and so on."

Unlike Vandross' recent large-venue tour with Anita Baker, the shows on the upcoming road trip will be in halls with 3,000-4,000 capacity, "because I miss the intimacy—the feel that comes from being close to the audiences." He plans to continue touring "until I decide to stop," noting that upon his return from Europe, he will be recording a duet with Aretha Franklin for her next album as well as performing with her at New York's Radio City Music Hall for the Night Of 100 Stars in May.



Digging In. Respected arranger and session musician Rob Mounsey, right, flanked by a wall of a gold records to which he has contributed at his Flying Monkey Studio in New York, celebrates the release of his debut solo album, "Dig," on the Sona Gaia label. Mounsey is joined by WQCD New York air personality Russ Davis, left.

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BMI Tells Its Own 50-Year History Via CD Boxed Set

BY IRV LICHTMAN

SEVENTY REASONS WHY BMI has been around for 50 years are entertainingly told in a special three-CD anniversary box now being sent gratis to the performing rights group's active songwriters and publishers and to members of Congress, among others. Produced by the **Country Music Foundation** for BMI and housed in an elegant blue box made by **Album Graphics Inc.**, the collection, along with a booklet, documents not only a long stretch of pop music's evolution but, from BMI's standpoint, a very interesting one, too. The set's title, "The Explosion Of American Music," is well taken.

Formed in 1940 when its rival, ASCAP, was already 26 years old, BMI in its early years looked at the largely untapped field of blues, coun-

try and folk writers and publishers to get it off the ground. That eventually gave BMI a head start in the rock 'n' roll era, although it is well documented in volume three of the anniversary package that BMI has been a force in the worlds of show, film, and TV music as well. The tracks are all originals, which means the listener hears a gamut of pop classics from the likes of **Tommy Dorsey**—the first artist on the set with "Opus No. 1"—**Woody Guthrie**, **Nat King Cole**, **Hank Williams**, **Fats Domino**, the **Everly Brothers**, **Roy Orbison**, **Sam Cooke**, **Peggy Lee**, the **Beach Boys**, the **Beatles**, the **Rolling Stones**, **Albarn**, and, to end the 50-year survey, an original-cast rendition of "Memory" from "Cats."

JIMI HENDRIX—The Composer: The legend of Jimi Hendrix, two decades after the guitarist's death, has

taken on a new twist with the discovery of his talents as a writer. In the recent past, such artists as the **Prentenders**, **Joan Jett**, **Winger**, **Tuck & Patti**, **Sting**, and **Red Hot Chili Peppers** have covered Hendrix copyrights. In addition, via **Hal Leonard**



Publishing, Hendrix folios are selling very well. They come to market following the resolution two years ago of litigation that began just after his death in 1970. Under terms of the settlement, the Hendrix estate retrieved control of his publishing catalogs. **Don Williams**, who administers the Hendrix catalog for Hendrix estate-owned **Bella Godiva Music**, says, "Up until two years ago, there's never been a matched music folio of three studio albums—'Are You Experienced,' 'Axis—Bold As Love,' and 'Electric Ladyland.'" Consequently, adds Williams, Hendrix print income soared from a \$20,000 annual average to almost \$200,000 last year. "Are You Experienced" and another folio, "Smash Hits," were among Hal Leonard's top five selling folios in the April 14 edition of **Words & Music**. According to the Hendrix estate's attorney, **Leo Branton**, requests to use snippets of Hendrix music in films

and TV shows come in at the rate of at least one per week. And Williams adds that there are many offers to use Hendrix material for commercials—so far "Crosstown Traffic" has been licensed for a **Wrangler** spot in England.

DEALS: Warner/Chappell Music has signed hit singer **Jane Child** to a worldwide publishing agreement... North of the U.S., whence Child hails, **Warner/Chappell Music Canada** has obtained the worldwide co-publishing and administration rights to **Balmur Music** and **Paddy's Head Music**, with copyrights by Canadian writer/artist **George Fox** (**Warner Bros. Records**), recent Juno-winning country male vocalist of the year, and **Paul Grady**, who has had several songs recorded by **Anne Murray**... At **Famous Music**, **Martin Page** has signed an exclusive worldwide pact wherein Famous Music will administer Page's publishing company, **Martin Page Music**. Among Page's songs are "These Dreams" (**Heart**) and "We Built This City" (**Starship**). Page, as a songwriter and producer, has associations with **Robbie Robertson**, **Paul Young**, **Elton John**, **Earth, Wind & Fire**, and **Bernie Taupin**, among others. His material appears on upcoming releases by **Bette Midler**, **Robertson**, the **Triples**, **Young**, **Go West**, **Samantha Fox**, and **Bad English**.

VINYL INPUT: Composer **Cy Coleman** tells **Words & Music** that **Co-**

lumbia's LP version of the "City Of Angels" cast album was released largely because he insisted that it be made available. While recognizing that LPs are but a tiny portion of product being sold these days, he felt the configuration would do well among show music buyers and had strong display value. "City Of Angels" is Coleman's fourth cast album on Columbia, following "Sweet Charity," "On The Twentieth Century," and "Barnum."

AS IF WE DIDN'T KNOW: As part of the bicentennial celebration for the U.S. Patent and Copyright Legislation the week of May 13-18, ASCAP writers **Leonard Bernstein**, **Stephen Sondheim**, and **Stevie Wonder** are among eight Americans who will be given the Third Century Award for "creative genius in music." The ceremony is due to take place at a black-tie dinner May 10 at the Sheraton Hotel in Washington, D.C.

PRINT ON PRINT: The following are the best-selling matching folios from **Cherry Lane Music**:

1. **Bonnie Raitt**, **Nick Of Time**
2. **Linda Ronstadt**, **Cry Like A Rainstorm, Howl Like The Wind**
3. **Roxette**, **Look Sharp**
4. **Richard Marx**, **Repeat Offender**
5. **Tesla**, **The Great Radio Controversy**

Assistance in preparing this week's column was provided by **Jim Bessman**.

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THE IDEA OF PAIRING of soul veterans Maze, featuring Frankie Beverly, with Regina Belle, one of black music's brightest new stars, must have been divinely inspired. The combination resulted in one of the most satisfying musical events in some time for R&B audiences young and old.

Beverly and his musically accomplished colleagues have been providing their distinctive brand of stylish funk grooves for more than a decade and a half to a loyal audience and have maintained their standing without the benefit of pop crossover success. The team's energy level, its pure musicianship, and Beverly's warm, earthy personality combined to make the group's first major L.A. show in a several years a date to remember.

Drawing from their debut set for Warner Bros. as well as from their worthy work for Capitol, Beverly & Maze kept the momentum going with cuts like "Back In Stride," "We Are One," "Love's On The Run," "Can't Get Over You," and "Silky Soul." Beverly's masterful tribute to Marvin Gaye was among the highlights, with "Joy And Pain," a perennial Maze favorite, evoking immediate audience participation.

Belle's well-balanced set showed just how much she has grown as a

TALENT IN ACTION

performer in the past two years. Combining some down-home intensity with occasional jazz tones, Belle wowed an appreciative crowd with "Baby Come To Me" and "What Goes Around," both from her current gold album on Columbia, and "So Many Tears" and "After The Love Has Lost Its Shine" from her debut.

Belle's maturity bodes well for what promises to be a long career.

DAVID NATHAN

MARIANNE FAITHFUL
The Bottom Line, New York

ALTHOUGH Marianne Faithful is backed by a full band on her new live Island album, "Blazing Away," her current tour features only longtime collaborator Barry Reynolds on acoustic guitar and, for this March 23 show, bassist Fernando Saunders. The sparse, quiet backing proved more than enough for this riveting performance.

Puffing on a cigarette that seemed more than a prop, Faithful, her elegant black dress contrasting with her brushed-back blond hair and red lipstick, captured the audience with career material that blended anguish with defiance. A ravaged "Sister Morphine" practically bled into

"Working Class Hero" in a brilliant Jagger/Lennon combo.

Most telling, though, was "As Tears Go By," the Stones tune that was her first hit. Once a wispy, almost angelic vocal presence, Faithful sang in a coarsened voice that has surely been to hell and back. But she descended even further with "Why'd Ya Do It?," savagely asking, in the most luridly obscene manner, what no guilty man could answer.

Here, she actually laughed a bit at her own vulgarity, which apparently she can now afford to do. And when she followed her anti-war epic, "Broken English," by toasting the audience with a glass of Evian, it was indeed a symbol of personal triumph.

JIM BESSMAN

DIRTY DOZEN BRASS BAND
Loyola Univ., New Orleans

WHEN IT COMES to musical rules, New Orleans' Dirty Dozen Brass Band clearly abides by its own. In this hometown show, after several tours abroad, the group delivered its offbeat, energetic brand of music to a surprisingly sparse crowd during the Loyola Univ. Jazz Festival.

Although the Dozen presented their usual—or perhaps unusual—bag of eclectic material, they featured far more New Orleans titles during their 90-minute set than

(Continued on next page)

ALB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL McCARTNEY	Joe Robbie Stadium Miami	April 14-15	\$2,862,300 \$30	95,410 sellout	Cellar Door Prods.
PAUL McCARTNEY	Sun Devil Stadium Tempe, Ariz. Arizona State Univ.	April 4	\$1,996,380 \$30	66,546 sellout	Evening Star Prods. Jam Prods.
PAUL McCARTNEY	Texas Stadium Irving, Texas	April 7	\$1,863,453 \$32.50	57,337 sellout	462 Concerts
PAUL McCARTNEY	Tampa Stadium Tampa, Fla.	April 12	\$1,747,230 \$30	58,241 sellout	Cellar Door Prods. A.C.I.
ERIC CLAPTON	Centrum in Worcester Worcester, Mass.	April 9-10	\$671,940 \$22.50	29,864 sellout	Frank J. Russo
PAUL McCARTNEY	Rupp Arena, Lexington Center Lexington, Ky.	April 9	\$568,604 \$28.50	19,951 sellout	Sunshine Promos
RUSH MR. BIG	Great Western Forum Inglewood, Calif.	April 2-3	\$535,300 \$20	28,000 sellout	Avalon Attractions
JANET JACKSON CHUCKI BOOKER	The Summit Houston	April 15-16	\$506,903 \$19.50	27,082 30,000	PACE Concerts
ERIC CLAPTON	Palace of Auburn Hills Auburn Hills, Mich.	April 15	\$409,240 \$20	20,462 sellout	Cellar Door Prods. Belkin Prods.
MOTLEY CRUE FASTER PUSSYCAT	Providence Civic Center Providence, R.I.	April 13-14	\$372,017 \$18.50	20,109 21,000 sellout	Frank J. Russo
CHER DOMI IRRERA	James L. Knight Center Miami	April 11-12	\$352,838 \$38.50/\$35/\$30	10,024 sellout	Fantasma Prods.
JANET JACKSON CHUCKI BOOKER	Rosemont Horizon Rosemont, Ill.	April 9	\$347,063 \$22.50	15,703 sellout	Dimensions Unlimited Jam Prods.
AEROSMITH SKID ROW	Pacific National Exhibition Grounds Vancouver, British Columbia	March 17	\$339,368 (\$393,328 Canadian) \$26/\$24.50	15,976 sellout	Perryscope Concert Prods.
AEROSMITH SKID ROW	Edmonton Northlands Edmonton, Alberta	March 19	\$313,282 (\$368,420 Canadian) \$26/\$24.50	14,938 sellout	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
JANET JACKSON CHUCKI BOOKER	Kemper Arena, American Royal Center Kansas City, Mo.	April 11	\$283,062 \$19.50	14,516 sellout	Sandstone Entertainment Group
JANET JACKSON CHUCKI BOOKER	Tarrant County Convention Center Fort Worth, Texas	April 13	\$258,043 \$19.50	13,233 sellout	Beaver Prods.
AEROSMITH SKID ROW	Salt Palace Center Salt Lake City	March 31	\$252,954 \$19.50	12,972 sellout	United Concerts Bill Silva Presents
MILLI VANILLI YOUNG M.C. SEDUCTION	Richfield Coliseum Richfield, Ohio	April 5	\$249,232 \$18.50	13,472 sellout	Belkin Prods.
THE CULT DANGEROUS TOYS TORA TORA STEVE JONES	Irvine Meadows Amphitheatre Laguna Hills, Calif.	March 31	\$246,639 \$20/\$18.50/\$16	14,473 15,000	Avalon Attractions
MILLI VANILLI YOUNG M.C. SEDUCTION	Centrum in Worcester Worcester, Mass.	April 14	\$218,994 \$20/\$18.50	11,388 13,100	Don Law Co.
GMC TRUCK AMERICAN MUSIC TOUR: RANDY TRAVIS TAMMY WYNETTE/SHEANDOAH	The Summit Houston	April 13	\$218,356 \$18.50	11,803 sellout	Special Moments Promotions
RUSH MR. BIG	San Diego Sports Arena San Diego	April 5	\$218,300 \$18.50	12,000 sellout	Avalon Attractions
RUSH MR. BIG	Pacific National Exhibition Grounds Vancouver, British Columbia	March 23	\$217,509 (\$254,486 Canadian) \$24/\$22.50	12,701 sellout	Perryscope Concert Prods.
MILLI VANILLI YOUNG M.C. SEDUCTION	Providence Civic Center Providence, R.I.	April 15	\$207,903 \$18.50	11,238 sellout	Frank J. Russo
MOTLEY CRUE FASTER PUSSYCAT	Knickerbocker Arena Albany, N.Y.	April 11	\$197,967 \$19.50	10,664 12,500	Northeast Concerts
ALABAMA CLINT BLACK LORRIE MORGAN	Arena Univ. of Dayton Dayton, Ohio	March 30	\$196,945 \$17.50	11,254 sellout	Keith Fowler Promotions

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TALENT

TALENT IN ACTION

(Continued from preceding page)

perhaps they would on an out-of-town date. Songs like "Mardi Gras In New Orleans," "Second Line," and "Bourbon Street Parade" especially delighted the local fans, who spent far more time on their feet dancing than confined to their seats. The performance also hinted at the flavor of the band's newly released Columbia disk, "The New Orleans Album."

Clad in T-shirts and tuxedos, the Dirty Dozen displayed not only command of their instruments but also a versatile repertoire. Who else but the Dozen could get away with playing the Rolling Stone's classic "It's All Over Now" and Thelouious Monk's "Blue Monk" during the same show?

Trumpeter/band leader Gregory Davis' vocals on the risqué blues "Meet Me With Your Black Drawers On" were particularly well received, as the song has become something of a local hit. While no single member of the Dirty Dozen is solely responsible for creating the group's novel sound, sousaphonist Kirk Joseph deserves special mention as his spirited bass lines continually provided the unusual framework for the group.

The Dozen closed with "Feet Don't Fail Me Now," which sparked an impromptu parade by the group into the crowd. Quite obviously, the Dirty Dozen and the audience enjoyed this homecoming.

JEFF HANNUSCH

BO DOLLIS & THE WILD MAGNOLIAS REBIRTH JAZZ BAND Tipitina's, New Orleans

OF ALL THE various styles of music that New Orleans has spawned over the years, none is more fascinating than that of the Mardi Gras Indians. Most often heard in the streets of New Orleans' black neighborhoods on Carnival Day, it is a rare treat to hear their percussive rhythms in a club.

Certainly one of the city's best-known tribes, Big Chief Bo Dollis & the Wild Magnolias treated a rowdy Mardi Gras audience to two one-hour sets of raw New Orleans street music, showcasing their Rounder release "I'm Back... At Carnival Time." Everyone got to hear both their authentic style and what one might consider an experimental sound.

Dollis and his tribe, augmented by the Golden Eagles Big Chief Monk Boudreaux, opened with one of the oldest Indian chants of all, "Golden Crown." Supported only by tambourines, cowbells, and conga drums, Dollis' piercing voice soared well above the hypnotic rhythm created by his tribe. Like many of the traditional Indian songs, "Golden Crown" brags about how tough and how pretty the tribe will be on Mardi Gras day, as did chants like "Two-Way-Pak-E-Way" and "Sew-Sew-Sew." Their most familiar song, "Iko-Iko," was delivered with the tribe's typical raw abandon as the rhythm became hypnotic.

On the second set, the Wild Magnolias were joined by the Rebirth Jazz Band, which added even more

energy to the proceedings. No strangers to each other, both units worked together on songs from the new Rounder disk. The merging of the two styles worked particularly well on the R&B romps "Big Chief" and "Tipitina."

The rowdy Rebirth Jazz Band opened the show with an hourlong set of modern New Orleans brass band music, much of which came from its recent Rounder debut, "Feel Like Funkin' It Up." Mixing old with new—they are the only band that can get away with covering Louis Armstrong and Michael Jackson—the young group has both a unique sound and an alluring stage presence.

JEFF HANNUSCH

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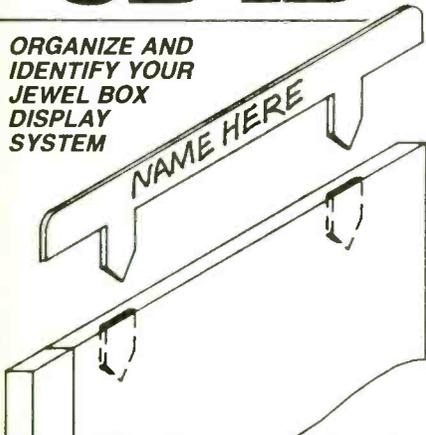
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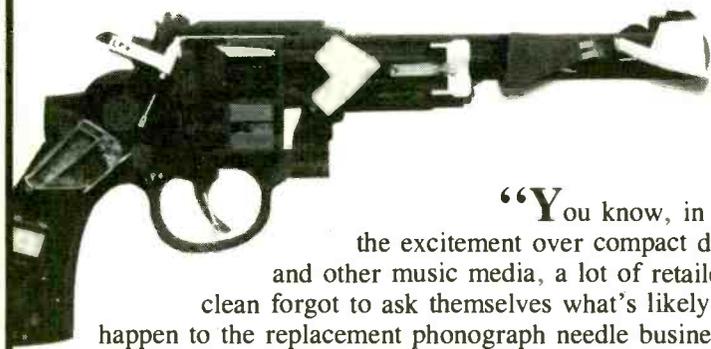
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Retail

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RCA's 'Nipper' Spreads The News Consumer-Style Paper Aimed At Retailers

■ BY ELIZABETH KEHLER

NEW YORK—RCA is publishing Dear Nipper, a newspaper written in consumer-publication style, to educate retailers about current and upcoming releases.

The first issue, with a print run of 10,000, was sent to buyers at all the major chains, as well as to their peers at independent stores. Using a question-and-answer format, Dear Nipper provides information, including release dates, marketing strategies, and price listings, on an armful of the label's alternative and mainstream rock artists—Peter Murphy, the Silencers, Cowboy Junkies, and Graham Parker, to name a few.

“This is mainly a publicity method to educate retailers by providing information as to who these artists are, as well as the marketing plans which have been put into effect in support of them,” says RCA's director of product development, Howard Gabriel.

In addition to the paper, RCA distributes a cassette sampler featuring artists profiled in the issue to some of

the store buyers. According to Gabriel, distribution is still being tested, with some stores getting both while others get just the newspaper.

Most labels publish some sort of newsletter and quite a few are upgrading the look and printing methods. But those publications are not necessarily aimed at retailers, but rather at the industry in general.

Warner Bros. prints the You Should Know newsletter, which focuses on the artists rather than on marketing and price lists. Previously, the label published Wax Paper in the '70s and The Circular in the '60s.

PolyGram also publishes a high-grade newsletter called The PolyGram. Formatted closely to Rolling Stone's Random Notes, The PolyGram goes out to trade, media, and branch offices.

As for RCA's Dear Nipper, the label plans to increase circulation and shift the paper's focus more to the consumer and less to the retailer for the second edition, according to RCA's Gabriel. Already, some independent stores are using the newspaper as a bag stuffer, a tactic that

RCA will encourage other retailers to adopt.

In addition to retailers, RCA's staff, the press, and various student unions receive copies.

RCA still relies on press releases to reach the trade press, but the newspaper format gives the label “a way to link all the artists together instead of promoting them individually,” Gabriel says.

VP/creative director Ria Lewerke bestowed upon the paper its contemporary design. Bold graphics, strategically positioned photos, and a sense of humor are what it is made of. “We did it this way because we wanted it to be fun,” Lewerke says.

In addition, future issues of the paper will include a page for readers' responses. “We've gotten about 1,000 already,” Gabriel says. The next-to-last page consists of prices for the albums mentioned in the issue.

“Some records [in the issue] are doing very well,” says Gabriel. “We can only hope that Dear Nipper is helping.”

Tracks' 18-To-Buy Rule Still In Effect

■ BY BRUCE HARING

NEW YORK—The smoke has cleared from the arrest last month of 18-year-old Chauncey Reese, a Tracks clerk who was handcuffed and led from his Sarasota, Fla., store for selling 2 Live Crew's controversial “As Nasty As They Wanna Be” to an 11-year-old girl (Billboard, March 31).

But the issues surrounding that case, which was dropped by the Sarasota County state attorney, remain at the forefront of retail concerns. It is one reason why Dallas-based Super Club N.A., the parent corporation of Tracks, continues to have an 18-to-purchase program in place.

“Keeping up with local laws when you're spread out over several states is a time-consuming and difficult thing to manage,” says Steve Bennett, executive VP of Durham, N.C.-based The Record Bar, which operates Tracks. “In some cases, regardless of the community situation, retail companies end up using a blanket approach because it's the best way to make sure you're not unaware of some potential situation.”

The Florida case involves some confusing time elements. According to his attorney, Reese allegedly sold the album in early January to the girl. He was then reportedly identified as the seller because he is the store's sole black employee. Record Bar pulled 2 Live Crew product from its chain several weeks later, followed by Reese's arrest March

15.

Bennett claims that the pulling of product had nothing to do with knowledge of an imminent arrest. “It was a chainwide action to try to get ahead of the curve in terms of the possibility of something like [Reese's arrest] happening,” he says. “It wasn't related to anything

we were aware of at the time. We had been contemplating it, and had discussions at the National Assn. of Recording Merchandisers convention with a lot of people.”

Despite several chains in the region adopting 18-to-purchase programs over the last few months in

(Continued on page 41)



Oh No, They're Back! Rhino's manager of retail promotion, Janet Grey, stands in front of the Rhino Record Store in Westwood, Calif., which celebrates a return to the '70s. Grey's window design promotes the label's “Have A Nice Day: Super Hits Of The 70's” series. So far, 10 volumes are out, with five more due in the fall. Meanwhile, Grey contemplates what she will do with window design when Rhino gets around to issuing disco anthologies.

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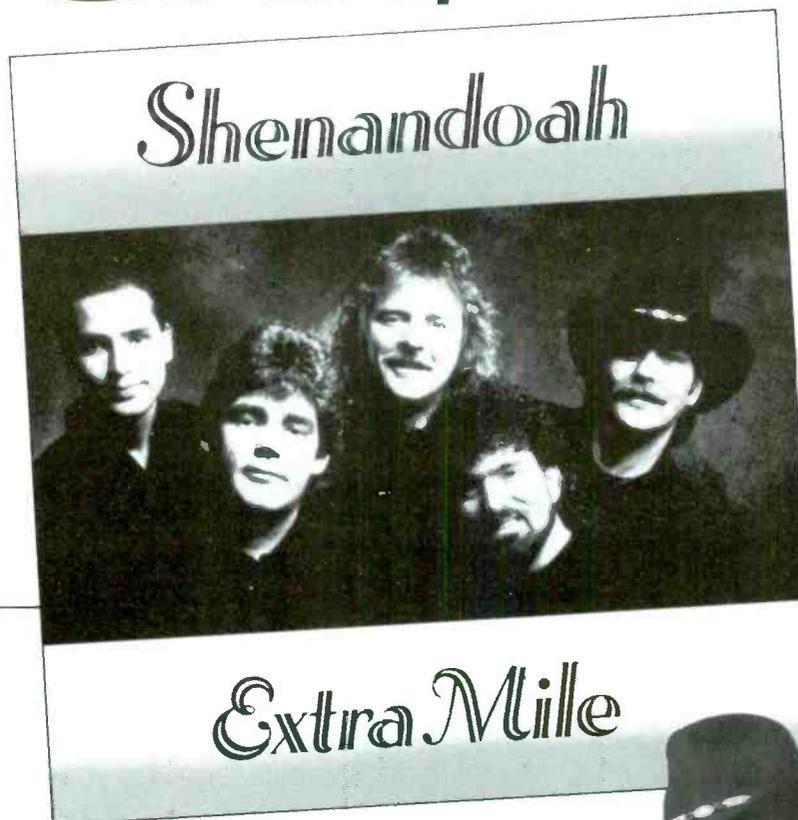
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RETAIL TRACK



by Geoff Mayfield

KEEPING SCORE: A discussion at a session during the April 5-7 Impact Super Summit Conference IV in Atlantic City, N.J., provoked Sharon Heyward, national R&B promotion director for Virgin, to hit panelist Russ Bach, president of CEMA, with a heated question regarding a sensitive issue—the still-small presence of women and blacks in the sales and distribution networks of major music companies. Heyward characterized the sales sector as an “old boy network” dominated by white males.

Bach noted that indeed he has hired a woman as branch manager. One of his first appointments after taking over CEMA last year was to promote Kathy Aderman to Washington, D.C., branch manager. Bach could also point to a person in the audience at Impact, Kimberly Patterson, a black woman recently hired to be a sales rep in Florida, as evidence that CEMA believes in providing equal opportunity. But Bach also expressed a dilemma: That often, when a black music executive proves to be a valuable find, those men and women tend to be either drawn to—or aggressively recruited by—labels’ black music divisions, and thus are taken out of the executive pool for mainstream sales positions.

Bach’s observation has merit, but the frustration voiced by Heyward also warrants consideration. Between the six major distributors in our industry, there are a total of 49 branch offices in the U.S. Want to guess how many women or blacks hold branch manager titles? Put it this way: If you called them all together for a

meeting, you could hold it in a restaurant booth.

There are but two women branch managers—CEMA’s Aderman and PolyGram’s K.P. Matson, now in Dallas for her second stint as a branch manager. There are just two black branch managers—MCA’s Ben Sheats in Chicago and CBS Records Distribution’s Steve Corbin in Boston. And, aside from Geffen’s Eddie Gilreath, how many blacks can you think of who hold pop VP sales posts?

On first glance, those numbers look troubling, but there’s more than one set of dynamics at play. WEA and CBS each have a woman sales manager in their systems; BMG had a woman branch manager in place not too long ago and currently has five women marketing reps in the field. And, if you scan the rosters of label sales divisions and distributors’ networks, there are more women and blacks in key positions than there were 10, or even five, years ago.

“You can’t look at everything in racial terms; we’ve got to get over that,” says a black sales VP in a major record company’s urban music department. “There’s more to it than that.”

A black national sales director at another company agrees, saying that a bias, or limited perception, on the part of some employers may slow opportunities for blacks to gain mainstream sales and distribution positions, but he also buys Bach’s contention that some blacks who would be qualified for branch or pop sales positions choose to take other career paths.

“Some people look at promotion as a faster track,” he says. “You start out as local, go to regional, then national, and you’re in line to become a VP. In sales, you have to work your way through more positions before you make it to the top.”

“Some of the disparities are for the wrong reasons,” he adds, alluding to the possibility that some white execs do not think to consider blacks for distribution or pop sales posts. “And, there are disparities that we contrib-

(Continued on next page)

Grand Slamm Enters Majors’ League With New I.R.S. Deal

BY BRUCE HARING

GRAND SLAMM RECORDS of Deptford, N.J., has left the hard rock/heavy metal independent camp, signing a marketing and promotion deal with I.R.S. that includes MCA distribution.

As part of the affiliation, Grand Slamm plans to change its focus toward new releases. Of the 15 albums issued on the 4-year-old label, all but two were rereleases.

One of those new releases was White Lion’s “Fight To Survive.” The story behind that album is the stuff of music biz legend: Financed for a major-label debut, the record was dropped before release, later surfacing on a Japanese label.

Grand Slamm president Brian McEvoy and secretary/treasurer Dave Hall heard the import version and jumped on the worldwide rights, selling such huge numbers that White Lion was soon signed to Atlantic Records. To date, “Fight To Survive” has sold more than 300,000 units on Grand Slamm.

The first release through Grand Slamm’s I.R.S. deal, an album by L.A. band Cry Wolf, is scheduled for mid-August. Back-catalog rights are still being negotiated, McEvoy says. The label will retain its hard rock/heavy metal orientation under the new arrangement.

“We still have creative control,” McEvoy says. “I.R.S. will handle promotion, marketing, publicity. It’s a chance for us to expand our promotion to video, CHR, things we couldn’t break our new bands with as an independent label.”

Hall, who also runs the Middlesex, N.J., based Skyclad label, says the

new major-label affiliation will not affect his offshoot’s alternative music stance. The move will affect Hall’s lifestyle, however: He previously worked out of his home, and now will have to commute to the Grand Slamm offices, which will be relocating in May to the I.R.S. complex in Manhattan from its South Jersey



base. More information on the deal is available from I.R.S. at 212-334-2174.

CALENDAR GIRLS: Nastymix Records of Seattle has issued one of the most eye-opening promo items of the year—a 1990 calendar featuring female employees and girlfriends and wives of label staffers.

The venture cost the label \$10,000 for the approximately 3,000 calendars sent out to radio, retail, and press. “We have a few left over that we can send if people are nice to us,” says label president Ed Locke.

Asked about the implied sexism of an all-female calendar, Locke admits that the idea of a similar project featuring the Nastymix men was broached. “The women here didn’t think anyone would be interested in it,” he says, laughing.

Among the monthly delights on the calendar are Tyler Stone, artist relations and A&R (February); Karin Anderson, merchandising manager (June, December, January 1991); Jami of label act High Performance (August); and Cindy Locke, wife of the label president (November). To obtain your copy call 206-441-0434.

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TRACKS 18-TO-BUY RULE

(Continued from page 38)

the wake of a series of private stings initiated by obscenity crusader Jack Thompson, Bennett says his chain was not an opponent of the programs.

"I'm not sure we were adamantly holding out," he says. "But it was a reaction to situations that were developing." Community pressure was not a factor, Bennett claims. "Around the chain, there's been various levels of interest and comments, but certainly not to the extent that occurred in Florida. We're not in a position where we feel we're running scared."

Bennett concedes there are still some pangs of conscience at implementing the program. "I think that there are certainly some difficulties in everyone's mind on age restrictions because it incorporates a lot of merchandise that needs to be in that category."

Manufacturers' stickers will continue to be the chain's benchmark for applying 18-to-purchase rules. "We have decided to go to manufacturers' identification for the sake of consistency," Bennett says. "It's the most manageable way to implement this, but there's no guaranteed consistency in terms of content review."

Bennett says he is surprised that Public Enemy's new album, "Fear Of A Black Planet," will be stickered.

RETAIL TRACK

(Continued from preceding page)

ute to by our own career decisions."

The now-scant number of black or women branch managers, VPs, and sales managers probably does not paint an entirely accurate picture of opportunities in the distribution and sales game, but a higher count would certainly make it easier to dispel the stigma of that "old boy network." I would never advocate tokenism, but here's hoping paths have been cleared to allow those numbers to grow in the not-too-distant future.

EXIT: Ira Derfler is out as VP of sales at EMI, a move that some industryites predicted when Jim Cawley left Arista earlier this year to become EMI's senior VP of sales and marketing. Counting the time that Derfler spent on the distribution side, he had been employed by Capitol-EMI companies for 17 years.

EMI plans to hire another VP of sales, and Retail Track hears the position may be relocated to the West Coast to ease interaction with CEMA, the label's Hollywood-based distributor... Word is that the exit of David Steffen as senior VP of sales and branch distribution at A&M is part of the fallout that was anticipated as a result of the resignation of Gil Friesen, the label's former president... With as many as eight new labels being formed this year, there is suddenly an impressive pool of qualified sales executives available for employment. Besides Steffen and Derfler, Jim Urie, former senior VP of marketing for PolyGram, is also up for grabs. Urie originally went to PolyGram to head its distribution system, and as such is one of the few to hold a command post with both a label and a distributor.



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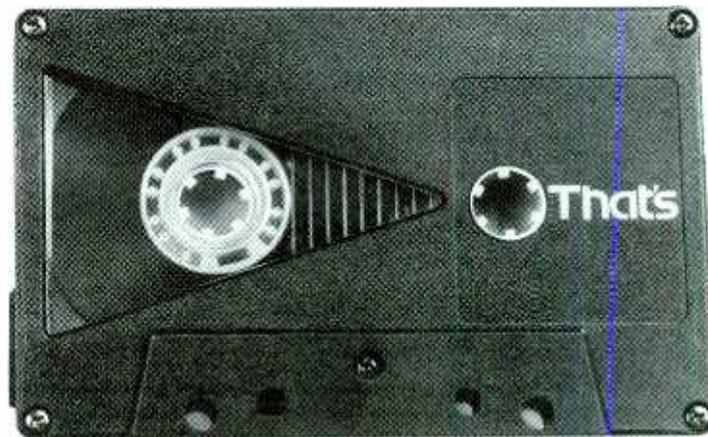


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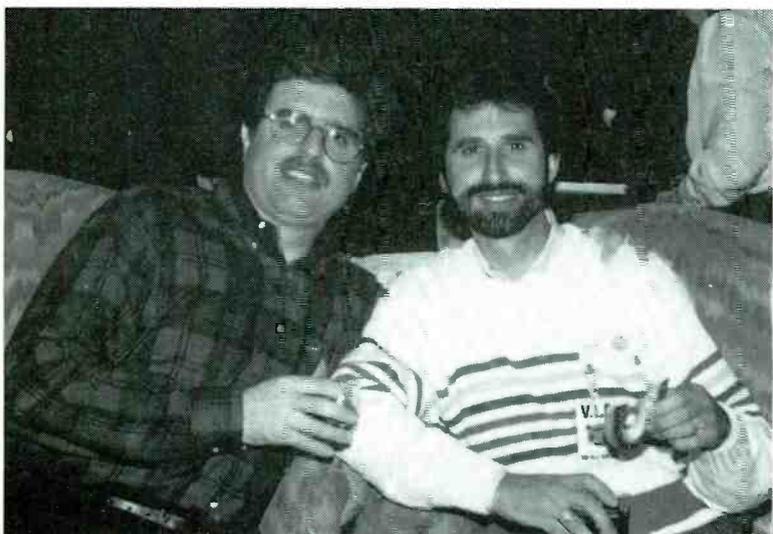
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(Newington) **GA:** McGuckin Hardware (Boulder) Studio Soren (Denver) Soundtrack (Colorado Springs, Boulder) **ILLINOIS:** Fun Tech (Chicago) Rock Records (Chicago) Appletree Records (Baltimore, Dekala, Elgin, Rockford, Normal, Springfield) Crow's Nest (Crest Hill) Entertainment Express (Dekala) Hegewisch Records (Columbus City, Richlan Park, Merrillville) Stereo Studio Audio Sound Systems of Idaho (Boise) **INDIANA:** Niles, Schaumburg, Palatine, Villa Park, Vernon Hills) Pearsons TV (Palatine) Audio Consultants (Evanston, Hinsdale, Libertyville) Laserland (Deerfield) Record Service (Champaign) Stereo Systems (Aurora) Compact Disc Stores, Inc. (Evanston, Vernon Hills, Chicago, Crystal Lake) **IDAHO:** Karma Records (Carmel, Marlon, Columbus, Indianapolis, Anderson, Ft. Wayne, Warsaw, Muncie, Kokomo, Bloomington) Stereo Crafters (Terre Haute) Wavelengths (Fort Wayne) Originals, Inc. (Home) **KENTUCKY:** Sound Gallery (Louisville) **MAINE:** Strawberries (All Locations) New England Music (Scarborough) **MARYLAND:** Record World/Square Circle (All Locations) Saxitone Tapes (Beltsville) **MASSACHUSETTS:** Strawberries (All Locations) Record World/Square Circle (Holyoke) Harvard Coop (Harvard Square, Cambridge, Boston) Speakers, Etc. (Dorchester) Four Star Video (Northampton) **MICHIGAN:** Boogie Records (Kalamazoo) Records & Tapes Galore (Saginaw) Warehouse Records (Lansing) Hi-Fi Specialists (Farmdale) Sound Room (Troy) **MINNESOTA:** The Digital Only Store (Minnetonka, Roseville) Title Wave (Crystal, Roseville, Minneapolis, Bloomington) **MISSISSIPPI:** Strawberries (All Locations) **MISSOURI:** Wherehouse Records (Lansing) **NEBRASKA:** Strawberries (All Locations) Homers Inc. (Omaha) **NEW HAMPSHIRE:** Strawberries (All Locations) Camera Shop of Hanover (Hanover) Portsmouth Computer (Portsmouth) **NEW JERSEY:** Record World/Square Circle (All Locations) Strawberries (All Locations) Pana Sight & Sound (Red Bank) Compact Disc World (Woodbridge, Totowa, Meluchen, Paramus, Cherry Hill, Union) House Rockin' Records (Asbury Park) Compact Disc Broker (Roselle Park) North American Digital (Englewood) Stacy's Sound Machine (Newark) Seashore Stereo (Wildwood) Disc & Daff (North Brunswick) **NEW MEXICO:** Paradise Village (Gallup, Albuquerque, Farmington) **NEW YORK:** New York City Record World/Square Circle (All Locations) The Wiz (All Locations) Electro Brands (NYC) CD Street (NYC) Long Island Record World/Square Circle (All Locations) Strawberries (All Locations) The Wiz (All Locations) CD City (E. Northport) Uncle Phil's (Massapequa, Levittown) CD Express (Sayville) AAV Audio & Video (Center Moriches) Laserland (Bethpage, Carle Place) **UPSTATE:** Record World/Square Circle (All Locations) House of Records (Erie) Audio Images (Wescosville) Gola Electronics (Philadelphia) Strawberries (Philadelphia) Piano & Stuff (Buffalo, Syracuse, Rochester) Unicorn Audio, Inc. (Batavia) Stereo Lab (Oneonta) Altair Audio, Inc. (Albany) Adirondack Music (Boonville) Sound Trax, Inc. (Montrose) Speaker Shop (Amherst) **UTAH:** Tiger Tech Stereo & Video (Las Vegas) **OHIO:** CB (Cincinnati) Reunited Electronics (Niles) Ohio Sound (Highland Heights) The Speaker Shop (Youngstown) **OREGON:** Audio Alternatives (Portland) **PENNSYLVANIA:** Strawberries (All Locations) The Stereo Shop (Greenburg) Record World/Square Circle (Allentown) House of Records (Erie) Audio Images (Wescosville) Gola Electronics (Philadelphia) Strawberries (Philadelphia) Piano & Stuff (Blairstown) Tape World (Butler) **PUEBLO, NICO:** Casa de las Tapes (Hato Rey, Guaynabo, Bayamon, Ponce) Andrews Music (Aguada) **RHODE ISLAND:** Strawberries (All Locations) Stereo Discount Center (Providence) **SOUTH CAROLINA:** Poco Hi-Fi (Easley) **TENNESSEE:** Audio Masters (Murfreesboro) **TEXAS:** Rhythm & Views (Dallas) Jeti Racing & Sales (Laredo) Sound Trax (Laredo) Videorama, Inc. (Houston) Professional Tape & Communication Supply (Austin) **VERMONT:** Strawberries (All Locations) **VIRGINIA:** Audio Connection, Inc. (Virginia Beach) **WASHINGTON, D.C.:** Hi-Fi House (Knoxville) **TEXAS:** Rhythm & Views (Dallas) Jeti Racing & Sales (Laredo) Sound Trax (Laredo) Videorama, Inc. (Houston) Professional Tape & Communication Supply (Austin) **VERMONT:** Strawberries (All Locations) **VIRGINIA:** Audio Connection, Inc. (Virginia Beach) **WASHINGTON, D.C.:** Hi-Fi House (Knoxville) **WYOMING:** US Tech (Rock Springs) **CANADA:** Hi Ray Gray Ltd., 14 Lairlaw Blvd., Markham, Ontario L3P1W7



VP of operations Ed Marshall, left, presents VP of merchandising Gary Arnold, center, and director of store services Vince Birbiglia with a slightly modified poster of the movie "Twins."



MCA country music artist Patty Loveless accepts a platinum award for her current "Honky Tonk Angel." Shown, from left, are Dave Weigand, regional sales director; Mike Khouri, regional sales representative; Rich Grobecker, regional sales director; Loveless; Jim LaFrance, VP, national accounts; Bruce Hinton, president, MCA Nashville; Vince Birbiglia, TWMC director of store services; Dave Roy, TWMC senior buyer; and Walt Wilson, VP of sales, Nashville.



The brothers Kamiler—regional manager Jerry, left, and district manager Rick—catch up on family gossip.

Trans World's Managers Meet

Trans World Music Corp.'s semiannual National District Managers meeting, held March 23-28 at the Ramada Renaissance in Saratoga Springs, N.Y., saw troops of the Albany, N.Y.-based chain in rare form. They played darts, presented awards, took pictures, listened to rock'n'roll bands, and wore leis. And, they even managed to find time to work hard.



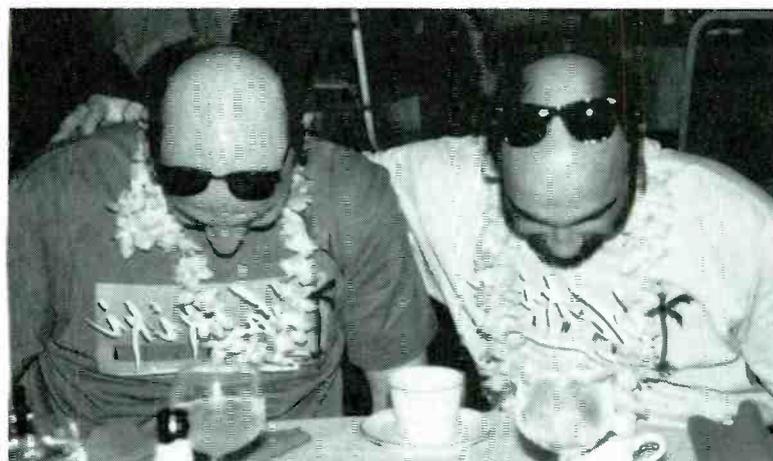
President/CEO Bob Higgins leads the troops with a speech at the dinner awards ceremony.



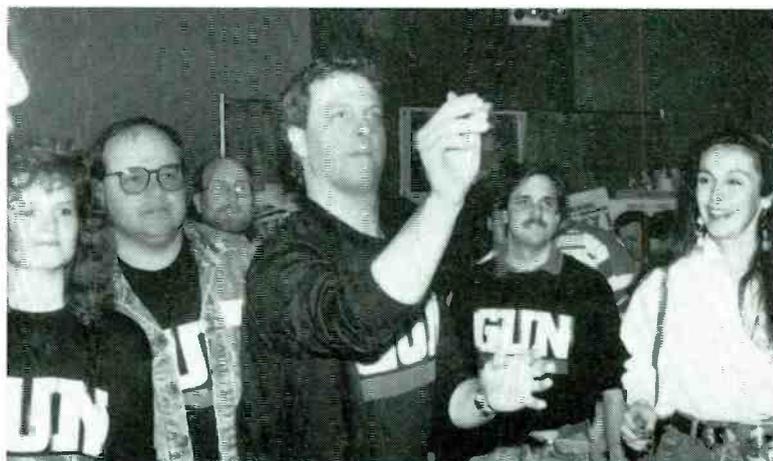
WTG recording artist Louie Louie entertains the crowd during the CBS Records presentation.



VP of operations Ed Marshall watches a presentation.



Regional managers Don Bishop, left, and Larry Paul demonstrate that two heads are better than one.



District manager Jay Boyles tries his hand at the CBS booth's dart board during "Label Night" while fellow managers look on. Shown, from left, are Linda Matthews, district manager/trainee; Jack Ginter, district manager; Bill Joyner, district manager; Boyles, Scott Baker, store manager; and Kristine Scottto, district manager.



Trans World Music goes Hawaiian during its Saturday night luau.



Members of Chrysalis recording group Slaughter chat with VP of merchandising Gary Arnold, center, after an autograph session.

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

BIG DIPPER

Slam
CD Epic EK-46063
CA ET-46063
LP E-46063

GARY U.S. BONDS

School Of Rock'N'Roll—The Best Of Gary U.S. Bonds
CD Rhino R2-70971
CA R4-70971
LP R1-70971

BURNING TREE

Burning Tree
CD Epic EK-45464
CA ET-45464
LP E-45464

COLOURS

Rules Of Attractions
CD Atlantic 82089-2
CA 82089-4

HUNTERS & COLLECTORS

Ghost Nation
CD Atlantic 82096-2
CA 82096-4
LP 82096-1

LOUIE LOUIE

State I'm In
CD Epic NK-45285
CA NT-45285
LP N-45285

MANO NEGRA

Putas Fever
CD Virgin 91352-2
CA 91352-4
LP 91352-1

THE ORIGIN

The Origin
CD Virgin 91353-2
CA 91353-4
LP 91353-1

LOU REED, JOHN CALE

Songs For Drella
CD Sire 2-26140
CA 4-26140
LP 1-26140

SWEET SENSATION

Love Child
CD Atco 91307-2
CA 91307-4
LP 91307-1

CHRIS THOMAS

Cry Of The Prophets
CD Reprise-Hightone Sire 2-26186
CA 4-26186
LP 1-26186

STEVE WYNN

Kerosene Man
CD Rhino R2-70969

CA R4-70969
LP R1-70969

VARIOUS ARTISTS

Have A Nice Day: Superhits Of The '70s, Vol. I-V
CD Rhino R2-70926—70930
CA R4-70926—70930

BLACK

ALEX BUGNON

Head Over Heels
CD EMI E2-75615
CA E4-75615
LP E1-75615

PAUL JACKSON JR.

Out Of The Shadows
CD Atlantic 82065-2
CA 82065-4
LP 82065-1

MC SHAN

Play It Again, Shan
CD Cold Chillin' 2-26155
CA 4-26155
LP 1-26155

SILK TYMES LEATHER

It Ain't Where You From It's Where Ya At
CD Geffen 24289-2
CA 24289-4
LP 24289-1

VARIOUS ARTISTS

Hip Hop Greats: Classic Raps
CD Rhino R2-70957
CA R4-70957
LP R1-70957

COUNTRY

KEVIN WELCH

Kevin Welch
CD Reprise 2-26171
CA 4-26171

JAZZ/NEW AGE

ERNESTINE ANDERSON W/THE

CLAYTON-HAMILTON JAZZ ORCHESTRA
Boogie Down
CD Concord CCD-4407
CA CJ-407-C

ALLEN FARNHAM

5th House
CD Concord CCD-4413
CA CJ-413-C

RICKY PETERSON

Night Watch
CD Warner Bros. 2-26142
CA 4-26142
LP 1-26142

ARCHIE SCHEPP-CHET BAKER QUINTET

In Memory Of
CD L&R-Optimism 5006

JOHN SCOFIELD

Time On My Hands
CD Blue Note B2-92894
CA B4-92894

THE LEW TABACKIN QUARTET

Desert Lady
CD Concord CCD-4411
CA CJ-411-C

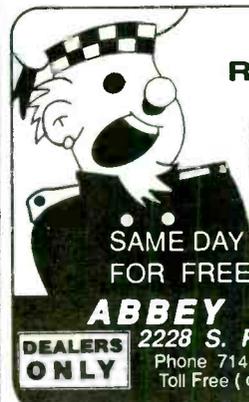
SOUNDTRACKS

VARIOUS ARTISTS

Wild Orchid, Music From The Motion Picture
CD Sire 2-26127
CA 4-26127
LP 1-26127

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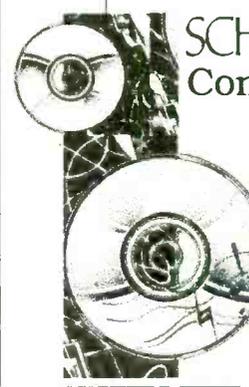
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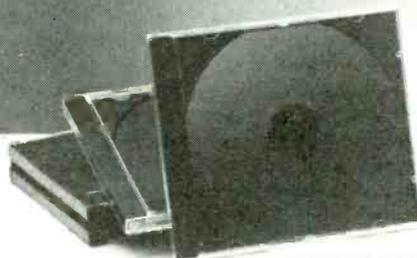
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TOP CLASSICAL ALBUMS™

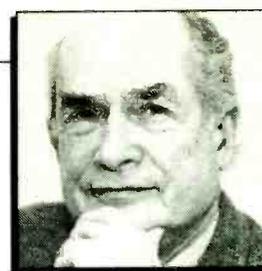
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	★★ NO. 1 ★★ BEETHOVEN: SYMPHONY NO. 9 DG 429-861	1 week at No. 1 LEONARD BERNSTEIN
2	1	33	HOROWITZ AT HOME DG 427-772	VLADIMIR HOROWITZ
3	3	165	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
4	4	5	BARTOK: 6 STRING QUARTETS DG 423-657	EMERSON STRING QUARTET
5	5	7	VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
6	11	3	DEBUSSY: 12 ETUDES PHILIPS 422-412	MITSUKO UCHIDA
7	6	7	MAHLER: SYMPHONY NO. 6 DG 427-697	VIENNA PHILHARMONIC (BERNSTEIN)
8	NEW▶		BEETHOVEN: 9 SYMPHONIES RCA 60324-RG	ARTURO TOSCANINI
9	7	33	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
10	NEW▶		EARLY ROMANTIC OVERTURES ANGEL CDC-49889	LONDON CLASSICAL PLAYERS (NORRINGTON)
11	8	97	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
12	NEW▶		SCHUBERT: SYMPHONY NO. 9 ANGEL CDC-49949	LONDON CLASSICAL PLAYERS (NORRINGTON)
13	10	19	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
14	9	105	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
15	NEW▶		MUSIC FOR ORGAN, BRASS & PERCUSSION TELARC CD-80218	MICHAEL MURRAY/EMPIRE BRASS
16	14	7	NIELSEN: SYMPHONIES 1 & 6 LONDON 425-607	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
17	15	35	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
18	16	9	GREAT CELLO CONCERTOS CBS M2K-44562	YO-YO MA
19	13	99	HOROWITZ PLAYS MOZART DG 423-237	VLADIMIR HOROWITZ
20	12	27	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429	NADJA SALERNO-SONNENBERG
21	NEW▶		FIELD: 15 NOCTURNES TELARC CD-80199	JOHN O'CONNOR
22	18	9	SCHMIDT: SYMPHONY NO. 2 CHANDOS CHAN-8779	CHICAGO SYMPHONY (JARVI)
23	21	29	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656	LONDON CLASSICAL PLAYERS (NORRINGTON)
24	19	27	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
25	17	39	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073	SEATTLE SYMPHONY (SCHWARZ)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★★ NO. 1 ★★ HENRY V SOUNDTRACK ANGEL CDC-49919	5 weeks at No. 1 CITY OF BIRMINGHAM SYMPHONY (RATTLE)
2	3	9	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
3	2	41	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
4	5	9	WEILL: THE THREEPENNY OPERA LONDON 430-075	KOLLO, LEMPER, MILVA (MAUCERI)
5	11	3	THE ENCHANTED FOREST RCA 7893-RC	JAMES GALWAY
6	4	21	ANYTHING GOES ANGEL CDC-49848	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
7	9	3	MCLAUGHLIN: THE MEDITERRANEAN CBS MK-45578	JOHN MCLAUGHLIN
8	NEW▶		TRUMPET SPECTACULAR TELARC CD-80223	DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)
9	8	19	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
10	6	23	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
11	7	27	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
12	10	91	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
13	12	25	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847	VON STADE, HADLEY, STRATAS (MCGLINN)
14	NEW▶		ARIAS AND BARCAROLLES KOCH CLASSICS INTERNATIONAL 7000	LEONARD BERNSTEIN
15	RE-ENTRY		A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical KEEPING SCORE



by Is Horowitz

DISTRIBUTION FANFARE: There they were, three of the nation's most eminent trumpet players in the same room. The occasion was a social send-off for Delos Records to mark its new relationship, under A&M auspices, with PolyGram Group Distribution.

