

Billboard

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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 12, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

New Target For Censors: Library Vid Collections

BY BRUCE HARING

NEW YORK—Libraries across the nation are fighting increasing pressure from conservative groups to restrict access to their video collections, an apparent outgrowth of concerns previously visited on video retailers.

Although library books have long been targeted by various groups, libraries have only recently come under fire for video.

"It seems that the public is just becoming aware that these collections exist," says Dawn Work, chairwoman of the Iowa Intellectual Freedom Committee of the American Library Assn. "There's still some public idea that libraries are just for books and magazines rather than ideas."

Although audio products have

(Continued on page 98)

Indie Deals Take Majors To Street CBS Confirms 50% Stake In Important

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

NEW YORK—The expected wave of major-label-backed, independently distributed record companies is being viewed in the indie community with a mixture of caution and optimism.

In the next six months, at least four majors will seek to tap the street savvy of the indies by creating or purchasing an interest in labels that will channel extensive lines of major-financed product through independent distribution.

Leading the way into this brave new world is CBS Records, which this week confirmed its purchase of 50% of New York-based Important Record Distributors and its Relativity/Combat/In-Effect labels. This marks the first major-label purchase of an independent distributor since the '60s (see story, page 12).

Among the other significant new major/indie deals expected in the

coming months are the birth of an Irving Azoff-led indie label affiliated with his new Giant Records; an indie label branch of Lou Maglia's new BMG-owned company, Zoo Entertainment; and the startup of Virgin-backed Cardiac Records.

More such deals may be in the works, according to distributor and label sources, with PolyGram possibly shuffling product into its newly

acquired Island Trading Co., the umbrella for its independently distributed 4th & B'way, Antilles, Mango, and Great Jones labels.

Besides Island, the other pioneer in backing indie labels is Warner Bros., which purchased a half-interest in New York street label Tommy Boy Records several years ago. Recently, Warner Bros. bought the

(Continued on page 12)

Black Radio Goes Deep On Album Cuts

BY SEAN ROSS and JANINE McADAMS

NEW YORK—Quick: Name the radio format that goes three to six cuts deep into hit albums right away. The format whose stations try to outfox their competitors by coming up with the next cut. The format whose stations pick cuts based on listener feedback, not label priorities.

Twenty years ago, the answer

might have been album rock. Today, it is clearly the black/urban format.

While black radio has always been active on new music, including album cuts, there are numerous recent examples of album tracks that were as widely played as the singles that labels were promoting. Some, like Babyface's "Whip Appeal" and Quincy Jones' "The Secret Garden," received heavy airplay months before they became singles. Others, like the Gap

Band's "Wednesday Lover" and Lisa Stansfield's "Affection," have yet to become singles.

Black radio album airplay has gone not only to superstar acts like Janet Jackson, but also to new or developing acts like Stansfield, After 7, Troop, and Babyface. The latter artist became a major act last year both because of his crossover successes and because urban radio played virtually every cut on the "Tender Lover" album.

Album airplay has survived the in-

(Continued on page 98)

Music World Mourns Death Of Wesley Rose

BY EDWARD MORRIS

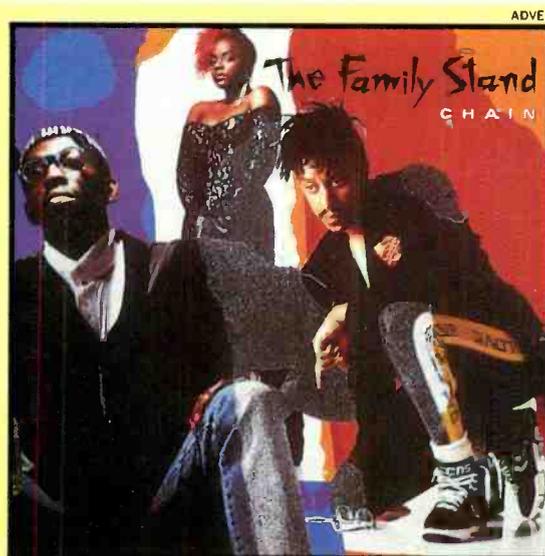
NASHVILLE—Wesley Rose, a major figure in country and pop music publishing for more than 40 years and a co-founder of the Country Music Assn., died at Edgefield Hospital here April 26 following a long illness. He was 72.

With Dee Kilpatrick, Rose founded the Country Music Assn. in 1958. He held the trade group's board chairmanship for several terms and was one of its five lifetime directors. Rose also served as a board member and/or officer of

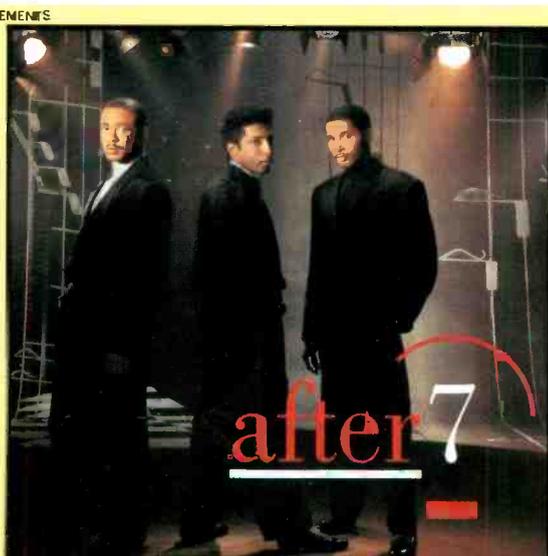
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No. 1 IN BILLBOARD

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	
★ POISON BELL BIV DEVOE	(MCA)
TOP BLACK ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER	(CAPITOL)
HOT COUNTRY SINGLES	
★ HELP ME HOLD ON TRAVIS TRITT	(WARNER BROS.)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME CLINT BLACK	(RCA)
TOP VIDEO SALES	
★ HONEY, I SHRUNK THE KIDS (WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS	
★ DEAD POETS SOCIETY (TOUCHSTONE HOME VIDEO)	



The Family Stand writes a new musical chapter with their new album, CHAIN (82036). Includes the single "Ghetto Heaven," already opening minds and moving bodies everywhere. On Atlantic Records, Cassettes and CDs.



It's time for AFTER 7. The debut album is GOLD and features the NO. 1 R&B single READY OR NOT, which is currently climbing the pop charts. You can't stop AFTER 7. On Virgin.



JERRY HARRISON: CASUAL GODS WALK ON WATER

(4/2/1-25943)

The long-awaited second Casual Gods album finds Talking Heads guitarist/keyboardist Jerry Harrison walking the line between lean, sinewy funk and full-throated rock & roll. Available Now On Fly/Sire/Warner Bros. Cassettes, Compact Discs and Records. Featuring The Track "Flying Under Radar."

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May 8, 1990



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"The pop album of the season...
Pleasure flows out of these grooves
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• Winner of Best Album and Best
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• Three hit singles: "Heartbeat,"
"(You're My One And Only) True
Love" and the Top 3 gold smash
"Two To Make It Right."

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the summer with Milli Vanilli and
Young M.C.

Spinning gold with no end
in sight.

Produced and arranged by Robert Clivillés and
David Cole for Cole/Clivillés Music Enterprises
Executive Producers: Larry Yasgar and
Bruce Carbone
Artist Management: Bob Gordon for Clivillés/
Cole Entertainment in association with
23 West Entertainment, Inc.

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MAY 12, 1990

LASER GOES POP

Labels are rising to meet growing consumer interest in laserdiscs with an expanded slate of pop music titles. Melinda Newman and Susan Nunziata report on the trend. **Page 6**

SPRING TOP 40 BATTLES: BUCKS & YUCKS

What does it take to build big radio ratings? In looking at 17 of the country's hottest top 40 battles for supremacy in the spring book, radio editor Sean Ross found that cash giveaways, Madonna concert trips, and "America's Funniest Home Videos" tie-ins are in many stations' arsenals. **Page 13**

PLANT'S CAREER IN FULL BLOOM

In the years since Led Zeppelin, Robert Plant has grown into a seasoned soloist with plenty of industry savvy. Melinda Newman recently sat down with him to discuss radio, records, retail, and his new album, "Manic Nirvana." **Page 35**

IT'S ALMOST DAT TIME . . .

The introduction of DAT recorders into professional studios has served to whet users' appetites for units with timecode capability. Pro audio editor Susan Nunziata has news on recent developments. **Page 46**

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Ames Bankruptcy Hurts Handleman Racker Pinched By Account's \$\$ Squeeze

■ BY ED CHRISTMAN

NEW YORK—The Handleman Co., due to a bankruptcy filing by major client Ames Department Stores and higher-than-expected merchandise returns, will experience a sharp decline in earnings for the fiscal year ended April 28. That pronouncement

was made by analysts after the Troy, Mich.-based company issued preliminary year-end numbers.

Minneapolis-based Lieberman Enterprises, which also racks product for Ames, is expected to have a softer landing from the discounter's problems than will Handleman, analysts add.

Handleman, the largest home entertainment rackjobber in the U.S., shocked Wall Street with the report. As a result, its stock dropped 25% in value to less than \$13 from \$18 and change, according to Fred Ansel, VP and analyst at Dean Witter Reynolds. The stock closed at \$13.625 on May 2.

Despite the sharp decline in its stock price, Ansel describes Handleman as a "bastion of stability."

According to the statement issued by Handleman, preliminary indications suggest that earnings in the fourth quarter will be between 8 and 15 cents per share, compared to 33 cents in the same period last year. In fact, most analysts were expecting the fourth-quarter gains to be stronger than last year's and were predicting earnings in the range of 33-40 cents a share.

Although final numbers for the quarter and the year are not expected to be announced until June, Handleman says sales for the quarter will be slightly above the \$151.4 million generated in the same period last year. In addition, Handleman estimates that total sales for the year will exceed \$710 million, which would be the highest volume in the company's history. In 1989, the rackjobber rang up \$646.7 million.

For the year, earnings are expected. *(Continued on page 99)*

Home Vid Distribbs Upbeat, But Wary Of Small Margins

■ BY JIM McCULLAUGH

INDIAN WELLS, Calif.—Although U.S. home video distributors are coming off a record year in sales, they are being squeezed as never before by thin margins.

That was the way Walt Wiseman, president of Major Video Concepts, summed up what he called a "low-key but upbeat" wholesaler mood at the seventh annual National Assn. of Video Distributors confab, held May 1-4 at the Grand Champions Resort here.

At a press conference May 2—the only day of the meeting officially open to the media—Wiseman, also president of NAVD, declared that 1989 was the best year in U.S. video distribution history. NAVD member sales were up 6.9% over 1988, although profit before tax was only 2.7%. "Video distributors are not getting rich at the retailers' expense," stated Wiseman.

Wiseman said studio policies of offering distributors rebates for reaching certain "sales goals" on individual titles are "a helpful way of shoring up the poor margin" situation.

Wiseman confirmed the current rental plateau by noting that A titles are holding their own but that, *(Continued on page 99)*

EMI, SBK Share In Success Of Hit Flicks 'Pretty Woman,' 'Turtles' Soundtracks Soar

■ BY THOM DUFFY

NEW YORK—As the movies "Pretty Woman" and "Teenage Mutant Ninja Turtles" outdraw all competition at the nation's theaters, EMI and SBK Records are enjoying soaring sales and airplay for their soundtracks from the hit flicks.

The multiformat mix of EMI's "Pretty Woman" soundtrack has sent that disk to No. 11 in six weeks on the Billboard Top Pop Albums chart, while the house- and rap-fired soundtrack of "Teenage Mutant Ninja Turtles" reaches No. 21 on the album chart this week, one month after its release. Both disks have reached approximately 1 million in sales, according to label executives.

Soundtrack albums need hit movies to sell well, and it is difficult to foretell whether or not a film will succeed at the box office. Nevertheless, as with recent singles-oriented soundtrack smashes such as "Dirty Dancing," "Cocktail," and "Batman," label execs say they were well prepared to capitalize on the successes of both movies with distinct marketing approaches.

The "Teenage Mutant Ninja Turtles" album, for example, was marketed extensively at retail, including such nonmusic outlets as Waldenbooks and Toys R Us, before the radio acceptance of its first single, Hi Tek 3's "Spin That Wheel," says SBK VP of marketing Ken Baumstein.

"It's also been a great way to expose some of our new artists," says Arma Andon, senior VP of the SBK Records Group, noting that soundtrack cuts from Hi Tek 3, Partners In Kryme, and Spunkadelic will set up

later albums from those acts.

Of the "Pretty Woman" album, EMI VP of marketing Jim Cawley says, "We felt we had an enormous opportunity demographically, with the diversity of artists on the soundtrack—from the Red Hot Chili Peppers in the alternative field, to David Bowie and Robert Palmer's credibility with a traditional rock base." The Natalie Cole track "Wild Women Do" was a major dance club hit, notes Cawley, while Roxette, coming off a double-platinum album, recorded the soundtrack song "It Must Have Been Love," which has reached top 20 on

the Hot 100 Singles chart.

"We made five videos out of the box," says Cawley, citing clips for the tracks from Bowie, Cole, Roxette, the Chili Peppers, and the Go West track "King Of Wishful Thinking," which goes to radio this week. Touchstone Films, the producer of "Pretty Woman," shared the cost of the videos with EMI.

"We also were fortunate that the music really did fit into the film," says Cawley, who believes that scenes in the movie allowed viewers to connect emotionally with the music. *(Continued on page 12)*

Billboard Revises Panels, Weighting For Pop Charts

NEW YORK—Billboard has completed one of the most extensive retail panel revisions in the history of its charts. The changes, which go into effect with this week's Top Pop Albums and Hot 100 Singles charts, were instituted to better reflect sales activity in the marketplace.

Although most titles' positions are consistent with placement on last week's charts, the revisions do have significant impact on some titles, creating either bigger increases or drops than would occur in a normal week. Thus, comparisons between this week's chart positions and last week's charts will show greater-than-usual variances.

In addition to portraying a more

accurate picture of consumer purchases, the changes pave the way for Billboard's plan to base its retail charts on an actual count of pieces sold, as opposed to the current ranked-report methodology.

Research for the revisions began in September and was accomplished with cooperation from each of the music industry's six major distribution companies.

The most significant change on both the pop albums and pop singles panels is a redistribution of weights. In the previous system, retail, wholesale, and rackjobber accounts were lumped into weight classes, which meant that compa-

(Continued on page 91)

A&M Promotes Its Own To Fill Executive Gaps

BY CHRIS MORRIS

LOS ANGELES—A&M Records has announced a wide-ranging slate of executive promotions, many of which appear designed to fill the gaps left by recent top-level departures from the label.

The executive changes, announced May 1 by president and co-chairman Jerry Moss, include:

- Al Cafaro's elevation from VP/GM to senior VP/GM.

- The promotion of William Gilbert, former VP of sales, to VP/executive director of sales, and Chuck Gullo, previously VP of distributed labels, to VP of sales, A&M/distributed labels. These promotions may be seen as a response to the resignation last month of senior VP of sales and distribution David Steffen.

- The promotion of Richard Frankel, previously executive director of creative services, to VP of creative services, and Tom Corson, former executive assistant to ex-president Gil Friesen, to VP of marketing. VP of creative services and marketing Jeff Gold left A&M in April to become senior VP of creative services at Warner Bros.

Additional promotions were announced in the publicity, artist development, and product development divisions.

Wayne Isaak was boosted to VP/executive director of publicity in New York, while L.A.-based executive director of publicity Diana Baron was named VP of publicity/West Coast. Jim Guerinot and David Gales, named VP of artist development and VP of product development/operations, respectively, were hiked from executive director positions.

The press release announcing the new promotions also emphasized that the rest of A&M's current executive team would remain in place.

Notably, the release contained a statement from senior VP of promotion Charlie Minor, who has been said in recent weeks to be in discussions with MCA and Irving
(Continued on page 91)

Pop Titles Bolster Laserdisk Potential

BY MELINDA NEWMAN and SUSAN NUNZIATA

NEW YORK—As consumer interest in laserdisk players rises, many labels are either stepping into the arena for the first time or dramatically increasing the number of their video-disk releases.

Because of the hardware's high

cost, most labels have focused on classical and jazz titles to appeal to the upscale buyers. But with the recent introduction of lower-priced combiplayers—which play CDs and laserdisks—labels are starting to see a viability for pop titles.

Most record companies continue to license their product to an outside company—usually either Pioneer

Artists or Image Entertainment—to produce, market, and distribute their laserdisks. Representatives for those companies have noticed a sharp increase in licenses for pop music titles.

"We've been around for nine years and we did skew the upper-scale demographics, but in the past year it's been a complete turnaround," says Steve Galloway, division manager of Pioneer Artists, Pioneer LDCA's music arm. "My objective for 1990-1991 is, out of five or six titles a month, to have half of them be pop. Last year, the number of pop releases per

month would have been one, tops, and it would almost always be easy listening. But now I'm having great fun putting out Bobby Brown."

Upcoming Pioneer releases include titles by Phil Collins, Kenny G, Belinda Carlisle, Samantha Fox, Barry Manilow, the Jeff Healey Band, Milli Vanilli, and Ringo Starr.

According to Steve Garwood, Image's VP of sales, 65% of the company's music titles are pop releases. "Pop is definitely the biggest seller; people who buy classical program-
(Continued on page 98)



EMI Geres Up For Success. EMI president/CEO Sal Licata, right, chats with actor Richard Gere at Dianne Reeves' sold-out showcase at New York's Bottom Line. Reeves performed songs from her EMI debut, "Never Too Far," including her top five R&B hit of the same title. EMI's soundtrack to the film "Pretty Woman," in which Gere stars, is in the top 20, propelled by Roxette's hit single "It Must Have Been Love."

Bleimeister Exits Vid Post For Senior Job At CEMA

BY PAUL SWEETING

NEW YORK—Rand Bleimeister is leaving his post as executive VP at Nelson Entertainment for a senior position with CEMA Distribution. He is the second high-ranking home video executive to jump to the record side in little more than a month.

Bleimeister, a 10-year video veteran, will assume the newly created position of VP of marketing and strategic planning at CEMA May 21. He officially leaves Nelson Friday (11).

Word of Bleimeister's plans comes less than six weeks after the announcement that Gary Rockhold, for-

merly president and CEO of video distribution giant Commtron, would move over to become the first president of PolyGram Group Distribution (Billboard, April 7).

Other CEMA executives who came from the video industry include Richard Pinson, formerly VP of sales with RCA/Columbia Pictures Home Video, who joined CEMA in early April as national sales manager. James Fifield, president/CEO of EMI Music worldwide, was formerly president/CEO of CBS/Fox Home Video.

Nelson Entertainment does not plan to name anyone to fill Bleimeis-
(Continued on page 86)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jerry Moss, Chris Blackwell, and Alain Levy are appointed to the PolyGram Board of Management. They are, respectively, chairman of A&M Records, CEO of Island Records, and executive VP of PolyGram Records (see story, this page).

Will Evans is named managing director of PolyGram Music Video International in London. He was head of legal and business affairs for PolyGram's media division.

A&M Records in Los Angeles makes the following promotions: **Al Cafaro** from VP/GM to senior VP/GM; **William Gilbert** from VP of sales to VP/executive director of sales; **Chuck Gullo** from VP of distributed labels to VP of sales for A&M and distributed labels; **Richard Frankel** from executive director to VP of creative services; **Tom Corson** from executive assis-



EVANS



CAFARO



JACOBSON



GHOSSEN

tant to the president to VP of marketing; **Wayne Isaak** from VP of publicity to VP/executive director of publicity in New York; **Diana Baron** from executive director to VP of publicity, West Coast; **Jim Guerinot** from executive director to VP of artist development; and **David Gales** from executive director of product development to VP of product development/operations (see story, this page).

Cathy Jacobson is appointed president and CEO of Cardiac Records in New York. She was VP/GM of independent distribution at Island Records.

Cardiac Records also names **Bob Gossen** VP of A&R. He was director of A&R for 4th & B'way Records.



EDWIN



SHANE



JACKSON



PAYNE

CBS Records in New York appoints **Gail I. Edwin** VP and litigation counsel. She was litigation counsel for the label.

Columbia Records makes the following appointments: **Kris Puszkiewicz**, director of video production in Los Angeles; **Mark Ghuneim**, associate director of video promotion in New York; and **Vicki Batkin**, associate director of video promotion/artist development in Los Angeles. They were, respectively, associate director of video production, West Coast; manager of video promotion; and manager of TV and video promotion for the label.

Capitol Records in Los Angeles promotes **Jeff Shane** to senior director of rock promotion, and **Leslie Marquez** to national director of AC promotion. They were, respectively, national director of rock promotion, and national secondaries promotion manager for the label.

Virgin Records in New York promotes **Paul Brown** to national album director. He was associate director of album promotion for the label.

BMG International names **Dorus Sturm** managing director of BMG Ariola Benelux. She was VP of marketing and licensed labels for Ariola.

BMG Music in New York appoints **Neal Edelson** director of legal and business affairs. He was deputy general counsel and deputy director of anti-piracy operations for the Recording Industry Assn. of America.

Duff Marlowe is named West Coast director of A&R for Chrysalis Records in Los Angeles. He was a pop music critic at the Los Angeles Times.

PUBLISHING. EMI Music Worldwide in New York appoints **Mark Jackson** senior VP of finance and control, and **Anne Payne** senior VP of information technology. They were, respectively, a VP of finance and control, and a full-time consultant for the company.

PolyGram Holds Annual Meeting In Holland '89 Stats Given; Moss, Blackwell, Levy Named To Board

BY ADAM WHITE

AMSTERDAM—Approximately 615 million CDs and 1 billion cassettes were sold by the recording industry worldwide last year, according to PolyGram president David Fine. He said average CD hardware penetration in the major territories, excluding Japan, was 25% and cited an estimate of 70% penetration by the year 2000.

Speaking at PolyGram's annual general meeting here



MOSS



LEVY



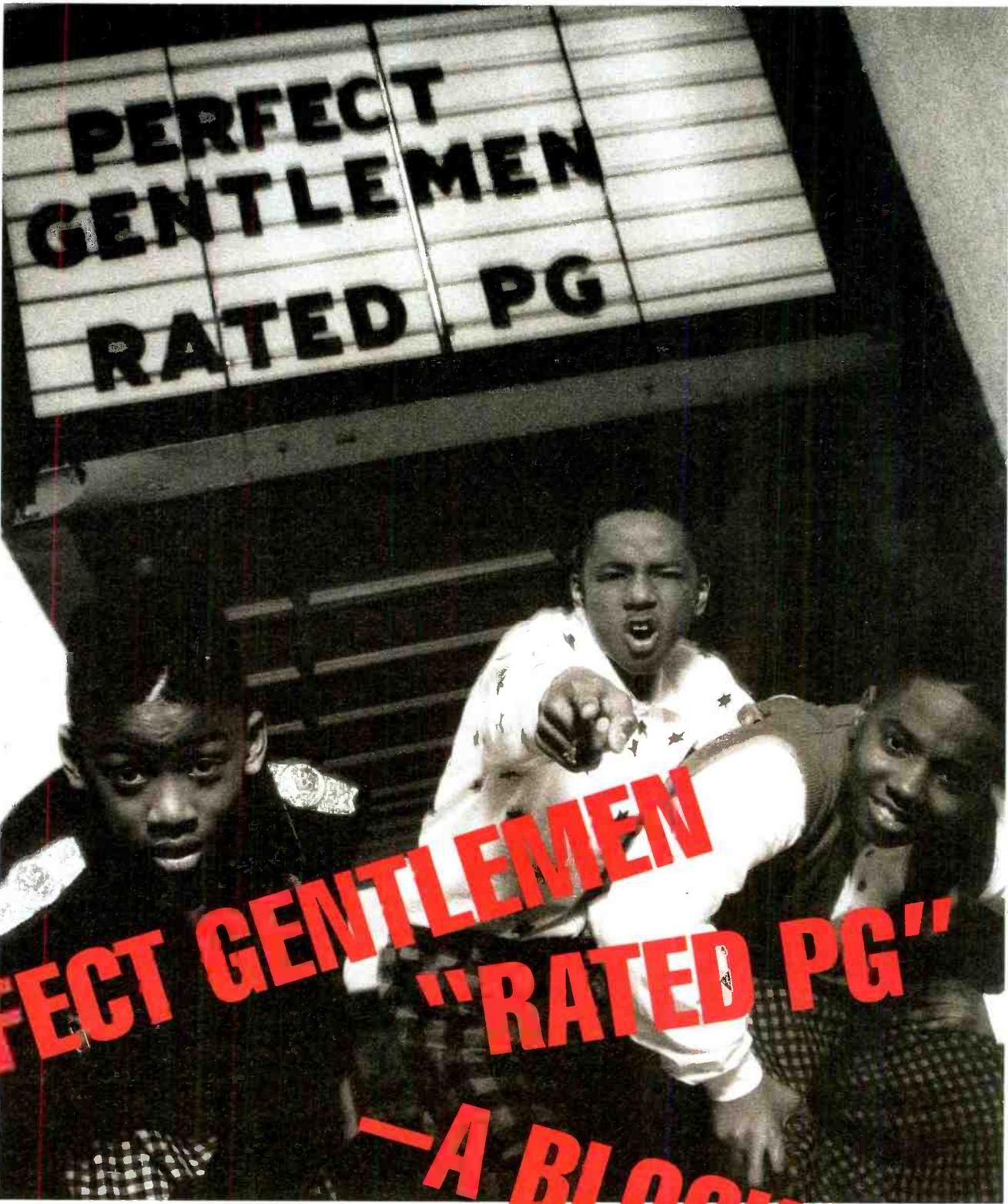
BLACKWELL

May 1, Fine reiterated that CDV—"or laserdisk, as it is now known"—has considerable potential, and said that digital tape would boost sales of the cassette configuration.

The bulk of the meeting—a first for PolyGram, because of its stock issue last fall—was taken up with Fine and other senior executives recapping the company's 1989 financial results (Billboard, March 17). He said its U.S. operations accounted for 15% of total worldwide revenues of \$2.1 billion, which would translate to approximately \$320 million. PolyGram reports financial results in Dutch guilders; these figures take the exchange rate as 1.91 guilders to the dollar.

The 1989 numbers include six months of Island label and music publishing revenues, and a 12-month contribution from the Welk Music Group. PolyGram's A&M acquisition, completed in January, will show in 1990 financials.

The stockholders' meeting also saw the elevation of
(Continued on page 86)



NEW KIDS ON THE BLOCK MAGIC SUMMER TOUR

DATE:	CITY:
JUNE 23	LAKE PLACID, NY
JUNE 24	SARATOGA, NY
JUNE 25	AUBURN HILLS, MI
JUNE 27	AUBURN HILLS, MI
JUNE 28	HOFFMAN ESTATES, IL
JUNE 29	HOFFMAN ESTATES, IL
JUNE 30	EAST TROY, WI
JULY 1	EAST TROY, WI
JULY 4	ST. PAUL, MN
JULY 5	KANSAS CITY, MO
JULY 6	IOWA CITY, IA
JULY 7	NOBLESVILLE, IN
JULY 8	NOBLESVILLE, IN
JULY 10	CINCINNATI, OH
JULY 11	CUYAHOGA FALLS, OH
JULY 12	CUYAHOGA FALLS, OH
JULY 13	PITTSBURGH, PA
JULY 14	PITTSBURGH, PA
JULY 17	WASHINGTON, DC
JULY 20	EAST RUTHERFORD, NJ
JULY 21	EAST RUTHERFORD, NJ
JULY 22	WANTAGH, NY
JULY 23	WANTAGH, NY
JULY 26	OLD ORCHARD BEACH, ME
JULY 27	BRISTOL, CT
JULY 28	BRISTOL, CT
JULY 29	FOXBORO, MA
JULY 31	FOXBORO, MA
AUG. 3	TORONTO, ON

AUG. 4	MONTREAL, CN
AUG. 5	OTTAWA, CN
AUG. 8	ATLANTA, GA
AUG. 9	CHARLOTTE, NC
AUG. 10	TALLAHASSEE, FL
AUG. 11	ST. PETERSBURG, FL
AUG. 12	MIAMI, FL
AUG. 14	GREENVILLE, SC
AUG. 15	WINSTON-SALEM, NC
AUG. 16	NASHVILLE, TN
AUG. 17	KNOXVILLE, TN
AUG. 19	DALLAS, TX
AUG. 20	HOUSTON, TX
AUG. 22	PENSACOLA, FL
AUG. 23	NEW ORLEANS, LA
AUG. 24	SHREVEPORT, LA
AUG. 25	JACKSON, MS
AUG. 26	ST. LOUIS, MO
AUG. 28	TULSA, OK
AUG. 30	DENVER, CO
AUG. 31	DENVER, CO
SEPT. 1	PROVO, UT
SEPT. 4	PORTLAND, OR
SEPT. 5	VANCOUVER, CN
SEPT. 6	SEATTLE, WA
SEPT. 8	OAKLAND, CA
SEPT. 9	OAKLAND, CA
SEPT. 12	COSTA MESA, CA
SEPT. 13	COSTA MESA, CA
SEPT. 14	LOS ANGELES, CA
SEPT. 15	LOS ANGELES, CA
SEPT. 16	SAN DIEGO, CA

PERFECT GENTLEMEN
"RATED PG"
—A BLOCKBUSTER!



Tyrone Sutton



Maurice Starr, Jr.



Corey Blakely

PERFECT GENTLEMEN are primed for success with their debut release, **"RATED PG,"** featuring OOH LA LA (I CAN'T GET OVER YOU), ONE MORE CHANCE and MOVE ME GROOVE ME. OOH LA LA (I CAN'T GET OVER YOU), their first sensational single is already blowing out at retail, urban radio and at Top 40! Watch the excitement turn to hysteria as **PERFECT GENTLEMEN** start the second leg of their national tour with NEW KIDS ON THE BLOCK. **This summer will be hot!**

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COLUMBIA



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FAMOUS

Vets, Newcomers Share April Cert Pie

Joel, John, O'Connor, Hammer Nail Platinum

■ BY PAUL GREIN

LOS ANGELES—Billy Joel's latest album, "Storm Front," topped the 3 million sales mark last month. It is Joel's sixth album to be certified for U.S. sales of 3 million copies or more by the Recording Industry Assn. of America.

Joel first hit multiplatinum in 1978 with "The Stranger," which has topped the 7 million sales level. He reached the 5 million mark with three

subsequent albums, "52nd Street," "Glass Houses," and "An Innocent Man." The 1985 "Greatest Hits, Volume 1 & Volume 2" stands at 3 million.

Also in April, Elton John landed his first platinum album in more than a decade with "Sleeping With The Past." John, the hottest artist in pop music from 1973-75, had not had a platinum album since "A Single Man" in 1978.

April's biggest breakout hits were

Sinead O'Connor's single "Nothing Compares 2 U," which was certified gold and platinum simultaneously on April 20, and M.C. Hammer's album "Please Hammer Don't Hurt Em," which was certified at both levels on April 27.

Technotronic's debut album, "Pump Up The Jam," was certified platinum in April and also yielded its second gold single, "Get Up! (Before The Night Is Over)." It's SBK Records' first platinum album.

Two other hot newcomers—Lisa Stansfield and Biz Markie—each landed a platinum single and a gold album. Stansfield scored with her
(Continued on page 101)



Reach For The Platinum. While rehearsing material for their upcoming studio album at Audible Sound in Los Angeles, Atlantic Records group Ratt receives platinum awards for its current album, "Reach For The Sky." All three of Ratt's previous albums also went platinum. Shown, from left, are Paul Cooper, senior VP/West Coast GM, Atlantic; Bobby Blotzer, Ratt; Tony Mandich, West Coast senior director/artist relations and TV, Atlantic; Juan Croucier, Warren De Martini, Stephen Percy, and Robbin Crosby, Ratt; and Mark Schulman, senior VP/GM, Atlantic.

ASCAP Honors Elmer Bernstein With Golden Soundtrack Award

■ BY DAVE DIMARTINO

LOS ANGELES—Composer Elmer Bernstein received the Golden Soundtrack Award at ASCAP's fifth annual Film & Television Music Awards dinner, held here May 2 at the Regent Beverly Wilshire Hotel.

The yearly event also honored the composers, lyricists, and publishers of the most-performed TV themes, TV background scores, and themes and underscores from top series, as well as songs from current films, most-performed film standards, and songs from top box-office films.

Among those presenting Bernstein his award were actors Charlton Heston, Burt Lancaster, and James Coburn, and directors Ivan Reitman and John Landis, all of whom have been involved in the many films Bernstein has scored—from "The Ten Commandments," "Birdman Of Alcatraz," and "The Magnificent Seven" to the more recent "Ghostbusters" and "National Lampoon's Animal House."

Past recipients of ASCAP's Golden Soundtrack award include Alex North, Miklos Rozsa, and Henry Mancini.

ASCAP members honored for
(Continued on page 101)

Ralph King Exits Enigma To Start His Own Label

■ BY CHRIS MORRIS

LOS ANGELES—Ralph King, GM of Enigma Records since March 1989, has left the company to start his own independent production company and label imprint.

The as-yet-unnamed operation is independently financed, but will be distributed through Enigma/CEMA. King will maintain his own offices, at an L.A. location to be determined.

King, who joined Enigma after executive stints at IVE and Wherehouse Entertainment and assisted in the development of the company's staff over the last year, says his departure (effective May 1) was

spurred by his desire to get more involved in A&R and production. Enigma's A&R staff did not report to King.

"I want to make records," King says. He says Enigma president Jim Martone and chairman Bill Hein have been "very supportive" of his goals.

For his start-up money, King says he "reverted back to an opportunity I had a couple of years ago. The company is funded initially with a \$2 million line, and has the potential to grow beyond that."

King wants to sign rock, pop, and dance acts, and says that each project will have a \$250,000 recording and
(Continued on page 101)

McGhee Plea Bargain Set Manager To Get 3-Year Probation

■ BY BRUCE HARING

NEW YORK—A North Carolina judge is expected to accept Doc McGhee's guilty plea on charges of conspiracy to distribute marijuana and to impose a three-year probation, ending the high-powered manager's four-year legal battle.

McGhee, whose McGhee Entertainment controls the careers of Bon Jovi, Skid Row, and the Front, entered a guilty plea April 26 in U.S. District Court in western Louisiana to charges of conspiracy to distribute marijuana in North Carolina in 1988. He previously pleaded guilty there in 1987 to actual distribution of marijuana.

By agreeing to the new plea bargain, related drug charges against McGhee were dropped in Louisiana and Missouri.

As a condition of his guilty plea, McGhee will be required to stage anti-drug concerts in Western Louisiana.

The guilty plea entered in Louisiana stems from a June 1988 indictment there alleging that 187 defendants took part in a plan to smuggle more than 1 million pounds of marijuana into North Carolina, Louisiana, and Missouri. The drug ring had ties to deposed Panamanian strongman
(Continued on page 101)

Gill, BBD Make Additions To New Edition Hits; Sinead Still Incomparable; Vega Album Vaults

NEW EDITION hasn't released a new album in almost two years, but four of the group's five members are streaking up this week's Top Pop Albums chart. **Johnny Gill**, who replaced **Bobby Brown** in the group in 1988, vaults from No. 100 to No. 27 in his second week on the chart with his eponymous Motown debut album. And **Bell Biv DeVoe**—composed of founding New Edition members **Ricky Bell**, **Michael Bivens**, and **Ronald DeVoe**—jumps to No. 10 with its debut MCA album, "Poison."

The first singles from both albums are also flying up the Hot 100. The "Poison" title track jumps from No. 18 to No. 10 and Gill's "Rub You The Right Way" blasts onto the chart at No. 49. Gill's hit was written and produced by **Jimmy Jam & Terry Lewis**, who did the honors on the latest New Edition album, "Heart Break."

Gill first hit the Top Black Albums chart in 1983 with an eponymous album on Cotillion Records. He returned to the black chart in 1985 with "Chemistry," also on Cotillion. Neither album cracked the pop chart, although a 1984 album of duets with **Stacy Lattisaw**, "Perfect Combination," was a modest pop hit, reaching No. 139.

Gill's new release is Motown's fastest-breaking album since **Stevie Wonder's** "Characters" in December 1987.

The fifth member of New Edition, **Ralph Tresvant**, is currently wrapping up his own MCA solo album. All of these side projects—especially the street-oriented hip-hop of **Bell Biv DeVoe**—are likely to benefit New Edition, whose next album is expected next spring. They are apt to broaden the group's image and appeal, shifting it from the teen category to the pop/R&B mainstream.

FAST FACTS: **Sinead O'Connor's** "Nothing Compares 2 U" holds at No. 1 on the Hot 100 for the fourth straight week. It's the first time that an artist's first charted single has logged four or more weeks at No. 1 since **Joan Jett & the Blackhearts'** "I Love Rock 'N Roll" topped the chart for seven weeks in 1982. O'Connor's smash album, "I Do Not Want What I Haven't Got," holds at No. 1 on the pop albums chart for the third straight week.

Lisa Stansfield lands her first top 10 album as "Affection" jumps to No. 9 on the pop albums chart. The 23-year-old singer has thus surpassed the No. 14 peak position of **Soul II Soul's** 1989 debut album, "Keep On Movin'." Both artists are British soul exports who have received broad pop/black/dance exposure and lavish critical acclaim. Stansfield, who performed her platinum single "All Around The World" on Arista Records' recent 15th anniversary TV special, is the

early betting favorite to win the Grammy award for best new artist.

Wilson Phillips lands its first top 10 hit as "Hold On" jumps from No. 12 to No. 6 on the Hot 100. The trio consists of **Carnie** and **Wendy Wilson**, daughters of **Beach Boys** mastermind **Brian Wilson**, and **Chynna Phillips**, daughter of **John** and **Michelle Phillips**, founding members of the **Mamas & the Papas**. The Beach Boys landed their first top 10 hit, "Surfin' U.S.A.," in May 1963; the Mamas & the Papas scored their first in February 1966 with "California Dreamin'."

The debut album by **Damn Yankees**, the new group fronted by **Ted Nugent**, jumps to No. 35 in its seventh week on the pop albums chart. It's the highest that Nugent has climbed on the chart since "Scream Dream" a decade ago.

Clint Black's "Killin' Time" celebrates a full year on the Top Country Albums chart by holding at No. 1 for the 13th week. The album, which swept the recent Academy of Country Music Awards, also surges from No. 89 to No. 48 on the pop albums chart—the highest position it has reached to date. The only setback for Black is that fellow newcomer **Travis Tritt** leapfrogs over him to take the No. 1 spot on this week's Hot Country Singles & Tracks chart.

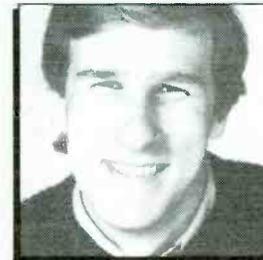
Suzanne Vega's "Days Of Open Hand" leaps from No. 115 to No. 53 in its second week on the pop albums chart. It's Vega's first album since "Solitude Standing"—boosted by the pop smash "Luka"—reached No. 11 in August 1987.

Andrew Ridgeley begins his quest to prove that he wasn't just along for the ride in **Wham!** as "Shake" enters the Hot 100 at No. 86.

WE GET LETTERS: **Eric Fader** of Peekskill, N.Y., notes that **Young M.C.'s** "Bust A Move" set a Hot 100 record by remaining on the chart for 25 weeks after it peaked at No. 8 in October. Fader observes that long-running chart hits are almost invariably slow-building, sleeper hits. "Bust," however, owed its longevity to sales that just wouldn't quit.

Rich Appel of CBS-TV in New York notes that last month marked the first time that the top three spots on the Hot 100 were occupied by female artists all making their first chart appearance. (They were **Sinead O'Connor**, **Jane Child**, and **Lisa Stansfield**). **Bruce V. Bracken** of Amarillo, Texas, adds that O'Connor and Child also produced their own hits, marking the first time that female artists held down the top two spots with hits they produced.

John Farkas of Cleveland notes that two artists from East Bloc countries are climbing this week's Hot 100. **Poland's Basia** jumps to No. 40; the Soviet Union's **Gorky Park** climbs to No. 83.



by Paul Grein

MAY 8, 1990 49 MINUTES/46 SECONDS.

Y N G W I E · M A L M S T E E N

Eclipse

**YNGWIE MALMSTEEN
EUROPEAN / U.K.
TOUR 1990**

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- 6th/GOTHENBURG
- 7th/STOCKHOLM
- 8th/KARLSKOGA
- 9th/OSLO
- 11th/HELSINKI
- 13th COPENHAGEN
- 16th BRADFORD
- 17th MANCHESTER
- 18th NEWCASTLE
- 19th DUNDEE
- 21st LONDON
- 22nd BIRMINGHAM
- 23rd BIRMINGHAM
- 24th CAMBRIDGE
- 25th CARDIFF
- 26th POOLE
- 28th BELFAST
- 29th DUBLIN

MAY 1990

- 1st/DUSSELDORF
- 2nd/OSNABRUCK

LOOK FOR YNGWIE IN
JAPAN AND THE U.S. THIS
SUMMER!

- 3rd/OFFENBACH
- 4th WEMEN
- 5th MINENBRUCK
- 7th ZURICH
- 8th ZURICH
- 9th/LUDWIGSBURG
- 10th/NEUMARKT
- 11th/TRIER
- 13th/BERLIN
- 14th/HAMBURG
- 15th KIEL
- 16th/KAUNITZ
- 17th/MUNICH
- 19th/ROMA
- 20th/CESENAS
- 21st/TORINO
- 22nd/MILAN
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Covering The News: It's As Easy As A-B-C

BY KEN SCHLAGER

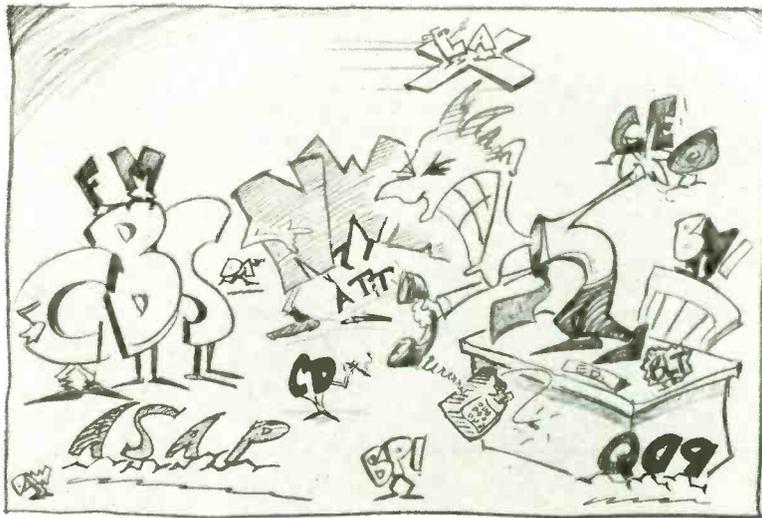
It was a typical a.m. at the HQ. I gulped down my OJ, checked the OTC, popped in a CD, switched on my CRT, and was ready for action.

The phone rang. It was a source at PolyGram. "We've finally got the OK on a name for our new distributing company: PGD! With a name like that, we can really take on WEA, CBS, CEMA, MCA, and BMG."

Any word on a CEO?
"Yeah, some video distribution guy from Commtron. Maybe he got tired of competing with B&T, VPD, S&S, and ETD."

I checked my calendar for the day's key events. The RIAA had a meeting in D.C. on DAT. NARM had a press conference with the PMRC and the PTA. The VSDA was to discuss X ratings with the MPA. And BMI, ASCAP, and SE-SAC were making a joint announcement with the AMOA about the CRT and the JLO.

In walked the home video editor, just back from the AVA conven-



Cartoon: Sean Daw

tion. What's the news?
"Well, WHV and RCA/CPHV are raising their wholesale prices, IVE's got the rights to 'Teenage Mutant Ninja Turtles,' LIVE has a new CEO, and MGM/UA has an Italian suitor. And by the way, I'll be flying TWA to LAX for the NAVD."

Next came the news from the retail desk. Eastern chains were worried. HMV was coming from the U.K.
The phone rang. A Florida news source.

Next came the news from the retail desk. Eastern chains were worried. HMV was coming from the U.K.

The phone rang. A Florida news source.

Letters to the Editor

PACKAGING SOLUTION

I seem to recall a packaging solution that finesses the longbox/jewel box controversy. Several years ago, MMG CDs came in a long package. Once the shrink-wrap was removed, the cardboard package itself folded in half, creating a gatefold album-like cover for the CD.

The package has the length and size to avoid pilferage, as the longbox does. It is somewhat narrower, so retailers can actually keep more in a bin. I believe it can even be made out of recyclable material. Certainly it is a far less expensive package. It would appear to make good sense both economically and ecologically.

Hank Bordowitz
Suffern, N.Y.

SLOW LEARNERS

They still don't get it. Or maybe the record companies patting themselves on the back for using recycled material in CD longboxes or contemplating "environmental messages" on the packages are just hoping no one will notice how far from the mark they've hit.

The problem, as almost everyone else seems to realize, is the packaging itself: 18 million pounds of it each year, all winding up in the waste stream because it serves no useful purpose to the music buyer. The record industry and retailers are damn lucky there is no easy way for consumers to protest this nonsense effectively; if there were, the boycotts would have started a long time ago.

Jeffrey Ristine
San Diego

BLAME RETAILERS

In response to Abby Rubman's letter (Billboard, April 21) regarding the problem of finding the single "Real Love" by Sky, don't blame Atlantic

Records. I've had the vinyl and cassette single in the racks since it hit Billboard's Hot 100 chart, and my distributors are the same as everyone else's.

Many retailers are not making available all chart titles, as was once a common practice, and the blame lies with them, not with the label. If you had ventured into Suffolk County, Long Island, you would have found what you wanted. And if all retailers stocked chart entries—even only a single piece of each title—they would maximize their full sales potential.

Jim Lalumia
Record Connection
Lake Ronkonkoma, N.Y.

DEFINING 'ART'

In a recent article concerning song lyrics (Billboard, April 7), songwriters are referred to as "artists." But, in some cases, isn't the word "artist" used a bit too freely? What has happened to the notion that songwriting is both an art and a craft? Is the overuse of four-letter words really artistic? Would a song not have enduring value with creative phrasing? Isn't there a more creative way of expressing the idea?

The use of the A&R arena to address lyrics concerns is a positive step. However, it's the songwriter, the industry's lifeblood, who should work a little harder at addressing the issue.

Dr. Stephen Marcone
Music Department
William Paterson College
Wayne, N.J.

KEEP THAT METAL COMING!

Today, WKXL-FM Concord, N.H., received its second gold record. It means a lot to me as the program/music director and a great deal to the staff of the station. In talking with representatives of other record companies, we have learned that, because the cost of producing such an award is high (and perhaps for other rea-

sons), some of them have chosen not to reward stations in this way but to offer duplicates of records, tapes, and CDs, or more posters or gift sets, instead. While all of these are welcomed when they arrive, there is still nothing like getting a gold or platinum album.

When a record company sends a gold record to a radio station, it is making a statement. It says, "We recognize you and we appreciate the work you're doing as our partner in the industry." It is a morale builder for the announcer and a constant reminder that the station and its staff are appreciated.

Every time I pass our two gold records from RCA, I think about that. And every time someone brings up the subject of gold records, I also remember the other record companies whose products we promoted—and all the times the music stores called us for titles of things their customers heard on our station, and how to get service for releases they need—and hope they'll remember us when they reach 500,000 copies.

Thank you John Sigler and RCA Records. You make our day.

Renée Blake
Program Director
WKXL-FM
Concord, N.H.

ONE SOCIETY, NOT TWO

In all the rest of the world, save Brazil, there is no country except the U.S. with two performing rights societies. If ever there was a reason for having two societies, it no longer exists.

ASCAP is supervised by a federal court, and its rates and allocations are subject to approval after a due process procedure. That procedure enables all to know in advance of proposed changes, gives parties an opportunity to express their views, and results in a decision that a court must approve.

The writers, the publishers, and the general public, including broad-

"There's a D.A. here trying to ban all the rap albums. N.W.A., the D.O.C., L.L. Cool J, Run-D.M.C., M.C. Hammer. Everyone!"

I told him we'd get on it ASAP. But first, for lunch, a BLT.

That afternoon, the winter ARB results arrived. WCBS-FM was No. 1 in N.Y.C. In L.A., KOST, an AC, was at the top.

Just then the L.A. office called. Big news. The new Geffen label would be called DGC. And another thing: CBS had hired a new senior VP. Could we expect another West Coast label to go with WTG?

It was time to contact the Nashville office. The phone mail put me on hold. A k.d. lang song was playing. The bureau chief was out. He'd gone to RCA to hear the new K.T. Oslin CD. Later he was being interviewed about LPs by TNN.

Then the memo came. Billboard was changing its name to BPI.

OK, I'd heard enough. I grabbed the first IRT, switched to the IND, and arrived at home to find my wife ready to serve dinner.

"It's your favorite, alphabet soup."

casters, are fully protected under this existing arrangement against any abuse of power. Any merger of ASCAP and BMI would be subject to approval by the court under the anti-trust laws.

Such a merger would make a great deal of difference to writers and publishers. Double money is now paid for basic operations. For example, both ASCAP and BMI must log stations. Necessarily, they each list all music played. Both ASCAP and BMI send bills to the same people. Both have public relations and press departments that say much the same things. Both have lobbyists in Washington that say the same things. Publishers must have two music publishing firms when all they need is one.

Canada had two societies to match ASCAP and BMI, but that ended. The Canadians combined their societies in steps, starting with joint logging.

The U.S. societies could be merged as easily as those in Canada were. It requires planning and a recognition that there may be reductions of personnel, early retirement, and shake-ups.

A compassionate merger plan would ease the situation. But remember, the societies exist not for the sake of the employees and the executives; they exist for the benefit of the writers and the publishers. Those groups should end the duplication, expense, and confusion of having two societies when one would do. Having a single society would add millions of dollars to the annual funds distributed to writers and publishers.

David Grossberg
New York

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

MAJORS HIT THE STREETS VIA WAVE OF INDIE DEALS

(Continued from page 1)

rest of Tommy Boy, but it left the label independently distributed, while continuing to distribute selected Tommy Boy acts. WB has also discussed working some of its own artists through the indie imprint (Billboard, Feb. 3).

There are a number of reasons behind the major-label push into indie distribution.

Besides the obvious attempt to tap into a market that maintains close ties to the grass roots of retail, radio, club DJs, and the press, majors also seek a quicker, less expensive way to market their baby bands.

"The [major label] machine is not built to go in smaller, more detailed motions," says Cathy Jacobson, president of Cardiac Records. "It's fantastic in certain respects, but they can't get small." She notes that the founding of her Virgin-backed label "takes on a whole genre of music that Virgin hasn't until now addressed."

Jacobson, who headed 4th & B'way in the days when it was developing Tone Loc and Young M.C., says that it takes a lot more money to break an act through major distribution than through the indie network. As an indie, she says, "you can spend your money a lot more wisely, because you can spend it as [the act] happens instead of spending it all up front and waiting for it to happen."

Maglia, president of Zoo Entertainment, also sees an indie advantage on certain types of products. "They're closer to the street and pay more attention to small accounts."

Maglia, the former president of Island Records, touts indie distributors as better suited than majors to "anything that has an ethnic or black base or rap, where you can get out there and penetrate the market one level before the major distributors do."

Azoff, president of the brand-new

Giant Records, says, "I have an interest in a farm team situation to take the pressure off of bands to deliver too soon, and I'm currently investigating that . . . But I don't know if I'm going to set up a whole label."

What makes the use of indie distribution so attractive to the majors is largely "a game of perception," according to Azoff, who notes that a

'Indies can get out there and penetrate the market one level before the majors do'

first album by a new band that attains sales of 60,000 units may be termed a success if it moves through the indies, but a comparative flop if it is distributed by a major.

William Hein, chairman of Enigma Records, touts the attractiveness of indie distribution by noting, "Majors are great at selling box lots and tonnage. Indies are selling one-sytosies to mom-and-pops, and that's where the bands of tomorrow are going to come from."

TAPPING INTO THE UNDERGROUND

Hein says that part of the majors' interest in indie distribution "is a fascination—they don't know how it operates . . . It's this mysterious underground network affiliated with independent record stores and college radio."

Hein adds that expectations of the indies' ability to deliver should be tempered by realism: "If the majors think they're going to sell billions through the indies, they're going to be disappointed."

He points out that Enigma's Restless imprint, which is distributed in-

dependently, rarely sells more than 100,000 units on a title (albums by Slayer and They Might Be Giants have racked up these exceptional sales), with 10,000-25,000 units "typical" of a title's performance.

However, concurring with Azoff, Hein sees the idea of letting a band develop on records pushed via indie distribution as a positive thing, saying that there is an advantage to letting an act do one or two albums at a modest price, to be distributed via the indies with "no big pressure" to produce huge numbers.

"At a major label, if a new band gets less than 10 adds, it's history," Hein says. "If you can let an artist develop his or her craft, it's a positive thing. If we have an artist that's doing something special, we're not discouraged if their first album does 25,000 units."

MIXED REACTION FROM INDIES

Not everyone in the indie community is enthusiastic about the coming fusion of camps.

Some observers say smaller labels may be hurt by the glut of product, which will push them further down the promotional food chain. Others question the long-term commitment of majors to the indie network, and ask whether there will be safeguards in the affiliations to prevent hit records from being pulled back to major distribution just when sales start to heat up.

But such reservations are also tempered by the feeling that the indie system can only be strengthened by an infusion of major-label cash and promotional muscle.

"It will only make [indie distribution] stronger," says Pat Monaco, VP of indie distribution at Island. "With the emergence of the majors, it will make it a viable alternative for dealers that used to look at it as second-class citizens."

A STRONGER FORCE

Although Monaco acknowledges

the possibility of an adverse effect on smaller labels, he says, "You have to look at it as making the indie distributor stronger. If I were still at Landmark and had a label like Silver Wave, if we all of a sudden became a stronger force, then Landmark would be better off selling [Silver Wave product] to stores." Monaco adds that if small labels are pushed out, "you might see more indie distributors opening to offset that."

Regarding the possibility of majors reclaiming acts as soon as indies heat them up, "you'd be foolish to think that's not going to happen," Monaco says. "Why sell through an indie that will make his own markup when you have your own branches? But some will be willing to forgive that profit in lieu of breaking the band as a cost of doing business."

Reacting to fears that product will be quickly pulled back by the majors, a Virgin source says that Cardiac Records will keep any album if a 12-inch single takes off. "You don't use independent distributors as a farm team," says the source. "If they break an artist and a piece of product, they deserve to reap the rewards." However, the source notes, "That isn't to say Virgin wouldn't pick up a deal" after it expires with Cardiac, rather than

see an act move to some other major.

Johnny Phillips, VP of Select-O-Hits Distributors in Memphis, agrees. "If they start to run things like a major, it won't help. They have to give their people free will to act as an indie. If they have to answer to A&R and others, it's probably useless."

Phillips sees the move toward indies as an indictment of major artist development. "Some of the acts that could do well indie-wise may be able to stay around a little longer." He adds, "Majors have a place: to sell hits. But everyone they usually get are people developed by a smaller indie or someone with an indie label or indie production company."

Keith Wood, president of Caroline Records, admits to mixed feelings about the majors' moves. "The downside is the indie finds it difficult to compete with marketing budgets on what are essentially artist development programs. The majors don't have to turn a profit until album No. 3, but spend on album No. 1 like it's in the black." Wood adds that small indies that are pushed down the promotional priority list by larger labels could be left out in the cold. "That's the danger, and we're very aware of it," he says.

CBS Confirms Important Deal Will Buy 50% Of Indie Distrib

BY BRUCE HARING

NEW YORK—CBS Records has confirmed the purchase of a 50% stake in Important Records Distributors and its Relativity, Combat, and In-Effect labels. This is believed to be the first time a major label has bought a piece of an independent distributor since the '60s.

The deal, rumored to be in the works for the last month (Billboard, April 7), was announced on May 2. No purchase price was disclosed.

Important will not be absorbed by CBS, according to Bob Altshuler, VP corporate communications.

"It's a very good marriage," Altshuler says. "They have things going for them that we don't, and we have things going for us that they don't. But we're not looking to merge their organization into ours."

In an official company statement, Tommy Mottola, president of the CBS Records division, praised Important's marketing and distribution of alternative music. Mottola says the acquisition was made because there are "specialized areas in which we needed more strength."

"Now, working with IRD, we can combine their specialized knowledge with our marketing clout to provide much stronger support to alternative music artists through both distribution organizations." Mottola was not available for additional comment.

Barry Kobrin, president of IRD, says the artists from his three labels will continue to be exclusively distributed by IRD in the U.S. CBS will have first licensing rights outside the U.S. Kobrin adds that he

retains autonomy to sign additional artists to his labels, although he says he prefers to concentrate on his existing roster at present.

Although complete details of the CBS/IRD relationship have yet to be ironed out, Kobrin says, "I'm hoping that CBS will be able to use us as a ground-breaker for some of their artists."

Kobrin also says he retains veto power in the 50/50 partnership. "CBS is comfortable living with the decisions that I make," he says.

IRD will not add or lay off any employees because of the merger, according to Kobrin. Based in the Hollis section of Queens, N.Y., Important was founded in 1979 by Steve Mason, a British exporter, and Kobrin, an importer for a one-stop. They initially imported British titles to the U.S., gradually shifting to domestic distribution before creating Relativity and Combat in 1982. They founded In-Effect in 1989. A fourth label, Strategic, was deactivated earlier this year.

Mason, who owned more than 50% of the company, was bought out of his share of the company as of April 30, Kobrin says.

IRD has also been importing dance product with an eye toward establishing a label. Kobrin was unsure how the CBS deal would alter those plans, but notes, "it doesn't affect it negatively."

Among the Relativity Records artists are Joe Satriani, who has two gold albums and Grammy nominations, and Steve Vai. In-Effect boasts such acts as 24-7 Spyz and Nuclear Assault. Combat Records hosts Forbidden, Death, and Dark Angel, among others.

SALES, AIRPLAY SOAR FOR HIT SOUNDTRACKS

(Continued from page 5)

says Cawley, who believes that scenes in the movie allowed viewers to connect emotionally with the music. "One of the things we were ecstatic about was the . . . exposure of music to a degree that cements [the impression] that you're dealing with a soundtrack. And when [film distributor Buena Vista] ran the commercials in the beginning, we were thrilled that the radio commercials stressed the music and artists on the soundtrack."

"It's our very happy belief that we have only begun to see this album kick in," says Cawley, noting that the sales strength of hit soundtracks often has outlasted the presence of a film in theaters. Crediting the work of EMI A&R VP Ron Fair, who assembled the "Pretty Woman" package as the label's first major soundtrack effort in recent years, Cawley

says that "since this [success] happened, there has been other interest in having major soundtracks on EMI."

SBK Records, which earlier ventured into the soundtrack field with the pop-metal "Shocker" collection, attributes much of its success with "Teenage Mutant Ninja Turtles" to the overall "ninja turtle" craze.

"We established a relationship right off the bat with the folks at New Line Cinema, who helped us realize just how big the turtle phenomenon is," says Baumstein. "We immediately set out to position the soundtrack as another of the many merchandising items that already were doing incredible business. We got very aggressive in terms of pursuing outlets above and beyond music retail." Besides Waldenbooks and Toys R Us, he cites nonmusic sections of the K mart and Caldor discount chains.

Baumstein notes retail support included posters, banners, special point-of-purchase cassette holders, and a bonus ninja turtle decal premium in every CD, tape, and album. In addition, he points to the "turtle bucks" program, which provided moviegoers at participating theater chains with a dollar discount coupon

with each purchase of the soundtrack at Record Bar, Trax, and, of course, Turtle's outlets.

Because the music from the "Teenage Mutant Ninja Turtles" is not as prominently featured in the film as hits from other soundtracks have been, and because of the speed with which the film took off at the box office, SBK initiated poster campaigns in 30 major markets to increase awareness of the soundtrack album.

Videos also were filmed for the soundtrack's singles, featuring the turtles cavorting with the artists.

With Hi Tek 3's "Spin That Wheel" and Partners in Kryme's "Turtle Power" climbing the Billboard Hot 100, "we're really just now in the radio phase of working this project," says Baumstein. "It's really been retail first. But this will not be a project that depends on the life of the film or the life of hit singles." He adds that SBK will launch another marketing program for the soundtrack when IVE releases the movie on home video in September.

"We'll remarket it in the fall and again at Christmas," says Andon. "If you want to be a full-service record company, you've got to be able to market and sell soundtrack music.

Fred Rich has resigned as president of Canada's largest record retailer, A&A Records & Tapes . . . see page 82

Radio

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Free Fallin'. AC KCMJ-FM (KC92.7) Palm Springs, Calif., p.m. driver Don Frey made his first-ever skydive from 12,000 feet to raise money for the Mexican-American Scholarship Fund. The station collected \$1,200 in pledges from local businesses.

Spring Top 40 Battles: Money, Madonna, Home Vid

BY SEAN ROSS

NEW YORK—There are a lot of markets where top 40 PDs and promotion directors seem to have answered the age-old question of "lots of money to one winner" vs. "some money to a lot of winners" by giving a lot of money to a lot of winners. A look at some of the spring book's hottest top 40 races finds a lot of stations where the big money Thursday come-builder giveaways are now being supported by a lot of smaller cash giveaways—"smaller" now meaning at least \$100 5-6 times daily.

You will also see a lot of the following around the country: Madonna concert trips; Janet Jackson concert trips; "America's Funniest Home Videos"—henceforth "AFHV"—tie-in contests (see Promotions, page 20); and novel variations on the direct-mail serial-number promotion. While it may be a function of the markets we looked at, there also seems to be a lot more cash than cars this time, although the Gannett stations' weekly Porsche giveaway still stands out.

Last year, a spring "Ratings Battles" article would have found a lot of markets with two or three top 40 outlets each in separate niches. With Rock-40-mania having cooled, it is still possible to find stations in tangibly different musical positions within a market, but those positions are a lot less pronounced. The "mainstream" top 40 station in a lot of the following markets differs from the top 40/dance outlet by only a handful of "acid test" records—i.e., Wilson Phillips, "Black Velvet," Heart, etc.

Here are capsule summaries of 17 top 40 battles. Parenthetical numbers following a station's call letters are its fall-to-winter Arbitron 12-plus number.

BOSTON: WZOU vs. WXKS-FM

Steve Rivers' WZOU (5.5-7.1) beat WXKS-FM (6.2-5.9) this winter despite the fact that its new morning show was not fully assembled until this week, and that all but one major air shift changed. Kiss 108, of course, was minus PD Sunny Joe White, who says the station will become "more

musically aggressive," which, given SJW's usual *modus operandi*, is somewhat difficult to imagine. Kiss has not changed much on the air since White returned, but the station is starting to tinker with some programming features and may sound considerably different around the time you read this.

WXKS-FM is doing the Filmhouse Direct TV birthday campaign with the standard \$5,000-\$25,000 prize escalation over the course of five weeks. It also has its annual Kiss concert coming up, along with Madonna and Cher backstage parties. WZOU's birthday contest gives away cash 10 times a day and qualifies all its winners for weekly Friday morning car prizes.

BUFFALO, N.Y.: WKSE vs. WMJQ

The WKSE (9.1-8.1) vs. WMJQ (5.1-6.6) battle is a study in promotional contrasts. WKSE's Best Mix Cash & Cars Sweepstakes centered around a hand-delivered contest piece and was cross-promoted on TV. Prizes include cash ranging from \$1,000 to \$10,000 and two Nissan 240 SXs. Majic 102 is giving away \$102 at a crack and concentrating on street promotions, although it will do some outdoor ads toward the end of the book.

Although the Power Pig-ism here is relatively muted, you can tell that Jacor is working with WMJQ. Like WFLZ Tampa, Majic is promoting a \$1 million giveaway—a dollar a year for a million years. It is also referring to its nightly "battle of the hits" feature as the New Music Beat-Off.

Musically, WKSE and WMJQ have moved closer recently. WKSE was already pop/dance. WMJQ had, until recently, played a few more rock records, but those are gone now. Also worth noting here is the success of urban WBLK (4.7-7.6) even before it brought PD/morning man Jim Snowden back to town.

CHARLOTTE, N.C.: WCKZ vs. WZZG

Aside from the Kiss Cash Man, whose street hits are worth \$102, and a major billboard/bus side reading "Most Music, Kiss 102," WCKZ (8.0-

9.2) PD Mark Shands has been relying primarily on street promotions. Shands is not leaning nearly as far toward the musical center as he was last fall, but there are still a few acid-test songs that keep Kiss on this side of the top 40/urban border.

WZZG (Gorilla Radio Z95.1); (4.3-3.8), meanwhile, is playing more urban product than it did when it went from top 40/rock to mainstream top 40, but also plays Aerosmith, Giant, Faster Pussycat, Fleetwood Mac, etc. WZZG's attitude and energy level were almost '70s-ish when the station debuted; now it seems to have backed off some of the outrage. WZZG's main promotional vehicle is its Gorilla Radio Gold Card; it has been calling serial numbers and giving away concert trips as well as \$20,000-\$25,000 in cash thus far in \$1,000 increments.

DETROIT: WHYT, WDFX, WKQI

Format leader WHYT (Power 96); (5.0-5.9) is something of an anomaly these days. In a modal, office-conscious world, PD Rick Gillette tends to staff all his dayparts with former night jocks and play both Slaughter and Bell Biv DeVoe. This spring, WHYT is doing Beat The Bomb with \$96-\$1,096 cash prizes and just wrapped a \$5,000 "AFHV" contest.

Chuck Beck's WDFX (4.2-3.7) may play a mainstream pop record before WHYT, but has been fairly close musically since emigrating from Rock 40 last fall. The Fox is giving away \$100 bills eight to 15 times a day in its Free Money Music Monitor contest with an occasional concert trip on bonus days. It is doing some billboards and no TV.

Meanwhile, WKQI (4.2-4.4) sticks to its adult guns, using "no rap and no hard rock" liners. But PD Gary Berkowitz emphasizes that Q95 still plays Jane Child and Heart, and does not play the Beatles oldies that a bright AC like WNIC plays. WKQI is giving away \$1,000 a day in its Daily Cash Payoff, with five \$1,000 winners on Thursday.

HOUSTON: KKBQ, KRBE, & KNRJ

Newly returned PD Bill Richards has taken KKBQ (6.1-4.0) somewhat more mainstream, although in a market where all three top 40s had been fighting over German modern rock imports, 93Q is still more progressive than most other top 40s. Adam Cook, meanwhile, has moved KRBE (3.5-3.7) more dance on the assumption that Nationwide's KNRJ (2.6-2.7) will vacate the position shortly. (Station sources claim they may actually make it through the book with the current format, however.) KNRJ, meanwhile, has begun adding some mainstream records (i.e., Basia, Wilson Phillips) during the day, although it still plays a large number of cutting-edge records and does a nightly modern rock hour at 11 p.m.

Promotionally, KKBQ is giving away a Porsche a week in a three-song-sweep contest and using bill-

boards to promote them. KRBE has just wrapped up a Jeep giveaway whereby listeners had to guess the six mystery passengers. Cook is also getting ready to do the Powermax contest with \$104 and \$1,004 prizes as well as a trip to Cancun, Mexico. How has KNRJ been dealing with this, and with album KLOL's Corvette giveaway? With a Corvette an hour, of the Hot Wheels variety.

LOS ANGELES: KIIS, KPWR, KQLZ

You know a station is spending heavily when the birthday contest becomes the *secondary* promotion. KIIS (5.4-6.1) is also doing the weekly Porsches along with billboards and bus-cards saying, "Win a Porsche by Friday." KPWR (6.2-5.6) has so far been concentrating on music-oriented promotions and its Powerhouse IX listener party, but may bring back its longtime Powermax contest later this book. It also has buscards and TV ads with the slogan "Pure Energy. Dance Now."

Many market observers see KIIS and Power 106 as aping each other record for record, with both trying to head off KKBQ, the market's first full-signal urban outlet. But while KIIS will play a "Poison" or "The Humpty Dance" in a timely manner, the acid-test pop records are still there. And KKBQ's *initial* target is clearly B/U leader KJLH.

New Rock 40 KQLZ (3.8-3.6) PD Mark Todd, meanwhile, "categorically denies" the ongoing rumors that Pirate Radio is going more mainstream. Todd has been spending "16 hours a day" in his cubicle fine-tuning the music since his arrival, tightening the library, and backing slightly off the modern rock crossovers. Despite a \$10,000 "AFHV" contest and billboards promoting morning man Scott Shannon, KQLZ is keeping a relatively low promotional profile.

MADISON, WIS.: WZEE vs. WTFX

West of the California border or east of the Hudson, WTFX might not be considered that dance oriented, but "The Humpty Dance" is *really* a novelty here. Whereas when WZEE (Z104) steps out on a song, it could be, say, the current Joe Satriani. Z104 is calling listener names for \$500-\$1,000 a shot, and also doing some concert trips. It is also using heavy TV and outdoor. WTFX has a window-sticker contest whose grand-prize winner will choose between a Mazda Miata or a 1968 Corvette.

NEW YORK: WHTZ, WQHT, WPLJ

WHTZ (4.3-4.7) claims to be pumping more money into its Direct TV Free Money Birthday Contest than anybody else in the country. Other Z100 promotions this spring have included a School Spirit Contest with Motley Crue, hosting the Nintendo Championship, and flying new p.m. driver Elvis Duran and a winner to L.A. for Madonna's dress rehearsal.

Under new PD Tom Cuddy, WPLJ (3.0-2.6) is in a transition now. With both am and pm drive open, it will probably be a few weeks before the new game plan takes shape. WPLJ has, however, started phasing out its Power 95 slogan and imaging around 52 minutes of music an hour.

Until now, the chief musical difference between Z100 and WPLJ is that the latter's music seemed to be scheduled so that dance and rock or pop records alternated, where Z100 was more concerned with familiarity and might play several dance records before coming up with, say, a "Free Fallin'." Given Cuddy's PD history and the first few weeks' worth of adds, WPLJ is likely to go on new records before Z100.

WQHT (4.0-4.0) has been stable for the last nine months, especially since last year's decision to become street and club oriented again. For the spring, Hot 97 took 140 listeners to London for its Saturday Night Dance Party and also has a listener party coming up in June. WQHT is doing outdoor, but no TV this book.

OMAHA, NEB.: KQKQ vs. KXKT

At press time, Drew Bentley's market-leading KQKQ (Sweet 98) (13.3-14.7) was formulating something new to replace its \$93 Every 98 Minutes contest, which repeatedly knocked out nine of Omaha's 12 phone switching stations. KQKQ's policy so far has been to avoid outside advertising, although it may do some outdoor this book.

KXKT PD Brian DeGeus is a KXXR Kansas City, Mo., alumnus and, as such, does a lot of zany promotions. The Cat's Janet Jackson concert trip was the Full Metal Janet weekend, where the winner received tickets, a T-shirt, a bullet-proof vest, and a trip to Kansas City via Greyhound (the winner drove instead). Although DeGeus is a Rock 40 alum, both KQKQ and KXKT are mainstream top 40s.

ORLANDO, FLA.: WOMX vs. WXXL

It's the battle of the adult top 40s here. Brian Thomas' WOMX (6.1-8.6), which just had a great winter book, is more rhythmic, and recurrent-driven. Russ Morley's new WXXL (XL106.7) (4.2-3.7) goes on records faster, and will play an occasional Depeche Mode song that WOMX would not, but still plays Genesis and Journey oldies. XL debuted with a TV blitz and is still advertising heavily to blow off its old WHLY calls and image. It will also do a Name Game promotion about the time you read this. WOMX, which finally seems to have buried its WBJW past, is doing a direct-mail "lottery" piece with total cash prizes of \$700,000.

PHILADELPHIA: WIOQ vs. WEGX

WIOQ (5.3-5.9) programmer Mark Driscoll does not believe in TV, nor in "book promotions," but Q102 is doing
(Continued on page 17)



Animal Magnetism. Album CKLZ Kelowna, British Columbia, aka The Lizard, celebrates its first anniversary May 18. Seen gearing up for the festivities is the station mascot, pictured here in the "long and lean, neon-green Lizard Limo."

Now In Birmingham, It's Beat The Clock; Easy Loses Memphis, Recent Texas Convert

YOUR FIVE MINUTES ARE UP, Parts 1 & 2: There had been rumors that a.m. driver **Man Mountain Walker** would leave top 40 **WKXX** (X106) Birmingham, Ala., for several weeks, but nobody could anticipate who, or what, he would be replaced by. Until **WKXX** finds a real morning man, a.m. drive is currently being handled by a Radio Shack talking alarm clock. The clock gives timechecks. Real people do news and traffic.

X106's stunt was meant to reinforce its "more music in the morning" image. But it also gives rise to a number of interesting questions. Will the clock start arguing with its morning partners who will retaliate by repeatedly pushing the snooze button? Will it be the first clock to be fired for refusing to follow a morning man? Will the clock lock itself in the booth and play "Ring My Bell" repeatedly? Will this column be forced to change its name to Vox Clox?

Elsewhere on the America's Strangest Home Audio front: Crown Broadcasting's **Tom Gammon**, who has become notorious in recent months for his series of station move-in proposals, is off the board at his former brokerage, Americom Partners. What is unusual about the move is the press release Americom issued to distance itself from Gammon's recent actions, which have been harshly criticized by other broadcasters.

Headlined "Americom Partners Oust Tom Gammon," the release states that the brokerage "felt Tom's actions . . . were not supportive of the asset values that Americom has worked so hard to establish in the radio industry" and that "with the exception of a token severance, Tom Gammon will receive no future financial benefit from Americom."

PROGRAMMING: EZ CONVERT CONVERTS

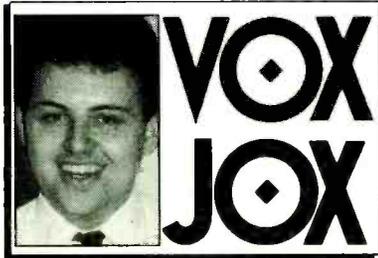
When the old **KMEZ** Dallas became urban **KJMZ** in late 1988, Gilmore's **KDLZ** picked up the calls and easy listening format and became one of the last major-market FMs to do so. Now **KMEZ**, citing the same sales and product availability problems that many of its counterparts have, will switch to Unistar's soft AC Special Blend on Monday (7). Morning man **Tim Kase** is the new PD, taking over from **Ken Loomis**. In addition, **WEZI** Memphis has also begun an easy-to-soft-AC transition.

Despite a strong winter Arbitron, **Beth Fast** is out as PD of AC **WMGK** (Magic 103) Philadelphia; no replacement has been named. Across town, former **WYSP** PD **John Roberts** is the new PD at top 40/dance **WIOQ** (Q102), reporting to **Mark Driscoll**. Roberts, who worked at top 40 **KEGL** Dallas when Driscoll was at rival **KHYI**, will hold on to his consultancy roster of four or five small-market stations.

AC **KESZ** Phoenix PD/morning man **Steve LeBeau** is the new OM at gold/AC combo **WHB/KUDL** Kansas City, Mo., replacing **Don**

Daniels. Potential replacements should send T&R to GM **Jerry Ryan** . . . **Tyler Cox**, last PD of full-service **WBZ** Boston, returns to N/T as the PD of **WWRC** Washington, D.C., replacing **Ken Mellgren**.

A lot of activity at top 40 **WLOL** Minneapolis this week: **Greg Strassel**, previously OM of AC/top 40 combo **WROK/WZOK** Rockford, Ill., is the new PD. **Greg Thunder**, after a brief stint in afternoons at **WPLJ** New York, replaces **Denny Schaffer** in that slot. And **Alan Kabel** returns to the market from **KQKS** Denver



by Sean Ross with
Craig Rosen & Phyllis Stark

for nights, replacing **J.J. Fly**. **WROK** PD **John Ivey** is the new OM in Rockford; **WROK** will replace him as PD shortly.

After two weeks of last-minute contract details, **KMPZ** Memphis GM **Randy Lane** has been officially named OM for news/top 40 combo **WMC-AM-FM** Memphis. Look for FM100 to lose some of its AC edges and become a more mainstream, albeit adult-leaning, top 40 . . . **Don Schaffer**, PD of oldies **WZCL** Norfolk, Va., adds VP/operations stripes.

Classical AM **KYTE** Portland, Ore., becomes easy listening **KESI** . . . **Neil Matthews** is out as OM of easy **KJQI** San Diego . . . Top 40 **KCIL** Houma/New Orleans is now country C107 and needs a PD to replace **Kevin Bonner**.

At album **WQMF** Louisville, Ky., VP/GSM **Michael Horlander** is promoted to GM, assuming duties held by owner **John Otting**. Meanwhile, production director **Scott Stanley** is the new PD, as **Terry Medert** leaves radio . . . Jazz **KPRT** Kansas City is changing format to gospel under consultant **Tony Gray** . . . N/T **WTKN** Tampa, Fla., is now a Business Radio Network affiliate under new PD **Gordon Byrd**. So is suburban Pittsburgh outlet **WEDO**, which dropped adult standards this week and is looking for some N/T hosts for other dayparts.

Dave Alexander, PD of top 40 **WIBW** Topeka, Kan., for the last five years, is the new PD at top 40 **KKHT** Springfield, Mo., replacing **J.J. McKay** . . . **Lyman James** is the new PD at oldies **KWKL** Wichita, Kan. James was previously p.m. driver at top 40 **KKRD** Wichita, where he is replaced by **Steve Anthony** from **WRLT** Nashville. Weekender **Liz Cavanaugh** replaces Anthony at **WRLT**. **Sean Phillips** and **Craig Hubbard** join **KKRD** for weekends.

KZTR-AM Oxnard/Ventura,

Calif., currently simulcasting its classic rock FM, will go to Satellite Music Network's Z-Rock in the next few weeks. Also set to add Z-Rock is **WVCC** Erie, Pa. . . . Assistant PD/MD **Mark Feather** is officially upped to PD at top 40 **WQXA** (Hot 105.7) York, Pa., replacing **Mark McKenzie**, which means that **Kip Taylor** is now MD. The station is looking for part-timers . . . Following the close of top 40 **WXXX** Burlington, Vt., to the owners of AC **WVMT**, the latter's GM **Paul Goldman** and OM **Mark Esbjerg** are now overseeing **WXXX**, too.

PEOPLE: BIG DON BECOMES DRIVEJOCK

First there was "flyjock" **Tom Joyner**; now there's another "drivejock." **WAVA** Washington, D.C., p.m. driver **Big Don O'Brien** is now doing afternoons at soft AC **WYST-FM** (92 Star) Baltimore in addition to his **WAVA** duties. O'Brien previously did mornings in Baltimore at top 40 **WBSB** (B104). Elsewhere at **WYST**, **Bernie Lucas** moves to afternoons. **E.J. Foxx** goes to middays. **Ted Douglas** moves to nights.

Urban **WRKS** New York moves night jock **Jeff Foxx** and part-timer **Wendy Williams** into mornings, joining **Ken "Spider" Webb**. Williams had been auditioning in mornings on-and-off in recent weeks; Foxx had done mornings at **WJPC** Chicago and **WJMO** Cleveland. They replace **Mike Love**, who is now doing evenings at Kiss.

Top 40 **WRBQ** (Q105) Tampa fills the first of its on-air openings with **Alicia Kaye**, who joins for p.m. drive from a similar position at top 40/dance **KNRJ** (Energy 96.5) Houston . . . MD **Antoinette Russell** adds APD stripes at urban/AC **KACE** Los Angeles.

Managing editor **Deidra White** is named assistant ND/executive editor at N/T **WBBM** Chicago. Her replacement as ME is **Georgann Herbert-Myers**, who was ND at adult standards/oldies combo **WTAR/WLTY** Norfolk, Va. . . . **WHYT** Detroit overnigher **Sunny Joe Harris** is back on the air. **WHYT** says the Drug Enforcement Agency has dropped its case against Harris, who was arrested on drug charges last month.

Mary Alice joins album **KDKB** Phoenix for afternoons from **KHTY** Santa Barbara, Calif. . . . Urban **WQUE** New Orleans morning man **Lee Cruize** returns to top 40 **KSAQ** (Q96) San Antonio, Texas, as MD, replacing **Cathy Romero**.

Turi Ryder is out of mornings at N/T **KGW** Portland, Ore., where she's replaced by p.m. driver **Bill Gallant** and evening host **Debb James**. The station now has an afternoon opening. Ryder can be reached through the Troutman-Downey Group at 503-239-9871.

At top 40 **KPLZ** Seattle, **Randy Lundquist** joins for afternoons from AC rival **KMGI**, replacing **Eric Funk**, who leaves on a two-year sabbatical from radio . . . Former **KLSX** Los Angeles PD **Tom Yates** is looking to get back into

newslines...

BARRETT HIGH-FIVEO: FCC Commissioner Andrew C. Barrett, confirmed last fall to fill an expired term, has been nominated by the Bush administration for a full five-year term, which would begin this July. The confirmation process this time, according to Capitol Hill insiders, will be procedural and fast. **BILL HOLLAND**

DAVE MILNER has resigned as VP/radio of Great American Broadcasting and has returned to Portland, Ore., as GM of GA's AC **KEX**. That station's GM, **Clint Sly**, becomes the GM of the newly acquired **KBPI** Denver.

JOHNNY ANDREWS, VP/GM of **WWL** New Orleans, adds GM duties for co-owned **WLMG**, replacing **Don DeLaHoussaye**, who is now GSM of **WWL-TV**.

DAVID KELLEY has been named to the newly created station manager position at album **KSHE** St. Louis. He was GSM there.

PAZDERNIK PAKZ UP: After four years as GM of **WKQI** (Q95) Detroit, GM **Betty Pazdernik** has resigned for "a new nonbroadcast venture." No replacement has been named.

JAY CHILDRESS, GM at **WQQK** Nashville, has left radio and joined the Spector Group. Owner **Sam Howard** is handling those duties.

TOM KLEIN, VP/GM of **WPIC/WYFM** Youngstown, Ohio, has been named VP/chief operating officer for the parent Regional Broadcast Group.

STATION SALES: **KJQY** San Diego from **Robert Sillerman** and **Carl Brazzell's** Command Communications to **Sillerman** and **Carl Hirsch's** LBI Holdings for \$20 million; **KHFI** Austin, Texas, from **Encore Communications** to **Don Kuykendall** for \$4.8 million; **KQFX** Austin and **WTRG** Raleigh, N.C., from **Capitol Broadcasting** to **Joyner Communications** for approximately \$9 million.

programming in the West or Southwest and will consider a smaller, high-quality-of-life market. Call 213-827-7719.

Former **WOGL** Philadelphia morning man **Steve O'Brien**, displaced by **Don Cannon** several weeks ago, is now doing mornings at oldies **KWFM** Tucson, Ariz. . . . **Karen Peterson** joins AC **WNSR** (Mix 105) New York as programming assistant from Manhattan Cable Television . . . Overnigher **Norm Visger** is named to the newly created assistant MD job at country **KWDJ** Riverside, Calif.

WJMK Chicago night jock **Dick Biondi** celebrated his 30th anniversary in Chicago radio May 2 by taking calls from former co-workers and playing only songs from 1960. Meanwhile, **WAXY** Miami's **Rick Shaw** will celebrate his 30th year in the market with a sock hop featuring **Peter Noone** on May 18.

Look for **WQYK** Tampa morning man **Dan Stevens** in the audience on an upcoming "Geraldo" episode scheduled to air sometime during the week of Monday (7). Stevens is part of a Q&A discussion with people who claim to have had exorcisms . . . Former **WSRZ** Sarasota, Fla., PD **Tom Evans** has completed his migration to Seattle, where he is establishing an independent promotion company. Evans can be reached at 206-546-0290 or at 758 N. 161st Place, Seattle, Wash. 98133.

EVENTS: CROCKER ROASTED

WBL New York p.m. driver **Frankie Crocker** will be the target of a special T.J. Martell Foundation roast/luncheon to be held June 7 at New York's Columns. Contact Columbia's **Ruben Rodriguez** at 212-445-4692. Meanwhile, the label's **Kid Leo** is your contact for the **Jeff Wyatt Martell** roast to

be held two days later. As for **Martell's KHJ** Los Angeles Boss Jocks reunion, which takes place Wednesday (9) in Los Angeles, call **Jeff Leonard** at 818-348-3162.

Top 40 **WXKS-FM** (Kiss 108) Boston has announced the first acts for this year's Kiss Concert. Acts so far include **Bell Biv DeVoe**, **Technotronic**, **Michel'le**, **Sweet Sensation**, **Seduction**, **Smokley Robinson**, **Eddie Money**, **Donna Summer**, **Herbie Hancock**, **Jeffrey Osborne**, and **Louie Louie**. Also on the bill is **Donny Osmond**, who will host his portion of the Children's Miracle Network telethon live from the Kiss party.

Elsewhere on the station party scene, **KQLZ** (Pirate Radio) Los Angeles, responding to alleged rumors in the Hispanic community about morning man **Scott Shannon** resembling the devil, has scheduled a "Cuatro de Mayo" remote broadcast, one day before the usual Cinco de Mayo festivities, called "The Weekend Blast-Off Fiesta And Free Diablo Telethon."

When new **KFMB-FM** (B100) San Diego morning team **Jeff & Jer** debuted on April 25, they did so by offering \$100 to anybody who could call them from another station's control room. Staffers at oldies **KCBQ-FM** and adult alternative **KIFM** allowed contestants to call B100. Not surprisingly, nobody called from rival AC **KKYY** (Y95), the team's former employer.

Burkhart/Douglas & Associates is looking for PDs who are fluent in foreign languages and want to work with foreign broadcasters in their Radio Ambassador Program. Call **Val Garris** at 404-955-1550 . . . The National Assn. of Broadcasters is looking for nominees for the 1990 Marconi Radio Awards. For more info, call **Robert Marking**, 202-429-5422.

G R E A T M U S I C M A K E S T H E

SCENE

WE CONGRATULATE OUR 1990 FILM & TV AWARD WINNERS

MOST PERFORMED THEMES ON TV

JUDY HART ANGELO
BILL CONTI
MICHAEL KARP
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MOST PERFORMED BACKGROUND SCORES

KEN HARRISON
DAVID KURTZ
DENNIS MCCARTHY
DAVID ROSE
MARK SNOW

MOST PERFORMED FEATURE FILM STANDARDS

CAN'T HELP FALLING IN LOVE
(BLUE HAWAII)
WRITERS:
LUIGI CREATORE
HUGO E. PERETTI
GEORGE DAVID WEISS
PUBLISHER:
GLADYS MUSIC

WHATEVER WILL BE, WILL BE
(QUE SERA SERA)
(THE MAN WHO KNEW TOO MUCH)
WRITERS:
RAY EVANS
JAY LIVINGSTON
PUBLISHERS:
ST. ANGELO MUSIC
JAY LIVINGSTON MUSIC

SILVER BELLS
(THE LEMON DROP KID)
WRITERS:
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JAY LIVINGSTON
PUBLISHER:
PARAMOUNT MUSIC CORPORATION

THAT'S ENTERTAINMENT
(THE BAND WAGON)
WRITERS:
HOWARD DIETZ
ARTHUR SCHWARTZ
PUBLISHER:
CHAPPELL CO., INC.

THE GREATEST LOVE OF ALL
(THE GREATEST)
WRITER: MICHAEL MASSER
PUBLISHER:
GOLDEN TORCH MUSIC CORP.

TOP BOX OFFICE FILMS

GEORGES DELERUE, "TWINS"
CHARLES GROSS, "TURNER AND HOOD"
JAMES HORNOR, "HONEY, I SHRUNK THE KIDS"
MAURICE JARRE (SACEM), "DEAD POETS SOCIETY"
RANDY NEWMAN, "PARENTHOOD"
MARC SHAIMAN, "WHEN HARRY MET SALLY"
(ADAPTATION SCORE)

MOST PERFORMED SONGS: MOTION PICTURES

BIRTHDAY SUIT ("SING")
WRITER:
RHETT LAWRENCE
PUBLISHERS:
RHETTRHYME MUSIC / TSP MUSIC, INC.

PARTYMAN ("BATMAN")
WRITER: PRINCE
PUBLISHERS:
CONTROVERSY MUSIC / WB MUSIC CORP.

SURRENDER TO ME ("TEQUILA SUNRISE")
WRITER:
RICHARD MARX
PUBLISHERS:
CHI-BOY MUSIC / U/A MUSIC, INC.

TOP TEN RATED SERIES ON TV

JOHN ADDISON, "MURDER, SHE WROTE"
JUDY HART ANGELO, "CHEERS"
DAVID BELL, "MURDER, SHE WROTE"
JOHN BETTIS, "EMPTY NEST"
LARRY CARLTON, "WHO'S THE BOSS?"
DAN FOLIART, "ROSEANNE"
RICHARD MARKOWITZ, "MURDER, SHE WROTE"
HOWARD PEARL, "ROSEANNE"
GARY PORTNOY, "CHEERS"
CRAIG SAFAN, "CHEERS"
J.D. SOUTHER, "ANYTHING BUT LOVE"
GEORGE TIPTON, "THE GOLDEN GIRLS"
GEORGE TIPTON, "EMPTY NEST"

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A S C A P

A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

WINTER 1990 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
ORLANDO, FLA.—(43)											
WWKA	country	9.7	8.8	10.1	11.2	WZAZ	urban	3.1	3.5	3.1	3.0
WOMX-AM-FM	top 40	6.3	7.6	6.1	8.6	WZKV	N/T	3.1	3.7	4.3	2.8
WSTF	AC	8.6	8.2	9.7	8.3	WSVE	religious	1.1	1.8	1.8	2.4
WJHM	urban	7.9	7.3	9.6	8.1	BIRMINGHAM, ALA.—(52)					
WOCL	oldies	5.4	7.0	6.1	7.0	WZZK-AM-FM	country	18.8	14.5	16.1	16.3
WHTQ	album	8.1	8.6	6.7	6.4	WENN	urban	11.0	10.6	12.3	11.8
WDBO	AC	6.7	4.2	4.7	6.3	WZRR	cls rock	8.2	8.6	8.2	9.1
WSSP	easy	8.3	6.6	6.9	5.4	WAPI-FM	top 40	7.3	8.0	7.8	8.7
WDIZ	album	5.2	5.8	5.5	5.1	WMJJ	AC	10.4	11.9	8.2	8.3
WWNZ	N/T	5.2	3.5	4.2	4.8	WATV	urban	4.0	4.0	5.1	6.2
WLQ	adult alt	3.8	3.5	3.5	4.7	WKXX	top 40	7.1	5.8	7.0	5.3
WJYO	AC	4.4	5.7	4.5	4.0	WERC	N/T	5.6	6.3	5.2	5.0
WXXL	top 40	4.2	4.6	4.2	3.7	WAPI	adult std	3.7	4.2	4.6	4.9
WWLV	easy	2.5	2.2	2.5	2.6	WDJC	religious	2.8	3.1	2.6	3.1
WONQ	Spanish	1.1	1.2	—	1.5	WJLD	urban	1.7	2.0	1.6	2.7
WPRD	adult std	1.1	1.5	1.3	1.4	WAGG	religious	2.9	3.6	3.8	2.4
WTLN-FM	religious	1.0	1.0	1.0	1.2	WZBQ-FM	top 40	1.0	1.4	2.0	1.9
GREENSBORO, N.C.—(50)											
WTQR	country	15.9	15.3	13.8	18.2	WFHK	country	.6	—	—	1.1
WKRR	album	9.2	11.4	9.6	10.2	ALBANY, N.Y.—(54)					
WJMH	urban	11.5	7.1	8.8	7.1	WGNA-AM-FM	country	10.1	8.2	11.0	11.9
WMAG	AC	5.7	5.0	6.9	5.8	WROW-FM	easy	9.4	9.6	10.6	11.3
WQMG-FM	urban	4.0	4.8	4.5	5.8	WGY	AC	9.7	9.8	10.3	9.1
WSJS	adult std	4.8	3.8	4.5	5.8	WFLY	top 40	7.1	9.4	7.9	7.2
WVWB	AC	3.9	4.6	5.2	5.8	WPYX	album	10.2	8.3	7.8	7.1
WKZL	top 40	5.8	5.6	6.0	4.7	WKLI	AC	6.0	6.6	5.8	5.8
WKSI	top 40	3.9	3.4	3.9	4.2	WTRY	oldies	3.5	3.4	4.3	5.6
WMQX-FM	oldies	4.2	4.2	4.9	3.4	WGY-FM	top 40	4.8	4.5	6.2	4.4
WWMY	easy	2.4	1.9	3.0	3.4	WABY	adult std	3.1	2.6	2.4	3.8
WVFR	AC	2.7	1.5	1.9	1.9	WQBK	N/T	4.0	4.3	4.3	3.8
WPCM	country	2.0	1.9	1.4	1.6	WQBK-FM	cls rock	4.3	4.1	3.8	2.6
WHPE	religious	2.2	1.1	1.4	1.3	WVWZ-FM	top 40/rock	2.1	2.3	2.7	2.4
WWGL	religious	1.4	2.3	1.0	1.3	WROW	easy	2.7	2.1	1.7	2.1
WFMX	country	1.0	1.0	—	1.1	WCSS	adult std	—	.4	—	1.1
WTNC	religious	.7	1.0	.9	1.0	WEQX	album	.9	1.6	.8	1.1
WEST PALM BEACH, FLA.—(53)											
WEAT-AM-FM	easy	17.5	18.6	19.2	16.8	WPTR	N/T	1.0	1.4	1.7	1.1
WRMF	AC	11.5	8.4	8.5	7.0	WSHZ	AC	1.9	1.3	1.2	1.1
WJNO	N/T	5.0	6.9	6.7	6.2	RICHMOND, VA.—(55)					
WHQT	urban	4.5	4.7	5.9	6.0	WCDX	urban	11.1	10.2	9.6	11.4
WQV	top 40	3.9	3.6	4.4	5.2	WRVQ	top 40	9.4	12.2	12.5	10.6
WSHE	album	2.0	2.5	3.2	4.2	WKHK	country	9.3	7.5	7.8	9.7
WIRK	country	5.4	5.3	5.4	3.7	WRVA	AC	14.7	11.4	11.7	9.6
WPOM	urban	2.1	1.8	1.5	3.1	WRXL	album	9.9	9.7	12.1	9.3
WKGR	album	1.7	3.1	3.0	2.8	WTVR-FM	easy	5.4	6.6	7.1	8.0
WNGS	AC	2.4	2.2	2.6	2.8	WPLZ	urban	7.8	7.2	7.7	7.4
WOLL	oldies	1.5	2.2	2.3	2.5	WMXB	AC	8.3	8.0	4.7	5.4
WJQY	AC	1.5	1.1	1.3	2.2	WVGO	oldies	3.6	3.0	4.0	3.4
WSWN	religious	.7	.8	1.0	2.2	WFTH	religious	1.4	2.4	.8	2.6
WIOD	N/T	2.0	2.1	2.3	2.0	WQSF	AC	1.3	1.0	1.9	1.6
WMXJ	oldies	2.3	2.4	1.8	2.0	WAFX	cls rock	.6	.3	.6	1.5
WLYF	easy	3.1	1.5	1.1	1.9	WANT	urban/AC	1.0	1.7	1.2	1.1
WTMI	classical	1.5	1.3	1.1	1.8	WRNL	oldies	.9	1.2	.7	1.0
WZTA	cls rock	2.4	1.5	1.8	1.8	HONOLULU—(56)					
WHYI	top 40	2.2	2.7	2.3	1.5	KQMQ-AM-FM	top 40	13.6	11.9	12.4	12.6
WKIS	country	1.5	1.8	1.7	1.5	KSSK	AC	9.2	13.0	9.8	11.9
WPOW	top 40/dance	.8	1.5	1.8	1.5	KIKI-FM	top 40/dance	10.5	9.8	10.2	9.4
WLVE	AC	1.1	1.6	.7	1.3	KSSK-FM	AC	4.7	7.2	7.2	9.1
WYFX	urban	.8	2.2	.9	1.3	KUMU-AM-FM	easy	13.0	9.6	10.7	8.0
WGTR	album	1.0	1.0	1.6	1.2	KPOI	album	6.5	6.0	4.9	7.8
WDBF	adult std	1.4	.5	1.0	1.0	KRTR-FM	AC	8.3	7.9	6.8	6.4
JACKSONVILLE, FLA.—(51)											
WAPE-FM	top 40	13.8	14.3	14.0	10.8	KCCN	Hawaiian	7.1	5.1	4.4	4.5
WQIK-FM	country	12.2	9.8	10.4	10.5	KHFX	cls rock	2.1	3.0	4.5	4.2
WFYV-AM-FM	album	9.1	10.2	8.0	9.4	KGU	N/T	2.8	2.6	2.5	3.2
WEJZ	AC	6.3	8.4	7.7	7.7	KHHH	adult alt	2.7	3.4	4.2	3.2
WHJX	urban	—	1.1	5.3	6.8	KIKI	oldies	4.1	3.2	3.1	3.0
WCRJ	country	3.7	5.5	5.0	5.3	KHVH	N/T	3.5	4.1	4.0	2.6
WKQL	oldies	6.0	4.6	5.3	5.1	KDEO-AM-FM	country	3.9	2.5	3.9	2.5
WIVY	AC	5.4	5.2	5.1	4.6	KAIM-FM	religious	.8	.7	1.2	1.8
WZAZ-FM	urban	6.1	4.0	2.7	3.6	KZOO	Hawaiian	.5	1.0	.9	1.4
WCGL	religious	1.5	2.2	1.9	3.3	KOHO	Hawaiian	1.1	1.3	.5	1.0
WIOI-FM	cls rock	2.3	3.0	2.6	3.2	TULSA, OKLA.—(57)					
						KWEN	country	11.7	11.0	9.5	12.4
						KMOD	album	10.6	12.5	9.7	10.6
						KRMG	AC	9.3	8.6	9.3	10.2
						KAYI	top 40	9.3	8.3	7.5	8.3

Call	Format	'89	'89	'89	'90	Call	Format	'89	'89	'89	'90
KVVO	country	7.2	7.3	7.5	8.3	KTUC	N/T	1.8	.9	1.9	1.1
KGTO/KRAV	AC	4.7	5.3	6.0	6.8	LAS VEGAS—(64)					
KMYZ-AM-FM	top 40/rock	6.3	7.3	9.0	6.8	KLUC-AM-FM	top 40	10.0	8.7	10.3	10.5
KBEZ	easy	8.2	7.1	8.9	6.5	KFMS-AM-FM	country	11.3	10.8	12.0	10.3
KVLT	oldies	4.9	5.5	6.6	4.9	KXTZ	easy	8.5	7.9	9.3	6.7
KQMJ	AC	4.1	3.7	2.7	4.3	KUDA	oldies	4.7	3.9	4.7	6.4
KTFX	country	2.5	3.3	1.3	3.0	KKLZ	cls rock	5.7	5.6	4.9	5.5
KVVO-FM	country	4.7	4.1	3.4	2.5	KYRK	top 40	5.3	7.5	5.0	5.0
KBLK	urban	1.8	1.1	1.9	1.7	KEYV	adult alt	2.9	1.4	3.6	4.9
KCMA	classical	.8	1.0	.7	1.4	KOMP	album	6.3	4.8	3.7	4.9
AUSTIN, TEXAS—(58)											
KASE	country	13.4	12.7	15.4	17.0	KMZQ	AC	4.2	5.8	3.7	4.1
KKMJ	AC	7.2	7.0	7.8	9.5	KRLV	AC	5.3	3.9	3.4	3.9
KBTS	top 40	11.0	10.2	9.0	8.5	KORK	adult std	3.1	5.6	5.8	3.6
KLBJ-FM	album	8.7	9.2	10.6	7.9	KLTN	AC	1.1	1.8	2.3	3.2
KHFI	top 40	7.0	6.0	6.6	6.3	KWNR	AC	2.6	2.4	2.7	2.9
KQFX	oldies	4.4	3.1	2.2	4.4	KDWN	N/T	3.9	2.7	1.6	2.5
KPEZ	album	4.5	4.3	4.1	4.1	KNUU	N/T	2.5	2.6	2.1	2.2
KLBJ	N/T	4.3	4.3	4.2	4.0	KMTW	album	.9	1.6	1.4	2.0
KEYI	AC	5.5	4.6	4.2	3.6	KJUL	AC	.7	1.6	1.6	1.6
KGSR	adult alt	2.4	2.9	2.2	2.6	KENO	oldies	.7	1.3	1.1	1.0
KVET	country	2.3	2.2	2.6	2.2	GRAND RAPIDS, MICH.—(65)					
KLTD	oldies	2.3	3.2	2.4	2.0	WOOD-FM	easy	11.4	10.2	9.5	9.7
KAPT	easy	1.3	2.4	2.3	1.9	WGRD	top 40	8.3	10.6	8.0	9.1
KTXZ	Spanish	1.3	1.6	1.9	1.9	WCUZ-FM	country	7.0	7.0	11.0	8.5
KTAE	country	—	—	—	1.2	WODJ	oldies	.7	.4	3.9	7.4
WQAI	N/T	.8	.9	.6	1.2	WLHT	AC	7.7	7.8	7.7	7.2
KSAN	Spanish	1.3	1.0	.7	1.1	WOOD	AC	7.4	5.5	6.4	6.5
WILKES-BARRE, PA.—(59)											
WKZR	top 40	13.3	14.9	13.4	15.5	WLAV-FM	album	7.9	5.8	8.5	6.4
WEZX	album	7.1	6.1	8.0	7.9	WKLQ	top 40	4.4	5.6	6.5	5.8
WARM	AC	5.8	7.6	5.5	6.4	WMUS-FM	country	4.8	4.2	4.4	5.0
WNAK	easy	8.7	7.3	8.6	6.3	WFUR-FM	religious	2.3	.7	2.0	3.0
WMGS	AC	5.4	3.5	4.9	5.1	WJFM	cls rock	3.7	6.0	5.5	3.0
WWRB	top 40/rock	3.3	4.6	2.9	3.3	WYXX	AC	2.1	2.7	1.6	2.9

D E X T E R K E I T H G O R D O N



1923-1990

THE JOY OF HIS MUSIC
THE DIGNITY OF HIS ART
AND THE TREASURED MEMORIES
OF A WISE AND GOOD MAN
ARE HERE TO INSPIRE AND SUSTAIN US

H I S F R I E N D S A T B L U E N O T E R E C O R D S



SPRING TOP 40 BATTLES: MONEY, MADONNA, HOME VIDEO

(Continued from page 13)

a bumper-sticker promotion now as well as a billboard showing with one of its slogans, "What the hell, here's another hit." WEGX (5.5-5.4) is doing a daily \$1,000 money song and \$1,000 every hour on Thursday. PD Todd Fisher has also added Eagle 106's first-ever jingles and has restored some of the zany promotions that WEGX was once known for (i.e., an Earth Day prize package with roll-on deodorant and cloth diapers). WEGX is tight-listed and very mainstream. WIOQ is much faster on records. Dance-leaning Q102 will play the right pop song occasionally, but also plays "Do You Wanna Funk" by Sylvester as an oldie.

PHOENIX: KOY-FM, KKFR, KZZP

You have your choice of dance-leaning top 40s in this market: The urban-leaning dance station, **KOY-FM** (Y95; 3.1-6.3), the more Hispanic-leaning dance station **KKFR** (Power 92; 5.7-5.6), and "pop/dance" **KZZP** (6.4-2.9). This race has always been heated behind the scenes. Now you can hear it on the air in a KKFR lie-detector promo that accuses Y95 PD Jay Stevens of really liking Bon Jovi and that calls Power 92 the "only real dance music station."

Y95 is doing a birthday game that began with \$1,000 a day and three \$95 prizes. For phase two, it has added concert trips. It also has a heavy year-round billboard showing for new morning man Bruce Kelly.

KKFR is doing Powermax with cash prizes up to \$2,000 as well as concert trips. It also has a Cinco De Mayo concert scheduled with Linear, Michelle, Whistle, and Digital Underground, among others.

If you talk to people at Nationwide about the winter book of KZZP's discontent, they will tell you that most of the on-air problems are fixed on the air already, and the real question is how long it will take people to notice, and to forgive KZZP for changing morning shows. KZZP's Life-styles Of The Rich & Famous promotion sent daily winners to Hawaii for six weeks, then dispensed \$500,000 in cash in \$1,000-an-hour chunks.

SALT LAKE CITY: KISN, KCPX, KZHT

While Gary Waldron's **KISN** (6.8-7.5) and Jerry Lousteau's **KCPX** (4.9-5.8) have been fighting over the adults for a while, KCPX has so reimaged this book that market observers say the station is somewhat to the right of the already conservative **KISN** now, especially on rock or dance crossovers. Lou Simon's **KZHT** (2.3-2.1), meanwhile, has returned to its modern rock/dance mix after a brief flirtation with mainstream rock product.

For the fourth year, **KISN's** spring contest is a window sticker promotion with \$1,000 prizes and 10-12 winners a week. **KCPX** is giving out concert tickets throughout May in its Pick Your Superstar, Pick Your Trip

game. To plug its more adult image, **KCPX** is also running a Look Who's Listening TV and billboard campaign with local celebrities. **KZHT** is doing a \$10,000 sticker promotion, its first such campaign ever, along with TV and bus cards.

It is noteworthy that **SLC** is a market with a modern rocker (**KJQN**) and two hard-rock FMs (**KRSP** and **KBER**). There is, however, one less top 40, following a brief attempt at the format by **KLCY**.

SAN ANTONIO, TEXAS: KTFM, KITY, KSAQ

As was the case in Houston, all three of San Antonio's top 40s have experienced personnel flux this book. Format leader **KTFM** (7.7-6.9) has switched MDs and night jocks. **KITY** (6.5-6.1) has moved night jock Rick The Stick to mornings. **KSAQ** (4.8-4.0) has brought Lee Cruise back to the market as MD.

KTFM is promoting its "20-in-a-row" position by giving away \$100-\$1,000 five to six times a day at the end of 20-in-a-row sweeps. **KITY** (which images around 52 minutes of music each hour) is doing a money songs contest with prizes in \$93, \$500, and \$1,000 increments three to five times a day. Both are doing concert trips. **KTFM** has been on TV for nine months and has some billboards. **KITY** began its first TV ever in mid-February.

While **KITY** and **KTFM** lean dance and, locals say, often match record-

for-record, **KSAQ** is to the musical left of, say, **Kiss 108**, with its top 40/rock/modern mix. That includes Madonna, the Blue Nile, Gorky Park's "Try To Find Me" (in middays), and New Order. **Q96** is doing billboards this spring, but no TV aside from MTV. Its concert-trip promotion includes Tears For Fears in Paris and Phil Collins in England.

SEATTLE: KUBE vs. KPLZ

There is a pretty fierce direct-mail battle here between **KPLZ** (9.1-8.0) and **KUBE** (6.0-6.3). **KPLZ** is repeating a key-tag mailer it did in the fall that will go to 750,000 homes this time. Lucky numbers will be worth \$500-\$1,000 a day and \$10,000 on Thursdays. **KUBE**, meanwhile, has reworked its longtime rear window sticker into a piece that goes to 700,000 homes for \$1,000 a day and \$10,000 on Thursdays. **KUBE** is also doing a count-the-songs contest for \$100 three times daily and is also doing an "AFHV" tie-in. **KPLZ** is doing a separate bus campaign around its morning show.

Although this is, again, a market with two fairly similar mainstream top 40s, the big musical change has been position. For years, **KUBE** was the conservative top 40 and **KPLZ** was to its left. Now, **KUBE** is a little faster on records than **KPLZ**, especially at night. **KUBE** images around 10 in a row vs. **KPLZ's** 30-minute sweeps each hour.

TAMPA, FLA.: WFLZ vs. WRBQ

WFLZ (11.6-10.1) is still doing its normal complement of goofy promotions for the spring—high-school-type fund-raisers that are still bringing in \$100 or so a day, or telling listeners that station staffers are keeping their complement of Sam Kinison tickets for themselves, but that listeners can meet them at the concert, etc. But it has also just launched a Direct TV campaign, the first traditional big-bucks contest in the Power Pig's unorthodox history.

WRBQ (9.6-9.5) has, of course, been in its jockless mode, outside Cleveland Wheeler's morning show, for much of the spring book, although at press time, the station was in the process of restaffing. So far, **Q105's** promotional efforts have also been street-oriented. It did a few 10-second spots when Wheeler returned to the air, and also has a showing of billboards with its new slogan, "A Better Mix of Music."

TOLEDO, OHIO: WVKS vs. WRQN

WRQN PD John O'Rourke's last words before leaving for the **WRBQ** promotion director job were: "It's more of a battle now than it's been for the last year." Rival **WVKS** (Kiss 92.5) switched calls from **WMHE** on Valentine's Day, launched its new identity with a major promotional campaign, and scored a stunning winter-book comeback, going 7.5-10.0 while **93Q** fell 10.5-7.9.

Promotionally, the more adult-leaning **Kiss** does daily-money songs with multiple \$100 prizes and \$1,000 Thursdays. **WRQN** is doing four or five spring promotions, including a sticker patrol, a Show Us Your **93Q** contest, and a Beat-The-Bomb-type contest. Musically, **WVKS** leans more adult than **WRQN**.

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YesterHits

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. **Lost In Love**, Air Supply, ARISTA
4. **With You I'm Born Again**, Billy Preston & Syreeta, MOTOWN
5. **Another Brick In The Wall**, Pink Floyd, COLUMBIA
6. **Fire Lake**, Bob Seger, CAPITOL
7. **You May Be Right**, Billy Joel, COLUMBIA
8. **Sexy Eyes**, Dr. Hook, CAPITOL
9. **Don't Fall In Love With A Dreamer**, Kenny Rogers with Kim Carnes, UNITED ARTISTS
10. **Hold On To My Love**, Jimmy Ruffin, RSO

POP SINGLES—20 Years Ago

1. **American Woman/No Sugar Tonight**, Guess Who, RCA
2. **ABC**, Jackson 5, MOTOWN
3. **Let It Be**, Beatles, APPLE
4. **Vehicle**, Ides Of March, WARNER BROS.
5. **Spirit In The Sky**, Norman Greenbaum, REPRISE
6. **Love Or Let Me Be Lonely**, Friends Of Distinction, RCA
7. **Everything Is Beautiful**, Ray Stevens, BARNABY
8. **Instant Karma (We All Shine On)**, John Ono Lennon, APPLE
9. **Turn Back The Hands Of Time**, Tyrone Davis, DAKAR
10. **Reflections Of My Life**, Marmalade, LONDON

TOP ALBUMS—10 Years Ago

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

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. **Chicago**, COLUMBIA
6. **Soundtrack**, Easy Rider, DUNHILL
7. **I Want You Back**, Jackson 5, MOTOWN
8. **Live**, Steppenwolf, DUNHILL
9. **Psychodelic Shack**, Temptations, GORDY
10. **American Woman**, Guess Who, RCA VICTOR

COUNTRY SINGLES—10 Years Ago

1. **Beneath Still Waters**, Emmylou Harris, WARNER BROS.
2. **Two Story House**, George Jones & Tammy Wynette, EPIC
3. **Gone Too Far**, Eddie Rabbitt, ELEKTRA
4. **The Way I Am**, Merle Haggard, MCA
5. **Morning Comes Too Early**, Jim Ed Brown & Helen Cornelius, RCA
6. **Let's Get It While The Getting's Good**, Eddy Arnold, RCA
7. **Startin' Over Again**, Dolly Parton, RCA
8. **Good Ole Boys Like Me**, Don Williams, MCA
9. **Temporarily Yours**, Jeanne Pruett, IBC
10. **Don't Fall In Love With A Dreamer**, Kenny Rogers with Kim Carnes, UNITED ARTISTS

SOUL SINGLES—10 Years Ago

1. **Don't Say Goodnight**, Isley Brothers, T-NECK
2. **Don't Push It, Don't Force It**, Leon Haywood, 20TH CENTURY
3. **Lady**, Whispers, SOLAR
7. **Stomp**, Brothers Johnson, A&M
4. **Let's Get Serious**, Jermaine Jackson, MOTOWN
5. **Let Me Be The Clock**, Smokey Robinson, TAMLA
6. **Two Places At The Same Time**, Ray Parker Jr. & Raydio, ARISTA
8. **Funky Town**, Lipps Inc., CASABLANCA
9. **Got To Be Enough**, Con Funk Shun, MERCURY
10. **Sweet Sensation**, Stephanie Mills, 20TH CENTURY

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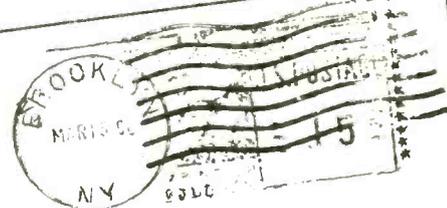
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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	5	6	TEXAS TWISTER WARNER BROS. LP CUT	LITTLE FEAT 1 week at No. 1
2	1	2	9	COMING OF AGE WARNER BROS. 4-19838	DAMN YANKEES
★ ★ ★ FLASHMAKER ★ ★ ★					
3	NEW ▶	1	1	DOUBLEBACK WARNER BROS. 7-19812	ZZ TOP
4	3	3	6	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
5	9	—	2	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
6	6	9	8	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
7	5	6	12	JEALOUS AGAIN DEF AMERICAN 4-19697/GEFFEN	THE BLACK CROWES
8	7	10	7	TIE DYE ON THE HIGHWAY ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
9	16	23	4	YER SO BAD MCA 53833	TOM PETTY
10	4	1	9	HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
11	14	16	5	WILD CHILD CAPITOL LP CUT	HEART
12	12	14	5	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
13	15	17	7	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
14	11	12	9	METROPOLIS ARISTA 9944	THE CHURCH
15	18	18	8	7 O'CLOCK CAPITOL 44513	THE LONDON QUIRE BOYS
16	36	—	2	BEFORE YOU ACCUSE ME DUCK LP CUT/REPRISE	ERIC CLAPTON
17	20	22	5	MONKEY ON MY BACK GEFFEN LP CUT	AEROSMITH
18	13	7	12	NO ALIBIS DUCK 4-19848/REPRISE	ERIC CLAPTON
19	8	4	7	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
20	10	8	13	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
21	28	34	4	FORGOTTEN YEARS COLUMBIA 38-73335	MIDNIGHT OIL
22	24	28	7	THIS AND THAT RCA 9180	MICHAEL PENN
23	19	19	7	ONLY MY HEART TALKIN' EPIC 34-73268	ALICE COOPER
24	22	29	8	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI
25	23	25	7	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
26	35	45	3	LOVE IS DANGEROUS WARNER BROS. LP CUT	FLEETWOOD MAC
27	31	33	6	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
28	26	32	5	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
29	21	21	11	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
30	37	41	4	STRANGER THAN PARADISE ATLANTIC LP CUT	SLEEZE BEEZ
★ ★ ★ POWER TRACK ★ ★ ★					
31	46	—	2	NOW YOU'RE GONE GEFFEN 4-19976	WHITESNAKE
32	17	11	13	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
33	33	37	5	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	BILLY JOEL
34	32	35	5	WALKS LIKE A WOMAN ATLANTIC LP CUT	BATON ROUGE
35	45	—	2	ALL LIPS N' HIPS ATCO 4-98973	ELECTRIC BOYS
36	39	38	5	I BELIEVE RELATIVITY LP CUT	JOE SATRIANI
37	43	40	4	HIGH LANDRONS CAPITOL LP CUT	ERIC JOHNSON
38	NEW ▶	1	1	LOVE IS ATLANTIC 7-87945	ALANNAH MYLES
39	29	26	7	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
40	27	24	18	WHAT IT TAKES GEFFEN 4-19944	AEROSMITH
41	48	—	2	DROP THE GUN RCA LP CUT	KINGS OF THE SUN
42	30	15	13	THE WAY IT IS GEFFEN 4-19948	TESLA
43	25	20	14	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
44	40	30	11	THE PASS ATLANTIC 4-87986	RUSH
45	34	27	13	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
46	49	—	2	LE MOTION COLUMBIA LP CUT	THE FRONT
47	NEW ▶	1	1	BOOK OF DREAMS A&M 1500	SUZANNE VEGA
48	44	44	6	I CRIED ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
49	NEW ▶	1	1	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA LP CUT	MOTLEY CRUE
50	NEW ▶	1	1	MR. CAB DRIVER VIRGIN LP CUT	LENNY KRAVITZ

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

Ad Budget Tight? Have Listeners Provide Spots!

NEW YORK—"You can spend a lot of money having a commercial produced or you can have your listeners do it for nothing," says KUBE Seattle promotion director Darryl Rogers. He is talking about what has become the hottest, most cost efficient promotion of the year. With the success of ABC-TV's "America's Funniest Home Videos," radio stations across the country are asking listeners to make their own station commercials.

Most of the stations that have done the promotion so far have followed a similar pattern. They solicit 20-second



by Phyllis Stark

spots and then add their own 5-second open and close. Tapes submitted by listeners range from what Rogers calls "Filmhouse quality" to amateur, first-day-with-the-video-camera offerings. But promotion directors say they do not discriminate against the more primitive attempts. "We're not looking for a high-priced Hollywood monstrosity," says Rob Tonkin of KQLZ (Pirate Radio) Los Angeles.

Reviewing the submissions can be mind-numbing, according to promotion directors like GERALYN GEORGE of WHYT Detroit, who spent a week-end going through 200 tapes. Other stations, like album WRDU Raleigh, N.C., received more than 400 tapes. But that is the only apparent downside to this promotion. In fact, it is one of the least expensive promotions stations can do. With the exception of prize money, which includes a grand prize of \$5,000 or \$10,000 in most cases, the promotion costs nothing with trade-outs for advertising.

WRDU promotion director Ron O'Brien turned the promotion into a sales tool by making clients "the official video-camera rental store" or naming JVC the "official camcorder." Even nonvideo clients were included when Taco Bell became the "official entry-blank pickup point." O'Brien says "those people had to pay major bucks to be a part of this." "Major bucks" translates into a \$10,000 schedule for each sponsor.

All of the stations actually aired the winning entries, some just once and others in fairly heavy rotation on network television. Both WPLJ New York and WHYT actually aired the grand-prize video during "America's Funniest Home Videos." Some stations picked the winners in creative ways as well. WHYT's winner was picked on a local talk show during a special report on home video.

DEAD POETS IDEA MILL

During KRQR San Francisco's Rock'N'Read promotion last month, the station took out half-page ads in the San Francisco Chronicle identifying the Paul McCartney song of the day. Every time the song was played

(Continued on next page)

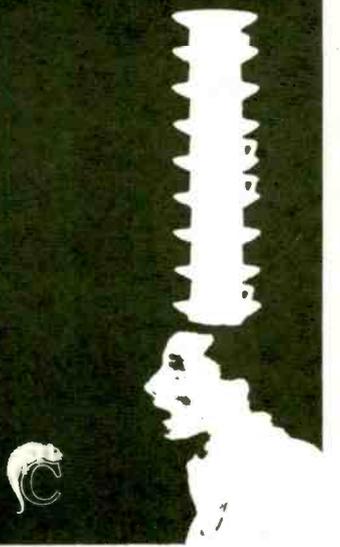
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MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	5	6	6	THE EMPEROR'S NEW CLOTHES ENSIGN LP CUT/CHRYSALIS	SINEAD O'CONNOR 1 week at No. 1
2	4	4	6	FORGOTTEN YEARS COLUMBIA LP CUT	MIDNIGHT OIL
3	7	8	4	HERE'S WHERE THE STORY ENDS DGC LP CUT	THE SUNDAYS
4	3	2	11	METROPOLIS ARISTA 9944	THE CHURCH
5	30	27	3	POLICY OF TRUTH SIRE LP CUT/REPRISE	DEPECHE MODE
6	2	3	11	I DON'T KNOW WHY I LOVE YOU MERCURY LP CUT	THE HOUSE OF LOVE
7	1	1	10	ENJOY THE SILENCE SIRE 7-19885/REPRISE	DEPECHE MODE
8	8	9	6	PURE MCA 53816	THE LIGHTNING SEEDS
9	9	10	4	DOWNTOWN CAPITOL LP CUT	LLOYD COLE
10	19	—	2	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
11	11	14	4	HEY VENUS VIRGIN LP CUT	THAT PETROL EMOTION
12	12	15	4	BOOK OF DREAMS A&M 18018	SUZANNE VEGA
13	10	11	6	SHOW ME YOUR SOUL EMI 50311	RED HOT CHILI PEPPERS
14	6	5	8	FOOLS GOLD SILVERTONE 1315/RCA	THE STONE ROSES
15	26	—	2	WAY DOWN NOW ENSIGN 23522/CHRYSALIS	WORLD PARTY
16	25	—	2	WHEN THE RIVER RUNS DRY ATLANTIC 4-87929	HUNTERS & COLLECTORS
17	17	21	5	HEAVENLY POP HIT SLASH LP CUT/WARNER BROS.	THE CHILLS
18	13	20	10	THIS AND THAT RCA 2512	MICHAEL PENN
19	20	24	4	PICTURES OF YOU ELEKTRA 4-64974	THE CURE
20	16	17	17	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
21	NEW ▶	1	1	NOBODY BUT YOU SIRE LP CUT/WARNER BROS.	LOU REED/JOHN CALE
22	23	—	2	DRAG MY BAD NAME DOWN COLUMBIA 38-73243	THE 4 OF US
23	14	12	9	SUN COMES UP, IT'S TUESDAY... RCA LP CUT	COWBOY JUNKIES
24	15	13	8	LET IT BE ME EPIC LP CUT	SOCIAL DISTORTION
25	22	23	5	TWISTING ELEKTRA LP CUT	THEY MIGHT BE GIANTS
26	NEW ▶	1	1	LOVE BARGE EPIC LP CUT	BIG DIPPER
27	NEW ▶	1	1	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 44487	JOHNNY CLEGG/SAVUKA
28	27	30	3	BUTTERFLY ON A WHEEL MERCURY LP CUT	THE MISSION U.K.
29	29	22	14	DELIVERANCE MERCURY LP CUT	THE MISSION U.K.
30	24	25	10	KISS THIS THING GOODBYE A&M 1485	DEL AMITRI

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

WW1 Scores A Coup By Securing Madonna Rights

LOS ANGELES—Westwood One Radio Networks has Madonna. The exclusive U.S. and Canadian radio broadcast rights package to the Blond Ambition world tour will include a live concert broadcast from

Pattiz adds that WW1's broadcast will give most fans their only dose of Madonna live, since the tour is scheduled for only 12 U.S. cities.

WW1 is also negotiating for the season's other big concert event, David Bowie's "Sound + Vision" tour.

formats.

On Aug. 1, D-C will begin offering an easy listening format targeted at the 35-54 market. On Sept. 15, **The Drake Format**, an oldies-based service based on company namesake **Bill Drake's** legendary '60s top 40 format, will debut.

"We have said all along that sooner or later we would have six formats up," says VP T.J. Lambert. "In the first or second quarter of 1991 we will add the sixth format. Right now we have no idea what it will be."

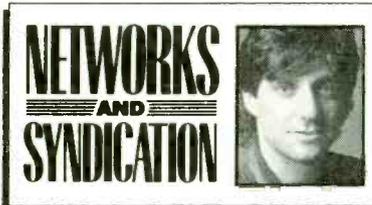
SHOLIN TO PREMIERE

Premiere Radio Networks president Steve Lehman has made good

on his promise to pick up WW1's "Countdown USA" (Billboard, April 28). Now, under the Premiere umbrella, the show will be known as "Dave Sholin's Inside Top 40."

The name and the syndicator are not the only changes, says Premiere executive VP **Tim Kelly**. The national spot load will be cut from six to four minutes and stop sets will be trimmed from four to three. It will also switch from the Radio & Records chart to the Gavin Report, where Sholin serves as top 40 editor.

Aside from counting down the hits, the show will also include several inside-type features, such as a joke of (Continued on next page)



by Craig Rosen

Europe in July, with an encore broadcast scheduled for Labor Day weekend.

The package also includes Madonna's only national radio interview, which will air as a two-hour special in July. In addition, WW1's ambitious "Blond" programming will feature concert updates, highlights, and specials that will air on regular WW1 programs throughout the summer. If there is a Madonna pay-per-view special, WW1 has the rights to simulcast the event. WW1's Music Marketing Division will also be involved with Madonna, handling radio station promotions tied in to the tour.

Landing the Madonna tour is a coup for WW1, since ABC scored the rights to the last megatour, 1989's Rolling Stones "Steel Wheels Tour." And with WW1's special "Knebworth" programming going to classic and album rock outlets, and Madonna aimed at top 40 stations—usually unfriendly to syndicated concerts—WW1 has all the bases covered.

"I don't think we will have any difficulty at all having the Madonna live concert cleared at top 40," says WW1 chairman/CEO **Norman Pattiz**, who flew to Japan to close the deal.

DRAKE-CHENAULT ADDS TWO

Months after Braiker Radio Services bit the dust, rival commercial-free format satellite supplier **Drake-Chenault/Jones Satellite Services** continues to expand. Drake-Chenault, which already offers three formats, **Great American Country**, **AC**, and the soft **AC Prime Demo**, now has plans to roll out two additional

MARKETING AND PROMOTIONS

(Continued from preceding page)

listeners could qualify to win McCartney tickets. Each ad also featured editorial columns in which KRQR air staffers shared their Beatles and McCartney memories.

KRQR also tied in with Touchstone Home Video to give away copies of "Dead Poets Society." Listeners qualified by answering a "name the dead poet" trivia question. KRQR is currently in the midst of a \$50,000 new-home down-payment giveaway, a tie-in with a mortgage company and the Century 21 real-estate agency.

In what it calls an "audio direct-mail piece," adult alternative **KNUA** Seattle mailed out 3:40 "free sample" cassette airchecks to 200,000 homes in targeted ZIP codes... Adult alternative **WBOS** Boston celebrated Arbor Day April 28 by giving away 10,000 trees as part of its environmental awareness program, bannered **Kids Dig In**. **KITS** San Francisco celebrated the day with a tree-planting promotion.

AC CJBK London, Ontario, recently gave away its first environmental-

company- and citizen-of-the-year awards. Area companies that have "taken action to reduce waste or promote the use of recycled goods and have influenced public attitudes" were eligible for the first award. The citizen honor went to someone "who has demonstrated personal initiative in environmental concerns [and] has taken or precipitated action that enhanced public awareness." The winners were announced just before Earth Day.

During **KKSS** Albuquerque, N.M.'s fund-raising "freeze on drugs and alcohol abuse," a hypnotist/magician "froze" morning-show hostess **Roxy** in 5,000 pounds of solid ice. The stunt was part of a fund-raising effort to fight drugs in the city... **KRBE** Houston listeners can call in to win **Sinead O'Connor** cassettes, tickets, and a haircut from **Command Performance** when they hear the sound of a head being shaved... **WDFX** Detroit listeners won **Tom Petty** tickets by jumping up and down on a gas station service line and saying "Tom Petty" 99 times, causing the service bell to ring each time.

The tallies are rolling in from this year's **March of Dimes Walkathon**. In New York, **WLTW** and **WQHT** (Hot 97) helped net \$2.5 million. In Philadelphia, **WUSL** and **WIOQ** helped raise more than \$425,000. In Boston, **WJIB**, **WILD**, **WSSH**, and **WZOU** helped raise \$150,000... When country **KSJJ** Redmond, Ore., needed to go silent for technical repairs last month, it asked listeners to keep

track of the dead air. Everyone who called within 10 minutes and 30 seconds of the station's return received a prize just for listening. The listener with the best guess won a vacation.

WXRK New York will present a **Comic Relief** benefit called **Headlines And Punchlines** on Tuesday (8); the show will pit local TV news people against comedians who "interview" them... **AC WNSR** New York will sponsor the city's largest aerobics class in **Central Park** on May 19... **WBLS** New York jock **Frankie Crocker** broadcast live via satellite from **London** April 30-May 4 again this year. The broadcast was aired simultaneously on **WBLS** and **London's** top 40 **Capitol Radio**.

PRO-MOTIONS

Leah Hyman has been named promotion director of classical **WNCN** New York. She was formerly a producer at the station... **Barbara Morrison** has been upped from director to senior director of marketing/promotion at **N/T WRKO** Boston. **Lou Bortone** was named director of marketing and promotion at sister **AC WROR**. He held the same position at crosstown **WJIB** for the past four years. **Mike McDermott** has been named assistant promotion director at **WJIB**. He previously worked for the Mayor's Special Events Office. Across town, **Beth Goldstein** has been named director of promotions at **WSSH**. She was director of sales promotions at **WFXT-TV**.

QUESTION

"WHERE IS THE CONSCIENCE OF THE WORLD?"

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Waiting On The Rhythm Nation. WQOK (K97.5) Raleigh, N.C., staffers found time for a picture at their Janet Jackson preconcert party. Shown, from left, are Steve Lewis, MD Dr. John, Rhonda Beatty, Chris Connors, PD Cy Young, and Wax Master Torey.

Hot Hits in Tokio

Week of April 22, 1990

- 1 Nothing Compares 2 U Sinead O'Connor
- 2 Don't Wanna Fall In Love Jane Child
- 3 Love Will Lead You Back Taylor Dayne
- 4 I'll Be Your Everything Tommy Page
- 5 Vogue Madonna
- 6 Get Up (Before The Night Is Over) Technontronic featuring Ya Kid K Phil Collins
- 7 I Wish It Would Rain Down
- 8 I Wanna Be Rich Calloway
- 9 If We Hold On Together Diana Ross
- 10 Heartbeat Seduction
- 11 Alright Janet Jackson
- 12 All Around The World Lisa Stansfield
- 13 Whole Wide World A'me Lorcain
- 14 Black Velvet Alannah Mylrs
- 15 Whip Appeal Babyface
- 16 All I Wanna Do Is Make Love To You Heart
- 17 How Can We Be Lovers Michael Bolton
- 18 The Sex Of It Kid Creole & The Coconuts
- 19 No More Lies Michel'le
- 20 Keep It Together Madonna
- 21 Escapade Janet Jackson
- 22 Save Me Fleetwood Mac
- 23 Here And Now Luther Vandross
- 24 A Little Love Corey Hart
- 25 Oh Pretty Woman Gary Moore
- 26 I'll Be Good To You Wejee
- 27 Roman Hikoh Karao Kome Club
- 28 All Or Nothing Milli Vanilli
- 29 Precious Love Jody Watley
- 30 No Reason No Rhyme Sirina
- 31 I Want You, You Want Me Starpoint
- 32 Egao No Yukue Dreams Come True Patti Austin
- 33 The Girl Who Used To Be Me Cathy Claret
- 34 Toi Cathy Claret
- 35 Wild Women Do Netalie Cole
- 36 Invisible To You Mary Coughlan
- 37 Drive Me Nuts Pink Cloud
- 38 The Secret Garden Quincy Jones featuring El DeBarge & Bowry White
- 39 Cruising For Bruising Asia
- 40 Captured Brian Kennedy
- 41 Opposites Attract Paula Abdul
- 42 Baby You're Mine Basia
- 43 Don't Wear It Out Mary Davis
- 44 Love Child Sweet Sensation
- 45 1% No Kankei Yukihiko Takahashi
- 46 All My Life Linda Ronstadt featuring Aaron Neville
- 47 Fake Marchosias Vamp
- 48 This Old Heart of Mine Rod Stewart with Ronald Isley
- 49 Dangerous Roxette
- 50 Hold On Wilson Phillips

FM JAPAN 81.3 FM

NETWORKS AND SYNDICATION

(Continued from preceding page)

the week, inside show business, and the record industry. The show will evolve as time progresses. During Memorial Day weekend it will have an official launch and will become known simply as "Dave Sholin's Insider."

Until now Premiere has gone the unhosted route with its "Plain-Rap Countdown," but now Lehman feels it's time to move into the other arena. "We did extensive research and found that two of the four leading countdowns are extremely vulnerable." "There is room for one more extremely well-done countdown by someone with strong capabilities and a company with strong capabilities," adds Kelly.

According to Kelly, Premiere's "Plain-Rap" was inspired by his own personal dissatisfaction with syndicated countdowns. The new version of Sholin's show will also try to be more appealing to programmers by attempting to give the show a real "local feel."

AROUND THE INDUSTRY

WW1 has signed on French cosmetic company Lancôme as the first sponsor for its Soviet programming. Beginning June 1, Lancôme will sponsor the biweekly countdown show "USA Top 20" and the monthly musical tribute "America On Record," the two WW1 shows airing in the Soviet Union.

Meanwhile Satellite Music Network has secured a six-month exclu-

sive sponsorship deal of its "Lunchtime From America." The program, which runs twice daily in Shanghai, China, will be sponsored by Philip Morris Asia Inc. The program, which features a variety of music culled from SMN's 24-hour U.S. formats, debuted in Shanghai in November 1988.

New York-based MJI Broadcasting is set to enter the multistation-remote arena. During the week of June 4, MJI will produce "A Tribute To Black Music Month" live from New York's famed Apollo Theatre. The program will feature many big-name celebrities. The event, offered on a barter basis, is completely sponsored by Bacardi Tropical Fruit Mixers and will originate live from the Apollo from 3 to 7 p.m.

MTV director of talent/artists' relations Steve Leeds takes issue with Word Rock News Network head Jonathan Ashby's claim that the new network will offer better service than the radio version of "MTV News," which features "spotty-faced kids that have a job retelling gossip" (Billboard, May 5). "We would be glad to compare our coverage," says Leeds. "Kurt Loder has a decade-plus experience at MTV, he's not a spotty-faced kid, nor does he retell gossip."

Troubled baseball figure Pete Rose is scheduled to guest on Olympia Radio Networks "Costas Coast To Coast" at 9 p.m. EDT on May 13. The program, hosted by veteran broadcaster Bob Costas, will origi-

nate live via satellite from the Waterfront, the Cincinnati restaurant co-owned by Rose. "Costas" is heard on more than 200 stations.

ARBITRON RATINGS

(Continued from page 16)

Call	Format	Sp '89	Su '89	Fa '89	W '90
KAMA	Spanish	4.8	5.9	6.5	5.1
KAMZ	AC	4.7	4.3	3.5	4.2
KTSM	N/T	2.4	3.0	3.6	3.2
KHEY	country	2.9	2.6	4.4	3.0
KROD	oldies	1.9	2.9	3.5	2.5
XROK	Spanish	.4	1.0	.9	1.5
KEZB	Spanish	—	.5	.4	1.3
KPAS	religious	1.2	1.4	.5	1.2
KVIV	Spanish	.4	1.1	1.0	1.2

BATON ROUGE, LA.—(80)

WYNN-AM-FM	country	14.8	14.7	8.7	14.7
WFMF	top 40	12.3	10.8	13.7	12.4
KQXL	urban	13.5	11.3	9.9	11.8
WXOK	urban	8.2	7.4	5.7	8.5
KHOM	oldies	4.2	5.7	5.1	6.8
WNDC	N/T	4.2	4.2	5.6	5.5
WTGE	album	4.4	5.1	4.1	5.5
WGGZ	top 40	6.9	7.9	6.7	4.9
WKUN-FM	country	6.7	6.5	5.4	4.6
WJBD	N/T	4.7	3.2	6.3	4.3
WCKW-FM	album	2.9	4.0	3.6	3.5
KIEZ	easy	—	—	1.6	2.6
KDEA	easy	1.8	1.7	1.7	1.7
WTKL	adult std	1.1	1.8	.7	1.0

YOUNGSTOWN, OHIO.—(83)

WHDT-AM-FM	top 40	14.6	15.9	12.8	13.4
WKBN	N/T	8.0	10.2	7.9	11.6
WBBG	oldies	8.7	8.8	8.5	10.8
WQXK	country	10.9	8.3	9.7	9.0
WKBN-FM	easy	10.6	9.0	8.2	8.4
WNCD	album	5.2	5.6	5.2	7.6
WYFM	AC	4.9	6.6	7.0	5.5
WFMJ	AC	4.7	6.0	6.5	3.7
WBBW	N/T	3.9	4.0	3.9	3.6
WGFT	religious	1.4	1.7	1.8	2.4
WPHR	top 40	2.4	1.2	1.3	1.7
WRKU	album	4.5	3.4	3.9	1.4
WSOM	AC	.6	2.0	1.5	1.1
WDOE	album	—	.6	—	1.0
WMMS	album	.7	.7	2.8	1.0
WRRO	oldies	1.1	.4	1.8	1.0

CHATTANOOGA, TENN.—(96)

WSKZ	top 40	19.2	18.0	17.3	13.0
WUSY	country	12.6	12.2	12.9	12.8
WDEF-FM	easy	10.3	9.6	11.9	9.4
WJTT	urban	7.9	6.9	8.4	7.8
WLMX-FM	AC	10.5	10.0	6.8	7.8
WOOD-FM	country	9.4	8.0	9.6	7.6
WFXS	cls rock	1.1	2.1	3.0	5.8
WN00	urban	3.4	4.5	6.1	4.5
WSGC	oldies	3.6	3.7	1.0	3.4
WD00	country	2.3	1.9	2.3	3.1
WDEF	AC	3.8	2.2	3.1	2.9
WGOW	N/T	.7	1.3	1.0	1.5
WQCH	country	—	1.3	1.2	1.3
WFLI	religious	1.0	.6	.5	1.1
WBDX	top 40	—	—	—	1.0

LANSING, MICH.—(97)

WITL-FM	country	17.5	15.4	17.3	18.0
WVIC-AM-FM	top 40	16.2	16.2	18.5	17.8
WFMK	AC	7.9	9.5	8.5	7.2
WJIM-FM	AC	7.2	7.2	8.8	7.2
WJR	adult std	5.2	3.0	3.5	6.2
WMMQ	cls rock	5.1	5.3	3.7	4.9
WIBM-FM	oldies	5.7	5.9	5.5	4.7
WGOR	top 40	4.4	4.7	3.7	4.2
WJXQ	album	4.8	2.7	3.0	3.7
WKKP	AC	1.5	3.2	3.5	2.0
WILS	urban	.7	1.9	2.2	1.8
WOOD-FM	easy	1.0	1.0	.8	1.3
CKLW	adult std	—	—	.5	1.2
WRIF	album	.5	—	—	1.2

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FOR WEEK ENDING MAY 12, 1990

Billboard®

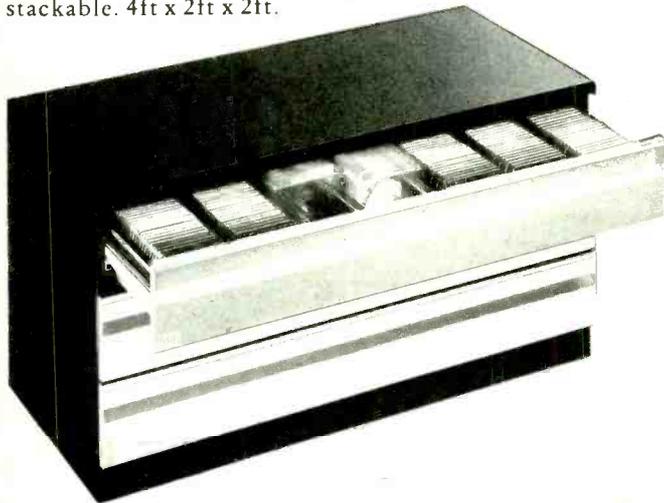
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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★ NO. 1 ★★ THIS OLD HEART OF MINE WARNER BROS. 4-19983	◆ ROD STEWART/RONALD ISLEY 4 weeks at No. 1
2	2	5	7	NOTHING COMPARES 2 U ENHIGN 23488/CHRYSALIS	◆ SINEAD O'CONNOR
3	3	4	11	THE HEART OF THE MATTER Geffen 4-19898	◆ DON HENLEY
4	6	11	8	HOLD ON SBK 07322	◆ WILSON PHILLIPS
5	10	18	4	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN
6	5	8	10	CRUISING FOR BRUISING EPIC 34-73239	◆ BASIA
7	8	9	9	ALL AROUND THE WORLD ARISTA 9928	◆ LISA STANSFIELD
8	13	27	3	DO YOU REMEMBER? ATLANTIC 7-87955	◆ PHIL COLLINS
9	4	3	10	HOW CAN WE BE LOVERS COLUMBIA 38-73257	◆ MICHAEL BOLTON
10	12	13	9	IF I KNEW THEN WHAT I KNOW NOW REPRISE 7-19972	KENNY ROGERS
11	14	20	7	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	◆ HEART
12	9	6	16	LOVE WILL LEAD YOU BACK ARISTA 9938	◆ TAYLOR DAYNE
13	7	2	12	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
14	17	21	6	SAVE ME WARNER BROS. 7-19866	◆ FLEETWOOD MAC
15	11	7	13	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
16	23	28	5	PUT IT THERE CAPITOL 44570	◆ PAUL MCCARTNEY
17	18	19	22	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
18	19	12	17	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
19	26	35	4	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
20	16	10	13	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
21	39	—	2	★★★ POWER PICK ★★★ WHEN SOMETHING IS WRONG WITH MY BABY ELEKTRA 4-64968	L. RONSTADT
22	28	34	5	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
23	20	17	15	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
24	15	15	12	HOW 'BOUT US RCA 9163	◆ GRAYSON HUGH & BETTY WRIGHT
25	22	14	14	LOOK ME IN THE HEART CAPITOL 44510	◆ TINA TURNER
26	21	16	15	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
27	27	23	22	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN
28	40	—	2	CHILDREN OF THE NIGHT EMI 50288	◆ RICHARD MARX
29	32	38	4	THROUGH THE TEST OF TIME GRP 3032	PATTI AUSTIN
30	29	32	7	THE SECRET GARDEN QWEST 7-19992/WARNER BROS.	◆ QUINCY JONES
31	35	44	3	I WANNA BE RICH SOLAR 4-74005/EPIC	◆ CALLOWAY
32	30	31	7	HEART OF STONE Geffen 7-19953	◆ CHER
33	31	33	5	OYE MI CANTO (HEAR MY VOICE) EPIC 34-73269	◆ GLORIA ESTEFAN
34	43	49	3	THE DOWNEASTER "ALEXA" COLUMBIA 38-73333	◆ BILLY JOEL
35	24	22	9	IF I GET LUCKY MCA 53767	LITTLE RIVER BAND
36	42	43	4	WHIP APPEAL SOLAR 4-74007/EPIC	◆ BABYFACE
37	25	24	9	ADVICE FOR THE YOUNG AT HEART FONTANA 876 894 4/MERCURY	◆ TEARS FOR FEARS
38	46	—	2	VOGUE SIRE 7-19863/WARNER BROS.	◆ MADONNA
39	48	50	3	BABY, IT'S TONIGHT REPRISE 4-19869	◆ JUDE COLE
40	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ DARE TO FALL IN LOVE CHARISMA 4-98971	BRENT BOURGEOIS
41	38	36	25	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADA0 WATANABE/PATTI AUSTIN
42	34	29	18	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
43	NEW ▶	1	1	DRIVING ATLANTIC 4-87983	◆ EVERYTHING BUT THE GIRL
44	NEW ▶	1	1	CRYING IN THE CHAPEL CAPITOL 44517	◆ PETER BLAKELEY
45	33	25	14	ESCAPADE A&M 1490	◆ JANET JACKSON
46	45	—	2	IF YOU REMEMBER ME ARISTA 9948	BARRY MANILOW
47	37	26	14	BODYGUARD WARNER BROS. 7-19997	◆ BEE GEES
48	41	37	26	SACRIFICE MCA 53750	◆ ELTON JOHN
49	36	30	17	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
50	47	42	28	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN

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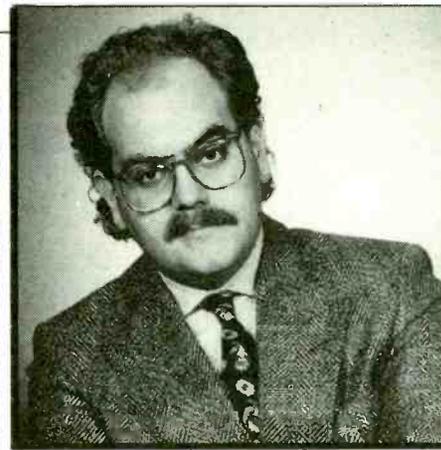
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RADIO

Billboard's P.D. of the week

Andy Schuon
KROQ Los Angeles



AFTER A DECADE at such traditional album rockers as KAZY Denver and KZEP and KISS San Antonio, Texas, 25-year-old Andy Schuon came to Infinity's KROQ Los Angeles last October when both morale and ratings were down at America's best-known modern rock outlet.

When GM Trip Reeb, for whom Schuon had worked at KAZY, brought him aboard, KROQ was still reeling from the death of format pioneer Rick Carroll. And KROQ's longtime rebel image had been stolen by new competitor KQLZ (Pirate Radio). But in the recently released winter Arbitron, KROQ was up 2.5-3.2, marking its first three share since fall 1988.

Schuon had heard of the Cure and Depeche Mode, but when he came to KROQ, he did not know the names of their songs. "It was like listening to a country station. At KAZY it was 'More Than A Feeling' into the new one from Robert Plant into 'Layla.' It was easy. Then I came here, I turned on Selector and it was like Red Hot Chili Peppers into Depeche Mode. I didn't know what any of the songs were."

But Schuon knew his priorities. With the help of Reeb and Lewis Largent, a part-timer promoted to MD, he proceeded to tighten the library, increase the rotation of his strongest gold, add 40-minute music sweeps, and install callout research.

"It was tough to listen to KROQ for the last couple of years," Schuon says. "Everybody knows time spent listening was way down and people were complaining that [KROQ] was like a white dance station. KROQ was so left of center and it didn't need to be. As long as we were the most alternative station in the market, we would win."

A recent afternoon hour of KROQ included Oingo Boingo, "Long Breakdown"; Lenny Kravitz, "Mr. Cab Driver"; Sinead O'Connor, "Nothing Compares 2 U"; the Clash, "Clampdown"; Depeche Mode, "Enjoy The Silence"; Jesus & Mary Chain, "Coast To Coast"; XTC, "Dear God"; UB40, "The Way You Do The Things You Do"; Love & Rockets, "No New Tale To Tell"; Stone Roses, "Fools Gold"; the Smiths, "Ask"; Midnight Oil, "Blue Sky Mine"; and the Boomtown Rats, "Up All Night."

Schuon dropped the longtime "ROQ Of the '90s" slogan, choosing to simply use KROQ as a "positioning statement in itself." He also made air staff changes. KROQ veterans Dusty Street and Freddy Snakeskin were out, but Jed "The Fish" Gould, Jim "The Poorman" Trenton, Richard Blade, and "Swedish Egil" Aalvik stayed. "The ones that I felt had the attitude or passion stayed," he says. "Those [without] the aptitude to adapt to a new way of business went on their merry way."

Former MTV personality and KEDG Los Angeles air talent Mark Goodman joined, as did onetime KROQ jock Katie

Manor. But the biggest change involved the morning show. "Almost every person at KROQ had done mornings at one time," he says. Now KROQ needed a show that could compete with Rick Dees of KIIS or Mark & Brian of KLOS.

"Most established guys are making a lot of money," Schuon says. "They're kings of their market and it's hard to get anyone motivated to come out to L.A. and fight and start all over again. We needed some guys who were ready to hit the ground running and that was Kevin & Bean."

On a tip from WEGX (Eagle 106) Philadelphia PD Todd Fisher, Schuon learned that KXXX (X100) San Francisco MD Gene Baxter and his former co-worker, KZZP Phoenix night jock Kevin Ryder, had done a test overnight shift on X100. Baxter overnights a tape; by the weekend Kevin & Bean were doing an audition. "It was their first shift together. They were playing top 40 music in the middle of the night, but it was obvious they had great chemistry," he says. The duo debuted on New Year's Day.

It is hard not to compare Kevin & Bean to L.A.'s other rock morning duo. Even Schuon admits that "they do sound a little bit like Mark & Brian. They have similar vocal characteristics. One guy sounds kind of Southern and the other a little more cosmopolitan."

Some industry people thought we had given them Mark & Brian cassettes and said, 'Sound like them.' But they had never even heard Mark & Brian before they came to L.A."

Schuon cites one major difference between the two morning shows. "Mark & Brian play music between their bits," he says. "We play bits between the music."

Last fall, KROQ became one of the few incumbent stations to successfully attack a challenger on the air. "There's always a time to do almost anything," Schuon says. "It was our time to stop taking shit from Pirate."

The first assault was a promo saying, "KROQ is the station that breaks the rules, Pirate is the one that says they do." Subsequent attacks had a Shannon imitator telling his production director to speed up and edit "Love Shack" and "Personal Jesus," two records the stations shared. Another spot, similar to one that WFLZ Tampa, Fla., ran, had "Shannon" setting off a lie detector by claiming KQLZ played the "biggest variety," then "variety." Only a subsequent admission that Pirate "plays Bon Jovi" failed to set off the detector. "We hit a nerve and it was fun to see [Shannon] react," Schuon says. "That was just a phase of KROQ that was necessary. It got our blood pumping."