The scene was BMG's Studio D in New York, the afternoon of April 12, where the label's recording chief, John Eargle, had just completed a session with Clark Terry and colleagues for Delos, now more deeply into jazz.

Gerard Schwarz, music director of the Seattle Symphony, was there to help celebrate the American composers series the label is currently engaged in. Although he no longer has time for the trumpet, none needed to be reminded of Schwarz's stature as a classical player (he once served as principal trumpet of the New York Philharmonic).

And none other than Wynton Marsalis, who is equally comfortable in jazz and the classics, stopped by to visit. He was busy with a project of his own in another BMG studio at the time.

Amelia Haygood, Delos president, was on hand to introduce composer David Diamond, whose works will be part of the label's burgeoning American series. With the Grammy-nominated recording of a pair of Howard Hanson Symphonies, and a just-released Walter Piston package, four more sets are due this calendar year. More will come in 1992. Among the composers to be represented in the coming year are Paul Creston and William Schuman.

Similar Delos parties are due in Los Angeles and Chicago in coming months, says Delos marketing chief Rudi Simpson.

PGD staffers now carry Delos product on their rounds, along with the releases of the other A&M distributed classical labels, Denon and Nimbus. When one adds in the PolyGram Classics labels, Deutsche Grammophon, London, and Philips, as well as ECM, the breadth of new product and catalog pushed by this crew assumes awesome proportions.

PASSING NOTES: Riccardo Muti's decision to vacate the music directorship of the Philadelphia Orchestra is not expected to slow Angel's domestic recording pace. Label president Brown Meggs says current commitments with Muti and the Philadelphians will continue at its current rate "at least through 1992."

Meanwhile, Angel has work scheduled with the Chi-

Delos party trumpets its new PGD relationship

cago Symphony (a Mahler First Symphony is due with Klaus Tennstedt). And other U.S. recording will be undertaken with the Orchestra of St. Luke's under its new music director, Roger Norrington, who takes over the post this coming fall.

Further, says Meggs, "We are exploring other orchestral avenues in the States."

Virgin Classics launches a multirecord association with the Boston Early Music Festival Orchestra in June with the recording of Mozart's "Requiem" and "Masonic Cantata." Andrew Parrott will conduct.

Philippe Entremont has an extensive program planned with the Vienna Chamber Orchestra for ProArte. He will be featured as pianist and conductor, with a number of Mozart projects due in time for the Mozart commemorative year in 1991.

Other recent ProArte signings include the San Diego Symphony under Yoav Talmi; Lalo Schifrin as conductor in both classical and crossover material; a three-year deal with the Helsinki Philharmonic under Sergiu Comissiona; and a program with the all-female cello quartet, known simply as Cello.



Nipper News




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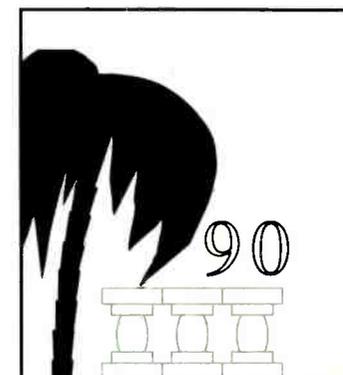
VOL. 1, No. 17

MARKETING IN MALLORCA

Introducing new artists, increasing visibility for the established and creating excitement for those who have passed into legend—these are the tasks a classical music division's marketing department takes for the benefit of the record-buying public.

The responsibility to inform a loyal audience faced with an increasingly bewildering choice of Beethoven symphonies and young artists who are assuredly "The Next Heifetz" and "The Next Horowitz" is not taken lightly. For that reason, BMG Classics held its first-ever international marketing conference in Mallorca this past March.

Classical music listeners are for the most part an educated group, and the purpose of the meetings was to develop creative ways of introducing the artists and repertoire plans of BMG Classics to an international audience. That list of artists includes established stars James Galway, Alicia de Larrocha,



Leonard Slatkin and Pinchas Zukerman. Evident also are rising new talents Ofra Harnoy, whose recording of

Vivaldi concerti was most recently on Billboard Top Five in the Classical chart, and Evelyn Glennie, an exciting percussion soloist. At 18, Evgeny Kissin looks forward to a spectacular New York debut in September.

Performances by Galway, Harnoy and Glennie as well as Barry Douglas, the Tokyo String Quartet, Michala Petri and Kazuhito Yamashita convinced those of us present in Mallorca that we indeed have something special to share with classical music lovers.

BMG
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MTVN Sharpens Its Image With Digital Technology

BY JIM BESSMAN

NEW YORK—MTV Networks has embraced D-2 digital video technology with a multimillion-dollar investment aimed at ensuring its transmission of the best possible TV signal.

Viacom International, parent of MTV Networks (MTV, VH-1, Ha!, Nickelodeon/Nick At Nite), has purchased seven Sony D-2 Composite Digital Library Management Systems (LMS), which enable computerized D-2 programming.

According to Scott Davis, Viacom

Networks Group's senior VP of network operations, acquisition of the sophisticated technology places MTV Networks at the forefront of high-quality video.

"D-2 is to [regular] video what CD is to the LP—that's the best analogy," says Davis. "A D-2 picture is robust, with more presence and life to it. It displays a better representation of whatever feel and texture the author intended to create."

The move gets the approval of the creative community. "It's really great that they've switched," says

video director Jim Yukich, FYI, Los Angeles. "It means a lot in that the videos are going to the best possible quality they can go to. I've seen clips of mine that had dropouts and it just makes you sick. This way, if we send the master to the label, then MTV makes a D-2 copy, at least we know it's never going to change."

MTV, Nickelodeon, and Ha! are already using the new technology. Davis says that VH-1 will be on board as soon as the last Sony machines ordered are delivered.

The new D-2 equipment permits MTV Networks' immediate delivery of digital audio to the cable head end, as well as a picture that will not degrade further than the source tape.

"You can't have anything better at home than what you start out with," says Davis. "If record companies de-

liver their videos on D-2, we can make dubs for our networks in D-2 which are really clones, which don't have generational loss in quality."

Currently, notes Davis, most labels supply videos in 1-inch reel-to-reel analog form. MTV Networks then dubs them up to the D-2 format for digital playback.

"We're given analog artifacts and elevate them to the highest quality from here on out, minimizing our role in the degradation process which is inherent in home delivery of the TV signal."

MTV Networks is thus encouraging labels to submit videos in D-2, thereby establishing the digital domain at the initial creative end.

Meanwhile, the library management function of the new D-2 equipment allows computer-assisted play-

back operation. The robotically loaded D-2/LMS units contain more than 30 D-2 VTR machines, as many as 1,000 cassette storage bins, and the computerized internal switching mechanism.

Says Davis, "The LMS, in conjunction with D-2, gives us total versatility and flexibility—starting with the highest possible quality at the point of origination."

Davis notes one other important aspect of MTV Networks' move to D-2 technology. D-2, which is a cassette-base format using wider tape than Betacam equipment, provides four CD-quality digital audio tracks that are independent of video.

Taping a concert with four D-2 tape machines, then, involves 16 tracks of CD audio, in essence a "mini-multitrack studio."

Audubon Turns To Pop Stars Society To Promote Earth Via Clips

BY MELINDA NEWMAN

NEW YORK—Similar to how Greenpeace turned to pop stars to help promote many environmental causes, the National Audubon Society is enlisting artists' aid.

Unlike Greenpeace's celebrated campaign, which included artist-driven PSAs and a double-album set of previously released material, the Audubon Society is asking artists to contribute new material.

The first to respond to the call was the Grateful Dead, who, with Arista and the society, made a clip of "We Can Run" featuring National Audubon Society footage, in time for Earth Day (Billboard, April 21).

Now, the society is offering artists several other ways to get involved. "What we're primarily shooting for is to break new songs through videos," says Claude Carmichael, producer of music videos for National Audubon Society Productions in New York.

The society makes four major television specials a year that are seen by approximately 20 million viewers, according to Nielsen ratings. Though the shows have used nondescript music in the past, the Society is now looking to artists to get involved in the scoring—instrumental and noninstrumental—of the specials. "We could then spin music videos off of that," says Carmichael.

He adds that, although no final decision has been made, the Society is talking to Jimmy Buffett about a special on the Caribbean islands. Audubon is also discussing narrating a special with Waylon Jennings on the Western lands and the problems of overgrazing. It is also discussing projects with Branford Marsalis and Dave Grusin.

"Basically, we're asking the artists

to do whatever they want to do. If they're narrating, that's basically a two-hour commitment, but if it's shot on location, that could be a two-day commitment, and working on the music would be more than that," says Carmichael.

"Many of the record companies have already expressed interest in working with us," he adds. "If someone has a new song, a special might be a good avenue to have it heard by 20 million people."

Because of the rush to get out the Grateful Dead video in time for Earth Day, Carmichael says Audubon is only now starting to follow up on letters sent to a wide variety of artists, ranging "from Ruben Blades to Peter Gabriel."

"We sent out a hundred letters. Some were to acts that I liked, some were to acts that I knew were interested in the environment. I wanted to give an opportunity to artists who hadn't expressed interest in this forum before."

If artists cannot get involved in the specials, the Audubon Society "has five years of beautiful footage in the can that we're more than willing to share."

Similar to the Grateful Dead clip, videos using Audubon footage give the society a co-production credit. "The idea is to get the idea across to younger people that the environment is important."

Aside from the small screen, Audubon is also working on its first motion picture feature, "The Ivory Hunters," starring John Lithgow, Isabella Rossellini, and James Earl Jones. Additional opportunities to spin off music videos by interested artists, as well as the soundtrack project, will come from that vehicle, Carmichael says.



by Melinda Newman

CH-CH-CHANGES: Susan Silverman, who was of late director of video production at Columbia Records, starts at MCA April 23. She ostensibly replaces Liz Heller, whose title was VP of artist development. Silverman, whose title isn't official yet, will be in charge of video production. Columbia has yet to replace Silverman.

Also making a move is Dannielle Grey, who replaces Janet Grey (no relation) as manager of video promotion for Rhino Records. Janet is going to Rhino's sales department. Dannielle was an assistant in the label's radio promotion department. The first project Dannielle is working is "16 Tons" by Eric Burdon from the "Joe Versus The Volcano" soundtrack. "But the thing I'm really getting a great response on is the Devo home video," she says—so much so that she is thinking of widely servicing "Satisfaction" and "Whip It" to video outlets. She can be reached at 213-828-1980. Upcoming projects include new clips from Steve Wynn's album. Wynn is the lead singer for Dream Syndicate.

Congratulations to PolyGram's Annette Cirillo, who has been promoted to VP of video production. Her title had been director of video production since she joined the company in February 1989. Prior to coming to PolyGram, Cirillo worked in feature films, among them Diane Keaton's upcoming release, "The Lemon Sisters."

Switching from record labels to production companies, director Alex Proyas has moved from Propaganda Films to Limelight. The deal excludes his native Australia, where he'll still use his production company Meaningful Eye Contact as his base of operations. Among the videos he has directed are Crowded House's "Don't Dream It's Over," INXS' "Kiss The Dirt," and Colin Hay's "Into My Life."

NORTH OF THE BORDER: MuchMusic's VP/GM Dennis Fitz-Gerald has announced his retirement, effective Sept. 1. Fitz-Gerald joined Citytv, MuchMusic's sister station, in 1983, and was instrumental in launching the Canadian music channel. Displaying a healthy attitude about his decision, Fitz-Gerald says, "My feeling toward my co-workers at City/Much... is one of profound fondness and respect... maybe love is a better word. So why leave? Perhaps in the hope that life doesn't end with the words 'I wish I had taken the time to...'"

Upon Fitz-Gerald's fall departure, MuchMusic's

parent company, CHUM, has announced the promotion of Ron Waters, current MuchMusic station manager and VP/GM of CKVR in Barrie, Ontario, to VP/GM of MuchMusic.

VIDEO VIEW: Boston-area vid show "Video Visions" has widened its base with its expansion to broadcast channel WHLL in Worcester, Mass. The 60-minute show began airing on the channel, which reaches approximately 3 million households in the New England area, the first week of April. It appears at midnight on Saturdays, following "Showtime At The Apollo." "Video Visions," which is produced by Blackburst Multimedia in conjunction with Continental Cablevision, continues to be shown every Friday and Saturday night on public access cable channels in greater Beantown.

The show's format is a combination of urban, dance, pop, and rap clips. Special features include lifestyle pieces and artist interviews. The show, whose main demographic is the 18-35 age group, is hosted by Stephen Hill, PD at WILD, Boston's commercial black radio station. WILD cross-promotes the show's frequent promotions. The show's associate producer, Suzanne Taylor, can be reached at 617-638-0254.

AFTER KICKING OFF ITS global television program "Buzz" April 22, MTV continues its manifest destiny with the launching of "Earth To MTV" April 29. Following "Buzz" on Sunday nights, the 30-minute show will feature hit videos from around the world. The program is hosted by Italian house music artist Jovanotti, who also hosts MTV Europe's daily show, "Afternoon Mix." "Earth To MTV" will feature clips by some foreign artists already known in the U.S., such as Australia's Hunters & Collectors and Noiseworks, as well as those less familiar to American audiences, like Japan's Kome Kome Club, Sweden's the Creeps, and Argentina's Charly Garcia.

MONEY TO BURN: Speaking of MTV, SST recording artist Grant Hart, formerly of Husker Du, discovered one more thing the network won't go for—burning cold hard cash. According to Ron Coleman, SST's promotions and marketing director, MTV initially rejected Hart's video for "All Of My Senses" because he is shown burning U.S. currency, an illegal act.

"It was only a few dollar bills," says Coleman. The clip has been edited to omit the money-burning, he adds. "We're calling it the MTV version, because they're the only people who wouldn't air it." Coleman says the unexpurgated version has been approved for the USA cable network, as well as a dozen U.S. and European outlets. The new version of the clip has been approved for MTV's "120 Minutes," to air April 29.

Assistance in preparing this column was provided by Bruce Haring.

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A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

VIDEO TRACK

LOS ANGELES

NITRATE FILMS, TOM PETTY, a couple of Samoans, and a cast of interesting characters descended upon a half-finished suburb to capture the mood of Petty's new video, "Yer So Bad." Look for **Billboard's** own **Glenn Darby**, who poses as one of the yuppies Petty pokes fun at in the tune. **Julien Temple** directed the concept clip, which features Petty parading across the hoods of some shiny new BMWs, among other things. **Amanda Pirie** produced. The song comes from the current **MCA** release, "Full Moon Fever."

Matt Mahurin directed the latest **Oingo Boingo** video, "Out Of Control," the new single from "Dark At The End Of The Tunnel." **Louise Feldman** produced the **MCA** video for **O Pictures**.

NEW YORK

PETER WOLF IS "Up To No Good" as he returns to the video realm with his "99 Worlds" clip, the first single from his new release on **MCA**. **MGMM's Michelle Mahler** lensed Wolf and company performing in the Faith Mission Church in Harlem. **Robert Brinkman** directed photography and **Nicky Ma** produced. **Mahrer** also directed **Shawn Colvin's** "Diamond In The Rough" clip, reeled in suburban Long Island and in some New Jersey swamps. **Siri Aarons** produced this **MGMM** clip, and **Ken Ross** directed photography. **Gale Sparrow** executive-produced both videos. **Colvin's** album, "Steady On," is on **Columbia**.

OTHER CITIES

WAYNE ISHAM IS DIRECTING

the latest **Janet Jackson** video, "Black Cat." The clip, which deviates from the stylized, high-concept videos spawned by the "Rhythm Nation 1814" album on **A&M**, features concert footage reeled in Chicago and Minneapolis. **Jeff Tannebring** produced and **Curt Marvis** executive-produced for **The Company**. Meanwhile, **Jean Pellerin** directed the latest live **Whitesnake** clip, titled "Now You're Gone." The concert video contains footage lensed in a number of East Coast venues. **Bill Brigade** produced, and **Marvis** executive-produced the **Geffen** clip for **The Company**.

Red Car's Larry Blackmon and **Tony Mitchell** directed **Cameo** recently in "I Want It Now" for **Mercury Records**. The performance piece is highlighted by huge props and cartoonlike sets. **Liz Silver** produced the Miami-based shoot. In addition, **Red Car's Tom Ackerman** directed the **Linda Ronstadt-Aaron Neville** clip "When Something Is Wrong With My Baby." The single comes from the singers' **Elektra** collaboration, "Cry Like A Rainstorm, Howl Like The Wind." **Ackerman** shot picturesque scenes on the streets of New Orleans, as well as capturing a live performance at the legendary club **Tipitina's**. **Lynn Rose** produced.

Geffen's Silk Tymes Leather hit the streets of Miami Beach to shoot "The Woman In Me," the band's latest clip, directed by **Rich Murray**. **Lenny Grodin** produced the rappers' performance/dance video for **Grodin Production Associates**.

Midnight Films' Carlos Grasso directed **Virgin** newcomers the **Gunbunnies** in their major-label video debut, "Stranded." **Mark Leemkuil** produced the concept/performance clip, based in Little Rock, Ark.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210**.

ALABAMA

Pass It On Down
Pass It On Down/RCA
Tamara Wells/One Heart Productions
Jack Cole

BELINDA CARLISLE

Visions Of You
Runaway Horses
John Lowe, Luke Thornton/Red Car
Victor Ginzburg

D-MOB

That's The Way Of The World
A Little Bit Of This, A Little Bit Of That/FFRR
M-Ocean Pictures Ltd.
Howard Greenhalgh

HARLOW

Chain Reaction
Harlow/Warner Bros.
Steve Frederikz, Linda Valenzuela/VIVID
Tony Vanden Ende

ROBIN LEE

Black Velvet
Black Velvet/Atlantic
Joe Pollaro, Stephanie Clift/Pollaro Media
Richard Jernigan

IAN McCULLOCH

Candleland
Candleland/Warner Bros.
M-Ocean Pictures Ltd.
Howard Greenhalgh

MISA

Shake The House
Misa/Motown
Drake Bender/AWGO
Scott Pritikin

NICE & SMOOTHIE

Funky 4 U
Nice & Smoothie/Sleeping Bag
Amy Raskin/Cathoun Productions
Fab 5 Freddy

THE ORIGIN

Growing Old
The Origin/Virgin
Louise Feldman/O Pictures
Matt Mahurin

PARIS

Break The Grip Of Shame
The Devil Made Me Do It/Tommy Boy-Scarface
Madelyn Vella
Robert Caruso

MARTY STUART

Hillbilly Rock
Hillbilly Rock/MCA
Robin Beresford/ACME Pictures
Joanne Gardner

3RD BASS

Words Of Wisdom
The Cactus Album/Columbia
Ralph McDaniels, Sabrina Gray/Classic Concept
Lionel C. Martin

JODY WATLEY

Precious Love
Larger Than Life/MCA
Anita Wetterstedt/O Pictures
Matthew Rolston

KELLY WILLIS

I Don't Want To Love You (But I Do)
Well Traveled Love/MCA
Carlyne Majer, Joan French/ATS Productions—Studio Productions
Carlyne Majer, Jim May



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Babyface, Whip Appeal
Phil Collins, Do You Remember
House Of Love, I Don't Know Why I Love You
Public Enemy, 911 Is A Joke
Biz Markie, It's Spring Again
Richard Marx, Children Of The Night

BUZZ BIN

The Cure, Pictures Of You
Depeche Mode, Enjoy The Silence
Peter Murphy, Cuts You Up

FIVE STAR VIDEO

Jude Cole, Baby It's Tonight

BREAKTHROUGH

Suzanne Vega, Book Of Dreams

EXCLUSIVE

Aerosmith, What It Takes
Fleetwood Mac, Save Me
Heart, All I Wanna Do Is Make Love To You
Madonna, Vogue
Adam Ridgeley, Shake

HEAVY

Michael Bolton, How Can We Be Lovers
Calloway, I Wanna Be Rich
Jane Child, Don't Wanna Fall In Love
Don Henley, Heart Of The Matter
Janet Jackson, Alright
Mottley Crue, Without You
Robert Plant, Hurting Kind
Sinead O'Connor, Nothing Compares 2 U
Wilson Phillips, Hold On

ACTIVE

Adam Ant, Room At The Top
B-52's, Deadbeat Club
Bad English, Heaven Is A 4 Letter Word
Alice Cooper, Only My Heart Talkin'
Damn Yankees, Coming Of Age
Electronic, Getting Away With It
Faster Pussycat, House Of Pain
Joan Jett, Love Hurts
Lenny Kravitz, Mr. Cab Driver
Michael Penn, This And That
Roxette, It Must Have Been Love
Slaughter, Up All Night
The Smithereens, Blues Before And After
Rod Stewart & Ron Isley, This Old Heart Of Mine

MEDIUM

Black Crowes, Jealous Again
Del Amitri, Kiss This Thing Goodbye
The Church, Metropolis
The 4 Of Us, Drag My Bad Name Down
Giant, I'll See You In My Dreams
L.A. Guns, The Ballad Of Jayne
Corey Hart, A Little Love
The London Quireboys, 7 O'Clock
The Mission U.K., Deliverance
The Rave-Ups, Respectfully King Of Rain
Soul II Soul, Get A Life
Stone Roses, Fool's Gold
Tragically Hip, New Orleans Is Sinking

BREAKOUTS

Baton Rouge, Walks Like A Woman
Danger Danger, Bang Bang
Digital Underground, The Humpty Dance
Faith No More, Epic
Linear, Sending All My Love
Little Feat, Texas Twister
A'me Lorain, Whole Wide World
The Raindogs, I'm Not Scared
Joe Satriani, I Believe
XYZ, What Keeps Me Loving You



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

ADDS

Mark Collie, Looks Aren't Everything

CURRENT

David Lynn Jones, Lonely Town
Kentucky Headhunters, Dumas Walker
Lionel Cartwright, I Watched It All (On My Radio)
Doug Stone, I'd Be Better Off (In A Pine Box)
Desert Rose Band, In Another Lifetime
Mac McAnally, Back Where I Come From
Robin Lee, Black Velvet
Tanya Tucker, Walking Shoes
Lacy J. Dalton, Black Coffee
Steve Wariner, The Domino Theory
Clint Black, Walkin' Away
The Highwaymen, Silver Stallion
Travis Tritt, Help Me Hold On
Highway 101, Walkin' Talkin' Cryin' Barely...
Baillie And The Boys, Perfect
Southern Pacific, I Go To Pieces
Foster And Lloyd, Is It Love
Exile, Nobody's Talking
Vince Gill, When I Call Your Name
Jann Browne, Mexican Wind
Alabama, Pass It On Down
Shelby Lynne, I'll Lie Myself To Sleep



Continuous programming
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ADDS

Lyle Lovett, Here I Am
Shawn Colvin, Diamonds In The Rough
Innocence Mission, Wonder Of Birds
Kennedy Rose, Love Like This
Danny O'Keefe, Along For The Ride
Phil Collins, Do You Remember

FIVE STAR VIDEO

Johnny Clegg, Beautiful World
Bob Dylan, Most Of The Time
Miki Howard, Until You Come Back
Elton John, Club At The End Of The Street
Notting Hillbillies, Your Own Sweet Way
Soul II Soul, Get A Life
Suzanne Vega, Book Of Dreams

ARTIST DEVELOPMENT

Basia, Cruising For Bruising
Luka Bloom, Rescue Mission
Kate Bush, This Woman's Work
Cowboy Junkies, Sun Comes Up, It's Tuesday Morning
Everything But The Girl, Driving
Julia Fordham, Lock And Key
B-52's, Deadbeat Club
Grayson Hugh, How Bout Us
Michael Penn, This And That
Diane Reeves, Never Too Far



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CURRENT

Steve Salas, The Harder They Come
Red Hot Chili Peppers, Taste The Pain
Eddy Grant, Gimme Hope Jo'anna
Bad English, Heaven Is A 4 Letter Word
Corey Hart, A Little Love
Gun Bunnies, Stranded
Deborah Harry, Sweet And Low
Severed Heads, Big Cars
MC 900 Foot Jesus w/DJ Zero, I'm Going Straight...
Nitzer Ebb, Lightning Manq
Damn Yankees, Coming Of Age
Giant, I'll See You In My Dreams
Peter Wolf, 99 Worlds
Style, What A Brother Know
Big Lady K, Funn
3rd Bass, Brooklyn Queens
The D.O.C., Beautiful But Deadly
Public Enemy, 911 Is A Joke
Icy Jaye, Girl Thing
Queen Latifah, Come Into My House
Aerosmith, What It Takes
L.A. Guns, The Ballad Of Jayne



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ADDS

Robert Plant, Hurting Kind
The 4 Of Us, Drag My Bad Name Down
Young M.C., Louie, Louie
Signal, Does It Feel Like Love
Danger Danger, Bang Bang
Johnny Gill, Rub You The Right Way
D-Mob, That's The Way Of The World
Rob Base, Get Up And Have A Good Time
B-52's, Deadbeat Club
Jude Cole, Baby It's Tonight

HEAVY

Lisa Stansfield, All Around The World
Sinead O'Connor, Nothing Compares 2 U
Michael Bolton, How Can We Be Lovers
Mottley Crue, Without You
Calloway, I Wanna Be Rich
Jane Child, Don't Wanna Fall In Love

MEDIUM

Giant, I'll See You In My Dreams
Sweet Sensation, Love Child (Live)
The Smithereens, Blues Before And After
Boo-Yaa T.R.I.B.E., R.A.I.D.

Pretty Boy Floyd, I Wanna Be With You
After 7, Ready Or Not
Salt-N-Pepa, Expression
Adam Ant, Room At The Top
Digital Underground, The Humpty Dance



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CURRENT

After 7, Ready Or Not
Troop, Spread My Wings
B B D, Poison
Smokey Robinson, Everything You Touch
Babyface, Whip Appeal
Howard Hewitt, Show Me
Freddie Jackson, All Over You
Digital Underground, The Humpty Dance
Johnny Gill, Rub You The Right Way
Diane Reeves, Never Too Far
Tyler Collins, Girls Nite Out
The Temptations, Soul II Soul
The Gap Band, Addicted To Your Love
Lisa Stansfield, All Around The World
The Good Girls, Love Is Like An Itchin' In Your Heart
Angela Winbush, No More Tears
Soul II Soul, Get A Life
En Vogue, Hold On
Body, Footsteps In The Dark
Maze, Love's On The Run



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ADDS

Bell, Biv & DeVoe, Poison
After 7, Ready Or Not
The Cure, Pictures Of You
Michael Penn, This And That
The Rave-Ups, Respectfully King Of Rain
Hi Tek 3, Spin That Wheel
Company Of Wolves, The Distance
Aftershock, Always Thinking Of You

POWER

Jane Child, Don't Wanna Fall In Love
Sinead O'Connor, Nothing Compares 2 U
Calloway, I Wanna Be Rich
Lisa Stansfield, All Around The World
Michael Bolton, How Can We Be Lovers
Babyface, Whip Appeal
Adam Ant, Room At The Top
A'me Lorain, Whole Wide World
Janet Jackson, Alright
Linear, Sending All My Love
Taylor Dayne, Love Will Lead You Back
Tommy Page, I'll Be Your Everything



Continuous programming
704 18th Ave. South, Nashville, TN 37203

ADDS

William Lee Golden, Keep Lookin' Up
Helen Cornelius, Ask Any Woman
Artists United For Earth Day, Tomorrow's World

HEAVY

Restless Heart, Fast Movin' Train
Travis Tritt, Help Me Hold On
Kentucky Headhunters, Dumas Walker
Lionel Cartwright, I Watched It All (On My Radio)
Alan Jackson, Here In The Real World
Doug Stone, I'd Be Better Off (In A Pine Box)
Zaca Creek, Ghost Town
Mark Collie, Looks Aren't Everything
Rodney Crowell, If Looks Could Kill
Oak Ridge Boys, No Matter How High
Tanya Tucker, Walking Shoes
Sawyer Brown, Did It For Love
Jann Browne, Tell Me Why
Marty Stuart, Hillbilly Rock
Clint Black, Walkin' Away
Paul Overstreet, Seeing My Father In Me
Robin Lee, Black Velvet
Skip Ewing, If A Man Could Live On Love Alone
Prairie Oyster, Goodbye, So Long, Hello
Canyon, Carryin' On

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WB Tune Touts Environment

NASHVILLE—Warner Bros. Records here has produced and sent to more than 2,300 radio stations an Earth Day single called "Tomorrow's World." Like many other cause songs of late, this one involves the participation of several recording artists, among them Highway 101, T. Graham Brown, Holly Dunn, Foster & Lloyd, Dan Seals, Suzy Bogguss, Vince Gill, Pam Tillis, Kevin Welch, Lynn Anderson, and William Lee Golden.

The 3½-minute song was written by Pam Tillis and Kix Brooks, produced by Jim Ed Norman, and published

by CBS/Tree. The single is not available commercially.

An accompanying music video was released April 16.

Warner Bros./Nashville has also produced and distributed to radio a CD on environmental protection. The spots were recorded by Alabama, Emmylou Harris, Randy Travis, Tanya Tucker, the Forester Sisters, Dan Seals, the Bellamy Brothers, Foster & Lloyd, Lionel Cartwright, Sweethearts Of The Rodeo, Moe Bandy, Dunn, Kathy Mattea, Rodney Crowell, Rosanne Cash, Baillie & the Boys, and Ronnie McDowell.

Earth Issue Comes Home To Alabama

New Single Keyed To Environmental Concerns

BY EDWARD MORRIS

NASHVILLE—Alabama is keying its new single, music video, album, and tour to the environmental theme, "Pass It On Down." The single by that name has already been shipped, and the video debuted on The Nashville Network April 4. "Pass It On Down," the album, will be released May 25.

The song at the center of all this activity was jointly written by Randy Owen and Teddy Gentry of Alabama, Will Robinson, and Ronnie

Rogers. Gentry says he came up with the idea when he and his son were fishing and were warned that the fish they were after might not be edible because of poisons in the water.

"I guess I was kind of thinking about that and talking to my son that if things didn't change, he might not be able to take his son fishing—that there might not be any fish in the river at all."

In spite of the passion with which Alabama has embraced the environmental cause, "Pass It On Down" is the only song on the new album that addresses the subject. No effort was made to create a concept album. "We didn't want to put a preaching album out or anything like that," Owen explains.

"It would have been forced writing," Gentry continues. "This song came about very naturally."

Owen says RCA, Alabama's record label, took to the environmental approach immediately and enthusiastically. "You just can't do anything anymore in the music business unless everybody's into it," he observes appreciatively.

The single was shipped in sleeves

made of recycled paper. Promotional material, all of which bears the "Pass It On Down" logo, is also printed on recycled paper.

Jack Cole directed the accompanying music video, which was shot at the Jordan Ranch in Los Angeles and an abandoned steel mill in Rancho Cucamonga, Calif. Children appearing in the video are members of the International Peace Corps in Los Angeles.

Owen says the group prefers to get its message across by example and song than by more conventional political means: "We don't feel politicians can solve problems like they're given credit for. This has got to start in the American home—or the world home... If we can get the kids to understand what we're saying—that this world is theirs—then Mom and Daddy are going to follow in line."

The Pass It On Down Tour '90, which is not corporately sponsored, has approximately 30 dates to go, and is scheduled to conclude in Sept. 29 in Nashville. Clint Black and Lorie Morgan will open most of the concerts.

Final Words On A Fabulous Farm Aid IV

Backstage Antics, Onstage Acts Enliven Event

FARM AID IV FINALE: Here's a last glance at Willie Nelson's Farm Aid IV concert April 7 at the Hoosier Dome in Indianapolis.

Funniest comments: Arlo Guthrie, with wavy graying hair past the shoulders and wearing a multi-colored shirt, on the press-room podium with U.S. Rep. Jim Jontz (D-Ind.), sporting close-cropped hair and a dark brown suit. Guthrie asked, "Is the No. 1 cash crop in this state still illegal?" A shocked Jontz hemmed, hawed, and finally answered, "As far as I know, corn is still legal."

Guthrie was later approached by a fan who remarked that he had a dog named Arlo. "I've had a lot of dogs named after me," Arlo remarked. "Some cats, too. I've even had some plants named after me—I don't know what kinds, though." Guthrie lives on a Massachusetts family farm, mainly off the royalties of "Alice's Restaurant." Citing the complexities of farming, Guthrie admitted, "If I knew what I was doing there, I wouldn't be working so much as a musician."

Farm Aid, Russian style? Soviet rock group Gorky Park performed, then decided that Farm Aid is also needed in Russia. The group is contacting its management company to explore the possibilities of staging a benefit concert for Soviet Union farmers. "We want to make it big, even if it would last three or four days," commented Alexi Belov of Gorky Park.

Richard Young of the Kentucky Headhunters, who received a rousing Farm Aid reception, was looking for an Amtrak timetable. He has developed a fear of flying, à la John Madden, and he was trying to take his trips on the ground. The last roller-coaster flight did him in. Young, with frizzy hair that falls far beyond his shoulders, was sitting next to another Headhunter on the plane—and passed out after takeoff. The stewardess looked at the Headhunter who now had Young's Kentucky head in his lap, and asked, "Is the missus going to be all right?"

Among the native Hoosiers stirring the locals from the stage were John Mellencamp, John Hiatt, Axl Rose of Guns N' Roses, and Henry Lee Summer. Observed Hiatt: "This city has grown. It's got a lot of hustle and bustle to it that it didn't have when I was growing up."

Who would the special guest be? Rumors had it that Bob Dylan or Paul McCartney would fill that slot. However, there was no disappointment when Elton John walked onstage. His performance was wonderful. Two of the finest human beings in the world have to be John and Willie Nelson. John had been maintaining a bedside vigil with dying AIDS victim Ryan White and dedicated a song to him (Nashville Scene, April 21). Earlier in the day, Nelson found time to visit White—as did Kris Kristofferson and the Rev. Jesse Jackson. Let's add Kristofferson and Jackson to that

list of golden souls who have done so much to help those less fortunate.

Axl Rose was on good behavior until his goodbye profanity. TNN censors had their fingers on the button but couldn't react fast enough after Rose had lulled them with a professional performance. Unlike his boozing at the American Music Awards, he tugged from a jug of Evian.

Most forms of music got a ride during the concert that lasted nearly 14 hours. Among the Nashville and/or country performers

were Beth Neilsen Chapman, William Lee Golden, Lee Clayton, John Carter Cash, Joe Ely, David Lynn Jones, Bill Monroe, Billy Joe Shaver, Garth Brooks, Alan Jackson, Asleep At The Wheel, Jan Browne, Alex Harvey, Les Taylor, Jonelle Mosser, Don Williams, Steve Earle,

Paul Overstreet, Nanci Griffith, John Conlee, Suzy Bogguss, Foster & Lloyd, Southern Pacific, John Prine, Ricky Van Shelton, K.T. Oslin, Lyle Lovett, John Denver, Kathy Mattea, Dwight Yoakam, and Carl Perkins. Entertainers paid all of their own expenses for the privilege of donating their creative talents to the cause of the American farmer. The aforementioned talents, and all of the performers who appeared on Farm Aid IV, should be saluted for what they have contributed.

Finally, for those who have not donated to the cause, you can still do so—Farm Aid accepts contributions during the entire year. For Nelson, Mellencamp, and Neil Young, who spearhead the Farm Aid efforts, for the great performers from Bonnie Raitt to Bruce Hornsby who gave their all for the farmer, for all of the farmers who showed up to give their stories, and for Elton John and Ryan White, who have demonstrated what living and loving and dying are all about, please consider a donation to Farm Aid. The number is 1-800-FARM-AID.

TALENT WATCH: It's a preview performance of Alan Jackson at the Ace of Clubs in Nashville, sponsored by ASCAP and Arista Records. Although he's a little stiff at first, Jackson quickly warms up and wins the audience with his first chart-climbing single, "Here In The Real World." But watch out for a song he wrote after visiting Hank Williams' grave at midnight in Montgomery, Ala. ... It's another night at Nashville's Bluebird Cafe (April 18), and Michael Woody is performing such songs as "Nothing's Going To Keep Me Away From You," "When Love Comes To Town," and "She Never Comes To Find Me When I Hide." This guy is good—and some record producers should take a look at this bright new talent. He was especially hot with "Only A Fool Could Tell" and the rollicking "High And Lonesome."



by Gerry Wood

Cornelius Cos. Nab Lowery, Cabin Fever Music Catalogs

NASHVILLE—The Cornelius Cos. here have signed to represent the Cabin Fever Entertainment and the Lowery Music Group catalogs. The Cabin Fever collection embraces the Hat Band and Miss Hazel catalogs, which contain most of the Charlie Daniels Band hits, as well as work by David Lynn Jones, Billy Ray Reynolds, Jimmy Hall, McGuffey Lane, and Larry Kingston.

Producer and studio guitarist Ron Cornelius, head of the Cornelius Cos., says that he and Daniels have also formed a production team. One of its first projects is a spec album and finished video on Nashville-based singer Dawn Carter, who writes for Early Light/Cabin Fever Music.

"Charlie and I go back 25 years," Cornelius says. "He and I played on probably 40 albums together, including seven [Bob] Dylan albums. He was in my band with Leonard Cohen for four years."

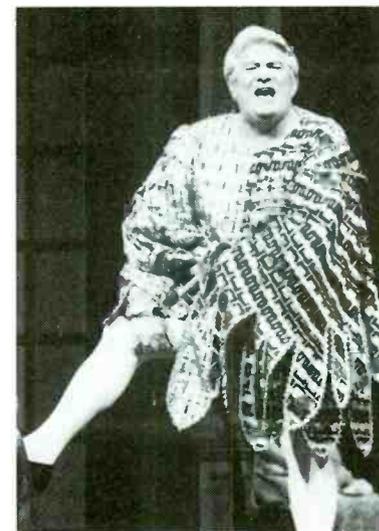
Noting that Daniels' career has taken an upswing with his "Simple Man" album, just certified gold, Cornelius adds, "Any publishers or writers who want to get songs on Charlie Daniels' albums [must work] through our office. Charlie won't listen to anything that doesn't come through us."

The video arm of Cabin Fever Entertainment is producing a long-form video on Daniels, according to Cornelius. The company, headquartered in Greenwich, Conn., has already released videos on Willie Nelson and Hank Williams Jr.

Among the selections in the Atlanta-based Lowery Music Group holdings, Cornelius says, are previously unexploited Joe South songs.

"Part of our deal [with Lowery]," Cornelius says, "is to take the entire catalog and, song by song, go in with our players and singers and knock them into demos—really A-class publishing demos."

(Continued on page 54)



Der Clowerhaus. No, that's not the world's largest singing canary, it's MCA Records star Jerry Clower wearing an outfit that definitely did not come from Yazoo City, Miss. Clower turned Grand Ole Opry to Grand Opera as he made his debut in the Johann Strauss operetta "Der Fleidermaus" at the Mississippi Opera Co.'s 45th consecutive season opener in Jackson, Miss. "It was an all-time thrill," commented Clower, wearing what he termed "my rhinestone opera suit."

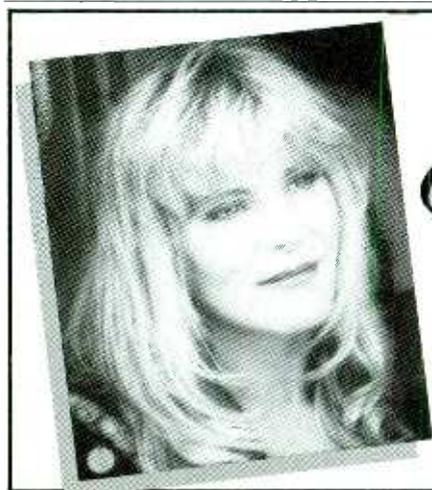
HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	11	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
2	2	5	12	STRANGER THINGS HAVE HAPPENED R.MILSAP,R.GALBRAITH,T.COLLINS (K.STEGALL, R.MURRAH)	RONNIE MILSAP RCA 9120-7
3	3	6	16	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON, M.IRWIN)	ALAN JACKSON ARISTA 9922
4	8	8	12	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY,E.SEAY (R.MILLER, J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
5	9	10	10	HELP ME HOLD ON G.BROWN (T.TRITT, P.TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
6	5	12	8	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS, D.GAY)	CLINT BLACK RCA 2520-7
7	11	16	11	SEE IF I CARE R.HALL,R.BYRNE (W.ALDRIE, R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
8	12	17	8	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS, T.KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
9	7	1	13	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
10	14	14	13	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
11	10	2	14	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
12	4	7	14	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
13	17	18	9	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS, Z.TURNER)	KEITH WHITLEY RCA 9122-7
14	6	3	16	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
15	16	19	9	IF LOOKS COULD KILL T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38 73254/CBS
16	18	21	10	BRING BACK YOUR LOVE TO ME R.SCRUGGS,E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
17	19	20	13	BACK WHERE I CAME FROM J.E.NORMAN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
18	23	23	8	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE, S.CLARK)	DOUG STONE EPIC 34 73246/CBS
19	13	9	17	SEEM' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9116-7
20	20	24	10	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
21	26	33	6	WALKING SHOES J.CRUTCHFIELD (P.KENNERLEY)	TANYA TUCKER CAPITOL 44520
22	22	26	6	I WATCHED IT ALL (ON MY RADIO) J.SMITH,T.BROWN (L.CARTWRIGHT, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53779
23	25	29	8	BLACK VELVET N.LARKIN (C.WARD, D.TYSON)	ROBIN LEE ATLANTIC 4-87979
24	15	15	12	AIN'T NOBODY'S BUSINESS B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
25	27	28	9	SILVER STALLION C.MOMAN (L.CLAYTON)	WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
26	28	34	7	THE DOMINO THEORY R.SCRUGGS (B.LABOUNTY, B.FOSTER)	STEVE WARINER MCA 53733
27	21	13	17	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	PATTY LOVELESS MCA 53764
28	32	41	5	GUARDIAN ANGELS B.MAHER (N.JUDD, J.JARVIS, D.SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
29	24	11	17	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
30	35	44	6	IN ANOTHER LIFETIME P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53804/MCA
31	39	50	4	SHE CAME FROM FORT WORTH A.REYNOLDS (PALGER, F.KOLLER)	KATHY MATTEA MERCURY 876746-4
32	29	25	21	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL 44527
33	30	27	20	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	THE OAK RIDGE BOYS MCA 53757
34	40	47	5	BLACK COFFEE J.BOWEN,J.STROUD,L.J.DALTON (E.STEVENS, H.KANTER)	LACY J. DALTON CAPITOL 79962
35	45	58	4	RUNNIN' WITH THE WIND R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
36	41	48	10	MISTER DJ J.STROUD (C.DANIELS, T.CRAIN, T.DIGREGORIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
37	34	32	20	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 9115-7
38	36	37	24	NOBODY'S HOME J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	31	22	15	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
40	42	39	21	SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
41	38	30	19	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
42	33	36	9	DID IT FOR LOVE R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44483/CAPITOL
43	43	40	23	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
44	37	35	23	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	JANN BROWNE CURB 76805
45	44	42	19	LITTLE GIRL J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
46	47	49	23	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	RICKY VAN SHELTON COLUMBIA 38 73077/CBS
47	63	68	3	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN, L.WILLIAMS)	REBA MCENTIRE MCA 79009
48	50	46	26	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	BAILLIE AND THE BOYS RCA 9076-7
49	48	45	26	START ALL OVER AGAIN P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
50	57	65	4	I GO TO PIECES SOUTHERN PACIFIC (J.E.NORMAN (D.SHANNON))	SOUTHERN PACIFIC WARNER BROS. 7-19860
51	54	56	4	IS IT LOVE B.LLOYD,R.FOSTER,R.WILL (R.FOSTER, B.LLOYD)	FOSTER & LLOYD RCA 2502-7
52	NEW	1	1	PASS IT ON DOWN J.LEO,L.MLEE,ALABAMA (T.GENTRY, R.OWEN, W.ROBINSON, R.ROGERS)	ALABAMA RCA 2519-7
53	52	54	10	THE HIGHWAY F.FOSTER (T.CONNERS, R.WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS
54	59	69	4	IF YOU COULD ONLY SEE ME NOW B.BECKETT (S.LONGACRE, R.GILES)	T. GRAHAM BROWN CAPITOL 44534
55	64	74	3	FIT TO BE TIED DOWN J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIE)	CONWAY TWITTY MCA 79000
56	53	52	22	OVERNIGHT SUCCESS J.BOWEN,G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
57	51	51	23	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	KATHY MATTEA MERCURY 876 262-7
58	68	—	2	ISLAND B.BECKETT (T.SEALS, E.RAVEN)	EDDY RAVEN CAPITOL 79997
59	55	57	23	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
60	56	55	20	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS,R.SHARP (S.LEMAIRE, J.PENNINGTON)	EXILE ARISTA 9911-1
61	62	71	3	PERFECT K.LEHNING (M.E.NEVIN)	BAILLIE AND THE BOYS RCA 2500-7
62	71	—	2	DANCY'S DREAM S.HENDRICKS,T.DUBOIS,RESTLESS HEART (M.POWELL, G.JENNINGS, T.DUBOIS)	RESTLESS HEART RCA 2503-7
63	70	72	3	DRIVE SOUTH W.WALDMAN (J.HIATT)	THE FORESTER SISTERS WITH THE BELLAMY BROTHERS WARNER BROS. 7-19874
64	65	64	6	GOODBYE, SO LONG, HELLO S.BERLIN (R.DECARLO, W.P.BENNETT)	PRAIRIE OYSTER RCA 9124
65	67	66	4	THE SCENE OF THE CRIME B.HALVERSON,J.LEO (D.LINDE)	JO-EL SONNIER RCA 9123-7
66	60	60	21	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
67	58	53	11	MAYBE J.E.NORMAN,S.DORFF (B.RICE, M.S.RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
68	NEW	1	1	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 79015
69	61	59	7	CROCODILE TEARS B.BECKETT (L.R.PARNELL, L.PRESTON)	LEE ROY PARNELL ARISTA 9912
70	49	31	14	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
71	74	—	2	HUMMINGBIRD R.SKAGGS,S.BUCKINGHAM (G.JENNINGS, T.DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
72	72	75	3	NOBODY'S TALKING R.SCRUGGS,T.DUBOIS (R.SHARP, S.LEMAIRE)	EXILE ARISTA 2009
73	66	61	7	WALKIN' IN THE SUN J.BOWEN,G.CAMPBELL (J.BARRY)	GLEN CAMPBELL CAPITOL 79966
74	NEW	1	1	KNOWIN' YOU WERE LEAVIN' P.MCMAKIN (M.REID, T.ROCCO)	LES TAYLOR EPIC 34 73264/CBS
75	NEW	1	1	HILLBILLY ROCK R.BENNETT,T.BROWN (P.KENNERLEY)	MARTY STUART MCA 79001

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



Jann Browne

NEW SINGLE
"MEXICAN WIND" SHIPS 4-21

CURB RECORDS

- Appearing on The Academy Of Country Music Awards show April-25th
- Nominated for TOP NEW FEMALE VOCALIST
- New Video--Added into Heavy Rotation--CMT and TNN

HOLD ON TO YOUR HATS BECAUSE
"MEXICAN WIND" WILL BLOW YOU AWAY

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	13	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III 9 weeks at No. 1
2	3	2	50	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	4	4	24	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
4	2	3	10	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
5	5	7	7	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
6	6	5	28	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
7	8	11	5	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
8	10	13	6	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
9	7	6	45	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
10	9	8	10	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
11	11	9	53	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
12	12	10	25	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
13	15	17	27	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
14	13	15	50	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
15	14	14	29	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
16	16	12	81	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
17	24	32	4	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
18	17	18	46	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
19	18	16	31	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
20	21	21	153	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
21	23	26	36	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
22	20	19	40	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
23	22	22	62	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
24	19	20	45	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
25	25	23	61	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
26	27	24	61	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
27	30	30	88	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
28	26	29	24	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
29	40	—	2	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
30	38	71	3	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
31	29	28	28	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
32	28	25	12	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
33	31	31	37	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
34	33	41	141	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
35	36	34	91	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
36	32	27	80	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
37	34	33	62	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
38	35	39	4	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	37	49	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
40	45	43	164	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
41	39	40	218	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
42	47	51	28	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
43	43	38	201	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
44	37	36	97	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
45	48	52	50	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
46	49	63	3	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
47	42	46	53	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
48	54	35	84	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
49	53	49	11	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
50	52	45	135	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
51	59	62	4	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
52	50	50	8	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
53	44	47	9	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
54	55	64	232	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
55	51	44	49	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
56	56	55	60	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
57	57	54	49	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
58	RE-ENTRY	529		WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS (CD)	STARDUST
59	67	61	309	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
60	66	57	37	WILLIE NELSON COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
61	46	42	5	EXILE ARISTA 8624 (8.98) (CD)	STILL STANDING
62	61	58	16	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
63	60	56	12	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
64	63	60	42	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
65	64	48	104	RODNEY CROWELL ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
66	65	68	7	LARRY BOONE MERCURY 842 156 2 (CD)	DOWN THAT RIVER ROAD
67	58	53	49	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
68	69	69	26	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
69	72	65	58	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
70	62	59	97	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
71	68	67	115	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
72	RE-ENTRY	140		K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
73	71	75	9	THE O'KANES COLUMBIA 45131/CBS (CD)	IMAGINE THAT
74	70	72	17	K.D. LANG & THE RECLINES SIRE 1-25441/WARNER BROS. (8.98) (CD)	ANGEL WITH A LARIAT
75	74	—	5	GIRLS NEXT DOOR ATLANTIC 82068-4 (8.98) (CD)	HOW 'BOUT US

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

WHAT WILL YOU DO WITH YOUR CDS WHEN THEY HAVE DISINTEGRATED?

- FACT: A CD will oxidize within 5-8 years becoming pitted and unplayable.
- FACT: A fingerprint will render your CD useless.
- FACT: More than 3,500,000 turntables were sold in the United States last year.
- FACT: More than 25,000,000 record players are in use in the United States at this time.
- FACT: More than 135,000 juke boxes use more than 5,000,000 singles per year.
- FACT: No one can distinguish between a record and a CD being played on the radio.
- FACT: Joy Ford has a new single out called "Crystal Chandeliers". Please Listen.
- HOPE: That you will play this 45 rpm record before the major companies convince you you to discard your turntables.