Now KROQ is closer to Pirate's 3.6, and KLOS' 3.8. As Schuon says, "It makes it a lot easier to do battle when we're all on the same ground." **CRAIG ROSEN**

32	34	Basia, Cruising For Bruising
33	35	Soul II Soul, Get A Life
34	37	D-Mob With Cathy Dennis, That's The W
35	38	Richard Marx, Children Of The Night
36	39	Brent Bourgeois, Dare To Fall In Love
37	EX	Taylor Dayne, I'll Be Your Shelter
38	EX	Bonnie Raitt, Nick Of Time
39	EX	Alannah Myles, Love Is
40	29	Technronic, Get Up! (Before The Nig
A	—	Louie Louie, Sittin' In The Lap Of Lu
A	—	Nikki, Notice Me
A	—	En Vogue, Hold On



Baltimore		P.D.: Steve Perun
1	1	Sinead O'Connor, Nothing Compares 2 U
2	6	Michael Bolton, How Can We Be Lovers
3	5	Calloway, I Wanna Be Rich
4	5	Jane Child, Don't Wanna Fall In Love
5	10	Madonna, Vogue
6	2	Taylor Dayne, Love Will Lead You Back
7	8	Motley Crue, Without You
8	9	Luther Vandross, Here And Now
9	4	Phil Collins, I Wish It Would Rain Do
10	18	M.C. Hammer, U Can't Touch This
11	12	Whistle, Always And Forever
12	7	Salt-N-Pepa, Expression
13	17	Partners In Kryme, Turtle Power
14	15	Perfect Gentlemen, Ooh La La (I Can't
15	16	Kiss, Forever
16	11	Elton John, Sacrifice
17	23	Heart, All I Wanna Do Is Make Love To
18	24	Bell Biv DeVoe, Poison
19	14	Janet Jackson, Escapade
20	27	Paula Abdul, Knocked Out
21	22	Technronic, Get Up! (Before The Nig
22	19	Michelle, No More Lies
23	25	Rod Stewart With Ronald Isley, This O
A24	—	Digital Underground, The Humpty Dance
25	20	Tommy Page, I'll Be Your Everything
26	29	Janet Jackson, Alright
27	EX	Roxette, It Must Have Been Love (From
28	21	Paula Abdul (Duet With The Wild Pair),
29	EX	Wilson Phillips, Hold On
30	EX	Richard Marx, Children Of The Night
A	—	Linear, Sending All My Love
A	—	Taylor Dayne, I'll Be Your Shelter
A	—	Giant, I'll See You In My Dreams
A	—	Young & Restless, "B" Girls
EX	EX	Phil Collins, Do You Remember?
EX	EX	Exposé, Your Baby Never Looked Good I
EX	EX	Seduction, Heartbeat



Miami		P.D.: Frank Amadeo
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Alannah Myles, Black Velvet
3	5	Michael Bolton, How Can We Be Lovers
4	4	Calloway, I Wanna Be Rich
5	12	Madonna, Vogue
6	9	Rod Stewart With Ronald Isley, This O
7	8	Heart, All I Wanna Do Is Make Love To
8	3	Roxette, Dangerous
9	11	Gloria Estefan, Oye Mi Canto (Hear My
10	6	Luther Vandross, Here And Now
11	7	Linda Ronstadt (Featuring Aaron Nev
12	16	Exposé, Your Baby Never Looked Good I
13	10	Jane Child, Don't Wanna Fall In Love
14	17	Basia, Cruising For Bruising
15	15	Janet Jackson, Alright
16	19	Billy Joel, The Downeaster "Alexa"
17	21	Don Henley, The Heart Of The Matter
18	13	Phil Collins, I Wish It Would Rain Do
19	22	KC & The Sunshine Band, Game Of Love
20	14	Lisa Stansfield, All Around The World
21	25	Phil Collins, Do You Remember?
22	18	Bad English, Price Of Love
23	7	Richard Marx, Children Of The Night
24	EX	Wilson Phillips, Hold On
25	24	Sadao Watanabe, Any Other Fool
26	26	The B-52's, Room
27	30	Brent Bourgeois, Dare To Fall In Love
28	EX	After 7, Ready Or Not
29	EX	Taylor Dayne, I'll Be Your Shelter
30	29	Gloria Estefan, Here We Are
A	—	Nikki, Notice Me



Columbus		P.D.: Dave Robbins
1	1	Sinead O'Connor, Nothing Compares 2 U
2	4	Wilson Phillips, Hold On
3	5	Calloway, I Wanna Be Rich
4	3	Janet Jackson, Alright
5	8	Madonna, Vogue
6	6	Heart, All I Wanna Do Is Make Love To
7	2	Jane Child, Don't Wanna Fall In Love
8	9	Don Henley, The Heart Of The Matter
9	7	Michael Bolton, How Can We Be Lovers
10	13	Aerosmith, What It Takes
11	12	A'me Lorain, Whole Wide World (From "
12	17	Richard Marx, Children Of The Night
13	15	Exposé, Your Baby Never Looked Good I
14	19	Phil Collins, Do You Remember?
15	18	Roxette, It Must Have Been Love (From
16	20	Babyface, Whip Appeal
17	22	Giant, I'll See You In My Dreams
18	21	Paul Cotton, I Can Hear Your Heartbea
19	23	Billy Idol, Cradle Of Love
A20	—	Michael McDonald, Take It To Heart



Cleveland		P.D.: Cat Thomas
1	1	Sinead O'Connor, Nothing Compares 2 U
2	7	Calloway, I Wanna Be Rich
3	5	Heart, All I Wanna Do Is Make Love To
4	4	Michael Bolton, How Can We Be Lovers
5	13	Madonna, Vogue
6	7	Aerosmith, What It Takes
7	8	Roxette, It Must Have Been Love (From
8	11	M.C. Hammer, U Can't Touch This
9	10	Rod Stewart With Ronald Isley, This O
10	9	Lisa Stansfield, All Around The World
11	12	Babyface, Whip Appeal
12	19	Wilson Phillips, Hold On
13	20	Janet Jackson, Alright
14	17	Faster Pussycat, House Of Pain
15	21	Linear, Sending All My Love
16	18	Adam Ant, Room At The Top
17	26	Perfect Gentlemen, Ooh La La (I Can't
18	25	Sweet Sensation, Love Child
19	22	Fleetwood Mac, Save Me
20	23	Jude Cole, Baby, It's Tonight
21	29	Phil Collins, Do You Remember?
22	27	Giant, I'll See You In My Dreams
23	30	L.A. Guns, The Ballad Of Jayne
24	32	Whistle, Always And Forever
25	31	Richard Marx, Children Of The Night
26	28	Electronic, Getting Away With It
27	EX	Partners In Kryme, Turtle Power
28	EX	Slaughter, Up All Night
29	33	Damn Yankees, Coming Of Age
30	34	Brent Bourgeois, Dare To Fall In Love
31	EX	Taylor Dayne, I'll Be Your Shelter
32	EX	Nikki, Notice Me
33	EX	Michael Penn, This & That
34	EX	After 7, Ready Or Not

35	EX	Billy Joel, The Downeaster "Alexa"
A	—	Alannah Myles, Love Is
A	—	Bell Biv DeVoe, Poison
A	—	The B-52's, Deadbeat Club
A	—	Tyler Collins, Girls Nite Out
A	—	Digital Underground, The Humpty Dance



Cincinnati		P.D.: Dave Allen
1	1	Sinead O'Connor, Nothing Compares 2 U
2	2	Don Henley, The Heart Of The Matter
3	5	Giant, I'll See You In My Dreams
4	5	Calloway, I Wanna Be Rich
5	6	Luther Vandross, Here And Now
6	9	Heart, All I Wanna Do Is Make Love To
7	11	Wilson Phillips, Hold On
8	13	Aerosmith, What It Takes
9	10	Adam Ant, Room At The Top
10	4	Michael Bolton, How Can We Be Lovers
11	7	Kiss, Forever
12	17	Madonna, Vogue
13	14	A'me Lorain, Whole Wide World (From "
14	8	Jane Child, Don't Wanna Fall In Love
15	12	Technronic, Get Up! (Before The Nig
16	16	Sweet Sensation, Love Child
17	19	Fleetwood Mac, Save Me
18	20	Rod Stewart With Ronald Isley, This O
19	22	Motley Crue, Without You
20	24	M.C. Hammer, U Can't Touch This
21	23	Cory Hart, A Little Love
22	28	Natalie Cole, Wild Women Do (From "Pr
23	25	Laura Branigan, Moonlight On Water
24	15	Tommy Page, I'll Be Your Everything
25	32	Phil Collins, Do You Remember?
26	31	Janet Jackson, Alright
27	30	Roxette, It Must Have Been Love (From
28	27	Jude Cole, Baby, It's Tonight
29	35	Richard Marx, Children Of The Night
A30	—	Babyface, Whip Appeal
A31	—	Linear, Sending All My Love
A32	—	Exposé, Your Baby Never Looked Good I
A33	—	Alannah Myles, Love Is
A34	—	Bonnie Raitt, Nick Of Time
35	27	The Smithereens, A Girl Like You



Milwaukee		P.D.: Mike Berlak
1	3	Sinead O'Connor, Nothing Compares 2 U
2	2	Don Henley, The Heart Of The Matter
3	4	Michael Bolton, How Can We Be Lovers
4	5	Phil Collins, I Wish It Would Rain Do
5	7	Wilson Phillips, Hold On
6	1	Elton John, Sacrifice
7	11	Calloway, I Wanna Be Rich
8	8	Jane Child, Don't Wanna Fall In Love
9	10	Roxette, It Must Have Been Love (From
10	12	Madonna, Vogue
11	6	Gloria Estefan, Here We Are
12	15	Rod Stewart With Ronald Isley, This O
13	14	Basia, Cruising For Bruising
14	9	Taylor Dayne, Love Will Lead You Back
15	20	Phil Collins, Do You Remember?
16	19	Jude Cole, Baby, It's Tonight
17	21	Exposé, Your Baby Never Looked Good I
18	7	Richard Marx, Children Of The Night
A18	—	Elton John, Club At The End Of The St
A19	—	Del Amritri, Kiss This Thing Goodbye
A20	—	



Minneapolis		P.D.: Gregg Swedberg
1	2	Michael Bolton, How Can We Be Lovers
2	3	Sinead O'Connor, Nothing Compares 2 U
3	4	Heart, All I Wanna Do Is Make Love To
4	6	Wilson Phillips, Hold On
5	8	Calloway, I Wanna Be Rich
6	8	Roxette, It Must Have Been Love (From
7	10	Madonna, Vogue
8	11	Janet Jackson, Alright
9	5	Technronic, Get Up! (Before The Nig
10	7	Motley Crue, Without You
11	16	Exposé, Your Baby Never Looked Good I
12	15	Sweet Sensation, Love Child
13	17	Aerosmith, What It Takes
14	19	M.C. Hammer, U Can't Touch This
15	18	Lisa Stansfield, All Around The World
16	21	Adam Ant, Room At The Top
17	9	Phil Collins, I Wish It Would Rain Do
18	12	Kiss, Forever
19	22	The B-52's, Deadbeat Club
20	24	Jude Cole, Baby, It's Tonight
21	13	Taylor Dayne, Love Will Lead You Back
22	25	Rod Stewart With Ronald Isley, This O
23	14	Jane Child, Don't Wanna Fall In Love
24	EX	The Cover Girls, All That Glitters Is
25	EX	After 7, Ready Or Not
A	—	Phil Collins, Do You Remember?
EX	EX	Louie Louie, Sittin' In The Lap Of Lu
EX	EX	Partners In Kryme, Turtle Power
EX	EX	Seduction, Heartbeat
EX	EX	Soul II Soul, Get A Life



St. Louis		P.D.: Lyndon Abell
1	3	Heart, All I Wanna Do Is Make Love To
2	4	Linear, Sending All My Love
3	5	Wilson Phillips, Hold On
4	5	Faster Pussycat, House Of Pain
5	8	Madonna, Vogue
6	7	Aerosmith, What It Takes
7	1	Sinead O'Connor, Nothing Compares 2 U
8	13	Rod Stewart With Ronald Isley, This O
9	2	Michael Bolton, How Can We Be Lovers
10	15	Phil Collins, Do You Remember?
11	14	Janet Jackson, Alright
12	9	Cory Hart, A Little Love
13	EX	Electronic, Getting Away With It
14	17	Jude Cole, Baby, It's Tonight
15	16	Babyface, Whip Appeal
16	21	Fleetwood Mac, Save Me
17	12	Sweet Sensation, Love Child
18	25	Richard Marx, Children Of The Night
19	20	Adam Ant, Room At The Top
20	21	Giant, I'll See You In My Dreams
21	24	Technronic, Get Up! (Before The Nig
22	19	Kiss, Forever
23	26	Seduction, Heartbeat
24	27	The 4 Of Us, Drag My Bad Name Down
25	40	Partners In Kryme, Turtle Power
26	29	Alannah Myles, Love Is
27	28	The B-52's, Deadbeat Club
28	33	John Farnham, You're The Voice
29	32	Exposé, Your Baby Never Looked Good I
30	31	Don Henley, The Heart Of The Matter
31	32	M.C. Hammer, U Can't Touch This
A32	—	Billy Joel, The Downeaster "Alexa"
A33	—	After 7, Ready Or Not
A34	—	Brent Bourgeois, Dare To Fall In Love
A35	—	Louie Louie, Sittin' In The Lap Of Lu
36	EX	The Beloved, Hello
37	35	

38	EX	Nikki, Notice Me
39	37	Midnight Oil, Blue Sky Mine
40	28	Calloway, I Wanna Be Rich
A	—	Taylor Dayne, I'll Be Your Shelter
EX	EX	Milli Vanilli, Money



San Diego		P.D.: Garry Wall
1	4	M.C. Hammer, U Can't Touch This
2	1	Sinead O'Connor, Nothing Compares 2 U
3	3	Salt-N-Pepa, Expression
4	6	Madonna, Vogue
5	5	After 7, Ready Or Not
6	8	Digital Underground, The Humpty Dance
7	7	Exposé, Your Baby Never Looked Good I
8	12	Whistle, Always And Forever
9	10	The U-Krew, If U Were Mine
10	2	Calloway, I Wanna Be Rich
11	14	Bell Biv DeVoe, Poison
12	9	Jane Child, Don't Wanna Fall In Love
13	15	Janet Jackson, Alright
14	11	Babyface, Whip Appeal
15	20	Mellow Man Ace, Menterosa
16	13	Lisa Stansfield, All Around The World
17	18	Sweet Sensation, Love Child
18	21	Perfect Gentlemen, Ooh La La (I Can't
19	16	Tommy Page, I'll Be Your Everything
20	24	Depeche Mode, Enjoy The Silence
21	27	Johnny Gill, Rub You The Right Way
22	23	Basia, Cruising For Bruising
23	25	Nikki, Notice Me
24	26	Partners In Kryme, Turtle Power
25	22	The Cover Girls, All That Glitters Is
26	26	Tyler Collins, Girls Nite Out
27	EX	Roxette, It Must Have Been Love (From
28	19	Alannah Myles, Black Velvet



Baby I'm A Maze. Backstage at Los Angeles' Universal Amphitheatre, Frankie Beverly of Warner Bros. act Maze shows off his gold record award for the band's "Silky Soul" album with label brass. Show, from left, are Ernie Singleton, senior VP, black music; Beverly; Ray Harris, VP of black music promotion; and Benny Medina, VP, black music A&R.

Winans Make Triumphant 'Return'

First Single Fuses Rap With Gospel

BY GERRIE E. SUMMERS

NEW YORK—There must have been a few eyebrows raised when, after the Winans were introduced on the March 14 Soul Train Music Awards, young Teddy Riley eased onstage beside them and began rapping. Rap has been successfully meshed with several genres—rock, pop, house, jack swing, and jazz. But gospel?

"It's Time," the Winans' debut single from "Return," their latest album on Qwest, is produced by Guy's Riley. "We knew everybody was going to say, 'Hey, what's going on?'" says Michael Winans, whose brothers Marvin, Carvin, and Ronald complete the popular quartet. "We're good with trying to start something," adds Michael Winans. "We're the pio-

neers."

The Winans have been taking chances since their career began as singing youngsters in Detroit. Although they were restricted to singing gospel, they were exposed to sec-

'From day one, we were not your average traditional gospel group'

ular music at school and were allowed to watch such artists on television. Even then, the group combined the message of gospel with the sound of contemporary music, which was not readily accepted by the church.

"From day one, we were not like the norm—not your average, everyday traditional gospel group," recalls Michael. "We started out with our own material and sounded like four young guys from Detroit as opposed to the hymns and spiritual standards. They weren't our songs, they were someone else's, which are nice to sing if you want to, but our Bible tells us sing unto the Lord a new song. So we weren't out of order in writing new songs because they were in The Word. We received a lot of resistance in the church world for the simple fact that [people thought], 'Well, that's too jazzy.' We understood the conflict," Michael continues, "but we felt as though it was time for the church to grow."

When the brothers began recording in 1983—two albums, "Long Time Coming" and "Tomorrow," were on

the Lights label—they found that despite their contemporary sound, they were restricted to the gospel market. Manager Barry Hankerson and producer Quincy Jones were pivotal in bringing the Winans to a new audience. In 1986 the Winans released their Qwest Records debut, "Let My People Go," which won a Grammy in the gospel category, as did the follow-up album, "Decisions."

The Winans have garnered a total of four Grammys so far. With the help of Riley, who produced three tracks on the album, "Return" should reach a new market—youth. "We've always been firm believers that there shouldn't be a limit because it's labeled gospel. If anything, it should be mainstream music because we bring a message of hope, peace, deliverance of salvation, and things that are positive," says Michael.

In addition to the Winans and Riley, Michael Powell of Anita Baker fame had a hand in the production. There are also guest appearances by Stevie Wonder and Kenny G. Production began in June, shortly after Marvin and Michael finished touring with the gospel musical "Don't Get God Started."

Oscar Fields, VP of black music sales at Warner Bros., which distributes Qwest, says the Nashville-based gospel division is working "Return" in conjunction with gospel independent Sparrow Records to get sales and exposure in the gospel market. Warner's black music division will be working the Winans' album like any urban album. "We have what looks like a hit single for us and we're not going to treat the album any differ-

(Continued on page 31)

Public Enemy's Mailing Fans Flames

Dubious 'Color' Theory Twists Knife In Old Wound

OWN WORST ENEMY? The systematic oppression of peoples of color around the world by whites is a historical fact. But how would you explain it? Dr. Frances Cress Welsing—a psychiatrist—attempted to tackle the subject 20 years ago by publishing "The Cress Theory Of Color Confrontation and Racism (White Supremacy)" and was drummed out of her post at the Howard Univ. College of Medicine. Now **Public Enemy's** "director of Enemy relations," **Harry Allen**, has sent the pamphlet to selected music critics as a reference source for the topics **Chuck D** and crew explore on the "Fear Of A Black Planet" album. Welsing's theories—predicated on her view that the entire miserable history of race relations stems from whites' sense of inadequacy about their lack of color—are based on assumptions and less-than-scientific reasoning and sometimes touch on the ridiculous. But much of what she says at least bears thought, says Allen, and that was the intention of the mailing. Public Enemy's mission since its inception has been to shock people out of their comfortable smugness, to prompt intellectual debate, to shed light on racial injustices. Allen contends that Welsing's theories are no more shocking or outlandish than such incidents of racial violence as the Yusuf Hawkins death in Bensonhurst, N.Y., the Howard Beach incident, or the recent shooting of a 16-year-old black boy by a white cop in Teaneck, N.J. These incidents aside, the media and the public were already beginning to understand and appreciate the album's message; the Welsing pamphlet is a knife twisted in a wound that has barely begun to heal. A Columbia Records spokesperson maintains that the band itself did not know about Allen's mailing. If the band does not show more diplomacy and media savvy, it may lose the platform from which it purports to carry out its all-important mission.

The Rhythm and the Blues

by Janine McAdams



Far" (no. 1 on Billboard's Top Contemporary Jazz Albums chart). A highlight came when the singer slowed with two standards: "I've Got It Bad And That Ain't Good" was a veritable tour de force, her bell-like tones suddenly cascading in downscale trills and exploding in hesitated notes, inspired scatting, and rhythmic phrasing; then came a superb, rhythmic version of "My Funny Valentine." The show closed with the wonderful "Never Too Far," the encore the marvelous tribute to her grandmother, "Better Days." Her open, intimate style is a warm embrace; her introductions and personal revelations—delivered easily in song—add to her enormous appeal. And ultimately, Reeves' lyrics, about love, family, self-awareness, discovery—especially on the show's two closing songs—speak to the personal experiences of nearly every listener. Her performance elicited as many heartfelt tears at the Bottom Line as it did raves.

STUFF: The **Ohio Players**—whose members include originals **Leroy "Sugar" Bonner**, **James "Diamond" Williams**, and **Clarence Willis** (not **Satch Williams** as reported earlier)—move to the West Coast to play several gigs. Dates confirmed so far are June 1 and 2 at Birdland West in Long Beach, Calif., June 8 at Coconut Teaser's in Los Angeles, and June 10 at Peppers in the City of Industry, Calif. ... News from **Arista**: **Lisa Stansfield**, riding high with a gold album and platinum single for "All Around The World," plays New York's Ritz Theater May 16; also, get ready for Atlanta-based vocalist **Jeff McBride**, whose first album—due in July—gets production assistance from **Gerald Levert & Marc Gordon**. ... The government of Tanzania has issued a series of postage stamps honoring famous black entertainers. They include **Michael Jackson**, **Gladys Knight**, **Eddie Murphy**, Nigerian Afro-beat band leader **Fela**, **Miriam Makeba**, Cameroon's **Manu Dibango**, **Smokey Robinson**, **Sammy Davis Jr.**, **Stevie Wonder**, and **Bill Cosby**. More information from the Inter-Governmental Philatelic Corp. in New York, 212-629-3350. ... "My Love's Waiting" is the name of the Obvious Records single by 18-year-old, Tokyo-born **Hiroko**. The singer, whose music is in the R&B dance crossover genre, is the first Japanese artist to be played on Armed Forces Radio; her video can be seen now on BET. Hiroko will launch an international USO tour in August to support her album "One In A Million." Contact **Phil Tatro** at 213-931-4238.

LADY DI: **Dianne Reeves** is a sheer delight. Appearing April 24 at New York's Bottom Line, Sister Reeves made good on her sung promise to "weave a cloth of many cultures and jazz." Turning her remarkable voice into a true instrument that recalled flute trills, cello notes, and staccato horn blasts (often recalling the work of jazz vocal improvisationalist **Al Jarreau**), Reeves performed African and Brazilian call-and-response chants that transported the audience to almost mystical heights of cultural awareness. Reeves moved on to the syncopated "Hello (Haven't I Seen You Before)," as well as other tracks from her second EMI album, "Never Too

Billboard POWER PLAYLISTS

FOR WEEK ENDING MAY 12, 1990

Sample Playlists of the Nation's Largest Black Radio Stations

Baltimore	P.D.: Roy Samson	Dallas	P.D.: Michael Spears
1 Bell Biv DeVoe, Poison	1 Bell Biv DeVoe, Poison	1 Bell Biv DeVoe, Poison	1 Bell Biv DeVoe, Poison
2 Howard Hewett, Show Me	2 Johnny Gill, Rub You The Right Way	2 Johnny Gill, Rub You The Right Way	2 Johnny Gill, Rub You The Right Way
3 Johnny Gill, Rub You The Right Way	3 En Vogue, Hold On	3 Janet Jackson, Alright	3 Janet Jackson, Alright
4 En Vogue, Hold On	4 Tyler Collins, Girls Nite Out	4 Freddie Jackson, All Over You (From "Def By Tem")	4 Freddie Jackson, All Over You (From "Def By Tem")
5 Tyler Collins, Girls Nite Out	5 Regina Belle, What Goes Around	5 Howard Hewett, Show Me	5 Howard Hewett, Show Me
6 Regina Belle, What Goes Around	6 Janet Jackson, Alright	6 Body, Footsteps In The Dark	6 Body, Footsteps In The Dark
7 Janet Jackson, Alright	7 Freddie Jackson, All Over You (From "Def By Tem")	7 Soul II Soul, Get A Life	7 Soul II Soul, Get A Life
8 Freddie Jackson, All Over You (From "Def By Tem")	8 Today, Why You Get Funky On Me (From "House Par")	8 En Vogue, Hold On	8 En Vogue, Hold On
9 Today, Why You Get Funky On Me (From "House Par")	9 The Good Girls, Love Is Like An Itching In My H.	9 The Winans, It's Time	9 The Winans, It's Time
10 The Good Girls, Love Is Like An Itching In My H.	10 Michael Cooper, My Baby's House	10 Sybil (With Salt-N-Pepa), Crazy 4 U	10 Sybil (With Salt-N-Pepa), Crazy 4 U
11 Soul II Soul, Get A Life	11 Quincy Jones Feat. Tevin Campbell, Tomorrow (A)	11 Quincy Jones Feat. Tevin Campbell, Tomorrow (A)	11 Quincy Jones Feat. Tevin Campbell, Tomorrow (A)
12 Today, Why You Get Funky On Me (From "House Par")	12 After 7, Ready Or Not	12 Michael Cooper, My Baby's House	12 Michael Cooper, My Baby's House
13 The Good Girls, Love Is Like An Itching In My H.	13 Melba Moore & Friends, Lift Every Voice And Sing	13 The Good Girls, Love Is Like An Itching In My H.	13 The Good Girls, Love Is Like An Itching In My H.
14 Michael Cooper, My Baby's House	14 Sybil (With Salt-N-Pepa), Crazy 4 U	14 The Jamaica Boys, Shake It Up!	14 The Jamaica Boys, Shake It Up!
15 Quincy Jones Feat. Tevin Campbell, Tomorrow (A)	15 By All Means, Do You Remember	15 Grayson Hugh & Betty Wright, How 'Bout Us (From "Ecology")	15 Grayson Hugh & Betty Wright, How 'Bout Us (From "Ecology")
16 After 7, Ready Or Not	16 Tony! Toni! Toné!, The Blues	16 Milva, Mercy Mercy Me (The Ecology)	16 Milva, Mercy Mercy Me (The Ecology)
17 Melba Moore & Friends, Lift Every Voice And Sing	17 Angela Winbush, No More Tears	17 Phalon, Rising To The Top	17 Phalon, Rising To The Top
18 Sybil (With Salt-N-Pepa), Crazy 4 U	18 Randy & The Gypsies, Love You Honey	18 The Family Stand, Ghetto Heaven	18 The Family Stand, Ghetto Heaven
19 By All Means, Do You Remember	19 Troop, Spread My Wings	19 Jane Child, Don't Wanna Fall In Love	19 Jane Child, Don't Wanna Fall In Love
20 Tony! Toni! Toné!, The Blues	20 Lenny Williams, Here's A Ticket	20 M.C. Hammer, U Can't Touch This	20 M.C. Hammer, U Can't Touch This
21 Angela Winbush, No More Tears	21 Def Con 4, Say U Love Me	21 The Newtrons, My Heart Beats For You	21 The Newtrons, My Heart Beats For You
22 Randy & The Gypsies, Love You Honey	22 Mary Davis, Don't Wear It Out	22 Melba Moore & Friends, Lift Every Voice And Sing	22 Melba Moore & Friends, Lift Every Voice And Sing
23 Troop, Spread My Wings	23 Perfect Gentlemen, Ooh La La (I Can't Get Over)	23 Tony! Toni! Toné!, The Blues	23 Tony! Toni! Toné!, The Blues
24 Lenny Williams, Here's A Ticket	24 Jane Child, Don't Wanna Fall In Love	24 Ruby Turner, Paradise	24 Ruby Turner, Paradise
25 Def Con 4, Say U Love Me	25 Something Special, I Wonder Who She's Loving	25 Klymaxx, Good Love	25 Klymaxx, Good Love
26 Mary Davis, Don't Wear It Out	26 M.C. Hammer, U Can't Touch This	26 Partners In Kryme, Turtle Power (From "Teenage")	26 Partners In Kryme, Turtle Power (From "Teenage")
27 Perfect Gentlemen, Ooh La La (I Can't Get Over)	27 Stephanie Mills, Comfort Of A Man	27 Jermaine Jackson, I'd Like To Get To Know You	27 Jermaine Jackson, I'd Like To Get To Know You
28 Jane Child, Don't Wanna Fall In Love	28 L.L. Cool J., Jimgling Baby	28 Glenn Jones, Stay	28 Glenn Jones, Stay
29 Something Special, I Wonder Who She's Loving	29 Grover Washington, Jr. Feat. Phyllis Hyman, Sac	29 Tamika Patton, Number One	29 Tamika Patton, Number One
30 M.C. Hammer, U Can't Touch This	30 Digital Underground, The Humpty Dance	30 Jeff Redd, Love High	30 Jeff Redd, Love High
31 Stephanie Mills, Comfort Of A Man	31 Lisa Stansfield, All Around The World	31 Randy Crawford, I Don't Feel Much Like Cryin	31 Randy Crawford, I Don't Feel Much Like Cryin
32 L.L. Cool J., Jimgling Baby	32 Lisa Stansfield, You Can't Deny It	32 Miles Jaye, Irresistible	32 Miles Jaye, Irresistible
33 Grover Washington, Jr. Feat. Phyllis Hyman, Sac	33 Newkirk, Sweat You	33 Skyy, Real Love	33 Skyy, Real Love
34 Digital Underground, The Humpty Dance	34 Troop, All I Do Is Think Of You	34 Lisa Stansfield, You Can't Deny It	34 Lisa Stansfield, You Can't Deny It
35 Lisa Stansfield, All Around The World	35 Ashford & Simpson, Hungry For Me Again	35 Miki Howard, Until You Come Back	35 Miki Howard, Until You Come Back
36 Lisa Stansfield, You Can't Deny It	36 Stacey And Kimiko, Wait For Me	36 Midnight Star, Do It One More Time	36 Midnight Star, Do It One More Time
37 L.L. Cool J., Jimgling Baby	37 Jay Williams, Sweat		
38 Grover Washington, Jr. Feat. Phyllis Hyman, Sac	38 The Newtrons, My Heart Beats For You		
39 Digital Underground, The Humpty Dance	38 Najee, Tokyo Blue		
40 Lisa Stansfield, All Around The World	38 The Family Stand, Ghetto Heaven		
41 Lisa Stansfield, You Can't Deny It	38 Miles Jaye, Irresistible		
A42 — Newkirk, Sweat You			
A44 — Troop, All I Do Is Think Of You			
45 EX — Ashford & Simpson, Hungry For Me Again			
46 EX — Stacey And Kimiko, Wait For Me			
EX — Jay Williams, Sweat			
EX — The Newtrons, My Heart Beats For You			
EX — Najee, Tokyo Blue			
EX — The Family Stand, Ghetto Heaven			
EX — Miles Jaye, Irresistible			

FOR WEEK ENDING
MAY 12, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	1	9	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD) 3 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	5	6	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
3	4	4	35	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
4	3	2	41	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
5	8	8	9	LISA STANSFIELD ● ARISTA 8554 (9.98) (CD)	AFFECTION
6	6	6	32	JANET JACKSON ▲ A&M 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1814	
7	5	3	22	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
8	13	79	3	PUBLIC ENEMY DEF JAM C 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
9	7	7	26	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
10	12	17	5	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
11	9	10	35	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
12	11	13	7	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUNHOUSE
13	10	9	26	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
14	18	24	5	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
15	16	16	5	SALT-N-PEPA NEXT PLATEAU 1019 (9.98) (CD)	BLACK'S MAGIC
16	46	—	2	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
17	25	44	3	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
18	17	12	19	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
19	15	11	28	LUTHER VANDROSS ▲ EPIC E2 45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
20	14	14	11	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
21	20	26	6	SOUNDTRACK MOTOWN 6269 (8.98) (CD)	HOUSE PARTY
22	21	19	21	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
23	19	15	23	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
24	24	37	4	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVIN' LIKE HUSTLERS
25	23	23	9	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
26	32	33	6	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR 111 (9.98) (CD)	PAWNS IN THE GAME
27	26	27	39	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
28	28	28	28	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
29	36	42	27	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
30	22	18	43	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
31	30	21	45	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
32	34	40	19	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
33	31	20	45	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
34	35	35	21	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
35	29	25	25	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
36	27	22	21	KENNY G ▲ ARISTA 8613 (13.98) (CD)	LIVE
37	48	91	3	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
38	33	32	35	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
39	39	43	8	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
40	40	39	8	GEORGE HOWARD MCA 6335 (8.98) (CD)	PERSONAL
41	38	30	24	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
42	42	41	23	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
43	45	38	21	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
44	47	49	27	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
45	37	29	59	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
46	59	69	3	WHISTLE SELECT 21635 (9.98) (CD)	ALWAYS & FOREVER (THE ALBUM)
47	54	53	7	LITTLE MILTON MALACO 7453 (8.98) (CD)	TOO MUCH PAIN
48	41	34	26	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
49	50	51	24	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM

50	56	68	19	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
51	44	47	42	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
52	49	46	23	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
53	57	62	6	LENNY WILLIAMS CRUSH 230/K-TEL (6.98) (CD)	LAYIN' IN WAIT
54	77	85	14	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
55	43	31	26	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
56	83	93	3	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) (CD)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
57	52	45	34	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
58	65	89	4	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
59	63	55	17	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
60	70	65	32	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
61	55	52	40	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
62	75	95	3	MELBA MOORE CAPITOL 92355 (9.98) (CD)	SOUL EXPOSED
63	62	59	8	CURTIS MAYFIELD CURTOM 2008/ICHIBAN (8.98) (CD)	TAKE IT TO THE STREETS
64	61	56	14	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
65	60	61	7	WILLY DEE RAP-A-LOT 104 (8.98) (CD)	CONTROVERSY
66	76	87	3	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
67	72	82	4	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98) (CD)	LOVE GODDESS
68	53	36	12	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
69	58	48	44	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
70	66	73	17	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
71	51	50	8	JEFF REDD MCA 42299 (8.98) (CD)	A QUIET STORM
72	79	81	36	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
73	67	66	9	LOW PROFILE PRIORITY 57116 (8.98) (CD)	WE'RE IN THIS TOGETHER
74	82	—	2	THE JAMAICA BOYS REPRISE 26076 (9.98) (CD)	J BOYS
75	64	57	93	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
76	88	78	5	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
77	74	77	10	RON "C" PROFILE 1284 (9.98) (CD)	"C" YA
78	68	60	11	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
79	78	72	7	DUNN PEARSON, JR. COMPOSE 9904 (8.98) (CD)	COLOR TAPESTRY
80	84	75	27	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
81	71	54	33	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
82	73	71	7	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARDWAY
83	80	80	13	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
84	89	92	4	PETERS POSSE PETERS 1001 (8.98) (CD)	PETERS POSSE
85	99	94	27	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
86	87	96	4	M.C. SHY-D ON TOP 9003/JOEY BOY (8.98) (CD)	DON'T SWEAT ME
87	86	84	10	DEF DAMES SEDONA 7521/JCI (8.98) (CD)	2-4 THE BASS
88	100	—	2	THE DOGS JR 2003/JOEY BOY (8.98) (CD)	THE DOGS
89	81	58	13	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
90	85	67	32	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
91	91	88	21	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
92	90	90	22	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
93	95	100	4	LORD FINESSE & D.J. MIKE SMOOTH WILD PITCH 2003 (8.98) (CD)	FUNKY TECHNICIAN
94	93	74	9	MANTRONIX CAPITOL 91119 (9.98) (CD)	THIS SHOULD MOVE YA
95	97	—	34	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
96	98	83	17	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
97	94	70	23	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
98	69	64	37	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
99	96	86	60	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
100	NEW ▶	—	1	KAOS & MYSTRO WORLD ONE 500 (8.98) (CD)	OUTCAST VOL. I

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

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TERRI ROSSI'S RHYTHM SECTION

SIDEWAYS WITH A BULLET: The top of the black singles chart is log-jammed this week. Take a look at the top five positions compared with the top 40 sales and airplay charts. It is very unusual for all three charts to rank exactly in the same order. Records positioned from 1-4 hold in place and only "Rub You The Right Way" by **Johnny Gill** (Motown) earns a bullet. "Poison" by **Bell Biv DeVoe** (MCA) shows minimal losses in both radio and retail points, but it is still strong enough to block "Show Me" by **Howard Hewett** (Elektra) from moving into No. 1. "Show Me" trails "Poison" by only a handful of points at radio, however retail lags quite a bit behind. "Show Me" has performed well, earning No. 1 reports from 13 stations, including WNJR Newark, N.J.; WDAS Philadelphia; WPEG Charlotte, N.C.; WJLB Detroit; and KACE Los Angeles. Even though it does not earn sufficient points to warrant a bullet, 50 of its 93 stations continue to move the single up on their playlists. Fifty-four list it top five. Reporting it this week are WRBD Fort Lauderdale and WRXB St. Petersburg, Fla., which adds it at No. 7. "All Over You" by **Freddie Jackson** (Orpheus) is just shy of earning a bullet, even though radio point gains are still quite strong, with 62 of its 94 reporters moving it up. It is No. 1 at seven stations, including WBSK Norfolk, Va.; WEAS Savannah, Ga.; WGOK Mobile, Ala.; and WLOU Louisville, Ky. Fifty-nine stations list it in their top five.

WHERE DO WE GO FROM HERE: Resting at No. 3, Johnny Gill's "Rub You The Right Way" (Motown) makes a really good showing at radio. It gains two new reporters: WDAS Philadelphia and WHQT Miami, which adds it at No. 8. has gained No. 1 reports from 17 stations, including WAMO Pittsburgh; WOWI Norfolk; WVEE Atlanta; WHUR Washington, D.C.; KRNB Memphis; and KJLH Los Angeles. Of its 95 reporters, 75 show upward movement and 62 list it in their top five.

PULL UP TO THE BUMPER: "Hold On" by **En Vogue** (Atlantic) continues its meteoric climb up the chart (also see the Hot 100). According to **Sylvia Rhone**, Atlantic senior VP/GM, the single is expected to achieve gold status very soon and album sales are similarly spectacular. Only 20 of the 94 radio reporters list it below top 10; 40 list it top 10 and 30 list it top five. It is No. 1 at WCDX Richmond, Va.; WJMH Greensboro, N.C.; WZFX Fayetteville, N.C.; and WLWZ Greenville, S.C.

WHISTLE WHILE YOU WORK: "Always And Forever" by **Whistle** (Select) breaks into the top 10, making evenly divided gains between radio and retail points. It has reports from 76 stations, therefore, where it is being given a chance, it is doing exceptionally well. It has top 10 reports from 22 stations, including six that list it top five. It is No. 2 at three stations: WBSK Norfolk; WDAO Dayton, Ohio; and KATZ St. Louis. Similarly strong reports come from WUSL Philadelphia (9-7); WKYS Washington, D.C. (12-9); WFXM Macon, Ga. (9-6); WTMP Tampa, Fla. (12-4); KKDA Dallas (9-8); and KACE Los Angeles (12-9). **Wyatt Cheeks**, director national radio promotion, commented that initially resistance to the single was due to the popularity of the original version, which was recorded by **Heatwave** on Epic Records. That certified gold single peaked at No. 2 in 1977.

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 CHART
FOR THE LOVE OF YOU EARTH, WIND & FIRE COLUMBIA	7	17	30	54	54
YOU CAN'T DENY IT LISA STANSFIELD ARISTA	13	13	19	45	49
CAN YOU GIVE ME WHAT... MELISSA MORGAN CAPITOL	3	9	31	43	43
UNTIL YOU COME BACK TO... MIKI HOWARD ATLANTIC	9	14	19	42	43
ALL I DO IS THINK OF YOU TROOP ATLANTIC	8	5	18	31	83
I DON'T FEEL MUCH LIKE... RANDY CRAWFORD WARNER BROS.	4	8	19	31	32
DO IT (ONE MORE TIME) MIDNIGHT STAR SOLAR	4	8	17	29	30
TURTLE POWER PARTNERS IN KRYME SBK	5	4	13	22	48
COME IN DIANNE REEVES EMI	0	9	13	22	46
WE CAN MAKE IT ALRIGHT THE GAP BAND CAPITOL	3	3	14	20	48

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.

you
do
me
featuring jill jones
sakamoto

remixed from the album BEAUTY. produced by ruyichi sakamoto.

Virgin

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From SIR MIX-A-LOT'S Second Gold LP "SEMINAR" (70150) comes the second hit single "My Hoopie". (76988) Over 100,000 Copies sold! Now on MTV, BET and Radio!

BLACK+WHITE MANAGEMENT
NASTYMIX RECORDS

FOR WEEK ENDING MAY 12, 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	3	9	FUNHOUSE SELECT 62356 (C)	◆ KID 'N PLAY 2 weeks at No. 1
2	2	1	10	MURDER RAP RUTHLESS 49-73155/EPIC (C)	◆ ABOVE THE LAW
3	3	2	16	THE HUMPTY DANCE ▲ TOMMY BOY 944 (C) (M)	◆ DIGITAL UNDERGROUND
4	4	4	9	PAWNS IN THE GAME SKYYWALKER 131 (C) (M)	◆ PROFESSOR GRIFF
5	6	12	4	911 IS A JOKE DEF JAM 44-73179/COLUMBIA (C)	◆ PUBLIC ENEMY
6	5	5	8	THE FORMULA RUTHLESS 0-96500/ATLANTIC (C)	◆ D.O.C.
7	7	7	8	JUICY GOTCHA CRAZY CAPITOL 15510 (C)	◆ OAKTOWN'S 3-5-7
8	11	13	5	"B" GIRLS PANDISC 056 (C)	◆ YOUNG & RESTLESS
9	9	9	9	I LEFT MY WALLET IN EL SEGUNDO JIVE 1300/RCA (C)	◆ TRIBE CALLED QUEST
10	13	21	4	THE POWER WILD PITCH 1018 (M)	POWER JAM FEATURING CHILL ROB G
11	10	8	13	JINGLING BABY DEF JAM 44-73147/COLUMBIA (C)	◆ L.L. COOL J
12	8	6	22	EXPRESSION ● NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA
13	15	14	10	BACK TO BOOM NASTYMIX 76981 (C)	KID SENSATION
14	19	22	3	FUNKY FOR YOU FRESH 80139/SLEEPING BAG (C)	◆ NICE & SMOOTH
15	16	18	5	BASS IN THE BOX PETERS 107 (C)	◆ KENNY B DEVINE
16	17	19	5	DON'T SWEAT ME ON TOP 8007/JOEY BOY	◆ M.C. SHY-D
17	20	23	3	GET A HOLD OF YOURSELF MCA 24012 (C)	◆ MARK DEE
18	28	—	2	THE POWER ARISTA 2014 (C)	◆ SNAP
19	12	10	14	PAY YA DUES PRIORITY 07278 (C)	◆ LOW PROFILE
20	23	25	3	MY HOOPTIE NASTYMIX 76988 (C)	◆ SIR MIX-A-LOT
21	14	15	6	THE FUNK SHOP SKYYWALKER 144 (C)	◆ THE 2 LIVE CREW
22	22	20	7	GETTIN' BASS NEVER STOP 1111/PANDISC	MISSY MIST
23	21	27	4	COME INTO MY HOUSE TOMMY BOY 948 (M)	◆ QUEEN LATIFAH
24	27	29	3	BIG Tyme UPTOWN 24023/MCA (C)	HEAVY D. & THE BOYZ
25	18	11	10	STOP, LOOK, LISTEN FIRST PRIORITY 96503/ATLANTIC (C)	◆ MC LYTE & DJ K ROCK
26	25	—	2	RAISE THE FLAG 4TH & B'WAY 487/ISLAND (C)	◆ X-CLAN
27	NEW ▶	1	1	MENTIROSA CAPITOL 15509 (C)	◆ MELLOW MAN ACE
28	NEW ▶	1	1	IT'S JUST A GIRL THING ARISTA 2001 (C)	◆ ICEY JAYE
29	29	30	5	I'M THE MAGNIFICENT PROFILE 7287	◆ SPECIAL ED
30	NEW ▶	1	1	AMERIKKA'S MOST WANTED PRIORITY 7220 (C)	◆ ICE CUBE

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.

Strong City Label Still Going Strong N.Y. Rap Indie Streamlines After 4 Years

BY JANINE McADAMS

NEW YORK—In the competitive world of rap music, small Bronx, N.Y.-based indie Strong City Records has proved its staying power. Now in its fourth year, Strong City has trimmed its roster and retains a custom-label arrangement with MCA.

The label is owned by partners Rocky Bucano and Jazzy Jay. Bucano made a name for himself in New York's newborn hip-hop/disco scene in the '70s as a popular club DJ and later a concert promoter. Jazzy Jay was part of Afrika Bambaataa's Zulu Nation rap posse in the late '70s, performing with the Soulsonic Force ("Planet Rock") and the Jazzy Five. The two met in 1985, felt comfortable with each other, and went on to establish the label in 1986, signing a distribution deal with the now-defunct UNI label, a division of MCA, in 1987.

Success came early with the release of the single, "Young, Gifted And Black" by Don Barron, which was a huge reggae rap hit on the East Coast, and the Philadelphia rapper Busy Bee's first album, "Runnin' Thangs." Strong City artists that have recently earned attention were jack swing/rap quartet NuSounds, whose "Body Slam" single from the debut, "Mackin'," made some noise locally, and female rapper Ice Cream Tee, whose debut single, "Let's Work," reached the top 20 on Billboard's black singles chart.

When UNI, a boutique label that housed modern rock, country, rap, and metal bands, was discontinued early in 1989, MCA picked up the distribution for many of UNI's acts, including those on Strong City. Though the label's roster at one time included 10 acts (Ultimate Force, Grand Wizard Theodore, D Ice, Raheem, Def Duo, Masters Of Ceremony, NuSounds, Don Barron, Ice Cream Tee, and Busy Bee), and plans for 1990 originally included the release of four album projects, Bucano says that more recently he has decided that Strong City should concentrate on its two strongest artists to date, Busy Bee and Ice Cream Tee.

"Rap music is just like any other kind of music or other business: There has to be some concentration," says A.D. Washington, senior VP of marketing for MCA. "That's what Rocky did. He narrowed his focus, where he decided that it would be good for him to get two acts moving and build his label that way, instead of coming out and try to break four and five acts at one time."

"We wanted to start over with the acts people know and re-establish Strong City from that," says Bucano. "Building careers is the direction that we're moving into. That's why we cut our roster down, to give the acts more time to develop. Artist development is the key to having great success within the rap industry."

Both Jay and Bucano have complete confidence in the talents of

Philly-born Ice Cream Tee. "Lyrically, I don't think there's another female rapper that can touch Ice Cream Tee. What she is about is clearly defined in her raps. She's the No. 1 rapper at Strong City as far as her performance is concerned," says Bucano.

"I was really upset because I

'Artist development is the key to having great success within the rap industry'

thought she should have gotten more attention," says Jay. Bucano agrees: "Another case of failure of promotion and marketing, because the album should have sold megarecords."

Despite their feeling about the Ice Cream project, the partners say they are confident that the MCA staff is coming to understand what Strong City is about and that the relationship will continue to be beneficial. "I think we have a chance to break real big," says Bucano. "I think we can be-

come the label of the '90s with the acts we have and MCA's commitment."

In addition to Strong City projects, both Bucano and Jay have their own production companies. Through Jazzy Jay Productions, Jay has produced projects by a number of other artists, including Ultramagnetic MCs, Lakim Shabazz, and an all-star rap record, "Hip-Hop Against Apartheid," to benefit the African National Congress.

Bucano's newly established production company, 3rd Rail Productions, has signed on four new acts: white rapper Tony D, signed to Island Records; Popular Demand, an R&B singing group; female singer Kelli Kenni; and a rap group called Opie goes Hip-Hop. Like many independent record executives, Bucano also plans to branch into film. His 3rd Rail Pictures is currently in negotiation to have a script called "Pieces Of A Dream" produced. Bucano describes the storyline as "a black movement picture about Martin Luther King and Malcolm X coming back to see if the civil rights movement has progressed since they left."



Taken To Taj. Taj/Motown vocalist Gerald Alston begins work on his next album with producers Stan Shepard and Jimmy Varner of Island act By All Means. Shown in the studio, from left, are Shepard, Alston, Varner, and Taj president Bill Dern.

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Rapper Maestro Fresh-Wes Teaches Canadian A&R Execs A Lesson

■ BY KIRK LaPOINTE

OTTAWA—Only a year ago, no Canadian A&R executive would have thought twice about sending Wes Williams a rejection letter. Today, there is not one who would not want him, nor one that is not hoping to find someone like him.

Williams, aka rapper Maestro Fresh-Wes, has changed the Canadian music scene like no other artist in the past year. He has proved that homegrown rap is feasible, not just musically but financially. If labels deny that they would like to find a Canadian rapper to sign, don't believe them.

Wes' "Symphony In Effect" album, first released in the U.S. on the LMR label last year (the first-ever U.S. release by a Canadian rap artist), then picked up late in 1989 and promoted well by the independent Attic label in Canada, is now well past platinum on home turf.

Even more significant, the first single, "Let Your Backbone Slide," went to No. 1 in Canada, only one of a handful of rap songs ever to do so. It went gold, earned him a Juno nomination, and has cracked the top 20 on the Billboard rap chart.

"The Canadian music industry is

five or six years behind the times, all the time, and it's really conservative," says Toronto-born Williams, who began rapping locally in 1979. "I guess I'm just showing that it can be done, but everyone on the scene knew that a long time ago."

When he tried to land a Canadian deal not too long ago, he was told that Canadian labels were not looking for rap, much less distinctive rap. "If they were looking for anyone, it was a Bobby Brown or a Jazzy Jeff—something already

proven," Williams says.

"The only difference, musically speaking, between Canada and the U.S. is the population," he says. "It's harder here to make ends meet, but there's really no difference in the tastes."

In the past year, Tone Loc, D.J. Jazzy Jeff & the Fresh Prince, Bobby Brown, De La Soul, Public Enemy, Young M.C., and others have been commercially accepted in Canada, even though they have received little airplay until very recently from top 40 radio and none

whatsoever from all but a handful of FM outlets.

Wes' success has bolstered the fortunes of the veteran Attic label, which now is Canada's hottest independent. Its second rap signing, John James, appears equally promising.

If Wes is not quite a message rapper, his mere success qualifies him as a political symbol for the fledgling Canadian rap scene. "I hope to be able to help out others—give some advice on how to break in," says Williams. "But I do

have to watch out for myself, too."

To that end, he will have songs on two soundtracks, "Prom Night III" and "Coup De Ville," and should have another record ready by early 1991. Touring (his stage image is black-tie) will take him throughout North America, he hopes. Wes has a May 15 date planned for New York's Apollo Theatre.

"Canada's secure," he says. "Now I've got to get my music out there."

WINANS MAKE 'RETURN'

(Continued from page 25)

ently than we would treat a Quincy Jones or a Maze album," says Fields.

The Winans are currently on a promotional tour, which has helped break the single at urban radio around the country. "We also have a strong video that is being played in very good rotation on BET, which is helping us a great deal," says Warner Bros. VP of black music sales Ray Harris.

The division is also planning extensive consumer print and national radio campaigns tied in to retail. In June the Winans will be a major part of Warner Bros.' June Is Black Music Month promotion with radio and record clubs. Ads will be geared toward the general urban market because the label is not sure how young buyers will be. "Even though in most of his productions Teddy has been able to capture the youth market, because of what the Winans personify in music, it may not be as easy," says Fields. "But this is the first time they've had a record that has done this well at urban radio."

The single is also doing well in the dance clubs, says Harris, "and that's where the kids are going. That is telling us we've got a real record that goes beyond normal demographics for the Winans buyer."

In addition to the national tour with sister-in-law Vickie Winans as opening act, and anticipated dates with the Clark Sisters and siblings BeBe & CeCe Winans, the Winans appear on the next Ladysmith Black Mambazo single, "Leaning On The Everlasting Arm," and have produced an album by their parents, Mom & Pop Winans, on Sparrow Records. Once they have completed their U.S. tour dates, the Winans will embark on an international tour.

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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	6	ALRIGHT (REMIX) A&M 75021-1235-1	2 weeks at No. 1 ◆ JANET JACKSON
2	2	5	4	VOGUE SIRE 0-21513/WARNER BROS.	◆ MADONNA
3	5	6	5	THE POWER ARISTA AD1-2014	◆ SNAP
4	3	3	6	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
5	8	23	4	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
6	7	8	6	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
7	9	14	8	STREET TUFF DESIRE 873 743-1/MERCURY	REBEL MC & DOUBLE THE TROUBLE
8	4	1	9	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
9	11	19	4	GET A LIFE/FAIRPLAY VIRGIN 0-96482	◆ SOUL II SOUL
10	16	18	5	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB
11	14	20	5	U CAN'T TOUCH THIS CAPITOL V-15571	◆ M.C. HAMMER
12	13	17	5	MENTIROSA/WELCOME TO MY GROOVE CAPITOL V-15509	MELLOW MAN ACE
13	26	—	2	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
14	15	15	7	EVERY LITTLE WORD CAPITOL V-15556	◆ FLESH FOR LULU
15	18	27	4	LOVE CHILD ATCO 0-96487/ATLANTIC	◆ SWEET SENSATION
16	19	28	4	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
17	24	31	3	POISON MCA 24003	◆ BELL BIV DEVOE
18	21	26	6	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
19	12	11	8	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
20	27	43	3	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
21	29	47	3	LIGHTNING MAN GEFLEN 0-21465	◆ NITZER EBB
22	6	4	8	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
23	28	41	3	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	◆ THE COVER GIRLS
24	10	9	7	I WANT YOU - YOU WANT ME ELEKTRA 0-66643	◆ STARPOINT
25	17	25	7	SWEET AND LOW SIRE 0-21492/REPRISE	◆ DEBORAH HARRY
26	34	—	2	N-R-G MCA 24015	ADAMSKI
27	20	21	11	THE HUMPTY DANCE TOMMY BOY TB-944	◆ DIGITAL UNDERGROUND
28	39	—	2	WILL YOU BE THERE WESTSIDE (WEST GERMANY) IMPORT	CELEBRATE THE NUN
29	38	42	3	VISIONS 4TH & B'WAY 497/ISLAND	ROBERT OWENS
30	32	37	4	PACIFIC TOMMY BOY TB-949	◆ 808 STATE
31	44	—	2	GET DUMB! (FREE YOUR BODY) VENETTA 75021-7037-1/A&M	THE CREW
32	41	—	2	HEAD LIKE A HOLE TVT 2614	NINE INCH NAILS
33	46	—	2	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
★★★ POWER PICK ★★★					
34	49	—	2	FAME 90 EMI V-56163	◆ DAVID BOWIE FEATURING QUEEN LATIFAH
35	40	49	3	HALLELUJAH ELEKTRA 0-60945	◆ HAPPY MONDAYS
36	43	—	2	NATURAL THING PROFILE PRO-7284	INNOCENCE FEATURING GEE MORRIS
37	22	13	9	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA
38	45	—	2	GIVE ME LOVE ZYX 6268-12	FUN FUN
39	50	—	2	COME AND FLY WITH ME JIVE 1342-1-JD/RCA	DJ PIERRE
40	35	34	4	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 973-1/POLYDOR	◆ JIMMY SOMERVILLE
41	48	—	2	THE SEX OF IT COLUMBIA 44 69204	◆ KID CREOLE AND THE COCONUTS
42	33	32	6	THE OMEN COLUMBIA 44 73158	MYSTERIOUS ART
43	31	30	4	LOVE ON LOVE VIRGIN 0-96486	EZEE POSSE FEATURING DR. MOUTHQUAKE
44	23	7	11	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
★★★ HOT SHOT DEBUT ★★★					
45	NEW ▶	1	1	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
46	25	10	8	WILD WOMEN DO (REMIX) EMI V-56161	◆ NATALIE COLE
47	NEW ▶	1	1	C'MON AND DANCE WITH ME COLUMBIA 44 69206	PARIS BY AIR
48	37	24	9	LIVING IN OBLIVION EPIC 49 73156	◆ ANYTHING BOX
49	NEW ▶	1	1	WHAT U WAITIN 4? WARNER BROS. 0-21477	◆ JUNGLE BROTHERS
50	30	12	10	HELLO ATLANTIC 0-86235	◆ BELOVED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	4	3	VOGUE SIRE 0-21513/WARNER BROS.	2 weeks at No. 1 ◆ MADONNA
2	3	3	5	GET A LIFE/FAIRPLAY VIRGIN 0-96482	◆ SOUL II SOUL
3	5	7	4	ALRIGHT (REMIX) A&M 75021-1235-1	◆ JANET JACKSON
4	4	5	6	POISON MCA 24003	◆ BELL BIV DEVOE
5	2	2	7	ENJOY THE SILENCE SIRE 0-21490/WARNER BROS.	◆ DEPECHE MODE
6	7	8	6	LOVE CHILD ATCO 0-96487/ATLANTIC	◆ SWEET SENSATION
7	6	1	14	THE HUMPTY DANCE TOMMY BOY TB-944	◆ DIGITAL UNDERGROUND
8	9	14	5	HOLD ON ATLANTIC 0-86234	◆ EN VOGUE
9	10	13	6	SPIN THAT WHEEL SBK V-19706	◆ HI TEK 3 FEATURING YA KID K
10	20	—	2	DON'T WANNA FALL IN LOVE WARNER BROS. 0-21526	◆ JANE CHILD
11	13	19	5	RUB YOU THE RIGHT WAY MOTOWN MOT-4657	◆ JOHNNY GILL
12	15	18	5	BLUE SAVANNAH SIRE 0-21428/WARNER BROS.	◆ ERASURE
13	14	15	5	GETTING AWAY WITH IT WARNER BROS. 0-21498	◆ ELECTRONIC
14	17	21	6	LET THERE BE HOUSE RCA 9188-1-RD	DESKEE
15	16	22	6	HEAVEN COLUMBIA 44 73171	◆ THE CHIMES
16	8	6	14	ALL AROUND THE WORLD ARISTA AD1-9929	◆ LISA STANSFIELD
17	11	9	9	TOUCH ME 4TH & B'WAY 501/ISLAND	◆ 49ERS
18	19	29	4	COME INTO MY HOUSE TOMMY BOY TB-948	◆ QUEEN LATIFAH
19	21	38	3	DUB BE GOOD TO ME ELEKTRA 0-66654	◆ BEATS INTERNATIONAL
20	12	10	8	SENDING ALL MY LOVE ATLANTIC 0-86220	◆ LINEAR
★★★ POWER PICK ★★★					
21	33	—	2	NICETY RUTHLESS 0-96480/ATCO	◆ MICHEL'LE
22	34	—	2	THE POWER ARISTA AD1-2014	◆ SNAP
23	30	44	3	THE POWER WILD PITCH WP-1018	POWER JAM FEATURING CHILL ROB G
24	25	34	5	LIGHTNING MAN GEFLEN 0-21465	◆ NITZER EBB
25	24	33	6	LOVE IS LIKE AN ITCHING IN MY HEART MOTOWN MOT-4690	◆ GOOD GIRLS
26	23	26	9	TIME AFTER TIME JAM CITY 63961-5003	◆ TIMMY-T
27	31	36	4	PACIFIC TOMMY BOY TB-949	◆ 808 STATE
28	37	—	2	PUMP THAT BODY JIVE 1337-1-JD/RCA	◆ MR. LEE
29	43	—	2	BAD OF THE HEART COLUMBIA 44 73177	◆ GEORGE LAMOND
30	41	39	3	911 IS A JOKE DEF JAM 44 73179/COLUMBIA	◆ PUBLIC ENEMY
31	50	—	2	THAT'S THE WAY OF THE WORLD FFRR 886 981-1/POLYDOR	◆ D-MOB
32	35	41	5	GIRL UPSTAIRS URO 100	DAIZE
33	22	16	18	EXPRESSION NEXT PLATEAU NP50101	◆ SALT-N-PEPA
34	36	43	3	STOP ME IF I FALL IN LOVE VENETTA VE-7035/A&M	ALE
35	18	11	12	ROOM AT THE TOP MCA 23964	◆ ADAM ANT
36	42	45	3	YOU MAKE ME FEEL (MIGHTY REAL) LONDON 886 973-1/POLYDOR	◆ JIMMY SOMERVILLE
37	49	—	2	GHETTO HEAVEN ATLANTIC 0-86238	◆ THE FAMILY STAND
★★★ HOT SHOT DEBUT ★★★					
38	NEW ▶	1	1	FAME 90 EMI V-56163	◆ DAVID BOWIE FEATURING QUEEN LATIFAH
39	46	—	2	WHAT U WAITIN 4? WARNER BROS. 0-21477	◆ JUNGLE BROTHERS
40	27	23	12	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
41	NEW ▶	1	1	GIRLS NITE OUT RCA 2546-1-RD	TYLER COLLINS
42	29	25	8	HELLO ATLANTIC 0-86235	◆ BELOVED
43	44	42	4	FUN HOUSE (THE HOUSE WE DANCE IN) SELECT 62356	KID 'N PLAY
44	28	24	11	GOT TO GET ARISTA AD1-9932	◆ LEILA K WITH ROB 'N' RAZ
45	NEW ▶	1	1	DON'T PLAY ME RAW SLEEPING BAG SLX-40160	ECSTASY
46	NEW ▶	1	1	ALL THAT GLITTERS ISN'T GOLD CAPITOL V-15569	◆ THE COVER GIRLS
47	NEW ▶	1	1	CRAZY 4 YOU NEXT PLATEAU NP50115	◆ SYBIL
48	39	30	10	LIVING IN OBLIVION EPIC 49 73156	◆ ANYTHING BOX
49	26	17	7	HIDE AND SEEK ATLANTIC 0-86230	◆ PAJAMA PARTY
50	32	28	8	YOU'LL NEVER STOP ME FROM LOVING YOU CHRYSALIS V-23506	◆ SONIA

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

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(D-74817)



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A man can be destroyed, but he can't be defeated.—Ernest Hemingway

BECAUSE WE DO CARE. Because many of our friends, family, and colleagues have left us as a result of this dreaded disease, it is very important to let you know about a special project being put together to benefit AIDS research and relief worldwide.

Brainchild of Leigh Blake and John Carlin, "Red Hot & Blue" is a 90-minute TV special to air Dec. 1 on ABC. The spectacular event, which is being produced for Initial Film & Television, stars several top dance and pop artists performing interpretations of classic songs by one of America's foremost composer/lyricists: Cole Porter. The project will be filmed by some of today's leading



by Bill Coleman

film and video directors. "Red Hot & Blue" will also include the work of artists who use the AIDS crisis as their subtext.

Blake says, "Our goal is to be innovative and entertaining, but most importantly to educate about AIDS—reaching those young adults [and even their parents] who are at risk from the virus and very difficult to reach, except through popular culture."

"Red Hot & Blue" will be released

on longform video by BMG Video after the initial screenings, and Chrysalis Records will release a double album of the performances this fall. All profits from the TV special, video, and album sales will go directly to AIDS-related charities worldwide.

Steve Lillywhite will handle the overall production of the slated 20 tracks. Here's a rundown of the performers, along with the Porter tune they have chosen: **Aztec Camera** ("Do I Love You?"); **David Byrne** ("Don't Fence Me In"); **Neneh Cherry** ("I've Got You Under My Skin"); **Erasure** ("Too Under Hot"); **Fine Young Cannibals** ("Love For Sale"); **Deborah Harry & Iggy Pop** ("Well Did You Evah!"); **Billy Idol** (tentatively, "I Get A Kick Out Of You"); **The Jungle Brothers**; **Mory Kante** ("Begin The Beguine"); **k.d. lang** ("I Am In Love"); **Annie Lennox** ("Ev'ry Time We Say Goodbye"); **Kirsty MacColl & the Pogues** ("Miss Otis Regrets"); **Les Negresses Vertes** ("I Love Paris"); the **Neville Brothers** ("In The Still Of The Night"); **Sinead O'Connor** ("You Do Something To Me"); **Jimmy Somerville** ("From This Moment On"); **The Thompson Twins** ("Who Wants To Be A Millionaire?"); **U2**; **Tom Waits**; and **Jody Watley** ("After You").

Top fashion designers **Rifat Ozbek** and **Jean-Paul Gaultier** will design all merchandising for "Red Hot & Blue." Contributing film and video directors include **Percy Adlon**, **Jonathan Demme**, **Robert Frank**, **Stephen Frears**, **Derek Jarman**, **Jim Jarmusch**, **Diane Keaton**, **Ed Lachman**, **Robert Longo**, **Adelle Lutz & Sandy McLeod**, **Steve McLean**, and **John Maybury**. Visually, the works of **Sue Cole**, **David Wojnarowicz**, **Barbara Kruger**, **Jenny Holzer**, **Gary Panter**, **Gran Fury**, and the late **Keith Haring** will be featured.

According to the press release, much of the monies raised in each country will remain in that territory to benefit local AIDS organizations and more radical, grass-roots groups.

For further information concerning the project, contact **Berni Kilmartin** at Chrysalis U.K. (71-408-2355) or **Frances Pennington** at Chrysalis U.S. (212-758-3555).

All people with AIDS are innocent.

'Power' Play Ensues Over Hit Snap, Chill Rob G Have Rival Versions

BY WENDY BLATT

NEW YORK—Once upon a time there was a song at the center of an international controversy that just about everyone seemed to have a claim on. The group Snap (producers Beito Benites and John "Virgo" Garrett III) made a 12-inch for Germany's Logic Records/BMG called "The Power" that borrowed heavily (entire stanzas) from rapper Chill Rob G's "Let The Words Flow" of last year and built the hook around a line from Jocelyn Brown's '85 classic, "Love's Gonna Get You."

The track went to No. 1 in Germany. Chill Rob G disapproved heavily, so Snap went back into the studio with rapper Turbo B. and singer Jackie Harris to do the song again. This version went No. 1 in the U.K. in only two weeks. Chill Rob G, in turn, borrowed heavily from Snap's hit, including an unauthorized sample for the release of his interpretation of "The Power" on Wild Pitch Records.

New York based indie Wild Pitch beat Arista into U.S. stores by a few weeks with its "The Power" by Power Jam featuring Chill Rob G (label copy lists it as "a Wild Pitch reconstruction of a Logic reconstruction of a Wild Pitch production by DJ Mark, the 45 King"). Arista added a few new mixes and released Snap's version in the States. Snap's "The Power" is currently No. 3 on Billboard's Club Play chart, while Snap's and Power Jam's versions are Nos. 22 and 23, respectively, on Billboard's 12-Inch Singles Sales chart.

"I don't appreciate it as far as the respect not given to the artists and not being acknowledged properly on the business tip," says Jocelyn Brown. "I respect the fact that folks appreciate what we do and want to use it to collaborate, I just think they need to do the right thing first. I wouldn't have minded if they'd asked first and taken care of some business. Then lawyers wouldn't have to be talking to lawyers now. This started abroad, so it could have been more of a family tie between [everyone] on

the other side of the world to come together with Americans." The appropriate credits and financial involvements have yet to be finalized.

Arista and Wild Pitch are now promoting and marketing their respective versions of essentially the same song, and neither seems particularly distressed about it. "Presently it's not a problem," says George Hess, national dance director for Arista, "because the lyrics are completely different, and the Arista domestic release of Snap has two additional mixes that set it apart. [Wild Pitch's] version created a big buzz on the record, but from a promotional standpoint it didn't matter to us because I had the import out early to DJs. They're both good records but they make different statements. In a crossover situation, I think the lighter lyrics make it."

"The original Snap version, in essence, was a Chill Rob G record," says Wild Pitch's Stu Fine. "They used his vocal and lyric. The record we put out here is very, very similar to what the original Snap record was. We felt the most important thing was to get the rights to the Chill Rob G version for the United States and we've done that. We're working a current Chill Rob G album, so we wanted to be sure his version was the one that people heard."

"Arista will sell a lot of records," Fine says. "Being a major label, their distribution is fuller than ours on a national basis and there will be places where their record is easier to find than ours. But we're also going to sell a lot of records and people will start to recognize Chill Rob G and help him get to a wider audience. It's good for everybody."

Snap's second single, "Oops Upside Your Head," is due out sometime this month with an accompanying album called "World Power." Chill Rob G's performance schedule is picking up and "The Power" has been added to future pressings of his current "Ride The Rhythm" album, giving new life to an album first released six months ago.

HOT DANCE BREAKOUTS

CLUB PLAY

1. YOU DO ME RYUICHI SAKAMOTO VIRGIN
2. AMADO MIO GRACE JONES CAPITOL
3. DON'T YOU LOVE ME 49ERS 4TH & B'WAY
4. STRIKE TO THE BODY DIE WARZAU FICTION
5. GIRLS NITE OUT TYLER COLLINS RCA

12" SINGLES SALES

1. RESCUE ME RAIANA PAIGE SLEEPING BAG
2. BOUNCE BACK ALISHA MCA
3. IT'S ME, CATHY (FOLLOW MY HEART) HUBERT KAH CURB
4. GOOD LOVE KLYMAXX MCA
5. MENTIROSA/WELCOME TO MY GROOVE MELLOW MAN ACE CAPITOL

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

IN THIS SECTION

Words & Music: Lawmaker's DAT Letter

Julee Cruises Up Twin Peaks

Hank & Headhunters Howl in Memphis

Atco's Electric Boys Bolt Onto Chart

Plant Grows Into Seasoned Soloist Ex-Zep Man Has Gained Music-Biz Smarts

BY MELINDA NEWMAN

NEW YORK—Robert Plant is ready to go. He has been in the U.S. for days promoting "Manic Nirvana" and the plane back to England is waiting. But first, "I met a beautiful black masseuse and yoga teacher in the Caribbean," he says, "who I just must see for a minute or two before I leave here."

But before his date with delight, it's one last interview about radio, records, retail, and—inevitably—Led Zeppelin.

For someone who says he learned nothing about the music business until 1981, and only then, by force, "because I was on me own," Plant seems amazingly savvy about the industry.

"I know these articles turn out to

*'If I needed money,
I'd make records
that were aimed at
the top of the charts'*

be only about four columns deep, but I would like to get some of this humor in without it just being condensed," he says, slyly adding, "I did buy an advert in Billboard this week."

Even though he has learned to play the game, he still does it with a charming nod and a wink to the audience. "Because of the way the industry now bleats and because of the way some artists actually become media sluts, you know, you have to do a little bit without giving it all away," he says.

But that veil drops a little with Plant's fifth solo album, "Manic Nirvana." Though his voice has undeniably changed since the Led Zeppelin days, Plant shows off some of those vintage vocal pyrotechnics on the new Es Paranza/Atlantic release that were not evident on some of his other solo projects, proving that his voice is still a mighty powerful tool.

"People have said, 'Plant used to do this, he doesn't do it anymore, he's a nice guy, but maybe he can't do it.' So

I can do it. But more than 'I can do it' is the point that you can only do it when it's right. And God forbid that subtlety should become an important factor in what we're dealing with here, because you know it don't ... and it never will be. But 'Hurting Kind' is like 'Communication Breakdown'—it's like those kind of thunderous, powerful things except it's got heavy breathing in the middle."

So Plant just let it loose in the studio and "everybody's going, 'I say, that's jolly good, really good, what a great performance.' And I'm like, 'Fuck, I do this every day,' you know. The best things are like 'Immigrant Song,' where you use the high register and it becomes something from 'South Pacific.'"

Plant took a break from making "Nirvana" to record "Party," a track for "The Last Temptation Of Elvis." The benefit album of Presley movie tunes, released only in the U.K., intrigued Plant because "the idea of doing it in three hours [while] in the middle of making my own recording was very [appealing]. And besides, I wanted to be alongside Fuzzbox and Jesus & Mary Chain and Bruce Springsteen."

Album rock radio has gobbled up "Manic Nirvana," going at least four tracks deep and ensconcing "Hurting Kind" at the top of the album rock tracks chart for six weeks. However, it has not made much noise on top 40 radio, a fact made all the more confusing by the number of Plant imitators who have found a niche there.

"Well, I think the stuff that is the cloned music is still using plenty of sugar or plenty of that accessible Plant, you know, and I don't intend to compromise. I don't think there's any point in even considering it," he says.

"I mean, 'Sea Of Love' was a huge hit for me with the Honeydrippers, but it was like, 'What?! Do I have to do that to get that [top 40 radio play]?' I don't want to."

So while he admits to being a little frustrated by the lack of pop acceptance, Plant says, "I don't mind what happens, really, as long as I can get out and play and continue my voyage into the deep and meaningful."

Which is exactly what he is doing.

Plant embarked on a world tour May 1 in the Hague, the Netherlands, which will hit the U.S. in midsummer.

He is touring with the same quartet he has played with for the past two albums and last tour: keyboardist (and album co-producer) Phil Johnstone, drummer Chris Black-

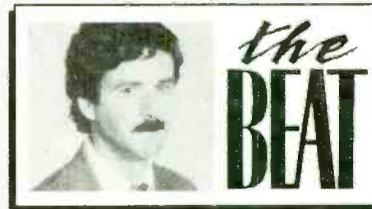
(Continued on page 42)



Cast In Concrete. Making the case for metal music at the recent National Assn. of Recording Merchandisers convention were, front row from left, Dave Mustaine of Megadeth, Ozzy Osbourne, and Dave Ellefson of Megadeth, visiting with friends at Concrete Marketing, including, in back row from left, Ramsey Jabbar, Midwest regional marketing rep; Jim Saliby, video coordinator for Retailvision; Bob Chiappardi, president of Concrete Marketing; Jeff Sipler, Northeast regional tour and marketing rep; and Lenny Leon, marketing manager and Southeast regional marketing rep. (Photo: Beth Ballard)

A Songwriter's Singer: Kris McKay Bows; BCL & Aida; Rickie & Lyle; Eric & Elvis

EVEN AS SHE commanded the crowd's attention, **Kris McKay** was not about to take all the credit for her impressive solo debut recently at the Beacon Theatre in New York. Even before she intro'd her backing band, the singer spoke of other artists—absent from the stage but so present in her performance. Opening for **Indigo Girls**, McKay pointedly acknowledged the songwriters whose material she interprets with versatility and passion on "What Love Endures," her debut disk for Arista Records. The former **Wild Seeds** vocalist gave note to fellow Austin, Texas, artist **David Halley**, author of the softly heart-rending "If You Ever Need Me" (and whose own major-label recognition *must* be just around the bend); to **Jon Dee Graham**, whose rockin' "One Moment To Another" opens McKay's album and live set; to **Billy Burnette**, whose song "The Bigger The Love" showcases McKay's blues belting in a horn-fired first single; and to **John Hiatt**, whose "Any Single Solitary Heart" finds McKay investing her vocals with vintage country heartbreak and harmony. (As on the album, McKay was joined in her live performance of the song by Indigo Girls **Amy Ray** and **Emily Saliers**. Both acts are managed by **Russell Carter**).



by Thom Duffy

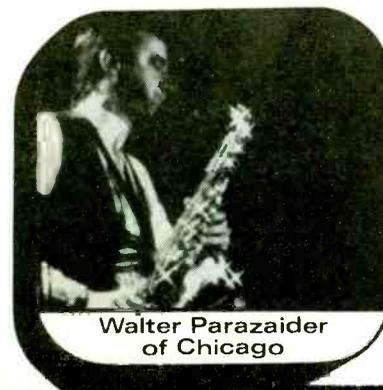
"I feel so strong and passionate about these songs," McKay said the day after the Beacon show. "It's my job to do whatever I can to credit these writers. 'Wild Places' [by Duncan Browne] and 'Solitary Heart' were played for me at my first Arista meeting," she said, recalling her initial discussions with Arista prez **Clive Davis** and A&R VP **Mitchell Cohen**. While she did pen one track on her debut, amid the resurgence of singer/songwriters, McKay sees herself in the tradition of interpreters of great material. "It's what Mitchell Cohen said when he first met me," she said. "And to tell you the truth, he was the only guy who got it."

It may be tricky, however, for McKay's debut to draw the support it deserves from a musically segmented marketplace. She freely draws from rock, country, blues, and hybrids of each. "From my standpoint," she says, "it was a risk worth taking. And I knew in my heart of hearts, between myself and **Barry [Beckett]**, the respected producer on the project, we could get a thread that holds it all together. I just couldn't see myself in any other position. I was adamant; we have to do it all."

ON THE ROAD: The BCL Group of Toronto has inked a deal with the **International Opera Group** to produce stadium performances of the opera *Aida* at

New Jersey's Giants Stadium June 1-2, the Los Angeles Coliseum June 29-30, and San Francisco's Candlestick Park July 13-14. **Hitachi** is sponsoring the dates, each due to include 1,200 performers, three dozen animals, 5,000 props, and a 45-foot-high replica of the Great Sphinx. BCL's **Michael Cohl** handled somewhat smaller sets for his somewhat less operatic tours with the **Rolling Stones** and **David Bowie**. . . . In one of the summer's more notable double bills, **Rickie Lee Jones** and **Lyle Lovett** will share shed dates beginning with **Chastain Park** in Atlanta May 30 . . . "Let Love Rule"—and frequent-flier mileage mount: **Lenny Kravitz** will jet from a May 24 date in London to open for **David Bowie** in Los Angeles May 25 before playing Tokyo May 28 . . . Moving violations: **Depeche Mode** opens its World Violation tour May 28 in Pensacola, Fla., with early Florida dates in Orlando May 30, Miami May 31, and Tampa June 2 . . . The Blue Note in New York will host a series of showcases for **Windham Hill** acts, including **Henry Butler** May 7, the **Turtle Island String Quartet** May 14, **Billy Childs** May 21, and **Denny Zeitlin** May 28 . . . **Tanita Tikaram's** spring tour has been postponed until the fall . . . Performances by **Cher** at the **James L. Knight Center** in Miami April 11 and 12 set box-office records at the venue, with two packed houses totaling 10,024 people and a \$352,837 ticket gross . . . Turn it up: According to their label and promoter **Eric Steenstra**, Atco's **Enuff Z'Nuff** on April 28 became the first national act to play the annual rock fest at Gallaudet Univ., the liberal arts school for the deaf in Washington, D.C.

ELVIS AND SLOWHAND: That album-rock extravaganza, the International Rock Awards, will be presented in a live broadcast from New York June 6 on ABC-TV, with performers including **David Bowie** (again), **Eric Clapton** (again), **Melissa Etheridge**, and **Sam Kinison**. Up for "Elvis" statuettes for artist of the year: **Aerosmith**, **Bonnie Raitt**, the **B-52's**, the **Fine Young Cannibals**, and the **Rolling Stones**. Newcomer nominees: **Alannah Myles**, **Bad English**, **Lenny Kravitz**, **Skid Row**, and **Stone Roses**. Winners are chosen by a tally of music biz voters. Last year, Clapton presented the "living legend" award to pal **Keith Richards**, acknowledging that "unlike me, he never sold himself down the river; he never did any beer commercials." This year, Clapton himself will get the "living legend" nod. Somehow, it figures.