Thank-you,
Jake Payne, Promotion

Country International Records • 23 Music Circle East • Nashville, TN 37203 • (615) 327-4656



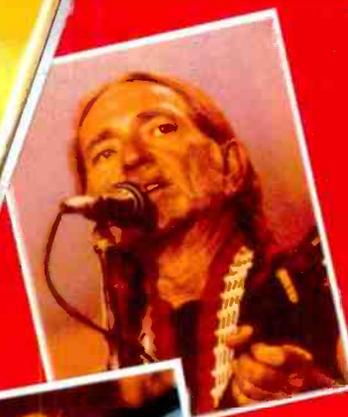
INTERNATIONAL
MUSIC
festival

★
**WILLIE
NELSON**
★

★
**EMMYLOU
HARRIS**
and her band
★

★
**JERRY LEE
LEWIS**
★

90



MERVYN CONN for LIME LEISURE, BRITISH SATELLITE BROADCASTING and CELADOR PRODUCTIONS
wishes to thank

WILLIE NELSON JERRY LEE LEWIS EMMYLOU HARRIS ASLEEP AT THE WHEEL
MARY CHAPIN CARPENTER JOHNNY RUSSELL DAVID ALLAN COE
DOUG KERSHAW KIMMIE RHODES FREDDY FENDER RAYMOND FROGGATT
and All the supporting company

FOR THE FIRST OF MANY RECORD BREAKING WEMBLEY FESTIVALS
REPRESENTATIVES OF LIME LEISURE, BRITISH SATELLITE BROADCASTING
and CELADOR PRODUCTIONS look forward to visiting
the U.S.A. in June to discuss the arrangements
for the next festival



Top Instrumentalists Tapped By ACM

LOS ANGELES—First-time winners Michael Rhodes, Brent Rowan, and Skip Edwards join six repeat victors as the Academy of Country Music announced the winners of the instrumentalist categories of the 1990 "Hat" awards.

Rhodes won in the bass category, Rowan for guitar, and Edwards in the keyboard sector. Jay Dee Maness won his 12th trophy for steel guitar while the Nashville Now Band copped the nontouring-band award for the fifth consecutive year. Fiddle whiz Mark O'Connor won for the third time, and Steve Duncan (drums), Jerry Douglas (specialty instrument—dobro), and the Desert Rose Band (touring band) all picked up their second awards.

Winners were announced by Bill Boyd, executive director of ACM, on behalf of the board of directors, and were determined by a vote of members in the academy's musician, band leader, instrumentalist, and artist/entertainer categories.

Meanwhile, the ACM has set the presenters for its 25th annual awards

CORNELIUS CATALOGS

(Continued from page 50)

Cornelius and his staff are also representing the Mandina/Rocksmith, AMP, and Country Partners catalogs, the last-named of which includes the Early Light, Robin Sparrow, and Too Easy collections.

Cornelius says his firm will sign writers to Cabin Fever and will represent it at the Independent Music Conference in Los Angeles in May.

On April 12, at a BMI-sponsored reception for the Cornelius/Cabin Fever linkup, Cabin Fever officials presented the Nashville Songwriters Assn. International with unrestricted corporate sponsorship grants totaling \$10,000.

EDWARD MORRIS

show, airing on NBC-TV Wednesday (25) from the Pantages Theatre in Hollywood, Calif. Award presenters include Baillie & the Boys, Sweethearts Of The Rodeo, Bruce Boxleitner, Leeza Gibbons, Rodney Crowell, the Nitty Gritty Dirt Band, Josh Taylor, Mr. T., William Shatner, Eddie Rabbitt, Gary Morris, Wayne

Newton, Patty Loveless, and Highway 101.

The Silver Anniversary show will feature some legendary country music figures introducing highlights of the last 25 years. Eddie Dean, Cliffie Stone, Roger Miller, Buck Owens, Carl Perkins, and Patti Page will be in the "ACM Moments" segments.

NEW ON THE CHARTS

Few people can say that at the age of 7 they opened a show for a major recording artist. Epic artist and country music newcomer Doug Stone can.

Stone, who has taken to the Billboard Top Country Albums chart like a rocket takes to the sky, accomplished the feat when he opened a show for Loretta Lynn just outside of Atlanta.

His mother, who taught him to sing and play guitar, made the arrangements for him to perform. Says Stone, "I shook Loretta's hand and said hello to her and then went out to do my thing. I was too scared to sing, but I knew how to

play E, A, and B real good on the guitar. So I went out, played these three chords, a kind of boogie, all the time looking over at my mother offstage with an 'am I through playing yet?' look. When she finally nodded, I just stopped playing and walked off the stage."

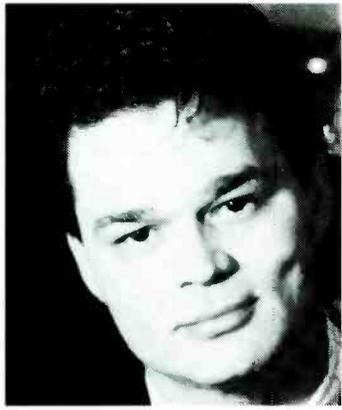
Stone was raised in a working-class family, but always had a career in music tugging on his heart. His mother encouraged his musical interests as strongly as his father discouraged them. However, Stone credits his father with "teaching us things that normal kids weren't learning"—like how to be a mechanic.

His first single, "I'd Be Better Off (In A Pine Box)," has been on the Hot Country Singles & Tracks chart for eight weeks and stands at No. 18 with a bullet.

Stone's self-titled album debuted on the chart at No. 40 with a bullet last week and moves to a bulleted No. 29 position on the current chart.

Stone is managed by Hallmark Direction, 15 Music Square W., Nashville, Tenn. 37203; 615-254-1528. He is booked by Buddy Lee Attractions, 38 Music Square E., Nashville, Tenn. 37203; 615-244-4336.

DEBBIE HOLLEY



DOUG STONE

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
24 AIN'T NOBODY'S BUSINESS (MCA, ASCAP) HL	ASCAP/Tree, BMI) HL/CPP
17 BACK WHERE I COME FROM (Beginner, ASCAP)	35 RUNNIN' WITH THE WIND (Eddie Rabbitt, BMI/Englishtowne, BMI) HL
34 BLACK COFFEE (ESP, BMI)	65 THE SCENE OF THE CRIME (Linde Manor, BMI)
23 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	7 SEE IF I CARE (Colgems-EMI, ASCAP) WBM
16 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	19 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
27 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM	31 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Lucrative, BMI/Bug, BMI/Coburn, BMI)
69 CROCODILE TEARS (PolyGram International, ASCAP/R-Bar-P, ASCAP/Bug, BMI/Whiskey Drinkin', BMI) HL	25 SILVER STALLION (Resaca, BMI) HL
62 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP)	41 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) WBM
42 DID IT FOR LOVE (Zoo Crew, ASCAP)	40 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
26 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	49 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL
63 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) CLM	46 STATUE OF A FOOL (Sure Fire, BMI)
20 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	2 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP
37 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	44 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
55 FIT TO BE TIED DOWN (Rick Hall, ASCAP)	70 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
9 FIVE MINUTES (BMG, ASCAP) CPP	47 WALK ON (Tom Collins, BMI)
64 GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie P. Bennett, BMI) HL	6 WALKIN' AWAY (Howlin'Hits, ASCAP)
28 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP)	73 WALKIN' IN THE SUN (Irving, BMI/Jeff Barry Intl., BMI)
11 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	4 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI) HL
66 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	21 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
5 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL	57 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
3 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	
53 THE HIGHWAY (J.D. Sanderf III, BMI)	
75 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	
71 HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP)	
48 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	
50 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL	
22 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP)	
18 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL	
15 IF LOOKS COULD KILL (Coolwell, ASCAP)	
54 IF YOU COULD ONLY SEE ME NOW (S.B.M., BMI/Kinetic Diamond, BMI/Edge O' Woods, BMI)	
13 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)	
30 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI)	
51 IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung Fu, BMI) HL	
58 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)	
8 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL	
12 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL	
60 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL/WBM	
74 KNOWIN' YOU WERE LEAVIN' (Lodge Hall, ASCAP/PolyGram International, ASCAP)	
43 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/CPP	
45 LITTLE GIRL (W.B.M., SESAC)	
1 LOVE ON ARRIVAL (Pink Pig, BMI) CPP	
68 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI)	
67 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL	
36 MISTER DJ (Cabin Fever, BMI) WBM	
33 NO MATTER HOW HIGH (ESP, BMI)	
38 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP	
72 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI)	
14 NOT COUNTING YOU (Major Bob, ASCAP) WBM	
39 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM	
52 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL	
39 ONE MAN WOMAN (Irving, BMI) CPP	
56 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP	
52 PASS IT ON DOWN (Maypop, BMI)	
61 PERFECT (MCA, ASCAP) HL	
29 QUITTIN' TIME (Grog, ASCAP)	
10 RIGHT IN THE WRONG DIRECTION (Hookem,	

SHEET MUSIC AGENTS

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

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

COUNTRY CORNER



by Marie Ratliff

"QUEEN OF THE STORY SONGS," a phrase often used to describe Kathy Mattea, gained a lot of usage with the success of her touching "Where've You Been" (Mercury). Her new single, "She Came From Fort Worth," is adding to her credits in this department. "It's a monster," says PD Charlie Casady, KKCS Colorado Springs, Colo. "The first time we played it was in the midday shift and the phone reaction was instant. It's become a top request item in only one week."

The song, which jumps 39-31 on the Hot Country Singles & Tracks chart, is a new add this week at WSSL Greenville/Spartanburg, S.C., WUBE Cincinnati, WKHK Richmond, Va., WEZL Charleston, S.C., and WWWW Detroit. Among stations showing good action: WDAF Kansas City, Mo., KWJJ Portland, Ore., WXTU Philadelphia, WWYZ Hartford, Conn., WPOC Baltimore, WSM Nashville, WHOK Columbus, Ohio, KWEN Tulsa, Okla., WCMS Norfolk, Va., WNOE New Orleans, KKAT Salt Lake City, and KFKF Kansas City.

IN A WEEK OF GROWTH for nearly all of the records in the top 10, Clint Black's very strong "Walkin' Away" (RCA) gets jumped by two even stronger singles—Highway 101's "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart" (Warner Bros.) and Travis Tritt's "Help Me Hold On" (Warner Bros.)—which causes Black's record to drop from 5 to 6 in spite of a substantial increase in gross impressions.

"JUST PERFECT," says MD J.C. Simon, KFMS Las Vegas, of Baillie & the Boys' "Perfect" (RCA), charted this week at No. 61. "It's a definite add—it's on the up side and has a great sound." Other adds include KILT Houston, WHOK Columbus, WCRJ Jacksonville, Fla., WSSL Greenville/Spartanburg, WYNK Baton Rouge, La., WUBE Cincinnati, WCTK Providence, R.I., and WKY Oklahoma City.

It's a mover at KSOP Salt Lake City, WPOC Baltimore, KWDJ San Bernardino, Calif., and WGAR Cleveland.

ALBUM INTEREST: "Oh, Lord, I hope it's his next single," says PD Rick Stevens, KRRV Alexandria, La., of Doug Stone's "Fourteen Minutes Old" from his self-titled first album on Epic, which moves 40-29 on the Top Country Albums chart. "It's a great country song; we need more like this one."

Also appealing to KRRV listeners, says Stevens, is Hank Williams Jr.'s "Big Mamou" cut from his "Lone Wolf" package. "Jimmy C. Newman [who was born in Big Mamou, La.] sings with Hank on this one, and we're getting real good response."

MORE ALBUM INTEREST: Another album drawing significant attention from country listeners is "Missing . . . Presumed Having A Good Time" by the Notting Hillbillies (Warner Bros.), a group whose best-known member is Mark Knopfler of the rock group Dire Straits.

PD Randy Chapman, KALF Red Bluff, Calif., is playing the song "Run Me Down" from the album. "It's more country than a lot of things out there," says Chapman. "We're using it as an alternative album cut and the reaction is good."

MD John Saville, WWYZ Hartford, Conn., likes the Hillbillies, too. "They do a version of the Delmore Brothers' 'Blues Stay Away From Me' that's real country and we're also playing 'Run Me Down' at night. It gives us hit image appeal."

Billboard HOT COUNTRY RADIO BREAKOUTS

1. LONELY TOWN DAVID LYNN JONES MERCURY
2. CARRYIN' ON CANYON 16TH AVENUE
3. HELL STAYS OPEN (ALL NIGHT LONG) GEORGE JONES EPIC
4. I DON'T WANT TO LOVE YOU (BUT I DO) KELLY WILLIS MCA
5. THE DANCE GARTH BROOKS CAPITOL (LP CUT)
6. HEART TO HEART TALK JOHNNY LEE CURB
7. ANGELINA GEORGE FOX WARNER BROS.
8. BABY, YOU'LL BE MY BABY OAK RIDGE BOYS MCA
9. MOODY WOMAN CHARLEY PRIDE 16TH AVENUE
10. ROSEANNE JEFF STEVENS & BULLETS ATLANTIC

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.



A Vintage Year. "Sign on the line for a bottle of wine," that sly Fox, Noel, seems to have told MCA Records artist Marsha Thornton as she signs a worldwide writer agreement with MCA Music Publishing. Pictured, from left, at MCA Music's Nashville office are Eddie Tidwell, manager of creative services; Al Cooley, director of creative services; Thornton; Steve Day, GM; and Noel Fox, VP of creative services. (Photo: Alan L. Mayor)

NEW ON THE CHARTS

"On to the next gig" might be a phrase to describe country music's Les Taylor. After serving as one of the front men in the group Exile, Taylor chose to pursue his own creative vision and record solo.

Of his change of heart, the singer/songwriter/guitarist says, "I left to satisfy myself. I wasn't writing much with the group, and I wasn't singing as much as I wanted to. I felt just a little stifled. As a solo artist, you get a lot more freedom to choose what you want to do."

His solo album on Epic Records, "That Old Desire," is a fine blending of Taylor's various influences.

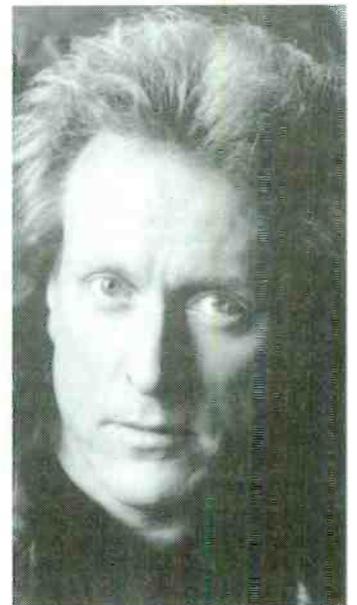
The youngest of nine children from a London, Ky., family, Taylor's taste in music ranged from Johnny & the Hurricanes and Otis

Redding to Merle Haggard and George Jones. At 13, he formed his own group, and from that point he glided up to a career in music that landed him with Exile.

Of his writing, Taylor says, "I'm becoming much more disciplined. Before I left the group and moved to Nashville, I was definitely a sport writer. I'd write just a couple of songs a year. Now, if I don't have a couple or three appointments a week writing with somebody, I feel like I'm wasting time."

Taylor is managed by Paul Zamek, P.O. Box 50675, Nashville, Tenn. 37205; 615-356-4413. He is booked by the William Morris Agency, 2325 Crestmoore Road, Nashville, Tenn. 37215; 615-385-0310.

DEBBIE HOLLEY



LES TAYLOR

Cinco De Mayo Fest To Put Accent On Latin Music

The Country Music Foundation has produced a three-CD boxed set chronicling 50 years of BMI ... see page 36

NASHVILLE—Music, merriment, and margaritas. That's the potent trio of lures to the second annual Cinco de Mayo Celebration and Dance scheduled for the Tennessee State Fairgrounds, May 5.

Hosted by Jose's Taqueria, the 7 p.m. to midnight bash will feature such entertainers as Freddy Fender, Mariachi Guadalupano, the Latin-jazz group El Buho, and the lat-

est Nashville act with a red-hot street buzz, the Gringo Dogs.

Corona Beer will sponsor the Cinco celebration, along with WKDF FM radio, Kroger food stores, All-State Insurance, Bell South Mobility, and Mayor Bill Boner and the city of Nashville.

Tickets can be purchased at Jose's Taqueria, the popular Nashville south-of-the-border restaur-

ant (818 Third Ave. South; phone: 615-256-8696). Prices are \$12.50 in advance; \$13.50 at the door. Proceeds will be donated toward the formation of a scholarship for an Hispanic student, allowing him or her to attend Nashville's Vanderbilt Univ.

Cinco de Mayo represents an Independence Day celebration for Mexicans and Hispanics alike in

honor of the defeat of the French at Puebla, Mexico, in 1862. Last year's initial Nashville Cinco de Mayo celebration was a grand blend of music, dance, and drink. The sunny South showed its salsa side as the Nashville community honored the rich heritage of Latin culture.

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Left to right: Don Was-Producer Bonnie Raitt-Artist Ed Cherney-Engineer
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AGFA 

By GERRY WOOD

Twenty-five years and counting. That's the remarkable success story of the Academy of Country Music circa 1990. What started as a tiny, struggling, pocket-money organization in 1964 has grown into one of the major forces boosting the visibility and popularity of country music. Once stereotyped as a Hollywood organization promoting mainly west coast country, the Academy of Country Music has become a global force, faithfully adhering for a quarter of a century to its initial charter purpose—"To enhance and promote country music throughout the world."

From a handful of directors and officers back in the early years, the ACM has expanded internally as well as externally and is now headed by some of the biggest names in the music, radio, and TV fields. The board has grown in diversity and depth along with the organization. For the first time in its history, the academy held a board meeting outside the Los Angeles area—a March 3 meeting in Nashville drew a large, enthusiastic turnout. A May 19

ACM 25

Academy of Country Music

Growing Daily Toward a Global Goal of One World, One Country

board meeting will be held in Phoenix.

The academy is governed by the board of directors and officers who are elected by the members each year. Membership is open to country music industry-related professionals in the categories of artist/entertainer, club operator/employee, musician, DJ, manager/booker, composer, music publisher, promotion, publications, radio, TV/motion picture, record company, and affiliated. The membership fee of \$40 includes a subscription to the academy's monthly newsletter.

This section spotlights the myriad activities of the academy along with the goals of its leaders. Here's how the ACM grew through these 25 years:

1964: Tommy Wiggins, Eddie Miller, and Chris and Mickey Christensen draw up plans for a "country & western music academy."

1965: A committee plans for the first-ever country awards show. Buck Owens is named Top Male Vocalist and Merle Haggard Most Promising New Artist.

1966: Articles of incorporation are filed with the state of California. Tex Williams is elected president; Eddie

(Continued on page A-14)

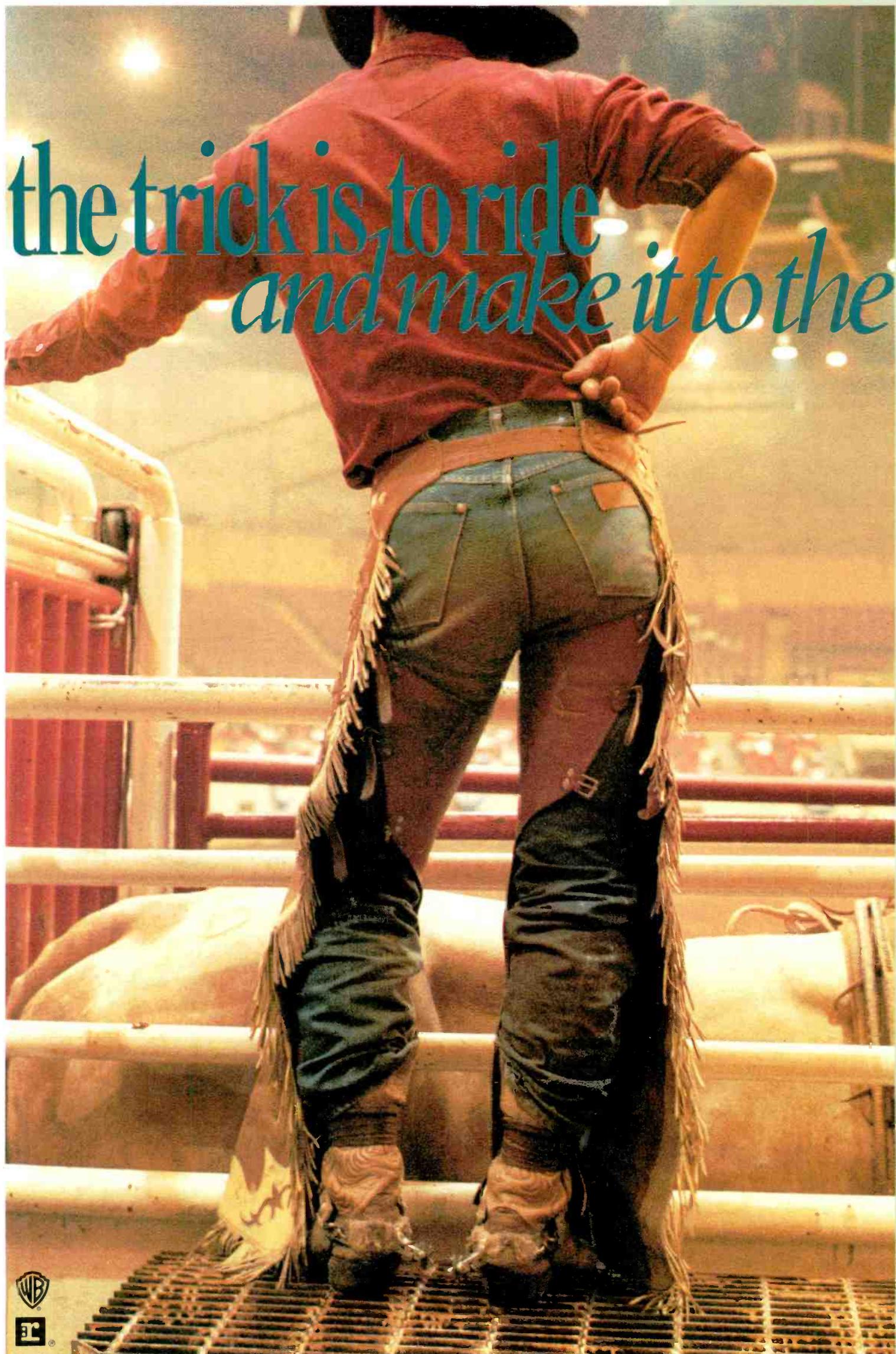
Hank Williams Jr., below—three-time Entertainer of the Year 1986, 1987, 1988.

Alabama receives Artist of the Decade award for their contributions and success in spreading country music throughout the '80s. Their first award was Vocal Group of the Year for 1980.



Co-hosts of the 1989 awards presentation and the winners of Top Male Vocalist and Top Female Vocalist George Strait and K.T. Oslin.

The first: Top Male Vocalist of the Year and living legend Buck Owens receiving ACM's Pioneer Award for 1988.

A photograph of a cowboy from behind, wearing a red long-sleeved shirt, a black cowboy hat, and blue jeans with a wide brown leather belt and long fringe chaps. He is standing on a metal grate floor in a rodeo arena, with a white horse visible in the background. The arena is lit with warm, yellow lights.

the trick is to ride
and make it to the bell

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SILVER ANNIVERSARY
FROM
YOUR FRIENDS
AT WARNER BROS.
AND REPRIS RECORDS



The Early Days and Early Dollars Paved the Way for the Bustling ACM of Today

Now a vibrant, successful organization, the future hasn't always been as rosy for the ACM. Bill Boyd recalls the situation when he joined in 1968. "They had 190 members, no two of them agreed on anything in country music. They were \$800 in debt, had no office. It was pitiful to say the least."

The academy was preparing for the third awards show, except nobody could seem to find the man in charge of it. Finally, Tex Williams asked Boyd if he would produce the show. "Yeah, I guess so," answered Boyd, "but I can't do it

next month—we don't even have anybody booked to do an awards show. If you'll put it off until March, I'll do it." The show was postponed to March; Boyd, still a Master Sergeant in the Air Force with Armed Forces Radio & Television in Hollywood, rented the Palladium.

Nothing was easy in those days. "The academy was in such bad shape that it didn't have any credit. I was a second rate citizen in the military—I didn't have much either. I called all of the friends I knew who had done my radio shows in Germany, and I asked them to come out and do this show for me—didn't even offer to buy them a cup of coffee, paid absolutely nothing." Yet he was still \$27,000 in debt and hadn't sold the first ticket to the awards show. "I didn't know whether I wanted to be involved in the Academy of Country Music for any length of time or whether I would go to jail." Fortunately, for Boyd and the ACM, enough tickets were sold to get both parties out of the hole.

The first office might as well have been furnished by the designing firm of Goodwill & Salvation Army. Johnny Bond, a member of the board, donated

a typewriter from his house. Most of the keys worked. Fran Boyd will tell you which ones didn't. Jimmy Wakely gave a used desk. Three legs are better than none. Serious propping up made it functional. A tiny surplus from the awards show allowed the academy to rent its first official office—at the Crossroads of the World on Sunset Blvd. \$100 a month. Cash. The draperies and furnishings came out of the Boyd house in Germany.

"My file cabinet was cardboard boxes until Johnny Bond gave me an old file cabinet made out of wood," advises Fran Boyd. "I started filing stuff away and trying to make an office." In those days the office was open from 10 to 4 or 11 to 5, depending on when Fran got her daughter off to school in the mornings and took her son to work with her in the afternoons.

With the help of Capitol Records' postage machine, the academy started sending out a monthly newsletter. Bill Ward of KBBQ was treasurer at that time, and Herb Eisman was chairman of the board. And it was still pass-the-hat time at the ACM.

"We watched our pennies very closely," Fran Boyd recalls. "Some of the board members would come up with donations to pay the rent for the office. We'd have a board meeting and pass the hat." Board members would toss some dollars in the derby to prolong the academy's life. Fran remembers a particularly special donor. Marty Landau, a booking agent involved with Marty Robbins, would drop by and take her to lunch between board meetings. He'd ask, "How are we doing money-wise?" Fran would admit that the academy hasn't made the \$100 rent for two months and

(Continued on page A-13)



Loretta Lynn, honored as Artist of the Decade for contributions throughout the '80s, was surprised by her mother Clara Butcher and sister Crystal Gayle.

In 1974 Charlie Rich co-hosted the awards show, and was winner of 1973 awards, Top Male Vocalist, Single, Song, and Album for "Behind Closed Doors."

Jim Reeves Memorial Award winner Bill Boyd with Charley Pride and Anne Murray in 1970.



George Jones was a big winner in 1980 with Top Male Vocalist, Single, and Song for "He Stopped Loving Her Today."



Gene Autry, Pioneer Award winner, and Tanya Tucker, Top New Female Vocalist of 1972, with George Lindsey.



Randy Travis, winner of Top New Male in 1985, was a multi-award winner in both 1986 and 1987.

ACM Officers & Board of Directors 1989-1990

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Secretary: Marge Meoli
Treasurer: Selma Williams
Executive Director: Bill Boyd
Executive Secretary: Fran Boyd
Chairman of the Board: Gene Weed

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Don Jeffrey, KFRG Radio
Michelle Kay, Publisher
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Don Langford, KRAK Radio
Michael Means, KIK-FM Radio

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Chuck Morris, Chuck Morris Entertainment
Juice Newton, Artist
Mayf Nutter, Artist
Buddy Owens, KNIX Radio
Gaynelle Pitts, Alabama Band
Carson Schreiber, RCA Promotion
Wayne Scroggs, The Country Rock Cafe
Harold Shedd, PolyGram Records
Paul Shefrin, The Shefrin Co.
Don Sinclair, KHAY Radio
Ken Stilts, Ken Stilts Co.
John Sturdivant, Music City News
Ann Tant, Starway Records
Ron Weed, Dick Clark Productions
Gerry Wood, Billboard



George Strait took Top Male Vocalist honors for 1984, 1985 and 1989, and co-hosted last year's show with K.T. Oslin and Patrick Duffy.



Co-hosting the 1982 awards presentation were Conway Twitty, Dottie West and Mickey Gilley.

In 1988 four-time Top Female Vocalist Reba McEntire performed "Sunday Kind Of Love."



The Judds began their winning streak for Top Vocal Duet in 1984.



Charlie Daniels presented the Pioneer Award for 1985 to Kitty Wells.



Easily the most visible Academy of Country Music project is the annual ACM Awards show, country music's first awards presentation. The live telecast continues to garner potent ratings numbers year after year. And the Silver Anniversary edition could lead to the biggest numbers in country music history, going all the way back to when the ACM started the awards procedure in 1965.

Gene Weed, VP of TV for Dick Clark Productions Inc., became involved with Clark, the man with the Midas touch, when Weed purchased ownership of the academy's broadcast rights for its awards show. "I had it on ABC for five years as a late night show, losing tons of money every year just to put it on the air." Weed made a deal with Clark to partner the show and put it on NBC under one of Clark's commitments. At that time, Clark (who began his career as Cactus Dick and was a country music DJ in New York) didn't have any country shows under his impressive umbrella, though briefly experimenting with pop-country hybrid Roger Miller.

The shows proved to be highly successful. "Since I joined the Clark staff," says Weed, "and Bill Boyd has been more involved with the Clark company, we have done a lot more country music shows." That includes the Charlie Daniels Volunteer Jam for four years, a second Farm Aid special with Willie Nelson, and an Alabama special, according to Weed, that was the last music special to earn a No. 1 rating as a personality music show on network television. Other shows have been produced for HBO as well as a Loretta Lynn/Crystal Gayle special.

From watching Dick Clark and listening to him, it's obvious that the ACM Awards show is one of his pet projects. Weed agrees. "It's a successful show—and Dick thrives on success. We do 35 to 40 shows a year—and this is the one show that we know is going to have all the right people, all the right attitudes; there's not going to be any hassles because the people in country music are real people."

The dc/ACM marriage has been a good one. Since the TV awards show went to Clark in 1979, it has been on prime-time NBC, No. 1 every year except one (that year it slipped to No. 2 by only 2/10 of a point).

The ACM's Celebrity Golf Classic is another high-profile



The Oak Ridge Boys—Vocal Group and Album of the Year for "Ya'll Come Back Saloon" in 1978 and Single Record "Elvira" in 1981.

John Denver, Dolly Parton, Gary Morris, and Juice Newton.

Newcomer showcases have also been staged to promote up-and-coming country acts. The academy has a definite soft spot for struggling new artists as they try to advance their careers in the highly competitive entertainment industry.

The ACM also promotes the anti-piracy laws regarding the unauthorized reproduction of records and tapes. It serves as an information source for country music bookers, radio stations, artists, clubs, publishers, and other areas of the country music field.

The academy makes a major impact on the annual Country Radio Seminar in Nashville. In recent years the academy has sponsored the Super Faces Show. More than a thousand broadcasters, artists, and music executives attended the latest Super Faces event starring Alabama at the Grand Ole Opry House. As the show was completed, the ACM presented 25th anniversary jackets to the four Alabama members. Also at the seminar, the academy sponsors a popular hospitality suite that normally draws a SRO crowd of industry veterans and radio newcomers. Delicious catfish tidbits come courtesy of John Hobbs of the Nashville Palace, while Wayne Scroggs, board member and owner of Atlanta's Country Rock Cafe, supplies the liquid side. Nashville board member Ann

Tant and ACM member Richard Yancey also come through in grand style to make the ACM suite one of the most popular during the seminar period.

Current members and prospective members learn that the academy is involved in a fast-growing number of projects that benefit not only the industry but those who are less fortunate.

High-Profile Events Keep Active ACM on the Move, in Full View, in the News

academy project. Now heading into its eighth year, the tourney is a popular, fast-growing, fund-raising event. The latest golf classic, a sold-out tournament, was held last fall at the De Bell course in Burbank, co-sponsored by George Dickel "Tennessee Sippin' Whiskey" and Trans World Airlines, with Moe Bandy serving as celebrity host. Following the fun tourney, the celebs, golfers, and guests gathered at the nearby Castaways for the post-event party, prizes, and plaudits.

Gene Weed recalls the beginnings of the golf classic: "It started out more than anything because Bill [Boyd] and I were both golf freaks. We thought it was a good way to get a bunch of friends around us and raise some money." But the ACM Classic has grown into an annual event that has more duffers and do-gooders wanting to play in it than there are spaces for players. And the proceeds going to the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research have grown each year, including last year's record-breaking total of more than \$30,000.

The academy's generosity also extends to LIFE—Love Is Feeding Everyone, sponsored by Dennis Weaver and Valerie Harper. Each year the academy endorses a country concert—in 1989, some \$60,000 was raised and five 18-wheelers were filled up with food for the needy. Performing on the latest concert were such great acts as Restless Heart,

'This is the one show that we know is going to have all the right people, all the right attitudes; there's not going to be any hassles because the people in country music are real people.'

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Peter Breck, Merle Haggard, Bonnie Owens and Richard Long. Merle was the ACM's first Top New Male Vocalist in 1965 and Bonnie the Top Female Vocalist. Bonnie and Merle were the Top Vocal Duet in 1967.



Donna Fargo gets congratulatory kiss from ACM's Man of the Year Lawrence Welk. Fargo, named Top New Female Vocalist in 1971, came back in '72 to be honored with Top Female Vocalist, Album, Single, and Song for "Happiest Girl In The Whole USA."



Don Williams proudly displays his "Hats" for "Tulsa Time" in 1978.

ACM Leadership Brings Wide Range of Industry Experience to Lift Country into Higher Orbit

The depth and diversity of the leaders of the Academy of Country Music are as wide ranging as the genre of music that the academy represents. Ex-DJs, nightclub owners, former housewives, record company presidents, publishing firm executives, performing rights organization heads, TV producers, well-known entertainers, radio programmers and air personalities, managers and bookers, promoters, publication executives, and musicians comprise the impressive list of officers and board members representing the ACM.

Asked what's special about the ACM, Fred Reiser, president, quickly answers, "The feeling is the camaraderie of the industry—the country music industry is very exciting, refreshing, and always changing and innovating. Being involved with so many different people—publishing to songwriters, networking through the academy—gives me the vision of what's happening in the industry as well as hopefully giving something back to whatever I can offer the industry collectively."

Gene Weed, the academy's chairman of the board, has offered the industry a lot collectively, too. He had spent the major part of his career as a rock'n'roll disk jockey until Bill Boyd involved him in producing the ACM Awards Show at the Palladium. Weed admits that he really didn't like country music at that time, but that he soon "fell in love with the people." As he recalls, "I thought country music was all singing through your nose. I met Waylon Jennings that night and quite a few other people and I fell in love with them—and then as years went on, I developed tremendous respect and love for this music."

Weed believes that 25 years is a magic number for the ACM: "This is a big year for us because it's our 25th anniversary. Not many people thought we'd be around doing what we're doing for 25 years. I'm not sure that 25 years ago people would think that country music is what it is today."

Weed notes that as recently as the early '80s, those same doubts persisted. "A lot of them thought after the 'Urban Cowboy' syndrome faded away, that country music would fade away with it. But it has gotten bigger and certainly broader based." The ACM board chief has come a long way from his rock'n'roll days in his belief that country music has become the popular music of today. "It's the only one that has the variety pack of music. Unlike the psychedelics and dance crazes that come and go, country music has stayed right in there. The academy has grown as country music has grown—and our awards show has been lucky enough to grow along with it."

Scores of academies, associations, and groups populate the entertainment business, touting and carrying the banner for all forms of music. What makes the ACM different? Beyond its highly successful awards show, there are the benefit concerts, benefit golf tourneys, and benefits for all who join. But the biggest difference goes beyond the surface to the soul.

Because of his life as a DJ, record producer, and TV producer/director, Weed has been a member of many groups, but he claims, "I've never been in an organization that has as much loyalty to its people—not just its membership. If a new artist calls up and asks a question or for some help, if

Fran Boyd didn't know the answer, she'd find it somewhere even if she didn't know the person."

Weed laughs when he notes that the people who run the academy couldn't carry a tune in a wheelbarrow: "None of us can sing a lick. We can't dance. We can't perform. But we have a great opportunity to work with those who can get that message across. Our job is to set them up to do *their* job."

One major correction to what Weed says. The ACM leaders *do* perform—not on a stage before thousands of fans. But quietly behind the scene in board meetings, production sessions, industry panel discussions, hospitality suites, and wherever the movers, shakers, and would-be stars of tomorrow congregate. These guys *are* performers. They deserve not only a standing ovation, but an encore.

Bill Boyd has been with the ACM since dirt. He became the first international member of the academy when Tex Williams signed him as a member during the second year of the ACM's life. Boyd was a high-powered, low-moned air personality with Armed Forces Radio Network in Europe, based in Frankfurt, Germany. Williams paid the academy dues for Boyd in 1965, '66, and '67. In 1968 Boyd came to Los Angeles and, as he recalls it, "having nothing else to do, I went to a board meeting."

He has been to many more board meetings since in his various academy roles—and he has seen the ACM grow from a baby to a bustling adult. Why has it grown? "Because of the artist involvement. We have recognized a lot of artists first on this awards show. Fortunately for us and for country

(Continued on page A-14)

Mac Davis, 1974's Entertainer of the Year, with Glen Campbell and Claude Akins.



Kenny Rogers, Freddie Hart and Dick Clark. Freddie is holding one of the five awards he won for "Easy Lovin'" in 1971.



Gary Morris performing 1983 Song of the Year, "Wind Beneath My Wings."





DEAR
ACADEMY OF
COUNTRY MUSIC:
WE'RE ALL
GETTING OLDER...
BUT STILL
GETTING BETTER!

HAPPY
ANNIVERSARY
AND
THANK YOU

LOVE,

Dolly

MANAGEMENT:
GALLIN MOREY ASSOCIATES

RECORD COMPANY:
CBS RECORDS

ACM Award Winners A to Z

ROY ACUFF—Pioneer Award 1984
KAYE ADAMS—New Female Vocalist 1965
PEE WEE ADAMS—Drums 1967
ALABAMA—Artist of the Decade 1989; Entertainer 1981-85; Top Vocal Group 1981-85; Album "Roll On" 1984; "The Closer You Get" 1983; "Feels So Right" 1981
BUDDY ALAN—New Male Vocalist 1970
JOE ALLISON—Jim Reeves Memorial 1969
LYNN ANDERSON—Female Vocalist 1967, 1970
BILLY ARMSTRONG—Fiddle 1965-77
EDDY ARNOLD—Pioneer Award 1983
LEE ARNOLD—Disk Jockey 1982
ASLEEP AT THE WHEEL/SONS OF PIONEERS—Touring

Band 1977
CHET ATKINS—Guitar 1986-87; Pioneer Award 1982
BOBBY AUSTIN—Song "Apartment #9" 1966
GENE AUTRY/CLIFFIE STONE—Pioneer Award 1972
JOHN AYLESWORTH/FRANK PEPPIATT—Man of the Year 1969
EARL BALL—Keyboard 1967-68
MOE BANDY—Duet (with Joe Stampley) 1979; Song "It's A Cheatin' Situation" 1979; New Male Vocalist 1976
R.C. BANNON—New Male Vocalist 1979
PHIL BAUGH—Guitar 1965
MUDDY BERRY—Drums 1965
BILLBOARD—Publication 1965, 1970
BILLY BOB'S, Ft. Worth, Texas—Club 1981, 1985
JOEY BISHOP—Man of the Year 1967
SUZIE BOGGUSS—New Female Vocalist 1988

JOHNNY BOND/TENNESSEE ERNIE FORD/MERLE TRAVIS—Pioneer Award 1974
DEBBY BOONE—New Female Vocalist 1977
LARRY BOOTH—Bass 1971-73, 1977
TONY BOOTH—New Male Vocalist 1971
TONY BOOTH BAND—Non-Touring Band 1970-1972
BRENT BOWMAN—Video (Producer), "Young Country" 1988
BILL BOYD—Jim Reeves Memorial 1979
OWEN BRADLEY—Pioneer Award 1976
KAREN BROOKS—New Female Vocalist 1982
TOM BRUMLEY/RALPH MOONEY—Steel Guitar 1966
AL BRUNO—Guitar 1969-74, 1979-80, 1982-83
BRUSH ARBOR—Vocal Group/Touring Band 1973
JIMMY BRYANT—Guitar 1966-68
BUCKAROOS—Touring Band 1965-68
DORSEY BURNETTE—New Male Vocalist 1973
GEORGE BURNS—Special Achievement 1980
JAMES BURTON—Specialty (Dobro) 1982, 1985-86; Guitar 1978, 1981, 1984-85
COYOTE CALHOUN—Disk Jockey 1984 (Large Market)
GLEN CAMPBELL—Single/Song "Rhinstone Cowboy" 1975; TV Personality 1968, 1971; Song "Witchita Line-man" 1968; Duet (with Bobbie Gentry) 1968; Album "Gentle On My Mind" 1967; Male Vocalist 1967-68
JOHNNY CASH—Single "Highwayman" 1985/Willie Nelson, Waylon Jennings, Kris Kristofferson; TV Personality 1969-70
JOE CATES—Jim Reeves Memorial 1978
CENTRAL SONGS—Publisher 1965-66
HUGH CHERRY—Man of the Year 1970
ROY CLARK—Comedy Act 1969-71; Entertainer 1972-73; TV Personality 1972; Jim Reeves Memorial 1976; Guitar 1977
BIFF COLLIE—Disk Jockey 1965; Disk Jockey 1966/Bob Kingsley
JOHN CONLEE—New Male Vocalist 1978
JON CONLON/DANDALION—Disk Jockey 1988
FLOYD CRAMER—Keyboard 1969-74, 1983
CRAZYHORSE STEAK HOUSE & SALOON, Santa Ana, Ca.—Club 1986-88
RODNEY CROWELL—New Male Vocalist 1988
ROD CULPEPPER—Bass 1978
LACY J. DALTON—New Female Vocalist 1979
DANDALION/JON CONLON—Disk Jockey 1988
CHARLIE DANIELS BAND—Touring Band 1979-80
MAC DAVIS—Entertainer 1974
AL DE LORY—Producer/A&R 1967
EDDIE DEAN—Pioneer Award 1978
JOHN DENVER—Album "Back Home Again" 1974
DESERT ROSE BAND—Touring Band 1988
DESPERADOS—Non-Touring Band 1981-1982
CHARLIE DOUGLAS—Disk Jockey 1976
JERRY DOUGLAS—Specialty Instrument (Dobro) 1987
STEVE DUNCAN—Drums 1988
HOLLY DUNN—New Female Vocalist 1986
EDDIE EDWARDS—Disk Jockey 1985
BUDDY EMMONS—Steel Guitar 1969, 1972, 1977-79, 1980/Jay Maness, 1981, 1984, 1985
PREACHER EWING/BILL FISHMAN—Video "Young Country" Co-Directors 1988
DONNA FARGO—New Female Vocalist 1969; Album/Single/Song "Happiest Girl" 1972; Female Vocalist 1972
FREDDY FENDER—New Male Vocalist 1975
LEO FENDER—Pioneer Award 1981
BILL FISHMAN/PREACHER EWING—Video "Young Country" Co-Directors 1988
TENNESSEE ERNIE FORD/MERLE TRAVIS/JOHNNY BOND—Pioneer Award 1974
FORESTER SISTERS—Vocal Group 1986
ARCHIE FRANCIS—Drums 1970, 1975-76, 1977/George Manz, 1978-80, 1982-83, 1985, 1987
FREEWAY MUSIC—Publisher 1967
JANIE FRICKE—Female Vocalist 1983
DAVID FRIZZELL/SHELLY WEST—Vocal Duet 1980, 1982; Song "You're The Reason God Made Oklahoma" 1981
AL GALLICO—Jim Reeves Memorial 1981
LARRY GATLIN & THE GATLIN BROTHERS—Male Vocalist 1979; Single "All The Gold In California" 1979; Album "Straight Ahead" 1979
CRYSTAL GAYLE—New Female Vocalist 1975; Female Vocalist 1976-77, 1979
BOBBIE GENTRY—New Female Vocalist 1967; Album (with Glen Campbell) "Glen Campbell/Bobbie Gentry" 1968
TERRI GIBBS—New Female Vocalist 1980
VINCE GILL—New Male Vocalist 1984
MICKY GILLEY—New Male Vocalist 1974; Male Vocalist/

(Continued on page A-10)

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ACM AWARD WINNERS

(Continued from page A-8)

Entertainer 1976
 Album "Gilley's Smoking" 1976; Song "Don't The Girls Get Prettier" 1976; Single "Bring It On Home" 1976
GILLEY'S—Pasadena, Texas; Club 1979, 1980/Palomino, 1982-84
JOHNNY GIMBLE—Fiddle 1978-85, 1987
JIM GLASER—New Male Vocalist 1983
EMORY GORDY JR.—Bass 1986, 1987/David Hungate
BILLY GRAHAM—Bass 1969, 1970/Doyle Holly, 1974-75, 1979
LEE GREENWOOD—Male Vocalist 1983
MERV GRIFFIN—Jim Reeves Memorial 1974

BONNIE GUITAR—Female Vocalist 1966
MERLE HAGGARD—New Male Vocalist 1965; Vocal Duet (with Bonnie Owens) 1965-67; Album/Single/Song "Okie From Muskogee" 1969; Male Vocalist 1966, 1969-70, 1972, 1974, 1981; Entertainer 1970; Song "Are The Good Times Really Over" 1982
JIM HALSEY—Jim Reeves Memorial 1977
STUART HAMBLÉN/BOB NOLAN/TEX WILLIAMS—Pioneer Award 1971
RUSS HANSON—Guitar (Lead) 1975
FAYE HARDIN—Vocal Duet (with Bob Morris) 1966
GLEN HARDIN—Keyboard 1985
GUS HARDIN—New Female Vocalist 1983
BUDDY HARMON—Drums 1981
EMMYLOU HARRIS/LINDA RONSTADT/DOLLY PARTON—Album "Trio" 1987

FREDDIE HART—Male Vocalist/Entertainer 1971; Album/Song/Single "Easy Lovin'" 1971
JOHN HARTFORD—Specialty Instrument/Banjo 1969
DICK HAYNES—Disk Jockey 1969
HIGHWAY 101—Vocal Group 1987-88
JOHN HOBBS—Keyboard 1986, 1987/Ronnie Milsap, 1988
DAN HOLLANDER—Disk Jockey 1984 (small Market)
DOYLE HOLLY/BILLY GRAHAM—Bass 1970
DAVID HUNGATE/EMORY GORDY JR.—Bass 1987
JULIO IGLESIAS/WILLIE NELSON—Single Record "To All The Girls I've Loved Before" 1984
JERRY INMAN—New Male Vocalist 1967; Guitar (Rhythm) 1969, 1975
SAMMY JACKSON—Disk Jockey 1980
WAYLON JENNINGS/KRIS KRISTOFFERSON/WILLIE NELSON/JOHNNY CASH—Single Record "Highwayman" 1985
GEORGE JONES—Male Vocalist 1980; Single/Record/Song "He Stopped Loving Her Today" 1980;
RHUBARB JONES—Disk Jockey 1983
THE JUDDS—Vocal Duet 1984-88; Song "Why Not Me" 1984
KIMBERLY'S—Vocal Group 1969-70
KING EDWARD IV—Disk Jockey 1979
KFDI RADIO, Wichita, Kan.—Station 1979; **KGBS RADIO**, Los Angeles—Station 1977; **KIKK RADIO**, Houston—Station 1982
BOB KINGSLEY/BIFF COLLIE—Disk Jockey 1966
KLAC RADIO, Los Angeles—Station 1970-76, 1980; **KNIX RADIO**, Phoenix—Station 1986-87; **KRMD RADIO**, Shreveport, La.—Station 1983; **KVOO RADIO**, Tulsa, Okla.—Station 1978, 1984 (Medium Market)
WALTER KNOTT—Man of the Year 1971
KEN KRAGEN—Jim Reeves Memorial 1980
KRIS KRISTOFFERSON/WILLIE NELSON/WAYLON JENNINGS/JOHNNY CASH—Single/Record "Highwayman" 1985
CRISTY LANE—New Female Vocalist 1978
NICOLETTE LARSON—New Female Vocalist 1984
JOHNNY LEE—New Male Vocalist 1980
JERRY LEE LEWIS—Keyboard 1975
BILLY LIEBERT—Keyboard 1965-66
LARRIE LONDON—Drums 1984, 1986
SAM LOVULLO—Jim Reeves Memorial 1973
LORETTA LYNN—Artist of the Decade 1979; Entertainer 1975; Female Vocalist 1971, 1973-75; Vocal Duet (with Conway Twitty) 1971, 1974-76; Album (with Conway Twitty) "Feelings" 1975
BARBARA MANDRELL—New Female Vocalist 1971; Female Vocalist 1978, 1981
JAY DEE MANESS—Steel Guitar 1970-71, 1974-76, 1980/Buddy Emmons 1982-83, 1986-88
GEORGE MANZ/ARCHIE FRANCIS—Drums 1977
DEAN MARTIN—Man of the Year 1966
KATHY MATTEA—Song/Single "Eighteen Wheels And A Dozen Roses" 1988
CORKY MAYBERRY—Disk Jockey 1970
CHARLIE McCOY—Specialty Instrument/Harmonica 1977-81, 1983, 1988
REBA McENTIRE—Female Vocalist 1984-87; Video "Whoever's In New England" 1986
JACK McFADDEN—Talent Management 1965-66
DANNY MICHAELS—Guitars 1976
MIDNIGHT RIDERS—Non-Touring Band 1979
ROGER MILLER—Man of the Year/Composer 1965; Single/Record "Little Green Apples" 1968; Pioneer Award 1987
RONNIE MILSAP—Male Vocalist 1982; Song "Lost In The Fifties" 1985; Keyboard 1987/John Hobbs
BILLY MIZE—TV Personality 1965-67; New Male Vocalist 1966
RALPH MOONEY/TOM BRUMLEY—Steel Guitar 1966
THURSTON MOORE—Jim Reeves Memorial 1972
BOB MORRIS—Bass 1965-66; Vocal Duet (with Faye Hardin) 1966
GARY MORRIS—Song "Wind Beneath My Wings" 1983
JOHNNY MOSBY—Vocal Duet (with Jonie Mosby) 1968
JONIE MOSBY—Vocal Duet (with Johnny Mosby) 1968
MICHAEL MARTIN MURPHEY—New Male Vocalist 1982
ANNE MURRAY—Song "You Needed Me" 1978
NASHVILLE NOW—Non-Touring Band 1985-88
GENE NELSON/PAUL NELSON—Song/Composer "Eighteen Wheels And A Dozen Roses" 1988
KEN NELSON—Producer/A&R 1965-66
PAUL NELSON/GENE NELSON—Song/Composer "Eighteen Wheels And A Dozen Roses" 1988
WILLIE NELSON—Entertainer 1979; Single/Album "Always On My Mind" 1982; Single "Highwayman" 1985/