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Writers: Vern Gosdin, Hank Cochran & Mack Vickery



Highway 101
Song: *"Walkin', Talkin', Cryin', Barely Beatin' Broken Heart"* • Writers: Roger Miller and Justin Tubb



Dan Wilson, Bobby Braddock, Red Lane and Harlan Howard congratulate Paul Worley on becoming a CBS/Tree Vice President.



Tree Productions' New General Manager, **Pat McMakin**



Tree's New Controller, **Dale Esworthy**



Congratulations are in order for four new CBS/Tree writers—**Alice Randall**, who has a new "movie script" in the works; **Pam Tillis**, new Arista recording artist; **Molly Scheer**, new Warner Brothers recording artist; and **Chapin Hartford**, CBS/Tree writer.



Congratulations to: Tree's #1 Songwriters of the Year—**Michael Garvin, Kevin Welch, Don Cook and Harlan Howard**

TALENT

Waxman Issues Reply To DAT Anti-Copy Bill Critics

■ BY IRV LIGHTMAN

THE REPLY: Rep. Henry Waxman, D-Calif., has responded to those who have criticized his sponsorship of a DAT bill that mandates a special anti-copy chip on digital audiotape recorders. The chip is designed to prevent a first-generation music tape made on the DAT machine to be copied further. Among Rep. Waxman's foes on the issue is **Leon Brettler**, executive VP of **Shapiro-Bernstein & Co.**, whose letter to Rep. Waxman was quoted in *Words & Music* March 24. Brettler wrote that the DAT bill, without provision for a blank tape or hardware fee, was more destructive to copyright owners than no bill at all.

In his lengthy reply dated April 26, Rep. Waxman, saying he is "greatly disturbed by deliberate attempts by some to distort my views," notes that "if this bill were to be the final word on copyright protection, I would not sponsor or support it. By no stretch of the imagination is this any sort of encompassing solution to the problems of home taping. On the contrary, it is only one small step in the fight to bring protection to copyright holders . . ."

Rep. Waxman tells detractors of the DAT bill that, before introducing it, he told representatives of the **Songwriters Guild Of America** that he shared "their concern that, by only covering serial taping, this legislation would grant an 'implicit' right to first generation taping." Thus, he explains, the bill explicitly states that it creates no new right to tape.

"I am committed to working for not only full protection of your rights on taping—including first-generation taping—but for passage of a fair royalty system that gives you the compensation you deserve . . . I hope we will look back on 1990 as the year you finally began to get your rights back."

THE PRIDE & THE PASSION: The music publishing community needn't be overly concerned about loss of A&R (or professional) talent to record labels, says publishing veteran **Billy Meschel**, president of **All-Nations Music**, responding to a *Words & Music* view that the lure of big money from new major label startups could drain talent from the music publishing community. The observation here followed **Virgin Music's Richard Griffiths'** departure to join **CBS Records** on the West Coast (April 21).

"Because of the mergers of big music publishing companies, there's a wealth of great music people who are out of work," says Meschel. "For every music publisher who becomes an A&R man, there are two that can take his job and do at least as good a job."

"Frankly, with regard to those who leave music publishing for label A&R situations, I'd say they didn't have a passion for music publishing in the first place. What we need are not only good publishers who can find an act, but those who can work the writer, plug the songs, and see the entire world as a marketplace. If I can draw a sports analogy, it's that there are many potential great stars sitting on the bench while the veterans are out there on the field. Those on the bench need big companies, now overstocked with administration person-

nel, to give them a shot. To me, bringing on good song pluggers is like starting a new business. Make good choices, put them on, and they're in business for you."



DEALS: **Island Music** has made global publishing deals with **Keven Kinney**, lead singer with **Drivin' N' Cryin'**, who has a solo **Island Records** album, "MacDougal Blues," rap artist **Raquan**, due for an album release on Island this summer, and **Velvet Hammer**, a female quintet from Houston that is yet to be signed to a label. With the Island music publishing firm in the **PolyGram Records** fold, as a result of the purchase of Island by PolyGram last fall, Island is basically handling exploitation of the PolyGram/Island publishing interests, with copyrights by both firms appearing on at least 22 albums . . . **Next Plateau Music** has renewed its subpublishing agreement with **Intersong** for the world, excluding North America, Germany, Benelux, the U.K., Ireland, and Japan. Also, the firm has entered into a sub-publishing agreement with the **Two P(i)eters** for the Benelux territory.

PRINT ON PRINT: The following are the current best-selling folios at **CPP/Belwin Inc.:**

1. **Happy Anniversary**, Charlie Brown
2. **Clint Black**, Killin' Time
3. **Melissa Etheridge**, Brave And Crazy
4. **B-52's**, Cosmic Thing
5. **Gloria Estefan**, Cuts Both Ways.



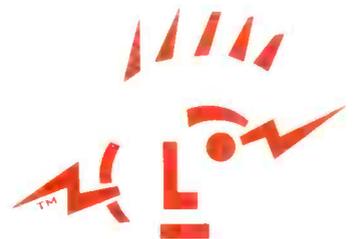
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ARTIST DEVELOPMENTS

CRUISING TWIN PEAKS

David Lynch's hot ABC-TV series "Twin Peaks" has given a big lift to Warner Bros. artist Julee Cruise, who performed in the show's two-hour debut. Her moody debut album, "Floating Into The Night," co-written and co-produced by Lynch with Angelo Badalamenti (who also wrote the incidental music for the series), was released last September but is just now starting to happen at retail, buoyed by its songs from "Twin Peaks" and Lynch's hit film "Blue Velvet."

With product stickers highlighting the Lynch connection, some stores have begun merchandising the disk with "as seen in 'Twin Peaks'" header cards.

"It sat in the bins for three months, but sold out two days after the premiere," says Binky Philips at Manhattan's Sounds. Meanwhile, Warner Bros. has taken notice, especially following viewer call-ins to ABC seeking the music.

According to merchandising and advertising VP Jim Wagner, the label is activating a retail campaign, consisting of "Music from Twin Peaks" counter browsers, to further exploit the tie-in.

"Our Chicago branch has also made up bin and header cards, and our 'D.M.S.' [Direct Mail Store]

mailing to 4,500 stores talks about it. We're also discounting the record to get stock out there."

While Wagner notes that Cruise's music is "integral to the mood" of Lynch's offbeat drama, Cruise wants to distance herself a bit from the admittedly "psychotic and repressed character" of her album. Recalling her first association with Badalamenti in the country musical "Boys In The Live Country Band," she says she may perform next in the Houston Opera version of "Carousel."

JIM BESSMAN

'PRIVATE WATERS'

August Darnell is not one to compromise—which is probably why his band Kid Creole & the Coconuts has always been too far out front of the pop pack. Uncharacteristically, though, Darnell went along with his new record label when it came time to release the group's new Columbia Records debut album, "Private Waters In The Great Divide."

"It was really finished last May," says Darnell. "Then Prince sent me a song he'd promised me when I met him in France three years ago, and CBS liked it so much they delayed the album."

The song, "The Sex Of It," produced by David Z of Fine Young Cannibals, is the first single and video. But the "Lambada" craze caused further delay, when Columbia requested an English-language version of that track for

the album as well.

Creole's cover of the Brazilian dance hit ironically underscores the fact that the Latin-flavored big band has long enjoyed greater foreign acceptance than domestic.

"America is being forced to accept cross-culturization," Darnell notes, predicting that with the emergence of world beat, Kid Creole's time is

fast approaching.

Meanwhile, singing "Lambada" is Cory Daye, the star vocalist of Kid Creole & the Coconuts' legendary predecessor, Dr. Buzzard's Original Savannah Band. And, to complete the circle, that band's manager was none other than Kid Creole's new record company's president, Tommy Mottola.

JIM BESSMAN

TALENT IN ACTION

HANK WILLIAMS JR. THE KENTUCKY HEADHUNTERS Mid South Coliseum, Memphis

IT'S HARD TO imagine a more receptive crowd than the one that greeted Hank Williams Jr. at this April 13 show. From the time he sauntered onto the stage and opened with "Man To Man," from his new Warner Bros. album, "Lone Wolf," the crowd never sat down. The overall mood was that of a big, noisy party. At times it was hard to tell who was belting out the songs harder, Williams or the audience.

The party spirit was also evident in the quality of sound and lights. Lighting and slide projector cues were lackluster and the mix was

uneven, but that didn't seem to mar the overall spirit of the night.

After an energetic set of favorites like "Dixie On My Mind" and "There's A Tear In My Beer," Williams settled into a solo set with piano and acoustic guitar, respectively. It was during this time that he turned in some of his most immediate performances. Highlights were versions of Fats Waller's "Ain't Misbehavin'," Jerry Lee Lewis' "Whole Lotta Shakin' Goin On," and Williams' own "A Country Boy Can Survive" and "Women I Never Had."

PolyGram warm-up act the Kentucky Headhunters—who are opening for Williams' tour through the fall and were named top new vocal group by the Academy of Country Music April 25—turned in a crowd-pleasing set that rivaled Hank's. From solid originals like "Some Folks Like To Steal" and "Dumas Walker" to the

KEEPING THE FAITH

Faith No More should be glad its record company has not taken its name seriously. Although "The Real Thing," the San Francisco band's second album for Slash, was released in June, it took MTV rotation and a Grammy nomination to finally

(Continued on page 42)

rousing closer, "My Old Kentucky Home," the band members proved, with their musical and audience-handling skills, that they've got a great future ahead of them.

RICK CLARK

STEVE LACY QUINTET Middle East Cafe Cambridge, Mass.

IT HAS BECOME TOO easy to take composer/saxist Steve Lacy for granted of late; each year it's another great album and another scud of East Coast shows for the Paris-based band leader. But as Lacy and company proved here, their interaction can be some of the most uproarious in all of jazz.

Credit a formidable group empathy, honed throughout two decades of work, that makes their communication precise yet negotiable. Couple that with a yen for surprise, which seldom allows them to go 10 paces without throwing the ordinary out the window, and you have an ensemble of gamblers.

In fact, that's how the Cambridge show began: For 30 minutes, bassist J.J. Avenel and his soprano-pecking boss went on an extended rumination, chirping and droning through free improvisation and structured tunes alike. When the full band—Lacy, Avenel, drummer John Betch, vocalist/violinist Irene Aebi, and alto saxist Steve Potts—came on to perform pieces from its latest RCA disk, "Anthem," the music swelled further. Lacy's themes, which are often twisted variations on bop elements, are arranged to be pliable—crisp and secretive one second, rollicking the next. And unlike many bands that bow to extended passages, the Lacy Quintet's free forays seldom diffused the energy already established.

Control was what it was all about, especially for Potts, a con-

(Continued on page 45)

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*Price is excluding airfare.

NEW ON THE CHARTS

The Swedish rock quartet Electric Boys bolts onto the Album Rock Tracks chart with "All Lips N' Hips," the first single from its debut disk, "Funk-O-Metal Carpet Ride." The group—which comprises lead vocalist Conny Bloom, bassist Andy Christell, guitarist Franco Santunione and drummer Niclas Sigevall—signed with Atco Records last year and is currently touring its homeland and the U.K.

The birth of the Electric Boys took place in 1988 when founding members Bloom and Christell signed with PolyGram in Sweden. The pair released "Lips" there, and the immediate success of the single prompted them to hold auditions for additional musicians. Soon after, the group began writing songs for "Funk," and the self-produced project became a coveted British import.

Atco A&R executive Derek Oli-

ver says he flew to England to sign the act for release here after PolyGram's option to do so ran out. "We knew there was great potential there, and we did everything possible to pick up the band for North America," he says. Oliver admits that some additional work had to be done on "Funk" to ready it for a stateside release. "What we decided to do was to can half the album and keep the best tracks. We brought in Bob Rock, who's an incredible producer, and cut five new songs with him."

Electric Boys will finish its European tour next month and plans to play in U.S. clubs starting this summer. "In a way, we're at an advantage," continues Oliver, noting the band's extensive live experience in the U.K. "It's not as if it's a new band that we would have to be careful about when we put them out on the road."

JIM RICHLIANO



ELECTRIC BOYS: From left, Franco Santunione, Conny Bloom, Niclas Sigevall, and Andy Christell.

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Mix-A-Lot, Cray, Soundgarden Top NAMA Awards

LOS ANGELES—Nastymix's Sir Mix-A-Lot, A&M's Soundgarden, Mercury's Robert Cray, and the Seattle-based indie acts Ranch Romance and Rumors Of The Big Wave were among the big winners at the third annual Northwest Music Awards.

The regional awards, bestowed in 60 separate categories by some 1,300 voters, including members of the Northwest Area Music Assn. and 300 nonmember professionals, were announced at the Moore Theatre in Seattle April 9.

Rumors Of The Big Wave racked up the most awards

The world beat group Rumors Of The Big Wave was the biggest vote-getter, racking up awards for song of the year and single of the year ("Free South Africa"), songwriter of the year (Charlie Murphy), tape of the year ("Secret Language"), and best album design.

Ranch Romance, an all-girl contemporary country act, received nods for group of the year, folk record of the year, and the People's Choice Award for its album "Western Dream."

Best-selling rapper Sir Mix-A-Lot scored honors as artist of the year, best rap act, and for best video ("Beepers").

Bluesman Cray, a perennial NAMA award winner, walked off with trophies for best blues act, best male vocalist, and best electric guitarist.

Soundgarden, the first band to be recruited by a major label from the ranks of neo-metal indie Sub Pop, received honors for rock record of the year (A&M's "Louder Than Love") and as best rock act and best metal act. Sub Pop's Nirvana, Soundgarden's onetime label mate, was cited as best new band.

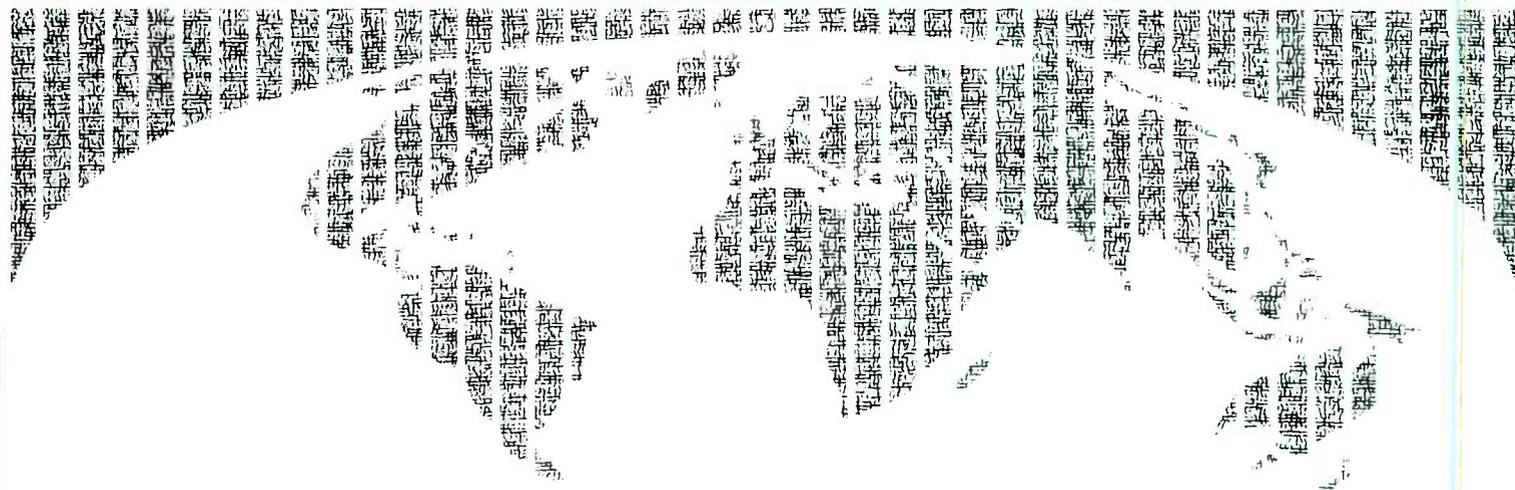
Portland, Ore.'s Mel Brown Sextet picked up awards for jazz record of the year ("Cordon Bleu") and as best jazz act.

The April 9 ceremony also saw the induction of new members in the Northwest Music Hall of Fame, who are selected by a panel of historians, critics, and music professionals. The 1990 Hall of Famers were Heart, Paul Revere & the Raiders, the Ventures, Larry Coryell, the Frantics, and the Dynamics.

CHRIS MORRIS

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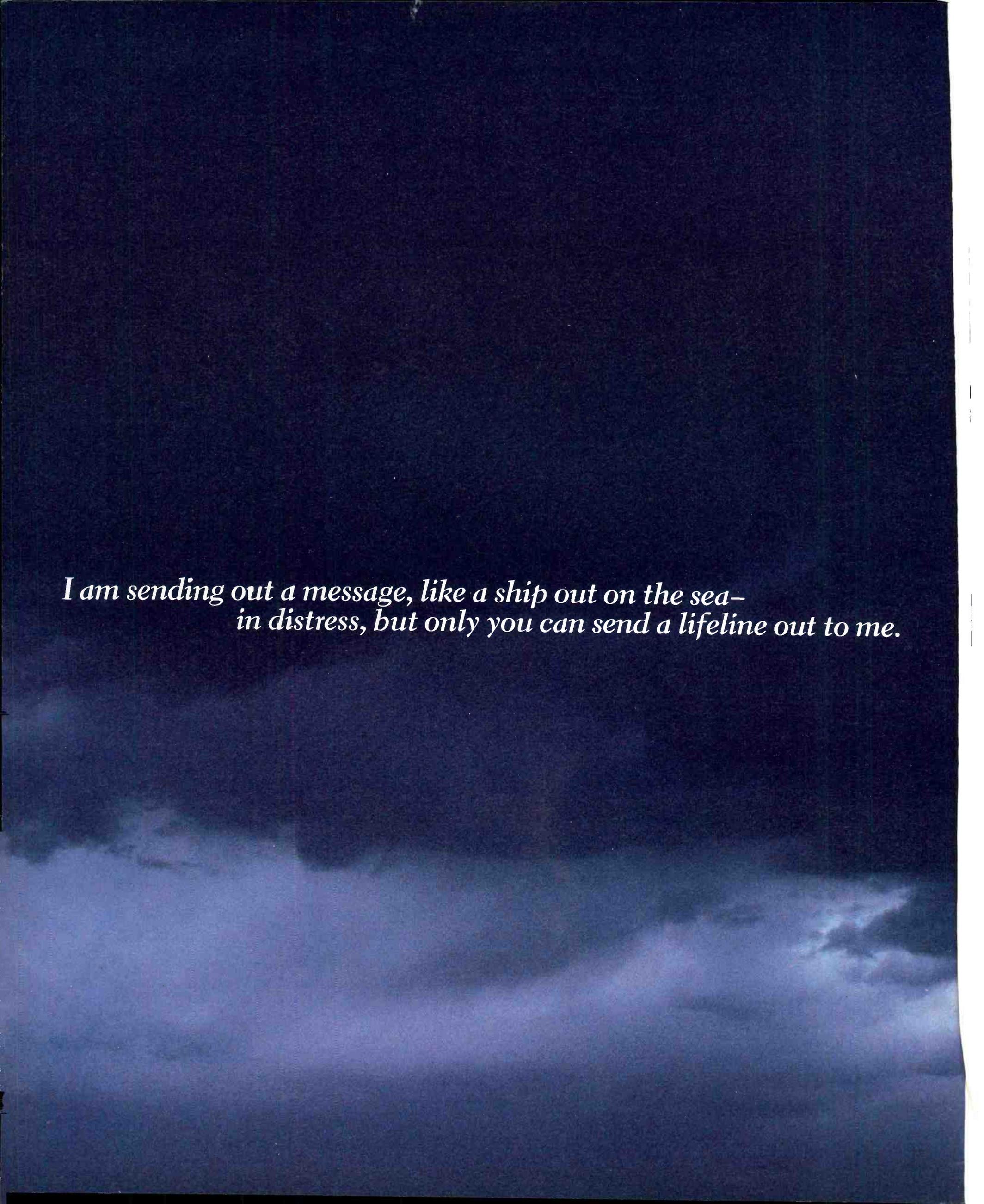
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*Still Within The Sound Of My Voice written by Jimmy Webb,
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Blues Fest To Hit 5 Cities Benson & Hedges Sponsors Dates

NEW YORK—Benson & Hedges has expanded its blues festival sponsorship with events planned this summer in five cities: Los Angeles June 4-10; Atlanta and Dallas June 10-17; and New York and Chicago on dates to be announced.

The cigarette firm will donate money to the homeless

For the third consecutive year, the cigarette company will donate a portion of proceeds from headlining shows to local homeless organizations. Since 1988, the company reports it has donated \$240,000 to homeless charities by giving \$1 from every ticket sold at the headlining dates.

B.B. King, Stevie Ray Vaughan, Joe Cocker, Dr. John, and Irma Thomas will share the bill at the headlining concerts in

Los Angeles, Atlanta, and Dallas. (King, who was forced to cancel appearances at the New Orleans Jazz & Heritage festival April 27-29 due to a diabetic attack, will resume his schedule of appearances May 13 and will play the Benson & Hedges Blues festival dates, according to his management.)

Cited by the Blues Foundation with a "Keeping The Blues Alive" award in 1989, Benson & Hedges Blues will again combine ticketed events by national blues headliners and influential blues pioneers with small venue performances, films, workshops, and symposiums designed to examine the blues influences in each host city. Events in each of the five festival markets this year will highlight the contributions of women to the development of the blues.

For further information: in Los Angeles, call 213-396-2797; in Atlanta, 404-622-7359; in Dallas, 800-395-2583

ARTIST DEVELOPMENTS

(Continued from page 38)

send the album over the 100,000-unit sales mark this past winter. "We just haven't given up," says Jo Lenardi, director of alternative marketing at parent label Warner Bros. "We keep slogging away."

The band already had a solid alternative base from college radio play of "We Care A Lot," the catchy, deadpan-rapped metal single from its indie debut, which was rereleased with 1987's "Introduce Yourself." With "The Real Thing," Slash/Reprise decided to mine the street-buzz credibility of the metal market to broaden that base, hiring an independent marketing firm, since the label itself was inexperienced in that arena. It was a successful tactic, as the Grammy nomination confirmed.

However, some of the band's previous fans resisted the perceived change in direction, which included the replacement of black vocalist Chuck Mosely with former metal singer Mike Patton. In Europe especially, where the band was on the cover of several music magazines in 1986, there was initial resistance to the changed lineup. "It was like starting over," keyboardist Roddy Bottum says. "We had to prove ourselves again."

Bottum insists that the band actually has not changed much. "I don't think our music has really changed, it's just a different singer. It's the kind of sound we've always been doing, it's just more emphasized on this one. It's not so much a metal thing as a new market. Soundgarden and Voivod [with whom the band toured North America] are doing the same kind of thing as we are: A heavy sound, but different."

EVELYN McDONNELL

PLANT GROWS

(Continued from page 35)

well, guitarist Doug Boyle, and bassist Charlie Jones. And the seasoned vet has taught the youngsters a thing or two, mainly "that musicality is only half of the game." He says, "If you can ooze and insinuate, something more than just the technical, then you've got it all, babe."

Despite his love of playing live, Plant has said repeatedly that he has no desire to replicate the days of mud sharks and mayhem, not even for the reported \$90 million offered him for a Led Zeppelin reunion.

"If I needed money I'd make records myself that were aimed at the top of the [pop] charts... but I don't need to do anything for any other reason than I just want to do it. There's not enough money in the world that can buy compromise."

So for now what Plant wants to do is look ahead and grow with his current playmates. "We've developed something that's gone beyond being just 'I'm working with Robert Plant and he sells a lot of records' or anything like that. It's more like 'We are Robert Plant'... We just use my voice, it's a trademark which really doesn't add up to much if you use it in just plain commercial terms because if I sang the Koran or 'A Thousand And One Nights'—a bold and artistic move it may be—but it wouldn't take more than two of them before I'd be moving suitcases at the Parker Meriden Hotel."

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS*					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Oakland-Alameda County Coliseum Oakland, Calif.	April 9, 13, 17 & 19	\$1,318,995 \$22.50	58,622 sellout	Bill Graham Presents
ERIC CLAPTON	Veterans Memorial Arena Hartford Civic Center Hartford, Conn.	April 12-13	\$718,703 \$22.50	33,511 sellout	Cross Country Concerts
RUSH MR. BIG	The Spectrum Philadelphia	April 24 & 27	\$513,875 \$18.50	28,260 sellout	Electric Factory Concerts
BENEFIT FOR WALDON WOODS: DON HENLEY & FRIENDS: GLENN FREY, TIM SCHMIDT, JIMMY BUFFETT, DON JOHNSON, ED BAGLEY JR., BOB SEGER, BONNIE RAITT, ARLO GUTHRIE, KATY SAGAL	Centrum Worcester, Mass.	April 24-25	\$467,263 \$100/\$22/\$20	23,511 sellout	Don Law Co.
DON HENLEY INNOCENCE MISSION	Meadowlands Arena East Rutherford, N.J.	April 28	\$391,000 \$23	17,000 sellout	Ron Delsener Enterprises
ERIC CLAPTON	St. Louis Arena St. Louis	April 21	\$372,465 \$20.50	18,429 sellout	Contemporary Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Dean E. Smith Center Univ. of North Carolina Chapel Hill, N.C.	April 27	\$317,768 \$22.50	14,647 19,268	Cellar Door Prods.
AEROSMITH JOAN JETT & THE BLACKHEARTS	Charlotte Coliseum Charlotte, N.C.	April 28	\$312,660 \$22.50	14,315 15,936	Cellar Door Prods.
ERIC CLAPTON	Reunion Arena Dallas	April 25	\$312,390 \$19.50	16,514 sellout	Beaver Prods.
ALABAMA CLINT BLACK LORRIE MORGAN	Starplex Amphitheatre State Fairgrounds of Texas Dallas	April 28	\$312,250 \$22/\$18	16,370 20,000	MCA Concerts PACE Concerts
ERIC CLAPTON	Hilton Coliseum Iowa State Univ. Ames, Iowa	April 20	\$279,455 \$19.50	14,331 sellout	Ogden Allied Presents
ELLA FITZGERALD BENNY CARTER & HIS ORCHESTRA THE MIKE WOFFORD TRIO	Radio City Music Hall New York	April 26	\$255,960 \$50/\$40/\$30	5,667 5,874	Radio City Music Hall Prods.
DON HENLEY INNOCENCE MISSION	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 27	\$253,000 \$23	11,000 13,000	Ron Delsener Enterprises
ERIC CLAPTON	The Summit Houston	April 24	\$238,905 \$20.20	12,371 15,000	462 Concerts
AEROSMITH JOAN JETT & THE BLACKHEARTS	Arena, Orlando Centroplex Orlando, Fla.	April 25	\$233,438 \$22.75	10,261 11,500	Cellar Door Prods.
PETER ALLEN LARRY MILLER	Westbury Music Fair Westbury, N.Y.	April 26-29	\$199,337 \$25	8,908 14,350	Music Fair Prods.
GEORGE STRAIT PATTY LOVELESS	ARCO Arena Sacramento, Calif.	April 28	\$194,064 \$19.50	10,323 sellout	Varnell Enterprises
AEROSMITH JOAN JETT & THE BLACKHEARTS	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	April 29	\$180,203 \$22.50	8,559 10,500	Cellar Door Prods.
WHITESNAKE BAD ENGLISH	Met Center Bloomington, Minn.	April 27	\$179,681 \$18.50	10,514 11,359	Stardate Prods. Joseph Entertainment Group
AEROSMITH JOAN JETT & THE BLACKHEARTS	Arena, Lee Civic Center North Fort Meyers, Fla.	April 23	\$179,113 \$19.75	9,069 sellout	Cellar Door Prods.
HANK WILLIAMS JR. & THE BAMA BAND EDDY RAVEN KENTUCKY HEADHUNTERS	Arena Univ. of Dayton Dayton, Ohio	April 27	\$162,102 \$17.50	9,577 10,500	Richard Mischell Prods.
DIANA ROSS	The Riverside Theatre Milwaukee	April 25	\$161,892 \$44.75/\$34.75/ \$29.75/\$24.75	4,619 5,000	Joseph Entertainment Group
MILLI VANILLI YOUNG M.C. SEDUCTION	Charlotte Coliseum Charlotte, N.C.	April 25	\$160,136 \$18.50	9,200 sellout	Brusco Barr Presents
MILLI VANILLI YOUNG M.C. SEDUCTION	Patriot Center George Mason Univ. Fairfax, Va.	April 22	\$159,402 \$20.50	7,803 sellout	Music Center Prods.
GEORGE STRAIT PATTY LOVELESS	Selland Arena Fresno Convention Center Fresno, Calif.	April 27	\$159,156 \$18.50	9,003 sellout	Varnell Enterprises

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TALENT IN ACTION

(Continued from page 38)

stant spark plug in Lacy's music. This show proved that a mini orchestra from Paris that respects formality (poetry and classical music structures) could also be as joyful and exclamatory as church music. Under no circumstances should this band be taken for granted.

JIM MacNIE

TERUMASA HINO

Sweet Basil, New York

TERUMASA HINO CAME, he saw, he drizzled. "Today was rain—I hope I won't rain again," Hino said, introducing "Rain Again," from his new Blue Note disk, "Blustruck." But in his first U.S. appearance in almost 10 years, the Japanese trumpeter and his band played a soggy and flaccid hour of music.

Hino and his group were unfocused and tentative throughout their first set on the opening night of a weeklong engagement at Sweet Basil. During the opening number, "Romancero Gitano," also the lead tune on "Blustruck," there was an awkward moment after John Hart's guitar solo when the number almost came to a halt. No one seemed to know who should play on, until Onaje Allan Gumbs began a piano solo.

Hino seemed shy and unsure throughout the performance, and even let guitarist Hart cop more solo time. In readings of Woody Shaw's "Sweet Love Of Mine" and his own "Romancero Gitano," "Rain Again," and "Blustruck," Hino showed none of the confident brassiness that helped make the album "Blustruck" an enjoyable, if uninspiring, disk. Hino, a fusion star in Japan, was too quick to use fusion clichés to fill out his shapeless solos. He played few sustained or flowing lines and rarely swung. All told, a watery performance.

The rhythm section appeared on Hino's album, so unfamiliarity could not be the reason for the stiff performance. Drummer Victor Lewis, at least, was a revelation. He was fascinating to watch as well as to hear as he toyed lovingly with his drum kit, making the drums almost a melodic instrument. But even when Lewis was at his best (which was very good), the band was merely adequate.

STEVEN LICHTMAN

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Timecode-Capable DATs Awaited

Technical Standard Moves Forward

BY SUSAN NUNZIATA

NEW YORK—Recent professional DAT recorder introductions have served to whet users' appetites for recorders with SMPTE timecode capability. However, introduction of these units hinges on the ratification of an industry standard by the International Electro-Technical Institute (IEC).

Early reports from an IEC meeting held in Turkey at the end of April seem favorable. A final draft of the proposed standard was reportedly well received by the committee, and will be put forward to the central IEC office for approval. That process, which could take up to six months, would result in final approval of technical specifications.

SMPTE timecode, a widely used standard from the Society of Motion Picture and Television Engineers, is a digital timecode used to synchronize tape recorders to motion picture or video cameras.

Timecode is recorded onto one track of a tape recorder while the program is recorded on the other tracks. This allows audio to be recorded on one or more tape recorders, edited, and combined with the picture while fully maintaining synchronization.

Standardization, which would allow DAT recorders with timecode to interface with one another as well as with other pieces of gear, is seen as an absolute necessity by manufacturers and end users alike.

"What we're looking for as a company and as an industry is a standard that is sufficient to fulfill the projected needs of the professionals using that product, and to assure the interchangeability of tape with [that] information amongst a variety of different machines from different manufacturers," says Steve Woolley, national sales and marketing manager with Panasonic/RAMSA.

At the National Assn. of Broadcasters Convention last month, Sony presented timecode-capable prototypes in a new DAT series. The units, ranging in price from \$4,000 to \$18,000, are expected to become available in January. They utilize the timecode method put forth in a draft proposal of the standard.

Other manufacturers, like Panasonic, Nakamichi, and Tascam, are awaiting final ratification of the IEC standard before introducing timecode capable units.

Fostex, which introduced its own SMPTE timecode DAT system approximately 18 months ago, has been selling the \$8,000 units with some success and is prepared to modify existing units to be compatible with the IEC standard, says VP Mark Cohen.

In 1988, Fostex submitted its four-head timecode DAT design to the Audio Engineering Society. That year, NHK, Japan's state-owned broadcast organization, in cooperation with Sony and Matsushita, also submitted a proposal to AES. The organization then forwarded the proposals to the IEC, which has been chosen by industry members as the leading standards

organization for this format.

Toward the end of 1988 and into 1989, the Japan National Committee of the IEC worked with the proposals, combining technical elements from both as well as those of other manufacturers on the committee.

A draft, which essentially called for storing timecode data in the subcode or subdata area of DAT, was presented to the full IEC committee in February 1989. Members of the national committees of the IEC sought some changes in the proposal, including the need for a 44.1 kHz sampling rate and the need for compatibility with the binary sample count carried by the AES/EBU interface.

After further modifications of the proposal, a revised draft was drawn up and presented last month. This standard will allow units to accommodate SMPTE, AES/EBU and, film timecode data.

Manufacturers agree that the availability of timecode-generating DAT will open up the growing audio-for-video postproduction and broadcast markets dramatically.

"We're very anxiously awaiting the new timecode format," says Marty Newman, chief engineer with Howard Schwartz Recording, a New York-based studio that specializes in postproduction and jingle work. "We've really been waiting for the industry to settle on a standard, and when they do we'll have a timecode recorder in every one of our rooms."

For postproduction, DAT with timecode could be a powerful, relatively inexpensive tool, adds Newman. "It's almost equal, in some cases better, than a center-track 2-track with timecode," he says. "I don't know if it's going to replace anything, but it's going to be another tool for the tool kit."

At Clinton Recording, New York, a Fostex D-20 DAT with timecode is among the equipment in use. "All our engineers love it," says Roger Deller, the studio's chief maintenance engineer. "We got ours off the boat so we could have it first, and it's been working pretty well."

According to Cohen, the D-20s have been selling very well, although he could not release sales figures. "As more people discover all the features the D-20 has, and the performance it has, our sales have been increasing every month."

Manufacturers report that their customers are constantly asking for DAT with timecode. "They want it, they need it, and they deserve to have it," says Chris Foreman, marketing manager with Panasonic/RAMSA. "But problems still remain. Unlike the conventional machines, which are two-head machines and share a lot of technology with the coming consumer machines, timecode machines are four-head design and a lot more sophisticated."

Although longitudinal timecode was introduced on Sony's PCM 2000 portable pro DAT recorder in 1986, there were problems with synchronization on longitudinal tracks. The proposed IEC standard is based on helical scan four-head design and in-

volves recording timecode data within the subcode area of DAT. It converts timecode into time of day and allows full synchronization.

"We feel confident that the standard will be ratified," says Clayton Blick, marketing manager for Sony Pro Audio. "The standard does work."

Keeping DAT subcodes open to future automation development is an important factor in the evolution of the standard, according to Bill Mohrhoff, marketing manager with Tascam.

"The idea is not to run rampant but to use subcodes for a specific function," says Mohrhoff.



Work Or Play? GM Nick Schiralli, left, and engineer Glen Marchese were caught hiding behind a Neve console during the opening-day bash at 321 Studios on March 21. An estimated 300 guests traipsed through the studio, formerly Record Plant/New York, between the hours of 3:21 p.m. and 3:21 a.m. In addition to good food and drink, three bands—Leningrad, 40 Families, and Madmen—were showcased on what is soon to become the studio's sound stage. Since then, the facility has kept busy. Recently, engineer Ist Van Leel-Ossy recorded and mixed an Adam Bomb project with producer Jack Douglas and keyboardist Nicky Hopkins. Matt O'Brien was also at the console. (Photo: Chuck Pulin)

L.A. Writer/Producer Jay's Midas Touch

Untamished Since Martika's 'Gold' Disk

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

BY SUSAN NUNZIATA

NEW YORK—"I guess I'm a frustrated A&R person," says producer Michael Jay. For this young songwriter/producer, the job does not stop at making a record but involves working with and developing the artist. And, of course, having a good time.

"I like to have fun in the studio," he says. "Every time I walk in the studio, my sessions are like having a party, and I think that shows up on the record, especially on Martika's album. If it sounds like a lot of fun went into making a record, then you can have fun listening to it. That's a big element that goes into what makes a hit."

Ever since Jay worked on Martika's "Gold" album, and co-wrote

its hit single "Toy Soldiers," his phone has been ringing incessantly, he says.

Jay recently completed an album with his latest discovery, Anna Marie, due out on MCA next month. He also produced several songs for Peter Allen's album on RCA, slated for summer release. Seiko Matsuda's duet with New Kid Donny Walberg, "The Right Combination," was produced by Jay, and he is now at work on projects with Brenda K. Starr for Epic, and an English band, Kiss Like This, due out on Chrysalis in July.

Although Jay and Martika are not working together on her next album—they separated for artistic differences, he says—he wrote four songs for that project as well.

PRO
FILE

Jay's career began in 1980, when he got his first industry job with Curtis Mayfield's Custom Records label. He later moved to Handshake Records, a CBS affiliate label, and, in 1985, signed a publishing deal with Paramount's Famous Music.

He met Martika at a taping of "Kids Incorporated" four years ago and, a year later, cut some demos with her and began shopping a record deal. After a six-month bidding war, she was signed to Columbia Records.

Her first single, "More Than You Know," was followed by "Toy Soldiers," the song that established her as an artist and was Columbia's best-selling single of the summer of 1989. Jay co-wrote those singles and seven additional songs on the album.

Interacting with artists is an integral part of Jay's production style. "I like to listen to the artist's ideas a lot," he says. "I've been working with a couple of artists who aren't used to that, which is strange. They just want me to go in and cut the tracks, and they'll just come in on the day I want to do vocals, sing it, and leave."

"I like to get the artist's ideas. It is the artist's record after all. It's a record that they have to live with, and I want them to be happy with it."

Part of pleasing the artist includes pleasing the engineer. Jay has what he considers his "home base" studio, Trax Recording in Los Angeles, where he does most of his tracking. He prefers mixing at Larrabee Sound and also likes working at Ground Control, Santa Monica, and Lion Share Recording.

Trax is equipped with a Soundcraft console, the operation of which Jay turns over to engineer Michael McDonald. "He built the studio and designed the rooms; he put the place together," says Jay. "I basically go with whatever engineer I hire; I like them to work where they're comfortable and on what they're comfortable with."

(Continued on page 48)



Producer/writer Michael Jay, left, worked with Melissa Manchester at Trax Recording recently. Manchester was there recording a duet with Peter Allen titled "Making Every Moment Count," for his upcoming RCA/BMG album release.

AUDIO TRACK

NEW YORK

AT CALLIOPE, Technotronic put down tracks for its live shows with **Madonna**. Elektra act **Dee Light** worked on tracks with engineer **Robert Power**. **Africa and the Jungle Brothers** worked on a new single with engineer **Scott Harding**.

Multi-Sound had **Dave Weiner** in tracking a single for the **Altered Records** act the **Ides Of March**. He also worked on final mixes for **Delta** act the **Stax**. The studio added two Sony DAT recorders.

LOS ANGELES

AT ALPHA STUDIOS, **Beth Chapman** sweetened two songs for Warner Bros./Nashville. The songs, "All I Want" and "That's The Easy Part," were produced by **Jim Ed Norman**. **Nick Decaro** arranged, with **Gary Brandt** engineering and **Joe Schwartz** assisting. **Richard Dworsky** recorded piano performances for a new **Gift Horse Records** project. **Bill Straw** produced, and **Brandt** engineered.

Atlantic artist **Laura Branigan** was in **Westlake Audio's Studio B** working on vocal overdubs with producer **Richard Perry**. **Paul Erickson** engineered; **Bill Malina** and **Craig Johnson** assisted. **SBK** group **Wilson Phillips** tracked and mixed in **Studio A** with producer **Glenn Ballard**. **Francis Buckley** was at the controls, assisted by **Darryl Dobstone**. **Motown** group the **Boys** mixed self-produced tracks in **Studio A**. **Gerry Brown** was at the desk, assisted by **Malina**. **Robert von Arx** was production coordinator.

Larry Robinson was in the **Rock House** producing tracks on **Columbia** artist **Octavia**. **John Van Nest** engineered with **Scott Seymann** assisting.

The **Triplets** recorded a debut album for **PolyGram** at **Entourage**. **Steve Barri** and **Tony Peluso** co-produced. **Peluso** handled engineering duties.

Robert Kraft produced **Michael Paulo** tracks in **Hollywood Sound Recorders' Studio A** for **MCA**. **Dave McNair** engineered, assisted by **Chris Rich**. Special guest **Larry Carlton** is featured on the project. In **Studio B**, **Don Was** worked on overdubs for **Iggy Pop's** latest **Virgin** album. **Ed Cherney** was at the board with **Martin Schmelzle**. **Slash** (from **Guns N' Roses**) made a guest appearance.

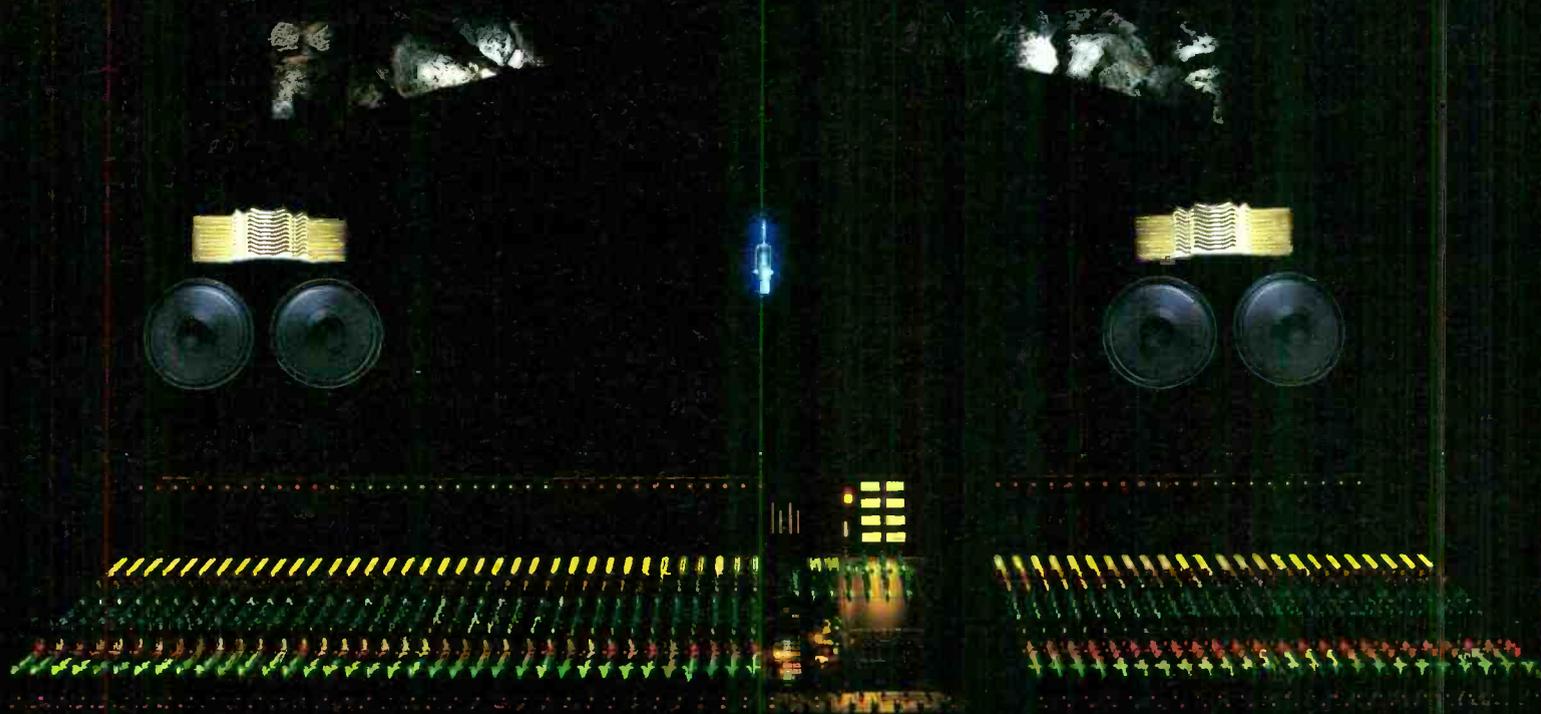
NASHVILLE

VERNASSA MITCHELL WAS IN the **Sound Emporium** tracking an album project for the **Benson Company** with **Sanchez Harley** producing. **Harley** engineered, assisted by **Linell**.

Alabama stopped in at **Recording Arts** to work on overdubs for its new **RCA** album. **Josh Leo** and **Larry Lee** produced with **Steve Marcantonio** at the board, assisted by **Jeff Giedt**. **Billy Joe Walker Jr.** tracked and overdubbed for a new **Geffen** album. **Bob Bullock** engineered, assisted by **Brian Hardin**.

(Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

OTHER CITIES

JOE HARDY WAS IN Ardent, Memphis, to mix the new **Steve Earle** album for MCA. He also produced and engineered the project using Sound Emporium's (Nashville) Neve console and Necam 96 automation (32-track digital).

Studio A at Transmedia, Lithia Springs, Ga., had metal group **Blue Max** in working on its first album. **Michael G. Miller** engineered and mixed. Producer/engineer **David Norman** worked on two tracks for female rapper **Lady B** and six songs for funk/rock artist **Derek**. Norman was at the board on both.

PDS-Universal Studios in Kansas City, Mo., had **DeBora Jones**, **Kevin Griffin**, **Derrick Peters**, **NU Prism**, the **Asiatic Shabazz Posse (A.S.P.)**, and **The Truth Organization (T.T.O.)** tracking for their respective album projects. D.P. produced and engineered for Griffin, Jones, A.S.P. and T.T.O. **Will Shaw** produced and engineered **NU Prism**, with D.P. assisting.

Studio D Recording in Sausalito, Calif., had **Clarence Clemons** and his band, the **Red Bank Rockers**, working on new material with **Dana Chappelle** engineering and **Watts Vereecke** assisting. Also, **Tell Me**, **Tell Me** worked on its second album for **Imagine Records**. **Johnny Thompson** and **Kinkaid Miller** produced, with **Karl Derfler** at the controls. Vereecke assisted.

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

PRO FILE

(Continued from page 46)

To fulfill his A&R aspirations, Jay has launched a production company. Anna Marie was his first project, and Jay saw her signed to MCA. "I'm able to control this album and future albums a little more [from an A&R standpoint] than I would if she wasn't signed to my company," he says.

As head of a production company, Jay's job is to find talent, assemble albums, and, as the company expands, find additional producers to take on some of the projects.

"Eventually I'm hoping that this production company can blossom into a label," he says. "It's not an easy thing to want, but if I keep going the way I'm going, that's where I'm headed. More than producing and writing, I've always really wanted to be the record executive, the guy that puts everything together and makes it happen."

Long-term goals notwithstanding, Jay is happy with the role he serves. "As a producer, what I bring to a project for a label is that they don't really need to have an A&R person heavily watching over a project with me. Maybe some labels aren't going to be comfortable with that yet, and that's fine—I get along great with a lot of A&R people—but eventually what I hope labels will find is that they can leave me alone with a project and I can do both jobs."

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	6	ANA GABRIEL CBS	QUIEN COMO TU 2 weeks at No. One
2	2	3	12	ROBERTO CARLOS CBS	ABRE LAS VENTANAS AL AMOR
3	5	6	10	LUIS ANGEL CBS	FLOR DORMIDA
4	3	5	10	ALVARO TORRES CAPITOL-EMI LATIN	NI TU NI ELLA
5	7	4	10	KAOMA EPIC	DANCANDO LAMBADA
6	8	9	5	RUDY LASCALA SONOTONE	◆ EL CARINO ES COMO UNA FLOR
7	6	7	8	RICARDO MONTANER TH-RODVEN	◆ ME VA A EXTRANAR
8	11	8	6	GUILLERMO DAVILA TH-RODVEN	◆ TESORO MIO
9	4	1	9	GIPSY KINGS ELEKTRA	VOLARE
10	14	17	7	MARISELA ARIOLA	AMARTE ES GENIAL
11	13	13	10	JOSE LUIS RODRIGUEZ POLYGRAM LATIN	SEÑORA BONITA
12	25	—	2	DANIELA ROMO CAPITOL-EMI LATIN	◆ EXPLORAME
13	10	10	24	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN
14	16	23	7	ROCIO DURCAL ARIOLA	YA TE OLVIDE
15	9	12	10	LUCERITO FONOVISA	CORAZON A LA DERIVA
16	22	27	3	MARIO ORTIZ COMBO	QUE SERA DE MI
17	17	15	25	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO
18	26	—	2	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	AY AMOR
19	12	11	17	MIJARES CAPITOL-EMI LATIN	◆ PARA AMARNOS MAS
20	19	—	2	SUZY GONZALES WEA LATINA	TU
*** POWER PICK ***					
21	35	—	2	PANDORA CAPITOL-EMI LATIN	TODAVIA
22	28	22	8	JOSIE ESTEBAN Y LA PATRULLA 15 TTH	UN HOMBRE BUSCA...
23	21	19	6	LOS YONICS FONOVISA	SE HUBIERA IDO SOLA
24	36	25	6	JUAN LUIS GUERRA Y LA 440 KAREN	LA BILIRRUBINA
25	30	32	4	JUAN MANUEL LEBRON CAPITOL-EMI LATIN	ELLA Y TU
26	15	18	12	CHAYANNE CBS	FANTASIAS
27	33	34	3	LUIS ENRIQUE CBS	SOLO
28	34	21	38	LOS BUKIS FONOVISA	COMO FUI A ENAMORARME DE TI
*** HOT SHOT DEBUT ***					
29	NEW ▶	1	1	ANTONIO DE JESUS CBS	COSAS DE LOCOS
30	NEW ▶	1	1	ANGELA CARRASCO CAPITOL-EMI LATIN	ENCADENADOS
31	NEW ▶	1	1	FRANCO DE VITA CBS	PROMESAS
32	37	20	16	ANA GABRIEL CBS	HICE BIEN QUERERTE
33	20	16	12	EMMANUEL CBS	LA VIDA DECIDIO
34	24	29	4	INDUSTRIA DEL AMOR RAMEX	SEÑORA
35	27	—	2	LOS HURACANES DEL NORTE GARMEX	EL RANCHERO CHIDO
36	NEW ▶	1	1	PUPY SANTIAGO CBS	SE ME VAN
37	31	30	4	CANNELA RONEL LATIN SOUND NETWORK	NADIE SE PARECE A TI
38	23	24	5	BRONCO FONOVISA	AMOR TOTAL
39	18	14	12	ISABEL PANTOJA RCA	QUE VOY HACER CONTIGO
40	32	36	14	LUIS ENRIQUE CBS	◆ MI MUNDO

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

Latin Notas



by Carlos Agudelo

LONG-RANGE NEWS. Lissette, the Puerto Rican diva, will perform for the first time in more than five years at New York's Carnegie Hall May 31. It will be an excellent occasion to appreciate this multitalented performer, composer, and producer, who has set standards for innovative pop music throughout her career. Lissette has been heavily promoting her last album, "Asuntos De Mujer" (Capitol/EMI Latin), which, like many of her previous 19 records, is self-produced... A national grand tour by artists Vikki Carr and Fernando Allende, touching 15 cities in September and October, is being planned by the William Morris agency. The agency also hopes to enlist the participation of singer Jose Jose... Lalo Rodriguez, triple winner of last year's Lo Nuestro Latin music awards, has renewed his contract with TH-Rodven for five more albums. Rumors of his going to another company are silenced by this new development. TH-Rodven, by the way, after many years of being the major company in the salsa business, is beginning to make videos for its salsa artists, starting with Lefty Perez and following with Rodriguez. The clips will be co-produced by Blockbuster Video of Venezuela and Lucky Productions of Miami... There is a new Tejano artist making waves. His name is Valentino, and his self-titled album, according to Houston-based Discos MM (distributed by PolyGram), "is much more than just another average recording of tired songs. Nearly 18 months in the making, this... album raises the ante for all future Tejano recordings." The disk, recorded at Sugar Hill Sound Studios, was engineered by Andrew Bradley.

THE DEMISE OF WJIT NEW YORK leaves a hole in the Big Apple's Latin radio scene. Not only was it the oldest Spanish-language radio station in the city but it had become an important forum of discussion for the many problems that affect the Latino population. It is now a hard rock station. Sad as it is, however, it is symptomatic of new developments in Spanish-language radio, namely more aggressive competition for the ears of Spanish-speaking listeners, especially those who follow Latin music. This nationwide trend is producing a realignment of stations, which are forming networks aiming at having a foothold in the country's major markets. The outcome, for the recording

New York fans get a chance to see the fabulous Lissette

industry, is more standardized music formats, which could lead in the next few months to the consolidation of a badly needed field of hit radio stations in Spanish. In fact, right now, radio stations seem to be scrambling for niches, formats, or some type of formula to make them feel safer with respect to an audience whose demographic profile and characteristics keep changing constantly. For small, independent stations, it may be OK to remain loyal to their formats. Their audiences may not shrink so much. But for the biggies, they have to compete head to head with Anglo radio outlets that have the young Latin generation cornered. In other words, they not only have to program for immigrants but also for second-generation Hispanic-Americans. And the only way to get to them is through contemporary Latin-tinged music, with quality and musical standards that are a far cry from what we used to hear five years ago. In New York, one AM is gone but there are at least two more FMs coming. Once they arrive, Spanish-language airwaves are going to be hotter than ever.

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Billboard Home Video

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Rockefeller Fund Backs Vid Group Nonprofit Distrib To Work Obscure Titles

BY PAUL SWEETING

NEW YORK—The Rockefeller Foundation has made an \$850,000 grant to a newly organized, nonprofit corporation created to facilitate the distribution on videocassette of documentaries, independently produced feature films, and cultural programming.

The new corporation, dubbed National Video Resources Inc., will operate temporarily under the auspices of the Rockefeller Foundation while an independent board of directors is as-

'The \$850,000 grant is initial seed money'

sembled. The board is expected to be in place by the end of the year, at which point NVR will become a separate, stand-alone entity.

Gretchen Dykstra, formerly director of communications for the New York City Charter Revision Commission, has been named executive director of the project.

At a news conference here April 27, Peter Goldmark, president of the Rockefeller Foundation, said the foundation was concerned that a variety of worthy films and video programs are going unnoticed by potentially receptive audiences because they do not fit within the parameters of the mainstream video distribution system.

"Why is 'Eyes On The Prize' not generally available on cassette?" he asked, referring to the award-winning PBS series on the history of the civil rights movement. "The answer to that question is the reason we've decided to make this grant."

He described the \$850,000 grant as

"initial seed money," adding that "nobody knows at this point how much [money] this will take."

How, exactly, that money will be disbursed also remains uncertain. Funding priorities and guidelines for independent producers are expected to be developed by the summer.

NVR itself will not be involved in distributing cassettes, according to Dykstra. "We will be exploring mechanisms by which producers can assess distributors," she said. "We will help them devise self-marketing plans and collect information."

Other plans include acting as "a catalyst" for the use of video in classrooms, looking for ways to link producers with nonprofit distributors and compiling a database on retail outlets that carry various categories of nonmainstream programming.

NVR also plans to train librarians on putting together a video collection that represents the variety of programming available, Dykstra said. In that effort, NVR will assimilate information collected by the MacArthur Foundation's 2-year-old initiative to promote the use of video by libraries.

"The MacArthur initiative in libraries is very important," Dykstra said. "They are assessing the impact of that project now and will be sharing some of that information with us. We hope we can build partnerships with the MacArthur Foundation."

Another of NVR's main areas of operation, according to Dykstra, will be audience identification and development. "While we won't be distributing product ourselves, we may very well get involved in packaging collections of related titles," she said. "We hope to be able to work through membership organizations to target programming at particular audiences."

She cited by way of example packaging a series of environmental documentaries in association with the Sierra Club or a similar organization to help "bridge the gap" between producers and a receptive audience.

NVR represents the culmination of several months of work by a task force established by the Rockefeller Foundation in 1989 and headed by independent film and television producer Peter Broderick. The task force, composed of video industry professionals, independent film and video makers, university film curators, and others, issued its final report to the Foundation in October.



Lion Hearted: MGM/UA Home Video presents the sell-through-only Sun Coast Motion Picture Company chain with a Leo Award, recognizing 91-store Musicland Group subsidiary's outstanding merchandising of MGM/UA product. Pictured from left are: Gary Ross, president of Sun Coast; Sun Coast's VP of merchandising Peter Busch and senior VP of operations Frank Vinopal; Craig Van Gorp, director of national accounts for MGM/UA; MGM/UA VP of sales David Bishop; Sun Coast's national marketing director Archie Benike and regional director Michael Colon.

Phoenix Vid Web Raises \$\$ For Expansion

BY BRUCE HARING

NEW YORK—The Movie Superstore of Phoenix has raised \$2.6 million in a public offering, and plans to use part of the capital for expansion of its previous video-only concept into a broader line of entertainment.

Additionally, the chain may begin offering its first franchises within the next four months.

The 2-year old firm's action, which closed Feb. 28, offered 1.5 million units at \$2 per unit to raise net proceeds of about \$2.6 million. The monies are targeted at retiring debt and future expansion.

The company has moved quickly in the wake of its public offering. Initial acquisitions include nine stores from the Colorado-based Giant Video chain and three Phoenix video superstores that were formerly part of the National Video chain, according to Michael Clifton, chief financial officer of the company.

A letter of agreement has already

been signed with Giant, Clifton says, the purchase price pending completion of an audit. The Phoenix stores were purchased for approximately \$2.45 million, a portion of which will be paid in restricted common stock at \$3 per share.

The Colorado agreement also stipulates that The Movie Superstore will pursue four additional stores in Colorado through acquisition and development.

Giant and The Movie Superstore have also agreed to jointly pursue four stores on top of that, bringing the Colorado total to 17 and The Movie Superstore's total affiliations to 26 stores.

All stores in Colorado will retain the Giant Video name, according to Michael's brother Patrick Clifton, the company CEO. Names on any additional stores purchased or built have not yet been determined.

"The Movie Superstore cannot be federally registered because it's generic," he says. "We need a name

that can be registered not only for protection, but for franchising purposes."

Michael Clifton says The Movie Superstore is not daunted by the perception that video retailing's boom days are over.

"The video industry will never see the growth of the early '80s," Clifton says, "but there will be consolidation and you will also see growth in the secondary markets. That's where we will be primarily focused."

The firm has targeted 60 sites in Colorado, New Mexico, Utah, and Arizona for its future stores, Michael Clifton says.

The Movie Superstore's aim is to eventually become the type of full-service entertainment center that Hastings Books, Music & Video has become in the Southwest.

"The [smaller] markets are being ignored by the majority of the bigger players," Michael Clifton says. "Hastings has done a real good job of go-

(Continued on page 57)

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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	7	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
2	2	5	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
3	3	11	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
4	4	13	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
5	5	24	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	7	28	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
7	15	4	TEENAGE MUTANT NINJA TURTLES: HEROES . . .	Family Home Entertainment 23978	Animated	1988	NR	14.95
8	8	39	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
9	6	155	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
10	9	11	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	NR	19.98
11	10	30	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
12	23	3	TEENAGE MUTANT NINJA TURTLES: HOT RODDING . . .	Family Home Entertainment 23980	Animated	1989	NR	14.95
13	11	24	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
14	12	19	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
15	14	32	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
16	13	28	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
17	17	94	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
18	16	15	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
19	24	12	INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	1990	PG	64.85
20	29	15	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
21	RE-ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
22	30	15	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
23	28	2	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER . . .	Family Home Entertainment 23981	Animated	1987	NR	14.95
24	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
25	20	27	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
26	21	25	PAULA ABDUL: STRAIGHT UP ▲	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
27	22	82	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
28	38	159	CALLANETICS ▲ ◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
29	19	10	GLORIA ESTEFAN & MIAMI SOUND MACHINE: EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	NR	19.98
30	31	2	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	NL
31	25	3	PICNIC	RCA/Columbia Pictures Home Video 90613	William Holden Kim Novak	1956	NR	19.95
32	27	6	THE B-52'S: 1979-1989	Warner Reprise Video 3-38160	The B-52's	1990	NR	19.95
33	RE-ENTRY		1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
34	NEW ▶		SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R	NL
35	40	7	THE GOOD, THE BAD, & THE UGLY	MGM/UA Home Video 301465	Clint Eastwood	1968	NR	29.95
36	RE-ENTRY		KAOMA-WORLD BEAT: THE LAMBADA VIDEOS	CBS Music Video Enterprises 9VS-49036	Kaoma	1990	NR	9.98
37	18	7	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
38	34	3	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13	89.95
39	35	26	MILLI VANILLI IN MOTION ▲	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
40	33	10	PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	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.

HOME VIDEO

NEWSLINE

Smile When You Say That: VSDA Refutes Nintendo VP's Remarks

The Video Software Dealers Assn. was not at all amused by statements made to the press by Nintendo of America senior VP Howard Lincoln regarding Nintendo's recent copyright and trademark litigation against retailers in California, Florida, and across Canada. When asked why Nintendo appeared to have concentrated its actions against unsuspecting, mom-and-pop retailers, Lincoln claimed he had informed VSDA legal counsel that Nintendo's investigation of allegedly counterfeit game cartridges could lead to such actions, and suggested VSDA "send something to [its] membership to alert them" (Billboard, April 28). "As near as I can tell," Lincoln added, "they didn't do anything to notify their members."

Last week, VSDA issued a formal, three-page, point-by-point refutation of Lincoln's statement. "When VSDA legal counsel met with Mr. Lincoln in March they advised him that VSDA would review whether there were any indications of a wide-spread [counterfeit] problem reported by VSDA," the Marlton, N.J.-based organization's statement says. "[Lincoln] promised to provide more information as Nintendo obtained it . . . since he had only one example," something VSDA says was never done.

"Under the circumstances," the VSDA statement says, "it would have been totally inappropriate for VSDA to send a message to its thousands of members that numerous video dealers were engaged in renting or selling pirated Nintendo games." The VSDA statement also suggests that Nintendo deliberately sought press coverage of its trademark lawsuits "to intimidate video retailers" who are renting Nintendo game cartridges.

EPM Seminar Notables And Quotables

Speakers at an EPM Communications seminar on direct-response entertainment marketing in New York April 18 offered a wealth of details on the ins and outs of direct marketing (Billboard, May 5). Herewith a few nuggets: Many video programs can be marketed in a variety of ways, from direct-mail catalogs to mail-order clubs to retail distribution, but "the sequence you do it in is very important," said John Hillsman, of Public Media, the parent company of Home Vision. "If you've already done retail and then decide to do a [mail order] continuity series you could have a problem. You really have to figure out the appropriate sequence up front because once the horse is out of the barn, it's all over" . . . The names of titles are also extremely important, said Claire Gruppo, president of cataloger SI Video. "If we're offered two titles, one called 'Video Piano Lesson' and one called 'Play The Piano Overnight' at roughly the same price, we'll take the second one every time" . . . Not all club members are created equal, according to George Spitzer, formerly head of records and video at Book of the Month Club and now an independent consultant. "You want to make sure you qualify your members. If you mail to cheap lists you generally get cheap customers," Spitzer says . . . While Time-Life Video needs 15-20 related titles for a successful continuity series, according to VP Al Markim, most customers don't stick around that long. "If 50,000 people take the first [tape in a series] and you ultimately ship out 250,000 cassettes, that's an average take of five [tapes per customer]," he said. "That's a pretty good number."

Water Bearer Unleashes Pasolini Vids

New York-based Water Bearer Films Home Video is set to release three titles by controversial Italian director Pier Paolo Pasolini May 31 at \$79.95 each. The three films, "Accattone," "The Hawks And The Sparrows (Uccellacci e Uccellini)," and "Love Meetings (Comizi D'amore)," were recently part of a monthlong Pasolini festival at the Museum of Modern Art in New York. Pasolini, who frequently clashed with the Church and Italian authorities, was murdered in 1975. The videos were mastered from new prints supplied by the Pasolini Foundation in Italy.

Video Firms Deal Themselves In . . .

Fries Home Video has signed a multipicture deal with Paragon Arts. First title under the deal is "Night Angel," debuting theatrically in June . . . Connoisseur Video will distribute all current and future Spectacor Video product under a new deal signed by the two companies. Effective immediately, Connoisseur will distribute "The Bolshoi At The Bolshoi" ballet series . . . Vidmark Entertainment has acquired rights to "Amityville Horror: The Evil Escapes—Part IV" from Academy Entertainment. Vidmark was already planning to release an earlier installment in the series, "The Amityville Curse."

RCA/Columbia Sets Sell-Thru Arm For U.K.

RCA/Columbia Pictures Video U.K. has formed a new sell-through division to handle RCA/Columbia and 20:20 Vision product. 20:20 Vision is a second label used by RCA/Columbia in the U.K. The new division, to be based in London, will be headed by Frank Brunger. It is expected to be up and running by "early summer."

PHOENIX VIDEO WEB

(Continued from page 55)

ing into those markets with a total entertainment store. We seem to think there's a big opportunity there."

Citing the cheaper costs of space per square foot in small markets, Michael Clifton says the lack of entertainment choices is the key to successful market penetration. "A Clovis, New Mexico, may have a first-run movie theater, but that's about it," he says. "They want the same type of choices in the small towns as in the large."

The full entertainment concept will be tested in the smaller markets rather than in the pricey Phoenix market, adds Michael Clifton.

The Movie Superstore was created two years ago, when Michael and Patrick Clifton's attempt to purchase Blockbuster Entertainment franchises fell apart.

Using Patrick's background in real estate and Michael's expertise as a CPA and in computers, the pair decided to embark on their own venture. The chain has since grown to six stores in Phoenix, with projected gross revenues of \$2,123,562 based on a projected 11 stores by the end of March 1990.

The public offering was made to lessen the company's highly leveraged position, which Michael Clifton says was at 86% debt to equity before the sale. "We thought we could sleep better at night with better cash flow," he says. "The downside is that the cost is tremendous; whether you do a \$20 million offering or a \$1 million offering, the costs of money are quite high and you need a war chest to get through it. But we did ours, and it lends a lot of legitimacy when we go to some of the bigger brokerage houses to raise additional funds."

Michael Clifton says expansion of The Movie Superstore's horizons will begin within the next six months, and will include experiments with product besides video. "We've been talking with the Liebermans and picking their brains a little bit, and also talking with Video Channels in regard to laserdiscs," Clifton says. "We haven't really come to a conclusion on exactly what we're going to do, whether to have it racked or do it ourselves."

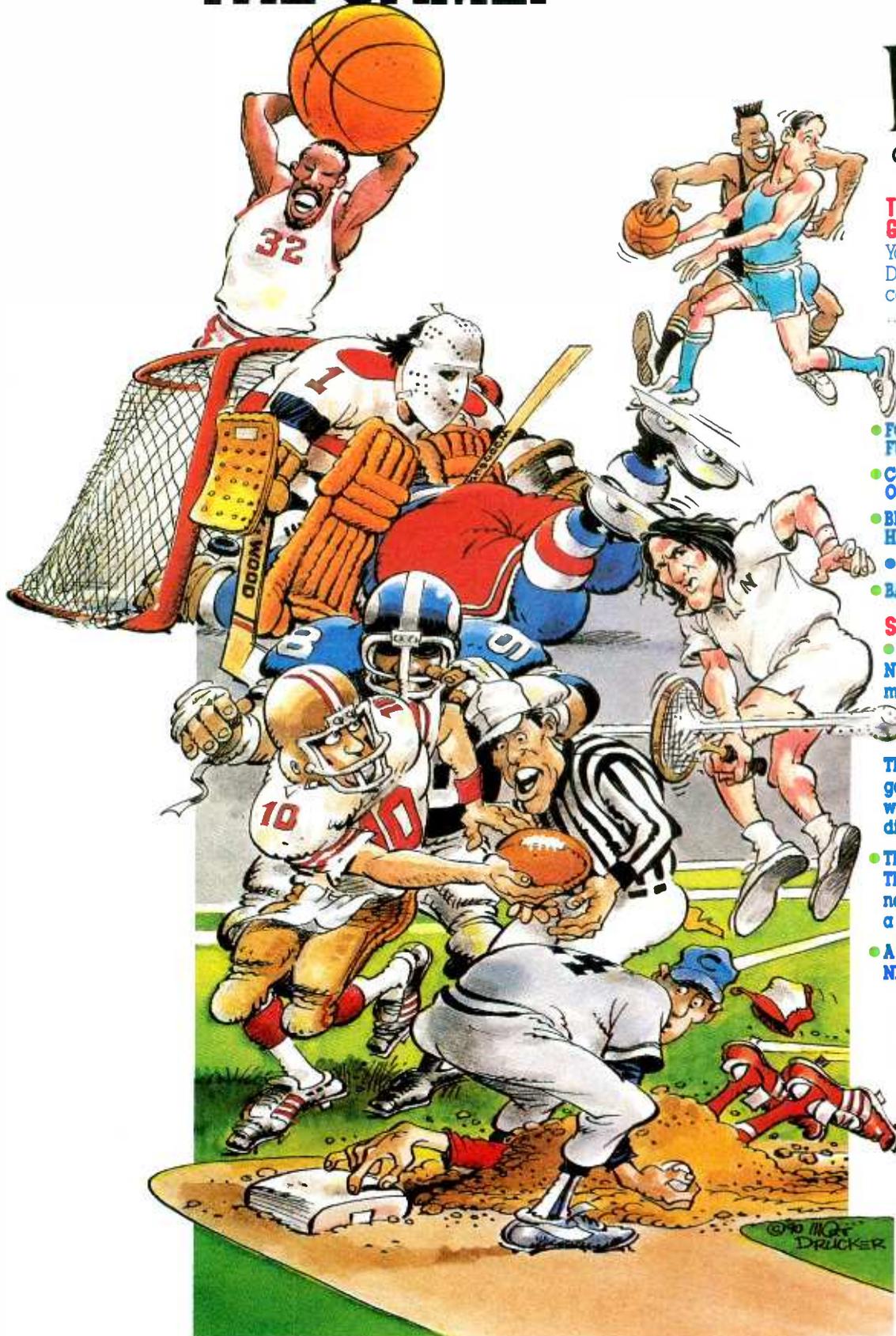
He says full-line stores would offer a selection of magazines, but would probably not delve into books.

The video rental-to-sale ratio at The Movie Superstore is currently about 80-20 in favor of rentals, Michael Clifton says. "We are devoting more space in our stores and in our ad and marketing budget to sell-through," he adds. "About 30% of that budget will be geared toward the sell-through side. Part of it is educating the public that they don't have to go to Wal-Mart."

The master expansion plan for The Movie Superstore calls for "maybe 42 stores by the end of next year, including the Giant acquisition and the stores here." But Michael Clifton does not rule out the possibility of adding more.

"There are a lot of chains between four and 15 stores that have run out of money and don't want the hassle of a public offering," he says. "Plus, it's hard to get money, especially for a video retailer. There are people out there who want to be part of a bigger organization."

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- THE PERFECTLY FUNNY GIFT! The wide appeal and repeatable nature of this program makes it a "sure bet" for video gift-giving.
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Vid Industry Follows Music's Lead On EDI

BY EARL PAIGE

LOS ANGELES—The video industry is enjoying synergistic benefits in electronic data interchange, thanks to advances made by the music industry.

That was pointed up here during the National Assn. of Recording Merchandisers/Video Software Dealers Assn. Operations Conference at the Radisson Plaza Hotel, April 19-20. The conference covered such areas of operations as computer-to-computer trading, shipping and handling orders, and labeling product.

Characterized as the hi-tech summit of the prerecorded home entertainment industry, the conference brings together three committees—NARM/VSDA Operations Committee, the VSDA Manufacturer Operations Committee, and the Recording Industry Assn. of America Operations & Systems Committee.

Rather than reinventing the wheel and forming their own operations committee, the VSDA, by merging with the older NARM group, has leapfrogged up the learning curve, said Jim Nermyr, co-chair of the joint NARM/VSDA operations arm and VP of information systems and treasurer at The Musicland Group in Minneapolis. "What has taken years for audio has taken just months in video," Nermyr said.

In fact, operation improvements in the many areas covered by the conference are so rapid that Nermyr apologized for not providing updated handouts at the meeting.

Nermyr represented both chairs of the NARM/VSDA joint group due to the absence of co-chair Bob Schneider, executive VP of Amarillo, Texas-based Western Merchandisers.

Both the video and audio industry are gearing up to handle product shipments and electronic invoices that use all 12 numbers of the Universal Product Code. Previously, since all product codes in the music and video industry began with the digit 0, many retail computers ignored the first number. But because the Uniform Code Council is running out of numbers, products issued by new companies will begin with the digit 7.

Meanwhile, larger established companies, each of which has already issued enough product to require more than one manufacturer's identification code, will continue to retain 0 as the lead digit for product already issued. But when they apply for new manufacturer's codes, they likely will be assigned to the 7 series.

"We've had to change all the manufacturer numbers in the telecommunication standards to incorporate a six-digit number rather than the [previously used] five-digit number," Nermyr said.

One of the more urgent needs, Nermyr said, is leveraging for the video industry what the music industry has already done with the Voluntary Interindustry Communication standard—based on the format for exchanging information, developed by the American National Standards Institute. "We have to find out how

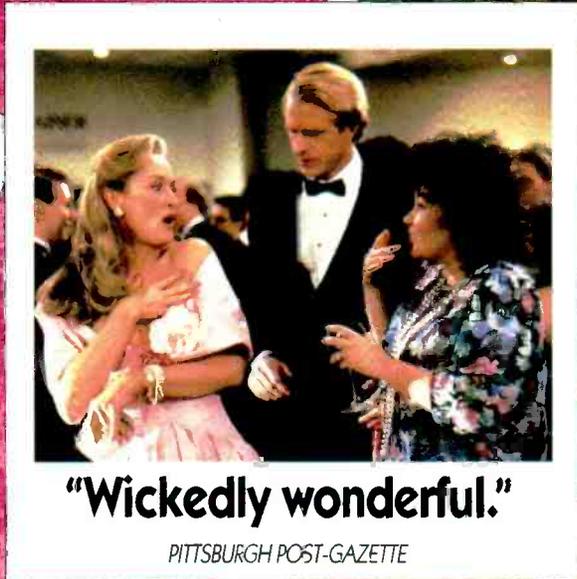
(Continued on page 60)

"Outrageous, wild and wacky. Meryl Streep and Roseanne Barr are superb!"

Jeffrey Lyons, SNEAK PREVIEWS



"Meryl Streep is hilarious!"
James Verniere, CHICAGO SUN-TIMES



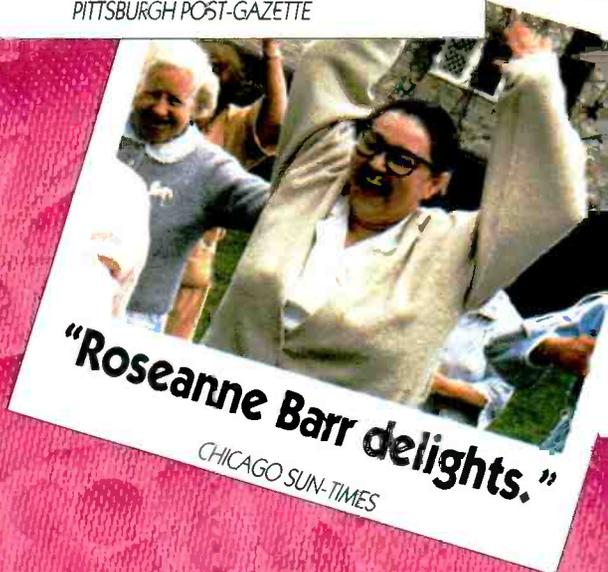
"Wickedly wonderful."
PITTSBURGH POST-GAZETTE



"A great movie."
Arch Campbell, WABC-TV

"Meryl Streep is fall down funny in an inspired, zany performance."

Stewart Klein, WTTN-TV



"Roseanne Barr delights."
CHICAGO SUN-TIMES

Meryl Streep Roseanne Barr

She-Devil

A SEIDELMAN/BRETT PRODUCTION MERYL STREEP ROSEANNE BARR "SHE-DEVIL" ED BEGLEY JR. SYLVIA WILES and LINDA HUNT Music by HOWARD SHORE Produced by JONATHAN BRETT and SUSAN SEIDELMAN Directed by SUSAN SEIDELMAN

PG-13 Parents Strongly Cautioned Some Material May Be Inappropriate for Children Under 13 Orion Pictures

MCA Kid Video Teaches Words Through Music

LOS ANGELES—MCA Home Video's "Rock & Read," a children's video that looks like Peter Max meets Club MTV, teaches vocabulary with the help of updated nursery songs sung by the likes of De La Soul and ex-Bangles Susanna Hoffs and Vicki Peterson.

In "Rock & Read," Hoffs is heard singing "Twinkle, Twinkle Little Star," De La Soul performs a gentle rap version of "I'm A Little Teapot," Michael Barsimanto does "The Alphabet Song," Vicki Peterson and Bobby Donati offer a rocking version of "Row, Row, Row Your Boat" that could even hit pop radio, and Tom Kelly interprets "The Eensy Weensy Spider."

The tape, aimed at children aged 2-7, bowed April 19 at a suggested retail price of \$14.95. "Rock & Read" was written, directed, and co-produced by Susanna Hoffs' mother—Tamar Simon Hoffs, the director of the feature film "The Allnighter" as well as of numerous music videos (including two for the Bangles). Patricia Hodges and Elizabeth Daley co-produced.

Tamar Hoffs' lively 29-minute debut in the world of kid video stars children from her own family, as well as the offspring of her friends. As each song is heard, the kids mock-play scaled-down musical instruments on a colorful stage, frolicking against a giddy, wildly imaginative background concocted by animator Bill Konersman ("Sign O' The Times") and theatrical designer Michael Devine ("Story Theatre"). With the use of computer animation, the kids romp in their otherworldly playground. At one point, they even skateboard in space above the earth.

Each song focuses on certain "key words" that are contained in the lyrics. These words are shown numerous times on the screen, and the objects they represent are also displayed in imaginative ways. Near the end of the tune, viewers are asked to sing the key words during a sing-along segment. Then, the song's complete lyrics are shown on the screen as a child recites them. Tying it all together is host Pauly Shore, a comedian who recently signed to the "Parenthood" TV series and who comes across in this video like a cool, slightly addled surfer ("Hey, little dudes").

"Words and literacy have always been a part of everything I do," says Tamar Hoffs, who has three children and three grandchildren, and has spent a lot of time singing along with them and telling them stories. "The media takes over children's minds from an early age—the TV is always on in the background. I thought I could influence them [in a positive way]. How could I keep literacy and love of words and books alive in my own family?"

Bar-code changes,
EDI programs studied
... see page 71

The story of the
greatest evil
ever known to man...
His ex-wife.

Meryl Streep Roseanne Barr

She-Devil

Order Cut-Off Date: JUNE 12
Street Date: JUNE 28

ORION
HOME VIDEO

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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	59	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
2	4	3	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS	CBS-Fox Video 2423	14.98
3	18	57	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	19.95
4	17	13	NBA AWESOME ENDINGS	CBS-Fox Video 2422	14.98
5	2	53	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
6	7	107	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
7	12	3	HOCKEYS HARDEST HITTERS	JCI Video JCV-8209	9.95
8	5	21	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO	Dick Regan Prod.	24.95
9	8	5	FINAL FOUR: THE MOVIE	JCI Video 8206	19.95
10	6	153	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
11	11	109	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
12	3	167	AUTOMATIC GOLF ▲ ◇	Simitar Ent. Inc. VA 39	14.95
13	13	97	A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
14	14	45	T'AI CHI CH'AUN	King Of Video	42.95
15	NEW ▶		GREG NORMAN: THE COMPLETE GOLFER	Paramount Home Video 12684	29.95
16	16	15	GREG NORMAN, THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
17	10	59	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
18	9	83	NFL CRUNCH COURSE	Fox Hills Video	19.95
19	NEW ▶		ROCK EM', SOCK EM', HOCKEY	JCI Video 8211	9.95
20	19	31	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
SELF IMPROVEMENT™					
1	1	47	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
2	4	35	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
3	2	9	WORDPERFECT	Morris Video 3154	14.95
4	RE-ENTRY		PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	29.95
5	RE-ENTRY		BLUE ANGELS: RAZOR SHARP	Crocus Entertainment	9.95
6	6	7	EMERGENCY ACTION-FIRST AID	Activideo	19.95
7	8	5	RAND MCNALLY VIDEOTRIPS: A GUIDE TO WASHINGTON D.C.	Best Film & Video Corp.	19.95
8	3	47	SWAYZE DANCING	Celebrity Associates FRV-130	NL
9	9	15	HOT COUNTRY DANCIN'	Bookshelf Video	29.95
10	12	5	LEARNING DOS	The Video Professor	19.95
11	10	15	TOP GUN JETS II	Simitar Ent. Inc.	14.95
12	11	31	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
13	NEW ▶		NATIONAL GEOGRAPHIC: LOVE THOSE TRAINS	Vestron Video 5370	29.98
14	13	19	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	29.95
15	14	5	USING M.S.D.O.S.	Video Logic	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. Next week: Health and Fitness.

HOME VIDEO

New Chateau Label To Launch Vid Mag

Monthly Tapes Will Focus On World Of Visual Arts

BY CHRIS MCGOWAN

LOS ANGELES—A new video label, Chateau Video, is hoping to tap into the growing art market with a monthly video magazine devoted to the visual arts.

"ART The VideoMonthly," available by subscription and through retail outlets, will cover national arts news such as blockbuster exhibitions, art fraud, corporate collections, and other major art events. It will also include interviews with famous artists and renowned collectors (such as celebrities with formidable art collections).

"Art is on the minds of a lot of people these days, and these videos will keep you in tune with what's happening," says Robert Heller, who co-founded Los Angeles-based Chateau Video and is director of marketing and business affairs.

Some topics to be covered in the first releases of "ART" are the contemporary arts in Russia and Japan, censorship and the Robert Mapplethorpe controversy, rumors surrounding the huge price tag on Van Gogh's Irises, a look at architectural models for the new Getty Museum, and Cristo's Tokyo/Los Angeles environmental art "umbrella" project.

In addition, plans call for each month's issue to have a Videos To The Editor segment that will include video letters submitted by viewers. Another aspect planned for the magazine is to have a different guest artist design the cover of each month's video.

"The art world is at its most explosive stage at this time," says Heller. "The auction houses in New York are looking for a billion-dollar auction season, which is incredible."

More and more people are following art these days, because of record-breaking eight-figure sales of classic paintings and because of controversies such as that surrounding Mapplethorpe's explicit photography. "Art is getting at the front of social and economic issues," adds Heller.

"This is a tool to capture doctors, lawyers, business people—anyone with an interest in learning... what's going on in the world of art."

EDI IN SPOTLIGHT

(Continued from page 58)

we adopt that standard," Nermyr said. "I think from that will come standards that will be appropriate in audio, too, because it doesn't make sense to have two standards, since the information is pretty compatible."

In summarizing strides made in video, Nermyr said standard forms "were only introduced" six months ago and yet compliance by several of the 13 labels tracked is already rapid: Buena Vista, CBS/Fox, Fries, HBO, IVE, MCA, Media, MGM/UA, Orion, Paramount, RCA/Columbia, Vestron, and Warner.

Although the music industry led the way in setting standards, it has been a bit slower in implementing them, he added.

Assistance in preparing this story was provided by Ed Christman in New York.

"ART The VideoMonthly" is tentatively set to debut this fall, according to Heller. The video magazine will be marketed through direct-mail catalogs, mailing lists, art and general consumer magazines, video stores, bookstores, and gift stores. It will also be sold to museum and university libraries.

The monthly magazine will be available on an annual subscription basis for about \$240. Subscribers will receive at least 12 tapes plus written matter. They will also be able to buy the tapes individually, probably at a

price of \$20 each.

Production will be handled by the Reeves Entertainment Group, which is owned by Thames International. The host and editor in chief of the tapes will be Henry Hopkins, who is currently director of the Frederick R. Weisman Arts Foundation and was previously the director of the San Francisco Museum of Modern Art and the Fort Worth Museum.

"ART The VideoMonthly" will be the first release for Chateau Video. The other co-owners of the company are Eliane Gans and Dan Bockman.

FOR WEEK ENDING MAY 12, 1990

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	5	TEEN MUTANT NINJA TURTLES/COWABUNGA ...	1990	14.95
2	3	29	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS	1989	14.95
3	2	30	BAMBI	1942	26.99
4	4	32	THE LAND BEFORE TIME	1988	24.95
5	8	65	TEEN MUTANT NINJA TURTLES: HOT RODDING ...	1989	14.95
6	10	80	TEEN MUTANT NINJA TURTLES: HEROES ...	1988	14.95
7	6	50	TEEN MUTANT NINJA TURTLES: THE SHREDDER ...	1987	14.95
8	5	82	CINDERELLA	1950	26.99
9	7	19	THE LITTLE MERMAID	1978	9.95
10	9	88	CHARLOTTE'S WEB	1973	14.95
11	11	241	DUMBO ▲ ◇	1941	29.95
12	13	28	WINNIE THE POOH: NEW FOUND FRIENDS	1989	12.99
13	14	136	AN AMERICAN TAIL ◇	1986	29.95
14	15	186	ALICE IN WONDERLAND ▲ ◇	1951	29.95
15	17	9	MCTREASURE ISLAND	1989	9.95
16	18	28	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY	1989	12.99
17	23	15	BEEETLEJUICE VOLUME 1	1989	14.95
18	NEW ▶		BABAR: THE MOVIE	1990	24.95
19	24	127	DISNEY'S SING ALONG SONGS: HEIGH-HO!	1987	14.95
20	22	134	LADY AND THE TRAMP	1955	29.95
21	20	28	WINNIE THE POOH: THE WISHING BEAR	1989	12.99
22	12	8	HERE COMES PETER COTTONTAIL	1971	14.95
23	21	3	BUGS VS. ELMER	1990	14.95
24	25	100	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◇	1986	14.95
25	16	49	VELVETEEN RABBIT	1985	14.95

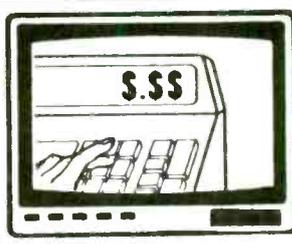
◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar 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.

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Pretty Woman (Buena Vista)	7,150,551	1,710 4,182	5	81,325,487
2	Teenage Mutant Ninja Turtles (New Line)	6,914,351	2,377 2,909	4	98,030,628
3	The Guardian (Universal)	5,565,620	1,684 3,305	—	5,565,620
4	Spaced Invaders (Buena Vista)	4,474,336	1,821 2,457	—	4,474,336
5	Hunt for Red October (Paramount)	2,983,934	1,479 2,017	8	99,097,627
6	Q & A (Tri-Star)	2,816,605	912 3,088	—	2,816,605
7	Wild Orchid (Triumph)	2,622,637	819 3,202	—	2,622,637
8	Driving Miss Daisy (Warner Bros.)	1,630,821	1,063 1,534	19	96,111,623
9	Miami Blues (Orion)	1,464,649	833 1,758	1	5,417,400
10	Crazy People (Paramount)	1,426,592	1,135 1,257	2	9,927,735
11	Ernest Goes To Jail (Buena Vista)	1,422,964	1,582 899	3	19,164,229
12	The First Power (Orion)	1,262,851	1,147 1,101	3	17,696,046
13	I Love You To Death (Tri-Star)	1,033,560	783 1,320	3	12,522,815
14	The Cook, The Thief (Miramax)	563,846	132 4,272	3	2,421,270
15	Lisa (MGM)	543,010	286 1,899	1	1,904,479
16	House Party (New Line Cinema)	537,830	464 1,159	7	21,943,567
17	Gods Must Be Crazy II (Columbia)	489,168	278 1,760	2	3,207,046
18	Cinema Paradiso (Miramax)	356,415	123 2,898	10	3,198,366
19	My Left Foot (Miramax)	289,169	260 1,112	24	13,296,489
20	Joe Versus the Volcano (Warner Bros.)	271,836	393 692	7	35,809,717
21	Body Chemistry (Concorde)	252,161	91 2,771	7	1,171,694
22	Born on the Fourth of July (Universal)	250,185	424 590	18	68,553,164
23	Steel Magnolias (Tri-Star)	240,160	304 790	23	80,252,231
24	Little Mermaid (Buena Vista)	237,919	503 473	23	83,098,524
25	Nuns on the Run (Fox)	225,779	299 755	6	9,042,273
26	Look Who's Talking (Tri-Star)	210,282	295 713	27	137,659,950
27	Henry V (Goldwyn)	202,267	133 1,521	23	8,573,057
28	Streets (Concorde)	192,450	75 2,566	14	1,510,053
29	Cry-Baby (Universal)	181,500	330 550	3	7,271,705
30	Brain Dead (Concorde)	180,648	72 2,509	14	1,350,034
31	Opportunity Knocks (Universal)	175,315	373 470	4	9,895,615
32	Haunting of Morella (Concorde)	172,398	74 2,337	8	1,248,973
33	Lord of the Flies (Columbia)	172,895	293 590	6	13,218,555
34	Glory (Tri-Star)	160,880	279 577	19	26,183,972
35	Handmaid's Tale (Cincom)	110,197	56 1,968	7	5,475,515
36	Bad Influence (Triumph)	95,846	133 721	7	12,364,045
37	Overexposed (Concorde)	91,776	48 1,912	7	577,701
38	Impulse (Warner Bros.)	88,110	53 1,662	3	1,618,394
39	22nd Tournee of Animation (Expanded)	86,844	14 6,203	4	346,876
40	Too Beautiful For You (Orion Classics)	82,052	14 5,861	8	525,533

HOME VIDEO

STORE MONITOR



by Earl Paige

TOUGH TURTLES: Are the Teenage Mutant Ninja Turtles just about the hottest in-store promotion that video retail firms have going just now? The answer is yes, but with a big caveat, according to Stuart Kallman, VP of video club operations at 200-store Erol's. Kallman and Lou Berg, president of the Video Software Dealers Assn. and operator of two-unit Audio Video Plus, Houston, led a round-table discussion at the recent Operations Conference put on by VSDA and its affiliate group, the National Assn. of Recording Merchandisers (see stories, pages 58 and 71). Erol's has had the Turtles at a couple of stores and finds there are many considerations to avoid disaster and fully capitalize on the incredible popularity of the act. The fact is, the Turtles may well be too popular for some stores. The selection of stores is critical. "You can't just pick out any store," Kallman said. "One consideration is how much promotion happens in the community. With the Turtles or any kid vid promotion, Saturday or Friday are optimal dates so you have parents around. Figure on more staff," he said, since "you need more assistance for all the little people." Selecting a store with ample interior room is another suggestion. Also, don't overpromote. Notice in Erol's magazine and signs in the host store two weeks prior is enough hype, he said. Gaining the cooperation of neighboring merchants, possibly tying in with a grocery or pizza parlor, is a good idea. In malls, there are requirements for advance notice to avoid problems of congestion.

L.A.'S THE PLACE: The VSDA Los Angeles Chapter and neighboring Southern California group are looking to promote joint events and to work more closely together, says Lou Berg, who invited in the board members of the respective chapters for a meeting during the operations conference. Rick

Karpel, director of regional and government affairs, was also on hand. In terms of attendance, the L.A. chapter draws the largest number of attendees at its Universal Sheraton gatherings, some of which have been miniature trade shows. The Southern California group is large, too, and dates back prior to the formation of VSDA in 1982. The group has been holding meetings at the Disneyland Hotel.

BREADTH OF COPY: Maybe "Black Rain" and "Sea Of Love" get most of the attention and no doubt depth of copy on the big A titles guarantees your store will draw traffic. But there's a business out there beyond the latest hits that isn't dependent on whether there are a lot of box-office winners or not one month to the next, according to James Warburton, president of Baker & Taylor, who was a featured speaker during the recent American Video Assn. convention. A lot of the buzz at the confab focused on the basic supply deal between B&T and AVA members, some of it controversial (Billboard, April 14). But Warburton sought to step away from the basic mechanics of the partnership and, in his first major address since taking the helm at B&T, talk about video in the broader sense. "Pricing is really not the major issue this business is confronted with, in my mind. It's really maintaining the interest of your customer and providing the creative merchandising that stimulates that kind of business. More than 50% of the customers that walk into your front door have no idea of what they want when they hit the door. To a large degree, what you present and how you present it determines what they leave with. Everyone can't walk out with the latest hit title, but everybody can and should walk out with a video that can satisfy them. Clearly this is a hit-driven industry. But as our business matures so does the consumers' interest. The best research I've seen suggests we're missing many great opportunities to expand video rental and sales if we're not really merchandising special-interest and specialty-type product in a way that hits the customer in the face," said Warburton, boasting that B&T has amassed a catalog of 21,000 titles and now has a telephone linkup that allows customers to track the status of orders on every one of those titles.

U.K.'s Video Box Chain Has Big Expansion Plans

LONDON—Video Box, which claims to be the U.K.'s largest video rental merchandiser, is aiming to change the face of video renting over the next two years by heavy investment in various types of new outlets.

Until now, Video Box has oper-

'Now is a time of significant opportunity for video rental'

ated as a store-within-a-store in convenience- and department-store chains. The new plans involve opening 75 giant Video Boxes, each containing concessionary space designed for other businesses like tobacconists, liquor sellers, news agents, and confectioners; 75 stand-alone Video Box stores; and 75 self-contained units within other stores. Video Box plans to open 13 of the latter by June of this year and 45 of each of the three categories by June 1991.

The company will also increase its outlets within convenience stores from 330 to 500 over the same period. It is exploring the possibility of operating in untapped areas, such as large industrial-company premises. The first venture in this new sector was a Video Box operation that started business in January in the London head office of Shell.

The first stand-alone location opened in March in Birmingham, and the first offering concessionary space to other businesses will open this month in Plymouth. All the new operations will feature the company's new corporate identity, in-store branding, and external signage, and will include a sizable sell-through selection.

Video Box's chief executive, Brian Smillie, states that now is a time of "significant opportunity" for video rental.

"Market penetration of the video rental habit is not in decline," says Smillie, "and therefore it is the responsibility of both the retailer and distributor to promote and develop video rental convenience to the customer."

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VIDEO PRODUCT

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	5	DEAD POETS SOCIETY	Touchstone Pictures Touchstone Home Video 947	Robin Williams	1989	PG
2	6	2	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
3	2	7	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG
4	4	4	THE ABYSS	CBS-Fox Video 1561	Ed Harris Mary Mastrantonio	1989	PG-13
5	3	7	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG
6	7	5	CASUALTIES OF WAR	RCA/Columbia Pictures Home Video 50183	Michael J. Fox Sean Penn	1989	R
7	8	5	AN INNOCENT MAN	Touchstone Pictures Touchstone Home Video 910	Tom Selleck	1989	R
8	5	11	PARENTHOOD	Universal City Studios MCA/Universal Home Video 80921	Steve Martin Dianne Wiest	1989	PG-13
9	NEW ▶		SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
10	9	11	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R
11	10	13	TURNER & HOOD	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
12	NEW ▶		BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
13	11	13	UNCLE BUCK	Universal City Studios MCA/Universal Home Video 80891	John Candy	1989	PG
14	13	9	THE PACKAGE	Orion Pictures Orion Home Video 8747	Gene Hackman Tommy Lee Jones	1989	R
15	12	12	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
16	14	6	MILLENIUM	IVE 68908	Kris Kristofferson Cheryl Ladd	1989	PG-13
17	15	18	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
18	16	5	SHOCKER	Universal City Studios MCA/Universal Home Video 80931	Michael Murphy Peter Berg	1989	R
19	17	15	DO THE RIGHT THING	Universal City Studios MCA/Universal Home Video 80894	Danny Aiello Ossie Davis	1989	R
20	26	3	COMMUNION	New Line Cinema M.C.E.G./Virgin Home Entertainment	Christopher Walken	1989	R
21	21	2	JOHNNY HANDSOME	IVE 68902	Mickey Rourke Elizabeth McGovern	1989	R
22	18	4	COOKIE	Lorimar Film Entertainment Warner Home Video 660	Peter Falk Emily Lloyd	1989	R
23	27	2	SHIRLEY VALENTINE	Paramount Pictures Paramount Home Video 32248	Pauline Collins	1989	R
24	24	3	STAYING TOGETHER	Hemdale Film Corp. HBO Video 0345	Tim Quill Sean Astin	1989	R
25	19	17	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
26	20	4	BEST OF THE BEST	The Movie Group SVS, Inc.	Eric Roberts James Earl Jones	1989	PG-13
27	25	3	SECOND SIGHT	Lorimar Film Entertainment Warner Home Video 659	John Larroquette Bronson Pinchot	1989	PG
28	30	16	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
29	29	19	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
30	32	6	APARTMENT ZERO	Academy Entertainment 1205	Hart Bochner Colin Firth	1989	R
31	22	10	RELENTLESS	Cinetel Films, Inc. RCA/Columbia Home Video 90493-5	Judd Nelson Robert Loggia	1989	R
32	23	8	YOUNG EINSTEIN	Warner Bros. Inc. Warner Home Video 11759	Yahoo Serious	1989	PG
33	38	6	LITTLE MONSTERS	MGM/UA Home Video 907292	Fred Savage Howie Mandel	1989	PG
34	31	12	NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
35	28	23	K-9	Universal City Studios MCA/Universal Home Video 80880	James Belushi	1989	PG-13
36	33	7	THE PHANTOM OF THE OPERA: THE MOTION PICTURE	RCA/Columbia Pictures Home Video 77013-5	Robert Englund	1989	R
37	36	12	PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
38	37	18	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
39	34	4	STEPPATHER 2: MAKE ROOM FOR DADDY	Millimeter Films HBO Video 0371	Terry O'Quinn Meg Foster	1989	R
40	35	9	BREAKING IN	Samuel Goldwyn Pictures HBO Video 0380	Burt Reynolds Casey Siemaszko	1989	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

HOME VIDEO

Barker Raises Hell Again With Media Film 'Nightbreed'

VIDEO FROM THE DARK SIDE: Clive Barker, the prolific novelist with a penchant for horror-tinged "fabulous fiction," who has taken to directing some of his own works, is at it again. He recently lensed "Nightbreed," a high-profile title arriving on dealer shelves in early August from Media Home Entertainment.

The 36-year-old, English-born Barker, who's earning increasing praise in literary circles, gathered quite a film/video follow-

film has dozens of manifestations. In a delirious, hallucinogenic way the movie is able to do that. I intended for a delirium where you moved at incredible speed and viewers would have a good time with it. There are some pretty weird sights on view. My favorite review was the one that called it an Indiana Jones odyssey on acid."



by Jim McCullaugh

ing several years ago for his first directorial effort, "Hellraiser," still a cult classic. In fact, he says, "People come up to me at book signings with Pinhead tattooed on their arm. That's commitment." And no less a goremeister than Stephen King has declared: "I have seen the future of horror, and its name is Clive Barker."

Based on his story "Cabal," this new cinematic effort, he says, combines two classic horror styles. "What I wanted to do," he says, "was confront the late-20th-century horror villain with another older, but more interesting tradition—the semimythological, shape-changing creature which in this

monsters interested in preserving their sanctuary. The film's central character and his maniacal psychologist (played by director David Cronenberg, of "Scanners" and "Dead Ringers" fame) are drawn to the site for a bloody, apocalyptic confrontation.

"My interests as a novelist and film maker now is someone who likes imaginative work of one kind or another," he continues. "I like taking reality for a ride and delivering the reader or viewer to a place they didn't think they were going to go . . . starting off in reality and then twisting it into some new configuration."

(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 AVAILABILITY
BACK TO THE FUTURE II (PG) Michael J. Fox, Christopher Lloyd MCA/Universal/None	5/8/90 (5/24/90)	\$116.4 (1865)	Poster, Banner, Buttons, Display
STREET ASYLUM (NR) Wings Hauser, G. Gordon Liddy, Alex Cord Magnum/\$89.98	5/17/90 (6/6/90)	NA (NA)	Poster, Sellsheet
TRIUMPH OF THE SPIRIT (R) Willem Dafoe, Edward James Olmos, Robert Loggia RCA/Columbia/\$89.95	5/8/90 (5/23/90)	\$4.62 (40)	Poster, Admats

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

CONSPIRACY Glyn Houston, James Wilby Academy/\$79.95 Prebook cutoff: 5/10/90; Street: 5/31/90	OUT OF SIGHT, OUT OF MIND Susan Blakely, Wings Hauser, Edward Albert, Lynn-Holly Johnson Prism/None Prebook cutoff: 5/8/90; Street: 5/31/90
KEATON'S COP Lee Majors, Abe Vigoda, Don Rickles Cannon/\$89.95 Prebook cutoff: 5/14/90; Street: 6/5/90	THIEVES OF FORTUNE Shawn Weatherly, Lee Van Cleef, Michael Nouri Academy/\$89.95 Prebook cutoff: 5/10/90; Street: 5/31/90
MAX AND HELEN Treat Williams, Alice Krige, Martin Landau Turner/\$79.98 Prebook cutoff: 5/9/90; 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.

HOME VIDEO

BACKLOT BEAT

(Continued from preceding page)

One of the highlights of this film, he says, which should spill over well into home video, is its huge assemblage of visually innovative creatures. "I wanted to make a movie that celebrates the monsters," he says. "It's on their side from word one. They're comical, sexy, and strange. Yes, they eat people and blood will flow. But the forces of oppression will make even more blood flow. You end up preferring the monsters over the human beings. And we wanted to make sure the creatures didn't look like creatures people had seen before. They walk the line between repulsive and fascinating."

Barker says he will continue balancing writing and directing and "will probably do two more books before I direct another movie, although I'm involved in executive-producing other pictures." His current book, "The Great And Secret Show," which enjoyed a lengthy stay on the New York Times best-seller list in February, has been optioned to A&M Films. Some of Barker's other works, including "In The Flesh" and "The

Last Illusion," are also due for the screen, as is "Hellraiser III."

Media says it expects to back the title with a major marketing and promotional campaign. Retailers, for example, who order six copies of the film will receive a free "Nightbreed" satin jacket valued at \$50. Media will also offer "A Human's Guide To The Nightbreed" brochure. Barker, like King, says he also appreciates the strong video afterlife horror movies enjoy. "I know people who have seen 'Hellraiser' dozens and dozens of times," he says. "I got one letter from a San Francisco fan who says his favorite activity in the world is inviting unsuspecting people over and showing them 'Hellraiser.'"

LIGHT OF THE MOON: Charles Band, Full Moon Entertainment chairman and CEO, who was the godfather of such cult classics as "Re-Animator," "Troll," "Ghoulies," and "Trancers," says his brand of sci-fi and horror/fantasy genre is also alive and well. After having run Empire Entertainment for several years,

he hooked up with Paramount Home Video for an exclusive distribution deal that recently saw PHV move about 50,000 copies of "Puppetmaster." Two other current films being primed for home video distribution through PHV are "Shadowzone" and "Meridian—Kiss Of The Beast," which Band characterizes as a "weird, erotic spin on the 'Beauty And The Beast' concept."

Inking a new PHV distribution deal calling for another six films, Band says he's just finishing directing "Crash And Burn," a sci-fi thriller with 90-foot robots.

"I'm trying to concentrate more on science fiction and fantasy," he says, "than straight-on horror. There's been so much horror, it's gotten diluted. There's no question that there's a certain appeal for the escapism of sci-fi and fantasy horror, as long as you do something that is a little different and is well made... But the days are gone when you can pick up movies and release a whole mass of genre films and hope for any success."

FOR WEEK ENDING MAY 12, 1990

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
			★★ NO. 1 ★★					
1	2	23	HANGIN' TOUGH LIVE ▲ ²⁰	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98
2	1	11	25X5: CONTINUING ADVENTURES OF ROLLING STONES	CBS Music Video Enterprises 19V-49027	Rolling Stones	1990	D	19.98
3	5	39	HANGIN' TOUGH ▲ ¹⁷	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
4	3	25	STRAIGHT UP ▲ ³	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
5	4	27	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
6	6	9	EVOLUTION	CBS Music Video Enterprises 19V-49032	Gloria Estefan/Miami Sound Machine	1990	LF	19.98
7	10	5	THE B-52'S: 1979-89	Warner Reprise Video 3-38160	The B-52's	1990	D	19.95
8	7	27	MILLI VANILLI IN MOTION ▲ ²	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
9	9	17	KENNY G LIVE ●	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	C	19.98
10	NEW ▶		BARRY MANILOW: LIVE ON BROADWAY	Arista Records Inc. 6 West Home Video	Barry Manilow	1990	C	24.95
11	11	21	HIS PREROGATIVE ▲ ²	MCA Music Video 88001	Bobby Brown	1989	LF	19.95
12	12	3	SOUL PROVIDER: THE VIDEOS	CBS Music Video Enterprises 2VS-49043	Michael Bolton	1990	SF	12.98
13	13	9	THE SENSUAL WORLD, THE VIDEOS	CBS Music Video Enterprises 2VS-49034	Kate Bush	1990	SF	12.98
14	20	3	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN	EMI Home Video 1627	Red Hot Chili Peppers	1990	C	14.98
15	15	13	DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	C	19.98
16	NEW ▶		POSITIVE MENTAL OCTOPUS	EMI Home Video 1614	Red Hot Chili Peppers	1990	SF	14.98
17	16	3	TALES FROM THE GYPSY ROAD	PolyGram Music Video 082 163-3	Cinderella	1990	LF	19.95
18	14	5	HARD N' HEAVY VOLUME 6	MPI Home Entertainment MP1681	Various Artists	1990	D	19.98
19	8	5	WORLD BEAT: THE LAMBADA VIDEOS	CBS Music Video Enterprises 9VS-49036	Kaoma	1990	SF	9.98
20	RE-ENTRY		THE CREAM OF ERIC CLAPTON	PolyGram Music Video 081-189	Eric Clapton	1990	LF	24.95

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

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CALL US FOR YOUR NEXT SIMULTANEOUS RELEASE

Charisma To Emphasize Videos

Label Looks To Virgin For Style Tips

BY JIM BESSMAN

NEW YORK—Being so closely related to such a video-friendly company as Virgin Records, its new sister label, Charisma, will place similar emphasis on the medium as a key promotional tool.

Charisma will also benefit directly from Virgin's production expertise—at least in the beginning. Assisting coordinator of video services Elizabeth Velazquez and art director Steve Samiof, her superior, are Virgin co-managing director Jeff Ayeroff and director of video operations Lydia Sarno.

"We're independent of Virgin, but Jeff will have a role in shaping our videos," says Velazquez, who joined Charisma's New York headquarters following two and a half years as Ayeroff's assistant in Los Angeles.

Citing Virgin's and especially Ayeroff's reputation for noticeably "on the edge" video clips, Velazquez expects Charisma's output to eventually follow suit.

"We don't want to be exactly like Virgin, but to create our own look that isn't like everything else out there," she says.

The label's first clip, Brent Bourgeois' "Dare to Fall in Love," was directed in Paris by Erick Ifergan, who previously filmed videos for the Innocence Mission.

"It's extremely stylized, which is how I always think of Virgin videos," says Velazquez. "It's also sophisticated, sexy, and subtle, with dark, mys-

terious women who aren't just spreading their legs like so many videos you see that aren't subtle at all."

Charisma has also finished a video for Maxi Priest's "Close to You," shot in Los Angeles by Geoffrey Barish (Don Henley, Cowboy Junkies, John Hiatt).

"It's a really sexy song with a sensual beat," says Velazquez. "The video has the same pace, with incredibly beautiful color tones, and a lush, exotic set."

Look and style aren't only concerns for Charisma's video production team.

"It's so important to have a video with the right look for the right outlet," says Rhonda Herlich, Charisma's national director, AC/Video promotion, who previously handled adult contemporary radio promotion for RCA.

"You don't work a video channel like you work a radio station, because [the video channel personnel] don't care about the sound. They want a look, and if your video fits their look you'll get play."

Herlich specifically points to VH-1 as a video outlet that "doesn't look at the Hot 100 chart" but is willing to play a good video if it fits a certain format, whether it is No. 1 or not. But she stresses that her video promotional targets extend beyond VH-1 to all national and local video outlets, much as her adult contemporary radio promotion role involves crossing records over to other radio formats.

Meanwhile, both Velazquez and

Herlich feel that Charisma's small size allows valuable input from everybody. Velazquez adds that new directing talent will be sought for alternative artists and lower budget videos, though she notes that a "fairly considerable" cost went into the Bourgeois clip, because "we wanted to make an impact on our first video, so we got a top director."

Other videos have been completed for Charisma artists in England. Kirsty MacColl has finished a clip for "Days" and three other tracks from her album, while Something Happens has done a video for its first single, "Hello, Hello, Hello, Hello (Petrol)."



A Rosy Picture. Joanne Gardner, producer for Acme Pictures, confers with Chris Hillman, center, and John Jorgenson of the Desert Rose Band during the shooting of the MCA act's "In Another Lifetime" clip. The video was directed by Bill Pope.



by Melinda Newman

ROCKAMERICA has plucked **Caprice Carmona** from the West Coast as its new head of programming. Carmona, most recently at **Enigma Records**, started with the video pool April 30.

ATLANTIC's Lisa Dulebohn has been promoted to manager of video promotion for the label. Dulebohn, who recently moved to the West Coast, oversees the day-to-day video production activities for the company. She will continue to be involved in all aspects of preproduction, planning, logistical coordination, editing, and interfacing with production companies. Dulebohn joined Atlantic in May 1986 as a video producer.

YAKETY YAK: Continuing the movement started with Earth Day, a new music video based on the 1958 **Leiber & Stoller** classic is being prepared by producer **Jolie Jones** for a June shoot. To be used as the centerpiece of the Take It Back Foundation's recycling campaign, the video will feature a blend of animation, special effects, and appearances by **Quincy Jones** (Jolie's father), **Paula Abdul**, **Kenny Loggins**, **Randy Newman**, **Alice Cooper**, **B.B. King**, and **Bugs Bunny**. Directors **Tim Newman** and **Michael Patterson** and record producer **Stewart Levine (Simply Red)** will head up the production team. The site for June 9-10 shoot is the **A&M Studios**.

BERLIN BREAK: **Video Music Inc.** of Norristown, Pa., has inked a deal with West Berlin's **Studio K-7** to distribute alternative videos stateside. The first two videos for release are "Kings Of Independence" and "Best Of Berlin Independence Days '88." The 35-minute "Kings" tape was recorded live during 1987's Kings Of Independence Festival in Berlin. It features **Nick Cave & the Bad Seeds**, **Crime & the City Solution**, and the **Swans**. The second tape offers clips from such alternative acts as **Mudhoney**, **Life In A Blender**, **PIG**, the **Overlords**, the **Killer Bees**, the **Buzzcocks**, **Blind Idiot God**, and the **Young Gods**. Suggested retail for each tape is \$24.98. Interested parties can call **Eve S. Seaman** of VMI at 215-272-7771.

ADJUST YOUR BUNNY EARS: We alerted you a few weeks ago that **Playboy Entertainment Group** was unveiling the first national show that highlights uncensored videos. A few more details have since been revealed. The show, which premiered May 3, has repeat airings on May 5, Monday (7), and Wednesday (9). Unedited clips deemed steamy enough for "Playboy's Hot Rocks": **Bee Gees'** "Bodyguard," **Quincy Jones'** "The Secret Garden," **Alice Cooper's** "Poison," **Tim Karr's** "Rubbin' Me The Right Way," **Bar-**

ry White's "I Wanna Do It Good To You," **Cheap Trick's** "Up The Creek," **2 Live Crew's** "Me So Horny," and **Georgia Satellites'** "Shake That Thing."

IT'S NOT TOO LATE to enter **Sony/American Film Institute's** Sixth Annual Visions Of U.S. video contest. For the music video category, applicants may use an original score or a previously published work, with permission of, course, and submit their masterpiece on 1/2-inch or 8mm videocassettes. Entries must not be more than 20 minutes long. The grand prize winner, selected from three other categories as well, gets a Sony CCD-V99 8mm Hi8 camcorder with more than 400 lines of resolution. Among the judges are actors **Tim Robbins**, **Willem Dafoe**, **Levar Burton**, and film maker **Jonathan Demme**. Submission deadline is June 15. For more information, write to Visions Of U.S., P.O. Box 200, Hollywood, Calif. 90078.

ARMCHAIR PROGRAMMER: Bright, bright colors are what struck us in the screening room this week. **Tony Toni Tone's** "The Blues" (**PolyGram**) is red, yellow, green, and every other color as well (great editing). Similarly eye-catching is **Carlene Carter's** "I Fell In Love" (**Reprise**). It's great to have her back, and get a load of who's playing in her backup band... Except for that fur and lingerie scene, **Iron Maiden** lead singer **Bruce Dickinson's** "Tattooed Millionaire" (**Columbia**) manages to rise above all the normal hard-rock clichés and is really a humorous, enjoyable clip... For alternative outlets, turn to **Dramarama's** "Wonderama" (**Chameleon**). It's a cross between the black & white **Cherry 7-Up** commercials and the **Cars'** "Drive" clip... **Taylor Dayne's** "I'll Be Your Shelter" (**Arista**) features some nice photography and starts with a rare toned-down performance by Dayne that, of course, doesn't last... **Ryuichi Sakamoto** offers his version of the **Robert Palmer** girls—kimono clad, no less—in his **Virgin** clip "You Do Me"... Though radio has not embraced it, why not help break **Tom Kimmel** by playing his striking black-and-white clip "A Small Song" (**PolyGram**). It's worth it just for the baby in the guitar case scene.

LOCAL LOOK: **MTV** has "Unplugged," **VH-1** has "New Visions," but for seven years now, "The **Jon Hammond Show**" has been capturing artists and musicians in live settings. Produced in New York, the show airs here on **Manhattan Cable**, and, according to host and producer **Hammond**, is also seen on **Boston Cable**, three stations in California, and several outlets in Europe and Japan. The half-hour program is a show for and about musicians and its guests have ranged from the late **Jaco Pastorius** to guitarist **Les Paul** to the **Who's** **John Entwistle**. A recent show featured Liverpool-based blues band **Juke**, guitarist (and show associate producer) **Joe Berger**, and Russian trumpet player **Valery Ponomarev** (filmed in Paris). An upcoming program promises **Chick Corea** performing on the acoustic piano. If you have artists that you think would be appropriate for the show, call **Hammond** at 212-340-9007.

VH-1 Adds Six Episodes To Successful 'Country' Show

BY MELINDA NEWMAN

NEW YORK—In its continued commitment to country music, VH-1 is shooting six more episodes of the 30-minute "This Is VH-1 Country."

Though the program is done in six-episode increments, that in no way implies a halfhearted commitment by VH-1 to the format, according to producer **Jessica Falcon**. "The channel is completely committed to the show and it will continue without question," she says. "I like doing it in six-show increments so I can change it and keep it fresh."

"The show is supposed to be edgy, which isn't a word you normally associate with country," says VH-1 Senior VP of programming **Juli Davidson**.

Apparently the show is catching on. According to Davidson the ratings are strong and growing. "The ratings have been going up at the 11:30 a.m. Saturday slot so we decided to give it another play during the week on Sunday nights." The show is also receiving additional promotion on the channel and is being cross-promoted on **MTV**.

The four initial episodes, which began airing last November, featured the hosts in different settings. For the next six, shot in February, VH-1 traveled to Nashville, constructed a special set, and scaled the

program back to 30 minutes.

For the upcoming six programs, taped in New York, the shows will all be themed. The new series will kick off Saturday (12) with host **Mary Chapin Carpenter** premiering videos that have come out since the last episode aired. **Randy Travis'** program will highlight artists in the Country Music Hall Of Fame, particularly those who have influenced him. **Carlene Carter's** show, themed "It's A Man's World," will spotlight videos by top male country vocalists, and **Dwight Yoakam's** program, dubbed "On The Fringe," will screen videos from artists with country influences not normally associated with that genre, such as the **Band** and **John Fogerty**. Two other episodes are being planned with **Emmylou Harris** and a host to be named later.

Some of the highlights of the past programs have been host performances. That will continue in the new episodes but in a more limited capacity. "We'll probably only have half of the artists performing this time," says **Falcon**. Each episode includes six clips and an interview with the host.

"It hasn't been a problem finding clips with good production values," **Falcon** says. "When I started at VH-1 four years ago, it really was.

(Continued on page 66)

MUSIC VIDEO



All Hail The Queen. Queen Latifah, second from left, holds court during the video shoot for "Come Into My House" from her Tommy Boy album. Pictured, from left, are Rodd Houston, director of video production for the label; Latifah; director Simeon Sopher; and producer Meike Kopp.

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

DAVID BAERWALD

All For You
Bedtime Stories/A&M
Steve Fredriksz/Nitrate Films
Jesse Dylan

BOO YAA T.R.I.B.E.

Raid
New Funky Nation/4th & B'way
Morgan Lawley/Dreamtime
Ian Fletcher

MARK COLLIE

Looks Aren't Everything
Hardin County Line/MCA
Marc Ball/Scene Three
John Lloyd Miller

COMPANY OF WOLVES

The Distance
Company Of Wolves/Mercury
Steven Wren
Romeo Tirone

DEATH ANGEL

Seemingly Endless Time
Act III/Geffen
Louise Feldman/O Pictures
Matt Mahurin

RICHARD ELIOT

When A Man Loves A Woman
Take To the Skies/Intima
Morgan Lawley/Dreamtime
Dorian Sanchez

EVERY MOTHER'S NIGHTMARE

When The Walls Come Down
Every Mother's Nightmare/Arista
Gene Wagner, Lyn Healy/VIVID
Marc Bienstock

CLEVE FRANCIS

Love Light
Love Light/Playback
Wes Malkin/Milestone Films
D.J. Schweitzer

M.C. HAMMER

You Can't Touch This
Please Hammer Don't Hurt 'Em/Capitol
John Oetjen/Fragile Films
Rupert Wainwright

JANET JACKSON

Black Cat
Janet Jackson's Rhythm Nation: 1814/A&M
Jeff Tannebring/The Company
Wayne Isham

STANLEY JORDAN

What's Going On
Cornucopia/Blue Note
F.M. Wells/Desert Music Pictures
Jim Gable

SAM KINISON

Under My Thumb
Leader Of The Banned/Warner Bros.
Marty Callner/Cream Cheese
Marty Callner

THE LONDON QUIREBOYS

I Don't Love You Anymore
A Bit Of What You Fancy/Capitol
Warren Hewitt/VIVID
Andy Morahan

TOM PETTY

Yer So Bad
Full Moon Fever/MCA
Amanda Pirie/Nitrate Films
Julien Temple

ROLLING STONES

Terrifying
Steel Wheels/Columbia
F.M. Wells, J. Tinnell/Desert Music Pictures
Jim Gable

LINDA RONSTADT/AARON NEVILLE

When Something Is Wrong With My Baby
Cry Like A Rainstorm, Howl Like The Wind/Elektra
Lynn Rose/Red Car
Tom Ackerman

SALTY DOG

Lonesome Fool
Every Dog Has Its Day/Geffen
Dinah Breakell, Lyn Healy/VIVID
Drew Carolan

SILK TYMES LEATHER

The Woman In Me
It Ain't Where Ya From, It's Where Ya At/Geffen
Lenny Grodin, Peter Baron/GPA Films
Rich Murray

THE SUNDAYS

Here's Where The Story Ends
Reading, Writing, And Arithmetic/DGC
Anita Staines/State, Ltd.
Peter Scammell

YZ

Tower With The Power
Sons Of The Father/Tuft City
Matt Cole/Soundtrack City
Pamela Birkhead

MUSIC VIDEO

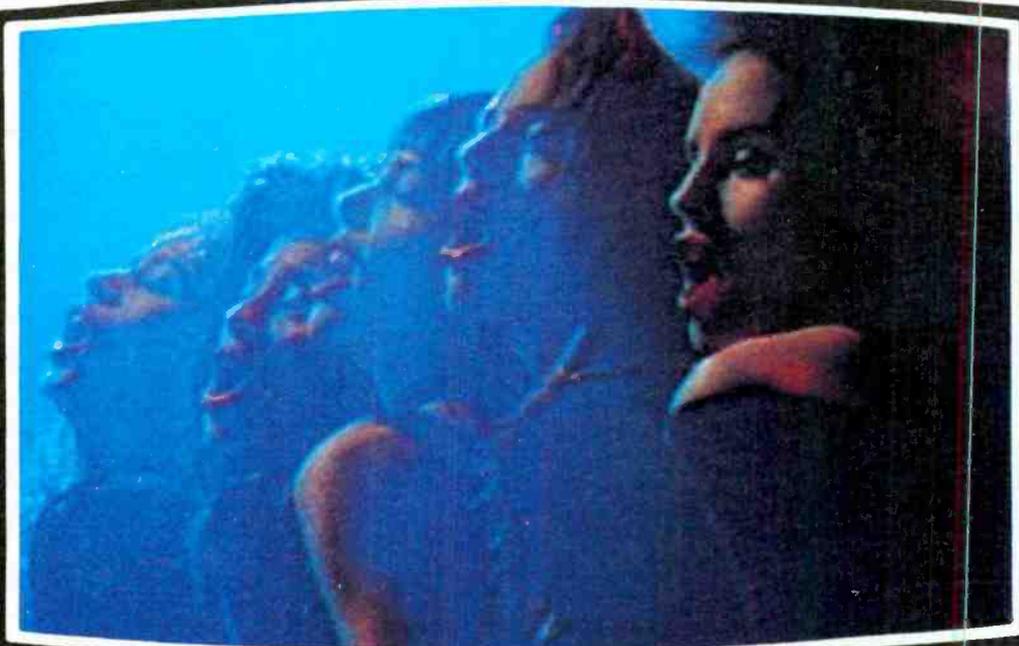


PHOTO BY KEVIN MAH-OUM

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NEW YORK: Alex Kelly, 212-536-5223

LOS ANGELES: Anne Rehman, 213-859-5313



Mixed Emotions. Columbia act Love/Hate completes shooting its video for "Blackout In The Red Room." At the shoot, from left, are Ron Oberman and Tom Gibson, Columbia; Jon E. Love, Joey Gold, Skid, and Jizzy Pearl of Love/Hate; executive producer Lyn Healy; band manager Ton Consolo; director Drew Carolan; and producer Joe Charbanic.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS Richard Barone, River To River Little Caesar, Chain Of Fools Bell Biv DeVoe, Poison Billy Joel, The Downeaster "Alexa" Sam Kinison, Under My Thumb Midnight Oil, Forgotten Years The Lightning Seed, Pure Technotronic, This Beat Is Technotronic Great White, Babe, I'm Gonna Leave You	ADDS Nick Lowe, All Men Are Liars Brent Bougeois, Dare To Fall In Love Taylor Dayne, I'll Be Your Shelter Quincy Jones, Tomorrow Tina Turner, Foreign Affair	ADDS Najee, Tokyo Blue Sweet Sensation, Love Child Ryuichi Sakamoto, You Do Me Grayson Hugh, How 'Bout Us Snap, The Power Doug Lazy, Can't Hold Back Janet Jackson, Alright Ana, Gotta Tell Me Something Angela Winbush & Ron Isley, Lay Your Troubles Down Troop, All I Do Is Think Of You
BUZZ BIN The Cure, Pictures Of You Depeche Mode, Enjoy The Silence House Of Love, I Don't Know Why I Love You	FIVE STAR VIDEO Johnny Clegg, Cruel, Crazy, Beautiful World Gloria Estefan, Oye Mi Canto Miki Howard, Until You Come Back To Me Billy Joel, The Downeaster "Alexa" Elton John, Club At The End Of The Street Lyle Lovett, Here I Am Paul McCartney, Put It There Suzanne Vega, Book Of Dreams	HEAVY Bell Biv DeVoe, Poison Body, Footsteps In The Dark En Vogue, Hold On Tony Toni Tone, The Blues Digital Underground, The Humpty Dance Sybil, Crazy For You Freddie Jackson, All Over You Queen Latifah, Come Into My House Howard Hewitt, Show Me After 7, Ready Or Not
STRESS Black Crowes, Jealous Again	CURRENT Basia, Cruising For Bruising Shawn Colvin, Diamonds In The Rough Everything But The Girl, Driving Julia Fordham, Lock And Key Gipsy Kings, Volare Grayson Hugh, How 'Bout Us Neville Brothers, Bird On A Wire Michael Penn, This & That Dianne Reeves, Never Too Far Geoffrey Williams, Blue	MEDIUM Troop, Spread My Wings Tyler Collins, Girls Nite Out Whistle, Always And Forever Def Con 4, Say You Love Me Michael Cooper, My Baby's House Johnny Gill, Rub You The Right Way Dianne Reeves, Never Too Far The Good Girls, Love Is Like An Itchin' In Your Heart Angela Winbush, No More Tears Soul II Soul, Get A Life Michel'le, Nicety Today, Why You Get Funky On Me Donald Newkirk, Sweat You By All Means, Do You Remember Jamaica Boys, Shake It Up Ace Frehley, Sittin' In The Lap Of Luxury
CURRENT Aerosmith, What It Takes Fleetwood Mac, Save Me Andrew Ridgeley, Shake Tom Petty, Yer So Bad MC Hammer, U Can't Touch This Billy Idol, Cradle Of Love	OR U W GUIDE Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	HEAVY Michael Bolton, How Can We Be Lovers Phil Collins, Do You Remember Heart, All I Wanna Do Is Make Love To You Janet Jackson, Alright Madonna, Vogue Sinead O'Connor, Nothing Compares 2 U Wilson Phillips, Hold On Robert Plant, The Hurting Kind Slaughter, Up All Night
HEAVY Michael Bolton, How Can We Be Lovers Phil Collins, Do You Remember Heart, All I Wanna Do Is Make Love To You Janet Jackson, Alright Madonna, Vogue Sinead O'Connor, Nothing Compares 2 U Wilson Phillips, Hold On Robert Plant, The Hurting Kind Slaughter, Up All Night	CURRENT Gun, Better Days The Rave-Ups, Respectfully King Of Rain The Smithereens, Blues Before And After Tall Tales & True, Passing Out The Chains Michael Penn, This & That House Of Love, I Don't Know Why I Love You The Cure, Pictures Of You Teala, The Way It Is Robert Plant, The Hurting Kind Slaughter, Up All Night Black Crowes, Jealous Again The Almighty, Destroyed Faster Pussycat, House Of Pain Hunters And Collectors, When The River Runs Dry Midnight Oil, Blue Sky Mine del Amitri, Kiss This Thing Goodbye Elton John, Club At The End Of The Street Shark Island, Paris Calling Pretty Boy Floyd, I Wanna Be With You Damn Yankees, Coming Of Age Ozzy Osbourne, Shot In The Dark Baton Rouge, Walks Like A Wcman	10 hours daily 1000 Louisiana Ave., Houston, TX 77002
ACTIVE Adam Ant, Room At The Top B-52's, Deadbeat Club Jude Cole, Baby It's Tonight Damn Yankees, Coming Of Age Electronic, Getting Away With It Faster Pussycat, House Of Pain Faith No More, Epic Giant, I'll See You In My Dreams L.A. Guns, The Ballad Of Jayne Richard Marx, Children Of The Night Michael Penn, This & That Roxette, It Must Have Been Love The Smithereens, Blues Before And After	CURRENT del Amitri, Kiss This Thing Goodbye The Church, Metropolis Danger Danger, Bang Bang The 4 Of Us, Drag My Bad Name Down The Front, Motion Kiss, Rise To It The London Quireboys, 7 O'Clock Biz Markie, It's Spring Again Public Enemy, 911 (Is A Joke) The Rave-Ups, Respectfully King Of Rain Sneeze Beez, Stranger Than Paradise Suzanne Vega, Book Of Dreams	ADDS Sweet Sensation, Love Child Taylor Dayne, I'll Be Your Shelter Perfect Gentlemen, Ooh La La (I Can't Get Over You) The Cover Girls, All That Glitters Isn't Gold The Church, Metropolis Slaughter, Up All Night En Vogue, Hold On
MEDIUM del Amitri, Kiss This Thing Goodbye The Church, Metropolis Danger Danger, Bang Bang The 4 Of Us, Drag My Bad Name Down The Front, Motion Kiss, Rise To It The London Quireboys, 7 O'Clock Biz Markie, It's Spring Again Public Enemy, 911 (Is A Joke) The Rave-Ups, Respectfully King Of Rain Sneeze Beez, Stranger Than Paradise Suzanne Vega, Book Of Dreams	CURRENT del Amitri, Kiss This Thing Goodbye The Church, Metropolis Danger Danger, Bang Bang The 4 Of Us, Drag My Bad Name Down The Front, Motion Kiss, Rise To It The London Quireboys, 7 O'Clock Biz Markie, It's Spring Again Public Enemy, 911 (Is A Joke) The Rave-Ups, Respectfully King Of Rain Sneeze Beez, Stranger Than Paradise Suzanne Vega, Book Of Dreams	POWER Sinead O'Connor, Nothing Compares 2 U Calloway, I Wanna Be Rich Michael Bolton, How Can We Be Lovers Babyface, Whip Appeal Adam Ant, Room At The Top Janet Jackson, Alright Rod Stewart & Ron Isley, This Old Heart Of Mine Linear, Sending All My Love Wilson Phillips, Hold On Roxette, It Must Have Been Love Jane Child, Don't Wanna Fall In Love Seduction, Heartbeat
BREAKOUTS Digital Underground, The Humpty Dance Linear, Sending All My Love Little Feat, Texas Twister Lock-Up, Nothing New Joe Satriani, I Believe	 9 hours weekly 1722 Gower Street, Los Angeles, CA 90028	ADDS Phil Collins, Do You Remember Perfect Gentlemen, Ooh La La (I Can't Get Over You) The Cure, Pictures Of You Ace Frehley, Sittin' In The Lap Of Luxury Tyler Collins, Girls Nite Out Aftershock, Always Thinking Of You Fleetwood Mac, Save Me
 The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	ADDS Phil Collins, Do You Remember Perfect Gentlemen, Ooh La La (I Can't Get Over You) The Cure, Pictures Of You Ace Frehley, Sittin' In The Lap Of Luxury Tyler Collins, Girls Nite Out Aftershock, Always Thinking Of You Fleetwood Mac, Save Me	 Continuous programming 704 18th Ave. South, Nashville, TN 37203
CURRENT Alan Jackson, Here In The Real World Kentucky Headhunters, Dumas Walker Lionel Cartwright, I Watched It All (On My Radio) Doug Stone, I'd Be Better Off (In A Pine Box) Rodney Crowell, If Looks Could Kill Dese-t Rose Band, In Another Lifetime Robin Lee, Black Velvet Tanya Tucker, Walking Shoes Lacy J. Dalton, Black Coffee Steve Wariner, The Domino Theory Clint Black, Walkin' Away Travis Tritt, Help Me Hold On Highway 101, Walkin' Talkin' Cryin' Barely... Marty Stuart, Hillbilly Rock Baillie And The Boys, Perfect Southern Pacific, I Go To Pieces Foster And Lloyd, Is It Love Canyon, Carryin' On Eddy Raven, Island Exile, Nobody's Talking Alabama, Pass It On Down Mark Collie, Looks Aren't Everything Restless Heart, Dancy's Dream	HEAVY Heart, All I Wanna Do Is Make Love To You Sinead O'Connor, Nothing Compares 2 U Michael Bolton, How Can We Be Lovers Calloway, I Wanna Be Rich Aerosmith, What It Takes Wilson Phillips, Hold On Madonna, Vogue	HEAVY Kentucky Headhunters, Dumas Walker Zaca Creek, Ghost Town Lionel Cartwright, I Watched It All (On My Radio) Rodney Crowell, If Looks Could Kill Doug Stone, I'd Be Better Off (In A Pine Box) Travis Tritt, Help Me Hold On Clint Black, Walkin' Away Tanya Tucker, Walking Shoes Marty Stuart, Hillbilly Rock Alan Jackson, Here In The Real World Canyon, Carryin' On Robin Lee, Black Velvet Mark Collie, Looks Aren't Everything Restless Heart, Fast Movin' Train Sawyer Brown, Did It For Love Highway 101, Walkin' Talkin' Cryin' Barely... Lacy J. Dalton, Black Coffee Baillie And The Boys, Perfect Steve Wariner, The Domino Theory Mac McAnally, Back Where I Come From

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

CARLENE CARTER'S "I Fell In Love" video, the title track from her upcoming *Reprise* album, features an incredible backup band. **Levon Helm** plays mandolin, **Howie Epstein's** on bass, and **Albert Lee** plays guitar. They are joined by keyboardist **Benmont Tench**, drummer **Ed Greene**, accordion player **Phil Parlapiano**, and upright bassist **John Ciambotti**. **Gerry Wenner** directed the colorful performance clip. **Thomas Calabrese** produced for **Planet Pictures**.

Oley Sassone directed and shot the new **Buckwheat Zydeco** video, "Hey Good Lookin'." Could he be talking about special guest **Dwight Yoakam**? **Matthew Pomerans** produced the **Island Records** clip for **Mark Freedman Productions Inc.**

Tony Toni Toné has "The Blues" in its latest video, culled from the **Wing** album "Revival." **David Kellogg** directed the **Squeak Pictures** video, spiced with splashy wardrobe and great dance moves. **Pam Tarr** produced; **Mark Roshovsky** was cinematographer.

Tom Kimmel's "Small Song" video is a "coming of age" portrait that documents some of the more poignant moments in a young man's life. **Brian Grant** directed with producer **Jonathan Small**. **DP Tom Richmond** shot the 35mm black & white clip, taken from Kimmel's **Polydor** album "Circle Back Home."

DGC rocker **Little Caesar** turned in a power-packed, sweat-drenched performance at the **Park Plaza Hotel** to reel "Chain Of Fools," a clip from the band's upcoming major-label debut. **Tamra Davis** directed with **O Pictures** producer **Anita Wetterstedt**.

NEW YORK

PICTURE VISION'S **Jon Small** recently teamed up—for the third time—with **Atlantic Records'** **Sweet Sensation**. **Small** directed "Love Child," an updated cover of the **Supremes'** classic **Motown** hit, in a local high school. The girls per-

form their inimitable dance routines in the school's hallways and classrooms. **Michael Negrin** directed photography; on the fast-paced clip. **Small** produced with executive producer **Steven Saporta**. In addition, **Small** and **Negrin** also directed and shot the new **Seiko** video, "All The Way To Heaven." Filmed in a New York loft, the clip serves as an introduction of the Japanese artist to the U.S. audiences. **Keith Young** choreographed the piece, **Small** produced, and **Saporta** executive produced.

Rich Murray directed "Old Landmark," a new video for **Lectern act Witness**. He shot footage in **Astoria, N.Y.**, mixing clips of dance and street scenes to create an upbeat video montage. **Lenny Grodin** produced the clip for **GPA**.

MGMM director **Peter Lauer** directed "Party Starts Now" for **Manitoba's Wild Kingdom** on **MCA Records**. **Jack Gulick** produced the clip; **Mark Shprintz** directed photography.

OTHER CITIES

BILLY JOEL'S latest clip, "Down easter Alexa," is a **Vivid** production directed by **Andy Morahan**. **Doug Meyer** and **Lyn Healy** produced the **Columbia** video, shot in **San Francisco** and **Long Island, N.Y.** **Healy** also co-produced the **Texas-based** video "The Bigger The Love" for **Arista** artist **Kris McKay**. **D.J. Webster** directed the clip, which comes from the "What Love Endures" album. **Joe Charbanic** co-produced.

Country singer **Lee Roy Parnell** cast the writers of his new single, "Oughta Be A Law," into the video for the song. **The Arista** concept clip, shot in **Memphis**, tracks the troubles of a womanizer. Songwriters **Gary Nicholson** and **Dan Penn** appear as policemen in the shoot. In addition, **Parnell** brought in horn players **Harvey Henderson** and **Ben Cauley**, one current and one former member of the **Bar-Kays**. **Marius Penczner** directed and shot the **Memphis-based** video for **FlashFrame Films**. **Len Epand** co-produced with **Arista's Phran Schwartz**.

VH-1 BOLSTERS 'COUNTRY' SHOW

(Continued from page 64)

The [Nashville labels] didn't have the budgets because they didn't have the outlets, but there's been a dramatic change. There's a real understanding on the part of Nashville executives of the quality that we need. They aren't spending \$200,000-\$300,000 per clip, but they don't need to."

In addition to making better videos, the Nashville community has embraced the show as an outlet for artists that have not been widely accepted by traditional country radio, such as **k.d. lang**, **Lyle Lovett**, and **Foster & Lloyd**.

"We're highlighting artists that are being somewhat rejected by country radio and pop radio, and the labels don't have anywhere to go with these really talented artists," says **Falcon**. "There really isn't a place to expose them, so they're thrilled about a new outlet" (**Billboard**, Jan. 20).



Magical Meeting. Cookie mogul meets country singer as Wally "Famous" Amos, left, of chocolate-chip fame gets together with RCA artist Paul Overstreet during the Literacy Volunteers of America's "Star Spangled Launch" event held in New York. Amos is national spokesperson for the LVA, while Overstreet performed his song "Billy Can't Read" at the event that launched a two-year LVA Stars For Literacy campaign.

Dan Seals His Fame With 'Portrait' Vid/Album Project Aims To Raise Profile

BY DEBBIE HOLLEY

NASHVILLE—To tie Dan Seals' less-than-familiar face with his very familiar music, Seals' manager, Tony Gottlieb, has coordinated an album and a longform video for direct marketing. The "Portrait" double album of greatest hits and the 22-minute-long video, "A Portrait Of Dan Seals," are being sold via 1-800-COUNTRY, a television marketing company based here. The video is also available at retail.

Gottlieb says the sister projects were inspired by Seals' identity problem, which, he adds, is common to many acts: "Their music

gets played frequently at radio and people are aware of the songs, the music, and the voice, but they don't know who the artist is who sings that music."

The package is being sold via direct marketing and retail outlets

After noting the nostalgia and specialty-music packages marketed on late-night television, Gottlieb concluded the process could be customized to develop Seals' identity as an artist—and "possibly utilized as a concert promotion tool" later in the game. Adds Gottlieb, "The idea was to have a matching graphic idea for the video and album—thus a stronger imaging tool."

The 20-song double album is priced at \$12.98 for vinyl or cassette and \$15.98 for the CD. It is licensed through Capitol Records, Seals' current label, and produced by Kyle Lehning, who has been Seals' producer since the England Dan & John Ford Coley days.

The video was the brainchild of Cynthia Biedermann, director of video production at Capitol Records/Los Angeles, who eventually became the executive producer for the project.

Seals picked Neil Abramson to direct the video, Gottlieb says, because of his "gift at directing and the sensitivity with which he approaches his work." Abramson, who directed Seals' "Rage On" music video, also served as "Portrait" cinematographer. Nina Dluhy produced.

As part of the deal, Abramson shot three commercials for marketing the album while shooting the video. The video and commercials took nearly four weeks to film and yielded some 40 hours of footage.

Part movie and part video, "Portrait" is loosely built around Seals' 1986 hit single, "Everything That Glitters Is Not Gold." Four other Seals songs are woven into the video: "Wood," from his new Capitol album, "On Arrival"; an acoustic version of "Bop"; "Big Wheels In The Moonlight"; and "God Must Be A Cowboy."

Because the video is a "first" in country music, Gottlieb says there was a strong degree of uncertainty about how it should be marketed. The marketing team decided to insert a stuffer sheet about the video with each album order shipment. "We have also negotiated to have the video available at retail via CEMA distribution," says Gottlieb. It will sell for \$9.98.

The album, according to Gottlieb, was "very successfully" test-marketed in Canada through a joint-venture between Canada-based Quality Records and 1-800-COUNTRY, and subsequently tested in Nashville, Minneapolis, Denver, Dallas, St. Louis, Atlanta, and Raleigh, N.C. The tests began

Jan. 8 and ran for three weeks in Canada and two weeks in the U.S.

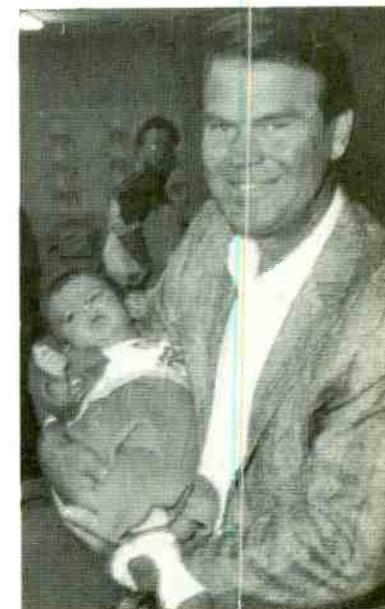
The Canadian experiment resulted in the sale of approximately 9,000 albums. "Album testing in the United States was limited," says Gottlieb, and resulted in sales of less than 1,000 copies. The video flier was not included in the U.S. test market order fulfillment packages.

"Quality is handling distribution and marketing in Canada," reports 1-800-COUNTRY's GM, Rick Francisco, "and we're handling it in the U.S. Quality will utilize the 1-800-COUNTRY number and our phone service. We will process the orders and then send them to Quality to distribute product to the customers that bought it from them. We will process and distribute all U.S. orders."

The "Portrait" and "On Arrival" albums have one song in common, "L.O.A. (Love On Arrival)," which recently spent three weeks in the No. 1 slot on Billboard's Hot Country Singles & Tracks chart. But Gottlieb says neither he nor the label believe that the projects will compete with each other.

Financial support for the video and album projects required an amendment to Seals' artist agreement with Capitol. Because this was such an expensive project to launch, the amendment called for a "complex sort of cross-collateralization formula for [Capitol] to want to put forth that kind of funding," says Gottlieb.

Total figures for the video and album project climbed to \$300,000.



Glen And Friend. At an event coordinated by Toolies Country owner Bill Bachand, Glen Campbell performs a benefit at the Phoenix club for 5-month-old Thomas Tenuta. The tot was born with a rare liver disease, and the benefit raised more than \$30,000 toward the \$100,000 needed to get his name on a waiting list for a liver transplant. Toolies later spearheaded more fund-raising efforts to reach the \$100,000 goal. Campbell celebrates the good news with his new friend, Thomas. (Photo: Chris Braden)

Best Unsigned Band: The Gringo (Under)Dogs Vets Unleash Their Madness On Nashville Fans

TALENT WATCH GOES TO THE DOGS. You heard it here first: The hottest unsigned act in Nashville is the **Gringo Dogs**. The underground buzz on the band could turn into a buzz saw for any record label willing to take a chance on these multitalented musicians who are obviously having as much fun on stage as the audiences are having watching them. The Gringo Dogs combine the sounds of reggae, calypso, country, Latin, the Caribbean, Key West, Key Nashville, and a couple of unlisted planets. With the stage monikers of **Ninja Gomez, Banana Daddy-O, Tito Mambo, Duane Lilac, and Sly Mongoose**, this is definitely a band on the fun.

The lead loonies for the howling dogs are **Chris Gantry (Ninja)** and **Rik Stuart (Banana)**. They share the vocals and most of the song-writing credits—and their chemistry explodes

from the stage. Once upon a time there was a Nashville publishing company run by **Bob Beckham** named Combine Music and containing Chris (Gantry) and Kris (Kristofferson)—and Gantry was the better known songwriter, having penned **Glen Campbell's** 1968 million-selling single "Dreams Of The Everyday Housewife." He was the lead surge in the new wave of writers that would have an immense impact on the Nashville music industry. Gantry also recorded five quality albums, but never scored with major chart success. He later began spending more and more time in Key West, Fla., and the Conch Republic's balmy creative atmosphere added still another level to his writing style.

Stuart, a former Mega Records artist, fled Nashville for the Caribbean in 1971, singing in rock and reggae bands and returning to Nashville last year. The remainder of the dog pack includes **Scotty Saunders (Tito)**, who came to Nashville after stints in Florida and New Orleans; **George Turner (Sly)**, a native of Panama who moved to Nashville, playing lead guitar on recordings and touring with such acts as Gantry, **David Allan Coe, Steve Earle, Joan Baez**, and Kristofferson; and **Russ May (Duane)**, who studied ethnic/Latino drums and percussion and performed with salsa and calypso groups in the Indianapolis area before moving to Nashville.

The Gringo Dogs are in action at Douglas Corner, colorfully clad in everything from Banana's red shirt to Ninja's turban, and the audience is rocking to the lyrics of "Fish Murder." The chorus says, "I'm guilty of fish murder/ Lop them heads off, scrape them scales/ Flip them guts in an old tin pail/ Fish murder." Banana Daddy-O—with playboy hair, pirate eyes, and a grin that would give nightmares to the

mothers of young girls—is belting out the vocals, switching topics to "I play with a fat girl who's down from Bayonne/ She got a sister who look like Sly Stallone/ They love my brown body an' the big bamboo/ I feel like potato mash between them two." Fish murder.

The don't-worry-be-crazy music continues with Banana's confession: "Some of these songs are based on portrayals by actual actors." Later, the singer solicits a sing-along effort from the audience: "Most of you know the words to 'Bill, The Lurking Bearded Carp.'" Ninja rips into a high-energy song about "Shorty's," a Key West café, prompting writer **Mike Price** to whisper from the audience, "He's the right kind of crazy."

Tito on keyboards, Sly on guitar, and Duane on percussion all have their bursts of brilliance. The fun of making great music molds the musicians together and creates a bond with the audience. Songs range from sexual and seductive ("Haitian Painter") to street tragedy ("Lupe's In A Family Way") to ecologically avant-garde—a salute to Mother Earth: "Why poison the rain or trash the sea/ Who makes this mess, it's you and me/ A good little planet, señor, is hard to find."

A good little band, señors, is also hard to find—but the Gringo Dogs are it... and they deserve stardom.

GOODBYE TO A GIANT: The sad story is carried on page 1 in this edition of Billboard: **Wesley Rose** died in Nashville at age 72. His accomplishments were immense—from being the founding chairman of the Country Music Assn. to his role in leading Acuff-Rose Publishing to the top of the Nashville publishing world. The talents and careers this businessman boosted include such major country, rock, and pop stars as **Patti Page, Pee Wee King, the Everly Brothers, Felice and Boudleaux Bryant, Roy Orbison, Mickey Newbury, Don Gibson, John D. Loudermilk, Roy Acuff** (who co-founded the company with Wesley's dad, **Fred Rose**), and a skinny kid named **Hank Williams**. And, knowing what a competitor Wes Rose was, despite all of his accomplishments, he would also want to be remembered as one hell of a table tennis whiz. He couldn't play a guitar, he couldn't compose a song, he couldn't sing a note, but he did more for Nashville musicians, songwriters, and singers than anyone in country music history.

NEXT WEEK: Nashville Scene visits the Academy of Country Music Awards.



by Gerry Wood



Jamboree In The Hills Eyes Its New Venue

Ohio Fest Will Feature Stellar Cast At Outdoor Site

NASHVILLE—Construction is still under way at the new Jamboree In The Hills site near St. Clairsville, Ohio, but officials say the location will be completed in time for the 14th annual edition of the outdoor festival, July 20-22.

Expected to cost more than \$1 million, the location is about two miles from Brush Run Park, where the Jamboree has been staged since its inception.

For the first time, there will be

three days of concerts instead of the usual two. Scheduled for Friday night are Lionel Cartwright, Steve Wariner, Suzy Bogguss, the Nitty Gritty Dirt Band, and Prairie Oyster.

Saturday's lineup includes Tom T. Hall, Shenandoah, Skip Ewing, Patty Loveless, Jason D. Williams, the 11/70 Band, Canyon, Ronnie Milsap, Tanya Tucker, and the Oak Ridge Boys.

Performing Sunday will be the

Forester Sisters, Billy "Crash" Craddock, Garth Brooks, Tammy Wynette, the Desert Rose Band, Ronnie McDowell, Holly Dunn, and Randy Travis.