(Continued on page A-12)

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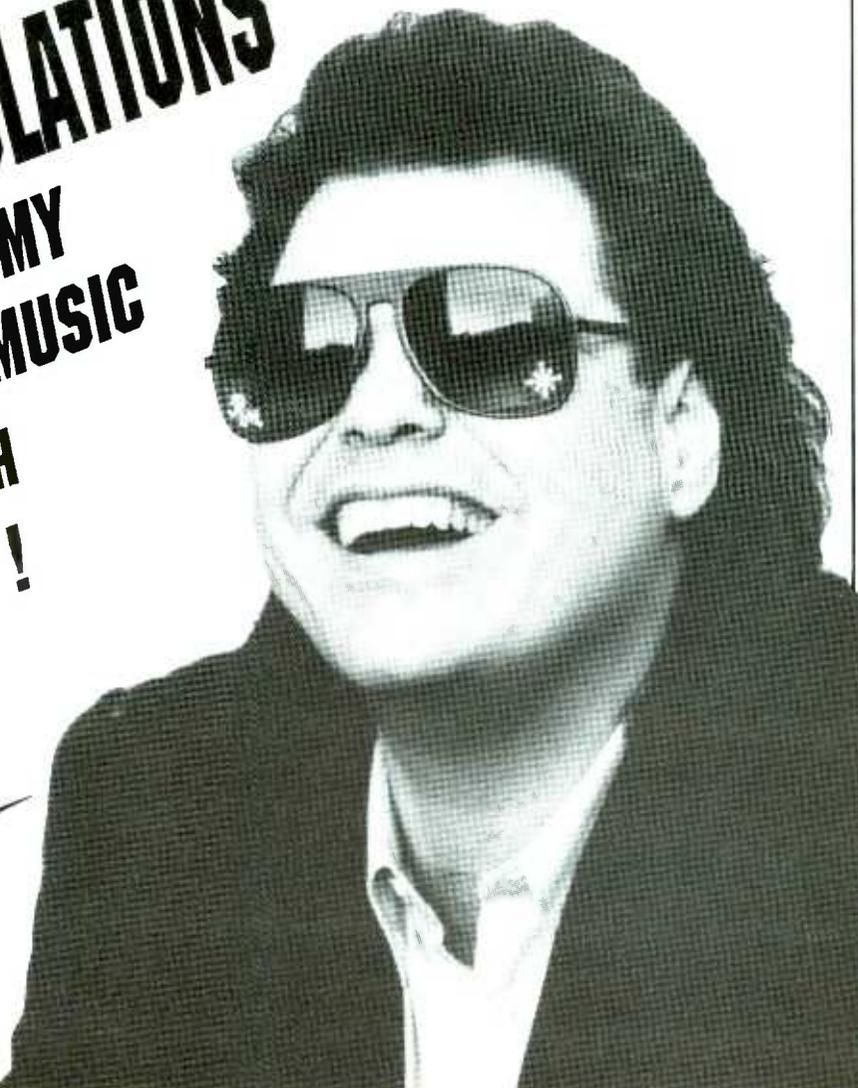
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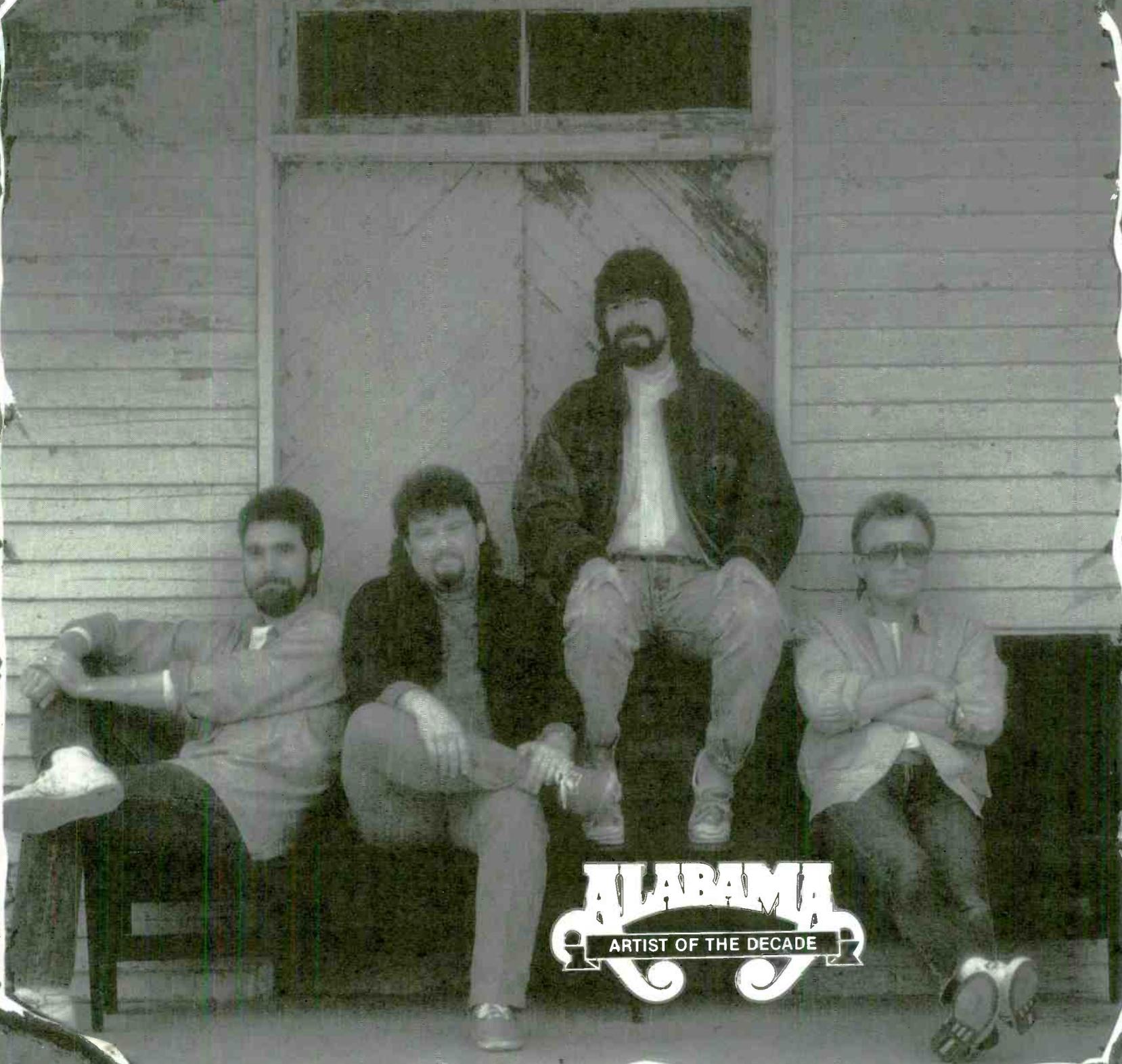
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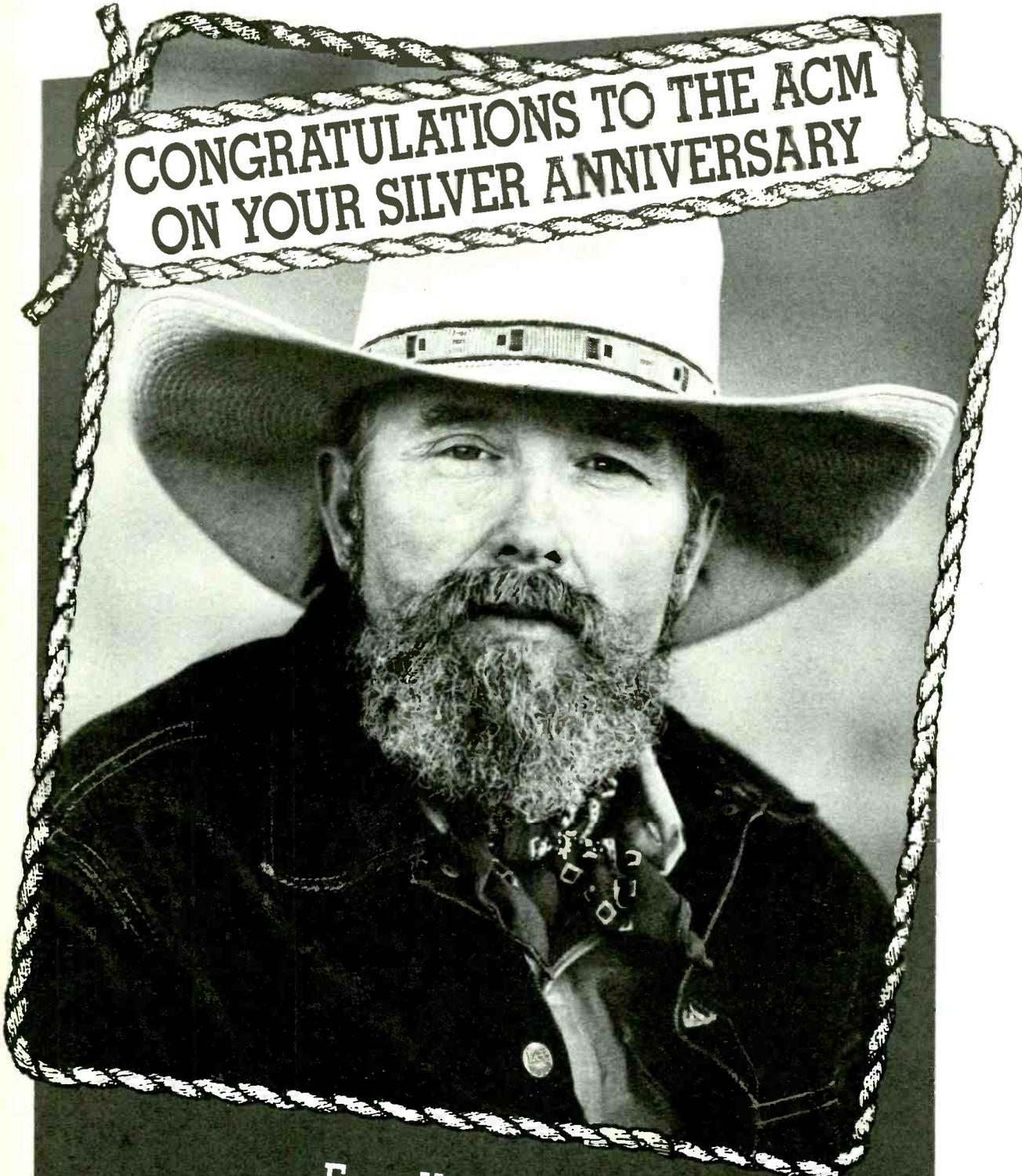
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ACM AWARD WINNERS

(Continued from page A-10)



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- Waylon Jennings, Kris Kristofferson, Johnny Cash; Single "To All The Girls I've Loved Before" 1984/Julio Iglesias
- JUICE NEWTON**—New Female Vocalist 1981
- OLIVIA NEWTON-JOHN**—New Female Vocalist 1973
- BOB NOLAN/STUART HAMBLÉN/TEX WILLIAMS**—Pioneer Award 1971
- NUDIE**—Directors Award 1968
- MARK O'CONNOR**—Fiddle 1986, 1988
- OAK RIDGE BOYS**—Vocal Group/Album "Ya'll Come Back Saloon" 1978; Single "Elvira" 1981
- ORIGINAL TEXAS PLAYBOYS**—Touring Band 1978
- JOE OSBORN**—Bass 1981/Curtis Stone, 1983-85
- K.T. OSLIN**—New Female Vocalist/Video "'80s Ladies" 1987; Female Vocalist/Album "This Woman" 1988
- BONNIE OWENS**—Female Vocalist 1965; Vocal Duet (with Merle Haggard) 1965-67
- BUCK OWENS**—Male Vocalist 1965; Pioneer Award 1988
- PATTI PAGE**—Pioneer Award 1979
- PALOMINO, Los Angeles**—Club 1965-67, 1969-78; 1968/Golden Nugget, 1980/Gilley's
- PALOMINO RIDERS**—Non-Touring Band 1974-75, 1977, 1980
- BILLY PARKER**—Disk Jockey 1975, 1977-78, 1984 (Medium Market)
- DOLLY PARTON**—Entertainer 1977; Female Vocalist 1980; Vocal Duet/Single (with Kenny Rogers) "Islands In The Stream" 1983; Album "Trio" 1987/Emmylou Harris/Linda Ronstadt
- JOHNNY PAYCHECK**—Career Achievement 1977
- MINNIE PEARL**—Pioneer Award 1986
- FRANK PEPIATT/JOHN AYLESWORTH**—Man of the Year 1969
- CARL PERKINS**—Career Achievement Award 1986
- CHERYL POOLE**—New Female Vocalist 1968
- POSSUM HOLLER BAND**—Non-Touring Band 1976
- RAY PRICE**—Single/Song/Album "For The Good Times" 1970
- JIMMY PRUETT**—Keyboard 1978
- EDDIE RABBITT**—New Male Vocalist 1977
- REBEL PLAYBOYS**—Non-Touring Band 1978
- RED ROSE EXPRESS BAND**—Touring Band 1976
- ALLEN REYNOLDS**—Single/Producer "Eighteen Wheels And A Dozen Roses" 1988
- RED RHODES**—Steel Guitar 1965, 1967-68, 1973
- CHARLIE RICH**—Male Vocalist/Single/Song/Album "Behind Closed Doors" 1973
- HARGUS "Pig" ROBBINS**—Keyboard 1976-77, 1979-82, 1984
- MARTY ROBBINS**—Artist of the Decade 1960s
- JUDY RODMAN**—New Female Vocalist 1985
- JOHNNY RODRIGUEZ**—New Male Vocalist 1972
- KENNY ROGERS**—Male Vocalist/Single/Song "Lucille" 1977; Album "Kenny Rogers" 1977; Male Vocalist/Entertainer 1978; Vocal Duet (with Dolly Parton)/Single "Islands In The Stream" 1983
- ROY ROGERS**—Jim Reeves Memorial 1971; Pioneer Award 1975
- LINDA RONSTADT**—New Female Vocalist 1974; Album "Trio" 1987/Emmylou Harris, Dolly Parton
- RAY SANDERS**—New Male Vocalist 1968
- UNCLE ART SATHERLY**—Pioneer Award 1968
- CRAIG SCOTT**—Disk Jockey 1973
- LARRY SCOTT**—Disk Jockey 1968/Tex Williams 1971-72, 1974
- HAROLD SHEDD**—Album/Producer "This Woman" 1988
- DINAH SHORE**—Jim Reeves Memorial 1975
- RICKY SKAGGS**—Specialty Instrument (Mandolin) 1984, 1987; New Male Vocalist 1981
- RICKY SKAGGS BAND**—Touring Band 1982-86
- CAL SMITH**—Single/Song "Country Bumpkin" 1974
- SAMMI SMITH**—New Female Vocalist 1970
- TOM SMOTHERS**—Man of the Year 1968
- SONS OF THE PIONEERS**—Pioneer Award 1977; Touring Band 1977/Asleep At The Wheel Vocal Group 1967
- SOUND COMPANY BAND**—Non-Touring Band 1973
- BILLIE JO SPEARS**—New Female Vocalist 1976
- JOE STAMPLEY/MOE BANDY**—Vocal Duet 1979
- THE STATLER BROTHERS**—Vocal Group 1972, 1977
- WYNN STEWART**—Song "It's Such A Pretty World Today" 1967
- CLIFFIE STONE/GENE AUTRY**—Pioneer Award 1972
- CURTIS STONE**—Bass 1976, 1980, 1983-85; 1981/Joel Osborn
- GEORGE STRAIT**—Male Vocalist 1984, 1985, 1988; Album "Does Ft. Worth Ever Cross Your Mind" 1985
- THE STRANGERS**—Touring Band 1969-72, 1974-75,

1981, 1987
SYLVIA—Female Vocalist 1982
JIM TABOR—Disk Jockey 1987
CATHIE TAYLOR—New Female Vocalist 1966; Female Vocalist 1968
CHRIS TAYLOR—Disk Jockey 1986
THE TENNESSEANS BAND—Non-Touring Band 1968, 1983-84
MERLE TRAVIS/TENNESSEE ERNIE FORD/JOHNNY BOND—Pioneer Award 1974
RANDY TRAVIS—New Male Vocalist 1985; Male Vocalist 1986-87; Single/Song "Forever And Ever Amen" 1987; Single/Song "On The Other Hand" 1986; Album "Storms Of Life" 1986
ERNEST TUBB—Pioneer Award 1980
TANYA TUCKER—New Female Vocalist 1972
CONWAY TWITTY—Male Vocalist 1975; Vocal Duet (with Loretta Lynn) 1971, 1974-76; Album (with Loretta Lynn) "Feelings" 1975
RICKY VAN SHELTON—New Male Vocalist 1987
JO WALKER-MEADOR—Jim Reeves Memorial 1982
WAMZ RADIO, Louisville, Ky.—Station 1985
BILL WARD—Jim Reeves Memorial 1979
LAWRENCE WELK—Man of the Year Award 1972
FREDDY WELLER—New Male Vocalist 1969
KITTY WELLS—Pioneer Award 1985
SHELLY WEST/DAVID FRIZZELL—Vocal Duet 1980, 1982; Song "You're The Reason God Made Oklahoma" 1981
JERRY WIGGINS—Drums 1966, 1968-69, 1971-74
DON WILLIAMS—Single "Tulsa Time" 1978
HANK WILLIAMS JR.—Video "All My Rowdy Friends Are Coming Over Tonight" 1985; Video "Young Country" 1988; Entertainer 1986-88
HANK WILLIAMS SR.—Pioneer Award 1973
TEX WILLIAMS—Disk Jockey 1968; Pioneer Award 1971/Bob Nolan, Stuart Hamblen
BOB WILLS—Pioneer Award 1969
WLWI RADIO, Montgomery, Ala.—Station 1984 (Small Market); **WMC RADIO**, Memphis, Tenn.—Station 1984 (Large Market); **WPLO RADIO**, Atlanta—Station 1981; **WSIX RADIO**, Nashville—Station 1988
RED WOOTEN—Bass 1967-68, 1982
TAMMY WYNETTE—Female Vocalist 1969
ARCH YANCEY—Disk Jockey 1981
DWIGHT YOAKAM—New Male Vocalist 1986
REGGIE YOUNG—Guitar 1983

EARLY DAYS

(Continued from page A-3)

that another board meeting was coming up. Landau would reach into his pocket and pull out three one-hundred dollar bills, and hand them to Boyd with the request, "What I want you to do when you get back to the office is to pay the rent for the next three months. Don't tell anybody where it came from—just tell them you got some donations or some new members or whatever. But go ahead and pay the rent. I don't want that office to close."

It didn't ... because of people like Landau. Some of the silent benefactors are the reasons the academy not only endured but is now prospering. Tommy Thomas and Billy Thomas who owned the Palomino Club were also active in the effort to keep the ACM afloat. One night at a board meeting when it appeared the academy was going down for the final financial count, Tommy Thomas asserted, "Here's what we're going to do. If I can afford to become a lifetime member of this organization tonight, right this minute, how many board members will join me as lifetime members right now tonight?"

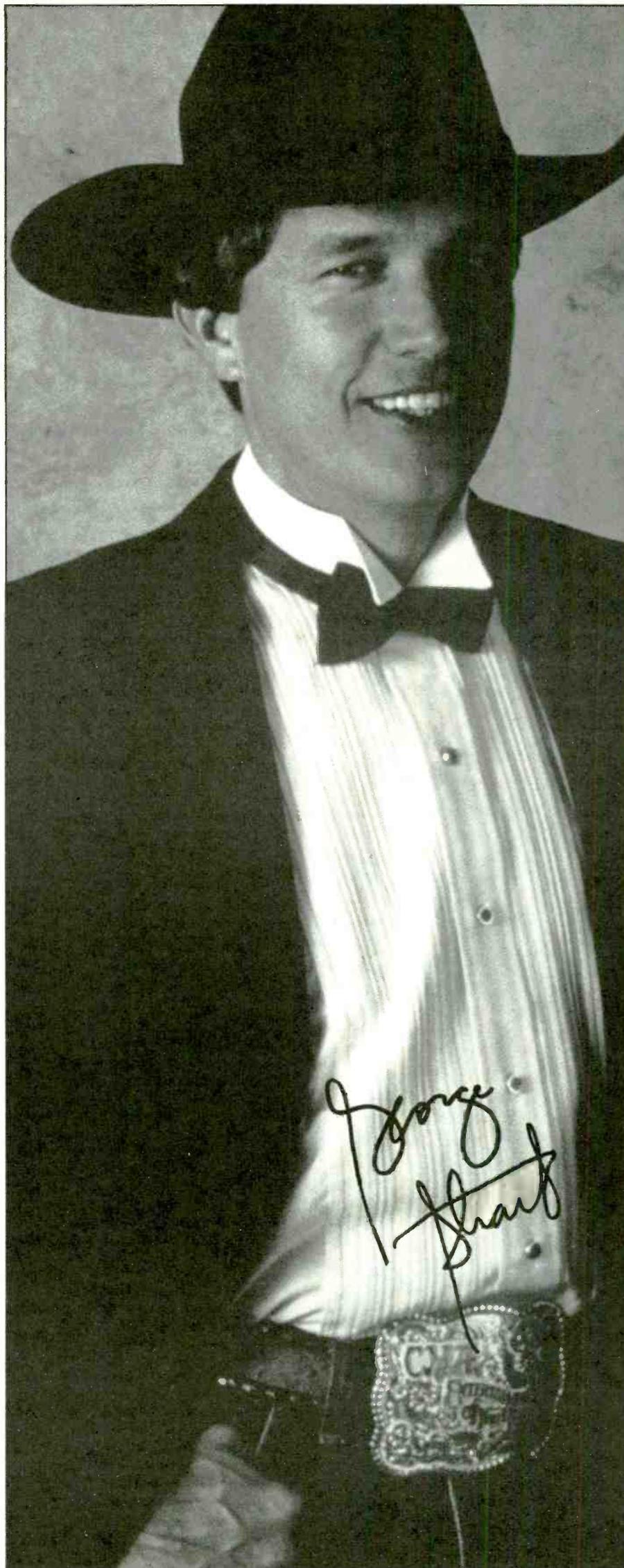
"Well, what are we going to charge?" asked a surprised Fran.

"I don't know. Let's say a \$100. [Dues back then were \$10 a year.] None of us can live much more than maybe 10 more years."

Thomas embarrassed (or perhaps *convinced* is the more polite term) about half of the board members into joining as lifetime members that night. He also helped in other ways. Thomas didn't like to call them benefits (though they certainly benefitted the ACM), but he termed them "academy functions—showcases." He solicited various members to perform a couple numbers each, charged a few dollars at the door, and donated the money to the academy. He even shared 15% of the clubowner's goldmine—the bar profits.

Performers such as Donna Fargo (who became an ACM official), Mickey Gilley, and Lacy J. Dalton kept the showcase turnstiles spinning. Advises Fran Boyd, "Tommy Thomas, Marty Landau, and Bonnie Price at the Foothill Club helped

(Continued on page A-15)



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LEADERSHIP

(Continued from page A-6)

music, they don't forget. They come back time and time again."

Boyd cites the recent academy-sponsored Country Radio Seminar New Faces Show starring the ACM's act of the decade, Alabama. "We recognized them first in 1980."

He perceives the ACM as a "big family" and the awards show as the family's annual party. "We don't have any losers. We think of it as the country music party of the year. I don't think of it as a competition. All of them that show up are being honored. It's a family gathering—our annual get-together where we can talk about each other to our faces and really enjoy it."

Fran Boyd was bored, a housewife, and a mother when Tex Wil-

iams called and wanted her to come to work. She did. And that was the calling for Fran Boyd, ACM Class of '68. She has seen the academy grow beyond belief—in fact, her two most prominent perceptions of the ACM are "the overall growth and the people I've been involved with." Whether she wants to give her age away or not, Fran says, "If I could live to be a hundred, I'd love to be here to celebrate its 50th anniversary."

The wife of Bill Boyd, Fran is the Mother Teresa of the ACM. She has a son who's 25 and a daughter who's 29—and if someone asks them about their mother and the ACM, the daughter will respond, "Oh, you mean my little sister?" And the son will say, "Oh, you mean my brother?" Family. ACM+Fran Boyd=Family. "If it wasn't family to me, and I didn't love the people who are involved in it, there

are a lot of times that I probably would have taken my boots off, left them at the front door and turned my keys into Mr. Reiser and said, 'Bye, I'm going to win the Lotto and run away.'"

Lacy J. Dalton joined the ACM in 1979 when she landed her first record deal. "The academy was instrumental in the very beginning of my career, allowing me to get on a major TV show and get publicity." Her early award as best female vocalist also allowed her to "get a lot of attention and a lot of work on the road that I might not have been able to get otherwise, and allowed me to survive in the business."

When Dalton's record company changed management and Dalton-priorities, she went through a five-year period of no new record releases. "If it hadn't been for the Academy of Country Music allowing me to present awards and per-

form on their awards show, I would not have been able to survive that period of time when I was not making records." Now an artist with Capitol Records, Dalton contends, "It's a testimony to the fact that the academy will stand by you when it's really not popular to stand by you."

The Academy of Country Music is for the musicians, the artists, and the labels, says Dalton, "but it's more of a personal kind of organization even than the CMA. I'm here to testify to that and to tell you how grateful I am that I'm even here today and a viable artist because of it."

GROWING

(Continued from page A-1)

Dean, VP. Lorne Greene hosts the awards show at the Beverly Hilton.

1967: The organization's name is changed to Academy of Country & Western Music. Johnny Bond heads up a committee to stage an outdoor concert at Devonshire Downs starring academy members.

1968: Awards show held at Century Plaza Hotel. The Hat trophy is introduced, replacing the original plaque award. The first academy office is opened at Crossroads of the World. Fran Boyd becomes executive secretary. The Pioneer Award is established and presented to Uncle Art Satherly, legendary A&R chief who oversaw the first sessions by such acts as Bob Wills and Gene Autry.

1969: With Armed Forces Radio, the academy produces a weekly country music special broadcast with Tex Williams as host. Dick Clark emcees the awards presentation at Hollywood Palladium produced by Bill Boyd, Billy Liebert, and Larry Scott. Academy members vote to become an international organization. Johnny Bond is elected president and Bill Boyd is voted chairman of the board. Marty Robbins becomes the first recipient of the ACM's Artist of the Decade award.

1970: Offices are moved to a suite in the Hollywood Plaza Hotel. Bill Ward is elected president, and Donna Fargo, secretary. Bob Wills receives the Pioneer Award.

1971: Bill Boyd is elected president; Gene Weed, chairman. ACM Awards are held at the Palladium.

1972: A big move for the awards show now held at Knott's Berry Farm and televised nationally through syndication. Red Steagall is elected chairman; Ron Anton, treasurer. Steve Tolin begins publishing the annual awards program.

1973: Cliffie Stone is elected president; Gene Weed, VP; Rick Landy, chairman.

1974: The organization's name is changed to the Academy of Country Music. The ACM's first golf tourney is held at Camarillo Springs. ABC-TV airs a taped national telecast of the awards show produced by Gene Weed and directed by Allan Angus. Cliffie Stone is re-elected president.

1975: The awards show is again taped for ABC-TV at the Aquarius Theatre. The celebration dinner and party is held at the Hollywood Palladium. Appearing on the "Merv Griffin Show," Cliffie Stone pre-

sents the Jim Reeves Memorial Award to Griffin. Bill Boyd is elected president; David Skepner, chairman of the board.

1976: Loretta Lynn, on the "Dinah Shore" TV show, presents the Jim Reeves Memorial Award to producer Owen Bradley. Ron Weed is elected chairman; Selma Williams, treasurer.

1977: The ACM establishes member showcases. Cliffie Stone is elected president; Ron Martin, chairman. The awards show moves to Shrine Auditorium.

1978: ACM sanctions California Country Jamboree showcases. Ron Martin elected president. Former ACM president Johnny Bond, a guiding light for the academy and in country music, dies.

1979: The academy's relationship with dick clark productions inc. moves the awards show to NBC-TV. The show returns to Knotts Berry Farm with Gene Weed and Al Schwartz producing and Dick Clark serving as executive producer. Artist of the Decade award goes to Loretta Lynn.

1980: The Shefrin Co. is contracted for PR work. ACM hosts a hospitality suite at Country Music Fan Fair in Nashville. ACM award winning group Alabama signed by RCA.

1981: Offices are moved to the present address on Sunset Blvd. Johnny Mosby is elected president; Paige Sober, chairman; Bill Boyd, executive director. Awards show moved back to the Shrine Auditorium.

1982: The academy's motion picture award is named after Tex Ritter. The ACM hosts a luncheon at the Country Radio Seminar in Nashville and sponsors a booth at Fan Fair. Charlie Cook is elected chairman. Gary Morris performs at the Christmas party. Awards show goes back to Knotts Berry Farm. Jeanne Marchand becomes associate editor of the monthly newsletter.

1983: The academy holds monthly luncheons at the L.A. Press Club with guest industry speakers. Charlie Cook is elected president; Gene Weed, chairman. The annual celebrity golf classic is established and the Christmas party moves from the Palomino and St. Nicholas Ballroom to the Castaways. ACM sponsors an exhibit booth at the Country Radio Seminar.

1984: The academy presents a \$9,000 check to the American Heart Assn. Executive director Bill Boyd journeys to Graceland with award-winners Alabama and presents the first "Golden Hat" following a tribute to Elvis Presley on the awards show.

1985: ACM sponsors a panel discussion on new directions in music for attendees from publications, booking agencies, record companies, and radio. The academy celebrates its 20th year. Gene Weed is elected president; Ron Martin, chairman. The board votes to give a video award.

1986: A 20-year special retrospective and party are held at the Hollywood Center TV studios and aired on NBC-TV, hosted by Tammy Wynette and Glen Campbell. It's produced and directed by



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Gene Weed. A country music research project is commissioned with the results announced at the Country Radio Seminar. The academy showcases new artists at the Landmark in Las Vegas. The second Golden Hat award goes to Willie Nelson for his work on behalf of the farmer.

1987: The academy increases its visibility at the Country Radio Seminar by hosting a hospitality suite and holding a drawing for tickets, airfare, and hotel for the ACM awards show. TWA becomes the official airline of the academy. The ACM salutes Hollywood on its 100th anniversary. A heart attack claims chairman Ron Martin.

1988: The academy sponsors the new Super Faces Show at the Country Radio Seminar starring 1987 entertainer of the year Hank Williams Jr. Fred Reiser is elected president; Lacy J. Dalton, VP; Don Langford, chairman. Marge Meoli becomes associate editor of the monthly newsletter. Keith Whitley performs at the Christmas party. The Pioneer Award goes to Gene Autry.

1989: ACM award winners the Judds star at the academy-sponsored Super Faces Show at the Country Radio Seminar. The academy also hosts a popular hospitality suite. The ACM also is represented at Fan Fair and the International Country Music Buyers Assn. convention. Past president Cliffie Stone gets a star on Hollywood's Walk of Fame and is elected to the Country Music Hall of Fame. Gene Weed is elected chairman. The awards show is moved to the Walt Disney Studios and Alabama is named Artist of the Decade.

1990: The academy presents its Artist of the Decade, Alabama, at its Super Faces Show at the Country Radio Seminar. The 25th anniversary awards presentation moves to the Pantages Theater with a celebration dinner following at the Palace. Celebrity Golf Classic set for Oct. 15. The ACM holds its first board meeting outside California—in Nashville with a May meeting slated for Phoenix.

Judging from the progress made in these past 25 years, the academy now stands on the threshold of making even more significant and meaningful contributions to the fast-growing world of country music.

EARLY DAYS

(Continued from page A-13)

us." In the early '70s, a caravan of stars would start at the Palomino, the Foothill Club, and the Ace of Clubs, then they'd all play musical clubs and slide into one of the other venues. "It was a lot of fun and a lot of traveling for an entire weekend, but we raised \$800."

Those early dollars from the early days might seem small potatoes compared to the budgets and aspirations for the '90s, but they were critical, life-or-death dollars that will never be forgotten by anyone who now, or in the future, will carry the banner or join the mission of the Academy of Country Music.

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Billboard® Home Video

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Buena Vista Aids Anti-Drug Effort Will Distribute Tapes Of TV Special

■ BY PAUL SWEETING

NEW YORK—Buena Vista Home Video has agreed to distribute 350,000 copies of a special anti-drug television program free of charge to video retailers, schools, and libraries nationwide, following the program's airing on four networks April 21.

The animated program, called "Cartoon All-Stars To The Rescue," was produced by the Academy of Television Arts & Sciences and funded by McDonald's and the Ronald McDonald Children's Charities. Buena Vista will mail cassettes of the program to retailers in early May for use

as a free rental for consumers.

The program, which was to air on ABC, CBS, NBC, and Fox, as well as several cable channels and the major networks in Canada and Mexico, is aimed at children and features several well-known animated characters from different studios, including Alf, Bugs Bunny, the Chipmunks, Daffy Duck, Garfield, the Muppet Babies, Winnie the Pooh, and Michelangelo from "Teenage Mutant Ninja Turtles."

"Cartoon All-Stars To The Rescue," which tells the story of a 14-year-old boy rescued from a life of drugs, marks the first time major

studios have allowed their copyrighted animated characters to be drawn together for a single program. The Muppets and Winnie the Pooh, for example, are owned by Disney, while Bugs Bunny and Daffy Duck are owned by Warner Bros.

Each store will be mailed between one and three copies of the program, depending on the store's size, according to Buena Vista's Tania Steele. Another 72,000 copies will be sent to schools and libraries.

In addition to the cassettes, dealers will be sent a special mailing and standee for the program.

None of the copies will be shipped through traditional two-step distributors. "It's a one-time mail-out," Steele says.

While the program was entirely underwritten by McDonald's, it will receive no significant acknowledgment on the tapes themselves, according to Steele, although its logo will likely appear on the packaging. McDonald's, along with several other companies, most of which provided
(Continued on page 64)

Allied Leads Southeast's Vid Production Boom

■ BY SUSAN NUNZIATA

NEW YORK—Responding to a rapidly growing video production market in the Southeast, Allied Film & Video tripled the capacity at its Orlando, Fla., plant.

The plant, which moved to a new 40,000-square-foot building in January 1990, is holding an open house next month. The Southeast region, ranging from the Carolinas to Mississippi to the Caribbean, is serviced by the facility.

According to Richard Skillman, manager of sales and customer service in the Orlando plant, the Southeast has become a desirable place for corporate headquarters to be based, bringing with them a significant amount of communication

through video. Theatrical production studios opened by Universal and Disney on the grounds of Disney World in Orlando brought a great deal of corporate video work to the area as well.

"You won't see much feature film duplication done in the Southeast, but every one of those corporations brings with it a significant amount of video work," says Skillman.

There is also a significant volume of special-interest-video work done in the region, he notes.

"The real momentum we're seeing is in video being embraced as an alternative form of PR," says Skillman. Traditionally, the market has been divided into theatrical and corporate projects, but now, he says,
(Continued on page 64)



American Video Story. Actress Rita Moreno, right, star of a low-impact aerobics program called "Now You Can!," distributed by Wood Knapp Video, hosted the recent American Video Assn.'s Spirit Awards Show in Anaheim, Calif. Shown, from left, are Harold Weitzberg, director of sales for Wood Knapp Video; Carol Greenwood, VP of public relations and product development for Wood Knapp Video; Michael Weiss, president of the AVA; Mark Gilula, senior VP of sales and marketing for Wood Knapp; and Moreno.

Seminar Stresses Goals And Greetings

■ BY EARL PAIGE

ANAHEIM, Calif.—Video retailers who fail to set goals for their operation or to devise methods of measuring individual store employees' progress toward those goals may just as well not be in business—and certainly not in a Harry J. Friedman seminar.

In fact, to drive home this central theme of his philosophy, Friedman all but asked some audience members to leave his talk, held April 4

during the American Video Assn.'s sixth annual convention at the Disneyland Hotel here.

As much as the well-known retail management consultant emphasized establishing goals and measuring results, he also spent a lot of time on the importance of greeting customers, believing it essential that the public feel welcome in a store and confident about its staff.

A basic premise Friedman established is that shoppers hate salespeople, and resent being "bugged."

He used audience members to demonstrate elements of greeting that minimize customer anxiety.

In one exercise, Friedman showed how a customer can feel threatened even from a long distance if the salesperson is seen to be squared off with the customer or "in their space."

To avoid threatening the customer while at the same time greeting them effectively, Friedman showed how, holding a clipboard, inventory sheet,
(Continued on page 65)

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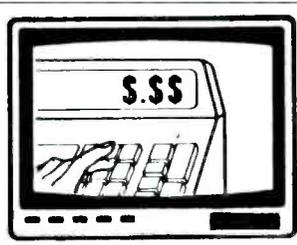
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THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Teenage Mutant Ninja Turtles (New Line)	14,064,921	2,377 5,917	2	72,901,666
2	Pretty Woman (Buena Vista)	10,117,891	1,707 5,927	3	59,293,180
3	Hunt for Red October (Paramount)	4,261,262	1,702 2,504	6	89,834,734
4	Ernest Goes To Jail (Buena Vista)	4,249,910	1,956 2,173	1	12,628,792
5	The First Power (Orion)	3,819,013	1,336 2,858	1	11,675,845
6	Crazy People (Paramount)	3,357,800	1,389 2,417	—	4,213,556
7	I Love You To Death (Tri-Star)	2,655,375	1,095 2,425	1	7,983,215
8	Driving Miss Daisy (Warner Bros.)	2,243,724	1,387 1,618	17	90,455,663
9	Cry-Baby (Universal)	1,551,180	1,236 1,255	1	5,483,980
10	Gods Must Be Crazy II (Columbia)	1,180,083	321 3,676	—	1,180,083
11	Opportunity Knocks (Universal)	1,172,600	1,066 1,100	2	8,376,350
12	House Party (New Line Cinema)	1,107,881	633 1,750	5	19,763,559
13	Joe Versus the Volcano (Warner Bros.)	857,046	840 1,020	5	34,391,042
14	Nuns on the Run (Fox)	842,682	655 1,287	4	7,631,046
15	Little Mermaid (Buena Vista)	569,157	983 579	21	81,986,427
16	My Left Foot (Miramax)	565,481	411 1,376	22	12,226,573
17	The Cook, The Thief (Miramax)	435,980	39 11,179	1	839,806
18	Look Who's Talking (Tri-Star)	380,160	440 864	25	136,952,770
19	Vital Signs (Fox)	372,253	275 1,354	—	372,253
20	Lord of the Flies (Columbia)	365,995	467 784	4	12,334,628
21	Impulse (Warner Bros.)	346,779	152 2,281	1	1,018,122
22	Glory (Tri-Star)	332,640	378 880	17	25,478,792
23	Hard To Kill (Warner Bros.)	307,953	260 1,184	9	44,088,089
24	Steel Magnolias (Tri-Star)	302,365	371 815	21	79,426,749
25	Cinema Paradiso (Miramax)	279,095	57 4,896	8	2,374,624
26	Henry V (Goldwyn)	271,899	119 2,285	21	7,922,162
27	Born on the Fourth of July (Universal)	224,250	345 650	16	67,975,994
28	Bad Influence (Triumph)	211,101	203 1,040	5	12,100,156
29	Handmaid's Tale (Cinecom)	179,012	66 2,712	5	4,053,222
30	Madhouse (Orion)	162,453	318 511	8	19,990,285
31	Shock to the System (Corsair)	133,789	76 1,760	3	2,711,380
32	Love at Large (Orion)	131,620	208 633	4	1,085,457
33	Blue Steel (MGM/UA)	125,960	210 600	4	7,701,707
34	Camille, Claudel (Orion Classics)	89,439	30 2,981	16	2,357,179
35	Stella (Buena Vista)	78,088	160 488	10	19,768,315
36	Harlem Nights (Paramount)	71,992	91 791	21	60,626,368
37	Too Beautiful For You (Orion Classics)	71,047	7 10,150	6	301,223
38	Sweetie (Avenue)	53,855	20 2,693	10	624,277
39	Tournee of Animation (Expanded Ent.)	52,172	9 5,796	2	144,327
40	Mountains of the Moon (Tri-Star)	44,550	22 2,023	7	1,808,276

HOME VIDEO

STORE MONITOR



by Earl Paige

GUERRILLA, GUERRILLA: A lot of people have jumped on the "Guerrilla Marketing" bandwagon, but delegates at the recent American Video Assn. convention had the real McCoy on hand—the author of "Guerrilla Marketing," Jay Conrad Levinson. He explained what it's all about. "Guerrilla tactics means that you invest time, energy, and imagination in the marketing process rather than the brute force of a lot of dollars. Guerrillas don't spend a lot of money but they do do a lot of marketing. What they have as a goal is to outmarket the competition, and they measure whether or not they're doing that by profits. They know it's easy to get sales and it's easy to get traffic but it's hard to get profits. So everything they do is oriented to profits."

Levinson, now a college professor and lecturer, was with two of the largest advertising agencies and has seen his book on marketing translated into 14 differ-

ent languages. At AVA, he presented 100 "guerrilla marketing tools," and at times paid tribute to Allan Caplan, the colorful chairman of Applause Video, Omaha, Neb., who was in the audience. Caplan, also an AVA speaker, has focused much of his attention on the guerrilla theme, but seems to stress adaptation and surprise more than does Levinson. One other contrast is that Levinson eschews any showmanship in his talk, instead taking his stand at the podium and pounding away point after point. While many of Levinson's ideas are dramatic, if not shocking, not all are. One example is neatness, a common enough principle. Unless a store is neat, there is no point in worrying about the other 99 tools, Levinson said, noting that the Disneyland Hotel, site of the AVA convention, and Disneyland itself are prime examples of maintaining a clean appearance. The closely related subjects of decor and staff attire were also stressed.

Many of Levinson's suggestions revolved around "convenience, that's the word for the '90s," he said, urging video stores to consider quicker checkout, pick-up and delivery service, being open seven days, and longer hours. "It's becoming a 24-hour society," he said. He also likes prepay plans. "Where I rent, they've come up with a way to sell me 20 movies in advance on my MasterCard. That's a tremendous convenience." Levinson is also big on a store keeping its
(Continued on next page)

FOR WEEK ENDING APRIL 28, 1990

Billboard®

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TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	9	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	D	19.98
2	2	21	HANGIN' TOUGH LIVE ▲ ²⁰	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98
3	4	23	STRAIGHT UP ▲ ³	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
4	3	25	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
5	5	37	HANGIN' TOUGH ▲ ¹⁷	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
6	8	7	EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	LF	19.98
7	6	25	MILLI VANILLI IN MOTION ▲ ²	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
8	10	3	WORLD BEAT: THE LAMBADA VIDEOS	CBS Music Video Enterprises 9VS-49036	Kaoma	1990	SF	9.98
9	9	15	KENNY G LIVE ●	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	C	19.98
10	7	3	THE B-52'S: 1979-89	Warner Reprise Video 3-38160	The B-52's	1990	D	19.95
11	12	19	HIS PREROGATIVE ▲ ²	MCA Music Video 88001	Bobby Brown	1989	LF	19.95
12	NEW ▶		SOUL PROVIDER: THE VIDEOS	CBS Music Video Enterprises 2VS-49043	Michael Bolton	1990	SF	12.98
13	13	7	THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	SF	12.98
14	11	3	HARD N' HEAVY VOLUME 6	MPI Home Entertainment MP1681	Various Artists	1990	D	19.98
15	14	11	DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	C	19.98
16	NEW ▶		TALES FROM THE GYPSY ROAD	PolyGram Music Video 082 163-3	Cinderella	1990	LF	19.95
17	RE-ENTRY		PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1989	D	24.95
18	19	11	LIVE AT WEMBLEY ▲	CBS Music Video Enterprises 19V-49023	Luther Vandross	1989	C	19.98
19	RE-ENTRY		THE SINGLES COLLECTION	Atlantic Records Inc. Atlantic Video 50145-3	Phil Collins	1989	LF	19.98
20	NEW ▶		PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN	EMI Home Video 1627	Red Hot Chili Peppers	1990	C	14.98

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

STORE MONITOR

(Continued from preceding page)

name before the public, and advocates joining civic clubs and being involved generally in the community. Other ideas: offering to write a column in the newspaper; being available for seminars and getting on radio-TV talk shows; and blanketing neighborhoods with door hangers the way cleaners and pizza shops do. Stores should produce a catalog, he said, noting that "94% of U.S. consumers bought something from a catalog last year." He also favors "electronic brochures," explaining that he meant seven-, nine-, or 12-minute videocassettes a store could put together on its own. A believer in newspaper inserts, he said, "Research shows one-third [of consumers] see them and toss 'em, another third reads them but does not act, but a third save and make use of them."

HOW'S THAT? Did someone say Allan Caplan listens and gives credit to others? Indeed. At one point, **John Farr**, VP of sales at **Commtron Corp.**, was pointing out how Applause Video now posts a person out on the sales floor during peak hours. Farr said he passed the idea on to Caplan. "It's one of the few times he's ever listened to me," ragged Farr, who traveled with Caplan during a **Video Store/Commtron** national seminar tour last year. In his own AVA presentation, Caplan offered several examples of how he had borrowed ideas, as with the button "We Go The Extra Smile." He said, "I got this from a Florida barbecue place. It didn't have its name on it, so I couldn't give them credit." In telling how he now wants to add a Mother's Day promotion after years of having Applause involved in a necktie contest for Father's Day, Caplan again waxed modest. "I told **John English** that I came up with this idea using potholders. He tells me he's been doing a thing with potholders for Mother's Day for two years now," said Caplan of AVA director English, who heads single-store **MultiVideo** in Bellflower, Calif. Caplan stressed how he tries to get fellow video store operators to just test an idea. He described how a store in Wyoming took him up on having the store staff put a nickel in an empty mayonnaise jar every time they failed to suggest buying a movie to a customer. At the end of the day, there was enough cash to send out for a pizza, but "they had 23 sales. I didn't know there were 23 people in Wyoming."

NIGHT SONG: On the bus returning from the dinner cruise, two AVA veterans were overheard concluding that the good old days really were better. "We have a \$450 day and it's all computerized and my help will bitch, when I used to have \$650 days ringing it all up manually," says the one dealer. "We made more money on 300 titles than we do now on 3,000. Regular movies were \$5 and adult were \$7." The other replies, "I hear you. We didn't have to worry about what to buy. We bought everything that came out."

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Name _____ Company _____

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City _____ State/Prov. _____ Zip/Postal Code _____ Phone _____

VSDA Member Yes No If yes, please provide your VSDA Company Number _____

Please send VSDA membership information.

Return to: VSDA, 3 Eves Drive, Suite 307, Marlton, NJ 08053 (609) 596-8500



NEWSLINE

Blockbuster Sues Super Club, Charging Unfair Competition In La.

Blockbuster Entertainment Corp. filed suit March 9 in U.S. District Court for Middle Louisiana, charging Alfalfa Video and its parent company, Super Club Retail Entertainment, with unfair competition in the New Orleans/Baton Rouge area. In the suit, details of which were not available at press time, Blockbuster charges that Gary Solomon, co-founder of Movietime/Alfalfa before the chain was sold to Super Club last year, expressed interest in 1987 in becoming a Blockbuster franchisee. As a result of that interest, Blockbuster claims, Solomon was privy to competitive information about how to set up and run a Blockbuster store, including store location and design. Neither Blockbuster nor Super Club executives would comment on the suit. At press time, Super Club had not filed a response to the Blockbuster charges with the court.

NARM Video Advisory Board Update

Discussions are expected to continue with regard to creating a home video manufacturer advisory committee to the National Assn. of Recording Merchandisers (Billboard, March 24). So says David Mount, recently named CEO of International Video Entertainment and head of the Video Software Dealers Assn. manufacturers advisory board, who has been invited to help organize the effort. "I did talk to Pam Horowitz [VSDA executive director] after NARM," he says "and was told the board would be meeting shortly and probably nothing would happen until after that board meeting took place. It's really up to the NARM board as to what they want to do. We're more than willing to participate at whatever level of involvement they would like to have us."

The 'Bear' Facts On A Sweet Deal

RCA/Columbia Pictures Home Video and Nestle Foods will conduct a cross-promotional campaign built around the videocassette release of "The Bear" and Nestle's Raisinets chocolate-covered raisins. A 30-second spot for the candy will appear at the beginning of each cassette and, in turn, TV commercials for Raisinets will be tagged to announce the availability of the cassettes. The commercials will air May 14-27. The rental-priced tape has a street date of May 31. In addition, RCA/Columbia will distribute to video stores "Bear" standees containing tear-off coupons good for a \$1 rebate on rentals of "The Bear" with proof of purchase from three 2.3 oz. boxes of Raisinets. All refunds will be handled through the mail.

A.I.P. Teams With RCA/Columbia U.K.

Los Angeles-based A.I.P. Studios and RCA/Columbia Pictures Video U.K. have entered into a U.K. feature film distribution deal for more than 20 titles. Most of the films are action/adventure, science fiction, or comedy films, and most are A.I.P.'s own productions.

Macrovision Introduces A Copy Stopper

Macrovision Corp. has introduced a new anti-copy processor, the ACP 170T. A study has shown that when back-to-back dubs were made from Macrovision encoded tapes, they were found to be noticeably degraded 86% of the time, and badly distorted or unwatchable 70% of the time. The study was based on a sample of 13,008 consumers, who were asked to rate the video copies. The processor is available in two configurations—the 170T for videocassettes, and the 170P for laserdiscs and pay-per-view transmissions.

N.J. Store Manager Takes Orion Prize

Edwin W. Mustra, manager of Marquee Video Store in Martinsville, N.J., has won first prize—a trip for two to Paris and \$2,000 in spending money—in the World Cinema Collection Drawing sponsored by Orion Home Video. The World Cinema Collection, a group of 24 Orion and Nelson Entertainment foreign-film titles, was offered to a test group of retailers with special point-of-purchase and support programs to encourage public awareness of foreign films on videocassette.

J2 Golf Vids: Almost Like Being There

J2 Communications is releasing a series of eight videos titled "Classic Golf Experiences." These are not instructional videos; instead, they are tours of eight renowned golf courses, hosted by professional golfer Gary McCord. The set, which is packaged in a deluxe gift box, also includes discounts on golfing packages at famous resorts. More J2 news: The company has reported its 14th successive quarter of profitability. For the three-month period ending January 31, 1990, J2 posted a net profit of \$123,531.

Image Adds A New Dimension To 'Mask'

Rhino Home Video's "The Mask," the first interactive 3D videocassette, is now the first U.S. 3D laserdisc, having been released on that format by Image Entertainment in March. The laserdisc jacket features an in-depth look at the history of 3D along with 3D stills from the film. Image provides four pairs of custom 3D glasses with each laserdisc.

FOR WEEK ENDING APRIL 28, 1990

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	5	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
2	2	9	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
3	3	11	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
4	9	3	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
5	5	22	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	6	9	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
7	4	153	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
8	10	37	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
9	7	28	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
10	8	26	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
11	15	30	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
12	11	22	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
13	14	17	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
14	13	92	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
15	17	23	PAULA ABDUL: STRAIGHT UP ▲	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
16	12	26	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
17	26	2	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
18	19	25	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
19	22	8	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
20	16	13	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
21	30	157	CALLANETICS ▲ ◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
22	20	10	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
23	21	80	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
24	23	5	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
25	18	4	THE B-52'S: 1979-1989	Warner Reprise Video 3-38160	The B-52's	1990	NR	19.95
26	24	13	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
27	25	173	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
28	NEW ▶		THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13	89.95
29	29	2	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG	89.95
30	33	13	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
31	27	4	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	19.95
32	32	25	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
33	40	3	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
34	38	20	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
35	31	2	KAOMA-WORLD BEAT: THE LAMBADA VIDEOS	CBS Music Video Enterprises 9VS-49036	Kaoma	1990	NR	9.98
36	NEW ▶		TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
37	NEW ▶		PICNIC	RCA/Columbia Pictures Home Video 90613	William Holden Kim Novak	1956	NR	19.95
38	37	2	R.E.M.: POP SCREEN	Warner Reprise Video 38156	R.E.M.	1990	NR	19.98
39	RE-ENTRY		MILLI VANILLI IN MOTION ▲	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
40	28	5	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video 301465	Clint Eastwood	1968	NR	29.95

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

David Mount Adds CEO Stripes At 'Turtle'-Happy IVE

BY JIM McCULLAUGH

LOS ANGELES—David Mount has been named chief executive officer of International Video Entertainment, a division of LIVE Entertainment. Mount, who joined IVE in 1988 as senior VP/GM, had most recently been president and chief operating officer. In 1989, he was named to the LIVE board of directors.

Mount's promotion comes at a time when IVE is poised to substantially increase its share of the video market by virtue of a strong slate of recent theatrical hits. Not least among those is "Teenage Mutant Ninja Turtles," currently the No. 1 box-office grosser.

Not surprisingly, Mount says the

'Ninja Turtles' looks probable as 4th-qr. sell-through title

movie—which chalked up a staggering \$51 million in box office during its first 10 days—looks like a probable fourth-quarter sell-through title. "It's really there with those kinds of numbers and it's a children's title. It's almost a natural," he says. "We've haven't nailed down a date but if you add six months on to the theatrical opening, that lands you in October."

IVE will also look "cautiously" at two other potential fourth-quarter sell-through titles based on the summer theatrical performances of Arnold Schwarzenegger's "Total Recall" and Mel Gibson's "Air America."

Mount also notes that "Cowabunga Shredhead," the latest \$14.95 animated Turtles feature, released March 20 on IVE's Family Home Entertainment label, is already well over the 800,000-unit mark in sales. "That's an amazing number for us," he says. Since March 1, he adds, IVE had combined sales of about 1.7 million units on all the animated Turtles titles released thus far.

That figure does not include the Burger King promotion (Billboard, April 7), which is "about another 7 million." Burger King, he says, expects to be sold out before the end of the program. "It doesn't appear that [promotion] is having any kind of negative effect on our other sales. If anything, it's been positive since their supplies are running out but they're still spending the advertising."

Mount also says IVE, which is enjoying a bumper crop of strong theatrical titles, had a "tremendous, almost \$60 million, first quarter." Last year, IVE's Family Home Entertainment Christmas product also chalked up unit sales of about 1.5 million. This year, notes Mount, IVE is projecting twice that number. In terms of the amount of units the "Turtles" movie can do this Christmas, Mount says, "Who can say?"

JODY WATLEY

DANCE TO FITNESS

For the first
time ever,
dance your
way to fitness
with a superstar
recording artist!

All are choreographed in her
own street style and done in
time to her own dance music.
When you feel good about
yourself anything is possible.

Jody Watley appears courtesy of
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Executive Producers: Donald Kasen
Dana Pearson, Jr.

Producer: Joseph Porrello

Public Relations: The Terrie Williams Agency
212-489-5630

Creative Concept: Jody Watley

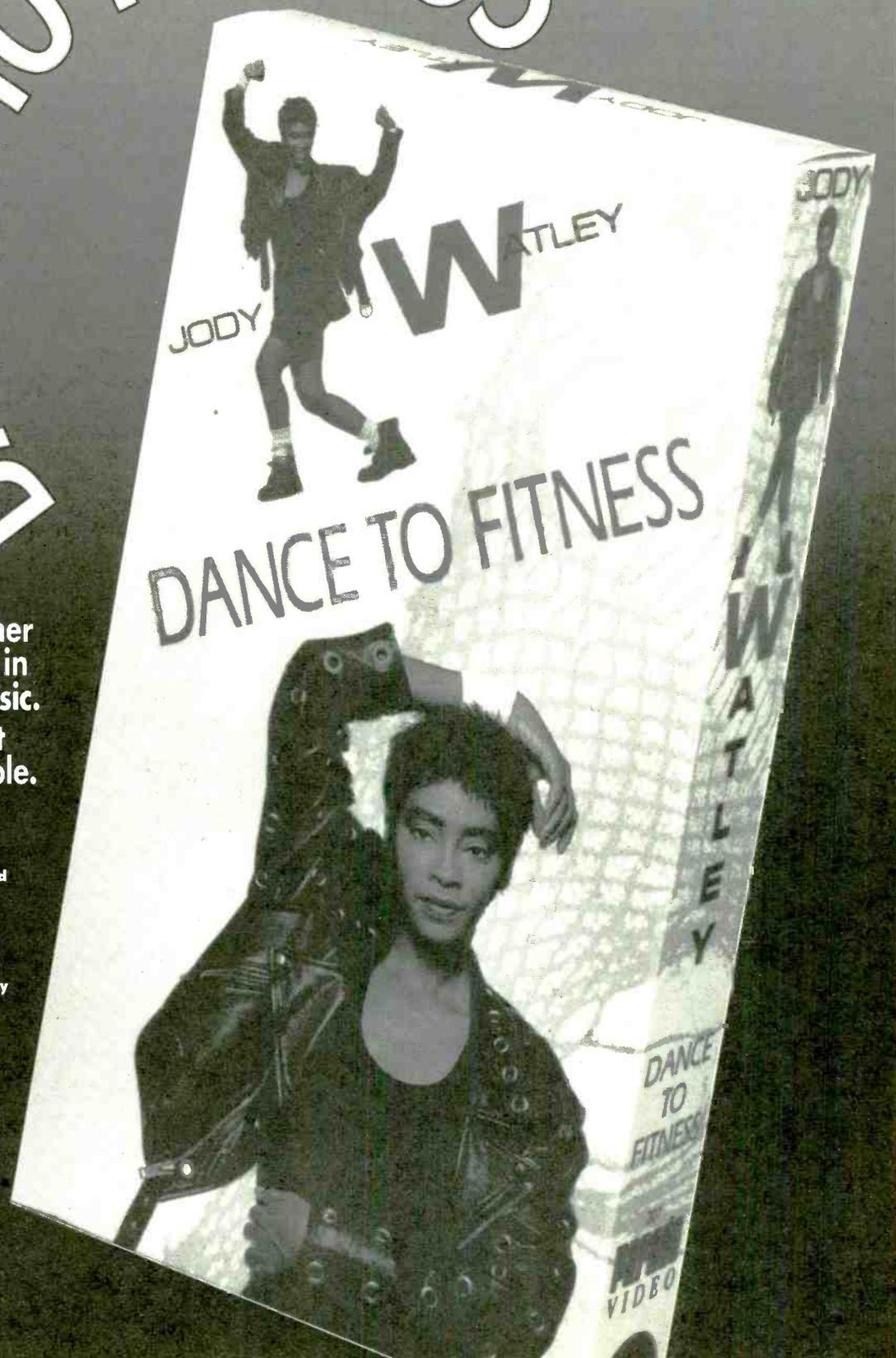
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entertainment group



TOP VIDEOCASSETTES RENTALS

Playboy Unveils Its Plans For '1990 Playmate' Promo

CENTERFOLD Sell-Through: Playboy Home Video is mounting its largest promotional/press campaign to date for the Thursday (26) release of its "1990 Playmate Of The Year" video—a 45-minute title that hits stores simultaneously with the similarly themed, annual magazine edition, according to the label's Jeff Jenest. The decade's first Playmate will be unveiled on that date at an elaborate party at Playboy Mansion West in L.A.'s posh Holmby Hills.



by Jim McCullaugh

In addition to a slew of TV exposure, the Playmate will also be quite active on the retail/distribution circuit, adds Jenest, by appearing at national Baker & Taylor and Musicland parties, doing 16 appearances at video specialty stores in 12 cities between April 30 and May 30, and making appearances at the Chicago Video Software Dealers Assn. regional meet and the New York Home Video

Show.

Jenest figures the \$19.95-listed title, with packaging nearly identical to the magazine's cover, can do at least 75,000 units, which is what each title in the line has been averaging. In fact, he says the entire line—consisting of about 18 active catalog titles—is being taken to

\$19.95. A recent hike to \$29.95 on newer titles was a "mistake," he says. HBO continues to be the label's distributor, and Jenest notes that

"a positive outcome of that relationship" has been a greatly increased profile at the record/tape combo store level. "[HBO has] attacked those avenues of distribution very aggressively and they've turned out to be our best customers. We figure about 50% of our volume now goes through the leading record retailers," Jenest says. A recent success

(Continued on next page)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
CARNIVAL OF SOULS (PG) Candace Hilligloss, Sidney Berger VidAmerica/\$59.98	4/26/90 (5/16/90)	\$1.0 (NA)	NA
IMMEDIATE FAMILY (R) James Woods, Glenn Close, Mary Stuart Masterson, Kevin Dillon RCA/Columbia/\$89.95	4/24/90 (5/9/90)	\$5.9 (836)	Poster, Admats
OUTSIDE CHANCE OF MAXIMILIAN GLICK (G) Saul Rubinek, Fairuz Balk South Gate/\$89.95	4/27/90 (5/10/90)	\$1.16 (2)	Poster
TRANSYLVANIA TWIST (PG-13) Robert Vaughn, Christopher Lee MGM/UA/\$79.95	4/26/90 (5/16/90)	NA (30)	Poster, 3- Title Standee
WEDDING BAND (R) William Katt, Joyce Hyser, David Rasche RCA/Columbia/None	4/24/90 (5/9/90)	NA (NA)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BORN TO DANCE Eleanor Powell, James Stewart MGM/UA/\$19.95 Prebook cutoff: 4/30/90; Street: 5/22/90	KILL ME AGAIN Val Kilmer, Joanne Whalley-Kilmer MGM/UA/\$89.95 Prebook cutoff: 4/30/90; Street: 5/23/90
BURNDOWN Peter Firth, Cathy Moriarty M.C.E.G./Virgin/\$79.95 Prebook cutoff: 4/26/90; Street: 5/15/90	MEET ME IN ST. LOUIS Judy Garland MGM/UA/\$19.95 Prebook cutoff: 4/30/90; Street: 5/23/90
INTIMATE POWER F. Murray Abraham, Maud Adams HBO/\$89.99 Prebook cutoff: 5/2/90; Street: 5/29/90	TRIUMPH OF THE SPIRIT Willem Dafoe, Edward James Olmos RCA/Columbia/None Prebook cutoff: 4/26/90; Street: 5/23/90

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	2	5	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
2	1	5	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
3	9	3	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
4	3	9	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
5	4	9	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
6	6	3	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
7	5	3	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
8	15	2	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
9	7	11	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
10	10	11	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
11	8	10	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
12	11	7	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
13	12	16	WHEN HARRY MET SALLY...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
14	13	4	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
15	14	13	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
16	16	3	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
17	17	15	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
18	19	8	RELENTLESS	Cinétel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
19	18	6	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG
20	24	4	LITTLE MONSTERS	MGM/UA Home Video 907292	Fred Savage Howie Mandel	1989	PG
21	28	2	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
22	20	10	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
23	40	2	BEST OF THE BEST	The Movie Group Taurus Entertainment Co.	Eric Roberts James Earl Jones	1989	PG-13
24	RE-ENTRY		STEPFATHER 2: MAKE ROOM FOR DADDY	Millimeter Films HBO Video 0371	Terry O'Quinn Meg Foster	1989	R
25	22	21	K-9	Universal City Studios MCA/Universal Home Video 80880	James Belushi	1989	PG-13
26	21	17	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
27	NEW ▶		STAYING TOGETHER	Hemdale Film Corp. HBO Video 0345	Tim Quill Sean Astin	1989	R
28	NEW ▶		SECOND SIGHT	Lorimar Film Entertainment Warner Home Video 659	John Larroquette Bronson Pinchot	1989	PG
29	30	14	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
30	27	4	APARTMENT ZERO	Academy Entertainment 1205	Hart Bochner Colin Firth	1989	R
31	23	5	THE PHANTOM OF THE OPERA: THE MOTION PICTURE	RCA/Columbia Pictures Home Video 77013-5	Robert Englund	1989	R
32	31	16	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
33	26	7	BREAKING IN	HBO Video 0380	Burt Reynolds Casey Siemaszko	1989	R
34	36	3	ROMERO	Vidmark Entertainment VM5228	Raul Julia	1989	R
35	29	11	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
36	35	16	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
37	NEW ▶		COMMUNION	New Line Cinema M.C.E.G./Virgin Home Entertainment	Christopher Walken	1989	R
38	32	17	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
39	25	10	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
40	34	6	THE BIG PICTURE	RCA/Columbia Pictures Home Video 50263	Kevin Bacon	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.

BACKLOT BEAT

(Continued from preceding page)

ful rack campaign with Camelot, he says, has prompted other chains to want to try similar programs. "We're close to another major racking program," he adds.

AND NOW, NO WORD From Our Sponsors: Walt Disney's and Warner's theatrical divisions have both taken strong positions against commercials accompanying their movies in theaters. Disney has a similar policy regarding its home videos, although Warner has dabbled with ads on tape, the most recent example being the Diet Coke spot on "Batman." **Jeff Katzenberg**, chairman of Walt Disney Studios, helmed a press conference in L.A. recently where he detailed findings of a recently commissioned study (by the National Research Group) that indicated that more than 90% of 18,772 moviegoers polled said they didn't want commercials shown in theaters, although 95% said they didn't object to previews of coming attractions. Disney's home video division says it will never feature ads on cassettes, while Warner apparently makes a theater/home video distinction and doesn't find the contrasting positions irreconcilable. Warner says it will implement its policy with the May 18 theatrical release of "Gremlins 2: The New Batch."

LAWYERS, GUNS, And Money: For those of you who may have missed it, the May issue of *Premiere* magazine ranked its "100 most powerful people in Hollywood." The top 10? **Michael Ovitz**, head of Creative Artists Agency; **Lew Wasserman**, MCA's CEO; **Michael Eisner**, Walt Disney Co.'s chairman; **Barry Diller**, chairman of Fox; **Steve Ross**, Time Warner chairman; **Sidney Sheinberg**, MCA's No. 2 gun; **Jeffrey Katzenberg**, chairman of the Walt Disney Studios; **Bob Daly**, chairman of Warner Bros. Inc.; **Tom Pollock**, Universal Studios chief; and **Frank Mancuso**, Paramount Pictures chairman. The highest-ranking actor—at No. 15—is **Tom Cruise**, who "could get a film based on First Communion set up tomorrow at the studio of his choice," the magazine says.

HOLY PAY-PER-VIEW: "Batman" is shaping up as the largest-grossing film in pay-per-view history, according to **Ed Bleier**, president of Warner Bros. pay-TV, animation, and network features, and is evidence that PPV and home video are allies, not adversaries. Bleier says a preliminary survey of 10 major pay-per-view systems indicates buy rates of 3%-10% (considered extremely high in PPV) even though the film has been available on home video since Nov. 15, with about 12 million copies sold and millions of rental transactions. The home-video-to-PPV window was 105 days. Bleier attributes the excellent PPV buy rate, about 420,000 transactions nationwide, to new "viewer-convenient scheduling and good promotion." Beginning May 1, Warner will offer another mega-sell-through hit—"Lethal Weapon 2"—around the clock as "the movie of the week" in eight major PPV markets. Bleier is expecting similarly high buy rates for that film.

Mark Harmon Stars With Three Beautiful Women In A Romantic Comedy That Will Really Prove Its Worth!

An engaging comedy about a bachelor and three beautiful women.

A Sassy Battle Of The Sexes About Winning, Losing, And Falling In Love.

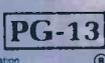
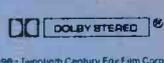
Worth Winning

Mark Harmon stars as a TV weatherman who bets a friend he can get engaged to three different women (Lesley Ann Warren, Madeleine Stowe and Maria Holvöe) at the same time. A top cast and clever script make **WORTH WINNING** a title that's worth plenty!

STREET DATE: 5/24
DEALER ORDER DATE: 5/8

Buy 3 copies and receive this Mix 'N Match Display. Orders must be placed with your distributor by 4/12 to participate.

TWENTIETH CENTURY FOX PRESENTS AN A&M FILMS PRODUCTION A WILL MACKENZIE FILM MARK HARMON WORTH WINNING MADELEINE STOWE LESLEY ANN WARREN MARIA HOLVÖE MUSIC BY PATRICK WILLIAMS EDITED BY SIDNEY WOLINSKY PRODUCTION DESIGNED BY LILLY KILVERT DIRECTOR OF PHOTOGRAPHY ADAM GREENBERG EXECUTIVE PRODUCER TOM JOYNER SCREENPLAY BY JOSANN MCGIBBON & SARA PARRIOTT BASED ON THE NOVEL BY DAN LEWANDOWSKI PRODUCED BY GIL FRIESEN AND DALE POLLOCK



DIRECTED BY WILL MACKENZIE

Read the Only Paperback Color by DeLuxe®



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TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
RECREATIONAL SPORTS™					
1	1	57	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
★★ NO. 1 ★★					
2	2	51	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
3	17	165	AUTOMATIC GOLF ▲ ◇	Simitar Ent. Inc. VA 39	14.95
4	NEW▶		ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS	CBS-Fox Video 2423	14.98
5	11	19	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	24.95
6	10	151	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
7	6	105	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
8	9	3	FINAL FOUR: THE MOVIE	JCI Video 8206	19.95
9	16	81	NFL CRUNCH COURSE	Fox Hills Video	19.95
10	8	57	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
11	14	107	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
12	NEW▶		HOCKEYS HARDEST HITTERS	JCI Video JCV-8209	9.95
13	18	95	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
14	15	43	T'AI CHI CH'AUN	King Of Video	42.95
15	12	23	CHAMPIONS FOREVER	J2 Communications J2-0047	19.95
16	7	13	GREG NORMAN, THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
17	4	11	NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
18	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	19.95
19	19	29	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
20	13	43	SUPERBOWL XXII NFC CHAMPIONS/REDSKINS	Fox Hills Video	19.95
SELF IMPROVEMENT™					
1	1	45	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
★★ NO. 1 ★★					
2	2	7	WORDPERFECT	Morris Video 3154	14.95
3	4	45	SWAYZE DANCING	Celebrity Associates FRV-130	NL
4	6	33	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
5	8	17	WORDPERFECT LEVEL II	The Video Professor	19.95
6	7	5	EMERGENCY ACTION-FIRST AID	Activideo	19.95
7	RE-ENTRY		RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
8	11	3	RAND MCNALLY VIDEOTRIPS: A GUIDE TO WASHINGTON D.C.	Best Film & Video Corp.	19.95
9	9	13	HOT COUNTRY DANCIN'	Bookshelf Video	29.95
10	3	13	TOP GUN JETS II	Simitar Ent. Inc.	14.95
11	RE-ENTRY		RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
12	RE-ENTRY		LEARNING DOS	The Video Professor	19.95
13	12	17	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	29.95
14	13	3	USING M.S.D.O.S.	Video Logic	29.95
15	14	3	TRAVEL TIPS: FLORIDA	Republic Pictures Corp.	24.95

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

HOME VIDEO

TV Touted In 'Guerrilla Marketing' Talk

ANAHEIM, Calif.—The incredible growth in cable television and satellite TV has lowered the cost of television time so much, video stores can now purchase half-hour shows for as little as \$1,000 and 30-second spots for \$10.

These revelations and dozens more relating to marketing for home video retailers highlighted the appearance of renowned author and lecturer Jay Conrad Levinson here April 3 during the sixth annual American Video Assn. convention.

Known for his "Guerrilla Marketing Attack" workshop, Levinson suggests producing an "infomercial," consisting of 24 minutes of talk-show format "video dealers can put together themselves very reasonably" with six minutes of commercials. The air-time is \$1,000, he said.

Another marketing trick retailers can investigate is magazines that of-

fer regional advertising rates. Levinson said that while a page in Time cost \$52,000 nationally, it is only \$700 for Savannah, Ga.

Such suggestions are among Levinson's "100 guerrilla marketing tools." For example: "Never advertise you're in the Yellow Pages, because all your competition is, too," he urged. "Refer them to the White Pages."

Business cards can be a miniature brochure, "a list, or a map on how to get to your store," he said.

Tie-ins with other businesses are big on Levinson's list, too. "You can do windows in other stores—you could be in as many as 20 windows in

your neighborhood."

Levinson confessed to borrowing one idea from Allan Caplan, the popular Omaha retailer. Caplan, Levinson related, requires store clerks to always have in mind one movie they hate. "If they are candid enough to mention something they don't like, customers believe everything else they say," Levinson contended.

Toward encouraging word of mouth advertising, he urged preparation of a brochure for new customers only. "They talk up shopping with you the most, and especially in the first 30 days, they're saying the right words at the right time." EARL PAIGE

FOR WEEK ENDING APRIL 28, 1990

TOP KID VIDEO™ SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.						
★★ NO. 1 ★★						
1	1	28	BAMBI	Walt Disney Home Video 942	1942	26.99
2	3	27	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	1989	14.95
3	2	30	THE LAND BEFORE TIME	Ambin Entertainment/MCA/Universal Home Video 80864	1988	24.95
4	5	3	TEEN MUTANT NINJA TURTLES/COWABUNGA ...	IVE 27319	1990	14.95
5	4	80	CINDERELLA	Walt Disney Home Video 410	1950	26.99
6	9	63	TEEN MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	1989	14.95
7	8	78	TEEN MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	1988	14.95
8	7	48	TEEN MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	1987	14.95
9	6	17	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	1978	9.95
10	11	86	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
11	12	6	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	1971	14.95
12	10	239	DUMBO ▲ ◇	Walt Disney Home Video 24	1941	29.95
13	13	26	WINNIE THE POOH: NEW FOUND FRIENDS	Walt Disney Home Video 902	1989	12.99
14	14	7	MCTREASURE ISLAND	Hi-Tops Video M022170	1989	9.95
15	20	13	BEETLEJUICE VOLUME 1	Warner Home Video 11940	1989	14.95
16	16	134	AN AMERICAN TAIL ◇	Ambin Entertainment/MCA/Universal Home Video 80536	1986	29.95
17	17	26	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY	Walt Disney Home Video 903	1989	12.99
18	19	125	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
19	15	184	ALICE IN WONDERLAND ▲ ◇	Walt Disney Home Video 36	1951	29.95
20	21	132	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
21	18	26	WINNIE THE POOH: THE WISHING BEAR	Walt Disney Home Video 920	1989	12.99
22	23	98	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◇	Walt Disney Home Video 480	1986	14.95
23	RE-ENTRY		VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
24	NEW▶		BUGS VS. ELMER	Turner Entertainment Co./MGM/UA Home Video M201767	1990	14.95
25	RE-ENTRY		BEETLEJUICE VOLUME 2	Warner Home Video 11941	1989	14.95

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SOUTHEAST VID BOOM

(Continued from page 57)

the distinction is being blurred by corporations that are using theatrical releases for promotional purposes, such as complimentary giveaways, and often generating as many copies as the theatrical releases.

"We're seeing the acceptance of the videocassette for far more applications than had been accepted previously," says Skillman. "It's being used more for corporate promotions on video, as video manuals for products. Many corporations are securing an entertainment program, either a theatrical release or a cartoon, putting their logo on it, and giving it away," or offering it at a deep discount as part of a promotional package.

The plant duplicates videocassettes in all popular formats, including 3/4-inch U-matic, 1-inch Betacam SP, and D-2, according to division manager Jim Kelly. "We are prepared to serve all types and sizes of clients, from nationwide corporations to small independent companies," says Kelly. "We are equipped to provide them with automated packaging, warehousing, and fulfillment."

The Orlando plant is prepared to service runs of 20,000-25,000 cassettes, and will ship larger orders to its high-speed Sprinter-equipped plant in Knoxville, Tenn.

ANTI-DRUG PROGRAM

(Continued from page 57)

services to the production and manufacture of the cassettes, will be listed on screen.

Among those companies providing services are Technicolor Inc. (Buena Vista's duplicator), Ivy Hill Packaging, Eastman Kodak, H&M Graphic Services, and United California Display.

The Video Software Dealers Assn. will donate free floor space at its annual convention in August to draw attention to the cassettes.

The impetus for the program came from Richard H. Frank, president of Walt Disney Studios and a former president of the Television Academy. During his tenure at the Academy, Frank founded the Academy's Campaign Against Substance Abuse.

GOALS STRESSED

(Continued from page 57)

or some such natural item that makes the salesperson seem busy, the staffer can use "the 180-degree pass-by," as Friedman described it.

The method is to move toward the customer and offer a friendly hello but turn at a sharp angle and walk on past. Then the salesperson turns once more and says, "Pardon me, can I ask you a question?" What this causes "is that the customer actually then approaches you."

Friedman does not totally hand-feed his audience, requiring participants to come up with things on their own, such as developing opening lines. All Friedman offered was, "Make sure your opening line is nothing about the business, make sure it's a question, and make sure it's unique and different."

Although Friedman addresses retailers in all categories of business in travels from his Denver base, he maintains a keen interest in video retailing. He believes that with VCR sales leveled off and rental plateauing, video stores must increase the rental activity of customers they already have.

Thus, Friedman all but grilled the audience on what he calls "probing," a second phase of greeting. Over and over, he badgered the audience on what to do when a customer says he or she has already seen all the Woody Allen movies, including those he directed. Finally, one woman had the answer—"Why does this customer like Woody Allen?"

An exuberant Friedman said, "That's the answer, the only answer," noting that further inquiry can direct the salesperson to offer movies that will interest the Woody Allen fan. Friedman said there are six elements in probing—"who, what, where, when, why, and how"—and that it is no accident that these are the same basic tools a journalist uses to "get the whole story."

After discovering that audience members were not drilling their salespeople on suggesting alternative choices, Friedman said, "How in the world can your people serve your customers? It's impossible, the way you're doing it. You have to have this constant training going on and on and on and on and on."

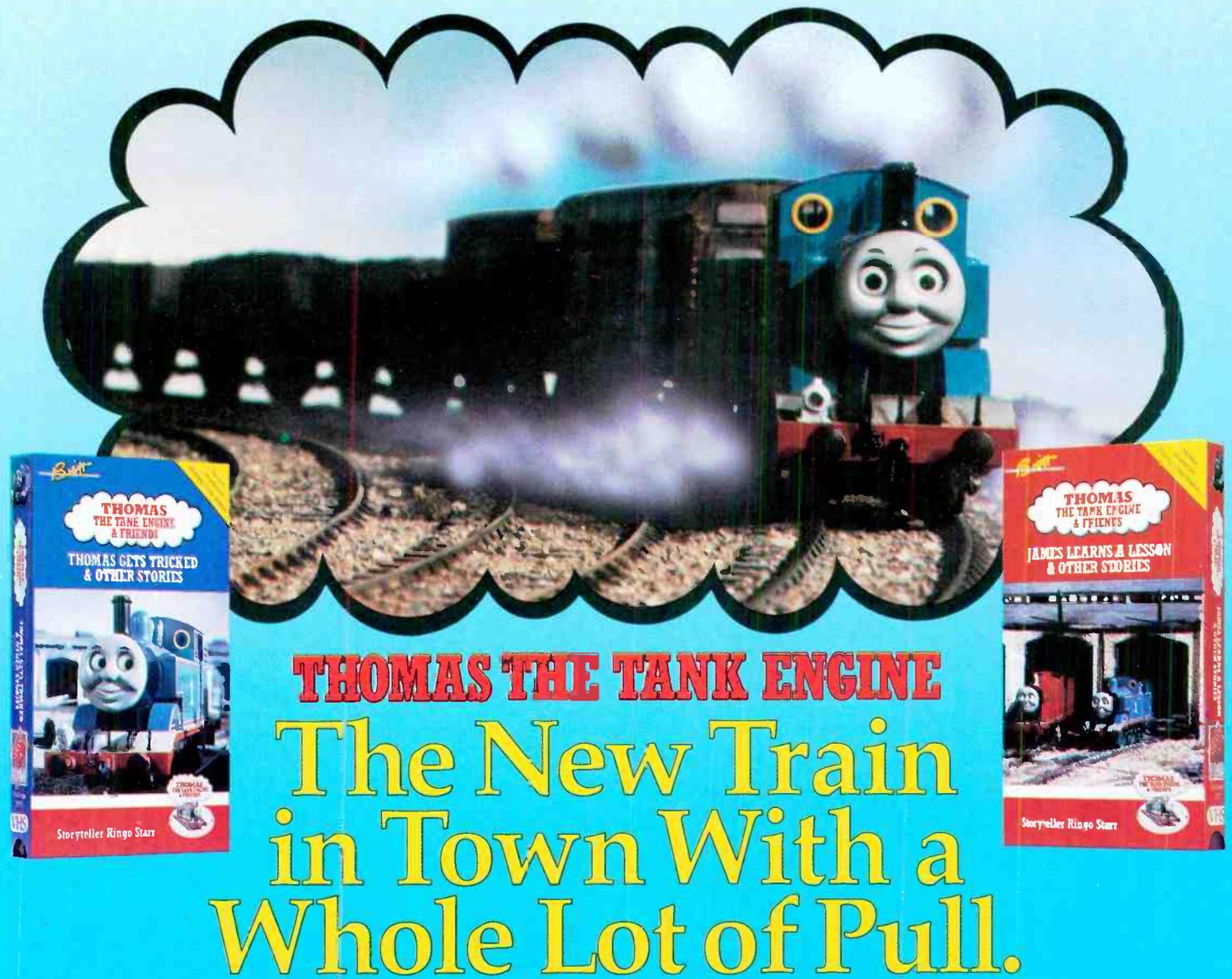
LIVE NAMES NEW CEO

(Continued from page 4)

gether with their respective heads." He says he plans no structural changes.

"The company has had a long-term vision," he continues. "It's in the retail business with Strawberies and Waxie Maxie. That makes sense. It's in the rackjobbing business with Lieberman and that makes sense to us. And IVE is in the distribution business and that makes great sense to us. I don't see us changing any primary focuses of the business. We'll spend our time and attention making ourselves more effective in those businesses. The company has grown rapidly and we hope to continue that."

Before PACE, Patterson spent more than 15 years with the accounting firm of Touche, Ross & Co., including a stint as managing partner of its Denver operations.



THOMAS THE TANK ENGINE

The New Train in Town With a Whole Lot of Pull.

Children all across North America are falling in love with "Thomas the Tank Engine & Friends" and soon they will be able to find the adventures pulling into video outlets everywhere.

The gentle story lines convey enduring messages about self respect, friendship and honesty, and in Thomas' world, life is one big adventure.

So climb aboard as Thomas makes tracks for the hearts of children coast to coast!

Distributed by:
Strand VCI Entertainment
3350 Ocean Park Boulevard
Santa Monica, CA 90405



THOMAS THE TANK ENGINE & FRIENDS



Selling Points:

- Featuring the voice of Ringo Starr as Storyteller.
- Thomas the Tank Engine & Friends guest star in the Emmy and Parents' Choice Award winning "Shining Time Station".
- Thomas books, published by Random House, have reached Number 1 on the bestseller lists.
- Extensive national exposure in trade and consumer publications for Thomas licensed products.
- The Thomas stories are based on The Railway Series by Rev. W. Awdry, first published in 1945, and brought to life in these Britt Allcroft productions.

- A Thomas gift pack will be given to the first 100,000 children calling the special Thomas telephone number found in the videocassette.

Registered Service Mark of the National Captioning Institute. Used with permission.

Pre-Book by:
May 17
Street Date:
June 7

Live Action Animation

Thomas Gets Tricked
#1201/Color/Approx. 40 min./SRP \$14.95/

James Learns a Lesson
#1202/Color/Approx. 40 min./SRP \$14.95/

Prices may vary in Canada/Printed in the USA
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Photographs: ©Britt Allcroft (Thomas) Limited 1985.

NARAS Holds Workshop For Teens

Pros Guide Students On Music Careers

BY SUSAN NUNZIATA

NEW YORK—Harry Hirsch, VP of technical services at Digital House Ltd., hosted one of four workshops as part of the Grammy In The Schools program at La Guardia High School here.

The series, sponsored by Epson, is presented here by the New York chapter of NARAS in association with the academy's national organization.

Hirsch's workshop, which featured Jellybean Benitez and Thomas Z. Shepard, focused on the role of the engineer and producer in the creative process.

Many of the approximately 1,000 students who attended the technical workshops expressed a fervent interest in the industry. "Most of the kids were very keen and had lots of questions in the technical area on what to do, and how to form their life in the professional area," says Hirsch.

"The people who came to us . . . were serious about how much technical knowledge they should have in their music careers," he adds.

Other workshops at La Guardia covered songwriters and performers, studio musicians and vocalists, and music business executives.

Pop singer Debbie Gibson and former president and CEO of PolyGram Dick Asher were among the other speakers in their respective categories.

"From a qualitative standpoint, Grammy In The Schools probably is the single most exciting educational initiative the academy has undertaken," says Mike Greene, NARAS president.

The ongoing workshops, offered in 10 cities this year, are organized by NARAS—under the guidance of

NARAS educational coordinator Ron Bergan—in conjunction with its local chapters. Approximately 800-1,200 students are chosen by teachers and counselors from 30-40 city high schools to attend the daylong programs. La Guardia is one of the leading music and art secondary schools in the New York metro region.

Other programs were held in Atlanta, Chicago, Los Angeles, Memphis, Nashville, New Orleans, Portland, Ore., San Francisco, and Washington, D.C.

NARAS is compiling hundreds of hours of video footage shot at the various programs into an educational tape that will be disseminated to schools.

Pro audio industry members participating in workshops in other cities have included Benno May, head of R&D and technology with A&M Mastering, and John "Skippy" Lemkuhl, VP, West Coast, with Korg Electronics, in Los Angeles; Johnny Rosen, president of Fanta Professional Services, and producer/songwriter Wendy Waldman, in Nashville; John Hornyak, owner of Sounds Unreel Studios, and free-lance engineer William Brown, in Memphis.

In Chicago, Seagrape Recording owner/engineer/producer Tom Haban and engineers Danny Leake

(free-lance), Sue Gosstrum (free-lance), and Lorita de la Cerna (Universal Studios) were among the participants. In San Francisco, panelists included Tom Scott, head of audio/sound at Skywalker Ranch; producer Cookie Marengo; Zero Nylin, road manager for Lee Ritenour; Robert Skye, owner of The Plant; and Paul de Benedictis of Opcode Systems.

A former club DJ, Benitez is noted for his work as an artist, producer, co-arranger, and co-writer with Madonna, Whitney Houston, Ruben Blades, and Jermaine Stewart, among others. He also took part in the Washington, D.C., program.

Shepard, a recording executive and composer who holds 11 Grammy awards, has produced a number of classical artists, including Leonard Bernstein, Pierre Boulez, the Budapest String Quartet, and Leontyne Price, as well as many original Broadway cast albums, including most of Stephen Sondheim's work.

In addition to operating Digital House, Hirsch is a sound mixer and musician; he serves as New York chapter governor of NARAS.

Digital House offers CD and cassette production services. Specializing in runs starting at 500 units, its services include mastering, replication, graphic design, and printing.

AUDIO TRACK

NEW YORK

KEYBOARDIST NICKY Hopkins worked at the recently opened 321 Studios (formerly Record Plant) putting down material for producer **Jack Douglas** on a project by **Adam Bomb**. **Matt O'Brien** was at the board.

39th Street Music added another Studer A-827 24-track recorder to an equipment list that includes a new 56-input Solid State Logic G-Series total-recall console. **Freddie Jackson** was in with producer **Gene McFadden** tracking for Capitol. **Edward Douglas** and **Steve Goldman** engineered, assisted by **Mike Groarke**, **Chris Butler**, and **Ed Oliveau**.

Token Entry worked on tracks for its **Roadrunner** album at the **Magic Shop**. **Gary "Doc" Miller** (Bad Brains) produced. **Phil Burnett** was at the board, assisted by **Sam Smith**.

Passport Recording had **Scott Lehrer** in recording a new album for pianist/composer **Paul Sullivan**. **Rob Cimino** assisted. The project, titled "Folk Art," is slated for release this month on River Music, and features percussionist **Cyro Baptista**, cellist **Eugene Friesen**, and French horn player **John Clark**.

LOS ANGELES

PRINCE HAD CLAIRE FISHER work on music for his upcoming movie "Graffiti Bridge" at **Mad Hatter Recording**. Fisher and engineer **Arne Frager** had a 28-piece string section in the facility's 38-by-26-foot room to work on the two

songs, "Graffiti Bridge" and "The Question Of U."

Producer **Ian Prince** stopped in **Westlake's Studio A** to track, overdub, and mix cuts for **Sheena Easton** (MCA), **Glenn Medeiros** (Amerst), and **Siedah Garrett** (Warner/Qwest). **Ted Blaisdell** was at the board, assisted by **Darryl Dobson**. Producer **Albert Hammond** was in Studio D tracking and overdubbing for **Julio Iglesias** (CBS International). **Mick Guzauski** engineered, with **Steve Harrison** assisting.

Susanna Hoffs put down tracks with producer **David Kahne** at **Sunset Sound** for her upcoming solo CBS album. **David Leonard** engineered, assisted by **Mike Kloster**. **Los Lobos** was in doing overdubs and mixes. **Larry Hirsch** co-produced with the band and engineered, assisted by **Tom Nellen** and **Brian Soucy**.

Thomas Dolby paid a visit to **Skip Saylor** to produce tracks on CBS International act **Prefab Sprout**. **Eric Calvi** engineered, assisted by **Chris Puram**. The **Whispers** mixed for a new album with producer **Robert Brookins**. **Jeff Lorenzen** engineered, assisted by **Ross Donaldson**.

NASHVILLE

REBECCA HOLDEN WAS in Digital tracking with producer **Michael Spriggs**. **Bob Bullock** engineered, assisted by **John Kunz** and **Brian Hardin**.

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

NEW PRODUCTS AND SERVICES

STUDER MAKES A POWER PLAY: The first digital 48-channel Studer DASH machine was delivered, via helicopter, to **Powerplay Studios** in Maur, Switzerland. Flown in from nearby Regensdorf by **Heiri Zahnd**, pilot and head of the forwarding department with Studer, the unit was welcomed to the facility by owner **Jurg Peterhans** and guests **George Martin** and **Willi Studer**. Contact Studer: 615-254-5651.

DOLBY IN THE REAL WORLD: **Peter Gabriel** took delivery of 48 tracks of **Dolby SR** for incorporation into two Studer A820 multitracks in his **Real World** studio near Bath, U.K. More than 35,000 tracks of SR are now in use worldwide in music recording, soundtrack production, and broadcast, according to the company. Contact Dolby: 415-558-0200.

API DELIVERS: **API Audio Products** installed its latest console in **Messina Music**, New York. Using a combination of discrete modular technology and **GML Series 2000** automation, the hand-crafted console allows configurations of up to 96 inputs with 48 track assigns and three stereo busses. Unlike I.C.-based consoles, the board uses time-tested components, resistors, capacitors, and transistors, according to the company. Transformers at mike preamps and every output stage are designed to ensure a shorter, cleaner signal path and better S/N ratio. All switching is accomplished via mechanical relays. Contact API: 703-455-8188.

DPR PRICING: Delivery of **Symetrix Inc.'s DPR 100** digital processing recorder is scheduled to begin in early fall. Pricing ranges from \$79,500 for a fully equipped 8-channel DPR100 with 206 track minutes of disk record/play time to \$159,000 for a 40-channel system with full audio/video synchronization lists. New software enhancements for cut-and-splice editing and EDL (edit decision list) management have been added, and the system offers integrated machine control for all ATRs and VTRs, as well as full 24-bit multitrack recording to hard disk. Contact: 206-282-2555.

TIMECODE DAT: **Sony Pro Audio** introduced three compact pro DAT recorders, **PCM-7050**, **PCM-7030**, and **PCM-7010**, and the **RM-D7300** DAT edit controller. All four units are timecode-capable with SMPTE/EBU and film timecode recording using the proposed R-time standard now being finalized in Japan. The units will be available for delivery in early 1991; pricing has not been finalized. Contact: 201-930-6432.

STELLADAT: **HBB Communications Ltd.**, a London-based pro audio distributor, secured exclusive distribution rights in the U.K. for **Digital Audio Technologies' Stelladat** portable DAT recorder. The unit is designed to carry external timecode data, and, according to HBB, is suited to serve as a portable partner for the new range of four-head DAT products from Sony. The units are expected to be available by the end of 1990; pricing and introduction schedule will be announced this summer. Contact HBB: 01-960-2144.

SHUTTLE DAT: **Panasonic** unveiled a pro DAT recorder, the **SV-3700**, offering a front-panel shuttle wheel with 0.5-15-times speed range. Four-stage, one-bit Delta-Sigma A/D converters are used, along with proprietary Quad 18-bit D/A converters designed to reduce zero-cross distortion and enhance linearity at low signal levels. Additional components are being developed for the all-digital audio production environment, according to the company. Contact: 201-348-7183.

AES/EBU DAT: **Tascam** introduced a new addition to its DAT line. The **DA-30** uses Delta-Sigma modulation and 64-times oversampling for A/D conversion, and 18-bit D/A conversion with 8 times oversampling. An AES/EBU digital I/O is included. The unit is set for release this month at a suggested list price of \$1,899. Contact: 213-726-0303.

TEAMWORK: **Otari Corp.** and **Digidesign** teamed to develop a digital audio recorder/editor designed to address the needs of pro studio and broadcast users. Each system will include storage media, CPU, CRT display, and cabinetry and will not require further assembly. Based on Digidesign's **Sound Tools** hard disk recording system, the system features include balanced +4 input/output, full SMPTE-based autolocation and synchronization, and a dedicated job/shuttle wheel for transport control. Systems are expected to be available this summer, according to the company. Contact Otari: 415-341-5900.

STUDIO REFERENCE CASSETTE: **Agfa Corp.** debuted the **SR-XS** pro recording studio reference cassette. Available in C-60 and C-90 configurations, the Type II chrome formulation uses highly coercive magnetic particles and an Agfa-designed and manufactured cassette shell. The two-component laminated shell is aimed at allowing the tape to maintain exact phase relationship, according to the company. Its MOL is rated at 6 dB (315 Hz), while its SOL is rated at -7 dB (at 10 kHz). Contact: 201-440-2500.

SSL INTERFACE: **TimeLine** delivered its first **Lynx SSL Data Interface**, for the **Solid State Logic G Series** studio computer, to **T.V. South** in Southampton, U.K. **Stirling Audio**, TimeLine's exclusive U.K. distributor, handled the sale. The interface, a joint development with SSL, is the first in TimeLine's planned series of console control products. Contact TimeLine: 212-431-0330.

OPUS AUTOMATION: New automation features are slated to become part of **Lexicon's Opus** digital audio production system later this year. Included is full automation of all console knobs and switches, absolute or trim updating, and joining with auto-takeover and auto-release.



Record Plant Revisited. Together again are, clockwise from bottom right, **Bonnie Raitt**, producer **Don Was**, engineer **Ed Cherney**, and Record Plant studio manager **Rose Mann**. The group reunited recently at Record Plant, Los Angeles, to celebrate Raitt's album-of-the-year Grammy award for "Nick Of Time." The project was mixed at the studio using 1/2-inch Agfa PEM 468 tape. Both Was and Cherney have since been nominated for Mix magazine's TEC Awards for producer and engineer of the year, respectively. (Photo: Ed Freeman)

Dutch Group Seeks Protest Of U.S. Visa Law

AMSTERDAM—The Dutch Pop Music Foundation (SPN) has written to Hans van den Broek, Dutch minister of foreign affairs, asking him to protest strongly to the U.S. government about new regulations introduced by the Immigration & Naturalization Service (Billboard, March 17).

The new rules, which took effect Feb. 26, require non-American entertainers wishing to perform in the States to prove they are commercially successful there in order to obtain an H-1 visa.

SPN, which believes this condition will harm the prospects of new acts, wants Holland and other members of the European Community to unite in asking for the new visa restrictions to be withdrawn.

The SPN letter says: "If such a withdrawal cannot be obtained, then the EC has to apply the same visa restrictions for American entertainers who want to perform in Europe."

It adds that such a countermeasure is not the ideal solution because it would not further the important cause of free international cultural exchanges.

The letter points out that a similar missive has been sent by SPN's sister organization in France to Jack Lang, the French minister of culture. French President François Mitterand is expected to raise the matter on his next visit to Washington, D.C., and the EC foreign ministers are scheduled to discuss it at their next meeting in Dublin, Ireland.

Italy's Ramazzotti Set To Conquer Europe

BY DAVID STANSFIELD

ROME—The new album "In Ogni Senso" by Italian star Eros Ramazzotti was given its worldwide launch in Venice in a style described by media observers as "akin to the golden days of Hollywood."

And the singer's record company, DDD, claims it represented a "piece of national music history" in that it was the first time an Italian artist has had an album released simultaneously in 20 countries.

The company hosted a two-day event at Venice's 15th-century Pisan Palace for nearly 300 foreign and local journalists. The cost of the promotion is put at about \$400,000.

DDD managing director Roberto Galanti says the "historic launch" prefaced the launch of Ramazzotti's album throughout continental Europe, plus a large part of South America. "In Ogni Senso" had a prerelease advance order of 1.5 million units.

BMG signed a partnership deal with Galanti's company last year and will market and distribute the album in all territories excluding Spain. DDD has an existing agreement with EMI/Hispanavox for that market. Ramazzotti has also recorded a Spanish-language version of the album.

In a nine-year career, Ramazzotti, now 27, has become Italy's leading musical export. His first European hit single in 1985 sold 1.5 million units and his debut album, "Cuore Agitati," sold 1 million. He won the San Remo Song Festival with "Adesso Tu" in 1985 and three albums followed with total sales of 5.2 million.

He recorded his new album in five international studios. Galanti prices the whole recording project at a lire equivalent of \$900,000, including a video shot by the U.K. Vaughan/Anthea team.

No Italian-language artist has ever had a major breakthrough in the U.K., but RCA is pledged to take up the challenge with Ramazzotti. Says Paul Williams, head of international A&R marketing: "We recognized Ramazzotti's sales throughout Europe, and, when we became partners with DDD, it was on a worldwide basis."

Williams admits the problems of marketing an Italian-language artist in Britain. "The English are

seen, and still see themselves, as xenophobic. The packaging is all-important."

Ramazzotti has teenage appeal in all other markets, but will be marketed as an MOR artist in the U.K.

"We're aiming for women over 25," says Williams. "We've taken on a publicist, Jackie Gill, to work solely on Ramazzotti in Britain. She's previously worked with acts like Engelbert Humperdinck, Howard Keel, and James Last."

The main marketing push for the singer in the U.K. will be after the summer. Ramazzotti embarks on an Italian tour in July. DDD has spent \$400,000 on national TV advertising and \$200,000 on marketing.

His Italian dates will be followed by a full European tour. Early 1991 will see him performing in Mexico, Chile, Peru, Venezuela, and Puerto Rico.

EMI Electrola's Jung Mulls Label Standing 'We Badly Need Growth In North American Market'

BY MIKE HENNESSEY

COLOGNE, West Germany—"The good news," said EMI Electrola managing director Wilfried Jung in an eve-of-retirement Billboard interview, "is that since Jim Fifield's arrival 18 months ago, the EMI Music group has been transformed and has achieved profits never seen before."

"The bad news is that we are still unable to achieve a satisfactory share of the North American market. This continues to elude us. It's the same, sad old story."

Elaborating on the good news, Jung acknowledged that Fifield's special management style had initially created some turbulence in EMI's corridors of power—but this had now given way to recognition that he was taking the group in the right direction.

"An aggressive acquisition policy allied to organic growth is the policy—but as there is hardly anything left to acquire, then internal growth becomes paramount, and we badly need that growth in the North American market."

Jung said that EMI has at least to double its present U.S. market share

of 7% if it is to become a top three player. "Don't ask me what CBS and WEA have that EMI doesn't, because I just don't know," he said. "And it's not my job to find out."

"But compared to the chart shares of CBS and WEA, that of EMI is just a fraction. Improvement is badly needed, but so far real progress in the U.S. market has eluded us. Chrysalis' bad year in the States didn't help and SBK is taking longer to impose itself than we had hoped."

Although he officially retired on March 31, Jung will continue to work for EMI as a consultant and will, in particular, be involved in the company's plans to build up its operations in Eastern Europe, with special and immediate emphasis on East Germany.

For the international music industry as a whole, Jung sees continuing prosperity for the years ahead and doesn't expect the sound carrier to be replaced by other means of music dissemination for 10-15 years.

He sees steady growth in the German market at the rate of 10% a year. "The record industry is currently earning a great deal of money. We must hope that the industry invests it wisely in local talent instead of pouring it all into London, New York, and Los Angeles."

The question of local talent has been a hobby horse of Jung ever since he became joint managing director of EMI Electrola in 1969—a time when the company's local repertoire was virtually limited to operetta and classical music. The boosting of EMI Electrola's domestic product market share over the next 20 years is one of Jung's proudest achievements in his 40 years with EMI.

"When I started in the business back in 1950, 'schlager' was the dominant repertoire. There was very little pop product from the U.S. I was a sales representative and I remember the first shellac record I sold in large quantities was Glenn Miller's 'In The Mood.' One dealer in Mannheim ordered 100 copies. We distributed RCA product at the time."

"Gradually, over the years, the American influence on popular taste in music increased. Young people would listen to AFN and the British Forces Broadcasting Service and they became hooked on Anglo-American pop. But German music didn't follow the international trend and it got left at the post."

Jung's first priority when he took over in Cologne was to rebuild the domestic roster, which he did to such good effect that in 1987-88 it account-

ed for 40% of the company's sales. Today, including the Austrian band Erste Allgemeine Verunsicherung—a joint signing of EMI Germany and EMI Austria—the share is 33%.

"It has always been our aim here to be as self-contained as possible," said Jung, "rather than to depend on U.K. and U.S. repertoire. We did extremely well with groups like the Scorpions and Bap, and, more recently, with Herbert Groenemeyer. We've just re-signed Bap for a further 10 years. It's a group I would be happy to invest my pension in."

"Because we invested in local talent, we became less dependent on American repertoire than other European EMI companies—and this despite the overwhelming dominance of Anglo-American music in the market as a whole. That represents quite an achievement."