A spokeswoman for the Jamboree says the event's sponsors will continue to let ticket-buyers bring in their own food and drinks, including beer, to the new site. There will, she adds, be more concession stands than at the old loca-

(Continued on next page)

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FOR WEEK ENDING MAY 12, 1990

Billboard HOT COUNTRY SINGLES & TRACKS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	12	HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY)	◆ TRAVIS TRITT WARNER BROS. 7-19918
2	2	6	10	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS, D. GAY)	◆ CLINT BLACK RCA 2520-7
3	1	1	13	LOVE ON ARRIVAL K. LEHNING (D. SEALS)	DAN SEALS CAPITOL 44435
4	8	8	10	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON COLUMBIA 38 73263/CBS
5	9	13	11	I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER)	KEITH WHITLEY RCA 9122-7
6	7	7	13	SEE IF I CARE R. HALL, R. BYRNE (W. ALDRIDGE, R. BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
7	4	4	14	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P. WORLEY, E. SEAY (R. MILLER, J. TUBB)	◆ HIGHWAY 101 WARNER BROS. 7-19968
8	10	15	11	IF LOOKS COULD KILL T. BROWN, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 73254/CBS
9	6	3	18	HERE IN THE REAL WORLD K. STEGALL, S. HENDRICKS (A. JACKSON, M. IRWIN)	◆ ALAN JACKSON ARISTA 9922
10	13	18	10	I'D BE BETTER OFF (IN A PINE BOX) D. JOHNSON (J. MACRAE, S. CLARK)	◆ DOUG STONE EPIC 34 73246/CBS
11	11	16	12	BRING BACK YOUR LOVE TO ME R. SCRUGGS, E. T. CONLEY (J. HIATT)	EARL THOMAS CONLEY RCA 9121-7
12	12	23	10	BLACK VELVET N. LARKIN (C. WARD, D. TYSON)	◆ ROBIN LEE ATLANTIC 4-87979
13	17	22	8	I WATCHED IT ALL (ON MY RADIO) S. SMITH, T. BROWN (L. CARTWRIGHT, D. SCHLITZ)	◆ LIONEL CARTWRIGHT MCA 53779
14	5	2	14	STRANGER THINGS HAVE HAPPENED R. MILSAP, R. GALBRAITH, T. COLLINS (K. STEGALL, R. MURRAH)	RONNIE MILSAP RCA 9120-7
15	15	20	12	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
16	18	21	8	WALKING SHOES J. CRUTCHFIELD (P. KENNERLEY)	◆ TANYA TUCKER CAPITOL 44520
17	21	26	9	THE DOMINO THEORY R. SCRUGGS (B. LABOUNTY, B. FOSTER)	◆ STEVE WARINER MCA 53733
18	24	52	3	PASS IT ON DOWN J. LEO, L. M. LEE, ALABAMA (T. GENTRY, R. OWEN, W. ROBINSON, R. ROGERS)	◆ ALABAMA RCA 2519-7
19	26	28	7	GUARDIAN ANGELS B. MAHER (N. JUDD, J. JARVIS, D. SCHLITZ)	THE JUDDS CURB/RCA 2524-7/RCA
20	30	30	8	IN ANOTHER LIFETIME P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53804/MCA
★★★ POWER PICK/AIRPLAY ★★★					
21	33	68	3	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA 79015
22	27	31	6	SHE CAME FROM FORT WORTH A. REYNOLDS (P. ALGER, F. KOLLER)	KATHY MATTEA MERCURY 876746.4
23	19	9	15	FIVE MINUTES B. BECKETT (B. N. CHAPMAN)	LORRIE MORGAN RCA 9118-7
24	14	17	15	BACK WHERE I COME FROM J. E. NORMAN, M. MCANALLY (M. MCANALLY)	◆ MAC MCANALLY WARNER BROS. 7-22662
25	23	12	16	JUST AS LONG AS I HAVE YOU D. WILLIAMS, G. FUNDIS (D. LOGGINS, J. D. MARTIN)	DON WILLIAMS RCA 9119-7
26	20	11	16	HARD ROCK BOTTOM OF YOUR HEART K. LEHNING (H. PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
27	31	35	6	RUNNIN' WITH THE WIND R. LANDIS (E. RABBITT, R. NIELSEN)	EDDIE RABBITT CAPITOL 4JM-44538
28	39	47	5	WALK ON J. BOWEN, R. MCENTIRE (S. DEAN, L. WILLIAMS)	REBA MCENTIRE MCA 79009
29	32	34	7	BLACK COFFEE J. BOWEN, J. STROUD, L. J. DALTON (E. STEVENS, H. KANTER)	◆ LACY J. DALTON CAPITOL 79962
30	25	19	19	SEEIN' MY FATHER IN ME J. STROUD (P. OVERSTREET, T. DUNN)	◆ PAUL OVERSTREET RCA 9116-7
31	29	27	19	CHAINS T. BROWN (H. BYNUM, B. BENEAU)	◆ PATTY LOVELESS MCA 53764
32	22	14	18	NOT COUNTING YOU A. REYNOLDS (G. BROOKS)	GARTH BROOKS CAPITOL 44492
33	16	10	15	RIGHT IN THE WRONG DIRECTION B. MONTGOMERY (V. GOSDIN, H. COCHRAN, M. VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
34	38	36	12	MISTER DJ J. STROUD (C. DANIELS, T. CRAIN, T. DIGREGORIO, C. HAYWARD, F. EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
35	44	54	6	IF YOU COULD ONLY SEE ME NOW B. BECKETT (S. LONGACRE, R. GILES)	T. GRAHAM BROWN CAPITOL 44534
36	36	32	23	ON SECOND THOUGHT R. LANDIS (E. RABBITT)	◆ EDDIE RABBITT CAPITOL 44527
37	34	33	22	NO MATTER HOW HIGH J. BOWEN (E. STEVENS, J. SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
38	48	62	4	DANCY'S DREAM S. HENDRICKS, T. DUBOIS, RESTLESS HEART (M. POWELL, G. JENNINGS, T. DUBOIS)	RESTLESS HEART RCA 2503-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	37	29	19	QUITTING TIME J. JENNINGS, M. C. CARPENTER (R. ROYER, R. LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
40	28	25	11	SILVER STALLION C. MOMAN (L. CLAYTON)	◆ WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA 38 73233/CBS
41	47	50	6	I GO TO PIECES SOUTHERN PACIFIC, J. E. NORMAN (D. SHANNON)	◆ SOUTHERN PACIFIC WARNER BROS. 7-19860
42	40	37	22	FAST MOVIN' TRAIN S. HENDRICKS, T. DUBOIS, RESTLESS HEART (D. LOGGINS)	◆ RESTLESS HEART RCA 9115-7
43	41	38	26	NOBODY'S HOME J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK RCA 9078-7
44	45	40	23	SOUTHERN STAR B. BECKETT, ALABAMA (R. MURRAH, S. DEAN, R. ALVES)	ALABAMA RCA 9083-7
45	52	61	5	PERFECT K. LEHNING (M. E. NEVIN)	◆ BAILLIE AND THE BOYS RCA 2500-7
46	42	41	21	SOONER OR LATER B. BECKETT (S. LONGACRE, B. FOSTER, B. LABOUNTY)	EDDY RAVEN CAPITOL 44528
47	54	58	4	ISLAND B. BECKETT (T. SEALS, E. RAVEN)	◆ EDDY RAVEN CAPITOL 79997
48	43	39	17	OKLAHOMA SWING T. BROWN (V. GILL, T. DUBOIS)	VINCE GILL WITH REBA MCA 53780
49	53	55	5	FIT TO BE TIED DOWN J. BOWEN, C. TWITTY, D. HENRY (W. ALDRIDGE)	CONWAY TWITTY MCA 79000
50	50	45	21	LITTLE GIRL J. BOWEN, R. MCENTIRE (K. FRANCESCHI, Q. POWERS)	REBA MCENTIRE MCA 53763
51	57	51	6	IS IT LOVE B. LLOYD, R. FOSTER, R. WILL (R. FOSTER, B. LLOYD)	◆ FOSTER & LLOYD RCA 2502-7
52	56	53	12	THE HIGHWAY F. FOSTER (T. CONNERS, R. WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS
53	35	24	14	AIN'T NOBODY'S BUSINESS B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (J. WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
54	51	46	25	STATUE OF A FOOL S. BUCKINGHAM (J. CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
55	49	43	25	LEAVE IT ALONE W. WALDMAN (B. LLOYD, R. FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
56	68	—	2	THE DANCE A. REYNOLDS (T. ARATA)	GARTH BROOKS CAPITOL 79024
57	46	44	25	TELL ME WHY S. FISHELL (G. DAVIES, H. STINSON)	◆ JANN BROWNE CURB 76805
58	58	57	25	WHERE'VE YOU BEEN A. REYNOLDS (J. VEZNER, D. HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
59	66	71	4	HUMMINGBIRD R. SKAGGS, S. BUCKINGHAM (G. JENNINGS, T. DUBOIS)	RICKY SKAGGS EPIC 34 73312/CBS
60	55	42	11	DID IT FOR LOVE R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CAPITOL/CURB 44483/CAPITOL
61	59	56	24	OVERNIGHT SUCCESS J. BOWEN, G. STRAIT (S. D. SHAFER)	GEORGE STRAIT MCA 53755
62	64	72	5	NOBODY'S TALKING R. SCRUGGS, T. DUBOIS (R. SHARP, S. LEMAIRE)	◆ EXILE ARISTA 2009
63	60	59	25	ONE MAN WOMAN B. MAHER (P. KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
64	62	64	8	GOODBYE, SO LONG, HELLO S. BERLIN (R. DECARLO, W. PENNETT)	◆ PRAIRIE OYSTER RCA 9124
65	65	63	5	DRIVE SOUTH W. WALDMAN (J. HIATT)	THE FORESTER SISTERS WITH THE BELLAMY BROTHERS WARNER BROS. 7-19874
66	63	66	23	HEARTBREAK HURRICANE R. SKAGGS, S. BUCKINGHAM (J. RUSHING, L. CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
67	61	60	22	KEEP IT IN THE MIDDLE OF THE ROAD T. DUBOIS, R. SHARP (S. LEMAIRE, J. PENNINGTON)	◆ EXILE ARISTA 9911
68	71	75	3	HILLBILLY ROCK R. BENNETT, T. BROWN (P. KENNERLEY)	◆ MARTY STUART MCA 79001
69	67	65	6	THE SCENE OF THE CRIME B. HALVERSON, J. LEO (D. LINDE)	◆ JO-EL SONNIER RCA 9123-7
70	75	74	3	KNOWIN' YOU WERE LEAVIN' P. MCMAKIN (M. REID, T. ROCCO)	LES TAYLOR EPIC 34 73264/CBS
★★★ HOT SHOT DEBUT ★★★					
71	NEW ▶	1	1	SEARCHIN' FOR SOME KIND OF CLUE N. LARKIN (P. RAKES, D. KEES, N. LARKIN)	BILLY JOE ROYAL ATLANTIC 3265
72	NEW ▶	1	1	HE WALKED ON WATER K. LEHNING (A. SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS. 7-29878
73	69	67	13	MAYBE J. E. NORMAN, S. DORFF (B. RICE, M. S. RICE)	KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
74	NEW ▶	1	1	CARRYIN' ON R. CHANCEY (G. HOUSE, B. DIPIERO)	◆ CANYON 16TH AVENUE 70439
75	NEW ▶	1	1	WHITE LIMOZEEN R. SKAGGS (D. PARTON, M. DAVIS)	DOLLY PARTON COLUMBIA 38 73341/CBS

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

COUNTRY CORNER



by Marie Ratliff

'AMEN' AGAIN A WIN: Having the word 'amen' in the title may not guarantee a hit, but the word is enjoying a good track record of chart success. The Randy Travis classic "Forever And Ever, Amen" (Warner Bros.) stayed at No. 1 for three weeks in 1987. Now, after only three weeks on the Hot Country Singles & Tracks chart, George Strait's "Love Without End, Amen" (MCA) has blazed to No. 21.

"This is a real change of pace for him," says MD Lee Pitt, KRAK Sacramento, Calif. "But this guy could sing the phone book and folks would love it. It's doing real well for us already."

Among those stations showing very strong play are WDAF and KFKF Kansas City, Mo., KSCS and KPLX Dallas, KIKK and KILT Houston, KXXY Oklahoma City, WAMZ Louisville, WXTU Philadelphia, WNOE New Orleans, KASE Austin, WFMS Indianapolis, and WGAR Cleveland.

It is added this week at both WESC and WSSL Greenville/Spartanburg, S.C., WPOC Baltimore, WIL and WKXK St. Louis, WHOK Columbus, Ohio, KKAT Salt Lake City, KNIX Phoenix, WCRJ Jacksonville, Fla., and WSM Nashville.

LES IS MORE: "This is a lot stronger record than his first solo effort," says MD Robynn Jaymes, WYYD Roanoke/Lynchburg, Va., of Les Taylor's "Knowin' You Were Leavin'" (Epic). "It seems like this song was just made for him. We're getting a lot of calls on it; some folks are saying they know the voice but just can't place it and we let them know he was a part of Exile."

Others giving good early support to Taylor's record, charted at No. 70, include WAMZ Louisville, Ky., WIVK Knoxville, Tenn., WSIX Nashville, WKJN Baton Rouge, La., WTDR Charlotte, N.C., WCMS Norfolk, Va., KEEY Minneapolis, and WDSY Pittsburgh.

SOLD ON SHELBY: MD Joe McIntosh, WKY Oklahoma City, puts his credibility on the line in his enthusiasm for the new Shelby Lynne single, "I'll Lie Myself To Sleep" (Epic). "If this isn't a smash, I'll either go back to selling used cars or become a consultant," says McIntosh. Stay tuned for an update on the MD gig at WKY.

"I'M REALLY PLEASED from a programming standpoint with the direction of today's music," says MD Jim Howie, WPCM Burlington, N.C. "It's the homogeneous type that appeals to an entire family grouping. An example is Restless Heart's 'Dancy's Dream' [RCA]. It's one of our biggest songs."

The song, currently at No. 38, is moving well at WWYZ Hartford, Conn., KSOP Salt Lake City, WIVK Knoxville, WYRK Buffalo, N.Y., KFKF Kansas City, WKHX Atlanta, KSON San Diego, WTQR Winston-Salem, N.C., and WCTK Providence, R.I. New adds include KKAT Salt Lake City, WAMZ Louisville, KSAN San Diego, KYGO Denver, WPOC Baltimore, KILT Houston, WHOK Columbus, Ohio, and WWKA Orlando, Fla.

PERHAPS THE MOST CRITICALLY ACCLAIMED of the Garth Brooks releases, "The Dance" (Capitol) is waltzing up playlists at a rapid pace, and charting at No. 56 in its second week. "It showed a 12 to 1 approval ratio on 'make it or break it,'" says PD Bill Bradley, KUPL Portland, Ore., "and that's a great audience endorsement."

Stations showing strong moves include KXXY Oklahoma City, KCKC San Bernardino, Calif., WTQR Winston-Salem, N.C., WDAF Kansas City, WYRK Buffalo, KILT Houston, KPLX Dallas, WCMS Norfolk, and KVOO Tulsa, Okla.

Billboard HOT COUNTRY RADIO BREAKOUTS

1. LONELY TOWN DAVID LYNN JONES MERCURY
2. PUTTIN' THE DARK BACK INTO... SAWYER BROWN CAPITOL/CURB
3. I DON'T WANT TO LOVE YOU (BUT I DO) KELLY WILLIS MCA
4. BABY, YOU'LL BE MY BABY OAK RIDGE BOYS MCA
5. TILL I SEE YOU AGAIN KEVIN WELCH REPRISE
6. MY ANNIVERSARY FOR BEING A FOOL HOLLY DUNN WARNER BROS.
7. ON DOWN THE LINE PATTY LOVELESS MCA
8. ANGELINA GEORGE FOX WARNER BROS.
9. DIDDY ALL NIGHT LONG THE O'KANES COLUMBIA
10. WHERE DID WE GO WRONG WILD ROSE CAPITOL

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.

WESLEY ROSE DIES

(Continued from page 1)

ASCAP, the National Music Publishers Assn., the Harry Fox Agency, and the Country Music Foundation. He was a lifetime member of the National Academy of Recording Arts and Sciences.

In 1945, Rose, as a 27-year-old accountant for Standard Oil in Chicago, was lured to Nashville to take over the infant Acuff-Rose publishing company. The firm had been founded in late 1942 by his father, composer Fred Rose, and Grand Ole Opry star Roy Acuff. The younger Rose ran the company until 1985, when he and Acuff sold it to Opryland USA for a reported \$22 million.

With Rose at the helm, Acuff-Rose became an international publishing operation, establishing offices in 10 other countries and sub-publishing arrangements in several others. At the time of Rose's death, the Acuff-Rose catalogs boasted 31 songs that had registered 1 million airplays each.

In 1946, Acuff-Rose signed a skinny Alabama kid named Hank Williams. Under the creative guidance of Fred Rose and the business guidance of Wesley, Williams almost single-handedly erased the distinction between hillbilly and pop music with such compositions as "Cold, Cold Heart," "I Can't Help It (If I'm Still In Love With You)," and "Hey, Good Lookin'."

For a 1982 Billboard special on Acuff-Rose's 40th anniversary, Rose told a story about taking Williams to visit Acuff. Williams used the occasion, Rose recalled, to sing some of his supremely sentimental "heartbreakers." Almost immediately, Acuff's eyes misted over. As soon as Williams would finish with one sad song, Acuff would launch into another one equally tragic. This went on for an hour or more, Rose said, and by the time it was

over, both Williams and Acuff were weeping openly. Still wiping away tears, Acuff sidled over to Rose and said, "You take care of that kid. I've never had so much fun in my life."

Williams and the elder Rose were in the first "class" elected to the Country Music Hall of Fame in 1961. Acuff joined their ranks the next year. And Wesley Rose was admitted to the Hall in 1986.

The same year Williams came to the publishing company, Wesley Rose hired Mel Foree to promote recordings of the company's songs. And in 1952 Acuff-Rose established its own country label, Hickory Records.

Rose signed to exclusive songwriting contracts such hit makers as Marty Robbins, Don Gibson, Boudleaux & Felice Bryant, Don & Phil Everly, Roy Orbison, Pee Wee King, and John D. Loudermilk.

In 1959, four years after Fred Rose's death, the company established its own management and booking agency. Unlike most major music publishers, Acuff-Rose printed its own sheet music and folios for much of its existence.

Acuff-Rose added more than 2,000 songs to its collection in 1982

when it purchased the famed Four Star Music catalogs—which contained such hits as "Release Me," "Lonely Street," "Walkin' After Midnight," and "Don't Let The Stars Get In Your Eyes."

After Opryland purchased his company, Rose stayed on briefly as a consultant but soon became inactive in the music community.

One of Acuff-Rose's biggest hits of all time was Patti Page's late-1950 version of "Tennessee Waltz." Jerry Wexler, then a record reviewer for Billboard, recommended the song to Page's manager after hearing Erskine Hawkins' recording. By May 1951, according to country music historian Bill Malone, 4.8 million copies of record had been sold.

Like all other license plates in the "Volunteer State," Wesley Rose's had "Tennessee" embossed across the top. But below, instead of the usual numbers, was one word: "WALTZ."

Rose is survived by his wife, a daughter, and a sister. His family has requested that any memorial gifts be sent to the Middle Tennessee Chapter of the Alzheimer's Assn., Suite 406, 4230 Harding Road, Nashville, Tenn. 37205.

HOPES HIGH FOR NEW HILLS SITE

(Continued from preceding page)

Tickets for all three days are \$75 each; for Saturday and Sunday, \$65; for Saturday or Sunday, \$45; and for Friday only, \$15.

Larry Anderson, VP and GM of WWVA/WVOK, the Wheeling, W.Va., stations that sponsor the event, will serve as its producer.

Another outdoor event, the WE Fest at Soo Pass Ranch, Detroit Lakes, Minn., will be held Aug. 3-5.

Major acts scheduled are Southern Pacific, the Bellamy Brothers, and Randy Travis on Friday; Wild Rose, Steve Wariner, Glen Campbell, and Barbara Mandrell on Saturday; and Jennifer McCarter & the McCarters, Eddy Raven, and Dolly Parton on Sunday.

Advance tickets for WE Fest are \$38 for all three days if ordered by June 1 or \$45 afterward. One-day tickets are \$20 each.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
53 AIN'T NOBODY'S BUSINESS (MCA, ASCAP) HL	24 BACK WHERE I COME FROM (Beginner, ASCAP)
29 BLACK COFFEE (ESP, BMI)	12 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL
11 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI) HL	74 CARRYIN' ON (Housenotes, BMI/Key Of C, BMI/Big Town, BMI/American Made, BMI)
31 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL/WBM	56 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)
38 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP)	60 DID IT FOR LOVE (Zoo Crew, ASCAP)
17 THE DOMINO THEORY (Screen Gems-EMI, BMI/Warner-Tamerlane, BMI/Honey Farm, BMI) WBM	65 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) CLM
15 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP) WBM	42 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL
49 FIT TO BE TIED DOWN (Rick Hall, ASCAP)	23 FIVE MINUTES (BMG, ASCAP) CPP
64 GOODBYE, SO LONG, HELLO (Oyster, CAPAC/BMG Songs, ASCAP/Top Side Charlie, BMI/Willie P. Bennett, BMI) HL	19 GUARDIAN ANGELS (Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
26 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) CPP	72 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)
66 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	1 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP) HL
9 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	52 THE HIGHWAY (J.D. Sandefer III, BMI)
68 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	59 HUMMINGBIRD (WB, ASCAP/Restless Heart, ASCAP/Tim DuBois, ASCAP/Greg Jennings, ASCAP)
41 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL	13 I WATCHED IT ALL (ON MY RADIO) (Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
10 I'D BE BETTER OFF (IN A PINE BOX) (BMG, ASCAP/Little Beagle, ASCAP/Intersong, ASCAP/Hide-A-Bone, ASCAP) HL	8 IF LOOKS COULD KILL (Coolwell, ASCAP)
35 IF YOU COULD ONLY SEE ME NOW (S.B.M., BMI/Kinetic Diamond, BMI/Edge O' Woods, BMI)	5 I'M OVER YOU (Hannah's Eyes, BMI/Coburn, BMI)
20 IN ANOTHER LIFETIME (Bar None, BMI/Bug, BMI)	51 IS IT LOVE (BMG, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung Fu, BMI) HL
47 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)	4 I'VE CRIED MY LAST TEAR FOR YOU (Cross Keys, ASCAP) HL
25 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL	67 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL/WBM
70 KNOWIN' YOU WERE LEAVIN' (Lodge Hall, ASCAP/PolyGram International, ASCAP) HL	55 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/PPP
3 LOVE ON ARRIVAL (Pink Pig, BMI)	50 LITTLE GIRL (W.B.M., SESAC)
21 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI)	3 LOVE ON ARRIVAL (Pink Pig, BMI)
73 MAYBE (Swallowfork, ASCAP/EMI April, ASCAP) HL	34 MISTER DJ (Cabin Fever, BMI) WBM
37 NO MATTER HOW HIGH (ESP, BMI)	43 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP
62 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI)	32 NOT COUNTING YOU (Major Bob, ASCAP) WBM
48 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM	36 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL
63 ONE MAN WOMAN (Irving, BMI) CPP	61 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP
18 PASS IT ON DOWN (Maypop, BMI)	45 PERFECT (MCA, ASCAP) HL
39 QUITTIN' TIME (Grog, ASCAP)	33 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI) HL/PPP
27 RUNNIN' WITH THE WIND (Eridie Rabbitt, BMI/Englishdown, BMI) HL	69 THE SCENE OF THE CRIME (Linde Manor, BMI)
71 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP)	6 SEE IF I CARE (Colgems-EMI, ASCAP) WBM
30 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM	22 SHE CAME FROM FORT WORTH (Bait And Beer, ASCAP/Forerunner, ASCAP/Licrative, BMI/Bug, BMI/Coburn, BMI)
40 SILVER STALLION (Resaca, EMI) HL	46 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI) WBM
44 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP	54 STATUE OF A FOOL (Sure Fire, BMI)
14 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI) CPP	57 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
28 WALK ON (Tom Collins, BMI)	2 WALKIN' AWAY (Howlin'Hits, ASCAP)
7 WALKIN', TALKIN', CRYIN', HARELY BEATIN' BROKEN HEART (Tree, BMI) HL	16 WALKING SHOES (Irving, BMI/Littlemarch, BMI)
58 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM	75 WHITE LIMOZEEN (Velvet Aupie, BMI/Songpainter, BMI)

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

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

COUNTRY

FOR WEEK ENDING MAY 12, 1990

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	2	52	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME 13 weeks at No. 1
2	3	3	26	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
3	2	1	15	RICKY VAN SHELTON ● COLUMBIA 45250/CBS (CD)	RVS III
4	5	7	7	TRAVIS TRITT WARNER BROS. 26094-4 (8.98) (CD)	COUNTRY CLUB
5	4	5	9	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
6	8	8	8	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
7	6	6	30	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
8	7	4	12	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (8.98) (CD)	LONE WOLF
9	9	9	47	LORRIE MORGAN ● RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
10	10	10	12	RESTLESS HEART RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
11	11	11	55	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
12	12	14	52	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
13	13	12	27	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
14	14	17	6	DAN SEALS CAPITOL 91782 (9.98) (CD)	ON ARRIVAL
15	16	15	31	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
16	15	13	29	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
17	17	16	83	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
18	19	29	4	DOUG STONE EPIC 45303/CBS (CD)	DOUG STONE
19	18	18	48	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
20	27	30	5	STEVE WARINER MCA 42335 (8.98) (CD)	LAREDO
21	21	24	47	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
22	23	21	38	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
23	22	20	155	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
24	25	25	63	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
25	28	28	26	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
26	20	19	33	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
27	24	23	64	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
28	26	22	42	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
29	29	26	63	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
30	30	27	90	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
31	32	46	5	ROBIN LEE ATLANTIC 7 82085 (8.98) (CD)	BLACK VELVET
32	34	33	39	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
33	31	31	30	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
34	35	34	143	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
35	33	32	14	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
36	46	42	30	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
37	37	35	93	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
38	39	43	203	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	36	82	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
40	41	38	6	EARL THOMAS CONLEY RCA 2043-2 (8.98) (CD)	GREATEST HITS VOLUME II
41	36	37	64	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
42	40	41	220	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
43	42	44	99	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
44	51	49	13	SOUTHERN PACIFIC WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
45	48	47	55	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
46	50	51	6	JANN BROWNE CURB 10630 (8.98) (CD)	TELL ME WHY
47	44	45	52	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
48	49	50	137	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
49	45	48	86	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
50	47	39	51	KENNY ROGERS ● REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
51	52	52	10	MARSHA THORNTON MCA 42319 (8.98) (CD)	MARSHA THORNTON
52	61	61	7	EXILE ARISTA 8624 (8.98) (CD)	STILL STANDING
53	56	62	18	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
54	54	53	11	SWEETHEARTS OF THE RODEO COLUMBIA 45373/CBS (CD)	BUFFALO ZONE
55	62	55	51	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
56	43	40	166	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
57	53	54	234	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
58	NEW ▶		1	THE FORESTER SISTERS WARNER BROS. 26141 (8.98) (CD)	COME HOLD ME
59	66	56	62	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
60	NEW ▶		1	EDDIE RABBITT CAPITOL 93882 (9.98) (CD)	JERSEY BOY
61	57	57	51	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
62	71	64	44	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
63	67	—	4	MAC MCANALLY WARNER BROS. 26136 (8.98) (CD)	SIMPLE LIFE
64	58	70	99	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
65	72	68	28	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
66	64	60	39	WILLIE NELSON COLUMBIA 45046/CBS (CD)	A HORSE CALLED MUSIC
67	NEW ▶		1	TANYA TUCKER CAPITOL 91821 (9.98) (CD)	TENNESSEE WOMAN
68	60	63	14	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
69	55	59	311	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
70	68	67	51	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
71	65	66	9	LARRY BOONE MERCURY 842 156 2 (CD)	DOWN THAT RIVER ROAD
72	NEW ▶		1	TIM MENSY COLUMBIA 45088/CBS (CD)	STONE BY STONE
73	69	71	117	VERN GOSDIN ● COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
74	70	65	106	RODNEY CROWELL ● COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
75	59	58	531	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS (CD)	STARDUST

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

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

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
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Retail

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Ryko Sets Distrib, One-Stop Promo Consumer Savings Is Ultimate Goal

BY JIM BESSMAN

NEW YORK—Rykodisc has instituted a catalog sales program for distributors and one-stops, while at the same time heightening retail and consumer awareness of the program's promoted product.

Wholesalers are offered a "one in 10" deal, whereby one album, in the configuration of choice, is given away with each purchase of 10 pieces of the same title.

But Rykodisc is expressly advising these merchandisers of the program's retail/consumer aim. Label management says it hopes that distributor/one-stop benefits will be passed along to dealers, who will then recognize the potential for increasing store traffic by ordering, appropriately discounting, and prominently placing the extensively advertised product.

"Unfortunately, a lot of [sales] programs don't end up in the consumers' hands," says Jim Bradt, Rykodisc's national sales manager. "We can't guarantee that distributors will pass on a 10% discount to their end accounts, but we're making clear that it's to their advantage."

The new program, kicked off in March, involved the 13 world music titles in Grateful Dead drummer Mickey Hart's The World series. April's installment features Ryko's celebration of the 25th anniversary of Frank Zappa as a recording artist by rereleasing eight more of his catalog titles. Bradt expects May's program to focus on the solo albums released by Ryko from the band members of the Church. The latter program will serve as a tie-in with a tour by the Church, aimed at supporting the group's current album on Arista.

Wholesalers will be notified of each new sales program in the final week of the preceding month, though Bradt notes that the program, while regular, is not yet monthly. He adds that while it currently involves free goods, a "set in-

voice discount" may be instituted in the future.

The goal of the programs is to highlight catalog titles that "aren't necessarily neglected," says Bradt, but can likely gain through increased promotion. "They either weren't moving or weren't getting proper attention when they came out," he says.

For instance, to further push se-

lect World series titles, a special 18-disk CD flip-file rack was made available as a consumer premium. Packaged in the flip file were two CDs, a bonus sampler of World artists, and one of the following five albums from the 13-title World series: 3 Mustaphas 3's "Heart Of Uncle," Dzintars' "Songs Of Amber," Gyuto Monks' "Freedom Chants" (Continued on page 77)

NARM/VSDA Operations Meet Mulls Bar-Code Changes

BY EARL PAIGE

LOS ANGELES—The technical staffs at record labels, distributors, and retail chains are gearing up for a newly introduced product category number in a changeover that is viewed with some urgency even though only one label has thus far been affected.

The new bar-code prefix was one of a number of technical aspects reviewed at the NARM/VSDA Operations Conference, held here April 19-20 at the Radisson Plaza Hotel. The joint NARM/VSDA group was augmented by two committees that also met here: the VSDA Manufacturers Operations Committee and the Recording Industry Assn. of America Operations & Data Processing Committee.

The discussions focused on proposed changes to the 12-character Universal Product Code—comprised of a first digit, up to now a 0, which identifies the product category; followed by five digits assigned by the Uniform Code Council in Dayton, Ohio, which identify the manufacturer; five more digits assigned by the manufacturer itself, which act as a product code number; and a last single digit, which serves as a check number.

Because the UCC is running out of numbers, new companies in the music industry, and older companies applying for new manufacturer codes, may be assigned a prefix dig-

it of 7, 6, or 0. Previously, only the 0 prefix was assigned to the music industry.

In the past, when 0 was uniformly the first character in all music industry bar codes, many computers at retail chains and manufacturers, when interfacing, ignored that number and read the remaining digits in the bar code.

What it all comes down to, accord-



Streetside Symphony. Randy Davis, left, VP of St. Louis-based Streetside Records, presents maestro Leonard Slatkin of the St. Louis Symphony with a check for \$1,000. The chain held a fund-raiser for that city's orchestra, donating 50 cents from each classical purchase made at any of its St. Louis locations. Slatkin signed autographs at the check-presentation ceremony, held at the chain's Creve Coeur location. The occasion coincided with the symphony's gala season opening and the release of its recording of Tchaikovsky's "Swan Lake" on RCA/Victor Red Seal.

ing to Walter Burton, director of management information systems at BMG Distribution, one of the six major audio product firms, is that in 1980 the audio industry started using UPC codes and was assigned a series associated with the dry-goods industry. "Now, after 10 years of use, the Uniform Code Council has told us we need to use all 12 positions of the product identification

code," he said.

Jim Nermyr, co-chair of the NARM/VSDA Operations Committee, and VP of information systems and treasurer at The Musicland Group in Minneapolis, added, "The first label that we're aware of that was assigned the new prefix is Curb Records, distributed by CEMA. If anyone wants to order that label's" (Continued on page 73)

CONVENTION CAPSULES

SYSTEMS SUMMIT: The National Assn. of Recording Merchandisers/Video Software Dealers Assn. Operations Conference continually enlarges its scope of activity if not attendance. At the April 19-20 huddle held near the airport at Los Angeles, three committees met: the NARM/VSDA Operations Committee, the VSDA Manufacturers Operations Committee, and the Recording Industry Assn. of America Operations & Data Processing Committee. The attendance was estimated at 70, including first-time attendees, who often are not aware that the systems summit grew out of one NARM committee, which two years ago began inviting its video counterparts. Conference planners are now aiming for a once-a-year schedule rather than meeting every nine months, as they have done in the past. The event was last held in Chicago June 28-29 (Billboard, July 15).

SO LONG, JOANNA: Jim Nermyr, VP of information systems and treasurer of The Musicland Group and co-chair of the joint NARM/VSDA Operations Committee, paid special tribute to Joanna Baker, who has been the administrative liaison for all the operations gatherings. Baker is moving to other duties at the Marlton, N.J.,

VSDA/NARM headquarters, and staffer James Murphy is taking over the operations soiree.

THIS HAT, THAT HAT: Nermyr represented both chairs of the NARM/VSDA joint group due to the absence of co-chair Bob Schneider, executive VP of Western Merchandisers. Moreover, Nermyr gave the summary report for the VSDA Manufacturers Operations Committee, too, because of the early departure of Dave Goldstein, VSDA committee chair and VP of operations and administration at CBS/Fox Video.

VIDEO, VIDEO: Conference planners hoped more video specialty retail firms would participate with Lou Berg, VSDA president and operator of two Houston stores (Audio/Video Plus), making a special appeal in preconference mailings and then leading a round-table discussion here. Video attendees included Erol's VP Stuart Kallman. Although unrelated to operations, a VSDA meeting was held opening night with board members of two Los Angeles-area chapters brought in to work with Rick Karpel, VSDA regional director, on (Continued on page 74)

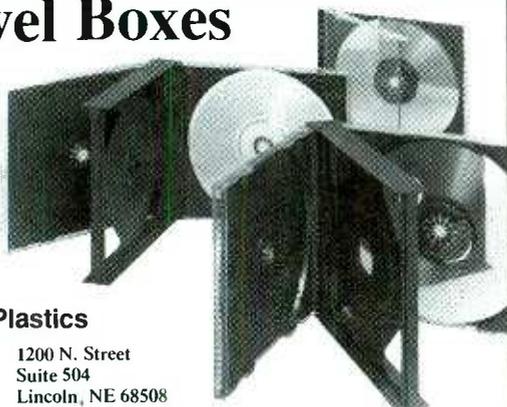
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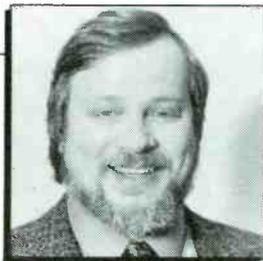
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RETAIL TRACK



by Geoff Mayfield

BIGGEST BERRY: New Haven, Conn., will soon be the home of the largest-ever **Strawberries** store. Set to roll in early June, the four-story superstore will be located at what is known as "the 100% corner"—the junction of Church and Chapel Streets across from the Yale Green. The intersection is a key spot in the city's plan to revitalize its downtown area.

For the last couple of years, a vacant building stood on the site of the new Strawberries, next to the Chapel Square Mall.

Ivan Lipton, executive VP and chief operating officer, says the new outlet will be the largest music store in Connecticut, and will even be a little bit larger than Strawberries' Washington Street store in the Boston market, which is currently the Milford, Mass.-based chain's largest unit.

REVISED SCORE: Retail Track was misinformed as to the number of women who are sales managers in the WEA system (Billboard, April 28). There are, in fact, six. Counting that half dozen, there are 10 women who hold field-management positions in WEA. One of them, Miami-based sales manager **Cathie Inman**, won WEA's district-sales-manager-of-the-year award in 1989. Also worth noting: The company has two female VPs in its home office: **Ornetta Barber**, VP of black music marketing, and **Clare Koroly**, VP of advertising.

INSTRUMENT-AL: The annual summer Consumer

Electronics Show won't be the only trade event happening in Chicago this June. Stores that carry musical instruments will be heading to the Windy City for the Carlsbad, Calif.-based **National Assn. of Music Merchants' International Music & Sound Exposition**, scheduled for June 16-18. Badges for the trade show are free for members and \$25 for nonmembers; the preregistration deadline is May 18. For a limited time, there will be discounts on flights, rooms, car rentals, and extended-stay packages through Globetrotter Travel. Interested dealers who want more info should call the trade group at 800-767-NAMM.

WHILE WE'RE in the Windy City, a recent item in sports rag *The National* shows that record stores in that market have probably not profited much from Don Zimmer's tenure as manager of the toddlin' town's beloved Chicago Cubs. When the legendary **Paul McCartney** played a concert in Arizona near the Cubs' facility during baseball's abbreviated spring-training season, the team's publicity director asked Zimmer if he wanted a ticket to the show. "I have to go to a cookout, otherwise I'd go with you," Zimmer responded. "What did you say that guy's name was?" Perhaps Zim prefers an act along the lines of **Merle Haggard**?

ONE MORE NOTE from Chicago: A few weeks ago, we noted that **Music Plus** and **Spec's Music & Video** were nominated in the midsize-retail category for the **National Assn. of Recording Merchandisers'** merchandiser-of-the-year honors, although both companies' tallies exceed the bracket, designated for 16-40 stores (April 7). Well, **Carl Rosenbaum**, president of the Windy City's **The Flipside**, noted that even though his web has 20 stores, it was nominated in the small-retailer category for operations of one to 15 stores. "We lose bigger if put in the right company," he says. But, in the end, "We don't care which category we lose in," Rosenbaum gracefully concludes.

Meanwhile, Back At The Homestead, Who's In Charge?

BY BRUCE HARING

NO ONE HOME? Who's minding the **Homestead Records** homestead? "Nobody at all," according to one source at the label. But that should change shortly.

Since the departure two months ago of distribution/assorted other duties director **Craig Marks** for an editorship at CMJ and label manager **Gerard Cosloy** for a job at **Mataador Records**, Homestead has been seeking replacements. The search continues at press time.

"I'm only in here temporarily," said **Jeff Pachman** of Homestead affiliate **Giant Records**, who has been running the store but candidly admitted he was on his last day of minding the phones when **Grass Route** checked in for a status report.

"We're still accepting applications for label manager and also a radio/retail promotions person."

Pachman says distribution duties at the **Dutch East India** branch of the company are now being handled by **Ron Decker**, a salesman. **Terry Felice** is handling production.

But activity has not completely ground to a halt at Homestead, Pachman says. While the search for new personnel continues, the label will have new records coming, including the eagerly awaited new release from **Happy Flowers**, "Lasterday I Was Been Bad."

Information on the job openings and/or **Happy Flowers** is available at 516-764-6200.

BIG DEALS FROM BIG CHEESE: Long Island's **Sweet Revenge** does not have a label deal, but it does have commercial success.

The band is now back on the New York club circuit, basking in the rave reviews from its extensive TV exposure in a half-dozen major markets in the past month, all thanks to an appearance in a **Roy Rogers Restaurants** commercial touting "Roy's big steak and cheese" sandwich.

In the memorable 30-second spot, **Sweet Revenge** kicks out high-voltage heavy metal for an audience of sober-sided advertising clients, blowing out a theme song for the sandwich. The results? As lead singer **Jay Cee** pantingly looks for a thumbs up, a bulldog-faced corporate exec opines: "It needs more energy."

The commercial gig, which aired in New York, Philadelphia, Florida,

California, Washington, D.C., and Connecticut, was all a matter of being in the right place at the right time, according to guitarist **R.T. Blaurock**, who's joined in **Sweet Revenge** by bassist **Jimi Hunt** and drummer **Tony Galtieri**.

"A casting agent needed a heavy metal band, so he called a guy I worked with at **Sam Ash Music**



Stores," Blaurock says. "We went down and auditioned, and they liked us because of our personality and looks. We were joking around rather than leaning up against the wall, and we dressed up when everyone else wore jeans and T-shirts."

The 14-second song performed in the commercial (authored by a **Mr. Carlos**, who is also mentioned briefly in the commercial) was lip-synched by the band. They will, however, perform it in their live sets in and around New York. The song comes in two versions: \$2.99 and \$1.99, adjusted by Roy Rogers depending on the market airing the commercial.

Ironically, the 10-year-old **Sweet Revenge** was at a low point before getting the commercial, having lost a major-label deal because of management woes. "It's the weirdest business," Blaurock says. "We were back to the bottom, then bam!"

If a new label deal doesn't materialize, the band still has offers. Blaurock reports that a **Sweet Revenge** appearance in a **Volkswagen** (Continued on page 77)



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BAR-CODE CHANGES

(Continued from page 71)

records from CEMA, they're going to have to identify the 7 as the prefix. What happens if the 10 digits following Curb's 7 are the same as, say, a CBS product, with a 0 prefix?"

Bob Schneider, executive VP of Amarillo, Texas-based Western Merchandisers, and co-chair of the NARM/VSDA Operations Committee, said, "At some point in time, we will have a problem. Maybe we will get away with it on Curb... but as they assign duplicate manufacturers' numbers [with the only difference being a 7 prefix instead of a 0], then we'll have a problem. So our point is, our scanners are reading the prefix and suffix numbers, but the computer interface is dropping them."

Combo retailers are more prone to have problems than video-only or music-only merchants, Schneider says. "The audio manufacturer is probably just saying to himself, 'Well, what are the chances of duplication within the [music] industry,' but the [combo retailer] is dealing with audio, video, and computer software."

In other areas, MCA, which previously required hard copy, has said it is committed to several EDI programs, including accepting transmitted orders, and providing invoices electronically, Nermyr said. In addition, CEMA, which can accept orders through EDI, will be able to transmit electronic invoices, beginning in July.

At another juncture, the NARM/VSDA Operations Committee offered its appraisal on how well the record manufacturers were implementing the standard forms used in electronic data interchange suggested by it. The task of establishing the committee's standard recommended forms is proving "slow and arduous," Nermyr said. According to a chart provided by NARM's Operations Committee, only BMG has implemented the standard forms for packing slip, invoice, return authorization, and credit memo. The other majors are working toward it, with WEA apparently leading the way, as the distributor garnered a satisfactory rating.

The idea of maintaining scorecards that track and compare vendors is of such merit that the RIAA group will now also introduce a scorecard as well, the conference was told by BMG's Burton.

Video has benefited by the groundwork done by the music industry, Nermyr said. "The audio side really broke the ground," he said. "As it turns out, our standard forms were a pretty good start for the video side. It doesn't have the same [standard] forms but video got a good running start" (see story, page 58).

Fred Rich has resigned as president of Canada's largest record retailer, A&A Records & Tapes... see page 82

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CONVENTION CAPSULES

(Continued from page 71)

fostering more unity and looking toward more joint events.

ADD VIDEO LABELS: While the VSDA manufacturers group shows 13 labels on its scorecard (see story, page 58), a list of all labels represented at the event included additionally Academy, Celebrity; Coliseum; Crown; Hanna-Barbera; Imperial; J2 Communications; Jeito Concepts; Lorimar; Magnum; MCEG/Virgin; Monterey; Nelson; New Star; Prism; Random House; Republic; Sony; Trylon; Turner; United Communications; Vid America; and Vidmark.

KEEP ON TRUCKIN': But beware that other modes of shipping may make a lot more sense, delegates were told by John Betz, who heads his own Denver consulting firm and is a noted author, lecturer, and educator in the transportation field. In a talk he said, "There's a lot of air freight that never sees the inside of an airplane," in terms of how shipping companies are diversifying. Also, accounts can specify shipments by arrival times of 9 a.m., noon, or by 4:30 p.m., and "pay accordingly for this deferred service." With shipping costs trending up, Betz said, "Sometimes you have to pay the price for the kind of service you need. Stay with your shipper if they're offering good service even if rates go up, but look around, too."

RAD PAD: Operations techies loved the Radisson Plaza Hotel, especially the amenity of being your own chef—one dinner comes complete with an 8-inch square slab of oven-heated lava rock, placed very carefully on a plate, surrounded by raw slabs of meat and fish entrees with choice of three sauces. Delegates also raved about a golf course right outside the dinner garden, complete with lake water hazard and challenging enough for a par 3. Even local attendees were surprised that Radisson has such a plush facility secluded in the Manhattan Beach industrial complex near the L.A. airport.

DE-TOUR: The video attendees were pleased that once again the tour featured their product choice of either touring their product choice of either touring the Pioneer laserdisk plant or seeing how videodisks are merchandised in a Tower Records/Tower Video or Music Plus outlet. However, a schedule snag with so many delegates bailing out early to catch planes back east found tour attendance light.

FOR THE RECORD

An article in the March 31 issue incorrectly identified the winner of the direct-mail award presented at the annual convention of the National Assn. of Recording Merchandisers. The winner should have been identified as Michigan Warehouse Records, based in Lansing, Mich.

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—vinyl 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

THE BANGLES
Greatest Hits
CD Columbia CK-46125/NA
CA CT-46125/NA

BROKEN GLASS
Fast Mean Game
CD Chrysalis F2-21743/NA
CA F4-21743/NA

THE CHIMES
The Chimes
CD Columbia CK-46008/NA
CA CT-46008/NA
LP C-46008/NA

BRUCE DICKINSON
Tattooed Millionaire
CD Columbia CK-46139/NA
CA CT-46139/NA
LP C-46139/NA

THE HUMMINGBIRDS
Love Buzz
CD PolyGram 838679-2/NA
CA 838679-4/NA

BILLY IDOL
Charmed Life
CD Chrysalis F2-21735/NA
CA F4-21735/NA
LP F1-21735/NA

MARTI JONES
Any Kind Of Life
CD RCA 2040-2-R9/NA
CA 2040-4-R9/NA
LP 2040-1-R9/NA

TOM KIMMEL
Circle Back Home
CD PolyGram 843133-2/NA
CA 843133-4/NA

KINGS OF THE SUN
Full Frontal Attack
CD RCA 9889-2-R9/NA
CA 9889-4-R9/NA
LP 9889-1-R9/NA

YNGWIE MALMSTEEN
Eclipse
CD PolyGram 843361-2/NA
CA 843361-4/NA

VAN MORRISON
The Best Of Van Morrison
CD PolyGram 841970-2/NA
CA 841970-4/NA
LP 841970-1/NA

O-POSITIVE
Toyboattoyboattoyboat
CD Epic EK-46018/NA
CA ET-46018/NA
LP E-46018/NA

PERFECT GENTLEMEN
Rated PG
CD Columbia CK-46070/NA
CA CT-46070/NA

SIDEWINDERS
Auntie Ramos' Pool Hall
CD RCA 2068-2-R9/NA

CA 2068-4-R9/NA
LP 2068-1-R9/NA

STEVE STONE
Dreams Die Hard
CD Epic ZK-46124/NA
CA ZT-46124/NA

THE WEDDING PRESENT
Bizarro
CD RCA 2173-2-R9/NA
CA 2173-4-R9/NA
LP 2173-1-R9/NA

BLACK

JEFFREY DANIEL
Skinny Boy
CD Epic ZK-75318/NA
CA ZT-75318/NA
LP Z-75318/NA

GLENN JONES
Glenn Jones
CD Jive 1181-2-J9/NA
CA 1181-4-J9/NA
LP 1181-1-J9/NA

SOMETHING SPECIAL
Something Special
CD Epic ZK-45302/NA
CA ZT-45302/NA
LP Z-45302/NA

TONY, TONI, TONE
The Revival
CD PolyGram 841902-2/NA
CA 841902-4/NA
LP 841902-1/NA

COUNTRY

T. GRAHAM BROWN
Bumper To Bumper
CD Capitol C2-91780/NA
CA C4-91780/NA

JAZZ/NEW AGE

DAVID COLLINI
David Collini
CD Optimism OPCD-3226/NA
CA OPC-3226/NA

JOSE FELICIANO
Steppin' Out
CD Optimism OPCD-3231/NA
CA OPC-3231/NA

MIKE GIBBS
Big Music
CD Caroline 1604/NA

JANET GRICE
The Muse
CD Optimism OPCD-3225/NA
CA OPC-3225/NA

PETER KATER, R. CARLOS NAKAI
Natives
CD Silver Wave SD-601/NA
CA SC-601/NA

PETER KATER
Gateway
CD Silver Wave SD-161/NA
CA SC-161/NA

GARY LAMB
Watching The Night Fall
CD Petrale Soul SC-89714CD/NA
CA SC-89714CS/NA

MILKY WAY
Milky Way
CD Optimism LRCO-5012/NA
CA LRC-5012/NA

MICHEAL O'SUILLEABHAIN
Oilean/Island
CD Caroline 1605/NA

MICHAEL LEE THOMAS
Voyager: Grand Tour Suite
CD Bainbridge BCD-2503-2/NA
CA BTC-2503-4/NA

SOUNDTRACKS

VARIOUS ARTISTS
The Gods Must Be Crazy II, Original
Motion Picture Soundtrack
CD Novus 3091-2-N/NA
CA 3091-4-N/NA
LP 3091-1-N/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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NARM Rewards Top American Music Awards, Grammy Displays

BY TRUDI MILLER

NEW YORK—The National Assn. of Recording Merchandisers has announced the winners of its third annual American Music Awards Display Contest and sixth annual Grammy Awards Display Contest.

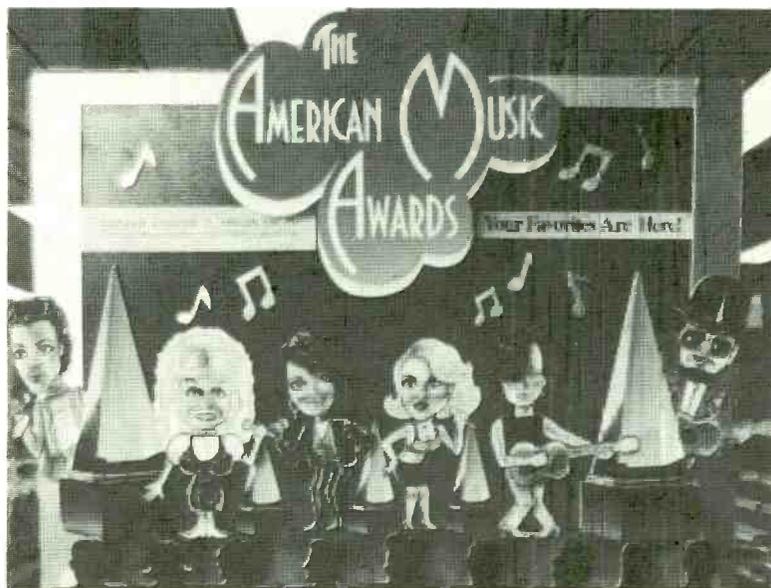
In the AMA contest, eight winners were chosen out of 372 entries. In the retail category, the first prize

of \$500 went to Diana Rey and Mykol Joyce of the Concord, Calif., store fielded by Tower Records, based in W. Sacramento, Calif. The second-prize winner, receiving \$300, was Rod Cameron of Owensboro, Ky.-based Disc Jockey, who works in store #86 in Fayetteville, Ark. The third prize of \$200 went to Steve Harman and Suzo Pinzolo of Tower Records at the Lincoln Cen-

ter location in New York. The award for best overall company performance, based on level of participation and the company's support of the campaign through promotion and direction, went to Tower Records.

In the rackjobber category, the first prize of \$500 went to Eurpac West in San Diego; the \$300 second prize to the Denver branch of the Handleman Co., based in Troy, Mich. The third prize of \$100 was split between Handleman in Tampa, Fla., and the Chicago branch of Lieberman Enterprises, based in Minneapolis.

In the Grammy Awards contest, 22 winners were chosen out of 645 entries. The first-prize of \$500 was awarded to Shelly Nuelle of Village Recordland in Effingham, Ill.; the second prize of \$300 went to Vaughna Cochenour of Everybody's Records, Tapes & Video in Portland, Ore.; the third prize of \$200 went to Dena Bright and Kim Baker of store #46 in Louisville, Ky., of Pittsburgh-based National Record Mart. The fourth-prize winners, each receiving \$100, were Bill Jay of Big Wheel #14 in Fremont, Ohio; Julie Daniels of Disc Jockey #22 in West Burlington, Iowa; Jonelle Jones in an Annapolis, Md., store of Kemp Mill Records, based in Beltsville, Md.; Bobbi Richardson of Na-



tional Record Mart #22 in Columbus, Ohio; John Sweazen of National Record Mart #88 in Pittsburgh; and Tower's Rey and Joyce, bringing their total winnings to \$600. The award for best overall company performance went to Disc Jockey Records.

In the rackjobber category, the Handleman Co. almost swept the field. Handleman's operation in Brighton, Mich., won the first prize of \$500, with three second prizes, each worth \$300, going to Handleman outposts in Chicago, Seattle, and Tampa, Fla. The six third prizes of \$100 each were split between Handleman and Lieberman Enterprises, with three going to Handleman facilities in Atlanta, Kansas City, Mo., and Little Rock, Ark., and the others going to Lieberman in Atlanta, Hawaii, and Kansas City. The award for best overall company performance went to Handleman.

In both contests, the entries were judged on several criteria: use of NARM merchandising materials in the display; prominence of the display in the store or department; creativity and originality; and effectiveness of the display. Additionally, the retail entries were judged on inclusion of the product on or near the display, and the rackjobber entries were judged on the level of participation of both representatives and accounts.

The Tower Records outlet in Concord, Calif., snapped up first prize in the American Music Awards display contest held by the National Assn. of Recording Merchandisers, top. In the Grammy Awards display contest, Village Recordland in Village Square Mall, in Effingham, Ill., scored the top prize.

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GRASS ROUTE

(Continued from page 72)

commercial is under consideration.

More information on the band can be obtained at 718-347-5508.

FINAL VINYL AT THE GATOR: Premier blues label **Alligator Records** has issued its first non-LP release in **Rafal Neal's** "Louisiana Legend." **Ken Morton**, director of publicity, says the label intends to continue to back off on vinyl. "The reason we're doing it," he says, "is because our LP sales have dropped to 17% of our total, and it's dropping 2% every month.

"On some releases, the extra cost of packaging and releasing LPs just won't pay," Morton adds. "We'll still do vinyl on certain records, because some releases still go strong on all three formats. But the fact is that people are buying fewer LPs."

BLASTING BACK: **Blast First**, which seemed to explode after last year's parting of the ways with **Enigma** distribution, is back on the scene.

The label is now selling direct to stores and distributors, reports **Reyne Cuccuro**, label manager. Individuals who want back catalog items should contact the **Pier Platters** record store in Hoboken, N.J. (201-795-4785), which will be handling individual mail orders.

Cuccuro, formerly with **Rockpool**, says the label will be starting a line of picture disks and will also offer a collectors' boxed set of singles from label artists including **Big Black**, **Sonic Youth**, **Rapeman**, and **Sun Ra**. New **Blast First** releases are also in the works from **Luna-chicks** and **Redd Kross**. More info is available at 212-941-9560.

SEEDS AND SPROUTS: **Attic Records** of Toronto has become the exclusive Canadian licensee for **Malaco Records**. In addition to the **Malaco** blues catalog (which includes **Bobby Bland**, **Denise LaSalle**, and **Little Milton**), **Attic** will distribute **Malaco's** gospel product and **Savoy** label through its **A&M/Canada** ties. More info from 416-862-0352.

John Dexter, whose production and songwriting credits include **Loverboy**, **Chicago**, and **Cheap Trick**, has started the dance/pop-oriented **Johnny Jet Records** in Vancouver. The company is based around an in-house master-quality tracking studio that opened in March. Initial plans are to release 15 dance singles targeted to radio, with an eye toward developing each into an album project. More info at 604-685-2002.

RYKO SETS PROMO

(Continued from page 71)

From **The Roof Of The World**, "Braziliance: The Music Of Rhythm," and "Reggae Jamdown: The Ras Tapes."

While there may not always be a similar consumer item involved in the **Rykodisc** sales programs, the label does intend to extensively promote each with consumer ad campaigns.

"We're trying to give retailers a tangible incentive to bring more of these titles in," says **Bradt**. "With all the advertising, people will be going to the stores looking for them, and retailers will find that, yes, they will sell. The demand and interest are out there."

CBS Europe Prez Larsen Engineers Expansion

BY MIKE HENNESSEY

LONDON—In Continental Europe, perhaps more than anywhere else, **CBS Records** is making diverse investments to stimulate the recorded-music market and explore new business opportunities.

In Scandinavia, the company is financing the development of a record retail chain, **Skiv Akademien**. In Spain, it has a retail joint venture with a major publisher and book-

store, **Crisol**. In France, it has a minority interest in two FM stations, **Cherie** and **Metropolys**. And elsewhere, it is looking at a further three broadcasting investments.

The man responsible for these developments is company veteran **Jorgen Larsen**, who was promoted to president of **CBS Europe** earlier this year (**Billboard**, Jan. 27) and given additional jurisdiction over the Middle East, Africa, and South-east Asia.

Cassette Duty Rattles Recording Industry In India

BY JERRY D'SOUZA

BOMBAY, India—The imposition of excise duty by the Indian Government on prerecorded cassettes has upset the legitimate recording industry.

Though the tax itself is small (about eight cents per cassette), surcharges and across-the-board increases—including proportionate dealer margins—will hike the price of a top-line cassette from \$2.05 to \$2.40.

The consensus among the companies and retailers is that the increase will not affect sales of Western music cassettes. It will have an impact, however, on movie soundtracks, which account for the majority of sales. In this area, the rise of even one rupee (the current increase is five rupees) will drive consumers deeper into the pirate network.

The government first imposed a 26% duty on prerecorded cassettes in 1981, calculated on the retail price. This escalated cassette charges, and record companies were faced with strong consumer resistance.

"This was one of the reasons why legitimate companies became weak and the pirates prospered," points out **V.J. Lazarus**, VP of Music India and a director of the Indian Phonographic Industry (IPI). "We prepared a dossier and presented our case to the government. It took three years for them to be convinced. As a result of the sustained effort of the IPI, the tax was reduced to 15% in 1983 and then abolished the following year. The government possesses all the facts about the problems facing our industry, and that's why we are surprised by the new levy."

Record companies are doubly hit by the new impost as they already have to pay sales tax to the various state administrations, which is levied at different percentages. The IPI has succeeded in obtaining reductions in some states and is seeking similar relief in others.

The reasoning behind the government's decision to impose an excise duty is that videotape manufacturers were allegedly evading taxes by des-

(Continued on next page)

Vogue Label Fashions Upturn French Indie Revamps Its Structure

BY PHILIPPE CROCC

PARIS—Independent label **Disques Vogue** recorded sales in excess of 100 million francs (\$17.8 million) in 1989, an increase of more than 53% over the 1988 figure of 65 million francs (some \$11.6 million).

The good trading results, according to company president **Jean-Louis Detry** and **GM Daniel Goldschmidt**, are the product of the restructuring of the commercial department under commercial manager **Andre Giordani**, who directs a 20-strong sales and marketing team.

Another major factor has been the exploitation via CD of **Vogue's** rich jazz catalog, which numbers more than 20,000 titles, including previously unreleased material by **Sidney Bechet**, **Django Reinhardt**, **Stan Getz**, and other major figures.

In addition, **Vogue** has recently signed a number of French artists who have achieved good sales—among them, **Philippe La Fontaine**, who displaced **Kaoma's** "Lam-

bada" from No. 1 with "Coeur de Loup," achieving sales of 50,000 singles and 120,000 of the album "Fa-Na-No-Ni-Ma." **La Fontaine** currently has a second single, "Alexei M'Attend," in the national top 50.

The French group **Pacifique** has sold more than 400,000 units of the single "Quand Tu Serres Mon Corps" and the rock band **Les Fornans** hit the top five of the chart with "Version 90" just one week after the release of the disk.

Following the appointment of **Claude Ismael**, former **GM of Little Macho Music** in New York, as international director, **Vogue** has also expanded its international activity. The company now represents the U.K. label **Music For Nations**, including repertoire by **Frank Zappa** and the hard rock band **Metallica**, and some heavy metal recordings from the associated label **Active**. **Ismael** has also signed singer **Lonnie Goron**, whose "Happenin' All Over Again" has entered the French top 50.

(Continued on next page)

INTERNATIONAL

In his first major interview since that appointment, **Larsen** says the outlook for the international recording industry over the next decade provides no grounds for pessimism.

"In the long run, there may be more direct-to-home delivery of music programming—an extension of the **Personics** idea—but this is still a long way off. It won't happen in my lifetime."

Larsen does see "a certain danger" in the proliferation of entertainment options—the pressure of an increasing number of activities competing for leisure time—but considers overall music industry prospects to be very encouraging.

Of the **CBS Europe** moves into retailing and concurrent investments in direct marketing, **Larsen** explains, "We're seeking to play a productive role: to enlarge the market, to stimulate increased interest in recorded music. We are testing to see the benefits and the difficulties."

He continues, "We are a little late in getting into retailing, compared with the early generation of retail stores, but early in the field of mass merchandising specifically targeted to a consumer profile.

"We have no intention of getting into deep discounts. The supermarket approach devalues our product. But we want to help shape the future of the retail market, to have a strategic role along with other record companies. However, we have to remember we are in an intricate position, because our suppliers are our competitors and our retail competitors are our customers."

CBS has an equity option in the **Skiv Akademien** chain, which has stores in **Stockholm**, **Oslo**, and **Copenhagen**. A fourth, with more than 15,000 square feet, will open shortly in the center of **Stockholm**.

In **Madrid**, the **CBS** venture with **Crisol** is a retail outlet in a fashionable residential area. Established 18 months ago, the 7,000-square-foot store has a high turnover of full-price CDs.

In direct marketing, **CBS** has a joint venture, **CD Club**, in **Holland**

and a wholly owned, **Frankfurt**, **West Germany**-based operation, **Music & More**, which is an all-formats mail-order catalog with a print order of 400,000 circulation in **Bavaria**.

"Mail-order business is big in **Germany**, where, although people have easy access to record stores, many prefer to buy via catalogs," says **Larsen**. **CBS** has invested "several million marks" in **Music & More** and is co-sponsoring an **SAF-1** television program with the same name to promote the concept.

In his role as **CBS Europe** president, **Larsen** is also responsible for the **Eastern Bloc** countries. He says he believes in a "hasten slowly" policy when it comes to exploring the potential of these territories. "We must see how legislation develops."

Larsen grades the **Eastern European** countries into four categories:

"**East Germany**, which will ultimately disappear. We are expanding our **West Berlin** office to increase our promotion activity in this territory, which has obvious growth potential.

"**Hungary**, **Poland**, and **Czechoslovakia**, which are all in a similar stage of development. We have found good people to head up our **Budapest** and **Prague** offices and **Poland** is being worked out right now. Incredibly, we sold 100,000 'Lambada' CDs in **Poland**—yet I don't know if there are 100,000 players in the country.

"**Albania**, **Bulgaria**, and **Romania**, all represent major problems at present.

"Finally, the **Soviet Union**, on which I have no firm opinion as to its potential. Maybe there will be a good opportunity in two years or so for **Western** companies to sell or license product there."

As president of **CBS Europe**, **London**-based **Larsen** reports to **CBS Records International** president **Bob Summer**. **CBS U.K.** chairman **Paul Russell**, whose company is separate from the **CBS Europe** operations, likewise reports to **Summer**.



No. 1 For Ruby. Ruby Turner, center, receives a **Billboard** plaque for her single "It's Gonna Be Alright," which reached No. 1 on the **Hot Black** Singles chart. The single is featured on her album, "Paradise." Shown backstage at **London's Dominion Theatre** after the last concert of **Turner's U.K. tour**, from left, are **Geoff Pearce**, **Turner's manager**; **Steven Howard**, **managing director**, **Jive Records**; **Turner**; **Bert Meyer**, **European operations director**, **Zomba**; and **Julie Sharman**, **A&R manager**, **Jive Records**.

Aussie Station 2MMM-FM Sweeps Nat'l Ratings

■ BY GLENN A. BAKER

SYDNEY, Australia—Sydney rock broadcaster 2MMM-FM's claim of being the most-listened-to station in the country has been reinforced by a clean sweep of the first McNair Anderson rating survey of 1990.

vey of 1990.

The station's 10th consecutive overall ratings win, with an 18.6% share in a 15-station market, saw its announcers rate No. 1 in every time slot. The second-rated station, 2UE (AM), came in eight full percentage points behind.

NEWSLINE

U.K. Considers Videotape Levy To Succor Ailing Feature Film Industry

LONDON—The booming video trade in the U.K. may be asked to help bail out the nation's feature film production business, now considered to be at a 10-year low point and in urgent need of funding. The government is checking out new ideas to raise backing, including a contribution, perhaps via a rental/sell-through tape levy, from the \$1.4 billion-per-year video industry, which earns more than twice the amount brought in at the box office. Only 27 feature films were produced in Britain in 1989, compared with 50 the year before. The U.K. government provides the lowest subsidy to the film industry, some \$2.5 million, compared with, for instance, the \$81.5 million handout in France last year.

PETER JONES

Finnish Radio Station Celebrates 5th Anniv.

HELSINKI, Finland—Radio City, the most popular and successful independent local radio station in Finland, is celebrating its fifth anniversary with a series of special events. The network, which started with a loan of a mere \$250,000, now grosses an annual \$5 million. It is a round-the-clock broadcaster aiming at a basic rock format for teenagers and young adults. The station's managing director is Christian Moustgaard.

KARI HELOPALTIO

JASRAC's Int'l Rights Pacts Counted At 84

TOKYO—JASRAC, the Japanese copyright society, now has contractual links with a total of 84 music copyright organizations in 59 countries, according to a new survey of its activities worldwide. The society signed its initial pact with ASCAP in the U.S. in 1951 and has regularly forged new deals since. In Asia, JASRAC has performance contracts with the Philippines, Hong Kong, India, and Sri Lanka, the last two being indirect and through U.K. societies.

SHIG FUJITA

U.K. Firm Launches French Video Label

LONDON—U.K.-based television producer/distributor Screen Ventures has launched a new French video label, Gravity, to market its portfolio of classic rock programming into the fast-growing French sell-through sector. First releases are in the Concert Special packages featuring Jimi Hendrix, Otis Redding, and B.B. King. Distribution in France is by Virgin Video. P.J.

Sony To Bolster French CD, Video Plant

PARIS—Sony, the Japanese electronics giant, is to make its 7-year-old French audio plant the group's largest European factory by early 1991 via an investment of \$20 million and a work force increased to 1,200 by the addition of 350 jobs. The plant makes CD players (to be increased from a monthly 70,000 units to 100,000), VCRs, and video cameras. Sony has also announced a fifth factory in France, at Bayonne, which will make electronic components for its other European plants.

PHILIPPE CROCCQ

Fans Beckon Rollins Back To Holland

AMSTERDAM—In 1973, jazz tenor saxophonist Sonny Rollins played a highly rated concert here after a long absence from Holland. The event followed a poster campaign organized by his fans, who stuck "Sonny Come Back" stickers in major cities. Rollins then became a regular visitor, winning a recent Edison award for his Fantasy album "Dancing In The Dark." But now fans are using the same ploy for "Captain Beefheart: Come Out And Play The Paradiso"—Beefheart's last gig with the Magic Band in Holland was at the Paradiso in 1980.

WILLEM HOOS

Hitachi Makes Ultrasimple VCR For Elderly

TOKYO—With domestic VCR penetration in Japan now nearly 80%, Hitachi is marketing a very simple VCR unit, the Persona VT-F340, targeted at the elderly, who find normal remote control and other buttons either too difficult or too small to use. The new model, listed at \$520, has only three buttons: replay, record, and stop. It incorporates a device that automatically cleans the head each time a tape is inserted or taken out. The company plans to make 5,000 of these units per month.

S.F.

The results also saw the third defeat in four surveys of 2UE morning announcer John Laws (reputed to be the highest-paid radio personality in the world) by Triple M's Stuart Cranny. Doug Mulray, the station's unique breakfast announcer, soon to pursue a parallel television career, upped his dominance by moving from 17% to 18.6%, with 2UE's Alan Jones (13.9%) his nearest competitor.

With 46.1% of the 10-17 age demographic and 47% of the 18-24, Triple M is in an almost unassailable position, with a cumulative audience of almost 1 million in a city of 3.5 million. Its nearest FM rival is the softer rocking 2DAY-FM, the second most popular station with under-40s, which ranked fourth at 9.1% (up from 8.7%).

After 10 wins, Triple M PD

Charlie Fox dismisses suggestions that the station is under pressure to maintain its supremacy. He says, "We've got everything in place, particularly our music, which we take more seriously and spend more time on than any other radio station in Australia.

"This survey, we've had a lot of big guns fired at us. 2DAY gave away a house, land, car, and holiday. Some AM stations gave away huge amounts of money. But it all bounced off us."

Triple M's win comes at a time when record companies are united in their criticism of commercial FM radio's programming policy, notably with respect to its attitude toward teen-oriented music.

Michael Smellie, PolyGram Records managing director, said recently, "The radio situation is fun-

damentally wrong. I've never seen it so bad."

Fox is aware of the criticism, but not prepared to let it affect his programming policies. "Whenever anyone in a record company tells me the station is sounding great, I get terribly worried and go and change it," he quips. "Two years ago, Triple M and 2DAY were both on 11%. We pulled away because of a talented team and a music policy that we seem to cop so much flak over. I've yet to be convinced we're not doing the right thing."

The top five stations in the first-quarter Sydney survey are 2MMM-FM (18.6%), 2UE (10.6%), 2WS (10%), 2DAY-FM (9.1%), and 2UW (8.7%). The lowest-rated commercial station is 2SM, which ruled Sydney airwaves in the '70s; it is now 11th at 3.1%.

Theodorakis Named To Greek Gov't Post 'Zorba' Composer Aims To Mingle Music & Politics

■ BY JOHN CARR

ATHENS, Greece—Leading Greek composer Mikis Theodorakis, whose "Zorba The Greek" put Greece on the international pop music map a quarter century ago, has been made minister for cultural affairs by the country's new conservative government.

The appointment suggests that Greece plans to adopt a more aggressive approach to international artistic policy, with Theodorakis himself off on a monthlong tour of European cities.

It also represents a remarkable turnaround for the 65-year-old composer, a onetime radical leftist who nurtured two generations of left-wing students and intellectuals on his politically inspired music. Last year, citing disillusionment with communism, he joined Greece's Conservative Party in the Parliament, evidently hoping to be rewarded with the ministerial job.

He presented, early in March, his latest commercial work, a double al-

bum that revives the Zorba theme along symphonic lines. The piece is titled simply "Zorba."

At the same time, Theodorakis announced the completion of an opera, "Medea," based on the ancient Greek tragedy of the same name. He said he was passing through "one of the most creative periods" he ever had.

His European tour includes 22 concerts in eight countries. He plans political contacts with the emerging democracies of Eastern Europe in his governmental capacity while he performs. "I don't intend giving up art for politics," he says.

The concert tour, under the aegis of Amnesty International, includes performances by George Dalaras and Maria Dimitriadi, two of Greece's best-known singers of domestic repertoire. East German musicians make up Theodorakis' orchestra. At least one concert will be recorded for a live album.

The only gap in the composer's activity came during the dictator-

ship of 1967-74, which first jailed him and then allowed him to go into exile, while banning all performances of his music at home.

Theodorakis is the second major Greek artist to take a government post. In the socialist government of 1981-89, singer/actress Melina Mercouri was minister for culture, a job that gave her high international visibility.

Almost all of Greece's record companies have ample catalogs of Theodorakis material, making him the most productive and commercially successful composer here.

FRENCH VOGUE LABEL

(Continued from preceding page)

Exports of finished product from Vogue's jazz back catalog produced a gross revenue of \$4 million last year, the main importing countries being West Germany, Italy, and Holland. And boosting the company's jazz repertoire strength are the represented labels Muse and Savoy.

Vogue has also expanded its classical music resources, having signed an agreement with the Soviet label Melodia to acquire a number of classical titles for France. Vogue already represents the Czech labels Supraphon, Opus, and Panton.

CASSETTE DUTY

(Continued from preceding page)

ignating videotape as audiotape. Its inability to curb the evasion prompted an across-the-board levy.

Audiocassette manufacturers, however, can adjust the blank-tape duty against overall taxes, which causes not only accounting inconveniences but also the net price increase that has dismayed the industry.

"We have taken up our case with the government once more," says Lazarus. "While there has been no assurance of the tax being abolished, we're hopeful they will understand the problems of the industry."

BMG International Pacts To Release Zomba Music Videos

LONDON—BMG Video International has signed an exclusive deal with Zomba to release the latter's music video product throughout the world, excluding the U.K. and Japan. The agreement follows the U.S. label pact between BMG Video and Zomba.

Zomba will continue to release product into the U.K. market, timing its issues to coincide with those from BMG Video International. Thus, 21 countries will benefit from simultaneous release of Zomba music video repertoire.

The first titles under the new deal include "Tom Jones Live In Concert" and "Billy Ocean's Greatest Hits Compilation," both

of which have already been released through BMG Video International; a six-track Samantha Fox compilation titled "I Wanna Have Some Fun" and a 12-track rap compilation called "The Word," both released worldwide April 23.

Future releases will include product from the Silvertone label, which has been gaining success with its audio product.

Says BMG Video International VP Adrian Workman: "I am delighted with this video deal and see it as a natural development of the existing all-territories audio deal."



A Warm Welcome From WEA. Award-winning Russian pianist Alexei Sultanov, at the piano, receives a gift from delegates at the WEA International Classical marketing meeting in London. Sultanov, who opened the two-day meeting with a recital at the Savoy Hotel, will release his first WEA International recordings later this year. Shown presenting the gift is Grethe Cimadon, classical label manager, WEA Denmark.

Feb. CD Output Up 48% In Japan Vinyl Down 84% From Same-Month Period Last Year

■ BY SHIG FUJITA

TOKYO—Compact disk production in Japan in February totaled 15.72 million units, up 48% from the same month in 1989, while vinyl disk production was down 84% to a total of only 261,000.

In value terms, CDs accounted for 99% of total disk production—the yen equivalent of \$130.5 million as against just \$685,000 worth of vinyl disks. CDs were up 17% in value; vinyl disks were down 91%.

Prerecorded music tape production in February amounted to 3.98 million,

down 2%, at a value of \$29.1 million, down 36%.

According to the Japan Phonograph Record Assn., total CD, vinyl, and tape production in the first two months of this year totaled 37.22 million units, up 11% on the same period in 1989. Total value was down 2% to \$303.6 million—compared to a 12% dip for the comparative figures between 1989 and the previous year.

Total videodisk and videocassette figures in Japan in the first two months of this year show an upturn on 1989 of 79% in the case of disks at a value of \$78.2 million (up 71%), and

of 89% for tapes to 2.17 million units at a value of \$62.4 million (up 25%).

February VCR manufacturing figures for Japan show production, total shipments, exports, and domestic shipments all down—with the stockpile figure the only statistic to rise. Total production was 2.09 million units, down 8.1% on February 1989. Exports totaled 1.77 million, down 6.3%, of which 595,000 went to the U.S. (down 29.1%), 199,000 to European Community countries (down 15.8%), and 976,000 (up 20%) elsewhere with Singapore (up 32.1%) and Hong Kong (up 19.1%) among the leading customers.

For the first time, a significant number (57,000 units) went to Poland during February.

New SNEP Head Zelnik Outlines French-Industry Goals

■ BY PHILIPPE CROCCO

PARIS—Patrick Zelnik, president of Virgin, France, was unanimously elected president of the Syndicat National de l'Edition Phonographique (SNEP) at the organization's annual meeting here in succession to former EMI-Pathe Marconi chief executive Guy Deluz, who has now

left the music industry.

In a statement after his election, Zelnik set out his priorities for the French record industry:

- To enhance and expand the reputation of French record producers
- To secure a terrestrial television channel for an all-music program
- To seek national legislation for industry protection against private

DAT copying in accordance with the IFPI's official position

- To obtain a further reduction in the value-added tax on records
- To coordinate efforts to achieve greater international penetration of French record and music video productions.

Patrice Fichet, GM of SNEP, was elected VP along with Henri de Bodinat (CBS), Denis Boyer (PolyGram), Noel Castaing (EMI), Bernard Carbonez (BMG Ariola), Rene Guittion (Carrere), and Christian Paternot (WEA).

In other news, the SNEP has announced gold, platinum, and diamond disk awards for the first quarter of this year, signaling albums selling in excess, respectively, of 100,000, 300,000, and 1 million units. Figures for January-March 1990,

with 1989's first-quarter figures in brackets, were 29 gold (28), 19 double gold (11), 16 platinum (14), two double platinum (seven), and one diamond (three).

There were nine silver singles (200,000 unit sales) compared with 12 in the same quarter last year, one gold single (400,000) compared with five in 1989, and one platinum single (800,000) compared with five in 1989.

The results reflect the continuing decline of the single and the impact of compilation albums on the market—17 of the 29 gold albums were compilations.

Among the artists honored are Louis Armstrong, whose Atlas collection went platinum, and Jessye Norman (PolyGram), whose "Car-men" achieved gold-disk status.

CD Fuels Dutch Music-Biz Treat Surge Boosts '89 Gross To Record Level

■ BY WILLEM HOOS

AMSTERDAM—The CD led the way to a gross of \$481 million (at an exchange rate of 1.88 guilders to the dollar) in the Dutch sound carrier market in 1989. This is the highest in the history of the Dutch music business, a 12.4% increase over 1988.

A total of 38.1 million sound carriers were sold in Holland last year. By categories, this breaks down into 31 million albums and 7.1 million singles.

CD albums accounted for 23.5 million, compared with 17.1 million in 1988, and took a massive 76% of the market. In financial terms, the CD albums grossed \$381 million, or 85% of the total market value. Currently, the average retail price of a CD album varies between \$16 and \$26.59. This is some 15% lower than the average prevailing between 1983 and 1987.

In terms of repertoire, 64% of the CD albums sold were of popular international origin, 11% Dutch national pop, and another 11% classical.

The CD format was the one bright feature in the singles sector, with a total sale of 2.9 million copies (700,000 in 1988) at a value of \$22 million (\$6 million). The combined CD album and singles result last year represents 84% of the entire market.

The downside was the accelerating decline in vinyl albums and singles and the prerecorded cassette, accord-

ing to the statistics reported by the NVPI industry organization.

Vinyl LP sales were 4.3 million compared with 8.4 million in 1988, and, at \$41 million, barely half of the 1988 value of \$79.8 million. The scale of the decline is emphasized by the 1980 value figure of \$215 million.

Prerecorded cassettes last year slumped to 3.2 million (\$25 million) from the 1988 figures of 4.8 million (\$40 million). Singles sold last year totaled \$34.6 million in value and 7.1 million in number, including CD singles. Comparable figures for 1988 were the same value of \$34.6 million and 9 million in total number.

Sales of 7-inch vinyl singles in 1989 were 3.7 million (\$10 million), compared with 6.9 million (\$19.6 million) in 1988. The 12-inch format lost ground from 1.4 million (\$9 million) in 1988 to 500,000 (\$2.6 million) last year.