As a man who has tended to regard the visual dimension in home entertainment as something of a distraction from sound recordings, it is no surprise to learn that Jung is highly skeptical about the potential of CD video.

"Our only substantial involvement in this medium at present is with classical repertoire, but this is really just to cover ourselves because the hardware boys are offering great amounts of money for video rights and we have to fight back."

"But I don't see CDV as a business—certainly not yet. I still believe video kills the music. Music videos are just promotion tools for albums and they have become a highly expensive part of our lives."

Jung mourns the decline of what he sees as a much more vital promotion tool for albums—the vinyl single. "We have not come up with a suitable successor to it," he says. "CBS-Sony sees the 3-inch CD as the answer. We believe we should increase our efforts to implant the 5-inch CD, but it is probably too expensive."

"The third option is the cassette single, and I think we may make another effort with this, though I'm not optimistic. And I certainly don't believe we can achieve the same kind of success as the format has enjoyed in the U.S."

Jung does see a future for the new generation of digital audiotapes that are the same size as analog cassettes. "There's no market yet because there are no machines; but we plan to launch classical DAT cassettes in a CD jewel box. This will be helpful for

Italian Firms Shed Light On Club Scene

RIMINI, Italy—The vigorous growth in the importance and sophistication of lighting in the discotheque, club, theater, and concert tour environment was vividly reflected at the 8th International Exhibition of Equipment & Technology for Discotheques and Dancehalls (SIB) held here April 1-4 in conjunction with the Fifth Exhibition of Equipment for Theaters, Cinemas & Entertainment Venues (MAGIS).

Says Derrick Saunders, sales and marketing director of U.K. company Pulsar, maker of intelligent lighting systems: "The club and disco business is moving into the hi-tech age. Business is booming and the lighting side of it is attracting a growing volume of investment. Where, a few years ago, the lighting for a disco might cost \$15,000, today it's not unusual for a disco owner to spend \$250,000 on a lighting installation."

Pulsar has, for the last three years, been working closely with Italian company Clay Paky, one of the biggest Italian designers and manufacturers of lighting equipment. The U.K. firm provides the electronics and Clay Paky the optics and engi-

neering design.

One of the latest Pulsar developments is Oska, a compact command manual for multichannel lighting that incorporates an interactive monitor using a color cathode ray tube

'The lighting side is attracting a growing volume of investment'

with a touch-sensing matrix. The key set-piece of the 4,000-square-meter Clay Paky stand was its newly developed, \$10,000 Super Scan, which can produce a wide variety of lighting effects incorporating eight colors, interchangeable pattern-creating gobos, three trioptic prisms, and variable strobe effect.

Coemar, another major Italian manufacturer, which invested \$100,000 in its stand at the event, demonstrated an extensive range of lighting equipment, including 16 new projector effects.

With the Italian industry more export-oriented than ever before, the increased attendance of overseas visitors at the exhibition augured well for the continuing ascendancy of the home country in the lighting field.

Nicola R. Ticozzi, chairman of the Assn. of Italian Discotheque & Theater Equipment Producers (APIAD), which has 17 companies as members, says that currently the companies are exporting between 35% and 40% of their production, principally to West Germany, the U.K., France, the U.S., and the Far East.

"But this year we expect to see the export business increase by 15%, bearing in mind the growth of the club and disco business in Japan, Australia, and China, Ticozzi says."

An indication of the Italian industry's increasing emphasis on exports has been the opening of a U.S. office in Orlando, Fla., by Clay Paky. And this year, in conjunction with the Italian Trade Commission, APIAD is arranging the participation of 12 Italian companies in the Lighting Dimensions show to be held in Orlando, Nov. 17-19. Nine APIAD member

(Continued on page 69)

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 4/21/90

This Week	Last Week	SINGLES
1	1	VOGUE MADONNA SIRE
2	3	BLACK VELVET ALANNAH MYLES ATLANTIC/EAST WEST
3	2	THE POWER SNAP ARISTA
4	4	KINGSTON TOWN UB40 DEP INTERNATIONAL/VIRGIN
5	17	OPPOSITES ATTRACT PAULA ABDUL SIREN/VIRGIN
6	5	STEP ON HAPPY MONDAYS FACTORY
7	7	DON'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO/CHRYSALIS
8	11	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
9	8	HANG ON TO YOUR LOVE JASON DONOVAN PWL/PWL
10	6	LOVE SHACK B-52'S REPRISE/WARNER BROS.
11	10	BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
12	13	GHETTO HEAVEN THE FAMILY STAND ATLANTIC/EAST WEST
13	9	STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT/PASSION
14	15	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC FEATURING MC ERIC SWANYARD
15	12	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
16	14	BLUE SAVANNAH ERASURE MUTE
17	18	ESCAPADE JANET JACKSON BREAKOUT/A&M
18	31	EVERYBODY NEEDS SOMEBODY TO LOVE THE BLUES BROTHERS ATLANTIC/EAST WEST
19	16	MAMMA GAVE BIRTH TO THE SOUL CHILDREN QUEEN LATIFAH & DE LA SOUL TOMMY BOY/GEE SIGEE
20	39	KILLER ADAMSKI MCA
21	30	COUNTING EVERY MINUTE SONIA CHRYSALIS
22	23	REAL REAL REAL JESUS JONES FOOD/EMI
23	22	I'LL BE LOVING YOU FOREVER NEW KIDS ON THE BLOCK CBS
24	20	DUB BE GOOD TO ME BEATS INTERNATIONAL GO BEAT
25	26	I DON'T LOVE YOU ANYMORE QUIREBOYS PARLOPHONE
26	21	BETTER WORLD REBEL MC DESIRE WANT
27	19	ANOTHER DAY IN PARADISE JAM TRONIK DEBUT/PASSION
28	NEW	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
29	24	PICTURE OF YOU THE CURE FICTION/POLYDOR
30	38	FROM OUT OF NOWHERE FAITH NO MORE SLASH/LONDON
31	25	THIS IS HOW IT FEELS INSPIRAL CARPETS COW/MUTE
32	35	TOMORROW TONGUE N CHEEK SYNCOPATE
33	27	EVERYTHING STARTS WITH AN E EZEE POSSEE MORE PROTEIN/VIRGIN
34	28	FAME 90 (GASS MIX) DAVID BOWIE EMI/USA
35	34	EASTER MARILLION EMI
36	40	BEATLES AND THE STONES HOUSE OF LOVE FONTANA/PHONOGRAM
37	29	INFINITY GURU JOSH deCONSTRUCTION/RCA
38	32	PLAY RIDE CREATION
39	NEW	USE IT UP AND WEAR IT OUT PAT & MICK PWL
40	NEW	MUSICAL MELODY/WEIGHT FOR THE BASS UNIQUE 3 10/VIRGIN
ALBUMS		
1	NEW	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
2	1	THE CARPENTERS ONLY YESTERDAY A&M
3	2	DAVID BOWIE CHANGESBOWIE EMI
4	5	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
5	3	BRIGADE HEART CAPITOL
6	8	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
7	NEW	ABC ABSOLUTELY NEUTRON/PHONOGRAM
8	6	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
9	4	VAN MORRISON BEST OF POLYDOR
10	NEW	IRON MAIDEN CAN I PLAY WITH MADNESS EMI
11	7	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
12	13	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
13	12	JAMES LAST CLASSICS BY MOONLIGHT POLYDOR
14	10	DEPECHE MODE VIOLATOR MUTE
15	15	CHER HEART OF STONE GEFEN
16	16	TECHNOTRONIC PUMP UP THE JAM SWANYARD
17	27	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
18	11	THE B-52'S COSMIC THING REPRISE
19	14	NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO/PHONOGRAM
20	24	TINA TURNER FOREIGN AFFAIR CAPITOL
21	21	ERASURE WILD! MUTE
22	20	CHRIS REA THE ROAD TO HELL WEA
23	23	DEL AMITRI WAKING HOURS A&M
24	22	GARY MOORE STILL GOT THE BLUES VIRGIN
25	17	BEATS INTERNATIONAL LET THEM EAT BINGO GO
26	35	MARTIKA MARTIKA CBS
27	25	ROD STEWART THE BEST OF ... WARNER BROS.
28	19	FLOOD THEY MIGHT BE GIANTS ELEKTRA
29	28	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
30	18	HALO JAMES WITNESS EPIC
31	30	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
32	32	KENNY G MONTAGE ARISTA
33	31	LISA STANSFIELD AFFECTION ARISTA
34	26	BRENDA COCHRANE THE VOICE POLYDOR
35	29	MICHAEL BOLTON SOUL PROVIDER CBS
36	33	THE STONE ROSES THE STONE ROSES SILVERTONE
37	36	THE CHRISTIANS COLOURS ISLAND
38	NEW	THE QUIREBOYS A BIT OF WHAT YOU FANCY PARLOPHONE
39	34	ROBERT PLANT MANIC NIRVANA ES PARANZA/EAST WEST
40	NEW	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON

CANADA (Courtesy The Record) As of 4/23/90

SINGLES		
1	1	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
2	9	LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA/BMG
3	3	I WISH IT WOULD RAIN DOWN PHIL COLLINS ATLANTIC/WEA
4	2	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
5	4	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC SBK/EMI
6	11	BLUE SKY MINE MIDNIGHT OIL COLUMBIA/CBS
7	6	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
8	14	RDAM B-52'S REPRISE/WEA
9	12	LDVER DF MINE ALANNAH MYLES ATLANTIC/WEA
10	10	LAMBADA KAOMA CBS/CBS
11	8	NO MYTH MICHAEL PENN RCA/BMG
12	7	ALL OR NOTHING MILLI VANILLI ARISTA/BMG
13	5	ESCAPADE JANET JACKSON A&M/A&M
14	13	EVERY LITTLE TEAR PAUL JANZ CAPITOL/CAPITOL
15	15	PRICE DF LDVE BAD ENGLISH EPIC/CBS
16	16	SOMETIMES SHE CRIES WARRANT COLUMBIA/CBS
17	NEW	I'LL BE YOUR EVERYTHING TOMMY PAGE SIRE/WEA
18	18	HERE WE ARE GLORIA ESTEFAN EPIC/CBS
19	17	I GO TO EXTREMES BILLY JOEL COLUMBIA/CBS
20	NEW	A LITTLE LOVE COREY HART AQUARIUS/CEMA
ALBUMS		
1	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	1	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
3	3	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
4	4	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	5	COWBOY JUNKIES THE CAUTION HORSES RCA/BMG
6	8	DEPECHE MODE VIOLATOR SIRE/WEA
7	7	MIDNIGHT DIL BLUE SKY MINING COLUMBIA/CBS
8	6	AEROSMITH PUMP GEFFEN/WEA
9	17	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
10	9	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
11	12	BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
12	10	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
13	13	ROBERT PLANT MANIC NIRVANA ES PARANZA/WEA
14	14	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
15	16	TRAGICALLY HIP UP TO HERE MCA/MCA
16	11	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
17	19	LISA STANSFIELD AFFECTION ARISTA/BMG
18	15	MAESTRO FRESH-WES SYMPHONY IN EFFECT LMR/ATTIC
19	18	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
20	20	ROXETTE LOOK SHARP! CAPITOL/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/16/90

SINGLES		
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR BMG/ARIOLA
2	2	THE POWER SNAP BMG/ARIOLA
3	3	ENJOY THE SILENCE DEPECHE MODE INTERCORD
4	5	DUB BE GOOD TO ME BEATS INTERNATIONAL/LINDY LAYTON LONDON/METRONOME
5	4	HIROSHIMA SANDRA BMG/ARIOLA
6	8	DAS ERSTE MAL TAT S NOCH WEH STEFAN WAGGERSHAUSEN/VIKTOR LAZLO POLYDOR
7	7	HIER KOMMT KURT FRANK ZANDER INTERCORD
8	6	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
9	9	DANGEROUS ROXETTE PARLOPHONE
10	10	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC & MC ERIC BCM
11	NEW	HERZLEIN WILDECKER HERZUBEN BMG/ARIOLA
12	12	GOT TO GET LEILA K & ROB 'N RAZ ARISTA
13	NEW	BLUE SAVANNAH ERASURE MUTE
14	14	SCREAM ICE MC ZYX
15	20	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
16	11	GET UP BEFORE THE NIGHT IS OVER TECHNOTRONIC BCM
17	18	ESCAPADE JANET JACKSON A&M
18	13	TOUCH ME 49ERS BCM
19	19	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
20	15	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
2	2	DEPECHE MODE VIOLATOR MUTE
3	3	PHIL COLLINS ... BUT SERIOUSLY WEA
4	10	SANDRA PAINTING IN YELLOW VIRGIN
5	4	MIDNIGHT OIL BLUE SKY MINING CBS
6	8	GARY MOORE BEST OF VIRGIN
7	7	DAVID BOWIE CHANGESBOWIE EMI
8	9	CAT STEVENS THE BEST OF ... ISLAND
9	6	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
10	5	LISA STANSFIELD AFFECTION ARISTA
11	11	ROD STEWART THE BEST OF ... WARNER BROS.
12	12	BILLY JOEL STORM FRONT CBS
13	13	TINA TURNER FOREIGN AFFAIR CAPITOL
14	15	ROXETTE LOOK SHARP EMI
15	14	BJH WELCOME TO THE SHOW POLYDOR
16	16	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
17	NEW	STEFAN WAGGERSHAUSEN TIEF IM SUE DEN MEINES HERZENS POLYDOR
18	19	TECHNOTRONIC PUMP UP THE JAM BCM
19	18	WESTERNHAGEN HALLELUJA WEA
20	20	CHRIS REA THE ROAD TO HELL MAGNET

ITALY (Courtesy Musica e Dischi) As of 4/16/90

ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
2	NEW	EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA
3	2	ROD STEWART BEST OF WEA
4	5	POOH UOMINI SOLI CGD
5	7	MIETTA CANZONI RICORDI
6	4	PHIL COLLINS ... BUT SERIOUSLY WEA
7	3	VARIOUS SANREMO 90 CBS
8	6	DEPECHE MODE VIOLATOR RICORDI
9	11	LOS CUARENTA BEST OF NEW MUSIC
10	8	LISA STANSFIELD AFFECTION BMG/ARIOLA
11	12	DAVID BOWIE CHANGESBOWIE EMI
12	9	VARIOUS SANREMO 90 POLYGRAM
13	20	ANNA OXA LIVE CON I NEW TROLLS CBS
14	14	TECHNOTRONIC PUMP UP THE JAM NEW MUSIC
15	13	AMEDEO MINGHI LA VITA MIA RICORDI
16	10	VARIOUS SANREMO 90 CGD
17	15	TINA TURNER FOREIGN AFFAIR EMI
18	18	NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM
19	NEW	FABIO CONCATO GIANNUTRI POLYGRAM
20	16	IORELLA MANNOIA DI TERRA E DI VENTO CBS

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 4/21/90

HOT 100 SINGLES		
1	1	THE POWER SNAP LOGIC/BMG/ARIOLA
2	2	NOTHING COMPARES TO U SINEAD O'CONNOR ENSIGN/CHRYSALIS
3	9	VOGUE MADONNA SIRE
4	4	ENJOY THE SILENCE DEPECHE MODE MUTE
5	3	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC ARS
6	NEW	BLACK VELVET ALANNAH MYLES ATLANTIC
7	6	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DISCS/POLYGRAM
8	8	LE TEMPS DES YEYES LES VAGABONDS CARRERE
9	NEW	KINGSTON TOWN UB 40 VIRGIN
10	14	MEGAMIX CLAUDE FRANCOIS CARRERE
11	18	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC ARS
12	NEW	STEP ON HAPPY MONDAYS FACTORY
13	NEW	WORDS THE CHRISTIANS ISLAND
14	13	I DDN'T KNDW ANYBODY ELSE BLACK BOX DE CONSTRUCTION/RCA/BMG
15	15	HIROSHIMA SANDRA VIRGIN
16	5	LDVE SHACK B-52'S REPRISE
17	10	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA/BMG
18	19	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
19	11	BLUE SAVANNAH ERASURE MUTE
20	NEW	DDN'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO
HOT 100 ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
2	2	PHIL COLLINS BUT SERIOUSLY VIRGIN/WEA
3	3	DEPECHE MODE VIOLATOR MUTE
4	4	DAVID BOWIE CHANGESBOWIE EMI
5	5	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
6	6	MIDNIGHT OIL BLUE SKY MINING CBS
7	8	THE CARPENTERS ONLY YESTERDAY A&M
8	9	TECHNOTRONIC PUMP UP THE JAM ARS
9	12	GARY MOORE STILL GOT THE BLUES VIRGIN
10	7	LISA STANSFIELD AFFECTION ARISTA/BMG
11	10	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
12	NEW	HEART BRIGADE CAPITOL
13	11	TINA TURNER FOREIGN AFFAIR CAPITOL
14	14	VAN MORRISON BEST OF POLYDOR
15	NEW	SANDRA PAINTINGS IN YELLOW VIRGIN
16	13	CHRIS REA THE ROAD TO HELL WEA
17	17	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
18	18	CAT STEVENS THE BEST OF ISLAND
19	16	ERIC CLAPTON JOURNEYMAN WEA
20	15	THE CHRISTIANS COLOUR ISLAND
SINGLES		
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR EMI
2	2	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
3	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
4	5	LOVE AND KISSES DANNI MINOUE MUSHROOM/FESTIVAL
5	6	BLAME IT ON THE RAIN MILLI VANILLI BMG
6	4	DON'T KNOW MUCH LINDA RONSTADT WEA
7	13	LAMBADA KAOMA CBS
8	9	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC POSSUM/BMG
9	10	I DON'T KNOW ANYBODY ELSE BLACK BOX POSSUM/BMG
10	8	BLACK VELVET ALANNAH MYLES WEA
11	7	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
12	12	BLUE SKY MINE MIDNIGHT OIL CBS
13	11	SACRIFICE ELTON JOHN POL
14	15	LOVE IS ALANNAH MYLES WEA
15	19	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
16	17	JANIE'S GOT A GUN AEROSMITH WEA
17	14	CRYING IN THE CHAPEL PETER BLAKELEY EMI
18	18	ROAM THE B-52'S WEA
19	16	WHEN I SEE YOU SMILE BAD ENGLISH CBS
20	20	RIDE ON TIME BLACK BOX BMG/RCA
ALBUMS		
1	1	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
2	3	PHIL COLLINS ... BUT SERIOUSLY WEA
3	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT EMI
4	4	MIDNIGHT OIL BLUE SKY MINING CBS
5	7	MICHAEL BOLTON SOUL PROVIDER CBS
6	5	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
7	8	ALANNAH MYLES ALANNAH MYLES WEA
8	10	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
9	9	THE 12TH MAN 12TH MAN AGAIN EMI
10	6	DAVID BOWIE CHANGESBOWIE EMI
11	14	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
12	13	LINDA RONSTADT CRY LIKE A RAINSTORM ... WEA
13	NEW	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
14	12	AEROSMITH PUMP WEA
15	15	THE B-52'S COSMIC THING WEA
16	11	ROD STEWART THE BEST OF ... WEA
17	NEW	BELINDA CARLISLE RUNAWAY HORSES BMG
18	17	BOBBY BROWN DANCE ... YA KNOW IT! WEA
19	19	HUNTERS AND COLLECTORS GHOST NATION MUSHROOM/FESTIVAL
20	18	KAOMA WORLD BEAT CBS
SINGLES		
1	1	LE TEMPS DES YEYES LES VAGABONDS CARRERE
2	4	WORDS THE CHRISTIANS POLYDOR
3	2	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC CBS
4	3	MEGAMIX CLAUDE FRANCOIS CARRERE
5	8	MEME SI TU REVENAIS CLAUDE FRANCOIS POLYGRAM
6	5	VALSE DE VIENNE FRANCOIS FELDMAN POLYGRAM
7	12	SACRIFICE ELTON JOHN POLYGRAM
8	6	IL A NEIGE SUR LES LACS JEAN PIERRE FRANCOIS BMG
9	9	ON ECRIT SUR LES MURS DEMIS ROUSSOS EMI
10	11	HELENE ROCH VOISINE BMG
11	10	VERSION 90 LES FORBANS VOGUE
12	17	POURTAUT ROCH VOISINE BMG
13	14	I DON'T KNOW ANYBODY ELSE BLACK BOX CARRERE
14	16	ENJOY THE SILENCE DEPECHE MODE VIRGIN
15	7	MIGHTY REAL (YOU MAKE ME FEEL) JIMMY SOMMERVILLE POLYGRAM
16	20	HIROSHIMA SANDRA VIRGIN
17	NEW	CHARIOT D ETOILE MELODY CARRERE
18	NEW	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
19	NEW	THE RIGHT STUFF NEW KIDS ON THE BLOCK CBS
20	15	FAIS MOI UNE PLACE JULIEN CLERC VIRGIN

Australian Charity Luncheon Tops \$300,000 Music Industryites Help Make Golden Stave A Success

■ BY GLENN A. BAKER

SYDNEY, Australia—The 12th annual Golden Stave Luncheon, the Australian music industry's premier charity event, raised a record figure of just more than \$300,000—a stark contrast to the first in 1979, when less than \$10,000 was contributed.

To date, the Oz industry has handed over more than A\$1.3 million to help quadriplegics and disadvantaged children in general.

The event was conceived by two English-born music publishing heads, Peter Hebbes (Festival Music) and Chris Gilbey (MCA/Gilbey), who remain, with Dolphin Music head Barry Chapman, principals of the Golden Stave Foundation.

"We saw a need for the industry to get together for a great day, to do something meaningful for others," Hebbes says.

"Now we've gone way beyond record companies and music publishers and enjoy the support of re-

lated service industries: FM and AM radio, entertainment magazines, commercial television, video companies, and nonmedia organizations such as airlines, sports teams, electrical appliance companies, and so on.

'We saw a need for the industry to get together to do something meaningful for others'

"It just gets bigger every year, and donation generosity increases, too. This year we had 500 guests at the Sydney Regent's Hotel, raising \$315,000, or an incredible \$630 a head."

In past years, guests have been entertained by such speakers as Michael Winslow of "Police Academy," Little River Band leader Glenn Shorrock, and advertising mogul John Singleton. This year,

members of the Australian production of "Chess" performed highlights from the musical.

The centerpiece of each luncheon is an auction. Among 1990 lots were a Royale baby grand piano autographed by Elton John (successful bid: \$21,000), a Wurliitzer jukebox (\$20,000), and a Fender guitar signed by the Rolling Stones (\$10,000).

Says Hebbes: "The great satisfaction comes from the tangible results of our efforts, such as the Berala transitional accommodation project, consisting of six houses for wheelchair-bound couples undertaking rehabilitation training built on a government grant of land worth A\$1.2 million."

The Golden Stave Luncheon is supported by Prime Minister Bob Hawke, who wrote the preface for the 1990 program book, congratulating Hebbes, Gilbey, and their associates on the "foresight and initiative which developed the concept."

ITALIAN FIRMS SHED LIGHT ON WORLDWIDE CLUB SCENE

(Continued from page 67)

companies will also exhibit at the Light & Sound Show at Olympia 2 in London, Sept. 9-12.

The growing potential of the Far East region for exhibitors was emphasized by Amando N. Zamora, president of First Audio of Manila, the Philippines, who owns a chain of 22 discotheques, including one in Guam and one in Indonesia.

The disco business is also building in Japan, where venues run to 10,000

square feet and admission can cost \$40. Thailand, Taiwan, and South Korea have rapidly developing club and discotheque operations.

According to Umberto Bonito, an executive in the electronics branch of the Italian Institute for Foreign Trade, up to 100 new discos will be opening in Thailand this year, with Italian companies supplying 80% of the lighting equipment. In Hong Kong, there are 50 new discos being

built and last year in Indonesia 80 new discos opened.

Bonito points out that with fashion an important element in the club lighting field, replacement business is healthy but it imposes on manufacturers the need for flexibility in the design of effects lighting.

Evidence of the regeneration of the discotheque business in the U.S. was the participation of 43 American companies, including Cerwin Vega, High End System, Bose, Peavey, and Altec Lansing. According to Pulsar's Saunders, Europe is currently years ahead of the U.K. in terms of lighting trends and technology but America is still the predominant source of sound equipment for dance venues.

MIKE HENNESSEY

newsline...

Kaoma Gets Dutch Platinum For 'Lambada'

AMSTERDAM—Kaoma, the French/Brazilian sextet that built the "Lambada" craze worldwide via its hit single, has been handed a platinum CD here for sales of more than 100,000 units. The single was released in the Netherlands in July last year, staying on the national chart for 21 weeks, with three weeks at No. 1.

WILLEM HOOS

U.K. Psychologist Assails Pop Lyrics

LONDON—Pop songs are out of tune with modern women, with lyrics often sexist, demeaning, or patronizing, according to leading psychologist Estelle Phillips, who presented her findings to the annual conference of the British Psychological Society here. She said today's lyrics completely ignore the "dramatic change" in the role of women over the years. Songwriter Pete Waterman, however, says she's "talking rubbish," and lyricist Tim Rice adds: "As an example, Madonna, who writes much of her own material, writes songs showing women in a dominant position."

PETER JONES

JVC Sponsors Tour By Japanese Star Kitaro

TOKYO—JVC is sponsoring the world tour of internationally renowned Japanese musician Kitaro, who will visit the U.S., Europe, and Japan until the end of June. Themes for the tour have been taken from the "Kojiki," a collection of ancient Japanese myths and the nation's old written historical document. His music links classical, jazz, and pop elements. He has released 11 albums worldwide through Geffen Records. Most of his concerts, including the June 6 show scheduled for London's Dominion Theatre, have sold out. JVC also sponsors major jazz festivals in Europe and the U.S. and is also involved in world soccer events.

SHIG FUJITA

Rights Reforms Hinge On Home-Taping Study

■ BY KIRK LaPOINTE

Editor's Note: This study appears to have been in the hands of trade groups for about eight months, but they apparently did not release it. Billboard obtained it under the Access to Information Act, the Canadian equivalent of the U.S. Freedom of Information Act.

OTTAWA—Only one-third of Canadians older than 15 make unauthorized audio recordings—generally just occasionally—and the Canadian record industry loses about \$58.1 million annually in sales as a result of such taping, a wide-ranging federal study estimates.

And, while most Canadians who make private copies are initially opposed to compensating the record business for home taping, a majority would accept a 50-cent price increase on blank audiotape. The 1989 study finds Canadians are more resistant to a hardware levy, however.

The federal government is expected to announce shortly a set of copyright reforms that music industry sources say will acknowledge the need for some form of compensation for creators and copyright holders for home taping.

But the comprehensive survey of 2,009 Canadians, conducted in January 1989 for the Federal Communications Department by the Montreal-based Centre des Recherches et l'Opinion Publique (CROP), shows that the question of home taping is far from a clear-cut public policy issue for the government.

The survey shows how difficult the issue is going to be for the federal government to handle at a time that it can ill-afford political grief. Home tapers are a small group and "the trend," according to the study, "seems to indicate that people are copying less."

That begs the question: Should the government, at an all-time low in the polls, proceed with a levy aimed at a few people that could offend many?

Among the findings that could undermine music industry efforts on copyright compensation:

- Only 7% of those polled said they "frequently" taped music privately, while 25% said they "occasionally" did, but a sizable 68% said they never did, so a levy could penalize many for the taping habits of a few.

- Some 65% of those who make private copies tape over old recordings, many of them many times, indicating that a one-shot tape levy might not be an effective form of compensation.

- People are generally copying less than they used to, although those aged 15 to 24 are actually copying more.

- Tapers' principal copying sources are recordings they already bought, a finding that deflates industry claims that a great deal of taping displaces sales.

- Purchases by the 32% of people who make private copies account for 57.4% of total sales of record-

ings, and any move to make copying more expensive might in turn depress overall record sales (even though 45% said they would purchase more recordings if they could not copy).

- Although home tapers account for 86% of blank-tape sales, a price increase of between 30 and 50 cents would result in a 10% decline in blank cassette sales, while an increase of between 75 cents and \$1 would cut sales by 32%, a move that could mean lost manufacturing jobs.

Weighing in the music industry's favor, however, are two CROP findings: People tape more to "save money" than for any other reason, and while there is no great support for industry compensation, 64% would accept a 50-cent tape levy if funds were earmarked for musicians, composers, performers, and producers (70% said they would if the funds went only to Canadians). Only 40% would accept a 5% levy on recording equipment, though.

The most frequently recorded types of music are rock and pop. Generally, the tapers are better educated, unmarried, aged 15 to 24, male, students or workers, and from high-income households.

Those who make private recordings used, on average, 13 cassettes a year, and purchased 11 a year.

Two focus groups were conducted in Montreal and Toronto to get detailed perceptions of the issues involved. CROP says that the general population does not seem aware of difficulties of the recording industry—that most people think the business is profitable at all levels.

The focus groups also said that any blank tape increase of up to \$1 would not affect their consumption. But people in Toronto were far more opposed to the idea of compensating producers and performers than were people in Montreal.

The study was conducted to measure the extent of private taping, the methods surrounding the phenomenon, public attitudes to providing compensation to the music industry, and the impact of such compensation on blank-tape sales. A Communications Department official says the report was circulated to music industry trade groups last year, but it was never announced as available to the trade or consumer press or to the public at large.

Until recently, the government had simply accepted industry statistics on the extent of home taping and had not produced its own. The CROP study, however, indicates that the private taping phenomenon may be less injurious than the industry has maintained.

In coming weeks, the government will have to decide whether a tape levy to curtail a minority of people is worth the political fallout. Already, Canadians are upset about a goods-and-services tax taking effect next January. Polls indicate that people feel they are overtaxed, and any new levy might meet with hostility.

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.

APRIL

April 19-21, National Sound and Communications Assn. Convention, Las Vegas Convention Center, Las Vegas. 708-598-7070.

April 20-21, Music and Entertainment Industry Educators Assn. Conference, Univ. of Colorado, Denver. Frank Jermance, 303-556-2727.

April 21, San Francisco International Ska Festival, presented by Alternative Music Productions and ASUC Superb Productions, Hearst Greek Theater, Univ. of California, Berkeley, Calif. Stephanie Martin, 415-486-1095.

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, Calif. 213-462-2351.

April 25, "Indecency, Censorship, And The Record Industry," panel discussion presented by the Assn. of the Bar of the City of New York, House of the Assn. Meeting Hall, New York. 212-382-6600.

April 25, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. Marilyn Ellis, 212-867-6650.

April 27-29, Stereophile High End Hi-Fi Show, Penta Hotel, New York. 212-661-5300.

April 27-May 6, 21st Annual New Orleans Jazz and Heritage Festival, New Orleans Fairgrounds, New Orleans. 504-522-4786.

April 28, The New American Orchestra 11th Anniversary Gala, presented by the Foundation for New American Music, UCLA Royce Hall, Los Angeles. Bette Gordon, 213-204-2670.

MAY

May 4-6, Second Annual L.A. Independent Music Conference, Beverly Garland Hotel, Los Angeles. Joe Reed, 818-763-1039.

May 5, Ninth Annual International Reggae Music Awards, Masquerade Entertainment Center, Atlanta. 312-427-0266 or 404-378-6023.

May 5-13, Rap & Hip-Hop Music Affair and Michigan Rap Achievement Awards, Westin Hotel, Detroit. 313-396-1555.

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 8-10, New York Home Video Show, New York Passenger Ship Terminal, New York. 914-328-9157.

May 9-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. 213-553-4330.

May 9-13, T.J. Martell Rock 'N Charity Weekend, various locations, Los Angeles. Howard Schlossberg, 818-883-7625.

May 14-17, International Tape/Disc Assn. Annual "How And Why" Seminar, Grove Park Inn, Asheville, N.C. 212-643-0620.

May 15-16, Video Software Dealers Assn. Video

Expo, Palmer House, Chicago. Dana Kornbluth, 609-596-8500.

May 16-20, American Women in Radio and Television (AWRT) 39th Annual Convention, Capitol Hilton Hotel, Washington, D.C. Diane Walden, 202-429-5102.

May 21, Entertainment and Sports Conference, presented by the Foundation for Accounting Education; conference for accountants, executives, financial officers, and attorneys in the entertainment and sports industries, Grand Hyatt Hotel, New York. Jennifer Souder, 212-973-8376.

May 23, Billboard Latin Music Seminar, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. Angela Rodriguez, 305-448-2011.

May 24, Second Annual Latin Music Awards, presented by Univision and Billboard, James L. Knight Convention Center, Hyatt Regency Hotel, Miami. 305-471-4061.

May 27-30, Fifth Annual Music & Media Conference, Amsterdam. Peggy Dold, 212-536-5089.

May 30, 1990 Garden State Music Awards, pre-

sented by the Garden State Institute of Performing Arts, produced by John Scher, State Theater, Brunswick, N.J. 201-785-0015.

May 30-June 3, National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention, Opryland Hotel, Nashville. 609-547-3331.

May 30-June 3, Black Radio Exclusive (BRE) Convention, Sheraton Hotel, New Orleans. 213-469-7262 or 213-276-1067.

JUNE

June 2-5, 1990 International Summer Consumer Electronics Show, McCormick Center Hotel, Chicago. 202-457-4919.

June 5-7, 10th International Licensing and Merchandising Conference, New York Hilton, New York. Herb Greenebaum, 203-374-1411.

June 8, T.J. Martell Foundation 1990 Humanitarian Awards and Concert, Avery Fisher Hall, New York. 212-245-1818.

NEW COMPANIES

S.L. Management Group, formed by Douglas P. Schmell and Steven LaKind, is a full-service sports and entertainment firm with an emphasis on rock, R&B, and jazz. Demos are currently being solicited. 201 Route 17 North, Rutherford, N.J. 07070; 201-933-4180.

Stage Presence, formed by Gail S. Grossman, is a full-service image consulting and styling company. Specialties include creating an image for concert tours, personal appearances, album cover shoots, and music videos. 170 East 83rd St., New York, N.Y. 10028; 212-288-4460.

Philly Breakdown Recording & Publishing Co., formed by Matthew Childs, specializes in pop, rap, R&B, jazz, and blues music. First release is "A Taste Of The Blues," available on cassette. 216 W. Horrtter St., Philadelphia, Pa. 19119.

Mugen Music Consultants, formed by Fumitsugu Endo, introduces American and European labels to Japan for licensing deals, and assists in tour planning, publicity, etc. 1217 16th Ave. South, Nashville, Tenn. 37212; 615-327-8129.

Split Image Records, formed by Greg Jessie and Brian Walker, is an independent label focusing on rap and street music. 4057 McClung Drive, Los Angeles, Calif. 90008; 213-295-4563.

World Entertainment Network, formed by Judy Sharp Nishimoto, is a song and artist development agency specializing in country music. 17112 Mark Road, Madera, Calif. 93638; 209-291-3761.

LIFELINES

BIRTHS

Boy, Denver Lee, to **Pat and Monica (Lowe) Miller**, March 7 in Sacramento, Calif. He is midday personality/APD at KRXQ. She is evening personality at KQPT.

Girl, Rebecca Jo, to **Jed and Pam Horowitz**, April 11 in Philadelphia. He is a producer and owner/president of Video Pipeline. She is executive VP of the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers.

MARRIAGES

Rick Timmermans to **Lisa Womack**, March 31 in Sacramento, Calif. He is Bay-area regional manager for Tower Video. She is advertising manager for Tower Records' Pulse! magazine.

DEATHS

Ronald A. Villemure, 42, of a heart

PD OF THE WEEK

(Continued from page 19)

show, Roger, Rick & Marilyn, kicking in. A.M. drive was supported by a transit campaign this winter, along with a live satellite broadcast from Barbados and a major contest built around it.

A lot of rival CHFI's success in recent years has been attributed to its marketing of morning man Don Daynard. But Davies says the decision to promote his morning show was "prompted more from within than anything else. This time the morning show was ready and [it] just came through like gangbusters

and clobbered everyone."

As for CHFI overall, Davies says, "Everybody has been targeting us, but CHFI is the one that has had some success." Although CHFI would probably be a mainstream AC by U.S. standards, Davies sees them as filling the soft AC niche in Toronto. "CHFI came in against our top end and began playing soft music, and there was obviously a hole in the market for that. They beat us in hours tuned last fall, but they've never beaten us in cume. CHUM-FM by its very nature isn't going to have high quarter-hours like a station with a more defined format."

Davies has also programmed CHUM-AM, once the market's leg-

endary top 40, since last summer, overseeing its Labor Day weekend transition to oldies. In the last six months, CHUM has rebounded 2.9-3.4-4.1. The AM switched with its previous AC airstaff, Davies says, and the biggest challenge has been "getting the [DJs] really comfortable with the format, telling them that it's OK to have fun."

"We launched the format two weeks before the fall book, not really expecting anything, and by the third week of the survey we could see a little groundswell of enthusiasm. It really came through in this survey; in 25-49, CHUM is the No. 1 AM and No. 3 overall behind CHUM-FM and CHFI." SEAN ROSS

FOR THE RECORD

Due to an error on the part of Paine Webber, the stock market figures for Video Jukebox Network were incorrect in the April 14 issue. The opening figure for April 2 should have been 8⁵/₈, the closing figure 7³/₄, and the change -7⁷/₈.

Mary Martin's record label was misidentified in the April 14 issue (Executive Turntable). Martin has been promoted from director of A&R to VP of A&R at RCA Records in Nashville.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 4/9	Close 4/16	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1269.3	16%	17%	+1%
CBS Inc.	137.3	180%	181%	+1%
Capital Cities Communications	95.6	527 1/2	547 1/4	+19%
Carolo Pictures	117.3	10%	11	+ 1/2
Coca-Cola	2077.4	79%	80%	+1%
Walt Disney	1273.2	113 1/2	114 1/2	+ 1/2
Eastman Kodak	2473.9	39%	40%	+ 1/2
Handleman	203.8	18%	18%	+ 1/2
MCA Inc.	1249.2	50%	54	+3 1/2
MGM/UA	837.7	18%	18%	- 1/2
Orion Pictures Corp.	44	20%	20%	+ 1/2
Paramount Communications Inc.	1311.2	44%	46 1/2	+1%
Pathe Communications	164.4	4%	4%	.....
Polygram NV	53	17%	18%	+ 1/2
Sony Corp.	131.8	54 1/2	52%	-1 1/2
TDK	207.1	40%	40%	+ 1/2
Time Warner	901.4	93%	99%	+5%
Vestron Inc.	79.8	7%	7%	.....
Westinghouse	1271.9	74%	76%	+1%
AMERICAN STOCK EXCHANGE				
Commtron	5.3	6%	6%	- 1/2
Electrosound Group Inc.	2.9	7%	7%	- 1/2
Nelson Holdings Int'l	28.4	7%	6 1/2	- 1/2
Price Communications	17.3	4%	4%	.....
Prism Entertainment	.7	3%	3	- 1/2
Unitel Video	.4	9%	9 1/2	+ 1/2
OVER THE COUNTER				
Acclaim Entertainment		9%	9%	- 1/2
Certron Corp.				.....
Dick Clark Productions		5 1/2	5 1/2	+ 1/2
LIN Broadcasting		68 1/2	69	+ 1/2
LIVE Entertainment		21 1/2	20	-1 1/2
Recoton Corp.				.....
Rentrak				.....
Shorewood Packaging		26	25 1/2	- 1/2
Specs Music			7 1/2	.....
Starstream Communications Group, Inc.				.....
Trans World Music				.....
Video Jukebox Network				.....
Wall To Wall Sound And Video			5	.....
Westwood One		5	5 1/2	+ 1/2
LONDON STOCK EXCHANGE (In Pence)				
Company	Open 4/9	Close 4/16	Change	
Chrysalis	128	127	-1	
Pickwick	223	223	.....
Really Useful Group	235	235	.....
Thorn EMI	657	652	-5	



They Sang Till The Cows Came Home. The Silos celebrate at a showcase party at Woody's in New York, during which they performed songs from their eponymous RCA debut album. Shown in front, center, is Alan Grunblatt, VP of product management, RCA. Shown in back row, from left, are Butch Waugh, VP of promotion, RCA; Rick Cohen, VP of sales and marketing, BMG Distribution; Rick Dobbis, executive VP/GM, RCA; Bob Buziak, president, RCA Records Label; Walter Salas-Humara, the Silos; Bob Feiden, senior director of A&R, RCA; Marc Zoltac, co-manager, the Silos; Bob Rupe, the Silos; and Jim Reynolds, co-manager, the Silos.



Another Opening, Another Show. ASCAP officials and board members join some of Broadway's most prominent composers and lyricists at the opening of Broadway's newly renamed Richard Rodgers Theater and the inauguration of the theater's permanent exhibit devoted to Rodgers' music and career. Shown, from left, are Jule Styne, composer of "Gypsy"; Gloria Messinger, managing director of ASCAP; Sammy Cahn, VP of ASCAP and lyricist of "Skyscraper"; Mary Rodgers, daughter of Richard Rodgers; Rupert Holmes, composer/lyricist of "The Mystery Of Edwin Drood"; Burton Lane, composer of "Finian's Rainbow"; Morton Gould, president of ASCAP and composer of "Billion Dollar Baby"; and Cy Coleman, member of the board of ASCAP and composer of "City Of Angels."



The Winners Circle. Deutsche Grammophon holds a reception for all of its Grammy award winners. Shown in front, on left, are James Levine, whose "Die Walkure" won the award for best opera recording, and Leonard Bernstein, who won for best orchestral recording for "Mahler Symphony No. 3." Shown in back row, from left, are David Weyner, senior VP/GM, PolyGram Classics & Jazz; Karen Moody, VP, Deutsche Grammophon; and David Finckel, Eugene Drucker, Lawrence Dutton, and Philip Setzer of the Emerson Quartet, which won Grammys for best chamber music recording and best classical album, both for "Bartok String Quartets." The Emerson Quartet is the first string quartet to win the best classical album award in the history of the Grammys.



Bach To Bach. Elektra International Classics executives host a luncheon for Daniel Barenboim in New York to celebrate the release of his recording of Bach's "Goldberg Variations" on Erato, distributed through Elektra. Barenboim was in New York to perform the Bach piece at Avery Fisher Hall. Shown, from left, are Peter Stocke, branch manager of WEA's New York office; Kevin Copps, VP/GM, Elektra International Classics; Barenboim; and Arthur Moorhead, director of U.S. operations, Erato.



Nation Leader Meets 'Rhythm Nation' Leader. President George Bush meets with A&M recording artist Janet Jackson at the Ritz Carlton Hotel in Dearborne, Mich. He praised the positive role model she represents and her message of "Stay in school and don't do drugs," imparted on her quintuple-platinum album "Rhythm Nation 1814." The pair's paths crossed because Jackson was in Detroit on her sold-out concert tour, and Bush was attending a fund-raising dinner at the hotel in which she was staying.



Venice In China. Executives from Modern Records and Atlantic Records host a showcase party for Modern/Atlantic recording group Venice at Hollywood's China Club. The group's self-titled debut album was released in February. Shown, from left, are Paul Cooper, senior VP/West Coast GM, Atlantic; Scott Crago, Pat Lennon, and Mark Harris, Venice; Danny Kortchmar, producer of the album; Paul Fishkin, president, Modern Records; Glen Parrish, Glen Parrish Management; and Mark Lennon, Kipp Lennon, Monroe Jones, and Michael Lennon, Venice.

ALBUM REVIEWS

POP

► SWEET SENSATION

Love Child
PRODUCERS: Steve Peck, Ted Carrier
Atco 91307

Intoxicatingly fun second effort from Latina trio appears poised and ready to broaden already secure club base to include Top 40 radio. Freestyle beats that offset debut remain intact, though several tracks shine with pop sheen missing last time. First single, a lively version of the Supremes' "Love Child," is already receiving multiformat approval. Expect similar results for the delicious, salsa-flavored "One Good Man," and the glistening ballad, "He'll Never Know."

★ HUNTERS & COLLECTORS

Ghost Nation
PRODUCERS: Hunters & Collectors & Clive Martin
Atlantic 82096

Atlantic debut by Aussie octet is much more mainstream than previous efforts. The band, sounding tight and radio ready, comes across as a hybrid between Duran Duran and Midnight Oil, whom they're opening for later this year. Lead singer Mark Seymour's colorful lyrics weave in and out of the intricate music written by the band to solid effect. "When The River Runs Dry," as well as several other cuts, will sound swell on any radio format, while modern rock and alternative could go with virtually any track.

ANYTHING BOX

Peace
PRODUCER: Jon St. James
Epic 46086

First single, "Living In Oblivion," has already intrigued both modern rock and club music programmers with its well-conceived hybrid of Eurobeat/U.K. pop influences and philosophical musing. Debut offers a myriad of potential follow-ups, including the percolating "Kiss Of Life" and the NRGetic "When We Lie." Anglo-fied phrasing of American singer/songwriter Claude S. intrigues, as does his surprisingly mature sense of melody construction.

★ TRIP SHAKESPEARE

Across The Universe
PRODUCER: Fred Maher & Trip Shakespeare
A&M 15294

Minneapolis band's major-label debut is a unique and wholly invigorating record that defies easy classification. Quartet's trump card is the spirited vocal interplay of brothers Matt and Dan Wilson and bassist John Munson; cryptic yet melodic songs up the commercial ante. Modern rockers with an ear for something different are urged to try "Turtledove," "Gone, Gone, Gone," or "Unlucky Lady," but whole album is a consistently dazzling feat.

★ THE JODY GRIND

One Man's Trash Is Another Man's Treasure
PRODUCERS: John Keane, Jim Johnson & the Jody Grind
Safety Net/DB 96

Altogether unexpected and original debut by Atlanta trio could become a modern rock love object. Eccentric and eclectic band creates its own bright originals and has a devilish way with covers (a vocal version of

the "Peter Gunn" theme, "Mood Indigo," "Wishin' And Hopin'," etc.); vocalist Kelly Hogan Murray is one of the most irresistible singers to appear in some time. Recommended without reservation.

DIED PRETTY

Every Brilliant Eye
PRODUCER: Jeff Eyrich
Beggars Banquet/RCA 2092

Australian band delivers the hard goods on second American major label release. Singer Ronald S. Peno is a strong front man, and guitar-laden tracks will appeal to DP's indie-developed cult. "Sight Unseen," "The Underbelly," and "Prayer" are radio-ready selections.

ATROPHY

Violent By Nature
PRODUCERS: Bill Metoyer, Atrophy
RC/Roadracer 9045

Second album from speed metal punters expands upon the insightful and intelligent lyrics that set debut apart from the pack. Contrast between blinding sonic guitar blast and messages about animal rights and the right to die with dignity is startling—and thus, undeniably potent. Not to be missed. Contact: 212-219-0077.

★ BIG DIPPER

Slam
PRODUCERS: Big Dipper, Steve Haigler
Epic 46063

Major debut for this innovative, challenging Boston-based quartet reveals formidable songwriting growth and performance intensity at no cost to their college/alternative credibility. Forward-thinking programmers will find excellent tracks aplenty, from the thunderous groove of kickoff single "Love Barge," to the darker moods of "The Monsters Of Jazz," to the infectious, rough-edged pop lyricism of "Impossible Things" and "Another Life." Also includes a spirited cover of Mott The Hoople's "All The Way To Memphis."

UNDER NEATH WHAT

What Is It?
PRODUCERS: David Batchelor, Under Neath What
Atco 91357

Somewhat skewed musical vision on trio's debut limits commercial appeal almost at the outset, though unbridled power and passion of production and execution ultimately unify set and render it noteworthy. Head bangers should find the metallic "Firebomb Telecom" intriguing, while the subversive guitar drone and feedback on "Like An Animal" and "Eggs, Bacon, Coffee And Suicide" will likely

NEW AND NOTEWORTHY

ORIGINAL MOTION PICTURE SOUNDTRACK

Teenage Mutant Ninja Turtles
PRODUCERS: Various
SBK 91066

Platinum on the half shell? As the movie continues to do boffo box office, the soundtrack will only continue to get stronger. First single, "Spin That Wheel," from Hi Tek 3 is already a multiformat smash and M.C. Hammer, Johnny Kemp, and others are waiting in the wings. If you haven't caught on yet, get your head out of your shell, grab a slice of pizza, and join the Turtle team.

MARK COLLIE

Hardin County Line
PRODUCERS: Doug Johnson, Tony Brown
MCA 18173

Another bright new talent cracks Billboard's country charts as Collie follows his hit debut single, "Something With A Ring To It," with this potent selection of songs he wrote or co-wrote. A solid stylist,



PUBLIC ENEMY

Fear Of A Black Planet
PRODUCERS: Hank Shocklee, Carl Ryder, Eric (Vietnam) Sadler & Keith Shocklee
Def Jam/Columbia 45413

Incendiary, inflammatory, and intransigent, the controversial rap group remains the most provocative black act today, and its furious new album should rack up immense sales on curiosity alone. The music itself is intense, and raps on black-white and black-black relations are as uncompromising as one might expect. The Bomb Squad's production is still the hottest around, too. While radio will likely maintain a hands-off attitude, it will take a nation of millions to keep this from going platinum.

generate approval from alternative and college rockers.

BLACK

► THE NEWTRONS

PRODUCERS: Various
MCA 6381

Youthful sibling trio provides the perfect antidote to the teen-generated, homogenized R&B/pop currently crowding the airwaves: credible singing placed within adult funk and new jack rhythms. With a nod of thanks to a stellar lineup of producers and musicians, debut avoids precocious posturing and goes straight for the soul. Lead singer Bobby Newt reveals stylistic depth that belies his young age. Check out tough throw-down "Gettin' Busy," as well as a pumped version of the Jackson 5 nugget "I Want You Back," co-produced by Jackie Jackson.

KRIS MCKAY

What Love Endures
PRODUCER: Barry Beckett
Arista 18586

Former member of Austin's Wild Seeds, McKay shines in her solo debut. The strongest of her many talents is her versatility: At one moment she's an album rocker, à la Scandal, on "One Moment To Another," and the next she's as country as can be on "The Bigger The Love." Smart programmers of all formats from album rock to AC to country would be wise to check this one out and pick the most appropriate cuts.

B I L L B O A R D

DANCE

► 49ERS

PRODUCERS: P. Rossini, I. Gechele
4th & Bway/Island 444021

Sample-happy "Touch Me" has already set Billboard's dance charts ablaze, and full-length Italian export spills over with equally noteworthy tracks. Vague persona of group may hinder chances of winning with image-conscious popsters, though urban/dance-based programmers will find the house-ified pop grooves of next single, "Don't You Love Me" and "Shadows" worth a spin. On the flip side, club jocks looking for something a little more spicy will find "Girl To Girl" quite tasty.

JAZZ

► CHARLES MINGUS

Epitaph
PRODUCERS: Sue Mingus, Gunther Schuller, John McClure
Columbia 46081

Impressive live double CD/cassette set documents the complete memorial concert program of posthumously discovered Mingus orchestral scores—providing sharp insight into one of the most creative and far-reaching jazz composer/performer/arrangers of all time. Featuring 18 Mingus pieces (and a version of Jellyroll Morton's "Wolverine Blues"), the 30-piece orchestra includes trumpeters Wynton Marsalis, Randy Brecker, Jack Walrath, and Snooky Young; saxophonists George Adams, John Handy, and Bobby Watson; pianists John Hicks and Sir Roland Hanna, and many others. Package also contains a 48-page text by Schuller, who reconstructed the original Mingus manuscripts and conducted the concert.