The CD single (3-inch and 5-inch) leaped from 700,000 (\$5.8 million) in 1988 to 2.9 million (\$21.8 million).

Surveying the whole Dutch sound carrier market during 1989, popular international repertoire comprised 59% of the LP sector, while national pop took 11%, and classical 15%.

In market-share, CBS was first with 16.5% of the total gross, worth \$208 million. Second was WEA with 14.5%, then BMG Ariola Benelux (14.3%), Phonogram (13.7%), EMI Boveva (13.2%), and Polydor (11.3%).

Idol Back With New Charm; Lowe Returns To High Life

POP IDOL'S RETURN: Ex-Generation X member Billy Idol has not had the best of luck following his near-tragic motorcycle accident in California several months ago, but he's not letting it get him down. His new album, under the optimistic title "Charmed Life," is his first since "Whiplash Smile" almost four years ago. Depending on his recuperation, he may tour later in the year in support of the Chrysalis release, but he's also set to appear in a new film to be made about Jim Morrison, the late Doors singer.

WELCOME
Back: Several

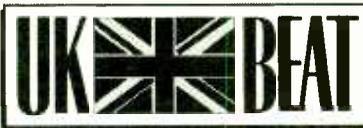
'80s pop acts are making recording and touring returns after considerable layoffs. Nick Lowe is back with the single "All Men Are Liars," the first from his new album, "Party Of One," which has been produced by Dave Edmunds... Cabaret Voltaire, a band that never quite managed to make the big time, is also on the comeback trail with the single "Keep On" for Parlophone, and is following it with its first tour in four years.

Scottish rock band Big Country is back with the single "Save Me" on Mercury, a new track taken from a forthcoming greatest-hits album. The group also has live dates lined up, its first since playing in the Soviet Union and other Eastern European countries two years ago... Billy Bragg releases a new album, "Internationale," on

his own Utility Records label and has live dates set for later this month.

NEW TALENT: Flowered Up has been heavily tipped for success, although to date much of its reputation has been built by word of mouth. The group's London ICA gig looks likely to help spread the word even further... Revenge, a band led by New Order bassist Peter Hook, is releasing a single titled "Pineapple Face" for the Factory label, produced by the band and mixed by Alan Meyerson, who worked on New Order's "Technique" album.

BITS & PIECES: Former Smiths front man Morrissey has a new EMI single, "November Spawned A Monster," which also features Canadian singer Mary Margaret O'Hara... Former Echo & the Bunnymen singer Ian McCulloch is releasing a new single on East West Records, a newly cut version of "Candleland," the title track of his debut solo album last year, produced by Gil Norton and also featuring Cocteau Twins singer Liz Frazer... Level 42 has announced 11 consecutive nights at London's prestigious Hammer-smith Odeon venue... Adam Ant is also planning to go out on the road later in the year, but meanwhile he has a new MCA single, "Can't Set Rules About Love."



by Chris White

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More to be announced...

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★ **MTV's 'Talent For The 90's' live club night, to be taped for broadcast!**

★ **A full press conference schedule with top international artists!**

★ **MTV/SWATCH DANCE PARTY! with Latoya Jackson**

★ **Unique lunchtime concert presentations by Jill Sobule, Colin James and Colours.**

More to be announced...

THE KEYNOTERS!

ROCK AROUND THE BLOC
Frank ZAPPA

WORLD RADIO: MIRROR IMAGE OF AMERICA
OR AN ORIGINAL STATEMENT.

AI TELLER, Chairman MCA Music Entertainment Group.

NEW INVESTMENT OPPORTUNITIES IN
EUROPEAN MEDIA

Steve CRANE, President EMMIS Broadcasting

RADIO EUROPE 2000

Colin WALTERS, Managing Director Laurel
Benedict/Walters & Pollack

KEEPING YOUR MARKET SHARE ONCE YOU HAVE IT
Mike HAAS, Programme Director Antenne Bayern

THE SPEAKERS!

Confirmed speakers to date: Martin Brisac (Europe 2); Robert Dodds (Broadcast Innovations); Alec Kenny (Saatchi & Saatchi); Nigel Sandiford (PolyGram International); Steven Kok (Philips Consumer Goods); Bruno Lecluse (Metropolys Radio); Armen Oganessian (Radio Moscow); Gillian Reynolds (Daily Telegraph); Chris Lycett (BBC Radio 1); Bruno Ployer (Radio Dimensione Suono); Helmut Fest (EMI Electrola); Richard Park (Capital Radio); Tony Wilson (Factory Communications), Bill Roedy (MTV Europe); Alan Edwards (Rogers & Cowan International); Stan Park (Independent Radio Sales); Rick Cummings (EMMIS Broadcasting), Sam Holdsworth (BPI Entertainment Division); John Briley (EMI Worldwide); Kate Mundle (Music Box); Tony Hollingsworth (Tribute Prod./Organiser 'Looking East'); Rachel Steele (QuestionAir); Philippe Desindes (BMG Ariola France); Rebecca Batties (MTV International); Marialina Marcucci (Super Channel); Bernard Batzen (Programe); Philippe Maziere (OUI FM); Al Munteanu (Tele 5); Harvey Goldsmith (Allied Entertainment Group); Kaz Fukatsu (Original Confidence); Holger Mueller (EMI Austria); Steve Knill (GMR); Jeff Pollack (Pollack Media Group); Martin Schmitz (Star*Sat); Toru Uehara (Hit Studio Int/Fuji TV); Jay Trachman (CreeYadio USA); Stuart Watson (MCA International); Machgiel Bakker (Music & Media); Rick Garson (Entertainment Marketing Group); Steve Saltzman (Rock Over Londen); Peter Jackson (Capital Radio); Bo Berg (Radio Voice); Tim Blackmore (Unique Broadcasting Company); Rafael Revert (40 Principales Network); Herman Stumpert (RSH).

Contact the Main Office for full programme.

More to be announced...

Fred Rich Resigns As President Of A&A

BY KIRK LaPOINTE

OTTAWA—After nearly a decade at the helm of what became Canada's largest record retailer, the reclusive Fred Rich has stepped down as president of A&A Records & Tapes and has been replaced by a newcomer to the music business, fashion retailer Garth Mitchell.

In an announcement that surprised even many senior staff members, Rich left the company

offices nearly a decade after he left CBS as VP finance with businessman Dick Moody and former CBS Canada president Terry Lynd to acquire A&A for roughly \$2 million.

In the time he ran the show, the 45-store chain swelled to 274 stores, making it the fourth-largest North American retailer—and far and away the tops in Canada. Rich bought out his two partners, and last year the chain was acquired by Consolidated Talcop

Ltd. for nearly \$31 million.

Mitchell, who in a brief interview said he has no immediate plans for executive changes but hinted the firm will look to expand its horizons, assumes control of a company that has sent out mixed signals about its direction in the last year.

Dieter Radecki was hired with great fanfare a year ago from PolyGram Inc. Canada to become A&A president, only to leave four months later. And senior market-

ing VP Peter Parrish also left a few months ago. Moreover, A&A's incessant expansion has been borne by roughly the same number of senior managers as the much smaller chain had.

Adding to Mitchell's challenge is the spirited retailing effort in Canada these days by the HMV chain. Only a few weeks ago, the Discus chain (second-largest in Canada) was purchased and plans a major facelift and expansion.

Children's Group Label Is Formed In Canada

OTTAWA—A new company has entered the children's recording field, with offices in Canada and the U.S., experienced executives, and a handful of distribution and management deals that focus on the high end of the market.

The Children's Group Inc. will be based in Canada and headed by Glenn Sernyk, who managed Raffi for 10 years. The company's senior VP will be entertainment lawyer Ed Glinert, while former pop manager Bob Hinkle (Patti Lupone, Harry Chapin, J. Geils Band) will run its American operations.

Distribution is also being sought by Glinert for the U.K., Japan, and Australia.

With distribution to music retailers by BMG in the U.S. and A&M in Canada, the Children's Group will also build a distribution system for educational and children's stores. It has already struck an arrangement with the Children's Book Stores Distribution, a Toronto-based North American distributor, and plans to distribute new product through the firm.

The aim is to establish a foothold for children's artists in specialty stores before national music store distribution takes place.

The first releases to be marketed internationally will be the critically acclaimed Classical Kids series, created by Toronto's Susan Hammond, with the Juno-winning "Beethoven Lives Upstairs" and its predecessor, "Mr. Bach Comes To Call," shipping imminently to the U.S. The releases, which have both reached gold status in Canada, combine classical music and storytelling. Plans are in the works for a symphony tour for the work.

Due in mid-May in the U.S. is Red Grammer's "Teaching Peace" album. Also expected shortly are works from Kim & Jerry Brodey, Jack Grunsky, and Sandra Beech.

"We expect to release perhaps a half-dozen artists in the first 12-18 months," says Hinkle. "And we expect one more series project in that time, too."

The company aims to "be the quality quotient," Hinkle says. "Parents are listening too hard to what their children are listening to. We can't afford to release weak material. We can promise that we're not going to do a schlock product."

Part and parcel of its work will be "selective" management of some of its roster. The company will not, however, act as agents for its acts. The Children's Group enters what is often a comparably weak area of the business, where high-quality work often goes overlooked and fast-food children's music gets emphasis.

"We owe it to the audience to be more professional, more big-league business," says Hinkle.

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BRITAIN (Courtesy Music Week/Gallup) As of 5/5/90

This Week	Last Week	SINGLES
1	1	VOGUE MADONNA SIRE
2	3	OPPOSITES ATTRACT PAULA ABDUL SIRE/VIRGIN
3	2	BLACK VELVET ALANNAH MYLES ATLANTIC/EAST WEST
4	7	KILLER ADAMSKI MCA
5	11	DIRTY CASH ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
6	5	KINGSTON TOWN UB40 DEP INTERNATIONAL/VIRGIN
7	4	THE POWER SNAP ARISTA
8	NEW	A DREAMS A DREAM SOUL II SOUL 10/VIRGIN
9	8	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
10	10	GHETTO HEAVEN THE FAMILY STAND ATLANTIC/EAST WEST
11	6	STEP ON HAPPY MONDAYS FACTORY
12	NEW	NOVEMBER SPAWNED A MONSTER MORRISSEY HIS MASTER'S VOICE
13	9	DON'T MISS THE PARTYLINE BIZZ NIZZ COOLTEMPO/CHRYSALIS
14	12	EVERYBODY NEEDS SOMEBODY TO LOVE THE BLUES BROTHERS ATLANTIC/EAST WEST
15	26	SOMETHING HAPPENED ON THE WAY TO ... PHIL COLLINS VIRGIN
16	30	WILD WOMEN DO NATALIE COLE EMI
17	16	COUNTING EVERY MINUTE SONIA CHRYSALIS
18	33	TATTOOED MILLIONAIRE BRUCE DICKINSON EMI
19	20	REAL REAL REAL JESUS JONES FOOD/EMI
20	28	TOMORROW TONGUE N CHEEK SYNCOPATE
21	14	LOVE SHACK B-52'S REPRISE/WARNER BROS.
22	25	USE IT UP AND WEAR IT OUT PAT & MICK PWL
23	23	FROM OUT OF NOWHERE FAITH NO MORE SLASH/LONDON
24	13	HANG ON TO YOUR LOVE JASON DONOVAN PWL/PWL
25	15	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC FEATURING MC ERIC SWANYARD
26	38	HITCHIN' A RIDE SINITTA FANFARE
27	18	ESCAPADE JANET JACKSON BREAKOUT/A&M
28	NEW	SNAPPINESS BBG URBAN/POLYDOR
29	35	THE SEX OF IT KID CREOLE & THE COCONUTS CBS
30	21	LILY WAS HERE DAVID A. STEWART & CANDY DULFER RCA
31	29	MUSICAL MELODY/WEIGHT FOR THE BASS UNIQUE 3 10/VIRGIN
32	17	BIRDHOUSE IN YOUR SOUL THEY MIGHT BE GIANTS ELEKTRA
33	NEW	HOLD ON EN VOGUE ATLANTIC/EAST WEST
34	40	CRADLE OF LOVE BILLY IDOL CHRYSALIS
35	22	BLUE SAVANNAH ERASURE MUTE
36	19	STRAWBERRY FIELDS FOREVER CANDY FLIP DEBUT/PASSION
37	24	I DON'T LOVE YOU ANYMORE QUIREBOYS PARLOPHONE
38	NEW	HOW CAN WE BE LOVERS MICHAEL BOLTON CBS
39	NEW	HEAVEN GIVE ME WORDS PROPAGANDA VIRGIN
40	NEW	EXPRESSION SALT-N-PEPA fr/LONDON
ALBUMS		
1	1	THE CARPENTERS ONLY YESTERDAY A&M
2	NEW	INSPIRAL CARPETS LIFE COW/MUTE
3	5	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
4	3	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
5	12	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
6	2	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
7	NEW	SONIA EVERYBODY KNOWS CHRYSALIS
8	8	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
9	9	HEART BRIGADE CAPITOL
10	10	ABC ABSOLUTELY NEUTRON/PHONOGRAM
11	4	FEAR OF A BLACK PLANET PUBLIC ENEMY DEF JAM
12	6	DAVID BOWIE CHANGESBOWIE EMI
13	7	SUZANNE VEGA DAYS OF OPEN HAND A&M
14	NEW	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
15	15	JAMES LAST CLASSICS BY MOONLIGHT POLYDOR
16	13	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
17	14	CHER HEART OF STONE GEFEN
18	16	VAN MORRISON BEST OF POLYDOR
19	18	REBEL MC REBEL MUSIC DESIRE
20	17	TECHNOTRONIC PUMP UP THE JAM SWANYARD
21	19	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
22	NEW	LOU REED/JOHN CALE SONGS FOR DRELLA SIRE
23	32	GARY MOORE STILL GOT THE BLUES VIRGIN
24	22	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
25	28	CHRIS REA THE ROAD TO HELL WEA
26	24	TINA TURNER FOREIGN AFFAIR CAPITOL
27	23	BRENDA COCHRANE THE VOICE POLYDOR
28	26	NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO/PHONOGRAM
29	38	MICHAEL BOLTON SOUL PROVIDER CBS
30	20	MARTIKA MARTIKA CBS
31	21	THE B-52'S COSMIC THING REPRISE
32	30	ROD STEWART BEST OF WARNER BROS.
33	33	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
34	NEW	FAITH NO MORE THE REAL THING SLASH/LONDON
35	25	DEPECHE MODE VIOLATOR MUTE
36	31	BEATS INTERNATIONAL LET THEM EAT BINGO GO
37	29	ERASURE WILD! MUTE
38	35	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
39	36	LISA STANSFIELD AFFECTION ARISTA
40	27	THEY MIGHT BE GIANTS FLOOD ELEKTRA

CANADA (Courtesy The Record) As of 5/7/90

SINGLES		
1	1	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
2	9	BLUE SKY MINE MIDNIGHT OIL COLUMBIA/CBS
3	3	I WISH IT WOULD RAIN DOWN PHIL COLLINS ATLANTIC/WEA
4	4	GET UP! TECHNOTRONIC SBK/EMI
5	5	LET YOUR BACKBONE SLIDE MAESTRO FRESH-WES LMR/ATTIC
6	7	LOVER OF MINE ALANNAH MYLES ATLANTIC/WEA
7	10	I'LL BE YOUR EVERYTHING TOMMY PAGE SIRE/WEA
8	2	LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA/BMG
9	6	LAMBADA KAOMA CBS/CBS
10	11	ROAM B-52'S REPRISE/WEA
11	18	TAKE ONE AWAY BURTON CUMMINGS EMI/EMI
12	8	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
13	NEW	THIS OLD HEART OF MINE ROD STEWART WARNER BROS./WEA
14	NEW	ALRIGHT JANET JACKSON A&M/A&M
15	NEW	PRICE OF LOVE BAD ENGLISH EPIC/CBS
16	NEW	VOGUE MADONNA SIRE/WEA
17	20	A LITTLE LOVE COREY HART AQUARIUS/CEMA
18	19	EVERY LITTLE TEAR PAUL JANZ CAPITOL/CAPITOL
19	NEW	I DON'T WANNA FALL IN LOVE JANE CHILD WARNER BROS./WEA
20	12	ALL OR NOTHING MILLI VANILLI ARISTA/BMG
ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
2	2	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
3	5	ROD STEWART DOWNTOWN TRAIN WARNER BROS./WEA
4	6	DEPECHE MODE VIOLATOR SIRE/WEA
5	3	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
6	4	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
7	14	HEART BRIGADE CAPITOL/CAPITOL
8	12	ROBERT PLANT MANIC NIRVANA ES PARANZA/WEA
9	7	BONNIE RAITT NICK OF TIME CAPITOL/CAPITOL
10	10	MIDNIGHT OIL BLUE SKY MINING COLUMBIA/CBS
11	11	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
12	15	LISA STANSFIELD AFFECTION ARISTA/BMG
13	13	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
14	8	COWBOY JUNKIES THE CAUTION HORSES RCA/BMG
15	9	AEROSMITH PUMP GEFEN/WEA
16	17	VARIOUS ARTISTS TEENAGE MUTANT NINJA TURTLES SBK/EMI
17	NEW	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
18	16	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
19	18	TRAGICALLY HIP UP TO HERE MCA/MCA
20	NEW	VAN MORRISON THE BEST OF ... POLYGRAM/POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/25/90

SINGLES		
1	1	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/BMG/ARIOLA
2	2	THE POWER SNAP BMG/ARIOLA
3	8	BLACK VELVET ALANNAH MYLES ATLANTIC
4	9	INFINITY GURU JOSH deCONSTRUCTION
5	4	DUB BE GOOD TO ME BEATS INTERNATIONAL/LINDY LAYTON LONDON/METRONOME
6	3	ENJOY THE SILENCE DEPECHE MODE INTERCORD
7	5	VOGUE MADONNA SIRE
8	7	DAS ERSTE MAL TAT S NOCH WEH STEFAN WAGGERSHAUSEN/VIKTOR LAZLO POLYDOR
9	13	HERZLEIN WILDECKER HERZUBEN BMG/ARIOLA
10	NEW	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
11	10	HIER KOMMT KURT FRANK ZANDER INTERCORD
12	6	HIROSHIMA SANDRA BMG/ARIOLA
13	15	I PROMISED MYSELF NICK KAMEN WEA
14	12	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC & MC ERIC BCM
15	18	BLUE SAVANNAH ERASURE MUTE
16	14	DANGEROUS ROXETTE PARLOPHONE
17	11	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
18	16	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
19	NEW	NATURAL THING INNOCENCE BMG/ARIOLA
20	17	THE STEVIE B. MEGAMIX STEVIE B. BCM
ALBUMS		
1	1	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
2	2	DEPECHE MODE VIOLATOR MUTE
3	3	PHIL COLLINS ... BUT SERIOUSLY WEA
4	4	GARY MOORE BEST OF VIRGIN
5	5	SANDRA PAINTING IN YELLOW VIRGIN
6	NEW	ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
7	NEW	EROS RAMAZZOTTI IN OGNI SENSO DDD
8	8	DAVID BOWIE CHANGESBOWIE EMI
9	7	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
10	11	FLEETWOOD MAC BEHIND THE MASK MAGNET
11	6	MIDNIGHT OIL BLUE SKY MINING CBS
12	9	CAT STEVENS THE BEST OF ISLAND
13	10	ROD STEWART BEST OF WARNER BROS.
14	12	LISA STANSFIELD AFFECTION ARISTA
15	13	BILLY JOEL STORM FRONT CBS
16	14	TINA TURNER FOREIGN AFFAIR CAPITOL
17	15	ROXETTE LOOK SHARP EMI
18	19	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
19	20	STEFAN WAGGERSHAUSEN TIEF IM SUE DEN MEINES HERZENS POLYDOR
20	NEW	HEART BRIGADE CAPITOL

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	FIORELLA MANNOIA DI TERRA E DI VENTO CBS

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 5/01/90

HOT 100 SINGLES		
1	1	VOGUE MADONNA SIRE
2	2	THE POWER SNAP LOGIC/BMG/ARIOLA
3	4	BLACK VELVET ALANNAH MYLES ATLANTIC
4	3	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
5	9	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
6	5	ENJOY THE SILENCE DEPECHE MODE MUTE
7	8	LE TEMPS DES YEYES LES VAGABONDS CARRERE
8	6	DUB BE GOOD TO ME BEATS INTERNATIONAL GO DI/CS/POLYGRAM
9	7	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC ARS
10	11	WORDS THE CHRISTIANS ISLAND
11	10	KINGSTON TOWN UB40 VIRGIN
12	12	THIS BEAT IS TECHNOTRONIC TECHNOTRONIC ARS
13	16	INFINITY GURU JOSH deCONSTRUCTION
14	13	MEGAMIX CLAUDE FRANCOIS CARRERE
15	15	STEP ON HAPPY MONDAYS FACTORY
16	18	SACRIFICE ELTON JOHN ROCKET/PHONOGRAM
17	14	I DON'T KNOW ANYBODY ELSE BLACK BOX deCONSTRUCTION/RCA/BMG
18	NEW	ALL I WANNA DO IS MAKE LOVE TO YOU HEART CAPITOL
19	NEW	KILLER ADAMSKI MCA
20	NEW	I PROMISED MYSELF NICK KAMEN WEA
HOT 100 ALBUMS		
1	2	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
2	1	PHIL COLLINS BUT SERIOUSLY VIRGIN/WEA
3	3	DEPECHE MODE VIOLATOR MUTE
4	5	FLEETWOOD MAC BEHIND THE MASK WARNER BROS.
5	4	DAVID BOWIE CHANGESBOWIE EMI
6	NEW	ALANNAH MYLES ALANNAH MYLES ATLANTIC
7	7	GARY MOORE STILL GOT THE BLUES VIRGIN
8	6	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME VERTIGO
9	11	THE CARPENTERS ONLY YESTERDAY A&M
10	20	EROS RAMAZZOTTI IN OGNI SENSO DDD
11	8	MIDNIGHT OIL BLUE SKY MINING CBS
12	9	TECHNOTRONIC PUMP UP THE JAM ARS
13	13	HEART BRIGADE CAPITOL
14	NEW	PUBLIC ENEMY FEAR OF A BLACK PLANET DEF JAM/CBS
15	12	ROD STEWART BEST OF WARNER BROS.
16	10	LISA STANSFIELD AFFECTION ARISTA/BMG
17	15	SANDRA PAINTINGS IN YELLOW VIRGIN
18	14	TINA TURNER FOREIGN AFFAIR CAPITOL
19	16	THE CHRISTIANS COLOUR ISLAND
20	NEW	SUZANNE VEGA DAYS OF OPEN HAND A&M
SINGLES		
1	1	OPPOSITES ATTRACT PAULA ABDUL VIRGIN
2	2	NOTHING COMPARES 2 U SINEAD O'CONNOR ENSIGN/CHRYSALIS
3	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU MICHAEL BOLTON CBS
4	4	LOVE AND KISSES DANNI MINOQUE MUSHROOM/FESTIVAL
5	5	BLAME IT ON THE RAIN MILLI VANILLI BMG
6	8	I DON'T KNOW ANYBODY ELSE BLACK BOX POSSUM/BMG
7	7	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC POSSUM/BMG
8	9	LAMBADA KAOMA CBS
9	6	DON'T KNOW MUCH LINDA RONSTADT WEA
10	10	BLACK VELVET ALANNAH MYLES WEA
11	11	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
12	14	LOVE IS ALANNAH MYLES WEA
13	15	DANGEROUS ROXETTE EMI
14	12	SACRIFICE ELTON JOHN POL
15	16	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
16	17	CHECK OUT THE CHICKEN GRANDMASTER CHICKEN & D.J. DUCK FESTIVAL
17	13	BLUE SKY MINING MIDNIGHT OIL CBS
18	19	ESCAPING MARGARET URLICH CBS
19	NEW	KEEP IT TOGETHER/VOGUE MADONNA WEA
20	NEW	METROPOLIS THE CHURCH MUSHROOM/FESTIVAL
ALBUMS		
1	1	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
2	5	MICHAEL BOLTON SOUL PROVIDER CBS
3	2	PHIL COLLINS ... BUT SERIOUSLY WEA
4	3	MIDNIGHT OIL BLUE SKY MINING CBS
5	4	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
6	11	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/EMI
7	15	GRACE KNIGHT & VINCE JONES COME IN SPINNER POLYGRAM
8	8	THE NOTTING HILLBILLIES MISSING ... PRESUMED HAVING A GOOD TIME POLYGRAM
9	7	ALANNAH MYLES ALANNAH MYLES WEA
10	9	FLEETWOOD MAC BEHIND THE MASK WEA
11	6	ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
12	13	THE CHURCH GOLD AFTERNOON MUSHROOM/FESTIVAL
13	10	DAVID BOWIE CHANGESBOWIE EMI
14	12	PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
15	NEW	AEROSMITH PUMP WEA
16	20	BELINDA CARLISE RUNAWAY HORSES BMG
17	18	LINDA RONSTADT CRY LIKE A RAINSTORM ... WEA
18	19	THE B-52'S COSMIC THING WEA
19	14	THE 12TH MAN 12TH MAN AGAIN EMI
20	17	KAOMA WORLD BEAT CBS
SINGLES		
1	1	LE TEMPS DES YEYES LES VAGABONDS CARRERE
2	2	WORDS THE CHRISTIANS POLYDOR
3	7	SACRIFICE ELTON JOHN POLYGRAM
4	6	ON ECRIT SUR LES MURS DEMIS ROUSSOS EMI
5	3	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC CBS
6	5	VERSION 90 LES FORBANS VOGUE
7	10	POURTAUT ROCH VOISINE BMG
8	4	MEGAMIX CLAUDE FRANCOIS CARRERE
9	14	ENJOY THE SILENCE DEPECHE MODE VIRGIN
10	13	C'EST TOI QUI MA FAIT FRANCOIS FELDMAN POLYGRAM
11	15	I WISH IT WOULD RAIN DOWN PHIL COLLINS WEA
12	9	MEME SI TU REVENAIS CLAUDE FRANCOIS POLYGRAM
13	12	I DON'T KNOW ANYBODY ELSE BLACK BOX CARRERE
14	19	MIGHTY REAL (YOU MAKE ME FEEL) JIMMY SOMI RVILLE POLYGRAM
15	NEW	J'TE L DIS QUAND MEME PATRICK BRUEL BMG
16	16	CHARIOT D ETOILE MELODY CARRERE
17	20	HIROSHIMA SANDRA VIRGIN
18	18	BO LE LAVABO LAGAF CARRERE
19	NEW	NICOLAS ET MARJOLENE DOROTHEE POLYGRAM
20	8	IL A NEIGE SUR LES LACS JEAN PIERRE FRANCOIS BMG

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
①	1	11	THE HARPER BROTHERS VERVE 841723/POLYGRAM (CD)	REUNION
			3 weeks at No. 1 REMEMBRANCE	
2	2	11	GARY BURTON GRP 9598 (CD)	REUNION
3	3	5	MARCUS ROBERTS NOVUS 3078/RCA (CD)	DEEP IN THE SHED
④	8	5	TONY WILLIAMS BLUE NOTE 93170/CAPITOL (CD)	NATIVE HEART
5	4	11	STAN GETZ EMARCY 838 769/POLYGRAM (CD)	ANNIVERSARY
⑥	7	5	JOEY DEFRANCESCO COLUMBIA C 45443 (CD)	WHERE WERE YOU?
⑦	NEW		JOHN SCOFIELD BLUE NOTE 92894/CAPITOL (CD)	TIME ON MY HANDS
8	5	37	HARRY CONNICK, JR. ● COLUMBIA SC45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."
⑨	13	3	SONNY ROLLINS MILESTONE 9179/FANTASY (CD)	FALLING IN LOVE WITH JAZZ
10	6	11	JIMMY MCGRUFF & HANK CRAWFORD MILESTONE 9177/FANTASY (CD)	ON THE BLUES SIDE
⑪	14	3	MAYNARD FERGUSON INTIMA 73390/ENIGMA (CD)	BIG BOP NOUVEAU
⑫	NEW		JACK DEJOHNETTE MCA 42313 (CD)	PARALLEL REALITIES
13	9	7	BOBBY WATSON & HORIZON BLUE NOTE 91915 (CD)	THE INVENTOR
⑭	NEW		LEE RITENOUR GRP 9615 (CD)	STOLEN MOMENTS
⑮	NEW		MARLON JORDAN COLUMBIA 45200 (CD)	FOR YOU ONLY

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
①	2	11	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
			1 week at No. 1	
2	1	11	DIANNE REEVES EMI 92401 (CD)	NEVER TOO FAR
③	4	7	GEORGE HOWARD MCA 6335 (CD)	PERSONAL
④	6	5	STANLEY JORDAN BLUE NOTE 92356/CAPITOL (CD)	CORNUCOPIA
⑤	20	3	NAJEE EMI 92248 (CD)	TOKYO BLUE
⑥	9	5	PATTI AUSTIN GRP 9603 (CD)	LOVE IS GONNA GETCHA
7	7	9	CHICK COREA ELEKTRIC BAND GRP 9601 (CD)	INSIDE OUT
8	3	21	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (CD)	BACK ON THE BLOCK
9	5	21	KENNY G ▲ ARISTA 8613 (CD)	LIVE
⑩	11	11	SAM RINEY SPINDLETOP 129 (CD)	AT LAST
11	8	17	KIM PENNYL OPTIMISM 3223 (CD)	PENNYL SKETCHES #2
⑫	18	3	FLIMM AND THE BB'S WARNER BROS. 26152 (CD)	NEW PANTS
⑬	16	5	NANCY WILSON COLUMBIA C 45378 (CD)	A LADY WITH A SONG
⑭	15	7	DON GRUSIN GRP 9602 (CD)	RAVEN
15	10	17	CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)	BEAUTY WITHIN
16	14	29	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
17	13	25	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
⑮	NEW		RANDY BRECKER MCA 6334 (CD)	TOE TO TOE
19	17	7	TONY GUERRERO NOVA 116 (CD)	DIFFERENT PLACES
20	22	7	MICHAEL COLINA PRIVATE MUSIC 2062 (CD)	RITUALS
21	12	19	HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP
⑳	25	5	DOUG CAMERON NARADA 63010 (CD)	MIL AMORES
㉑	NEW		LONNIE LISTON SMITH STARTRAK 4021/CHIBAN (CD)	LOVE GODDESS
24	24	3	ZIL VERVE FORECAST 841 929/POLYGRAM (CD)	ZIL
25	19	13	KIM WATERS WARLOCK 2713 (CD)	SWEET AND SAXY

① Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



by Jeff Levenson

CHILD IS FATHER TO THE MAN: When vibraphonist Gary Burton first met Pat Metheny in 1973, the guitarist was 18 years old. Burton remembers being very impressed: "With hot young players, even if they are not fully developed, you can see clearly that they have a flair for their instruments. It's a natural ease and talent for performing, for being communicative. Pat was like that from the start. You could see that. He is a natural performer."

A year after their meeting, Burton hired the young musician into his newly expanded quintet. Their respective roles as mentor and student were clearly defined. Over the next four years, while Metheny was nailing down a well-earned reputation as a seeker of musical wisdom and truth, a basic shift in attitude took place. Each affected and influenced the other; the learning curve between them became bidirectional.

As befitting their special relationship, now, a decade-and-a-half later, Burton and Metheny are enjoying the fruits of their just-completed "Reunion" tour. The GRP album of the same name has been on or near the top of the traditional jazz chart for 11 weeks.

Their level of interplay, evidenced more so in performance than on record, is unusual. "You only experience this kind of thing a few times in your life," Burton said. "There are rapiers you have with players, but this is... let's call it 'super-rapport.' It's when you take your creative outlook to another level. You have a way of anticipating one another. It's almost uncanny. You run into that only a few times in your career. When you do, it takes you to a totally different plane. Aside from Pat, the only other person I have that with is Chick [Corea]. It seems that when we work together,

those players keep tossing things at me—new ideas, new directions, new twists—and I'm forced to go with it. We share a mental concept. It's amazing. What I have found on this tour, which is something I always knew, is that Pat has a major effect on me and my play. That, I guess, is the way it's supposed to be."

The teacher becomes the student becomes the teacher becomes...

MORE: Metheny is one of the few jazz artists who can straddle those two classically disparate worlds—the artistic and the commercial—and do a great job of it. Neither seems compromised by his stance. The guy loves to play. After he ended his extended tour last December with his own group, he decided to give him-

Gary Burton & Pat Metheny display a special rapport

self a Christmas present by cutting some tracks with a couple of veteran musicians he admires a lot. He got bassist Dave Holland and drummer Roy Haynes to join him in the studio for one eight-hour session that had them winging through old and new tunes—five Metheny originals plus standards "All The Things You Are," "Solar," and "Old Folks." The album, titled "Question And Answer," will be issued on Geffen in June. . . . To support the new MCA release, "Parallel Realities," the trio album that finds Metheny working alongside pianist Herbie Hancock and drummer Jack DeJohnette, a 13-city, North American tour is planned for June 9-July 1. The group heads for Europe July 4-July 27, and then on to Japan's "Live Under The Sky" fest July 29-Aug 8. (Holland will be rounding out the band. Although he was not featured on the record, he signed on for all the live dates. It'll be the first time in 20 years he packs his electric bass with him.) . . . Just so no one thinks he is loafing, Metheny is expected to complete his solo album (featuring work on guitar and synthesizer) in the spring.

Announcing The 1990 Billboard

Latin Music Conference!

Date: Wednesday, May 23, 1990*
Time: 9 am - 5 pm
Place: The Hyatt, Downtown Miami

Featuring panels on:
RETAIL • RADIO • PIRACY / COPYRIGHT • MUSIC VIDEO / TELEVISION !



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City	State Zip

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
1	1	7	★★ NO. 1 ★★ BEETHOVEN: SYMPHONY NO. 9 DG 429-861	3 weeks at No. 1 LEONARD BERNSTEIN
2	NEW		HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818	VLADIMIR HOROWITZ
3	2	35	HOROWITZ AT HOME DG 427-772	VLADIMIR HOROWITZ
4	8	3	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG	ARTURO TOSCANINI
5	4	7	BARTOK: 6 STRING QUARTETS DG 423-657	EMERSON STRING QUARTET
6	3	167	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
7	6	5	DEBUSSY: 12 ETUDES PHILIPS 422-412	MITSUKO UCHIDA
8	10	3	EARLY ROMANTIC OVERTURES ANGEL CDC-49889	LONDON CLASSICAL PLAYERS (NORRINGTON)
9	5	9	VIVALDI: CELLO CONCERTOS RCA 60155-RC	OFRA HARNOY
10	7	9	MAHLER: SYMPHONY NO. 6 DG 427-697	VIENNA PHILHARMONIC (BERNSTEIN)
11	12	3	SCHUBERT: SYMPHONY NO. 9 ANGEL CDC-49949	LONDON CLASSICAL PLAYERS (NORRINGTON)
12	NEW		HANDEL: ARIAS ANGEL CDC-49179	KATHLEEN BATTLE
13	11	99	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
14	15	3	MUSIC FOR ORGAN, BRASS & PERCUSSION TELARC CD-80218	MICHAEL MURRAY/EMPIRE BRASS
15	NEW		CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922	MURRAY PERAHIA
16	9	35	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
17	14	107	VERDI & PUCCINI: ARIAS SONY CLASSICAL MK-37298	KIRI TE KANAWA
18	21	3	FIELD: 15 NOCTURNES TELARC CD-80199	JOHN O'CONNOR
19	17	37	THE SUNDAY BRUNCH ALBUM SONY CLASSICAL MFK-45547	VARIOUS ARTISTS
20	16	9	NIELSEN: SYMPHONIES 1 & 6 LONDON 425-607	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
21	13	21	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
22	NEW		PISTON: SYMPHONIES 2 & 6 DELOS DE-3074	SEATTLE SYMPHONY (SCHWARZ)
23	19	101	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
24	25	41	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073	SEATTLE SYMPHONY (SCHWARZ)
25	18	11	GREAT CELLO CONCERTOS SONY CLASSICAL M2K-44562	YO-YO MA

TOP CROSSOVER ALBUMS™

1	1	13	★★ NO. 1 ★★ HENRY V SOUNDTRACK ANGEL CDC-49919	7 weeks at No. 1 CITY OF BIRMINGHAM SYMPHONY (RATTLE)
2	5	5	THE ENCHANTED FOREST RCA 7893-RC	JAMES GALWAY
3	2	11	FANTASTIC JOURNEY TELARC CD-80231	CINCINNATI POPS (KUNZEL)
4	8	3	TRUMPET SPECTACULAR TELARC CD-80223	DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)
5	7	5	MCLAUGHLIN: THE MEDITERRANEAN CBS MK-45578	JOHN MCLAUGHLIN
6	4	11	WEILL: THE THREEPENNY OPERA LONDON 430-075	KOLLO, LEMPER, MILVA (MAUCERI)
7	3	43	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
8	6	23	ANYTHING GOES ANGEL CDC-49848	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
9	13	27	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847	VON STADE, HADLEY, STRATAS (MCGLINN)
10	14	3	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000	KAYE, SHARP, BARRET, BLIER
11	12	93	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
12	11	29	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
13	9	21	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
14	NEW		POPS A LA RusSE PHILIPS 426-247	BOSTON POPS (WILLIAMS)
15	10	25	HAPPY TRAILS TELARC CD-80191	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

STEELTOWN SOUNDINGS: Sony Classical launches a long-term contract with Lorin Maazel and the Pittsburgh Symphony Monday (7) with a recording of the Sibelius Symphony No. 2. Plans so far include a complete cycle of the Sibelius symphonies, as well as a number of the tone poems. The composer's Symphony No. 5 will be recorded in September, shortly after the new orchestra season opens.

For the Pittsburgh, the alliance heralds a return to a major recording program. The orchestra's studio activity in recent years has been limited largely to work with Telarc, which, incidentally, will continue uninterrupted.

As a matter of fact, the orchestra management says another yet unidentified "major" label is about ready to ink an agreement that will boost the Maazel/Pittsburgh recording commitment to the three companies to a minimum of 15 CDs over the next three years.

Speculation that the third label might be either Teldec or Denon, both of which are known to have been exploring U.S. orchestral affiliations, could not be confirmed.

Telarc's Pittsburgh recordings resume in the fall with Act 1 of Wagner's "Die Walküre," featuring Susan Dunn, Klaus Koenig, and Peter Meven. Also scheduled are recordings of Rachmaninov's Piano Concertos Nos. 2 & 3, with Horacio Gutierrez as soloist, and a follow-up to what has become a Maazel specialty, Wagner without words, this an arrangement by the conductor of the "Tannhauser" score.

Following its debut Pittsburgh recording, Sony moves its equipment south for a recording of two Philip Glass scores with the Atlanta Symphony. Robert Shaw will conduct the composer's "Itaipu," for orchestra and large chorus, and "The Canyon," for orchestra alone.

VINTAGE VIDEO: Those of mature memory may recall the Voice of Firestone telecasts, from 1949 to 1963, which starred many opera greats in their prime. Now, Video Artists International has acquired rights to the kinescope catalog and will shortly begin releasing them on videocassette.

The product, which also includes master tapes of radio broadcasts, was leased to VAI by the New England Conservatory of Music. They have rested in the school's vaults since 1969. VAI claims worldwide video rights.

Among the artists featured are Licia Albanese, Jussi Bjoerling, George London, Lauritz Melchior, Jan Peerce, Lily Pons, Renata Tebaldi, Helen Traubel, and

Pittsburgh issues a Sibelius symphony on Sony Classical

Leonard Warren. VAI president Ernest Gilbert says the black-and-white cassettes will list at \$19.95 to \$24.95, depending on running time.

Gilbert says he is also considering the release on CD of selected portions of the radio material, some of which dates back as far as 1932. A number of the artists featured, such as Ezio Pinza, Richard Crooks, and Lawrence Tibbett, did not appear on the Firestone.

PASSING NOTES: Three-inch classical CDs may be a format whose time will never arrive, but special entries occasionally surface to confound the pundits. An example is a 1930 performance of Ravel's "Bolero" by the Lamoureux Orchestra conducted by the composer. The 16-minute reading fits comfortably on the miridisk, which is said to have generated action as a \$4.95 countertop item in a number of California stores. West Coast man-of-music William Malloch made the transfer from an original Polydor shellac pressing in his collection and issued the CD on his Pendulum label. Distribution is by Music and Arts Programs. The Ravel performance has also been available on a standard-size Philips CD, but in a different transfer.



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VOL. 1, No. 14



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—NEW YORK TIMES
(on the concert performance of Aida at La Scala)

"...Maria Chiara, making her La Scala debut as Aida, brought the first act to a standstill a second time as the crowd exploded to her (*Ritorna vincitor*) aria at the end of the scene."

—NEW YORK TIMES
(on the concert performance of Aida at La Scala)

World-renowned tenor, Luciano Pavarotti, is joined by soprano sensation Maria Chiara in his first recording of Verdi's vocal masterpiece, "AIDA." Leo Nucci, Ghena Dimitrova and Paata Burchuladze complete the star-studded cast conducted by Lorin Maazel at Teatro alla Scala.

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RAND BLEIMEISTER MOVES FROM NELSON TO CEMA

(Continued from page 6)

ter's vacated position, according to Nelson president Richard "Reg" Childs.

"We named Louise Alaimo VP of marketing a few months ago and she'll be taking over Rand's marketing functions," Childs said in Indian Wells, Calif., where he was attending the annual National Assn. of Video Distributors conference (see story, page 5). "Rand was also our chief liaison with Orion, which I will now be more closely involved in."

Nelson's distribution deal with Orion runs through mid-1991.

CEMA president Russ Bach says he was not looking specifically to hire an executive from the video industry, but acknowledges the significance of Bleimeister's background.

"The people in video do some very thorough and extensive marketing and a lot of those techniques are transferable to the record industry," Bach says. "In most cases, they probably do a more thorough job of marketing than we do."

Bach notes that record companies generally release more product than do video suppliers, "so we have far less time to plan our marketing strategies, but I believe we need to do a more thorough job of marketing."

Saying he has "always wanted to get into the music business," Bleimeister also acknowledges the significance of his move. "I think there is a natural migration of executives between the two industries," he said from Nashville, where he was attending CEMA's sales conference. "But it's probably true that employment prospects are stronger right now on the record side than in video."

That development is in sharp contrast to the early part of the '80s, when the nascent home video industry relied heavily on the music indus-

try for executive talent. At the time, the record industry was still recovering from a downturn in the business and many executives were attracted to the expanding employment opportunities on the home video side.

The migration of video executives into the music ranks is also significant in terms of record companies' increasing involvement in both media. Unlike the other label complexes, WEA- and CEMA-distributed labels have no central operations for marketing music video longforms.

CBS, MCA, BMG, and PolyGram all have separate music video divisions to market such product from their various labels. Last year CEMA announced the formation of Picture Music America to handle longform music video, but plans were put on hold when Ken Ross, another former video executive who was named to head PMA, left CEMA to return to CBS. CEMA labels' music video product is now handled by each individual label.

That could change, however. "Music video is the fastest growing category of nontheatrical [video] programming right now," Bleimeister says. "I'm sure CEMA plans to be part of that growth."

Bleimeister's appointment also marks the first time CEMA has had a VP charged with strategic planning, according to Bach.

"I think strategic planning is something the record industry needs to do more of," Bach says. "And I've always been impressed by Rand's more scientific approach to the market."

Bach and Bleimeister previously worked together during the formation of Warner Home Video in 1980. Bleimeister was WHV's first director of marketing while Bach was second in command at WEA.

POLYGRAM HOLDS ANNUAL MEETING IN HOLLAND

(Continued from page 6)

A&M chairman Jerry Moss, Island CEO Chris Blackwell, and PolyGram executive VP Alain Levy to the PolyGram management board, increasing its number from five to seven. Board member Richard Busch is retiring.

Fine added that 1990 would be a year of consolidating acquisitions and restructuring. "We do not expect the sort of sales growth evident in 1989," he observed.

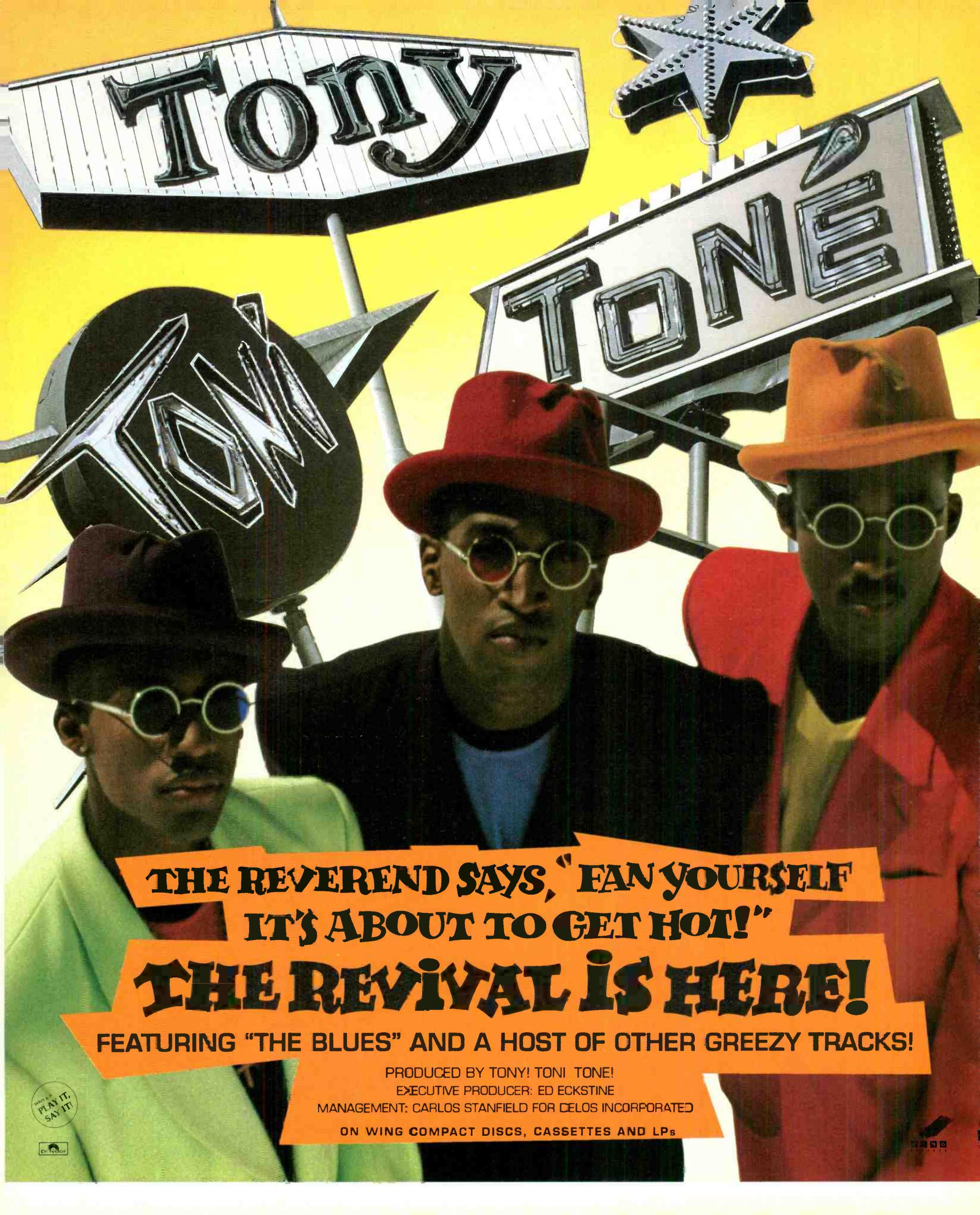
Jan Timmer, who chaired the meeting in his capacity as chairman of the PolyGram supervisory board, declined to predict future dividends in response to a stockholder's question. He did say, however, that the annual payout would be at least 25% of the company's net profits.

At the meeting, a measure was adopted that would allow PolyGram management the flexibility to issue more stock, or buy back stock already on the market, without calling an extraordinary meeting of stockholders.

Company general counsel Richard Constant explained that the notice period for such a meeting (at least 15 days) would limit PolyGram's ability to seize capital market opportunities as and when they occur. Another scenario in which the right to issue stock quickly would be desirable, he said, was if a future acquisition required stock as well as cash for consummation. Such authorizations are quite normal for Dutch companies, Constant noted.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"**NOTHING COMPARES 2 U**" by Sinead O'Connor (Chrysalis) slips slightly in points but is still No. 1, for the fourth week. Madonna's "Vogue" (Sire) continues to gain points at a breakneck pace and seems poised to overtake "Nothing," although the latter still holds a wide radio lead (246 stations vs. 232 for "Vogue"). When "Vogue" hits the top, it should then hold for a while, since the rest of the top 10 is far behind.

A NEW RETAIL PANEL goes into effect in this issue for both the Hot 100 and Top Pop Albums charts (see article, page 5). The panel revisions spark some unusual chart moves. Black crossover product, in particular, is boosted by the new panel. A quick look at the Hot 100 sales chart at right shows several records making huge jumps, and even some older records bouncing back up after steady declines. The records helped the most are huge sellers—gold or platinum certified—whose sales are better reflected by the new panel: "The Humpty Dance" by Digital Underground (Tommy Boy) goes 26-18 on the Hot 100 (16-6 in sales); "Expression" by Salt-N-Pepa (Next Plateau) goes 31-27 (24-18 in sales); and "Just A Friend" by Biz Markie (Cold Chillin') jumps back up from 52-42 (31-26 in sales). Next week's column will further discuss the new panel.

ALSO BOOSTED BY THE new retail panel is "Hold On" by En Vogue (Atlantic), the Power Pick/Sales, which skyrockets from No. 61 to No. 32. Airplay is growing as well, with 20 adds and early moves of 13-9 at Hot 104 Greenville, N.C., and 15-13 at KGGI Riverside, Calif. Similarly helped by the panel change is "Rub You The Right Way" by Johnny Gill (Motown) from New Edition. Gill makes his solo bow on the Hot 100 at No. 49, with 67% of his points from sales, but 35 radio adds as well, and an early jump of 23-16 at KKMJ Pueblo, Colo.

FIVE OTHER NEW ARTISTS enter the chart. Snap, an American duo transplanted to Germany, debuts at No. 81 with its No. 1 U.K. hit, "The Power" (Arista), already No. 9 at KMEL San Francisco. George Lamond enters at No. 84 with "Bad Of The Heart" (Columbia), helped by an early jump of 8-6 at Hot 97 in his home base of New York. Andrew Ridgeley, formerly half of Wham!, makes his solo bow at No. 86 with "Shake" (Columbia). Southern California rapper Mellow Man Ace, born in Cuba, debuts with "Mentiroso" (Capitol), breaking out of his home state (20-15 at Q106 San Diego and 28-19 at B95 Fresno). And the Black Crowes, an Atlanta quintet, bow with "Jealous Again" (Def American), with an early top five report from WAAF Worcester, Mass.

RECORDS THAT STALL THIS week but are still gaining points include "Room At The Top" by Adam Ant (MCA), holding at No. 17 despite 15 top five radio reports; "All That Glitters Isn't Gold" by the Cover Girls (Capitol), slipping from No. 49 to No. 50 despite jumps of 18-10 at X100 San Francisco and 16-9 at Z99 Oklahoma City; and "Save Me" by Fleetwood Mac (Warner Bros.). The latter has had a particularly difficult chart career: For the second week in a row it has gained more than enough points for a bullet but holds at No. 35 due to competition.

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 249 REPORTERS
I'LL BE YOUR SHELTER TAYLOR DAYNE ARISTA	7	8	32	47	178
SITTIN' IN THE LAP OF LUXURY LOUIE LOUIE WTG	3	8	36	47	126
WHEN I DREAM OF YOU TOMMY PAGE SIRE	4	12	31	47	47
LOVE IS ALANNAH MYLES ATLANTIC	1	10	27	38	95
RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN	3	10	22	35	44
POISON BELL BIV DEVOE MCA	3	5	26	34	160
READY OR NOT AFTER 7 VIRGIN	2	3	27	32	151
TURTLE POWER PARTNERS IN KRYME SBK	0	6	23	29	155
KISS THIS THING GOODBYE DEL AMITRI A&M	1	4	23	28	31
GIRLS NITE OUT TYLER COLLINS RCA	3	5	15	23	60

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 MAY 12, 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	1	NOTHING COMPARES 2 U	SINEAD O'CONNOR	1
2	5	VOGUE	MADONNA	2
3	2	I WANNA BE RICH	CALLOWAY	3
4	3	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	4
5	9	POISON	BELL BIV DEVOE	10
6	16	THE HUMPTY DANCE	DIGITAL UNDERGROUND	18
7	13	SENDING ALL MY LOVE	LINEAR	7
8	11	HOLD ON	WILSON PHILLIPS	6
9	4	HOW CAN WE BE LOVERS	MICHAEL BOLTON	5
10	10	ALL AROUND THE WORLD	LISA STANSFIELD	14
11	7	WHAT IT TAKES	AEROSMITH	9
12	12	DON'T WANNA FALL IN LOVE	JANE CHILD	12
13	6	WHIP APPEAL	BAUBYFACE	11
14	25	IT MUST HAVE BEEN LOVE	ROXETTE	16
15	15	ALRIGHT	JANET JACKSON	8
16	23	I'LL BE YOUR EVERYTHING	TOMMY PAGE	25
17	18	ROOM AT THE TOP	ADAM ANT	17
18	24	EXPRESSION	SALT-N-PEPA	27
19	—	HOLD ON	EN VOGUE	32
20	26	BLACK VELVET	ALANNAH MYLES	29
21	17	LOVE CHILD	SWEET SENSATION	15
22	27	HOUSE OF PAIN	FASTER PUSSYCAT	28
23	20	THIS OLD HEART OF MINE	ROD STEWART	13
24	32	READY OR NOT	AFTER 7	24
25	8	WITHOUT YOU	MOTLEY CRUE	20
26	31	JUST A FRIEND	BIZ MARKIE	42
27	14	HEARTBEAT	SEDUCTION	22
28	22	HERE AND NOW	LUTHER VANDROSS	26
29	—	OOH LA LA...	PERFECT GENTLEMEN	23
30	29	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	21
31	33	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	34
32	38	NO MORE LIES	MICHEL'LE	56
33	34	GET UP! (BEFORE THE NIGHT IS OVER)	TECHNOTRONIC	45
34	—	RUB YOU THE RIGHT WAY	JOHNNY GILL	49
35	—	TURTLE POWER	PARTNERS IN KRYME	30
36	35	THE SECRET GARDEN	QUINCY JONES	63
37	37	SAVE ME	FLEETWOOD MAC	35
38	19	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	39
39	40	GET A LIFE	SOUL II SOUL	55
40	30	TIME AFTER TIME	TIMMY T	52

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1	1	NOTHING COMPARES 2 U	SINEAD O'CONNOR	1
2	4	VOGUE	MADONNA	2
3	2	I WANNA BE RICH	CALLOWAY	3
4	3	HOW CAN WE BE LOVERS	MICHAEL BOLTON	5
5	7	ALRIGHT	JANET JACKSON	8
6	9	ALL I WANNA DO IS MAKE LOVE TO YOU	HEART	4
7	10	THIS OLD HEART OF MINE	ROD STEWART	13
8	11	U CAN'T TOUCH THIS	M.C. HAMMER	19
9	6	WHIP APPEAL	BAUBYFACE	11
10	14	HOLD ON	WILSON PHILLIPS	6
11	12	WHAT IT TAKES	AEROSMITH	9
12	5	DON'T WANNA FALL IN LOVE	JANE CHILD	12
13	16	LOVE CHILD	SWEET SENSATION	15
14	17	SENDING ALL MY LOVE	LINEAR	7
15	22	IT MUST HAVE BEEN LOVE	ROXETTE	16
16	18	ROOM AT THE TOP	ADAM ANT	17
17	21	YOUR BABY NEVER LOOKED GOOD IN BLUE	EXPOSE	21
18	8	ALL AROUND THE WORLD	LISA STANSFIELD	14
19	25	OOH LA LA...	PERFECT GENTLEMEN	23
20	15	HEARTBEAT	SEDUCTION	22
21	27	POISON	BELL BIV DEVOE	10
22	13	WITHOUT YOU	MOTLEY CRUE	20
23	29	DO YOU REMEMBER?	PHIL COLLINS	36
24	28	BABY, IT'S TONIGHT	JUDE COLE	33
25	34	CHILDREN OF THE NIGHT	RICHARD MARX	38
26	19	HERE AND NOW	LUTHER VANDROSS	26
27	20	THE HEART OF THE MATTER	DON HENLEY	31
28	30	I'LL SEE YOU IN MY DREAMS	GIANT	37
29	37	TURTLE POWER	PARTNERS IN KRYME	30
30	36	READY OR NOT	AFTER 7	24
31	35	CRUISING FOR BRUISING	BASIA	40
32	33	SAVE ME	FLEETWOOD MAC	35
33	—	I'LL BE YOUR SHELTER	TAYLOR DAYNE	43
34	23	WHOLE WIDE WORLD (FROM "TRUE LOVE")	A'ME LORAIN	39
35	40	GETTING AWAY WITH IT	ELECTRONIC	41
36	—	DEADBEAT CLUB	THE B-52'S	48
37	26	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	34
38	24	I'LL BE YOUR EVERYTHING	TOMMY PAGE	25
39	—	ENJOY THE SILENCE	DEPECHE MODE	47
40	—	ALWAYS AND FOREVER	WHISTLE	46

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP/WBM
14 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP) HL	BMJ/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM	58 NOTICE ME (Sikki Ikki, ASCAP/Padavon, BMI)
4 ALL I WANNA DO IS MAKE LOVE TO YOU (Zomba, ASCAP) HL	100 HEART OF STONE (Virgin, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) CPP/CLM	93 ONLY MY HEART TALKIN' (Beehee Boy, ASCAP/Nonpareil, ASCAP) WBM
76 ALL MY LIFE (Seagrape, BMI) CLM	31 THE HEART OF THE MATTER (Cass County, ASCAP/Wild Gator, ASCAP/Ice Age, ASCAP) WBM	23 OOH LA LA (I CAN'T GET OVER YOU) (EMI April, ASCAP/Maurice Starr, ASCAP) HL
50 ALL THAT GLITTERS ISN'T GOLD (Red Instructional, ASCAP)	22 HEARTBEAT (Sugarbiscuit, ASCAP)	92 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
8 ALRIGHT (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	77 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	60 OYE MI CANTO (HEAR MY VOICE) (Foreign Imported, BMI) CPP
46 ALWAYS AND FOREVER (Almo, ASCAP/Rodsons, ASCAP) CPP	26 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL	73 PICTURES OF YOU (Fiction, ASCAP)
78 "B" GIRLS (P-Man, BMI)	98 HIDE AND SEEK (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP	10 POISON (Hi-Frost, BMI)
33 BABY, IT'S TONIGHT (Colesion, BMI/EMI Blackwood, BMI)	6 HOLD ON (Whiphil, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP) HL	81 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI)
84 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	32 HOLD ON (2 Tuff-E-Nuff, BMI)	24 READY OR NOT (Epic/Solar, BMI/Kear, BMI) HL
67 THE BALLAD OF JAYNE (AI Snug, BMI/Pri, ASCAP) WBM	28 HOUSE OF PAIN (Gypsy Fetish, ASCAP) CLM	17 ROOM AT THE TOP (Colgems-EMI, ASCAP/EMI April, ASCAP/Ultrawave, ASCAP) HL/WBM
29 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O./Zomba, ASCAP) HL	91 HOW 'BOUT US (FROM "TRUE LOVE") (Irving, BMI) CPP	49 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP)
97 BLUES BEFORE AND AFTER (Famous Monster, BMI/Screen Gems-EMI, BMI)	5 HOW CAN WE BE LOVERS (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music) HL/WBM	35 SAVE ME (Fleetwood Mac, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
38 CHILDREN OF THE NIGHT (Chi-Boy, ASCAP) CLM	18 THE HUMPTY DANCE (GLG Two, BMI/Pubhowyalike, BMI)	63 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/MCA, ASCAP/Rodsons, ASCAP/Almo, ASCAP/Rambush, ASCAP/Black Chick, ASCAP) CPP/WBM/HL
74 CLUB AT THE END OF THE STREET (Big Pig, ASCAP/Intersong-USA, ASCAP) HL	80 HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI April, ASCAP/Talk Time, ASCAP/Virgin, ASCAP) CPP/WBM	7 SENDING ALL MY LOVE (Turkishman, BMI/Pennachio, BMI) CPP
61 COMING OF AGE (Ranch Rock, ASCAP/Tranquility Base, ASCAP/Broadhead, BMI) WBM	3 I WANNA BE RICH (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM	86 SHAKE (EMI, ASCAP/Colgems-EMI, ASCAP)
94 COUNTING THE DAYS (Big Generic)	57 I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins Ltd.) WBM	54 SITTIN' IN THE LAP OF LUXURY (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI) HL
70 CRADLE OF LOVE (FROM "FORD FAIRLANE") (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneidol, ASCAP/Chrysalis, ASCAP) CLM	44 IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)	79 SPIN THAT WHEEL (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM
40 CRUISING FOR BRUISING (Virgin, ASCAP) CPP	25 I'LL BE YOUR EVERYTHING (New Kids, ASCAP/Warner-Tamerlane, BMI/Dorallo, BMI/Page Three, BMI) WBM	65 THAT'S THE WAY OF THE WORLD (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL
62 CUTS YOU UP (American Momentum, BMI)	43 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM	13 THIS OLD HEART OF MINE (Stone Agate, BMI/Jobete, ASCAP) CPP
59 DARE TO FALL IN LOVE (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Dewhit, ASCAP) CPP/WBM	37 I'LL SEE YOU IN MY DREAMS (Itall, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI) CPP/WBM	72 THIS & THAT (Liafail, BMI/Careers, BMI) HL
48 DEADBEAT CLUB (Man Woman Together Now!, BMI/Irving, BMI) CPP	16 IT MUST HAVE BEEN LOVE (FROM "PRETTY WOMAN") (Jimmy Fun, BMI) CLM	52 TIME AFTER TIME (Timmy T, BMI/Bedroom, BMI) WBM
36 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	95 JEALOUS AGAIN (Enough To Contend With, BMI/Def USA, BMI)	83 TRY TO FIND ME (Luna Tunes, BMI)
12 DON'T WANNA FALL IN LOVE (Radical Dichotomy, BMI) WBM	42 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM	30 TURTLE POWER (EMI Blackwood, BMI/Kikinit, BMI) HL
71 THE DOWNHEATER "ALEXA" (Joel, BMI) HL	89 LAMBADA (CBS, ASCAP) HL	19 U CAN'T TOUCH THIS (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI) CPP
82 DRAG MY BAD NAME DOWN (Irving, BMI) CPP	75 A LITTLE LOVE (Liesse-Harco, ASCAP)	64 UP ALL NIGHT (Topless, BMI/Chrysalis, BMI) CLM
90 DUB BE GOOD TO ME (Gol Discs)	15 LOVE CHILD (Jobete, ASCAP/Stone Agate, BMI) CPP	2 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
99 ENJOY THE SILENCE (Emile, ASCAP)	69 LOVE IS (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada)/David Tyson, CAPAC)	85 THE WAY IT IS (City Kidd, ASCAP) CLM
27 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	34 LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM	9 WHAT IT TAKES (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) HL
53 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI) WBM	88 MENTIROSA (Varry White, ASCAP)	87 WHEN I DREAM OF YOU (Warner-Tamerlane, BMI/Dorallo, BMI/Page Three, BMI)
55 GET A LIFE (Virgin, ASCAP) CPP	66 MOONLIGHT ON WATER (Nonpareil, ASCAP/EMI April, ASCAP/Stephen A. Kipner, ASCAP) HL/WBM	96 WHEN SOMETHING IS WRONG WITH MY BABY (Pronto, BMI/Irving, BMI)
45 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	51 NICETY (Ruthless Attack, ASCAP)	11 WHIP APPEAL (Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP) HL
41 GETTING AWAY WITH IT (Virgin, ASCAP/Cage/10) CPP/WBM	56 NO MORE LIES (Ruthless Attack, ASCAP)	39 WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Eliot Wolff, ASCAP/Jobete, ASCAP) CPP
68 GIRLS NITE OUT (Beyerson, BMI/Rossaway,	1 NOTHING COMPARES 2 U (Controversy, ASCAP/WB,	20 WITHOUT YOU (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM

BILLBOARD REVISES PANELS FOR POP CHARTS

(Continued from page 5)

nies that had varying shares of the business were given the same weight. In the new system, we are better able to differentiate the relative sales impact of the industry's 100 largest accounts.

To establish the new weights, five of the six major distributors each provided Billboard with a list of their top accounts, along with the percentage of business that each account achieved in 1989. The new weighting gives the larger retail and rack companies a bigger piece of the chart pie. As a result, the top 10 retail chains now account for 44% of the points on our album panel.

Overall, retail chains account for 67% of the panel's points. Racks now account for 16% of that panel's weight, while one-stops are at 14%, and independent stores now comprise 3%. Each of the figures is in line with what those segments delivered in 1989.

Along with reshuffling the weights, other key changes go into effect with this revision:

- Jukebox suppliers have been deleted from the Hot 100 Singles panel. To better reflect the exposure that singles receive from juke boxes, the magazine is considering a new chart, researched by the Amusement Machine Operators of America, which will be based on actual plays from a national sample of jukeboxes.

- We have dropped 40 accounts from the singles panel and 31 accounts from the albums panel, while adding 16 accounts to the former and 19 accounts to the latter. The drops include 11 individual stores from retail companies whose headquarters already provide us with a chainwide report. Three significant chains—Wherehouse Entertainment, Turtle's Inc., and The Record Bar—have returned to the singles panel. Additions to the album panel include Turtle's, plus many smaller "barometer" accounts. All of the chains that have been added are able to provide us with computer-generated ranked reports that are based on actual sales to consumers.

- The total number of accounts has decreased from 210-198 on the albums panel and 184-160 on the sin-

gles panel. However, because of the weight increases, the total number of points available for each chart remains about the same, and bullet criteria were unaffected.

A major concern in making these changes was the impact of the lower collective weights of small and independent retailers. These stores traditionally are an important starting point for new and developing artists. While some developing titles did lose ground on this week's album chart, there are also several examples of developing artists, particularly black and rap artists, who have benefited from the revisions.

Among the new and developing artists with significant gains on the album chart are rock acts the London Quire Boys, who jumped from No. 176 to No. 142, and Lightning Seeds, 183-153; black acts Johnny Gill, 100-27, and En Vogue, 91-64; and rap act Young & Restless, 151-124—all with bullets. The latter, on Pandisc, also demonstrates that independent label releases can be boosted by the revisions. Likewise, new black crossover acts like En Vogue and Gill have advanced strongly on the Hot 100 Singles chart—in part because of the panel revisions. (See Hot 100 Singles Spotlight, page 90.)

Some country acts have also earned healthier chart positions, although some of those increases can be attributed to sales generated by the April 25 national telecast of the Academy of Country Music awards. And some older titles—like the two charting New Kids On The Block titles—have picked up renewed steam from the revision.

A similar revision in the Top Country Albums panel is also in the works. The black chart panels are also being reviewed for any necessary revisions.

The pop chart revisions are an interim step toward even more accurate tracking of sales. By the end of 1990, the magazine plans to implement its point-of-sale strategy, with accounts throughout the country providing computerized reports to the pop charts that will detail exact unit counts on over-the-counter sales.

A&M MAKES FLURRY OF PROMOTIONS

(Continued from page 6)

Azoff's Giant Records regarding jobs there. Alluding to word on the street, the release said that Minor has "put to rest rumors of his departure."

Michael Leon, senior VP of East Coast operations, and Steve Ralbovsky, senior VP of A&R, each the subject of recent speculation, are also listed as remaining in the fold.

Regarding the recent turnover at A&M and the new appointments, Moss told Billboard, "Things have been pretty much the same for a number of years, and, like anything else, it needs to be shaken and stirred. We're shaking it up and putting some energy into it."

Moss disputes published suggestions that the wave of recent departures from the company was spurred by interference from PolyGram, which purchased the label last year.

"They own us, obviously," Moss says. "But we are strictly autonomous, and PolyGram had absolutely nothing to do with the changes that have taken place and are in the process of taking place at A&M."

Moss, who assumed the presidency of A&M following the resignation of Friesen on April 2, says there will be no imminent appointment to fill that position.

"I see myself remaining as president for some time," he says. "It's hard work, but I'm enjoying it."

He adds that senior VP/GM Cafaro will "have a great deal more authority to function with" in his new position.

Moss confirms that there will be "another announcement or two" concerning executive staffing within the next month, and that VP of R&B promotion Jesus Garber, who left the company in April, will be replaced by somebody from outside the company.

Another recent executive departure from A&M came to light this week: International VP Jack Losmann resigned his post within the last month.

There is no word whether Losmann will be replaced, since the use of PolyGram's international sales and distribution organization may make such a position redundant.

FOR WEEK ENDING MAY 12, 1990

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
2	2	U CAN'T TOUCH THIS CAPITOL V-15571	M.C. HAMMER
3	7	VOGUE SIRE 7-19863/WARNER BROS.	MADONNA
4	9	ALRIGHT A&M 1479	JANET JACKSON
5	8	LOVE CHILD ATCO 7-98983	SWEET SENSATION
6	5	I WANNA BE RICH SOLAR 74005/EPIC	CALLOWAY
7	6	WHIP APPEAL SOLAR 74007/EPIC	BABYFACE
8	12	POISON MCA 53772	BELL BIV DEVOE
9	10	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
10	4	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
11	13	READY OR NOT VIRGIN 7-98995	AFTER 7
12	3	DON'T WANNA FALL IN LOVE WARNER BROS. 4-19933	JANE CHILD
13	15	OOH LA LA (I CAN'T GET OVER YOU) COLUMBIA 38-73211	PERFECT GENTLEMEN
14	11	HEARTBEAT VENETA 1473/A&M	SEDUCTION
15	16	ALL THAT GLITTERS ISN'T GOLD CAPITOL 44545	THE COVER GIRLS
16	18	YOUR BABY NEVER LOOKED GOOD IN BLUE ARISTA 2011	EXPOSE
17	20	ALWAYS AND FOREVER SELECT 2014	WHISTLE
18	19	THE HUMPTY DANCE TOMMY BOY 7944	DIGITAL UNDERGROUND
19	—	TURTLE POWER SBK 07325	PARTNERS IN KRYME
20	26	NICETY RUTHLESS 7-98980/ATCO	MICHELLE
21	25	CRUISING FOR BRUISING EPIC 34-73239	BASIA
22	—	NOTICE ME GEPHEN 4-19946	NIKKI
23	—	EXPRESSION NEXT PLATEAU 50101	SALT-N-PEPA
24	21	TIME AFTER TIME JAM CITY 5003/QUALITY	TIMMY T
25	—	SITTIN' IN THE LAP OF LUXURY WTG 31-73266/EPIC	LOUIE LOUIE
26	22	IF U WERE MINE ENIGMA 75051	THE U-KREW
27	—	COUNTING THE DAYS ATLANTIC 4-87898	JOEY KID
28	14	I'LL BE YOUR EVERYTHING SIRE 7-19959/WARNER BROS.	TOMMY PAGE
29	—	THAT'S THE WAY OF THE WORLD FFRR 886 980-4/POLYDOR	D-MOB WITH CATHY DENNIS
30	27	GET A LIFE VIRGIN 4-98981	SOUL II SOUL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	NOTHING COMPARES 2 U ENSIGN 23488/CHRYSALIS	SINEAD O'CONNOR
2	4	ALL I WANNA DO IS MAKE LOVE TO YOU CAPITOL 44507	HEART
3	1	WHAT IT TAKES GEPHEN 4-19944	AEROSMITH
4	2	WITHOUT YOU ELEKTRA 4-64985	MOTLEY CRUE
5	7	COMING OF AGE WARNER BROS. LP Cut	DAMN YANKEES
6	6	HOUSE OF PAIN ELEKTRA 7-64995	FASTER PUSSYCAT
7	5	THE HEART OF THE MATTER GEPHEN 4-19898	DON HENLEY
8	12	I'LL SEE YOU IN MY DREAMS A&M 1495	GIANT
9	9	THE HURTING KIND ESPARANZA 4-98985/ATLANTIC	ROBERT PLANT
10	10	THE BALLAD OF JAYNE VERTIGO 876 984-4/POLYDOR	L.A. GUNS
11	14	UP ALL NIGHT CHRYSALIS 23486	SLAUGHTER
12	11	HOW CAN WE BE LOVERS COLUMBIA 38-73257	MICHAEL BOLTON
13	8	FOREVER MERCURY 876 716-7	KISS
14	13	THE WAY IT IS GEPHEN 4-19948	TESLA
15	15	ROOM AT THE TOP MCA 53679	ADAM ANT
16	16	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
17	17	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART WITH RONALD ISLEY
18	18	HOLD ON SBK 07322	WILSON PHILLIPS
19	19	HEAVEN IS A 4 LETTER WORD EPIC 34-73307	BAD ENGLISH
20	28	CRADLE OF LOVE CHRYSALIS 23509	BILLY IDOL
21	21	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
22	22	BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
23	24	SAVE ME WARNER BROS. 7-19866	FLEETWOOD MAC
24	—	DO YOU REMEMBER? ATLANTIC 7-87955	PHIL COLLINS
25	27	JEALOUS AGAIN DEF AMERICAN 4-19697/GEPHEN	THE BLACK CROWES
26	20	I WISH IT WOULD RAIN DOWN ATLANTIC 4-88738	PHIL COLLINS
27	26	ONLY MY HEART TALKIN' EPIC 34-73268	ALICE COOPER
28	—	BETTER DAYS A&M 1482	GUN
29	—	WHAT KEEPS ME LOVING YOU ENIGMA 75065/CAPITOL	XYZ
30	25	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

STATION	PROGRAM	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30									
New York	P.D.: Joel Salkowitz	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30									
		Madonna, Vogue	Linear, Sending All My Love	Sweet Sensation, Love Child	Joey Kid, Counting The Days	Janet Jackson, Alright	George Lamond, Bad O' The Heart	Lisa Stansfield, All Around The World	Concept Of One (Featuring Tony Bell Biv Devoe, Poison)	Seduction, Heartbeat	The Cover Girls, All That Glitters Is	Soul II Soul, Get A Life	Babyface, Whip Appeal	Snap, The Power	M.C. Hammer, U Can't Touch This	Jane Child, Don't Wanna Fall In Love	Hi Tek 3 Featuring Ya Kid K, Spin	Timmy T, Time After Time	Beats International, Dub Be Good To	Will Williams, Sweat	En Vogue, Hold On	Luther Vandross, Here And Now	Alisha, Bounce Back	Expose, Your Baby Never Looked	Taylor Dayne, Love Will Lead You	Raiana Paige, Rescue Me	Perfect Gentlemen, Ooh La La (I	Tommy Page, I'll Be Your Everything	Electronic, Getting Away With It	Depeche Mode, Enjoy The Silence	After 7, Ready Or Not	Calloway, I Wanna Be Rich	D-Mob, That's The Way Of The World	Partners In Kryme, Turtle Power	49er's, Touch Me	Technotronic, This Beat Is Techno	Taylor Dayne, I'll Be Your Shelter	Corina, Loving You Like Crazy	Basia, Cruising For Bruising	Michelle, Nicely

STATION	PROGRAM	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30							
Chicago	P.D.: Dave Shakes	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30							
		Madonna, Vogue	Taylor Dayne, Love Will Lead You	Lisa Stansfield, All Around The World	Sinead O'Connor, Nothing Compares	Technotronic, Get Up (Before The	Luther Vandross, Here And Now	Linear, Sending All My Love	Janet Jackson, Alright	A'me Lorain, Whole Wide World	Seduction, Heartbeat	Whistle, Always And Forever	Perfect Gentlemen, Ooh La La (I	Babyface, Whip Appeal	Calloway, I Wanna Be Rich	Salt-N-Pepa, Expression	Quincy Jones, Toward A Better	Jane Child, Don't Wanna Fall In Love	George Lamond, Bad O' The Heart	Digital Underground, The Humpty	Partners In Kryme, Turtle Power	The Cover Girls, All That Glitters Is	Electronic, Getting Away With It	M.C. Hammer, U Can't Touch This	Beats International, Dub Be Good To	Expose, Your Baby Never Looked	Hi Tek 3 Featuring Ya Kid K, Spin	Bell Biv Devoe, Poison	D-Mob, That's The Way Of The World	Nikki, Notice Me	Madonna, Vogue	Sinead O'Connor, Nothing Compares	Louie Louie, Sitting In The Lap	Taylor Dayne, I'll Be Your Shelter	Young & Restless, B Girls	En Vogue, Hold On	Johnny Gill, Rub You The Right Way	Nikki, Notice Me

STATION	PROGRAM	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
San Francisco	P.D.: Keith Naftaly	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
		Bell Biv Devoe, Poison	M.C. Hammer, U Can't Touch This	Janet Jackson, Alright	After 7, Ready Or Not	Babyface, Whip Appeal	Madonna, Vogue	Sinead O'Connor, Nothing Compares	Salt-N-Pepa, Expression	Troop, Spread My Wings	Whistle, Always And Forever	Mellowman Ace, Menterosa	Nikki, Nicely	Sunny, Why Did My Baby Get Over	En Vogue, Hold On	Johnny Gill, Rub You The Right Way	Lisa Stansfield, All Around The World	Perfect Gentlemen, Ooh La La (I	Linear, Sending All My Love	Howard Hewes, Snow Me	Nikki, Notice Me	The Good Girls, Love Is Like An Itchi	Basia, Cruising For Bruising	Tyler Collins, Girls Night Out	Louie Louie, Sitting In The Lap	Spunkadelic, Take Me Like I Am	Everything But The Girl, Driving	Innocence, Natural Thing	Brent Boonicevic, Dare To Love	Public Enemy, 911 Is A Joke	Tommy Page, When I Dream Of You	Rebel M.C., Street Tuff

STATION	PROGRAM	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Los Angeles	P.D.: Jeff Wyatt	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
		M.C. Hammer, U Can't Touch This	Madonna, Vogue	Janet Jackson, Alright	Calloway, I Wanna Be Rich	Lisa Stansfield, All Around The World	Jane Child, Don't Wanna Fall In Love	Seduction, Heartbeat	Sweet Sensation, Love Child	Sinead O'Connor, Nothing Compares	4	Tommy Page, I'll Be Your Everything	Linear, Sending All My Love																		

TOP 40/ROCK PLAYLISTS

STATION	PROGRAM	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Los Angeles	P.D.: Scott Shannon	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
		Aerosmith, What It Takes	Sinead O'Connor, Nothing Compares	Kiss, Forever	Heart, All I Wanna Do Is Make Love	L.A. Guns, The Ballad Of Jayne	Motley Crue, Without You	Adam Ant, Room At The Top	Faster Pussycat, House Of Pain	Giant, I'll See You In My Dreams	Depeche Mode, Enjoy The Silence	Damn Yankees, Coming Of Age	Jude Cole, Baby, It's Tonight	Rod Stewart With Ronald Isley, This	Phil Collins, I Wish It Would Rain Do	Don Henley, The Heart Of The Mat	The Cure, Pictures Of You	Slaughter, Up All Night	Roxette, It Must Have Been Love	Wilson Phillips, Hold On	Phil Collins, Do You Remember	The B-52's, Deadbeat Club	EX Billy Idol, Cradle Of Love	EX Michael Penn, This And That	EX Andrew Ridgeley, Shake	A — Lightning Seeds, Pure	A — Taylor Dayne, I'll Be Your Shelter	EX Bad English, Heaven Is A 4 Letter			

STATION	PROGRAM	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Dallas	P.D.: Joel Folger	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
		Sinead O'Connor, Nothing Compares	Don Henley, The Heart Of The Mat	Michael Bolton, How Can We Be	Heart, All I Wanna Do Is Make Love	Electronic, Getting Away With It	Adam Ant, Room At The Top	Rod Stewart With Ronald Isley, This	Motley Crue, Without You	Wilson Phillips, Hold On	Jane Child, Don't Wanna Fall In																				

ALBUM REVIEWS

POP

★ ADRIAN BELEW

Young Lions
PRODUCER: Adrian Belew
Atlantic 82099

Second label release from this innovative singer/songwriter/axeman should snag even more listeners with its solid blend of catchy compositions and unique sonic textures. Extra interest will come from Belew's current employer, David Bowie, who sings in duet on "Pretty Pink Rose" and does lead vocals on the relentless rocker "Gunman." Modern and album rock programmers should delight in such solid tracks as "Looking For A U.F.O.," "Men In Helicopters," and "Small World." Also includes cover versions of King Crimson's "Heartbeat" and the Traveling Wilburys' "Not Alone Anymore."