NEW AGE

► DAVID ARKENSTONE

Citizen Of Time
PRODUCERS: Eric Lindert & David Arkenstone
Narada Mystique 62008

Arkenstone travels through time and space in this multidimensional exploration. While the theme is distinctly new age, he embellishes the tunes with lush, often classical or jazz, turns and hypnotic rhythms. With musical surprises around every corner, this is a journey well worth taking.

COUNTRY

► THE FORESTER SISTERS

Come Hold Me
PRODUCER: Wendy Waldman
Warner Bros. 26141

Vocally, the Foresters are folk, bluegrass, '40s pop, or the church choir, depending on the material. Whatever the mode, they are compelling performers. Best cuts: "I Found Gold," "Old Enough To Know," and the wonderfully vengeful "Better Be Some Tears."

★ GEORGE FOX

With All My Might
PRODUCERS: Brian Ahern, Jerry Martin, Dan Lowe, Gregg Brown
Warner Bros. 26162

Fox, who exhibits a sinewy, folksy voice, leans to songs that are more magisterial and suggestive than narrative and conclusive. Best cuts: "This House (Is Haunted)," "Mr. President," "Bachelor Girl."

SPOTLIGHT



SUZANNE VEGA

Days Of Open Hand
PRODUCERS: Anton Sanko & Suzanne Vega
A&M 15293

Singer/songwriter's third album continues to evolve her highly personal vision in a pop-conscious context. New songs may not be as immediately seductive as "Luka," but close listening will repay careful auditors; "Tired Of Sleeping," "Men In A War," and "Book Of Dreams," to name only three, are superior compositions. Most fascinating track here is "Fifty-Fifty Chance," featuring string arrangement by minimalist composer Philip Glass.

CLASSICAL

► THE LAST RECORDING

Vladimir Horowitz
Sony Classical 45818

The indispensable prizes here are a scintillating performance of a Haydn sonata and several pieces by Chopin, including a highly personal reading of the ubiquitous "Fantasie-Impromptu" that for some unexplainable reason had never been recorded before by the late master pianist. In fact, all the works on this essential document are first Horowitz recordings. The only letdown, relatively, is the recital closer, a Liszt transcription of Wagner's "Liebestod." Excellent sound. Enormous sales potential.

MENDELSSOHN: VIOLIN CONCERTO

BRUCH: VIOLIN CONCERTO NO.1
Gil Shaham, Philharmonia Orchestra, Sinopoli
Deutsche Grammophon 427656

The standard coupling to introduce a young violinist, but presented in performances of surprising maturity. Teenager Shaham produces a beguiling sound, has facility to burn and turns in readings that sound completely natural. There's a big career in store here.

STRAUSS: SCHLAGOBERS (COMPLETE BALLET)

Tokyo Metropolitan Symphony, Wagazugi
Denon 73414

No demands are put on the listener other than an ear for pleasant tunes, which follow one another here in generous abundance. Minor Strauss, perhaps, but enjoyable. Playing is expert, and those seeking analytical enlightenment will find unusually informative notes in the package.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **BILLY IDOL** *Cradle Of Love* (4:05)
 PRODUCER: Keith Forsey
 WRITERS: David Warner, Billy Idol
 PUBLISHERS: TCF/David Warner/EMI
 April/Boneidol/Chrysalis, ASCAP
 Chrysalis **B-23509** (c/o CEMA) (cassette version also available, Chrysalis **4JM-23509**)
 The "if it ain't broke, don't fix it" adage applies here. Idol fans will relish in the singer's familiar, quick-paced, guitar-driven pop lifted from the forthcoming "Charmed Life."

► **CHIMES** *I Still Haven't Found What I'm Looking For* (3:58)
 PRODUCER: The Chimes
 WRITERS: D. Evans, P. Hewson, A. Clayton, L. Mullen
 PUBLISHER: Blue Mountain Music Ltd.
 Columbia **38T-73310** (cassette single)

The perfect cover version. A tasteful, contemporary R&B treatment of a pop favorite may be this U.K. threesome's key to a stateside breakthrough. Multiformat exposure is well-deserved.

► **LINDA RONSTADT FEATURING AARON NEVILLE** *When Something Is Wrong With My Baby* (3:50)
 PRODUCER: Peter Asher
 WRITERS: Isaac Hayes, David Porter
 PUBLISHERS: Pronto/Irving, BMI
 Elektra **4-64968** (cassette single)

Third release from Ronstadt's excellent pop comeback album is another sparkling duet with Neville, which conjures images of doo-wop, slow dancing, and prom dresses. Lovely.

► **PARTNERS IN KRYME** *Turtle Power* (3:50)
 PRODUCER: Partners In Kryme
 WRITERS: James P. Alpein, Richard A. Usher Jr.
 PUBLISHERS: EMI Blackwood/KIKINIT, BMI
 MIXER: Shane Faber
 SBK **4JM-19710** (c/o CEMA) (12-inch version also available, SBK **V-19710**)

From the smash soundtrack to "Teenage Mutant Ninja Turtles," this techno-powered rap track pops with strong novelty appeal.

TOM KIMMEL *A Small Song* (3:13)
 PRODUCER: Nell Dorfman
 WRITERS: T. Kimmel, G.M. Green
 PUBLISHERS: Morrisette/WB/Katsback, ASCAP
 Polydor **873 948-4** (c/o PolyGram) (cassette single)

Impressive singer/songwriter previews upcoming second album with an appetizing slice of Americana, complete with rock-based acoustic strumming and well-constructed storytelling. A winner.

ELTON JOHN *Club At The End Of The Street* (4:34)
 PRODUCER: Chris Thomas
 WRITERS: Elton John, Taupin
 PUBLISHERS: Big Pig/Intersong-USA, ASCAP
 MCA **79826**

Veteran popster continues to prove his durability with this rousing, finger-snapping number. Another winner from the fab "Sleeping With The Past" project.

ICE M.C. *Easy* (3:45)
 PRODUCER: Robyx
 WRITER: Robyx
 PUBLISHER: Intersong-U.S.A., ASCAP
 MIXER: Bob Howe
 Chrysalis/Cooltempo **V-23510** (c/o CBS) (12-inch single)

First strains of influence by Milli Vanilli's chart dominance are felt on this pop-slanted rap track. Check out the more credible hip-house "Rock Your Body" on the flip.

★ **CREATURES** *Fury Eyes* (3:03)
 PRODUCERS: Creatures, Mike Hedges

WRITER: Creatures
 PUBLISHERS: Dreamhouse/Chappell & Co., ASCAP
 MIXER: Pastel Gabriel
 Geffen **21479-2** (c/o Warner Bros.) (CD single)

Could be viewed as the likely pop follow-up to Siouxsie & the Banshees' "Peek-A-Boo." Banshees Budgie and Sioux deliver a jolly, "future" jack vibe already familiar to modern rock enthusiasts. Percolating with a tasty vocal and instrumental hook, this one's definitely worth checking out.

ANDREW RIDGLEY *Shake* (3:29)
 PRODUCER: A.J. Ridgley, Gary Burrham
 WRITERS: A.J. Ridgley, David Austin
 PUBLISHERS: pending/EMI/Colgems-EMI, ASCAP
 Columbia **38T-73337** (cassette single)

The wait is over. The other half of Wham! finally unveils his solo project, and the result is a perky, guitar-driven but somewhat self-conscious rocker.

BOSTON DAWN *Something Serious* (3:42)
 PRODUCER: Michael Zager
 WRITERS: Michael Zager, Triplets
 PUBLISHERS: Chicago Town/Michael Zager/Famous/Tres Hermanas, ASCAP
 LSN **OET-30009** (12-inch single)

Brightly synthed new jacker sounds like a pop radio natural. Give club jocks an extended mix and watch the buzz build. Contact: 818-500-0090.

BLACK

► **DIANNE REEVES** *Come In* (4:25)
 PRODUCER: George Duke
 WRITERS: Dianne Reeves, Billy Childs, Dianne Louie
 PUBLISHERS: Wild Honey/Lunacy/Duncanne Hillie, ASCAP/BMI
 EMI **4JM-50291** (cassette single)

Another ultrafine chestnut from Reeves' brilliant "Never Too Far." Production, song, and performance of this languid slow number are top-notch.

► **BLACK FLAMES** *Watching You* (6:79)
 PRODUCERS: Daddy-O, Bobby Simmons
 WRITERS: M. Adams, R. Turner, D. Webster, S. Washington, S. Arrington
 PUBLISHERS: Cotillion/Warner-Tamerlane, BMI
 OBR **38T-73276** (c/o CBS) (cassette single; 12-inch version also available, OBR **44-73137**)

A street-smart, hip-hopped reinterpretation of the Slave classic.

BERVIN HARRIS *The Choice Was Mine (Love Told Me So)* (4:03)
 PRODUCERS: Gordon Williams, Arcel Vickers, Darryl Shepherd
 WRITERS: Arcel Vickers, Bervin Harris
 PUBLISHERS: Tatiana/Shal'Quanna/Tatiana, ASCAP
 Orpheus **4JM-72283** (c/o EMI)

Layers of rich harmonies waft through this soul-inflected, well-arranged swingbeat workout.

STACYE & KIMIKO *Wait For Me* (8:34)
 PRODUCER: Bryan Loren
 WRITER: Bryan Loren
 PUBLISHERS: EMI Blackwood/ATV/Wiz Kid, BMI
 MIXER: Louil Silas Jr.
 MCA **79005** (cassette single; 12-inch version also available, MCA **24005**)

Musical core and performance from duo (formerly known as the Sugar Babes) of this seemingly chart-bound track draws much influence (and a few samples) from the dance grooves of Janet Jackson.

GLENN JONES *Stay* (3:51)
 PRODUCERS: Bobby Khozouri, Mark Stevens
 WRITERS: B. Khozouri, M. Stevens
 PUBLISHERS: Kaptain K./MCA/Tutu, ASCAP
 Jive **1344-4JS** (c/o RCA) (12-inch version also available, Jive **1344-1-JD**)

Jones performs with the confidence of

NEW AND NOTEWORTHY

MATRACA BERG *Baby, Walk On* (3:08)
 PRODUCERS: Wendy Waldman, Josh Leo
 WRITERS: Matraca Berg, Ronnie Samoset
 PUBLISHERS: Warner-Tamerlane/Patrick Joseph, BMI/WB Music/Samosonlan Songs, ASCAP
 RCA **2504-7-R**

Songwriter turns singer as Berg debuts with a spirited get-down, getlost number that she co-wrote. The Nashville singer coats her country with a fine blend of pop seasonings. Matraca's name is pronounced "Muh-tray'suh."

a star on this sparse, easy-paced new jack jam. Love the wah-wah guitar lines hidden deep in the mix.

★ **LONNIE LISTON SMITH FEATURING PHYLLIS HYMAN** *Obsession* (4:05)
 PRODUCER: Terry Burrus
 WRITERS: Phyllis Hyman, Terry Burrus
 PUBLISHERS: Virgin, ASCAP/Command Performance, BMI
 Startrak **12-PO44** (12-inch single)

Why this gorgeous, jazz-colored ballad is not circulating with the support of a major label baffles. Hyman's incomparable stylings thrill, and are wrapped in the warmth of Smith's astute instrumental sense. Your attention is required. Contact: 404-926-3377.

K.M.C. KRU *Crazy About U* (4:05)
 PRODUCER: K.M.C. Kru
 WRITERS: T. Edmond, K. White
 PUBLISHERS: Mike Curb/Groovetime, BMI
 Curb **10313**

Sweetened tone of this track, which melds rap with vocalizing, has strong radio potential. Cute chorus engages. Contact: 818-843-2872.

COUNTRY

► **GARTH BROOKS** *The Dance* (3:37)
 PRODUCER: Allen Reynolds
 WRITER: Tony Arata
 PUBLISHERS: Morganactive/Pookie Bear, ASCAP
 Capitol

Easily the most eloquently written and sensitively interpreted love song of the past decade. Reynolds' production is majestic.

► **HOLLY DUNN** *My Anniversary For Being A Fool* (3:34)
 PRODUCERS: Chris Waters, Holly Dunn
 WRITER: Holly Dunn
 PUBLISHER: Careers, BMI
 Warner Bros. **7-19847**

Sweet love gone but not forgotten is the theme of this well-crafted song. Dunn's voice provides the necessary surges of sadness and pain.

MARK COLLIE *Looks Aren't Everything* (2:53)
 PRODUCERS: Doug Johnson, Tony Brown
 WRITER: Mark Collie
 PUBLISHER: Ha-Deb, ASCAP
 MCA **79023**

Collie's down-home delivery effectively enhances the resigned mood of this shattered-love ballad.

VARIOUS ARTISTS *Tomorrow's World* (3:32)
 PRODUCER: Jim Ed Norman
 WRITERS: Pam Tillis, Kix Brooks
 PUBLISHERS: Tree/Cross Keys/CBS Music Group, BMI/ASCAP
 Warner Bros.

An Earth Day anthem from Music City's finest. Thoughtful and elevated—as befits the subject.

DEBBIE SIGMON *Holdin' A Good Hand* (2:30)
 PRODUCERS: Ray Doggett, Jimmy Darrell
 WRITERS: Johnny Few, Rob Crosby
 PUBLISHERS: Marledge, ASCAP/Songs of Grand Coalition, BMI
 ESU **1211**

A smooth blend of vocal talent and instrumentation placed on a production foundation that is upbeat and happy-go-lucky in tempo.

ANDI AND THE BROWNS *You've Been Lyin' To Me (About Lyin' With Her)* (3:13)
 PRODUCER: Gene Kennedy
 WRITER: Tony Ernst
 PUBLISHER: Door Knob, BMI
 Door Knob **DK90-346**

Although the treatment is rather bubbly for such a reproving theme, this female trio can sing with the best of them. Contact: 315 Mt. Juliet Road, Mt. Juliet, Tenn. 37122.

★ **FADED BLUE** *Love After You* (2:34)
 PRODUCER: Not listed
 WRITERS: Ronnie Taylor, Ken Taylor
 PUBLISHER: HitKit, BMI
 NSD **NSD-268**

A spirited affirmation of romantic survival.

JERRY LANSDOWNE *Plenty Of Love* (2:44)
 PRODUCER: Ray Pennington
 WRITERS: A.J. Masters, D. Moordigan, B. Thornbury
 PUBLISHERS: Desert Sands/Lew Bob, BMI/BMG, ASCAP
 Step One **SOR-416**

A bouncy, upbeat ballad gets a good ride from the stylistic voice of

Lansdowne.

BECKY HOBBS *A Little Hunk Of Heaven* (2:32)
 PRODUCER: Richard Bennett
 WRITERS: Becky Hobbs, Don London
 PUBLISHERS: Beckaroo/Careers Music, BMI
 Curb **NR-76758**

Hobbs' husky voice wails a plea for a large chunk of a hunk.

DANCE

GRACE JONES *Amado Mio* (6:23)
 PRODUCERS: Jonathan Elias, Sherman Fote
 WRITERS: D. Fisher, A. Roberts
 PUBLISHERS: Doris Fisher/Allen Roberts, ASCAP
 MIXERS: Grace Jones, David Cole, Robert Clivilles
 Capitol **V-15551** (12-inch single)

This attitude-heavy/song-light Spanish-flavored house number is a curious singles choice from La Grace's current opus. More interesting is the groove-laden flip, "Crack Attack."

RYUICHI SAKAMOTO FEATURING JILL JONES *You Do Me* (7:38)
 PRODUCER: Ryuichi Sakamoto
 WRITERS: Sakamoto, White, Crumpler, Cohen, Ganeko, Koja, Tamaki
 PUBLISHERS: KAB
 America/Penzafire/Virgin/Kamalar
 MIXERS: Justin Strauss, Daniel Abraham
 Virgin **0-96495** (c/o Atlantic)

Sakamoto takes a house ride and brings the talented Jones along for vocal assist. Reworking from the fab album "Beauty."

BIANCA *My Emotions* (7:54)
 PRODUCER: Bongo Bob Smith
 WRITERS: Diamond Crossley, Romia Vogue
 PUBLISHERS: Jewels and Gems Collection/El King/Vogue Societe, ASCAP
 MIXER: Shep Pettibone
 Warner Bros. **0-21317** (12-inch single)

House-inflected pop jam with disco tendencies is enlivened by the golden touch of Pettibone. Pouty persona of newcomer could stir mainstream action.

NITZER EBB *Lightning Man* (6:35)
 PRODUCERS: Flood, Nitzer Ebb
 WRITERS: V. Harris, D. McCarthy
 PUBLISHER: Dying Art Limited, ASCAP
 MIXER: Flood
 Geffen **0-21465** (c/o Warner Bros.) (12-inch single)
 Aggressive technoartists unleash this churning dance epic from the fine "Showtime" album. Note the "Shame" remixes.

2 GIRLS *Talk About Rockin'* (6:55)
 PRODUCERS: Dennis Pino, Mike Matire
 WRITERS: Pantello, Triolo, Pino
 PUBLISHER: pending
 MIXER: Elis Pacheco
 Capitol **V-15574** (12-inch single)

Hip-house jam shows promise, but never really kicks in. Although solace is found in the R&B mix, remember... talk is cheap.

D'ATRA HICKS *Heart Of Gold* (7:08)
 PRODUCER: Narada Michael Walden
 WRITERS: N.M. Walden, J. Cohen
 PUBLISHERS: Gratitude Sky/Penzafire, ASCAP
 MIXER: Justin Strauss, Ultimix, Keith Cohen
 Capitol **V-15519** (12-inch single)

New R&B/pop/house single benefits greatly from happening remixes and vocal. Could rekindle Hicks' flame.

MC B. FEATURING DAISEY DEE *This Beat Is Technotronic* (7:22)
 PRODUCER: MC B.
 WRITERS: Eric Martin, Jo Bogaert
 PUBLISHER: ARS
 MIXER: MC B.
 ZYX **6630-12** (12-inch single)

Beating the SBK recording act to the punch, femme rapper impressively stretches out over an instrumental track featured on Technotronic's hit album.

JOEY NEGRO *Do It, Believe It* (6:42)
 PRODUCER: Joey Negro
 WRITER: Joey Negro
 PUBLISHER: not listed
 MIXERS: Joey Negro, Louis Garcia
 Nu Groove **NG-045** (12-inch single)

Atmospheric underground number should pump well into the a.m. Contact: 212-398-1855.

COLOUR SCREAM *Dance No More* (3:45)
 PRODUCER: Michael Long, Paul Moody
 WRITER: not listed
 PUBLISHER: not listed
 Whet Reign Records **WR-1201** (12-inch single)

Bay-area-based foursome shows much potential on this EP of "alternative" dance tunes with an underlying angst. Clubs and college should investigate. Contact: 408-978-5585.

CREW FEATURING FREEDOM WILLIAMS *Get Dumb! (Free Your Body)* (9:19)
 PRODUCERS: Robert Clivilles, David Cole
 WRITERS: Robert Clivilles, David Cole, Frederick B. Williams
 PUBLISHERS: Robi-Rob/Red Instructional/RBG-Dome, ASCAP
 MIXER: Robert Clivilles, David Cole
 Vendetta **VE-7037** (c/o A&M) (12-inch single)

Originally a B side, hip-house track's popularity spawned a host of new mixes.

AC

KATE BUSH *This Woman's Work* (3:34)
 PRODUCER: Kate Bush
 WRITER: Kate Bush
 PUBLISHER: Kate Bush Ltd.
 Columbia **38T-73098** (cassette single)

Touching and bittersweet tale (originally featured on the soundtrack to "She's Having A Baby") combines just the right elements to showcase Bush's moving performance.

TRACY CHAPMAN *This Time* (3:09)
 PRODUCERS: David Kershenbaum, Tracy Chapman
 WRITER: Tracy Chapman
 PUBLISHERS: SBK April/Purple Rabbit, ASCAP
 Elektra **4-64965** (cassette single)

Emotional and introspective ballad highlight from Chapman's latest merits multiformat discovery.

MODERN ROCK

TACKHEAD *Demolition House* (5:50)
 PRODUCER: Tackhead
 WRITER: not listed
 PUBLISHER: SBK
 TWT **4061** (12-inch single)

Talented crew ushers in its "Friendly As A Hand Grenade" project with an aggressive house pace. "Ticking Time Bomb" on the flip kicks even harder. Contact: 212-929-0570.

RAP

PAPA SAN *New Dance* (3:45)
 PRODUCER: M. Johnson
 WRITER: T. Thompson
 PUBLISHER: Pow Wow, ASCAP
 Pow Wow **PW-453** (12-inch single)

One of the hottest rappers in Jamaica, this 20-year-old brings his style stateside with this infectious dancehall romp. Accompanying videoclip can be seen on "Yo! MTV Raps." Contact: 212-245-3010.

ARABIAN PRINCE *Gettin' Down* (timing not listed)
 PRODUCERS: Arabian Prince, Tim Reid II
 WRITER: not listed
 PUBLISHER: not listed
 Orpheus **4JM-72291** (c/o CEMA) (cassette single)

Generous beats complement the personality of Prince's rhymes.

LORD FINESSE & DJ MIKE SMOOTH *Strictly For The Ladies* (4:00)
 PRODUCER: DJ Premier
 WRITER: R. Hall
 PUBLISHER: Frozen Soap, ASCAP
 Wild Pitch **WP-1019** (12-inch single)

Amorous rhyming over sparse beat bed intrigues. 212-594-5050.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

RADIO GRIDLOCK FOR NEW KIDS ON THE BLOCK?

(Continued from page 4)

more dance-oriented station than most, it started early with us, in late October/early November. Even though we've never gone on the air and said anything negative about them, we get a lot of hate calls about the New Kids."

Says WKQB St. Louis PD Lyndon Abell, "Eight-to-12-year-olds love the New Kids to death, but 16-to-21-year-olds are just vicious against them... We're being very careful with the Tommy Page record. It's in nights only, and we always play it out of a request, or refer to it as being by request. That may not stop the person who doesn't like it from tuning out, but it makes them think we're playing what people want, as opposed to being boneheads."

"We were glad that we were first with their concert announcement last week," says WAVA Washington, D.C., PD Matt Farber. "But I had our entertainment reporter take a more neutral angle instead of saying 'Rah Rah New Kids' and making us sound like a teen station."

Most programmers contacted for this story have adopted similar coping strategies. A few played the Tommy Page single all day, but most restricted it, and the other New Kids-associated songs, to nights. Some, like KNRJ Houston PD Jeff Scott, went as far as dayparting those songs to 6-9 p.m., before the group's perceived audience goes to bed.

As for the New Kids' previous hits, most PDs have also restricted those to nights, with a few saying that "You Got It (The Right Stuff)" and "Please Don't Go Girl" have held up well enough to play in other dayparts. Other stations, like WHTZ (Z100) New York, have pulled the group's gold altogether.

Columbia VP/promotion Burt Baumgartner is unfazed by such news. "You had that when Springsteen was peaking, when George Michael was peaking, when Madonna was peaking, when any band has that much exposure," he says. "They're [singling] out old hits that are burned because of radio [overexposure]. Radio causes burnout and then complains."

To that end, both Columbia and Epic moved to squelch "Angel Of Love" as dubs of that unreleased track circulated around the country over the last six weeks. Epic VP of top 40 promotion Charley Lake estimates that his label has sent out about 30 cease-and-desist letters to PDs and had almost an equal number of "polite conversations" with others. The song will not be commercially available as an album cut until May 23, after both "Step" and Ana's current single have been worked to radio.

MORE MATURE STYLE

As for the New Kids' polarized appeal, that's why Starr and the New Kids sought a more mature style for the "Step By Step" album, say label and management execs. "They're no dummies," says Baumgartner. "They knew they had to grow up. It's a natural evolution."

Marc Benesch, who recently resigned as senior VP of pop promotion at Columbia to join Dick Scott's organization on the West Coast, agrees. "The record speaks for itself," he says. "If you hear

['Step By Step'] and the album, you will without a doubt hear a progression happening. It's a big step forward in this group's maturing."

New Kids' backers are also counting on the group's sold-out summer tour to allay radio's fears. And, indeed, most PDs contacted for this story cite the group's ticket sales as a sign of strength. "We just went on the air with the concert announcement, and for two days the phones were going non-stop for information," says WRCK Utica, N.Y., PD Jim Reitz.

"We have New Kids shows in July that are already sold out," says KDWB-FM Minneapolis PD Brian Philips. "We saw the median age of their audience slide way down around Christmas, but in their core, there's not much fatigue at all."

INDICATIONS OF STRENGTH

So while Philips has been bearish on the group's appeal in the past, he was also one of the PDs who played the Ana & Jordan Knight duet, and one of several who made a large on-air stink about having to pull it. "Radio is quick to pronounce any fad over when we get tired of it," Philips says. "Just when you think New Kids mania is over, you get these surprising indications of strength... Besides, [now] we're all embracing the 'Teenage Mutant Ninja Turtles,' so we've all obviously grown up quite a bit," he jokes.

And while KKRZ Portland, Ore., was the home of the nationally syndicated Christmas parody "New Kids Got Run Over By A Reindeer," one of the first signs that not everybody was hanging tough with the group, PD Mark Capps has actually been relatively liberal on dayparting New Kids-related records. "I'll Be Your Everything" spread throughout the dayparts at Z100, and the Perfect Gentlemen single starts in p.m. drive. "I haven't seen any reason to believe the New Kids phenomenon is over," Capps says. "They continue to be a force and I don't see an end to that in the next few months."

Capps says that while Z100's parody drew calls from some 18-24 males "who cheered every second of the song," most responses lacked the fervor that accompanied, say, the on-air disco-bashing of the late '70s. KDON's Hyatt likens it instead to "the Michael Jackson backlash after 'Thriller.'"

Asked what they would do if the New Kids were their management clients, PDs were mixed. While Win Wilford, executive VP with Dick Scott Management, confidently predicts that "when you come out with something fresh, you capture that excitement all over again," several say they would wait awhile.

"Like Michael Jackson, I think the New Kids should stay away for a few years, then come back and have some hits," says Hyatt. Agrees WZPL Indianapolis PD Don London, "The demand might escalate if the next album was held back awhile."

But WAVA's Farber says, "I'm sure their label and management realize that a band like that is a risky venture. They're smart to put another album out now while the demand is out there."

FOR WEEK ENDING APRIL 28, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

		TOP 40/DANCE		ARTIST	
THIS WEEK	LAST WEEK	TITLE	Based on airplay reports from stations combining top 40, dance and urban music.		
1	2	DON'T WANNA FALL IN LOVE	JANE CHILD		
2	1	ALL AROUND THE WORLD	LISA STANSFIELD		
3	6	NOTHING COMPARES 2 U	SINEAD O'CONNOR		
4	5	WHIP APPEAL	BABYFACE		
5	4	I WANNA BE RICH	CALLOWAY		
6	8	U CAN'T TOUCH THIS	M.C. HAMMER		
7	9	SENDING ALL MY LOVE	LINEAR		
8	11	LOVE CHILD	SWEET SENSATION		
9	3	I'LL BE YOUR EVERYTHING	TOMMY PAGE		
10	10	HEARTBEAT	SEDUCTION		
11	14	ALRIGHT	JANET JACKSON		
12	7	WHOLE WIDE WORLD	A'ME LORAIN		
13	16	VOGUE	MADONNA		
14	13	HERE AND NOW	LUTHER VANDROSS		
15	22	POISON	BELL BIV DEVOE		
16	20	READY OR NOT	AFTER 7		
17	12	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE		
18	19	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE		
19	18	TIME AFTER TIME	TIMMY T		
20	21	ALL THAT GLITTERS ISN'T GOLD	THE COVER GIRLS		
21	23	THE HUMPTY DANCE	DIGITAL UNDERGROUND		
22	28	OOH LA LA (I CAN'T GET OVER YOU)	PERFECT GENTLEMEN		
23	24	ALWAYS AND FOREVER	WHISTLE		
24	15	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC		
25	17	IF U WERE MINE	THE U-KREW		
26	27	GETTING AWAY WITH IT	ELECTRONIC		
27	—	CRUISING FOR BRUISING	BASIA		
28	—	GET A LIFE	SOUL II SOUL		
29	30	SPIN THAT WHEEL	HI TEK 3 FEATURING YA KID K		
30	—	DUB BE GOOD TO ME	BEATS INTERNATIONAL		

		TOP 40/ROCK		ARTIST	
THIS WEEK	LAST WEEK	TITLE	Based on airplay reports from stations combining top 40 and rock music.		
1	1	WITHOUT YOU	MOTLEY CRUE		
2	2	WHAT IT TAKES	AEROSMITH		
3	4	NOTHING COMPARES 2 U	SINEAD O'CONNOR		
4	3	FOREVER	KISS		
5	5	THE HEART OF THE MATTER	DON HENLEY		
6	8	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART		
7	6	HOUSE OF PAIN	FASTER PUSSYCAT		
8	9	THE HURTING KIND	ROBERT PLANT		
9	12	COMING OF AGE	DAMN YANKEES		
10	7	I WISH IT WOULD RAIN DOWN	PHIL COLLINS		
11	10	THE WAY IT IS	TESLA		
12	13	HOW CAN WE BE LOVERS	MICHAEL BOLTON		
13	15	I'LL SEE YOU IN MY DREAMS	GIANT		
14	14	THE BALLAD OF JAYNE	L.A. GUNS		
15	20	THIS OLD HEART OF MINE	ROD STEWART WITH RONALD ISLEY		
16	17	BABY, IT'S TONIGHT	JUDE COLE		
17	16	A LITTLE LOVE	COREY HART		
18	19	ROOM AT THE TOP	ADAM ANT		
19	11	BLACK VELVET	ALANNAH MYLES		
20	—	UP ALL NIGHT	SLAUGHTER		
21	25	SAVE ME	FLEETWOOD MAC		
22	24	HEAVEN IS A 4 LETTER WORD	BAD ENGLISH		
23	18	FLY HIGH MICHELLE	ENUFF Z'NUFF		
24	23	ANYTIME	MCAULEY SCHENKER GROUP		
25	—	HOLD ON	WILSON PHILLIPS		
26	22	BLUE SKY MINE	MIDNIGHT OIL		
27	—	BLUES BEFORE AND AFTER	THE SMITHEREENS		
28	29	CUTS YOU UP	PETER MURPHY		
29	26	DREAM ON	BRITNY FOX		
30	—	IT MUST HAVE BEEN LOVE	ROXETTE		

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

New York		P.D.: Joel Salkowitz	
1	3	Sweet Sensation, Love Child	
2	1	Lisa Stansfield, All Around The World	
3	2	Seduction, Heartbeat	
4	4	Timmy T, Time After Time	
5	6	Joey Kid, Counting The Days	
6	13	Linear, Sending All My Love	
7	11	Jane Child, Don't Wanna Fall In Love	
8	18	Madonna, Vogue	
9	9	Jay Williams, Sweet	
10	12	Concept Of One (Featuring Tony	
11	5	Taylor Dayne, Love Will Lead You	
12	8	Tommy Page, I'll Be Your Everything	
13	16	George Lamond, Bad Of The Heart	
14	14	Luther Vandross, Here And Now	
15	15	Sonia, You'll Never Stop Me	
16	17	Babyface, Whip Appeal	
17	20	The Cover Girls, All That Glitters Is	
18	23	Janet Jackson, Alright	
19	19	Calloway, I Wanna Be Rich	
20	10	Technotronic, Get Up! (Before The	
21	28	Soul II Soul, Get A Life	
22	22	Ale, Stop Me If I Fall In	
23	26	Hi Tek 3 Featuring Ya Kid K, Spin	
24	7	A'me Lorain, Whole Wide World	
25	31	M.C. Hammer, U Can't Touch This	
26	29	4er's, Touch Me	
27	34	Snap, The Power	
28	30	Jimmy Summerville, You Make Me	
29	32	Beats International, Dub Be Good To	
30	33	Expose, Your Baby Never Looked	
31	35	Electronic, Getting Away With It	
32	24	Fascination, Remember	
33	—	Bell Biv Devoe, Poison	
34	EX	Alisha, Bounce Back	
35	27	Kyze, Stomp (Move Jump Jack Your	
A	—	After 7, Ready Or Not	
A	—	Raana Paige, Rescue Me	
A	—	Perfect Gentlemen, Ooh La La (I	
A	—	D-Mob, That's The Way Of The World	
A	—	Gloria Estefan, Oye Mi Canto	
EX	EX	Basia, Cruising For Bruising	
EX	EX	Michelle, Nicety	
EX	EX	Deskee, Let There Be House	
EX	EX	Sybil, Crazy 4 U	



Chicago		P.D.: Dave Shakes	
1	2	Technotronic, Get Up! (Before The	
2	3	A'me Lorain, Whole Wide World	
3	1	Luther Vandross, Here And Now	
4	5	Taylor Dayne, Love Will Lead You	
5	6	Lisa Stansfield, All Around The World	
6	7	Jane Child, Don't Wanna Fall In Love	
7	11	Sinead O'Connor, Nothing Compares	
8	10	Linear, Sending All My Love	
9	4	Tommy Page, I'll Be Your Everything	
10	20	Janet Jackson, Alright	
11	13	Seduction, Heartbeat	
12	17	Phil Collins, I Wish It Would Rain Do	
13	14	Mr. Lee, Get Busy	
14	15	Babyface, Whip Appeal	
15	8	D-Mob, C'mon And Get My Love	
16	19	Perfect Gentlemen, Ooh La La (I	
17	9	Calloway, I Wanna Be Rich	
18	9	Phil Collins, I Wish It Would Rain Do	
19	22	Sweet Sensation, Love Child	
20	26	Whistle, Always And Forever	
21	23	Digital Underground, The Humpty	
22	24	Salt-N-Pepa, Expression	
23	25	The Cover Girls, All That Glitters Is	
24	EX	Electronic, Getting Away With It	
25	29	M.C. Hammer, U Can't Touch This	
26	28	Expose, Your Baby Never Looked	
27	EX	Beats International, Dub Be Good To	
28	30	Hi Tek 3 Featuring Ya Kid K, Spin	
29	EX	Bell Biv Devoe, Poison	
30	EX	George Lamond, Bad Of The Heart	
A30	—	After 7, Ready Or Not	
A	—	D-Mob, That's The Way Of The World	
A	—	Nikki, Notice Me	

TOP 40/ROCK PLAYLISTS

Los Angeles		P.D.: Scott Shannon	
1	4	M.C. Hammer, U Can't Touch This	
2	1	Lisa Stansfield, All Around The World	
3	5	Kiss, Forever	
4	2	Tommy Page, I'll Be Your Everything	
5	3	Linear, Sending All My Love	
6	5	Technotronic, Get Up! (Before The	
7	8	Calloway, I Wanna Be Rich	
8	7	A'me Lorain, Whole Wide World	
9	11	Seduction, Heartbeat	
10	9	The Good Girls, Your Sweetness	
11	13	Fascination, Remember	

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Mothers Milk

RED HOT SEX CHILLI



RED HOT & GOLD



PRODUCED BY: MICHAEL BEINHORN • MANAGEMENT: LINDY GOETZ/LGM MGMT.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THERE'S A TREMENDOUS AMOUNT of activity on the chart. Starting at the top, "Nothing Compares 2 U" by Sinead O'Connor (Chrysalis) has enormous point gains again, leading to the highest combined point total for a No. 1 record in years, and it is still gaining. A minimum four-week stay is almost certain, with the only records powerful enough to displace "Nothing" still far behind—"All I Wanna Do Is Make Love To You" by Heart (Capitol) at No. 10 and "Vogue" by Madonna (Sire) at No. 12. The singles by Jane Child and Lisa Stansfield should not be slighted; each had as many points as a typical No. 1 record and only fell short because of O'Connor's extraordinarily strong single.

AS PART OF THE burst of activity, there are 13 new entries, including the highest debut since "We Are The World" in 1985: "U Can't Touch This" by M.C. Hammer (Capitol) enters the chart at No. 27. To be fair, it must be pointed out that "Touch" has had many weeks of airplay as an album cut, accumulating 181 stations so far. It finally debuts because Capitol is shipping the 12-inch single to stores this week. A cassette single will follow in a few weeks. "Touch" is the first Hot 100 single for Oakland, Calif., native Hammer, and an impressive debut it is: top five at two dozen reporting stations, including a No. 1 report from Power 106 Los Angeles and great jumps of 10-2 at Power 96 Detroit, 9-3 at KMEF San Francisco, and 13-5 at Kiss 108 Boston.

LET'S TAKE A QUICK look at the other artists bowing on the chart this week and last, starting with the domestic artists. Rap duo Partners In Kryme has the biggest-jumping single on the chart this week, as "Turtle Power" (SBK) from the smash movie "Teenage Mutant Ninja Turtles" zooms 32 places to No. 57 with 46 adds and an early jump of 14-10 at Z100 in the group's home base, New York. New rock quartet Damn Yankees, with a superstar lineup including Ted Nugent and Tommy Shaw, jumps to No. 68 with "Coming Of Age" (Warner Bros.), already top 10 at four radio reporting stations, including 8-4 at WAAF Worcester, Mass. Brent Bourgeois, formerly half of Bourgeois Tagg, makes his solo debut at No. 75 with "Dare To Fall In Love," the first single for new label Charisma. Los Angeles-based rock band Slaughter enters at No. 98 with its MTV favorite, "Up All Night" (Chrysalis); it makes an early radio move of 6-5 at WLRS Louisville, Ky. Also from Southern California, singer/dancer/songwriter Louie Louie enters at No. 97 with his debut single, "Sittin' In The Lap Of Luxury" (WTG).

OTHER ARTISTS BOWING hail from foreign shores. Irish group The 4 Of Us jumps to No. 79 with its Hot 100 single, "Drag My Bad Name Down" (Columbia). Russian band Gorky Park enters at No. 92 with "Try To Find Me" (Mercury). And last but not least, a guy named Nikki and a girl named Tyler Collins are the youngest artists to bow, each being 21 years old. Nikki, who grew up in Ohio, enters strongly at No. 73 with "Notice Me" (Geffen); Collins, who grew up in Detroit, enters at No. 89 with her top 10 black single, "Girls Nite Out" (RCA). "Girls" jumps 19-13 at KYRK Las Vegas and 24-20 at KZZP Phoenix.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON CHART
DO YOU REMEMBER? PHIL COLLINS ATLANTIC	12	25	94	131	132
CHILDREN OF THE NIGHT RICHARD MARX EMI	8	24	97	129	129
TURTLE POWER PARTNERS IN KRYME SBK	6	9	46	46	71
DEADBEAT CLUB THE B-52'S REPRISE	5	5	31	41	94
OOH LA LA... PERFECT GENTLEMEN COLUMBIA	5	4	31	40	144
THE DOWNEASTER "ALEXA" BILLY JOEL COLUMBIA	0	3	36	39	43
POISON BELL BIV DEVOE MCA	5	5	26	36	102
DARE TO FALL IN LOVE BRENT BOURGEOIS CHARISMA	1	6	27	34	63
SITTIN' IN THE LAP OF... LOUIE LOUIE WTG	3	4	26	33	37
BABY, IT'S TONIGHT JUDE COLE REPRISE	3	9	12	24	151

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

FOR WEEK ENDING APRIL 28, 1990

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	NOTHING COMPARES 2 U	SINEAD O'CONNOR	1
2	1	ALL AROUND THE WORLD	LISA STANSFIELD	4
3	4	I WANNA BE RICH	CALLOWAY	3
4	3	DON'T WANNA FALL IN LOVE	JANE CHILD	2
5	8	HOW CAN WE BE LOVERS	MICHAEL BOLTON	5
6	9	WITHOUT YOU	MOTLEY CRUE	8
7	11	WHIP APPEAL	BABYFACE	6
8	6	HERE AND NOW	LUTHER VANDROSS	7
9	10	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	9
10	18	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	10
11	12	WHAT IT TAKES	AEROSMITH	11
12	13	HEARTBEAT	SEDUCTION	13
13	17	SENDING ALL MY LOVE	LINEAR	15
14	19	POISON	BELL BIV DEVOE	24
15	5	FOREVER	KISS	19
16	36	VOGUE	MADONNA	12
17	22	HOLD ON	WILSON PHILLIPS	16
18	20	THE HUMPTY DANCE	DIGITAL UNDERGROUND	26
19	7	I'LL BE YOUR EVERYTHING	TOMMY PAGE	14
20	26	LOVE CHILD	SWEET SENSATION	18
21	25	ROOM AT THE TOP	ADAM ANT	21
22	31	ALRIGHT	JANET JACKSON	17
23	27	THE HEART OF THE MATTER	DON HENLEY	22
24	16	BLACK VELVET	ALANNAH MYLES	25
25	33	THIS OLD HEART OF MINE	ROD STEWART	20
26	15	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	23
27	14	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	30
28	32	EXPRESSION	SALT-N-PEPA	33
29	23	THE SECRET GARDEN	QUINCY JONES	40
30	21	IF U WERE MINE	THE U-KREW	32
31	28	JUST A FRIEND	BIZ MARKIE	45
32	24	HEART OF STONE	CHER	39
33	—	IT MUST HAVE BEEN LOVE	ROXETTE	29
34	30	NO MORE LIES	MICHEL'LE	48
35	35	TIME AFTER TIME	TIMMY T	41
36	39	HOUSE OF PAIN	FASTER PUSSYCAT	34
37	—	READY OR NOT	AFTER 7	36
38	—	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	28
39	—	A LITTLE LOVE	COREY HART	37
40	37	OPPOSITES ATTRACT	PAULA ABDUL	64

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	NOTHING COMPARES 2 U	SINEAD O'CONNOR	1
2	1	DON'T WANNA FALL IN LOVE	JANE CHILD	2
3	4	I WANNA BE RICH	CALLOWAY	3
4	3	ALL AROUND THE WORLD	LISA STANSFIELD	4
5	6	HOW CAN WE BE LOVERS	MICHAEL BOLTON	5
6	11	WHIP APPEAL	BABYFACE	6
7	7	HERE AND NOW	LUTHER VANDROSS	7
8	19	VOGUE	MADONNA	12
9	13	WITHOUT YOU	MOTLEY CRUE	8
10	5	I'LL BE YOUR EVERYTHING	TOMMY PAGE	14
11	14	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	9
12	15	WHAT IT TAKES	AEROSMITH	11
13	18	THIS OLD HEART OF MINE	ROD STEWART	20
14	17	ALRIGHT	JANET JACKSON	17
15	20	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	10
16	16	HEARTBEAT	SEDUCTION	13
17	26	U CAN'T TOUCH THIS	M.C. HAMMER	27
18	22	SENDING ALL MY LOVE	LINEAR	15
19	21	LOVE CHILD	SWEET SENSATION	18
20	8	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	23
21	25	HOLD ON	WILSON PHILLIPS	16
22	24	THE HEART OF THE MATTER	DON HENLEY	22
23	9	FOREVER	KISS	19
24	27	ROOM AT THE TOP	ADAM ANT	21
25	10	I WISH IT WOULD RAIN DOWN	PHIL COLLINS	31
26	28	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	28
27	12	BLACK VELVET	ALANNAH MYLES	25
28	29	IT MUST HAVE BEEN LOVE	ROXETTE	29
29	23	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	30
30	37	OOH LA LA...	PERFECT GENTLEMEN	38
31	31	IF U WERE MINE	THE U-KREW	32
32	38	BABY, IT'S TONIGHT	JUDE COLE	42
33	—	POISON	BELL BIV DEVOE	24
34	34	SAVE ME	FLEETWOOD MAC	35
35	36	I'LL SEE YOU IN MY DREAMS	GIANT	43
36	40	CRUISING FOR BRUISING	BASIA	44
37	35	A LITTLE LOVE	COREY HART	37
38	—	GETTING AWAY WITH IT	ELECTRONIC	47
39	—	READY OR NOT	AFTER 7	36
40	39	HOUSE OF PAIN	FASTER PUSSYCAT	34

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	13 HEARTBEAT (Sugarbiscuit, ASCAP)	64 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
4 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	66 HEAVEN IS A 4 LETTER WORD (Rock Dog, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Wild Crusade, ASCAP/Screen Gems-EMI, BMI/Mark Spiro, BMI) HL/WBM	49 OYE MI CANTO (HEAR MY VOICE) (Foreign Imported, BMI) CPP
10 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	7 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL	85 PICTURES OF YOU (Fiction, ASCAP)
46 ALL MY LIFE (Seagrave, BMI) CLM	88 HERE WE ARE (Foreign Imported, BMI) CPP	24 POISON (Hi-Frost, BMI)
53 ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP)	95 HIDE AND SEEK (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP	96 PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/CBS, ASCAP) HL
17 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	16 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL	36 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
52 ALWAYS AND FOREVER (Almo, ASCAP/Rodsongs, ASCAP) CPP	34 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM	74 ROOM (Man Woman Together Now!, BMI/Irving, BMI) CPP
42 BABY, IT'S TONIGHT (Coleision, BMI/EMI Blackwood, BMI)	67 HOW 'BOUT US (FROM "TRUE LOVE") (Irving, BMI) CPP	21 ROOM AT THE TOP (Colgems-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
71 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	5 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM	70 SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL
25 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	26 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)	35 SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
55 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP)	50 HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI April, ASCAP/Talk Time, ASCAP/Virgin, ASCAP) CPP/WBM	40 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM/HL
86 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong-USA, ASCAP)	99 I GO TO EXTREMES (Joel, BMI) HL	15 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
80 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	3 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM	97 SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)
68 COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM	31 I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.) WBM	94 SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP
44 CRUISING FOR BRUISING (Virgin, ASCAP) CPP	32 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)	69 SPIN THAT WHEEL (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM
56 CUTS YOU UP (American Momentum, BMI)	14 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Dorallo, BMI/Page Three, BMI) WBM	78 THAT'S THE WAY OF THE WORLD (EMI, BMI/EMI Blackwood, BMI)
72 DANGEROUS (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	43 I'LL SEE YOU IN MY DREAMS (Itsal, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM	20 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
75 DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Dewhit, ASCAP)	29 IT MUST HAVE BEEN LOVE (FROM "PRETTY WOMAN") (Jimmy Fun, BMI) CLM	90 THIS & THAT (Liaifal, BMI/Careers, BMI)
60 DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI) CPP	45 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM	41 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) WBM
51 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI)	83 KEEP IT TOGETHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	87 TRUE BLUE LOVE (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Petwolf, ASCAP) HL/WBM
2 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	77 LAMBADA (CBS, ASCAP) HL	92 TRY TO FIND ME (Luna Tunes, BMI)
79 DRAG MY BAD NAME DOWN (Irving, BMI) CPP	37 A LITTLE LOVE (Liesse-Harco, ASCAP)	57 TURTLE POWER (EMI Blackwood, BMI/Kikimit, BMI) HL
76 DUB BE GOOD TO ME (Go! Discs)	18 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP	27 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)
58 ENJOY THE SILENCE (Emile, ASCAP)	21 LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI) HL	98 UP ALL NIGHT (Topless, BMI/Chrysalis, BMI)
54 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	81 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM	12 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
33 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	63 MAKE IT LIKE IT WAS (For Our Children, ASCAP/Zomba, ASCAP) CPP	65 THE WAY IT IS (City Kidd, ASCAP) CLM
19 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	59 MOONLIGHT ON WATER (Nonpareil, ASCAP/EMI April, ASCAP/Stephen A. Kiper, ASCAP) HL/WBM	11 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
61 GET A LIFE (Virgin, ASCAP) CPP	62 NICETY (Ruthless Attack, ASCAP)	6 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
30 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	48 NO MORE LIES (Ruthless Attack, ASCAP)	9 WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Eliot Wolff, ASCAP/Jobete, ASCAP) CPP
47 GETTING AWAY WITH IT (Virgin, ASCAP/Cage/10) CPP/WBM	1 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM	82 WILD WOMEN DO (FROM "PRETTY WOMAN") (Geffen, ASCAP/CBS, ASCAP/No Ears, ASCAP/Chalk Hill, ASCAP) HL/WBM
89 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)	73 NOTICE ME (Stikki Ikki, ASCAP/Padavan, BMI)	8 WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM
93 GOT TO GET (Telegram, MCPS/Misty, MCPS)	91 ONLY MY HEART TALKIN' (Beehee Boy, ASCAP/Nonpareil, ASCAP)	100 YOU MAKE ME FEEL (MIGHTY REAL) (Sequins At Noon, ASCAP/Warrick, ASCAP)
84 HAVE A HEART (Monster, ASCAP/Bob-A-Lew, ASCAP) CLM	38 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL	28 YOUR BABY NEVER LOOKED GOOD IN BLUE (Realsongs, ASCAP) WBM
39 HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM		
22 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM		

LABELS AGREE TO ENVIRONMENTAL INFO 'STICKERS'

(Continued from page 7)

release schedule, but the first message should appear by July, says Tobey. I.R.S. VP of administration Richard Whitmore says he hopes to get the blurbs onto the label's June releases. According to Tobey, the messages should be rotated on at least 100 million packages by July 1991.

The idea is to rotate the messages every 60 days, so that after 20 months all of them will have been used. "However, every label will have the option of doing what they want," says Tobey.

"It's really a terrific thing," says Jim Cawley, EMI's senior VP of sales and marketing. "Look at communism—no one thought that situation would ever change, and then the Berlin Wall fell. The next frontier is the environment. If you straighten out all the wars, that's all well and good, but if there's no planet to live on, what have you accomplished?"

One label, Alligator, had originally agreed to be part of the campaign but later withdrew. "It was not a big philosophical decision; I just didn't

read the proposal carefully," explains Alligator president Bruce Iglauer.

"I just skimmed it and saw something about using recycled materials, which we're doing, anyway. I didn't understand about the rotating messages. First of all, for a company our size, it would be economically unfeasible. We'd have to keep changing the messages every few months. Secondly, if I was going to give any message it would be industry-centered: let's get rid of this box altogether, or something about record labeling. But

I can't see myself telling people to inflate their tires."

Some of the labels noted an irony in putting environmental messages on throwaway CD longboxes. "Quite frankly, it is an odd situation when you are placing environmental messages on something that shouldn't exist," says Rick Dobbis, executive VP/GM of RCA. "The best environmental message of all would be to eliminate the 6-by-12 [longbox]." But as Jim Swindel, senior VP/GM of Virgin, points out, "If we're being forced to stick with the longbox, we might as well use it to convey a message."

Rykodisc president Don Rose agrees: "Our ultimate hope is to eliminate the 6-by-12 box. But in the meantime, since we regard them as a necessary evil, we will try to use them in the most environmentally conscious way possible."

I.R.S.' Whitmore feels the messages might even help indirectly in eliminating the 6-by-12 box. "There's going to have to be consumer pressure to get rid of the longboxes. The more you can get consumers on the street level aware of these issues, the more it will help," he says.

Several labels, including Elektra, Warner Bros., Virgin, Rykodisc, and Rhino, are addressing the longbox controversy partly by using recycled paperboard (Billboard, April 14). In a new wrinkle, MCA plans to start putting a logo on its CD boxes informing

consumers that the package is recyclable, says John Burns, the label's executive VP of distribution.

Tobey would like to see the message campaign expand to other music packaging. He plans to offer the 10 tips in formats suitable for the back of the CD booklet and for the cassette J-cards. "This will not just increase our visibility and get us many more impressions than if we just put it on the boxes; it will also take the emphasis off the CD box and onto the message," says Tobey, who would like to see the longbox eliminated.

Some labels are discussing that step, he says, and he hopes to have a commitment from one or more of them by early May.

One possible problem to be resolved is the space limitations of the cassette. "You don't have a lot of space to get a message across," says Whitmore. "To add another panel on the J-card is a bit hypocritical—it's adding to the problem that you're trying to solve" by using extra paper.

The campaign will continue for as long as people seem to be responding, says Tobey. By including follow-up phone numbers, he hopes to get an idea of the campaign's effectiveness.

The messages were taken from two books: "50 Simple Things You Can Do To Save The Earth," published by Earthworks Press, and "101 Ways To Help Heal The Earth," published by Greenhouse Crisis Foundation.

TOM WAITS TESTIFIES IN SOUND-ALIKE TRIAL

(Continued from page 6)

ly proved that Ford Motor Co.'s agency, Young & Rubicam Inc., deliberately and unlawfully pirated her voice for a 1985 car commercial (Billboard, Nov. 11). Still pending is a suit against McDonald's and an ad agency by Bobby Darin's heirs, who claim that the crooner's voice was pirated for the hamburger restaurant's "Mac Tonight" commercials.

Waits' attorney, Howard King, is hoping to apply the Midler ruling to the purported use of a Waits sound-alike in the corn chip jingle. He maintains that Frito-Lay has violated the Lanham Act, which bans false advertising.

Frito-Lay's attorneys say that the ruling, which is under appeal, does not apply because Waits' voice is not as distinctively well-known as Midler's. Attorney Anthony Liebig says he will also call phonetics experts to testify that Waits cannot claim to own his voice.

In the courtroom, Waits said that the only time he made a commercial was 10 years ago, when he agreed to do a dog food spot. "I was down on my luck, and I've always liked dogs," the singer explained.

Waits said that he later felt he had betrayed his art and sold himself "down the river," and he vowed never again to use his voice to endorse a product.

Waits said he was "shocked" when he heard the Salsa Rio Doritos commercial on an L.A. radio station in the fall of 1988, and that his shock soon turned to anger as he realized that listeners would "identify it as my voice and identify that I had agreed to do a commercial for Doritos."

In a deposition read to jurors, Tracy-Locke's production head Eric

Brenner testified that copies of "Step Right Up" were given to various people involved in producing the radio spot. They were told the ad agency wanted a "bluesy after-hours nightclub atmosphere."

When singer Jim Byrnes, hired by a Vancouver production company, failed to meet the agency's approval, a Dallas recording engineer suggested Carter, a local band member who "did Tom Waits in his act."

Brenner's deposition said that Carter's voice on the jingle was so close to "one of Waits' sounds . . . it made me nervous . . . We had discussed the Midler thing and felt this was coming close to the problem."

Brenner said they even "tried to

get Carter to back off" on his impersonation of Waits' voice.

In the jingle, which was played for jurors along with a selection of Waits' songs, Carter sings, "It's buffo, boffo, bravo, gung-ho, tally-ho, but never mellow. Try 'em, buy 'em, get 'em, got 'em."

"It embarrassed me," Waits testified. "I had to call my friends and tell them it wasn't me."

Also embarrassed was Carter, an avowed Waits fan.

"I have just about all of Tom Waits' albums," testified Carter, who added that he has "attempted to imitate" the singer's bluesy, story-telling style as part of his band's act since 1978.

AT LEAST 3 U.S. COMPANIES DEVELOPING DIGITAL AUDIO CABLE TRANSMISSION

(Continued from page 6)

the records is a vital part. Radio entertains, educates, and is a companion to many people. Over a period of time, the majority of people would prefer to have back announcing."

Digital Cable Radio's test subscribers also like the announcer-free service, according to David Del Beccaro, VP of new business development for Jerrold.

"Every listener was adamant that they did not want to hear announcements," says Del Beccaro, who heads Digital Cable Radio. "It's easier to keep listening, and a lot more relaxing, if it's totally interruption-free. We didn't even have the 800 number in the test, and yet the satisfaction levels are extraordinary—90% rated the service as highly or extremely satisfying."

The test was carried out in the cit-

ies of Willow Grove, Pa., Sacramento, Calif., and DeLand, Fla., where approximately 7% of the cable users subscribed to Digital Cable Radio's system after a one-pass marketing effort. Of these 500 subscribers, 59% say the cable radio tuner is the most-used stereo component in their homes, according to Del Beccaro.

Del Beccaro says 17 MSOs (multiple systems operators) are committed to carrying Digital Cable Radio, including Cox, Continental, Newhouse, Warner, and Cablevision Industries. He will not disclose which satellite the company will use but claims it has access to one.

Viacom, Continental, Times-Mirror, and Century are among the MSOs committed to carrying the Digital Radio Network, according to DeLany. The SpaceNet 1 satellite will be

used for transmissions.

The ICT system will use GE America's Satcom IV Transponder 19 satellite.

A major difference among these services lies in their proprietary technologies for tuner, satellite downlink, and retransmission equipment.

Digital Cable Radio's sister company, Jerrold Instruments, manufactures and supplies equipment for its service, whereas Digital Radio Network is seeking an overseas manufacturer for its gear.

Under its agreement with ICT, Scientific Atlanta will develop, manufacture, sell, and distribute cable operator and subscriber equipment for the CD/27 service. Tuner pricing has yet to be determined.

Founded in 1986, ICT announced last February that it would have an 8-channel system ready by summer 1989 (Billboard, February 4, 1989). That launch was delayed, due largely to financial concerns, although development of the technology continued, according to Seagrave.

There can be more than 250 channels available on future systems, and tuners can already accommodate local or distant radio stations. The advantage to a subscriber of receiving these signals via cable—aside from his or her desire to listen to stations in other cities—is that the transmissions can take advantage of full digital sound.

"We think this is going to be very compatible with broadcast radio," says ICT president Tom Oliver. "Broadcast radio services the mobile marketplace beautifully; we think we're going to increase music listening in the home."

Oliver anticipates that, since the service allows consumers to hear music as it sounds on CD, it will increase sales in that format.

MICHELE ANTHONY TAKES HER LEGAL/TALENT EXPERTISE TO CBS

(Continued from page 4)

After, and Joe Cocker, among many others.

"I was tutored in my last year-and-a-half in high school because I traveled on the road with Humble Pie and other groups," says Anthony. "Not wanting to be directly involved in management but still connected to talent, I was advised that by becoming a lawyer I could do something that could bring two worlds together." She holds a B.A. from George Washington Univ. and a J.D. from the Univ. of Southern California. She has been a lawyer for a decade.

In coming to CBS, Anthony is leaving a partnership at the Los Angeles law firm of Manatt, Phelps, Rothenberg & Phillips, where in a 5¹/₂-year career her clients included Guns 'N Roses, Ozzy Osbourne, Lita Ford, Steve Earle, Toni Childs, and others (Billboard, Feb. 17). She says she has

spent the last two months "winding down" her situation at the law firm.

Under Anthony, plans call for a CBS A&R staff to be located in Atlanta, in Texas, and in a city in each of the Northeast, Northwest, and Midwest regions. "Besides talent, the idea of the regional offices is to provide a seeding ground for new A&R people. It's a resource to A&R at the other CBS labels already in place."

Although based in New York, Anthony will maintain her apartment on the West Coast, where she expects to spend at least one week a month. This trek takes on even more importance in view of the recent appointment of Richard Griffiths, former chief of Virgin Music, as a senior VP of West Coast activities for CBS. "Richard's is more of a creative activity than mine, bringing the label a super A&R source on the West Coast,"

says Anthony. As a lawyer, Anthony adds, she has built a reputation of "representing a lot of new bands in a very hands-on approach. But I don't pretend to be A&R people."

Yet it was a discussion with Tommy Mottola and Columbia president Don Ienner about a new act and an A&R appointment that first ignited the spark that would lead to her new position. "I was aware that several top artist lawyers on the West Coast had basically stopped doing business with CBS—it had become too monolithic and tough to deal with. I was very impressed with Tommy and Donny in arranging a deal to bring Alice In Chains to the label, as well as Nick Terzo to the A&R department on the West Coast. They vowed to me that they were bringing the street back to CBS."

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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store, one-stop, and rack sales reports.	
1	2	6	4	SINEAD O'CONNOR ENHANCED 21759/CHRYSALIS (9.98) (CD) 1 week at No. 1	I DO NOT WANT WHAT I HAVEN'T GOT
2	3	4	30	JANET JACKSON ▲ ³ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	5	3	41	MICHAEL BOLTON ▲ COLUMBIA OC 45012 (CD)	SOUL PROVIDER
4	1	1	55	BONNIE RAITT ▲ CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
5	4	2	93	PAULA ABDUL ▲ ⁶ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
6	7	10	8	M.C. HAMMER CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
7	6	5	16	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
8	10	14	4	DEPECHE MODE SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
9	8	8	31	AEROSMITH ▲ ² GEFEN 24254 (9.98) (CD)	PUMP
10	9	7	22	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
11	12	16	8	LISA STANSFIELD ARISTA 8554 (9.98) (CD)	AFFECTION
12	11	11	19	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
13	14	17	4	ROBERT PLANT ESPERANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
14	42	—	2	HEART CAPITOL 91820 (9.98) (CD)	BRIGADE
15	13	9	41	THE B-52'S ▲ ² REPRISE 25854 (9.98) (CD)	COSMIC THING
16	22	30	4	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
17	17	18	39	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
18	19	19	42	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
19	15	12	28	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
20	32	55	4	SOUNDTRACK EMI 93492 (10.98) (CD)	PRETTY WOMAN
21	16	13	21	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
22	20	20	7	MIDNIGHT OIL COLUMBIA 45398 (CD)	BLUE SKY MINING
23	18	15	58	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
24	30	36	11	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
25	21	21	32	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
26	23	24	9	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
27	26	33	6	ROD STEWART WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
28	25	27	23	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
29	24	23	26	BILLY JOEL ▲ ³ COLUMBIA OC 44366 (CD)	STORM FRONT
30	31	29	88	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
31	27	22	51	TOM PETTY ▲ ³ MCA 6253 (9.98) (CD)	FULL MOON FEVER
32	29	26	40	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
33	28	25	21	KENNY G ▲ ARISTA AL 13-8613 (13.98) (CD)	LIVE
34	36	91	3	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
35	33	28	24	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
36	34	31	32	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
37	35	34	23	MICHAEL PENN RCA 9692-1-R (9.98) (CD)	MARCH
38	41	45	6	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
39	43	60	4	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
40	NEW	1	1	PUBLIC ENEMY DEF JAM 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
41	37	32	54	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
42	38	39	16	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
43	39	35	26	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
44	57	64	5	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
45	44	47	13	PETER MURPHY BEGGAR'S BANQUET 9877-1 H/RCA (9.98) (CD)	DEEP
46	82	—	2	SOUNDTRACK SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
47	47	50	5	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
48	49	54	4	DAVID BOWIE RYKODISC RALP 0171 (13.98) (CD)	CHANGESBOWIE
49	56	53	9	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
50	45	46	41	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
51	54	52	27	SEDUCTION VENDETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
52	52	56	5	THE NOTTING HILLBILLIES WARNER BROS. 26147 (9.98) (CD)	MISSING ... PRESUMED HAVING A GOOD TIME
53	60	62	39	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
54	48	40	50	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	44	43	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
56	46	38	64	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
57	40	37	67	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
58	51	51	40	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
59	50	48	14	KAOMA ● EPIC 46010 (CD)	WORLD BEAT
60	59	58	5	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUN HOUSE
61	65	66	28	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
62	69	74	26	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
63	63	63	20	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
64	58	49	24	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
65	130	—	2	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
66	74	104	3	WILSON PHILLIPS SBK 93745 (9.98) (CD)	WILSON PHILLIPS
67	53	43	23	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
68	66	67	5	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
69	62	42	33	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
70	NEW	1	1	FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD)	BEHIND THE MASK
71	72	79	9	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
72	61	41	22	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
73	64	59	26	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
74	67	57	58	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
75	71	68	5	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
76	68	71	20	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
77	73	73	16	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
78	70	61	24	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
79	75	82	33	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
80	94	102	3	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
81	77	84	7	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
82	76	78	8	OINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
83	97	169	3	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVING LIKE HUSTLERS
84	90	117	5	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
85	84	75	22	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
86	91	94	15	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
87	80	76	12	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
88	78	81	11	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
89	NEW	1	1	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
90	92	109	5	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
91	96	111	5	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
92	81	69	44	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
93	79	70	42	BAD ENGLISH ▲ EPIC OE 45083 (CD)	BAD ENGLISH
94	NEW	1	1	LITTLE FEAT WARNER BROS. 26163 (9.98) (CD)	REPRESENTING THE MAMBO
95	83	83	21	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
96	103	92	47	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
97	111	185	3	SAM KINISON WARNER BROS. 26073* (9.98) (CD)	LEADER OF THE BANNED
98	93	95	11	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
99	104	148	3	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
100	113	123	6	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
101	108	112	7	THE MISSION U.K. MERCURY 842 251 (CD)	CARVED IN SAND
102	86	85	8	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
103	100	90	13	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
104	105	135	4	SOUNDTRACK MOTOWN 6296 (9.98) (CD)	HOUSE PARTY
105	95	86	9	OZZY OSBOURNE ASSOCIATED 6Z45451/EPIC (CD)	JUST SAY OZZY
106	99	80	7	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
107	88	89	38	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
108	106	107	12	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
109	115	137	10	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS

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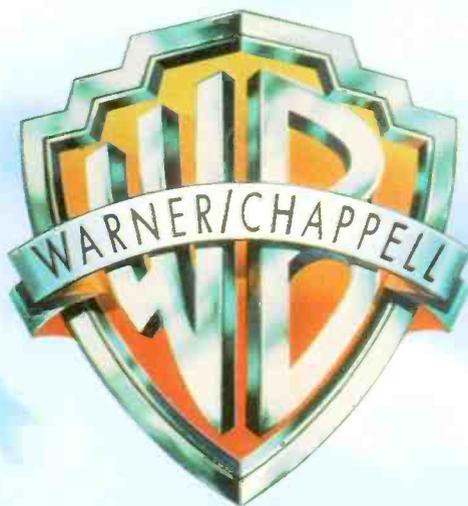
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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	98	98	45	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
111	107	115	7	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
112	89	87	23	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
113	133	164	7	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
114	148	155	33	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
115	102	72	61	WARRANT ▲² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
116	85	65	33	ROLLING STONES ▲² COLUMBIA OC 45333 (CD)	STEEL WHEELS
117	117	101	31	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
118	87	77	30	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
119	101	88	13	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
120	114	114	5	PETER WOLF MCA 6349 (9.98) (CD)	UP TO NO GOOD
121	118	113	56	MADONNA ▲³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
122	112	103	33	RED HOT CHILI PEPPERS ● EMI 92152 (9.98) (CD)	MOTHER'S MILK
123	109	93	14	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
124	110	96	37	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
125	123	119	24	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
126	124	136	10	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLET
127	120	126	9	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
128	126	99	30	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
129	139	128	6	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL
130	137	147	6	PRETTY BOY FLOYD MCA 6341 (9.98) (CD)	LEATHER BOYZ WITH ELECTRIC TOYZ
131	116	97	22	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
132	119	120	16	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
133	NEW ▶		1	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
134	140	161	5	GUN A&M SP 5285 (8.98) (CD)	TAKING ON THE WORLD
135	134	116	46	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
136	121	125	61	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
137	135	133	9	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
138	157	197	4	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
139	122	108	22	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
140	143	132	8	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
141	125	127	8	BLACK UHURU MESA 79021/RHINO (9.98) (CD)	NOW
142	156	186	3	HURRICANE ENIGMA 73577/CAPITOL (9.98) (CD)	SLAVE TO THE THRILL
143	136	139	3	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
144	131	150	7	J.J. CALE SILVERTONE 1306/RCA (8.98) (CD)	TRAVEL-LOG
145	158	146	10	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
146	NEW ▶		1	COREY HART EMI 92513 (9.98) (CD)	BANG
147	147	144	73	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
148	141	100	10	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
149	128	134	5	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARD WAY
150	144	130	93	BOBBY BROWN ▲⁶ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
151	129	110	10	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MGVIN' TRAIN
152	150	166	44	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
153	NEW ▶		1	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
154	127	106	27	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
155	138	141	30	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	145	121	29	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
157	132	122	60	FINE YOUNG CANNIBALS ▲² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
158	153	165	20	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
159	146	118	23	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
160	151	151	115	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
161	161	158	74	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
162	180	—	2	THE SILOS RCA 2051-1-R (8.98) (CD)	THE SILOS
163	162	159	3	THE BELOVED ATLANTIC 82047 (9.98) (CD)	HAPPINESS
164	171	184	4	CRACK THE SKY GRUDGE 4520* (8.98) (CD)	DOG CITY
165	155	124	14	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
166	164	149	62	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
167	159	160	14	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
168	176	198	6	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	THE INNOCENCE MISSION
169	154	129	21	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
170	179	—	2	ERIC JOHNSON CAPITOL 90517 (9.98) (CD)	AH VIA MUSICOM
171	NEW ▶		1	A TRIBE CALLED QUEST PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM JIVE 1131-1-J/RCA (8.98) (CD)	A TRIBE CALLED QUEST
172	NEW ▶		1	LAURA BRANIGAN ATLANTIC 82086 (9.98) (CD)	LAURA BRANIGAN
173	167	152	25	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
174	NEW ▶		1	SWEET SENSATION ATCO 91307 (9.98) (CD)	LOVE CHILD
175	149	105	15	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
176	168	168	6	AMERICAN ANGEL GRUDGE 4518* (8.98) (CD)	AMERICAN ANGEL
177	178	167	20	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
178	152	140	22	SCORPIONS ● MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
179	165	142	13	MACAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
180	160	143	26	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
181	181	187	6	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
182	RE-ENTRY		23	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
183	194	173	17	JIVE BUNNY & THE MASTERMIXERS ● MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
184	163	153	13	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
185	NEW ▶		1	KILLER DWARFS EPIC E 45139 (CD)	DIRTY WEAPONS
186	166	156	30	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
187	183	178	140	GUNS N' ROSES ▲⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
188	192	189	27	ICE-T ● SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
189	NEW ▶		1	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
190	184	180	66	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
191	175	163	7	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
192	188	—	22	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
193	195	194	31	SINEAD O'CONNOR ENSIGN 21612/CHRYSALIS (9.98) (CD)	THE LION AND THE COBRA
194	142	131	23	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
195	170	154	8	ORIGINAL LONDON CAST GEFEN GHS 24271 (9.98) (CD)	MISS SAIGON
196	185	174	5	ERNIE ISLEY ELEKTRA 60902 (9.98) (CD)	HIGH WIRE
197	172	138	11	EARTH, WIND & FIRE COLUMBIA 45268 (CD)	HERITAGE
198	182	157	28	NEIL YOUNG ● REPRISE 25899 (9.98) (CD)	FREEDOM
199	169	145	21	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
200	174	162	6	DAVE EDMUNDS CAPITOL 90372 (8.98) (CD)	CLOSER TO THE FLAME

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 58	Laura Branigan 172	Earth, Wind & Fire 197	John Lee Hooker 118	Lenny Kravitz 112	Nuclear Assault 192	Joe Satriani 78	Technotronic 12
3rd Bass 85	Britny Fox 194	Eazy-E 147	Miki Howard 127	L.A. Guns 114	Sinead O'Connor 1, 193	Savatage 126	Tesla 74
Paula Abdul 5	Dave Edmunds 200	Exposé 152	Bobby Brown 72, 150	K.D. Lang & The Reclines 135	Oingo Boingo 82	Scorpions 178	They Might Be Giants 87
Above The Law 83	En Vogue 133	Faster Pussycat 62	Kate Bush 180	Linear 153	Original London Cast/Phantom 140, 160	Seduction 51	Too Short 166
Aerosmith 9	J.J. Cale 144	Fine Young Cannibals 157	Harry Connick, Jr. 124	Little Feat 94	Original London Cast/Saigon 195	Ricky Van Shelton 103	Randy Travis 156
After 7 61	Calloway 84	Guns N' Roses 187	Cher 50	Madonna 121	Ozzy Osbourne 105	Michelle Shocked 173	A Tribe Called Quest 171
American Angel 176	Cher 50	Kaoma 59	Chicago 169	Mantronix 191	Public Enemy 40	The Silos 162	Travis Witt 91
Animal Logic 199	Jane Child 49	Kenny G 33	Adam Ant 71	Biz Markie 154	Tommy Page 38	Carly Simon 68	Troop 77
Patricia Austin 99	The Church 75	Kid 'N Play 60	Patti LaBelle 79	Richard Marx 54	Michael Penn 37	Sir Mix-A-Lot 125	The U-Krew 98
The B-52's 15	Eric Clapton 28	Killer Dwarfs 185	Adam Ant 71	Kathy Mattea 137	Tom Petty 31	Skid Row 56	UB40 132
Babyface 17	Andrew Dice Clay 65	Kiss 73	Patricia Austin 99	McAuley Schenker Group 179	Robert Plant 13	Slaughter 24	Luther Vandross 43
Babyface 17	Phil Collins 10	Kiss 73	Patricia Austin 99	Paul McCartney 110	Pretty Boy Floyd 130	The Smithereens 64	Warrant 115
Babylon A.D. 131	Shawn Colvin 177	Kiss 73	Patricia Austin 99	Professor Griff 143	Restless Heart 151	Soul II Soul 55	Hank Williams, Jr. 148
Bad English 93	Harry Connick, Jr. 124	Kiss 73	Patricia Austin 99	Public Enemy 40	Smiley Robinson 113	The Stone Roses 86	Willie Waylon, Johnny & Kris 106
Rob Base 95	Rodney O - Joe Cooley 149	Kiss 73	Patricia Austin 99	Rolling Stones 116	Tom Petty 31	Sweet Sensation 174	Peter Wolf 120
Basia 26	Alice Cooper 107	Kiss 73	Patricia Austin 99	Linda Ronstadt 19	Tom Petty 31	Tears For Fears 128	XYZ 158
Bell Biv DeVoe 16	Cowboy Junkies 47	Kiss 73	Patricia Austin 99	Roxette 41	Tom Petty 31		Neil Young 198
Regina Belle 79	Crack The Sky 164	Kiss 73	Patricia Austin 99	Rush 139	Tom Petty 31		Young M.C. 36
The Beloved 163	D-Mob 123	Kiss 73	Patricia Austin 99	Salt-N-Pepa 39	Tom Petty 31		
Clint Black 96	Damn Yankees 44	Kiss 73	Patricia Austin 99		Tom Petty 31		
Black Uhuru 141	Taylor Dayne 35	Kiss 73	Patricia Austin 99		Tom Petty 31		
The Black Crowes 100	Depeche Mode 8	Kiss 73	Patricia Austin 99		Tom Petty 31		
The Blue Nile 109	Digital Underground 34	Kiss 73	Patricia Austin 99		Tom Petty 31		
Michael Bolton 3	Don Henley 18	Kiss 73	Patricia Austin 99		Tom Petty 31		
Boo-Yaa T.R.I.B.E. 189	Howard Hewett 80	Kiss 73	Patricia Austin 99		Tom Petty 31		
David Bowie 48		Kiss 73	Patricia Austin 99		Tom Petty 31		

RISING MARKETING COSTS SEEN AS KEY IN HIGHER VIDEO WHOLESALE PRICES

(Continued from page 1)

atives of home video companies. Marketing costs can run as high as 20% of revenues, some studios say, compared with 15%-16% a few years ago.

What makes those increases particularly unpalatable for the studios, especially for rental titles, is that the additional dollars are being spent essentially on a holding action—to maintain average unit shipments at approximately the same level that they were when marketing costs were lower.

With unit volumes on rental product no longer growing significantly, manufacturers are also becoming more conscious of head-to-head competition with other suppliers, according to Louis Feola, executive VP of MCA/Universal.

"Competition is the central driving force" behind the increase in marketing costs, Feola says. "What you're trying to do as a manufacturer is to make your product stand out. That can be accomplished in various ways, all of which cost money."

Marketing costs are said to be increasing in every direction, but most studios point particularly to the escalating cost of TV advertising, which has become *de rigueur* for both direct-to-sell-through product and front-line rental titles.

Also increasing, supplier executives say, are the costs of distributor mailers, consumer and trade print ads, pressures to make screeners available, freight, postage, packaging, point-of-purchase material, and participation in regional

trade shows.

The additional dollars spent on marketing come on top of increases in the cost of making movies. "It doesn't matter whether or not your parent company studio makes films and passes on some percentage of the cost to you or it's something you have to go out into the market and acquire," says David Mount, president and CEO of International Vid-

'There's a time when you have to consider passing along costs'

eo Entertainment. "The cost of making movies is going up. Therefore, home video has to absorb a higher percentage of that total."

So far, IVE has held the line on wholesale prices, but Mount says the company faces the same pressures as the other studios. "In order to really hit the numbers we feel are achievable on the bigger titles, we have to spend a lot of money in advertising and support the retailers with big TV buys," he says. "That can easily be one or two million dollars. When you drop \$1 million on a title like 'The Fabulous Baker Boys' in the blink of an eye and add the acquisition costs, it's simple arithmetic." He also cites "huge" cost increases for point-of-purchase materials.

"We also spend huge amounts in trade advertising and distributor advertising," Mount continues. "All

those costs keep going up. Yet, the rental volumes are not increasing at the same rate. The amount of units you are able to get out is not keeping pace with the increases [in costs]. That's what is forcing studios to start raising prices. That's putting pressure on costs since the unit volume is not there."

According to Feola, manufacturers face a two-pronged marketing challenge. In addition to making their own product stand out, the studios are hoping to stimulate overall demand in the marketplace.

"We want to drive consumers into the stores to rent product," he says. "We want to have the customer who rents regularly continue to do so. We want the occasional renter to become a regular renter and we want those who have stopped renting to start again."

The paradox confronting the studios is that, with rental product, the manufacturer's revenue comes only from the initial sale of the cassettes, regardless of how well it rents. But it is difficult to determine to what extent the expenditure of marketing funds designed to stimulate consumer behavior affects unit shipments.

"I think it's pretty much a given that [TV] advertising drives rentals," says Paul Lindstrom of A.C. Nielsen, which is investigating the relationship between consumer advertising and rental activity. "The real question is whether TV advertising increases the market for a title. A lot of investigation and experimentation still needs to be done

in this area."

"We make our money selling [product] in [to stores]," Feola acknowledges. "What you're doing [with a consumer advertising campaign] is giving the retailer reasons to buy more of your product than they might otherwise."

Bruce Pfander, marketing VP for CBS/Fox, is not sure that theory works in practice, however. "I'm

'Distributor mailer prices have risen most dramatically'

not sure that in the rental market we can go much farther than we are right now," Pfander says. "I'm not sure retailers are ever going to step up their orders sufficiently" to justify the heavy media spending by the studios.

Pfander predicts that media spending by the studios, at least for rental titles, will not grow much beyond its current level. He believes that more marketing funds will be spent on developing the sell-through market (see story, below).

IVE's Mount adds that retailers, and even distributors, need more education about how TV drives rentals and the other cost factors studios face today. The notion that "duplicating costs are going down," he says, is too simplistic when "it's the cost of the movie that goes on the cassette that keeps going up."

Mount also underlines the marketing conundrum suppliers face in the rental arena when he says, "As costs of cassettes go up, the [numbers of] units are going to drop even more. Dealers will figure they don't need three copies, only two. Or maybe no copies. There's a constant spiral and I don't know how to address it. If I thought I could get the same amount of revenue by dropping the price to \$59 or \$39, or whatever, I

would do it in a minute. But you have to try and maximize your revenues. There's got to be some kind of happy medium."

The cost of TV time is not the only area where studios are facing increasing costs, according to MGM/UA executive VP Herb Fischer. "Studios are spending \$250,000 to \$300,000 a month" on distributor mailers, he says, noting that most mailers have become very slickly produced weeklies featuring mostly (more expensive) color advertising.

Tom Burnett, senior VP, sales and marketing, of Media Home Entertainment, says, "The thing that has gone up most dramatically is distributor mailer prices. It's still not unreasonable, but they are increasing. But my biggest yearly expense is freight and postage with regard to getting more materials into the field in a timely fashion. It's not so much the rates, but we're doing so much more in order to get the attention of the distributor and retailers. That's my biggest headache. I literally spend a fortune. It's one of the biggest budget items I have now."

Fischer also points to the escalation of in-store merchandising pieces. "You don't just make 30,000 posters, you've got to make 50,000 to 70,000 posters. You also don't make several-thousand screener cassettes anymore. If you want to get out to your constituency, you've got to make and send out 20,000 screeners. At \$4 apiece, that's another \$80,000.

"Costs are spiraling and the returns are not as dramatic as they used to be. We have to use niche marketing much more in the future and keep our costs reasonable. This business has been relatively inflation-proof over the last 10 years, but there does come a time when you have to start thinking about passing along costs."

LIVE ENTERTAINMENT INC. REPORTS RISE IN PROFITS

(Continued from page 4)

expectations" because of higher-than-expected film amortization charges and reserves for returns at IVE in the fourth quarter.

On the positive side, IVE revenues were up 26% for the year, Hoffman said, with "children's sell-through video growing dramatically."

The Strawberries record retail chain, which was acquired on June 2, 1989, scored a 19% gain in revenues

and an 11% increase in same-store sales.

Keith Benjamin, analyst with Silberberg, Rosenthal, says of LIVE: "All their businesses were investing in projects that pay off this year."

One project that is paying now is the "Teenage Mutant Ninja Turtles" phenomenon. A cross-promotional program with Burger King is expected to add 15 cents a share to LIVE's earnings this year. And LIVE is expecting strong results in the fourth quarter, when the smash feature film "Teenage Mutant Ninja Turtles" is released on home video through IVE's children's label, Family Home Entertainment.

In the meantime, five videocassettes of the "Turtles" cartoon series are currently among Billboard's top

10 Kid Video titles in sales.

Barron projects that LIVE will earn \$2.50 a share this year. For 1989 its earnings were \$1.30 (excluding non-recurring items such as the insurance gain.)

LIVE's stock has shot up in response to buy recommendations from analysts and the appointment of a new chairman and chief executive officer, Walter Patterson, who had headed Pace Membership Warehouses Inc. (see story, page 4).

On April 17, LIVE shares jumped \$1.50 each in over-the-counter trading to \$21.50—a gain of nearly 30% in the stock price since the beginning of the month. Barron says shares "can reach \$26 within the next six to nine months."

MGM/UA CUTS LOSS

(Continued from page 7)

company attributed to a lack of feature films in distribution.

For the six months ended Feb. 28, the net loss was \$11.8 million, compared with a \$54.2 million deficit in the same period last year. Revenues were down 5.8% to \$388.3 million. Home video and pay TV revenues rose 43.8% to \$201.2 million.

Meanwhile, the proposed \$1.25 billion buyout of MGM/UA by Pathé has hit another snag over published reports that the company's controversial president, Giancarlo Parretti, had made anti-Semitic remarks to a Communist newspaper in Italy. Parretti denies making the comments.

Last month, Parretti was sentenced by an Italian court to nearly four years in prison for bankruptcy fraud. He is free on appeal.

And, although Time Warner Inc. has agreed to arrange or provide \$650 million in loans for the acquisition in exchange for film and home video distribution rights, Parretti is reportedly still seeking financial backing to complete the bid.

DON JEFFREY

VESTRON LOSES \$135 MIL IN 1989

(Continued from page 3)

companies other than LIVE may also be involved in the negotiations.

Meanwhile, Vestron is continuing to ship catalog product.

Lisbeth Barron, analyst with S.G. Warburg Securities, estimates that the acquisition of Vestron would increase LIVE's book value by \$60 million. That estimate assumes that LIVE, after acquiring all of Vestron's assets, would sell some of them off and use excess cash to pay down Vestron debt.

LIVE is probably most interested in Vestron's catalog of home video properties. While LIVE's International Video Entertainment unit has been successful at marketing new video releases, including feature

films from majority stockholder Carolco Pictures, both Carolco and IVE lack the significant catalog maintained by the major Hollywood studios.

Vestron's catalog of more than 2,000 titles could also make an attractive budget line for LIVE's rackjobbing unit, Lieberman Enterprises. Lieberman's principal competitor, the Handleman Co., recently sublicensed the Media Home Entertainment catalog and is releasing Media titles as a budget line through its Video Treasures label.

Assistance in preparing this story was provided by Paul Sweeting in New York.

Sell-Through Market Has Its Ups And Downs

NEW YORK—As home video suppliers become increasingly concerned about the flat growth of the rental market despite ever increasing marketing expenditures, their attention is increasingly drawn to the sell-through business.

But, while the sell-through market may provide a more direct return on advertising and promotion dollars than does the rental business, the growing popularity of the sell-through release strategy also places significant demands on marketing budgets.

"We're spending millions a year" on sell-through, says Herb Fischer, executive VP of MGM/UA Home Video. "We want to increase consumer awareness, but it's not cheap getting to them... We spend two-and-a-half times as much money in marketing sell-through product as we do on rental. You have to address a much larger universe with sell-through."

Another executive points to a

recent sell-through title released by his company to illustrate the high cost of marketing sell-through. "We had an in-store display unit which held a certain number of cassettes," the executive explains. "Say that costs you \$10 a piece, and actually it cost more than that. To cover the entire retail universe you need anywhere from 30,000 to 70,000 of them, because you're no longer talking about just the rental universe. That's \$300,000 to \$700,000 right there that you wouldn't have if it were a rental title."

In addition to the spot TV campaign that might have been sufficient for a rental title, the executive continues, "You might do a network overlay. That's another \$1 million. Then you might add syndication just to make sure you're covered at another \$300,000. With just those two factors you've spent \$2 million that you probably wouldn't have spent on a rental title."

PAUL SWEETING

NINTENDO CRACKS DOWN ON BOGUS VID GAMES

(Continued from page 3)

tridges, which Nintendo does not manufacture—for \$60,000. The four arrested were reportedly released on \$10,000 bond after an April 17 hearing.

The sole defendant in the California suit, filed March 30 in federal court in Los Angeles, is Herschel Naghi, owner of Fontana, Calif.-based outlet Space Video. Naghi is charged with copyright infringement, trademark infringement, and unfair competition. Space Video is described by its staff as a "regular

video store" in Fontana, a suburb of Los Angeles. Naghi himself was unavailable for comment.

A total of 12 defendants from Quebec, Ontario, and British Columbia were named in the Canadian suit, simultaneously filed in federal court in Ottawa. Included among the defendants were the Ontario Video Exchange, of Mississauga, Ont.; A-One Importers and Distributors of Toronto; Le Club International (Ontario) and Club Video-Mag Enr., both of Montreal; Eagle En-

terprises/Discount of Vancouver, B.C.; and others.

According to Howard Lincoln, senior VP of Nintendo of America, further suits against other retailers and distributors will be announced by Nintendo within the next few weeks.

The source of the counterfeit product appears to be Taiwan, says Lincoln. "We're getting documentation and information, and some cooperation and assistance, from people that we have named in the law-

suits," he says. "So I think by the end of the week or so we'll have a much better idea about exactly who is doing the manufacturing."

Lincoln says the counterfeit product's apparent Taiwanese origin is the major reason the company has chosen to launch its so-called "campaign" via lawsuits against small video stores and distributors, rather than by attacking the source.

"It's virtually impossible at this time to directly attack the source," he says, "because of the lack of laws in Taiwan protecting intellectual property and because of the extent of counterfeit products that are coming out of that country. Secondly, we feel that one of the most effective ways of drying up counterfeiting and stopping this problem is to go after people who are making money on the rental and sale of these counterfeit cartridges."

"I have absolutely no sympathy for the fact that we have chosen to go after small retailers and small video rental outlets," Lincoln adds. "They're well aware that they're dealing in counterfeit cartridges—this is not nuclear physics, it's something that's very easy to identify. They're knowledgeable of what's going on, and our attitude is, if they carry it, wherever they're located, whatever town, whatever city, how big or how small, they're going to get sued. It's as simple as that."

Whether the various defendants had received prior warning to stop handling the counterfeit games before being sued, is an "interesting question," says Lincoln.

NINTENDO MEETS WITH VSDA

According to the Nintendo executive, he visited both Burton Wides and Charles Rutenberg, legal counsel to the Video Software Dealers Assn., within the past six weeks to discuss ongoing legislative matters regarding the rental of computer software.

"That was the focus of the meeting," says Lincoln, "but I also took with me one of the multiple-game cartridges, a counterfeit, and I explained at length to both of those gentlemen two things. I said, 'Here is a counterfeit problem. We are finding these counterfeit game cartridges in video rental outlets throughout the country, and we're getting ready to file lawsuits against these outlets. And I suspect that many of them may be members of the VSDA.' I said to them, 'I'm

just putting you on notice, and I would hope that you would send something to your membership to alert them.'

"I followed that up by having our copyright attorney send them a letter describing at length what the problem was; we even sent them a sample of a multiple-game cartridge. So I don't know what else I can do: I told them we were going to file lawsuits, I told them that it was a problem. As near as I can tell, they didn't do anything to notify their members."

According to Rutenberg, however, on the basis of the information that Lincoln gave them, "there's no way that I would have recommended sending out a notice to 4,000 VSDA members about infringing material. One, it wasn't that clear what he was talking about, and two, for example, if Disney has a problem with pirated copies of, say, 'Little Mermaid,' it's up to Disney to go out and announce to people that this stuff is out there, and please don't purchase it for rental or sale. And that's what Nintendo ought to do."

Rutenberg contends that Nintendo's motivation for the suits may be twofold: first, to find distributors who are selling Nintendo product to retailers, "even legitimate product," and try to terminate their accounts; secondly, he says, "I think they're trying to make some big case about this copyright infringement in order to buttress their efforts to stop the rental of games under the legislation that's pending in Congress."

Asked whether he views the suits as a tactic Nintendo is employing to get its games out of home video outlets, where they can be rented, Rutenberg says, "I think it is."

Counters Nintendo's Lincoln, however, "I may think that it's inappropriate to rent Nintendo cartridges, but that's legitimate business activity. And the only legitimate way for us to try to change that is to do what we're doing in Washington, D.C.—which is to lobby for legislation that would either prohibit or restrict the rental of software. And we've done that; we made our position very clear. So certainly, it would be very, very inappropriate, it would be *incorrect* to tie this litigation into that. There is absolutely no connection."

Assistance in preparing this story was provided by Earl Paige.

FIERCE COMPETITION FOR OPENING-ACT SLOTS

(Continued from page 1)

Some observers blame the increased competition on what they see as a shrinking number of arena tours.

Those dwindling opportunities, combined with the usual glut of up-and-coming acts and the decline of the 3,000-4,000-seat theater circuit, often leave a dozen bands vying for a single opening arena slot.

Many acts that are frustrated in efforts to hook up with a major tour have opted to play in clubs, often packaging themselves with similarly styled acts. The result is yet another glut in that small market.

One record company executive says opening acts have offered as much as \$50,000 of label money for tour marketing and support on coveted tours. Paying for the opportunity to open has existed for years in Europe, several label executives and managers say, but has only recently surfaced in the U.S. market.

The opening act crunch is said to be particularly acute in the crowded heavy metal field, but the proliferation of dance artists who dominate the pop charts—but have yet to prove their drawing power at the arena level—is also cutting down opening-act opportunities in the pop field.

"I don't think I've ever seen it this competitive for opening act slots," says Brian Slagel, chairman of Metal Blade Records. "There's not as many tours as there used to be; there's many, many more bands than there once were. Really, to get on, you have to pull political favors or offer enough money so the head-

liner can say, 'Wow! You're offering enough money to cover my marketing.' People are so desperate, they will literally do anything."

Steve Sinclair, CEO of Mechanic Records, echoes Slagel. "There's not enough bands big enough to get into the arenas, so there's not enough opening slots for developing artists."

Sinclair sees the competition as "a sign of an expanding marketplace" and says a shakeout of new acts is the inevitable result.

"There are many artists in that gray area between having established themselves and going gold or platinum," he says. "Two or three years ago, those artists would be on headlining tours as openers. Now so many are reduced to club tour status."

Sinclair continues, "Down the road, it means that fewer of those artists who are poised to break will break. The artists that get that big opportunity, the Faster Pussycats opening for Motley Crue, will be much more at an advantage than others."

All the competition for "that big opportunity" has resulted in heavy political maneuvering among labels, managers, agents, and promoters.

Shep Gordon of Alive Entertainment, manager for Alice Cooper, says his client's theater tour sold out in minutes, leaving "no real need for added ticket power." Still, "we wanted to see what benefit Alice could get from putting an opening act on the show."

"CBS has done a great job for Al-

ice; they wanted acts on the show; we had certain marketing needs," Gordon says.

The Cooper tour opening slot was split between The Front and Danger Danger, both CBS acts. "They got the opening slots, and we did a series of full-page ads in the towns the tour played," Gordon says. "It worked out nicely for everyone."

Gordon sees the increased competition and jockeying as a matter of economics.

"It's a very high-stakes game as opposed to 10 or 15 years ago," he says. "Back then, there were opportunities to let people decide if you were a band that was going to stick."

"Now," Gordon says, "it's so hard to get the bodies in front of people, it becomes a game of radio, MTV, and a 30-second career. The reason it's 30 seconds is because the bands never become real to people, they can never see them, so everyone fights for the tours that go out."

Jon Zazula, CEO of Megaforce/Atlantic, says, "what you're finding now is a record company may offer a tremendous marketing/promotional package to their headlining act for the pleasure of having one of their baby acts in a support slot."

An added problem in tour pairing, Zazula adds, develops because "this isn't the Woodstock generation, where everything mixes. You might find you're a successful speed metal band and the only [available] tours are openers with hard rock bands. A lot of hard rock bands want an opener with a hit single and MTV; speed metal bands, when they make it, are looking for something at a lesser tempo."

Marty Scott, president of Paradox/MCA Records, says substantial networking and financial support were necessary to secure Richard Barone's opening slot on the Smithereens current tour.

"Both bands have the same agency, Premiere, and we're subsidizing Barone substantially on the tour. It's a great bill, but it was not easy to put together. It took work by his manager [Vince Morrow] and MCA people up to Richard Palmese and Al Teller."

The high stakes of an arena tour often add to the crunch, Scott adds. To ensure a sellout, opening acts need sufficient box-office clout.

Still, not all the news is bad. Consumers and promoters may ultimately benefit from the competition. "Right now there's some very attractive packages coming out this summer," says one major promoter. "We're looking at Robert Plant/Alannah Myles, Fleetwood Mac/Squeeze; it lets those shows warrant a top ticket price."

Carl Freed To Head NACPA Promoters Group Moving To N.Y.

BY BRUCE HARING

NEW YORK—The North American Concert Promoters Assn. has named Carl Freed, a talent buyer for Ron Delsener Enterprises, as the organization's new executive director.

Freed becomes the second leader of the 2-year-old organization. He replaces Ben Liss, who resigned to become chief operating officer at Ticketron (Billboard, March 24).

As a result of Freed's appointment, the NACPA offices will be relocated from Washington, D.C., to New York.

"I want to continue the dialog with the promoters and the industries within the concert business," Freed says. "Ben [Liss] did a marvelous job; he created talks be-

tween everybody and went out of his way to initiate conversations."

Freed's duties with Delsener included talent coordination of outdoor events at Waterloo Village in Byram Township, N.J., as well as indoor events at the Beacon Theatre and Palladium in New York. He also co-produced the upcoming 1990 Earth Day Events scheduled at Central Park in New York and Liberty State Park in New Jersey.

Prior to his position at Delsener, Freed worked in the contemporary music department at Triad Artists, and was head of development for BRB Entertainment in Los Angeles, a production company for television and film projects.

At press time, the location of the New York NACPA office had not been determined.

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MCA
THE SPOTLIGHT IS ON

INSIDE TRACK



Edited by Irv Lichtman

IN THE WORKS: RCA Records and Jimmy Ienner are working out the details of a multifaceted joint venture to involve a record label, film projects, and other music-related matters. Ienner, of course, is the producer mastermind behind RCA's monster successes with two "Dirty Dancing" soundtracks.

ISLAND IN MIDSTREAM: Although Island's new releases and Bob Marley catalog were expected to switch April 1 from Atlantic, its current distributor via WEA, to PolyGram, its new owner, the change-over will not take place until June. Since Island's Atlantic pact runs through May 31, two new Island releases, Marianne Faithful's "Blazing Away" and Kimm Rogers' "Soundtrack Of My Life," will come out next month through Atlantic. But a dozen digitally remastered Bob Marley CDs will go through PolyGram Group Distribution when they are issued in June, and the rest of the Island catalog should be available through PGD by August.

GOING ABOUT BILLING: Chrysalis Records' net sales for the first seven months of its 1990 fiscal year ending Aug. 31 is 200% over the same period the year before, the label tells Track. The label's coffers are being filled by Sinead O'Connor's current album and singles triumphs in the No. 1 slots, as well as an album charter by Slaughter... The label has also brought in Michael Greene, former director of sales and marketing for jazz at CBS, as VP of sales.

NEW GIG: Ken Antonelli, recently shifted to Western regional marketing director for Arista, is leaving the label to replace Ira Derfler as VP of sales at EMI out of Los Angeles (see Retail Track, page 40).

HE'S BACK: David Renzer has returned to helm Zomba Music as VP/GM, based in New York. He left Zomba earlier this year to join MCA Music in a similar capacity. Zomba has just signed Digital Underground, the Tommy Boy hit rap act, to worldwide publishing.

SEX, DRUGS, & SBK'S Cast Album: SBK Records plans a summer album release, taped live, of the well-received Eric Bogosian-written-and-starred one-man show, "Sex, Drugs, Rock & Roll," now playing a limited run Off-Broadway at the Orpheum Theatre in New York. According to SBK's Don Rubin, the album will tie in with a feature film and later HBO cable presentation later this year.

EXODUS CONTINUES: A&M VP of R&B promotion Jesus Garber has become the third label executive to depart in the wake of president Gil Friesen's April 2 resignation. On April 17, the company issued a press release confirming the resignation of senior VP of sales and distribution David Steffen (Inside Track, April 21); his last day at A&M was April 20. Rumors persist that senior VP of promotion Charlie Minor will soon exit the label—possibly for a job at Irving Azoff's new label—and that VP/GM Al Cafaro will take a greater role in the day-to-day operations of A&M.

THE LOUISIANA DRUG RING conspiracy trial of high-powered manager Doc McGhee has ended, but a decision on his fate is at least a week away. Negotiations involving U.S. attorneys, the U.S. Drug Task Force, and McGhee's counsel are under way, leading to speculation that a deal to avoid jail time may be in the works. McGhee previously avoided incarceration on drug charges by agreeing to stage anti-drug concerts, one of which was last summer's successful Moscow Music Peace Festival. Head of a management company whose roster includes Bon Jovi, Skid Row, and the Front, McGhee pleaded guilty in a North Carolina court in 1988 to aiding in the importation of 20 tons of marijuana into the U.S.

PAPER TRAIL: Philmax Inc., a Maryland-based duplicator, has developed a disposable videocassette made of cardboard and holding up to 60 minutes of programming in the EP mode. The 4-6 oz. cassette was

designed for the premium market and comes with a wraparound, detachable paper tab that can hold four-color artwork and a mailing label. Manufacturing costs range from \$1 each for a million units to \$1.30 for a minimum order of 100,000. The company bills the cassettes as good for 5-10 plays.

ROSTER CUTS at EMI within the past six weeks include such artists as Tim Carr, Cats & Boots, C.C. Diva, Crazyhead, Cabaret Voltaire, Tuesday Blue, Mikki Bleu, Stray Cats, that band's guitarist/singer Brian Setzer as a solo artist, Sigue Sigue Sputnik, Soul Sister, RJ's Latest Arrival, Lions & Ghosts, In Vitro, and the Portland Brothers.

WORDS, NO ACTION: Despite threats from a local state attorney to arrest 2 Live Crew if it used sexually explicit lyrics at a live show, the Skyywalker Records act performed without incident at its April 18 gig at the Central City club in Gainesville, Fla. But State Attorney Len Register will present the lyrics from the Crew's "As Nasty As They Wanna Be" to a grand jury some time in the next few weeks, according to a spokeswoman, in the hopes of having the work declared obscene by his locality.

ONWARD WITH TICKETRON: Ticketron has new ownership and plans a new, aggressive marketing campaign. An April 17 press conference in New York introduced a consortium that includes Centre Group Limited Partnership of Landover, Md.; Ogden Allied Services Corp. of New York; The Wembley Group of London; and the Carlyle Group of Washington, D.C., a private merchant banking firm. Ticketron was previously owned by Control Data Corp. The purchase price was not disclosed. The company's initial expansion plans will see it knock heads in Atlanta with rival TicketMaster. Ticketron will open a new office in the city in June, a move that follows TicketMaster and MCA Concerts' recently announced merger with Ted Turner's Seats system, which previously was the main ticket outlet in that area.

GETTING BETTER: Johnny Bienstock, executive VP of The Hudson Bay/Carlisle Group Of Companies, is recovering from bypass heart surgery he had April 3 in Hackensack Hospital in New Jersey. He's expected back at his New York headquarters in a few weeks.

GETTING HIS STUFF: Comedian George Carlin has bought Little David Records, for which he made eight albums. The label merges with his Eardrum label and remains in Atlantic distribution.

A PAGE FROM PAIGE: In accepting the New York chapter of NARAS' Russ Sanjek Award at the chapter's annual A&R/Producers Awards luncheon April 17, swing-era writer/producer George T. Simon put in a good word for a nostalgic view of pop music's past, but offered a line by pitching great Satchel Paige, "It's OK to look back, but don't stare." Producers honored at the record academy luncheon were Arif Mardin, Nile Rodgers, and Jack Pfeiffer.

A PLANT PERK: Atlantic Records' CD collectors' edition of Robert Plant's "Manic Nirvana" album—sporting, among other goodies, a red satin banner—was given to every label employee one recent payday, along with a note from chairman/CEO Ahmet Ertegun and president/chief operating officer Doug Morris. Some 20,000 copies are now in retail bins.

MORE BAN-THE-BOX BUSINESS: Album WNEW-FM New York has teamed up with Rykodisc for an anti-longbox campaign. On April 18, the station began distributing blank petitions urging the recording industry to find an alternative to the longbox. WNEW will collect and send the petitions to Rykodisc, which plans to present them to the Recording Industry Assn. of America. WNEW morning man Dave Herman says he received 300 requests for petitions from listeners in just the first hour of the campaign and he expects to collect more than 10,000 petitions by Memorial Day.

PLATINUM PLANET: The new Public Enemy album, "Fear Of A Black Planet," has shipped 1 million units in its first week of release, according to Columbia Records. The album debuts this week at No. 40 on the Top Pop Albums chart.

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