SQUEEZE

A Round And A Bout
PRODUCER: None listed
Deptford Fun City/I.R.S. 1

Messrs. Difford, Tillbrook, Holland & Co. really shine on a very welcome live set cut in the U.K. early this year. While only one track ("Doctor Jazz," a Jools Holland spotlight) has never appeared before, vibrant concert versions of group's hits like "Tempted," "Pulling Mussels From A Shell," and others will win over old fans and newcomers alike with their energy.

MARTI JONES

Any Kind Of Lie
PRODUCER: Don Dixon
RCA 2040

Jones' legion of critical fans continues to bemoan her commercial obscurity; maybe this fine record will be the one to turn her around on the charts. This time, some fresh sizzle is provided by Bruce Hornsby, who guests on three numbers (including the superior "Living Inside The Wind"). For her own part, Jones remains a fresh, poised talent in her own right, worthy of album rock attention.

★ JOHN GORKA

Land Of The Bottom Line
PRODUCER: Bill Kollar
Windham Hill 1089

Rich vocals and well-phrased storytelling combine to make folkie's label debut a riveting listening experience. Gorka gives his characters dimension by tempering requisite sensitivity with subtle shades of strength and humor. Intended to be taken in as a whole, album is shy of a grandstanding radio track. As a result, commercial interest will likely rely on word-of-mouth buzz. Be smart: Take a risk, and then spread the word.

WARRIOR SOUL

Last Decade Dead Century
PRODUCERS: Geoff Workman & Kory Clarke
DGC 24285

Lean neo-metal quartet fronted by vocalist Clarke stands out from the ever-growing pack by virtue of alert lyrics and well-focused power attack (with much of the juice supplied by guitarist John Ricco). Some of the hard-edged socially conscious material here—"I See The Ruins," "We Cry

Out," "Superpower Dreamland"—bears thematic comparison to the metallic musings of Nuclear Assault. For thinking 'bangers.

THE TELLING

Blue Solitaire
PRODUCER: Frosty Horton
Music West 35000

The Telling's Don and Sheri Swanson could be the next Tuck & Patti with their gentle songs brought to life by Sheri's clear, expressive voice. Lovely instrumentation enhanced by George Winston's piano playing on "A Mile Of Broken Stone" and French horn player Jeff de Rosa's scattered appearances should make this a popular selection for adult alternative stations.

★ HENRY BUTLER

Orleans Inspiration
PRODUCER: Henry Butler
Windham Hill Jazz 0122

While Butler is known primarily as a jazz pianist after two strong MCA albums, his latest work—a live R&B set cut at New Orleans' famed club Tipitina's—leaps genres effortlessly. Blind keyboardist's playing is as compelling as ever, he proves himself a soulful vocalist on both covers and originals, and he receives excellent support from a four-piece band that includes former Meters guitarist Leo Nocentelli.

MUSIC FROM THE MOTION PICTURE

Wild Orchid
PRODUCER: Andy Paley
Sire/Warner Bros. 26127

Controversial new Mickey Rourke vehicle, re-edited for an R rating after MPAA objections, is not proving as hot as its soundtrack album. Most tracks are contributed by Sire's stable of Third World artists (David Rudder, Dissident, Ofra Haza, Nasa); notable tracks by Brazilian thrush Margareth Menezes and Nana Vasconcelos are included. Exotic dance-oriented set could move if picture catches fire.

B I L L B O A R D

BLACK

▶ THE WINANS

Return
PRODUCERS: Michael J. Powell, Teddy Riley, Bernard Bell, Marvin Winans, The Winans
Qwest/Warner Bros. 26161

Gospel faves move closer to mainstream success by toning down the inspirational lyrics and pumping up the beats on this radio and club-viable effort. Although the group has not abandoned its message, subtlety is the thematic rule here. Collaboration with producers Riley and Bell proves to be a match made in heaven. Brothers often come off like a modernized Temptations, particularly on the first single, "It's Time." Guest appearance by Stevie Wonder on "Everyday The Same" renders track a likely single follow-up, though "Don't Leave Me" deserves attention as well.

DANCE

▶ PAULA ABDUL

Shut Up And Dance
PRODUCERS: Various
Virgin 91362

Hot new dance mixes of those Abdul tunes that you've come to love over the past two years. Best bets: "Straight Up" (Ultimix mix), the percussive "Forever Your Girl" (Frankie Foncett Mix), and the reworked "Opposites Attract" (1990 Mix). For those who want a whole lotta Abdul in one shot, go straight to the "1990 Medley Mix."

JAZZ

▶ JACK DeJOHNETTE

Parallel Realities
PRODUCERS: Jack DeJohnette & Pat Metheny
MCA 42313

Summit meeting of DeJohnette, Metheny, and Herbie Hancock (the latter playing acoustic piano) works in the best way imaginable. Trio stretches out nicely on splendid program of originals written by the

co-producers, and all parties acquit themselves with skill. Marquee value of collective players should make this DeJohnette's most commercial outing in some time.

▶ LONNIE LISTON SMITH

Love Goddess
PRODUCERS: Lonnie Liston Smith, Terry Burrus, Jacques Burvick, Norman Connors
Startrack/Ichiban 4021

Composer/keyboardist ends two-year break from recording with collection that pays homage to his jazz roots, as well as skirts R&B territory. Smith elicits stellar performances from guests Phyllis Hyman (on the gorgeous first single, "Obsession"), Grover Washington, and Jean Carne, and reaffirms his own technical prowess as well. Purists will feast on "Monk's Mood" and "Blue In Green," while black crossover approval awaits the Carne duet, "Star Flower."

PAUL JACKSON JR.

Out Of The Shadows
PRODUCERS: Paul Jackson Jr., Cornelius Mims, Ollie E. Brown, Jerry Peters
Atlantic 82065

Guitarist who has appeared on seemingly everyone's records from Michael Jackson to Whitney Houston and Kenny Rogers gets to do his own thing on his second solo album—and he does it exceedingly well. While largely falling gently into a contemporary jazz vein, some of the more R&B tunes, such as first single, a cover of Keith Sweat's "Make It Last Forever," and funk workout "My Thang" should do the trick at black radio, too.

★ THE DIRTY DOZEN BRASS BAND

The New Orleans Album
PRODUCER: Scott Billington
Columbia 45414

Crescent City octet continues to trample genre classifications into the dirt on second Columbia album, a magnificent successor to 1989's "Voodoo." Askew brass band plumbs its roots anew here; guests include N.O. R&B titans Eddie Bo and Dave Bartholemew. But "That's How You Got Killed Before," with vocals by Elvis Costello (who used the DDBB on

"Spike" last year), could cross this deserving unit into pop terrain. Simply a great record.

COUNTRY

▶ GLEN CAMPBELL

Walkin' In The Sun
PRODUCERS: Jimmy Bowen, Glen Campbell
Capitol 99384

Age never diminishes Campbell's glorious voice. While this album is lyrically soft in places, such numbers as "She's Gone, Gone, Gone," "Woodcarver" (a duet with Lacy J. Dalton), and "Cheatin' Is" make up for the weak spots.

▶ PRAIRIE OYSTER

Different Kind Of Fire
PRODUCER: Steve Berlin
RCA 2049

This Canadian band seems to have lived long and comfortably with the music it performs here. Tinges of rock, but basically lyrically oriented country. Best cuts: "Wild About Me," "Something To Remember You By," and an update of the 1954 Hank Snow hit, "I Don't Hurt Anymore."

LEE ROY PARNELL

Lee Roy Parnell
PRODUCER: Barry Beckett
Arista 8625

The horns, reliance on repeated phrases, and vocal intonation make this album more rock and R&B than country. Best cuts: "Let's Pretend," "Family Tree."

CLASSICAL

▶ HANDEL: ARIAS

Kathleen Battle, Academy of St. Martin-in-the-Fields, Marriner
Angel 49179

The program couldn't be designed any better to reduce the soprano's countless fans to brava fatigue. The nine arias, from seven operas and oratorios, demand the utmost in vocal technique, which Battle delivers with deceptive ease and beauty of sound. Her achievement is so impressive that one only slowly becomes aware of the reticent accompaniment, abetted by balance decisions that keep the orchestral contribution too respectfully in the background.

NEW YEAR'S CONCERT 1990

Vienna Philharmonic, Mehta
Sony Classical 45808

Fourteen Strauss waltzes and polkas (by Johann, Jr. & Sr., as well as Joseph) make up this festive program. Mehta exhibits a happy idiomatic sympathy for the genre, and for the orchestra, of course, it's second nature. At least as important to the home listener is the outstanding clarity of sound, rarely encountered at this level in a live recording.

NEW AND NOTEWORTHY

LORI CARSON

Shelter
PRODUCER: Hal Wilner
DGC 24256

One of the first releases from David Geffen's new label showcases New York singer/songwriter Carson, who wrote all of the tunes here except a cover of Paul McCartney's "Junk." She shows a definite flair for getting straight to the heart of the matter—and a depressing heart it is. But these often sad turns are expressed so beautifully by Carson's ethereal, vulnerable voice, that the overall impression is one of joy at having discovered a striking new talent.

THE FAMILY STAND

Chain
PRODUCERS: V. Jeffrey Smith & Peter Lord
Atlantic 82036

Trio of Lord, Smith, and Sandra St. Victor have a black hit in the brewing with "Ghetto Heaven," and debut album shows a lot of smartly tailored material in the same mold. Material and playing are class A, dance beats hop, ballads are respectable; snapping "Twisted" sounds like a second single that should prolong young band's chart life.

LOUIE LOUIE

The State I'm In
PRODUCERS: Les Pierce & Frankie Blue
WTG/CBS 45285

Though proclamations of "the next big thing" surrounding this Princely singer's debut have become

deafening, set justifies hype thanks to Louie's charismatic vocal presence, and solid songwriting. First single, "Sittin' In The Lap Of Luxury," which features Dizzy Gillespie, is a swing-beat romp that has begun to win at several formats. Continued interest should be generated by equally noteworthy cuts "Pretty Lady" and "Rodeo Clown."

BRENT BOURGEOIS

PRODUCERS: Danny Kortchmar, Brent Bourgeois, David Holman.
Charisma 91364

The first half of Bourgeois Tagg steps out on his own with a solid solo effort that will appeal alternately to college, modern rock, pop, and AC. Interestingly, there's more of a Todd Rundgren influence evident here vocally than when Rundgren actually produced the duo, but maybe the effect took some time. Most of the cuts here are gently layered, soothing tunes that emphasize Bourgeois' strong songwriting. But on a few tunes, like the dance-inflected "Evil Run Riot," Bourgeois kicks it out.

ELECTRIC BOYS

Funk-O-Metal Carpet Ride
PRODUCERS: Bob Rock & Electric Boys
Atco 91337

With Rock's golden (or should we say platinum?) touch, this Swedish quartet excels in the driving guitar department—so much so that it can be forgiven for the often cliché lyrics. The music is the thing here

and it's an infectious blend of rock and funk that's already starting its ascent on the charts, via first single "All Lips N' Hips." The Scandinavian invasion continues.

THE SUNDAYS

Reading, Writing And Arithmetic
PRODUCERS: The Sundays & Ray Shulman
DGC 24277

Latest English band to make a rumble in the U.K. press crosses the Atlantic for big-time American debut. Harriet Wheeler's bell-like voice shows immediate appeal, brightening enigmatic songs co-authored with guitarist David Gavurin. While album doesn't boast immediately accessible hooks, introspective acoustic-tinged numbers like "Here's Where The Story Ends" and "A Certain Someone" will blossom from a modern rock base.

KIRSTY MacCOLL

Kite
PRODUCER: Steve Lillywhite
Charisma 91323

British songbird whose fine vocals have enhanced several artists' recordings, from Robert Plant to the Rolling Stones, flies solo. Produced by Lillywhite, this effort shows off MacColl's vocal talents, which are exceeded only by her top-notch songwriting. Though this record may be a tough sell to other than college audiences, those who are scared off by its diversity are missing a treat.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **MICHAEL McDONALD** *Take It To Heart* (4:02)
 PRODUCERS: Don Was, Michael McDonald
 WRITERS: Diane Warren, Michael McDonald
 PUBLISHERS: Reasongs/Genevieve, ASCAP
 Reprise 19828 (c/o Warner Bros.)

McDonald blazes the comeback trail with the title track from his forthcoming album sporting a perfect production pairing with the hot Was. Sweet, soul-spiced pop complete with the artist's customary charm.

► **GLENN MEDEIROS FEATURING BOBBY BROWN** *She Ain't Worth It* (3:41)
 PRODUCERS: Ian Prince, Denny Diante
 WRITERS: A. Armato, I. Prince, B. Brown
 PUBLISHER: not listed
 MCA 79047 (cassette version also available, MCA 53831; 12-inch version also available, MCA 24030)

Popster sheds teen-idol gloss and courts groove credibility—with a little help from Brown—on this catchy new-jack track. Expect major radio and sales action.

► **TOMMY PAGE** *When I Dream Of You* (4:09)
 PRODUCER: Arif Mardin
 WRITER: Tommy Page
 PUBLISHERS: Warner-Tamerlane/Doraflo/Page
 Three, BMI
 Sire 19839 (c/o Warner Bros.)

Page emerges with a more distinctive pop ballad from his "Paintings In My Mind" album that is sure to further cement his growing teen idol persona.

► **LISA STANSFIELD** *You Can't Deny It* (4:32)
 PRODUCERS: Devaney/Morris
 WRITERS: L. Stansfield, I. Devaney, A. Morris
 PUBLISHER: Big Life, PRS
 Arista AS-2024

Stansfield comes closer to establishing herself as a major star with this second single from her fab debut album, "Affection." Placed on top of a familiar swingbeat, glorious vocals weave effortlessly through lines of retro-fashioned strings and horns.

► **KISS** *Rise To It* (3:34)
 PRODUCERS: Gene Simmons, Paul Stanley
 WRITERS: P. Stanley, B. Halligan Jr.
 PUBLISHER: not listed
 Mercury 875 098-4 (c/o PolyGram) (cassette single)

Power ballad "Forever" propelled veteran rockers back up the charts. Follow-up takes them back to more familiar territory: kicking metallic riffs surrounding double-entendre lyrics. Could profit from radio momentum.

► **CALLOWAY** *Sir Lancelot* (4:20)
 PRODUCERS: Reggie Calloway, Gino-Vincent Calloway
 WRITERS: R. Calloway, V. Calloway
 PUBLISHERS: Epic/Solar Songs/Calloco, BMI
 SOLAR/Epic ZST-74008 (c/o CBS) (cassette single)

Follow-up to recent top 10 hit travels down a similar swingbeat path. Slightly more intricate melody construction and catchy chorus ultimately render cut far more pleasing than its predecessor.

► **GEORGE LAMOND** *Bad Of The Heart* (4:00)
 PRODUCERS: Mark Liggett, Chris Barbosa
 WRITERS: Marilyn E. Rodriguez, Phillip Andrealia
 PUBLISHERS: Mad
 Lou/Andrealia/Tosha/Barbosa/Hit & Hold, ASCAP
 Columbia 44-73177 (cassette single, 12-inch reviewed April 14)

► **SHAKESPEAR'S SISTER** *Break My Heart* (3:40)
 PRODUCERS: Richard Feldman, Shakespear's Sister
 WRITERS: Fahey, Detroit, Feldman
 PUBLISHERS: Warner-Tamerlane/Warner
 Chappell/Make-Z/Orca, BMI, ASCAP
 FRR 886 966 4 (c/o PolyGram) (cassette single, 12-inch reviewed March 10)

BLACK

► **MELI'SA MORGAN** *Can You Give Me What I Want* (4:30)
 PRODUCER: Attala Zane Giles
 WRITERS: A.Z. Giles, J.M. Morgan
 PUBLISHERS: Black Lion/Captain Z/Joymet, ASCAP
 MIXER: Jon Gass
 Capitol 4JM-44526 (12-inch version also available, Capitol V-15557)

Fave Morgan returns after a long absence high-steppin' with her definitive style and verve. A new-jack vibe coupled with Morgan's diva-esque stylings.

► **EARTH, WIND & FIRE** *For The Love Of You* (4:17)
 PRODUCER: Maurice White
 WRITERS: Maurice White, Robert Brookins, Stephanie Mills, M.C. Hammer
 PUBLISHERS: CBS/Maurice White/MCA/Sac Boy/Stephanie Mills Starlite, ASCAP/Bust-it, BMI
 MIXER: Keith "K.C." Cohen
 Columbia 38T-73344 (cassette single, 12-inch version also available, Columbia 44-73193)

A highlight from the act's "Heritage" project overcomes the swing beat overkill with a luscious melody and hooks galore.

► **MIDNIGHT STARR** *Do It (One More Time)* (5:12)
 PRODUCERS: Midnight Starr
 WRITERS: B. Simmons, B. Lovelace, M. Gentry, B. Lipscomb, King C.
 PUBLISHER: Epic/Solar Songs/Saba Publishing, BMI
 SOLAR/Epic ZST-74602 (c/o CBS) (12-inch version also available, SOLAR/Epic 4Z9-74509)

Long-absent band previews forthcoming "Work It Out" album with a techno-smart new jacker. Be sure to check out the atmospheric house mix on the flip.

► **SMOKEY ROBINSON** *(It's The) Same Old Love* (3:59)
 PRODUCERS: Larry Hatcher, Keith Andes
 WRITERS: K. Gold, B. Madison
 PUBLISHERS: Jobete/Taj Mahal/Gold Songs/Iona's Kid, ASCAP
 Motown MOT-2046 (c/o MCA) (12-inch version also available, Motown MOT-4723)

Programmers should definitely take note of this second single from the legendary crooner's current "Love, Smokey" album: a vintage ballad worthy of his ample charm and style. A multiformat charmer.

► **ALYSON WILLIAMS** *Not On The Outside* (4:33)
 PRODUCERS: Vincent Bell, Russell Simmons
 WRITERS: S. Robinson, L. Roberts
 PUBLISHER: Gambi, BMI
 OBR/Columbia 38T-73329 (12-inch version also available, OBR 44-73188)

A vintage romantic soul nugget retains its flavor with a quality, self-assured reading from Williams and a tasteful, complementary production.

► **CHUCKII BOOKER** *That's My Honey* (3:47)
 PRODUCER: Chuckii Booker
 WRITER: C. Booker
 PUBLISHER: Salesongs, ASCAP
 Atlantic 4-87928 (cassette single)

Currently on the road with Janet Jackson, triple-threat artist's fourth single from his noteworthy debut sports a harder dance vibe than past efforts.

► **GAP BAND** *We Can Make It Alright* (5:48)
 PRODUCERS: Ronnie Wilson, Charlie Wilson
 WRITERS: R. Vannelli, R. Wilson, C.K. Wilson
 PUBLISHERS: Rockwood/Good Choice/C. Dub, BMI
 Capitol V-15560 (c/o CEMA) (12-inch single)

Engaging, funk-fortified slow jam could provide group with a more desired chart prominence.

► **JEFF REDD** *Love High* (4:23)
 PRODUCER: Timmy Allen
 WRITER: Timmy Allen
 PUBLISHERS: Johnnie Mae/Willesden, BMI
 Uptown 79028 (c/o MCA) (cassette version also available, Uptown 53829)

Blissful and languid romantic number is well-executed and brims with the potential to propel Redd into the chart's upper regions.

► **WALTER BEASLEY** *You Are The One* (4:04)
 PRODUCER: Lionel Job
 WRITERS: W. Beasley, L. Okeke
 PUBLISHERS: Ensign/Famous, BMI/ASCAP
 Mercury 875 389-1 (c/o PolyGram)

Most satisfying release from the talent yet. Tasteful, midtempo R&B swinger may be the one to ignite programmers' interest.

COUNTRY

► **HANK WILLIAMS JR.** *Good Friends, Good Whiskey, Good Lovin'* (3:02)
 PRODUCERS: Barry Beckett, Hank Williams Jr., Jim Ed Norman
 WRITER: Hank Williams Jr.
 PUBLISHER: Bocephus, BMI
 Warner Bros. 7-19872

Bocephus boisterously belts out a ballad about schmoozing and boozing. An energetic rendering of the Hank Jr. lifesong.

► **NITTY GRITTY DIRT BAND** *From Small Things (Big Things One Day Come)* (3:40)
 PRODUCERS: Randy Scruggs, Nitty Gritty Dirt Band
 WRITER: Bruce Springsteen
 PUBLISHER: Bruce Springsteen, ASCAP
 MCA

A faithful philosophical reading from the Book of Springsteen finds the Dirt boys in lusty vocal and instrumental form.

► **HIGHWAY 101** *This Side Of Goodbye* (3:48)
 PRODUCERS: Paul Worley, Ed Seay
 WRITERS: Michael Noble, Jeff Pennig, Cactus Mosey
 PUBLISHERS: WB/Pennig/Cac-Attack, ASCAP
 Warner Bros. 7-19829

Bold, assertive instrumental lines contrast effectively with lead singer Paulette Carlson's mournful, forlorn delivery of the lyrics.

► **BARBARA MANDRELL** *You've Become The Dream* (3:08)
 PRODUCER: Tom Collins
 WRITERS: J.D. Hicks, R. Murrrah
 PUBLISHERS: Tom Collins/Murrrah, BMI
 Capitol

In a rich, throaty voice, Mandrell recounts the travails of the concert trail and pays tribute to the lover who makes it all bearable.

► **SHELBY LYNNE** *I'll Lie Myself To Sleep* (3:59)
 PRODUCER: Bob Montgomery
 WRITERS: T. Mensy, T. Haselden
 PUBLISHERS: Millhouse, BMI/Cross Keys, Miss Dot, ASCAP
 Epic 34-73319 (c/o CBS)

Lynne provides a soft, sad, and moving interpretation of this song about the self-deception that follows a shattered romance.

► **VINCE GILL** *When I Call Your Name* (4:14)
 PRODUCER: Tony Brown
 WRITERS: Vince Gill, Tim DuBois
 PUBLISHERS: Benefit/WB, BMI/ASCAP
 MCA 79011

Painfully endearing vocals tug at the heartstrings, as Gill sings of his emotional distress from a lost relationship.

► **RANDY VANWARMER** *Ain't Nothin' Coming Down But The Rain* (2:59)
 PRODUCER: Allen Reynolds
 WRITERS: R. VanWarmer, J. Pearson
 PUBLISHERS: Song Pantry/VanWarmer Music & Pearson/Riggs, ASCAP/BMI
 16th Avenue 70442

Cloudy days are ahead in the storyline of this number, delivered by the unquestionable talent of easy-listening VanWarmer.

► **DELBERT McCLINTON** *I'm With You* (3:51)
 PRODUCERS: Barry Beckett, Delbert McClinton
 WRITER: Mickey Jupp
 PUBLISHER: Almo, ASCAP
 Curb NR-76823

McClinton's soulful, bluesy voice and Beckett's rocking production are always welcome additions to airwaves that are sometimes cluttered with too many sound-alikes. Blue-eyed soul at its best.

DANCE

► **TECHNOTRONIC FEATURING MC ERIC** *This Beat Is Technotronic* (7:40)
 PRODUCER: Jo Bogaert
 WRITERS: Jo Bogaert, Eric Martin
 PUBLISHERS: BMC/Bogam/Colgems-EMI, ASCAP
 SBK V-19709 (c/o CEMA) (12-inch single)

You know the beat, now catch the groove. Rack up another smash for the Belgian hip-house ensemble. Ya Kid K takes a rest so MC Eric can drop a little science accompanied by Chantele and Karen Bernod (of Tribal House) on these new mixes.

► **INDIA** *The Lover Who Rocks You (All Night)* (7:25)
 PRODUCERS: Winston Jones, David Shaw
 WRITER: D. Whitaker
 PUBLISHER: D. Whitaker, BMI
 MIXERS: Winston Jones, David Shaw, "Little" Louie Vega
 Reprise 0-21524 (c/o Warner Bros.) (12-inch single)

Exotic Latina temporarily eschews trademark freestyle vibe to carve out a house niche with this spicy, assertive effort. Provocative turn by rapper K-YZE offers additional programming incentive.

► **FAX YOURSELF** *Sunshine* (6:20)
 PRODUCERS: Jack Mauer, Marc Neuttiens
 WRITERS: E. Grant, Clash
 PUBLISHER: not listed
 Sandstone SSL 12-1 (12-inch single)

U.K. smash is a house-infused cover of Eddy Grant's "Walking On Sunshine" doused with samples of the Rockers Revenge's version and the Clash's "Magnificent Seven." Modernized reading of Donna Summer's "I Feel Love" on the B side is equally noteworthy. Contact: 818-993-8822.

► **NIGERIAN NATION** *African Morning* (8:34)
 PRODUCER: The Characters: Troy Taylor, Charles Farrar
 WRITERS: T. Taylor, C. Farrar
 PUBLISHERS: Hitage/Khara Troy/B. Black, ASCAP
 Active ACT-3070 (12-inch single)

A jazzy and hypnotic house pulse is accented by some infectious chants and tribal percussion. Guaranteed to put the dance floor in a trance. Contact: 212-691-1200.

► **CHRISSY I-EECE** *You Should Know By Now* (6:08)
 PRODUCER: "Little" Louie Vega
 WRITER: M. Muniz, L. Vega
 PUBLISHER: Bluedog/That Bny, ASCAP
 MIXERS: "Little" Louie Vega, Todd Terry, Kenny "Dope" Gonzalez, Marc Anthony
 Atlantic 0-86186 (12-inch single)

All bets are hedged with this appealing Latin hip-hopper that comes backed with the required and quite jammin' house mix on the flip. Renewed interest in producer/mixer Vega ensures attention.

► **ELLIS D** *Just Like A Queen* (7:36)
 PRODUCER: Junior Vasquez
 WRITER: J. Vasquez
 PUBLISHERS: House of Ellis/Crime Wave, ASCAP
 MIXER: Junior Vasquez
 Minimal QAL-248 (c/o Quark) (12-inch single)

What happens when a woman falls for a man who acts "just like a queen"? Listen to this campy, club-ready outing and find out. Already an underground classic with the authentic voguing crowd. Contact: 212-489-7260.

► **LORDS OF ACID** *I Sit On Acid* (5:48)
 PRODUCER: Jachri Praha
 WRITERS: V. Lierop, V. Oekel, Inger, Khan
 PUBLISHER: BE'S, ASCAP
 Wing 873 145-1 (12-inch single)

Darling come here and . . . Hard, acid-laced technotrac is sure to find some new friends in the alternative club arena who hadn't discovered this sensuous track on import. From the label's "This Is The New Beat" collection.

MODERN ROCK

► **MORRISSEY** *November Spawned A Monster* (5:23)
 PRODUCERS: Clive Langer, Alan Winstanley
 WRITERS: Morrissy, Langer
 PUBLISHERS: Bona Relations/Warner-Tamerlane, BMI
 Sire 0-21529 (c/o Warner Bros.) (12-inch single)

The singer/songwriter who comes up with the best song titles matches this one with a sparkling, textured narrative.

► **WORLD PARTY** *Way Down Now* (3:49)
 PRODUCER: Karl Wallinger
 WRITER: Karl Wallinger
 PUBLISHER: PolyGram International, ASCAP
 Ensign/Chrysalis (c/o CEMA)

Premier Irish ensemble returns to form with a fab release bringing to mind vintage Velvet Underground laced with the obvious Rolling Stones

hook. From the new "Goodbye Jumbo," this one stands to be the act's biggest mass-appeal hit yet.

► **LIGHTNING SEEDS** *Pure* (3:45)
 PRODUCER: Ian Broudie
 WRITER: I. Broudie
 PUBLISHER: not listed
 MCA 24016 (12-inch single)

Band is really a floating lineup supporting U.K. producer/singer Broudie. Debut effort is a textured blend of '60s-flavored Brit-pop, jangly guitars, and smooth vocals. Strong with pop crossover potential.

RAP

► **ICE CUBE** *AmeriKKKa's Most Wanted* (timing not listed)
 PRODUCERS: Chuck D, Hank Shocklee, Keith Shocklee, Eric (Vietnam) Sadler, "The Bomb Squad"
 WRITERS: Eric (Vietnam) Sadler, Keith Shocklee, Ice Cube
 PUBLISHER: Gangsta Boggie/337, ASCAP
 Priority 4V7220

Formerly with N.W.A., the frosty Cube steps up front with an explicit, hard-hitting preview of his forthcoming album, boasting his street knowledge and a kicking beat. Expect results. Contact: 213-467-0151.

► **KOOL MOE DEE** *God Made Me Funky* (4:40)
 PRODUCERS: M. Dewese, LaVaba, Girrod Holmes
 WRITERS: M. Dewese, G. Holmes
 PUBLISHERS: Willesden, BMI
 MIXER: George Karras, LaVaba
 Jive 1352-1-JD (c/o RCA) (12-inch single)

And you'd better believe it. Dee rhymes with precision over a new-jacked rhythm.

► **FREDDIE FOXXX** *Somebody Else Bumped Your Girl* (5:06)
 PRODUCERS: Eric B., Freddie Foxxx
 WRITER: F. Foxxx
 PUBLISHER: Freddie Foxxx, ASCAP
 MCA 24019 (12-inch single)

Teaming with label mate Eric B. proves fruitful on this clever, funky jam.

► **PRINCESS IVORI** *Wanted* (5:03)
 PRODUCER: Jurgen Korduletsch
 WRITERS: G. Johnson, G. Perry, T. Greshaw, J. Korduletsch
 PUBLISHERS: Gold Fever/Secret Affair, BMI
 Popular POP 9004 (12-inch single)

The Honey Comb classic "Want Ads" inspires this deservedly confident female. Proper push could intrigue pop programmers, while the slamin' rhythmic base should guarantee turntable action. Contact: 201-568-0040.

► **DEF DAMES** *Set It Off!* (4:00)
 PRODUCER: Klass Act
 WRITERS: S. Ewers, M. Taylor, S. Standard
 PUBLISHER: Songcase, BMI
 Sedonia SDC-7614 (c/o JCI) (cassette single; 12-inch version also available, Sedonia SDO-7614)

Musical bed from Strafe's "Set It Off," Rob Base's classic "whoa, yeah!" yelps, and Prince's "Head" cushions appealing effort by femme rapping duo. Note the smoother "2-4-The Bass." Contact: 818-889-9022.

► **COMPTON'S MOST WANTED** *One Time Gaffed Em Up* (no timing listed)
 PRODUCERS: Unknown, D.J. Slip
 WRITERS: A. Tyler, T. Allen, A. Manuel
 PUBLISHER: Grandma's Hand, BMI
 Orpheus/EMI V-72292 (c/o CEMA) (cassette single also available, Orpheus 4JM-72293)

Unobtrusive, loping soul instrumental supports topical tale of police brutality. Censor bleeps hinder radio mixes. Be bold and go for the salty-worded "Street Mix."

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	1	1	6	SINEAD O'CONNOR ENHNSN 21759/CHRYSALIS (9.98) (CD)	I DO NOT WANT WHAT I HAVEN'T GOT <small>3 weeks at No. 1</small>
2	4	6	10	M.C. HAMMER ▲ CAPITOL 92857 (9.98) (CD)	PLEASE HAMMER DON'T HURT 'EM
3	2	2	32	JANET JACKSON ▲ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
4	8	14	4	HEART CAPITOL 91820 (9.98) (CD)	BRIGADE
5	3	3	43	MICHAEL BOLTON ▲ COLUMBIA OC 45012 (CD)	SOUL PROVIDER
6	6	4	57	BONNIE RAITT ▲ CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
7	5	5	95	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
8	7	8	6	DEPECHE MODE SIRE 26081/REPRISE (9.98) (CD)	VIOLATOR
9	11	11	10	LISA STANSFIELD # ARISTA 8554 (9.98) (CD)	AFFECTION
10	12	16	6	BELL BIV DEVOE MCA 6387 (9.98) (CD)	POISON
11	17	20	6	SOUNDTRACK EMI 93492 (10.98) (CD)	PRETTY WOMAN
12	19	40	3	PUBLIC ENEMY DEF JAM 45413/COLUMBIA (CD)	FEAR OF A BLACK PLANET
13	9	9	33	AEROSMITH ▲2 GEFEN 24254 (9.98) (CD)	PUMP
14	18	18	44	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
15	14	10	24	PHIL COLLINS ▲2 ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
16	13	13	6	ROBERT PLANT ESPARANZA 91336/ATLANTIC (9.98) (CD)	MANIC NIRVANA
17	10	7	18	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
18	16	15	43	THE B-52'S ▲2 REPRISE 25854 (9.98) (CD)	COSMIC THING
19	21	24	13	SLAUGHTER CHRYSALIS 21702* (9.98) (CD)	STICK IT TO YA
20	15	12	21	TECHNOTRONIC ▲ SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
21	31	46	4	SOUNDTRACK SBK 91066 (9.98) (CD)	TEENAGE MUTANT NINJA TURTLES
22	30	70	3	FLEETWOOD MAC WARNER BROS. 26111 (9.98) (CD)	BEHIND THE MASK
23	22	27	8	ROD STEWART WARNER BROS. 26158 (9.98) (CD)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
24	20	17	41	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
25	24	26	11	BASIA ● EPIC E 45472 (CD)	LONDON WARSAW NEW YORK
26	29	34	5	DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98) (CD)	SEX PACKETS
27	100	—	2	JOHNNY GILL MOTOWN 6283 (8.98) (CD)	JOHNNY GILL
28	25	23	60	MILLI VANILLI ▲6 ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
29	27	25	34	MOTLEY CRUE ▲3 ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
30	33	30	90	NEW KIDS ON THE BLOCK ▲7 COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
31	28	19	30	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
32	26	22	9	MIDNIGHT OIL ● COLUMBIA 45398 (CD)	BLUE SKY MINING
33	32	28	25	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
34	23	21	23	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
35	41	44	7	DAMN YANKEES WARNER BROS. 26159 (9.98) (CD)	DAMN YANKEES
36	46	66	5	WILSON PHILLIPS SBK 93745 (9.98) (CD)	WILSON PHILLIPS
37	34	29	28	BILLY JOEL ▲3 COLUMBIA OC 44366 (CD)	STORM FRONT
38	37	33	23	KENNY G ▲ ARISTA AL 13-8613 (13.98) (CD)	LIVE
39	39	35	26	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
40	35	32	42	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
41	38	39	6	SALT-N-PEPA NEXT PLATEAU PL 1019 (9.98) (CD)	BLACK'S MAGIC
42	50	48	6	DAVID BOWIE RYKODISC RALP 0171 (13.98) (CD)	CHANGESBOWIE
43	40	38	8	TOMMY PAGE SIRE 26148/WARNER BROS. (9.98) (CD)	PAINTINGS IN MY MIND
44	43	36	34	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
45	36	31	53	TOM PETTY ▲3 MCA 6253 (9.98) (CD)	FULL MOON FEVER
46	59	68	7	CARLY SIMON ARISTA 8582 (9.98) (CD)	MY ROMANCE
47	55	94	3	LITTLE FEAT WARNER BROS. 26163 (9.98) (CD)	REPRESENTING THE MAMBO
48	89	96	49	CLINT BLACK ▲ RCA 9668-1 R (8.98) (CD)	KILLIN' TIME
49	47	50	43	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
50	53	61	30	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
51	58	53	41	NEW KIDS ON THE BLOCK ▲2 COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
52	56	62	28	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
53	115	—	2	SUZANNE VEGA A&M 5293 (8.98) (CD)	DAYS OF OPEN HAND
54	44	41	56	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	42	37	25	MICHAEL PENN RCA 9692-1-R (9.98) (CD)	MARCH
56	60	65	4	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98) (CD)	THE DAY THE LAUGHTER DIED
57	64	63	22	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
58	49	49	11	JANE CHILD WARNER BROS. 25858 (9.98) (CD)	JANE CHILD
59	51	43	28	LUTHER VANDROSS ▲ EPIC E2-45320 (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
60	48	42	18	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
61	52	47	7	COWBOY JUNKIES RCA 2058-1-R (9.98) (CD)	THE CAUTION HORSES
62	69	57	69	SOUNDTRACK ▲2 ATLANTIC 81933 (9.98) (CD)	BEACHES
63	45	45	15	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
64	91	133	3	EN VOGUE ATLANTIC 82084 (9.98) (CD)	BORN TO SING
65	61	52	7	THE NOTTING HILLBILLIES WARNER BROS. 26147 (9.98) (CD)	MISSING... PRESUMED HAVING A GOOD TIME
66	63	56	66	SKID ROW ▲3 ATLANTIC 81936 (9.98) (CD)	SKID ROW
67	66	75	7	THE CHURCH ARISTA 8579 (9.98) (CD)	GOLD AFTERNOON FIX
68	76	74	60	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
69	62	58	42	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
70	65	55	45	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
71	75	80	5	HOWARD HEWETT ELEKTRA 60904 (9.98) (CD)	HOWARD HEWETT
72	54	51	29	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
73	57	71	11	ADAM ANT MCA 6315 (9.98) (CD)	MANNERS & PHYSIQUE
74	77	76	22	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
75	78	83	5	ABOVE THE LAW RUTHLESS E 46041/EPIC (CD)	LIVING LIKE HUSTLERS
76	71	64	26	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 1 1
77	70	67	25	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
78	82	89	3	NAJEE EMI 92248 (9.98) (CD)	TOKYO BLUE
79	68	69	35	ELTON JOHN ▲ MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
80	72	72	24	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
81	86	90	7	ALAN JACKSON ARISTA 8623 (8.98) (CD)	HERE IN THE REAL WORLD
82	85	91	7	TRAVIS TRITT WARNER BROS. 126094 (9.98) (CD)	COUNTRY CLUB
83	67	60	7	KID 'N PLAY SELECT 21638 (9.98) (CD)	KID 'N PLAY'S FUN HOUSE
84	74	59	16	KAOMA ● EPIC 46010 (CD)	WORLD BEAT
85	81	78	26	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
86	80	84	7	CALLOWAY SOLAR FZ 75310/EPIC (CD)	ALL THE WAY
87	83	77	18	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
88	73	54	52	RICHARD MARX ▲3 EMI 90380 (9.98) (CD)	REPEAT OFFENDER
89	90	100	8	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98) (CD)	SHAKE YOUR MONEY MAKER
90	84	79	35	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
91	111	153	3	LINEAR ATLANTIC 82090 (9.98) (CD)	LINEAR
92	138	137	11	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
93	99	92	46	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
94	104	103	15	RICKY VAN SHELTON ● COLUMBIA 45250 (CD)	RVS III
95	94	85	24	3RD BASS ● DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
96	92	81	9	EVERYTHING BUT THE GIRL ATLANTIC 82057 (9.98) (CD)	THE LANGUAGE OF LIFE
97	79	73	28	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
98	139	156	31	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
99	124	121	58	MADONNA ▲3 SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
100	102	106	9	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (CD)	HIGHWAYMAN 2
101	88	174	3	SWEET SENSATION ATCO 91307 (9.98) (CD)	LOVE CHILD
102	109	114	35	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
103	98	88	13	JULIA FORDHAM VIRGIN 91325 (9.98) (CD)	PORCELAIN
104	96	86	17	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
105	118	171	3	A TRIBE CALLED QUEST PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM JIVE 1131-1-J/RCA (8.98) (CD)	FLOOD
106	97	87	14	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
107	93	99	5	PATTI AUSTIN GRP 9603 (9.98) (CD)	LOVE IS GONNA GETCHA
108	95	97	5	SAM KINISON WARNER BROS. 26073* (9.98) (CD)	LEADER OF THE BANNED
109	132	135	48	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

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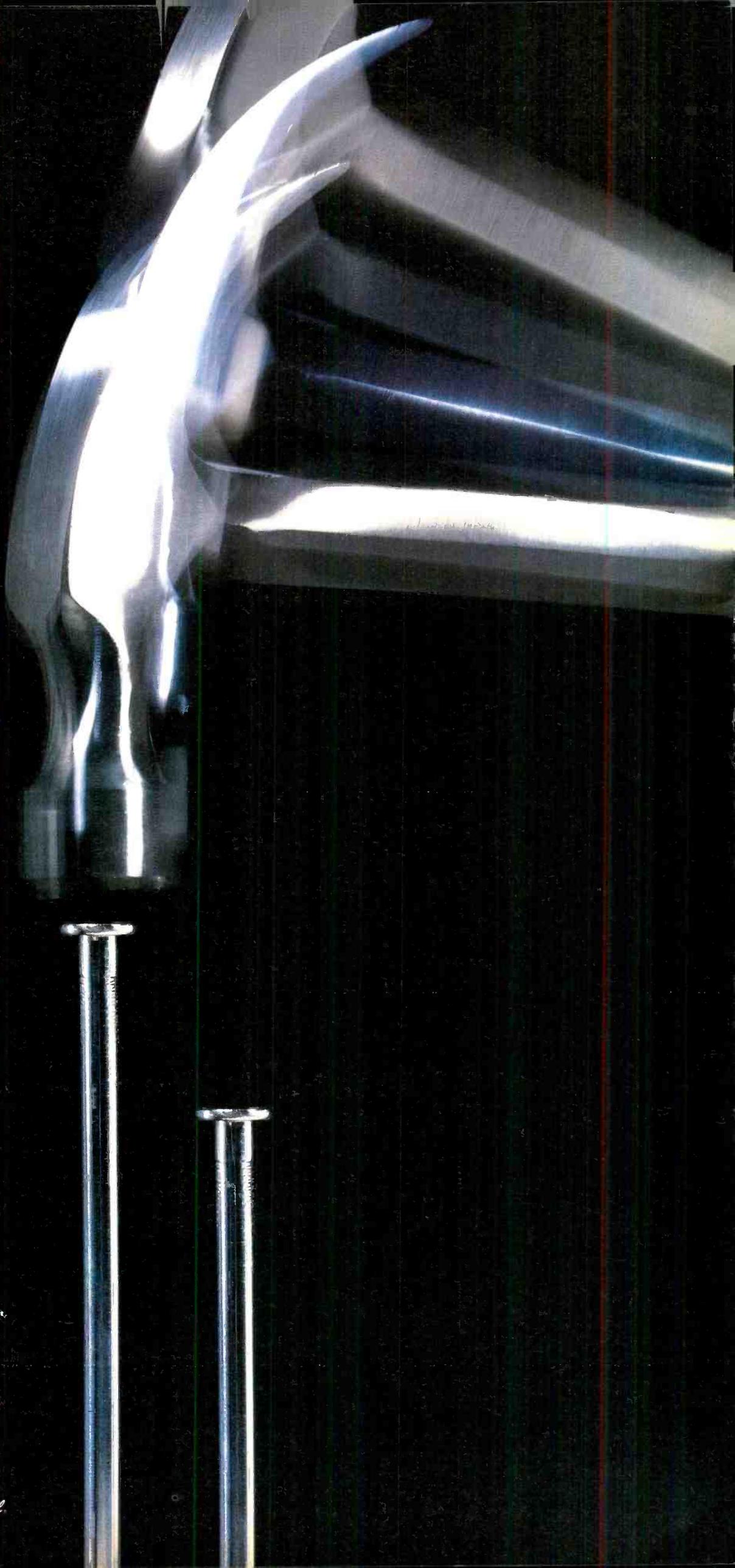


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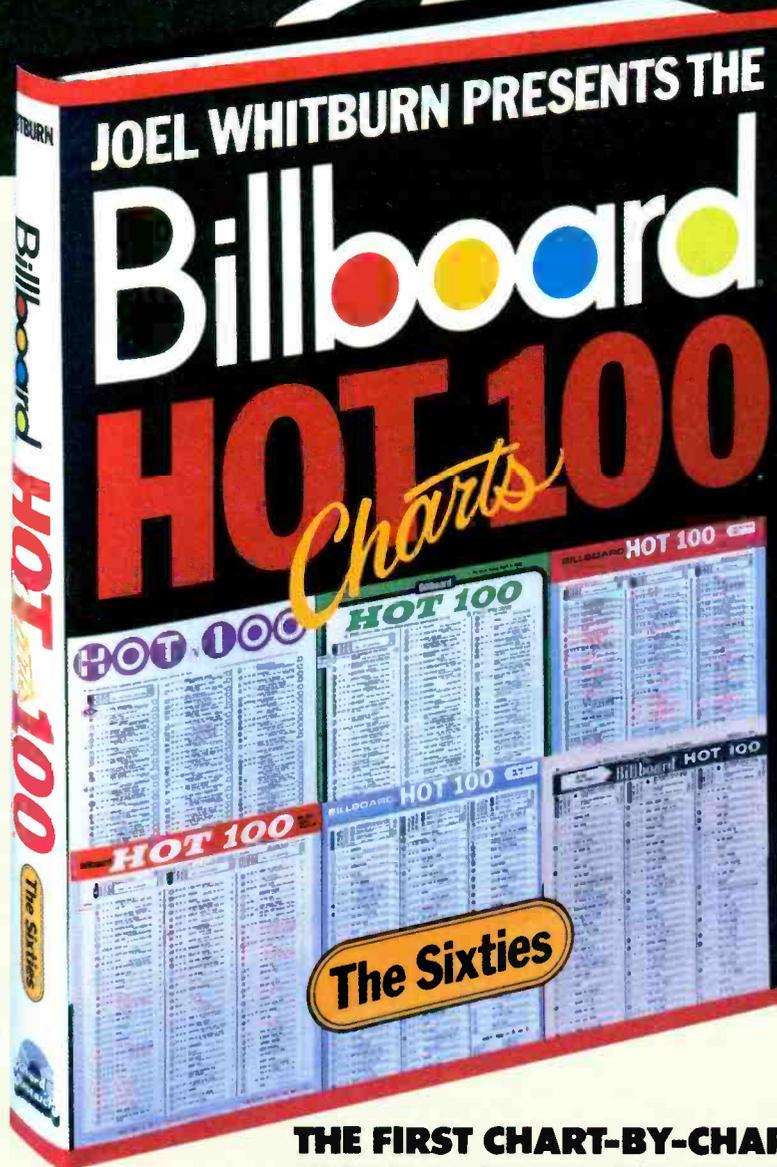
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	101	98	13	THE U-KREW ENIGMA 73524/CAPITOL (9.98) (CD)	THE U-KREW
(111)	155	140	10	ORIGINAL LONDON CAST POLYDOR 8315631 (CD)	PHANTOM OF THE OPERA HIGHLIGHTS
112	117	125	26	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
113	107	107	40	ALICE COOPER ▲ EPIC OE 45137 (CD)	TRASH
114	105	104	6	SOUNDTRACK MOTOWN 6296 (9.98) (CD)	HOUSE PARTY
(115)	136	136	63	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUITTA COMPTON
116	103	95	23	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
(117)	143	132	18	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
118	113	102	10	DIANNE REEVES EMI 92401 (9.98) (CD)	NEVER TOO FAR
119	106	101	9	THE MISSION U.K. MERCURY 842 251 (CD)	CARVED IN SAND
120	116	108	14	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
121	87	82	10	OINGO BOINGO MCA 6365 (9.98) (CD)	DARK AT THE END OF THE TUNNEL
122	133	150	95	BOBBY BROWN ▲ ⁶ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
123	120	122	35	RED HOT CHILI PEPPERS ● EMI 92152 (9.98) (CD)	MOTHER'S MILK
(124)	151	—	2	YOUNG & RESTLESS PANDISC 8809 (8.98) (CD)	SOMETHING TO GET YOU HYPED
(125)	146	170	4	ERIC JOHNSON CAPITOL 90517 (9.98) (CD)	AH VIA MUSICOM
(126)	161	165	16	LORRIE MORGAN ● RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
(127)	148	143	5	PROFESSOR GRIFF & THE LAST ASIATIC DISCIPLES SKYYWALKER XR111 (9.98) (CD)	PAWNS IN THE GAME
128	125	142	5	HURRICANE ENIGMA 73577/CAPITOL (9.98) (CD)	SLAVE TO THE THRILL
(129)	129	138	6	DEL AMITRI A&M 5287 (8.98) (CD)	WAKING HOURS
130	144	147	75	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
131	110	109	12	THE BLUE NILE A&M SP 5284 (9.98) (CD)	HATS
132	108	93	44	BAD ENGLISH ▲ EPIC OE 45083 (CD)	BAD ENGLISH
(133)	NEW ►	—	1	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
134	126	145	12	FAITH NO MORE SLASH/REPRISE 25878/WARNER BROS. (9.98) (CD)	THE REAL THING
135	121	111	9	CHRIS REA GEFEN GHS 24276 (9.98) (CD)	ROAD TO HELL
136	162	166	64	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
137	134	146	3	COREY HART EMI 92513 (9.98) (CD)	BANG
138	152	157	62	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
139	137	118	32	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
(140)	140	182	25	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
(141)	163	189	3	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98) (CD)	NEW FUNKY NATION
(142)	176	—	2	THE LONDON QUIRE BOYS CAPITOL 93177 (9.98) (CD)	A BIT OF WHAT YOU FANCY
(143)	166	193	33	SINEAD O'CONNOR ● ENSIGN 21612/CHRYSALIS (9.98) (CD)	THE LION AND THE COBRA
144	135	127	11	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
145	119	123	16	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
146	145	124	39	HARRY CONNICK, JR. ● COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."
147	123	119	15	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
(148)	157	172	3	LAURA BRANIGAN ATLANTIC 82086 (9.98) (CD)	LAURA BRANIGAN
149	112	113	9	SMOKEY ROBINSON MOTOWN 6268 (8.98) (CD)	LOVE, SMOKEY
150	122	117	33	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
151	130	152	46	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
152	165	148	12	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) (CD)	LONE WOLF
(153)	183	—	2	THE LIGHTNING SEEDS MCA 6404 (9.98) (CD)	CLOUDCUCKOOLAND
154	128	110	47	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
155	114	112	25	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	150	115	63	WARRANT ▲ ² COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
157	147	158	22	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
158	141	162	4	THE SILOS RCA 2051-1-R (8.98) (CD)	THE SILOS
159	154	139	24	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
160	167	163	5	THE BELOVED ATLANTIC 82047 (9.98) (CD)	HAPPINESS
161	142	155	32	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
162	171	151	12	RESTLESS HEART RCA 9961 (8.98) (CD)	FAST MOVIN' TRAIN
163	181	190	68	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
164	175	160	117	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
165	174	161	76	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
(166)	185	185	3	KILLER DWARFS EPIC E 45139 (CD)	DIRTY WEAPONS
167	169	149	7	RODNEY O - JOE COOLEY ATLANTIC 82082 (9.98) (CD)	THREE THE HARD WAY
168	131	130	8	PRETTY BOY FLOYD MCA 6341 (9.98) (CD)	LEATHER BOYZ WITH ELECTRIC TOYZ
169	160	144	9	J.J. CALE SILVERTONE 1306/RCA (8.98) (CD)	TRAVEL-LOG
170	177	—	2	THE HOUSE OF LOVE FONTANA 842-293-4 (CD)	THE HOUSE OF LOVE
171	156	134	7	GUN A&M SP 5285 (8.98) (CD)	TAKING ON THE WORLD
(172)	193	—	24	THE CHARLIE DANIELS BAND EPIC FE 45316/CBS (CD)	SIMPLE MAN
173	173	169	23	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
(174)	RE-ENTRY	—	45	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
(175)	NEW ►	—	1	JOHNNY CLEGG & SAVUKA CAPITOL 93446 (9.98) (CD)	CRUEL, CRAZY, BEAUTIFUL WORLD
176	149	129	8	GEORGE HOWARD MCA 6335 (9.98) (CD)	PERSONAL
(177)	195	177	22	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
178	168	164	6	CRACK THE SKY GRUDGE 4520* (8.98) (CD)	DOG CITY
179	172	168	8	THE INNOCENCE MISSION A&M SP 5274 (8.98) (CD)	THE INNOCENCE MISSION
180	153	141	10	BLACK UHURU MESA 79021/RHINO (9.98) (CD)	NOW
(181)	NEW ►	—	1	LOU REED/JOHN CALE SIRE 26140/WARNER BROS. (9.98) (CD)	SONGS FOR DRELLA
(182)	184	—	2	JUDE COLE REPRISE 26164 (9.98) (CD)	A VIEW FROM 3RD STREET
183	180	181	8	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
(184)	NEW ►	—	1	KITARO GEFEN 24255* (9.98) (CD)	KOJIKI
185	158	131	24	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
(186)	190	154	29	BIZ MARKIE ● COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
(187)	NEW ►	—	1	THE TRAGICALLY HIP MCA 6310 (9.98) (CD)	UP TO HERE
188	189	196	7	ERNIE ISLEY ELEKTRA 60902 (9.98) (CD)	HIGH WIRE
189	159	116	35	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
190	187	192	24	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
191	164	126	12	SAVATAGE ATLANTIC 82008 (9.98) (CD)	GUTTER BALLETT
192	127	120	7	PETER WOLF MCA 6349 (9.98) (CD)	UP TO NO GOOD
193	178	128	32	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
194	182	176	8	AMERICAN ANGEL GRUDGE 4518* (8.98) (CD)	AMERICAN ANGEL
195	191	195	10	ORIGINAL LONDON CAST GEFEN GHS 24271 (19.98) (CD)	MISS SAIGON
196	186	187	142	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
197	179	167	16	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
198	192	—	2	JIMMY SOMERVILLE POLYDOR 828-166-4 (CD)	READ MY LIPS
199	188	159	25	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
200	170	105	11	OZZY OSBOURNE ASSOCIATED 6245451/EPIC (CD)	JUST SAY OZZY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 69	Garth Brooks 133	Digital Underground 26	John Lee Hooker 139	L.A. Guns 102	Sinead O'Connor 1, 143	Savatage 191	Too Short 136
3rd Bass 95	Bobby Brown 80, 122	Eazy-E 130	The House Of Love 170	K.D. Lang & The Reclines 109	Oingo Boingo 121	Seduction 72	The Tragically Hip 187
Paula Abdul 7	J.J. Cale 169	En Vogue 64	Miki Howard 144	The Lightning Seeds 153	Original London Cast/ Phantom 111, 164	Ricky Van Shelton 94	Randy Travis 98
Above The Law 75	Calloway 86	Enuff Z'Nuff 150	George Howard 176	Linear 91	Original London Cast/Saigon 195	The Silos 158	A Tribe Called Quest 105
Aerosmith 13	Cher 49	Gloria Estefan 40	Hurricane 128	Little Feat 47	Ozzy Osbourne 200	Carly Simon 46	Travis Tritt 82
After 7 50	Chicago 173	Melissa Etheridge 161	The Innocence Mission 179	The London Quire Boys 142	Tommy Page 43	Sir Mix-A-Lot 112	Troop 87
American Angel 194	Jane Child 58	Everything But The Girl 96	Ernie Isley 188	Madonna 99	Michael Penn 55	Skid Row 66	The U-Krew 110
Adam Ant 73	The Church 67	Expose 151	Janet Jackson 3	Biz Markie 186	Tom Petty 45	Slaughter 19	UB40 117
Patti Austin 107	Eric Clapton 33	Faith No More 134	Alan Jackson 81	Richard Marx 88	Robert Plant 16	The Smithereens 76	Luther Vandross 59
The B-52's 18	Andrew Dice Clay 56	Faster Pussycat 52	Jesus And Mary Chain 199	Kathy Mattea 92	Pretty Boy Floyd 168	Soul II Soul 70	Suzanne Vega 53
Babyface 24	Johnny Clegg & Savuka 175	Fine Young Cannibals 138	Joan Jett 147	Paul McCartney 154	Professor Griff Disciples 127	Soundgarden 197	Warrant 156
Babylon A.D. 185	Jude Cole 182	Fleetwood Mac 22	Billy Joel 37	Michel'le 60	Public Enemy 12	SOUNDTRACKS	Whitesnake 77
Bad English 132	Phil Collins 15	Julia Fordham 103	Elton John 79	Midnight Oil 32	Bonnie Raitt 6	Beaches 62	Hank Williams, Jr. 152
Rob Base 116	Shawn Colvin 177	Kenny G 38	Eric Johnson 125	Milli Vanilli 28	Chris Rea 135	House Party 114	Willie Waylon, Johnny & Kris 100
Basia 25	Harry Connick, Jr. 146	The Ghetto Boys 183	Quincy Jones 34	The Mission U.K. 119	Red Hot Chili Peppers 123	The Little Mermaid 74	Wilson Phillips 36
Bell Biv DeVoe 10	Rodney O - Joe Cooley 167	Giants 140	Journey 163	Lorrie Morgan 126	Lou Reed/John Cale 181	Pretty Woman 11	Peter Wolf 192
Regina Belle 90	Alice Cooper 113	Johnny Gill 27	Kaoma 84	Motley Crue 29	Alannah Myles 17	Teenage Mutant Ninja Turtles 21	XYZ 157
The Beloved 160	Cowboy Junkies 61	Gun 171	The Kentucky Headhunters 57	Peter Murphy 63	N.W.A. 115	Rod Stewart 23	Young & Restless 124
Black Black 48	Crack The Sky 178	Guns N' Roses 196	Kid 'N Play 83	Alannah Myles 17	Najee 78	The Stone Roses 104	Young M.C. 44
Black Uhuru 180	The Cure 174	M.C. Hammer 165, 2	Killer Dwarfs 166	New Kids On The Block 30, 51	Joe Satriani 85	Sweet Sensation 101	
The Black Crowes 89	D-Mob 145	Corey Hart 137	Sam Kinison 108	Nine Inch Nails 120		Tears For Fears 193	
The Blue Nile 131	Damn Yankees 35	Heart 4	Kiss 97	The Notting Hillbillies 65		Technotron 20	
Michael Bolton 5	The Charlie Daniels Band 172	Heavy D & The Boyz 93	Lenny Kravitz 155	Nuclear Assault 190		Tesla 68	
Boo-Yaa T.R.I.B.E. 141	Taylor Dayne 39	Don Henley 14				They Might Be Giants 106	
David Bowie 42	Del Amitri 129	Howard Hewett 71					
Laura Branigan 148	Depeche Mode 8						

BLACK RADIO SHOWING ALBUM-CUT GLUT

(Continued from page 1)

creased conservatism of the black/urban format and the tightening of playlists at many major-market outlets. At those stations, album cuts may be taking more of the available slots.

Programmers see a variety of reasons for the album-cut glut. Several cite the product shortage that many stations felt during the winter. "Companies keep putting out the same Soul II Soul remixes or medium-to-slow ballads," says consultant Dean Landsman. "Radio has to search for things that fit its sound."

"A lot of times when we're looking for fresh new product, the only alternative is to go to an LP for a second

or third cut," says WUSL (Power 99) Philadelphia PD Dave Allen. "If an album is selling well, it's easy enough to do because the audience is already somewhat familiar with it."

Allen also attributes album airplay to the fact that "the churbans are playing so much of our music that we have to pull out an LP cut to get the edge. Normally, on a Babyface single, we would have been on it by ourselves for five to seven weeks. Now we're lucky if we have a week or two, so we just go get another cut and bring that along also."

Similarly, Arista VP of R&B promotion Tony Anderson says, "A lot of top 40 stations can outfinance you.

What R&B radio has always had has been the ability to play album cuts."

Quiet-storm-type shows, the late-night love song programs that most major urban stations run, have also had a lot to do with the rise of the album cut. "Love-song programs play a lot of album cuts," says WZAK Cleveland PD Lynn Tolliver. "If somebody is calling up 100 times a day for the song they heard on the quiet storm, it's probably time to start playing that record in rotation."

Tolliver also says, "Some of the singles that labels are releasing are nowhere near as good as the album cuts. 'Piece Of My Love' by Guy was never released as a single, but was

one of the better cuts on the album... When 'Spread My Wings' by Troop was out as a single, 'All I Do Is Think About You' [since released as a single] was still getting more requests. If you're playing 'Spread My Wings,' you're pissing the audience off if they're requesting 'All I Do.'"

PLAYING HAVOC WITH LABEL PLANS

That raises a dilemma for record labels. Album-cut airplay sells additional records, which they like. It helps them pick singles, which they like. Overall, label response to the current album-cut glut is positive. But it has the potential to play havoc with their game plans for developing

an album or artist.

MCA's senior VP of black music promotion, A.D. Washington, speaks for many of his counterparts when he says, "When you get early airplay on an album, it gives us an idea of what the next single should be. It's an opportunity to provide radio with the song it already wants to play." But Washington also says, "You have radio stations overplaying album cuts so when you want to release the single, stations say the song is already burnt out and they don't want to play it."

Similarly, Motown VP of promotion Paris Eley says, "It's unfair (Continued on next page)

LASERDISK MARKET EMBRACING POP MUSIC TITLES

(Continued from page 6)

ming also buy pop programming," he says.

CAPITOL-EMI, PIONEER LDCA DEAL

Capitol-EMI, through its video arm, Picture Music International, inked an exclusive deal two weeks ago with Pioneer LDCA, after working with the company on a nonexclusive basis for several years. The deal calls for the release of at least 100 titles over the next three years, including a greater emphasis on pop titles.

MCA has also announced its intent to release every title put out through its new home video division on laserdisk as well. Though it has not struck a long-term deal with any company, Pioneer is distributing its first eight titles. Before MCA Records' inception of its music video wing several months ago, longform videos were funneled through MCA Home Video, which released only three pop titles on laserdisk, none of which are still available.

In March, CBS Music Video inked a deal with Image Entertainment to release 40 pop titles on laserdisk. Like Capitol's PMI, it had previously released laserdisks on a title-by-title basis. "This is a cementing of the relationship for a constant flow of product," says Debbie Newman, VP of programming and marketing for CMV. CMV's deal with Image includes the release of "Snapshots," its shortform three-clip home videos, on 8-inch laserdisks.

Until a few weeks ago, PolyGram and A&M were the only U.S. labels to distribute laserdisks through their own distribution system, now called PolyGram Group Distribution. However, they were recently joined by BMG Classics, which is promoting 10 Arturo Toscanini releases through BMG Distribution. (Image is also wholesaling the same titles, but not under license.) BMG pop product goes through Pioneer.

Also last month, WEA International Classics announced an exclusive production deal with Pioneer that will commence with an initial release of 15 classical laserdisk titles in September.

Sony Classics is lining up its first slate of classical releases and expects to announce the details by the June CES convention. According to VP of marketing Harold Fein, the label hopes to put out 20 titles a year, although it is still finalizing distribution and marketing deals.

The new flurry of interest in music laserdisks comes at a time when Pioneer and PolyGram—the two biggest promoters of the genre—are adopting new strategies to put the hi-tech

product over the top.

Pioneer is now including co-production in some of its deals, and is serving as the sponsor of Madonna's current tour in return for worldwide laserdisk rights from Warner Bros. (Billboard, May 5).

"By co-producing, that helps further the relationship between Pioneer and the record company," says Galloway. "We just co-produced Marcus Roberts' 'Deep In The Shed' on Novus/RCA. We put up some of the dollars to make the videos and we had the same street date as the home video."

This is a big advantage, since laserdisks are normally released several weeks or even months after the videocassette. In addition, Pioneer hopes its sponsorship of Madonna will gain valuable media exposure for the laserdisk technology.

PolyGram, meanwhile, is redefining many aspects of its laserdisk operation. The company recently announced that it is dropping the term "CDV," which it had tried to use as a marketing hook to build on the popularity of compact discs.

According to David Weyner, senior VP/GM of PolyGram Classics & Jazz, PolyGram originally adopted the CDV name because "it took off on the name CD and we wanted to take the success of the CD into the next logical product. Unfortunately, I don't think it worked because it was basically the same product [as the laserdisk]... There was confusion at the consumer level."

Both the CDV and laserdisk logos will appear on PMV product until September, when the CDV name will be completely phased out.

PolyGram has also backed off, at least temporarily, on its 5-inch laserdisk, which had received a massive push. "The combiplayer was nothing new; it had been around for quite some time, but we used the 5-inch disk and the whole CDV campaign to help relaunch it," says Michael Kuhn, CEO of PolyGram's media division, London. "That worked, but what hasn't worked is the actual sales of the CDV-5. Once you have a sufficient player base, there's every possibility that they will sell, but [for now] we've de-emphasized it as a bottom-line product."

PRICE NO LONGER A PROBLEM

Amid the activity by labels and distributors, it is easy to forget how small the laserdisk market currently is. According to Martin Greenwald, president of Image, there are approximately 350,000 U.S. households with laserdisk players. He predicts that

number will reach 1 million by the end of 1991.

Until recently, the growth of the market was retarded by the relatively high hardware price. But combiplayers are now available in the \$500 range, and observers do not see software prices averaging \$29.95 for music laserdisks as an impediment to sales.

Although there are several thousand titles on laserdisk, the vast majority are theatrical releases. Pioneer currently offers approximately 400 music titles, including opera and ballet; Image features 250. However, predictions are that number will increase dramatically over the next year.

"There will probably be at least an additional 2,000 [theatrical and music] titles in the marketplace by this time next year; probably 20%-25% will be music video," says Image's Garwood.

LIBRARIES BATTLE VIDEO 'GUARDIANS'

(Continued from page 1)

not come under the same fire as video, the potential exists for similar controversy. The 2 Live Crew album, "As Nasty As They Wanna Be," and heavy metal titles by such artists as Guns N' Roses are stocked in some libraries without age restrictions, according to several national library authorities.

Rules vary from location to location on dissemination of video and audio materials, but most locations heed the ALA's Library Bill of Rights, which holds that materials should be made available to all, without regard to age.

Still, some libraries have been pressured to remove product from their shelves or restrict certain materials to those older than 18, a move some libraries consider an attack on their mission.

These are some of the most recent developments:

- On April 18, the board of directors for the Algona Public Library in Algona, Iowa, voted to remove its entire video collection in the wake of a complaint by a parent whose minor child borrowed a copy of the R-rated "Coming Home."

- In November, the Akron Summit Public Library in Akron, Ohio, under pressure from conservative parents, was forced last November to institute an 18-to-borrow restriction on any video title.

- Last October, the Arlington Heights, Ill., public library opened its video collection without age restric-

A number of variables still go into what a label will license for laserdisk, including who owns the rights and how viable the configuration is for the artist's audience.

"Then there are other things involved," says Curt Creager, manager of video marketing for Atlantic Records, which recently released a Debbie Gibson laserdisk. "Even if the artist has delivered a wonderful record, you can't go out and make eight videos, because you don't know what the singles will be. If a superstar act is going on tour, it will limit their availability or it can open up a live concert shoot. But depending on what your budget is, can you afford a \$200,000-\$400,000 shoot? Can you recoup that in video and laserdisk sales?"

In terms of video, the answer is increasingly in the affirmative, as more and more videocassette music titles surpass the 25,000 mark and are cer-

tified gold by the Recording Industry Assn. of America. The New Kids On The Block "Hangin' Tough" longform became the first to sell more than 1 million copies, eclipsing Michael Jackson's "Moonwalker," which sold 850,000 copies. By contrast, a laserdisk title is considered a success if it sells 3,000-5,000 titles.

The production cost for laserdisks also remains high—\$8-\$10 to replicate a disk. Although much of that is passed on to the consumer, it is still much higher than the cost of replicating a videocassette. And mastering costs average \$1,000 per side.

What makes this a winning proposition for Image and Pioneer is depth of catalog. "For most record labels to put out laserdisks, it's more work than it's worth," says Pioneer's Galloway. "But we have 400 titles. When you have a catalog of that depth, you can market and sell and create a revenue base to make it a viable business."

tions. Two weeks later, because of community pressure, it instituted a restriction limiting the collection to patrons older than 17.

- In early February, an upstate New York school system came under fire from conservatives for offering a video titled "Sex, Drugs, And AIDS" as part of its collection.

"Professional standards hold that it is the parent and only the parent who should restrict access to materials," says Gordon Conable, director of the Intellectual Freedom Committee of the ALA.

"I think there are circumstances under which there is a chilling effect that may affect collections in certain locations," he adds. "With particular titles, and to some extent in general, there are organized [censorship] efforts that are coming into play. In terms of 'The Last Temptation Of Christ,' Donald Wildmon's organization [The American Family Assn.] has been particularly active in opposition."

But Conable also notes that libraries might be attracted to highly publicized films, like "Last Temptation." "A number of libraries acquire [videos] because of the controversies," he says.

Any attempt to restrict or eliminate library collections would undoubtedly affect the bottom line of video distributors.

One leading video distributor, asking for anonymity, characterized library buying power as small com-

pared to that of retailers, but not insignificant. That distributor estimates the overall sell-through market to libraries at between \$32 million and \$40 million. Half of the library purchases, he says, are A titles.

VIDEOS BUILD LIBRARY TRAFFIC

Conable says an informal survey he conducted of 60 libraries serving populations of more than 50,000 found that they carried an average of 2,000 video titles each, with one branch stocking more than 35,000. He says the format is generally "explosively successful" where it is begun. "In my library, we have doubled our circulation in the last five years, primarily due to videotapes. People whom we've never seen before are coming to the library because of the video collection."

The monies expended by libraries on video are considerable, according to statistics in a 1987 book, "Home Video In Libraries," published by Knowledge Industry Publications.

The book says some libraries purchase more than \$100,000 per year for their video collections, with the average branch budgeted at \$8,000 per year in 1987, a figure that has since risen considerably, according to library authorities.

Such videos as "The Last Temptation Of Christ," "The Breakfast Club," and "Excalibur" have drawn the wrath of conservatives over the years, says Judith Krug, president of the ALA.

AMES BANKRUPTCY FILING HURTS HANDLEMAN

(Continued from page 5)

ed to be below last year's record earnings of \$1.28 a share, Handleman said without estimating what the final number will be. Based on the bad news, Anshel lowered his estimate for Handleman's earnings-per-share from \$1.40 to \$1.15, which would result in the company's first down year since 1981.

Other figures released by Handleman show that, for the fourth quarter, video sales will probably increase approximately 20% over last year's \$50.2 million, while music sales will be slightly below the \$85.1 million collected last year.

Handleman officials were unavailable for comment.

Ames, which currently runs 690 stores, became the fourth largest U.S. discount chain with the \$800 million acquisition of the 392-unit Zayre chain in November 1988. In 1989, it closed 74 Zayre's stores and refocused the remaining 318 out-

lets to reflect Ames' retailing philosophy. But the company's attempts to reposition the Zayre's stores backfired and, on April 9, Ames stunned Wall Street by announcing it had lost \$228 million for the fiscal year ended Jan. 27. On April 26, it filed for protection under Chapter 11 of the federal bankruptcy code.

Before filing its bankruptcy petition, Ames announced it would close 74 more unprofitable stores. But an informed source told Women's Wear Daily that Ames has about 225 unprofitable stores, of which 190 are in the Zayre's division.

"Lieberman services Ames while Handleman racks Zayre's," says Emanuel Gerard, a partner with Gerard Klauer Mattison, who follows the Minneapolis-based parent, LIVE Enterprises. "Given that there is a rotten apple, I think the other guy got the worm and Lieberman got the apple."

Analyst Keith Benjamin, of New York-based Silberberg, Rosenthal & Co., estimates that Lieberman generates at least \$35 million in sales through its Ames accounts. Handleman's sales at Zayre's—most of which are now called Ames—are estimated to be slightly less, according to informed observers.

Handleman has \$12.5 million in unsecured receivables tied up in the bankruptcy proceedings, while Lieberman's exposure is 60 days' worth of receivables, according to analysts.

In addition, analysts note, Handleman said the company would

suffer an estimated loss of \$5 million in sales if Ames proceeds with its earlier announcement to close 74 stores, of which 65 were serviced by Handleman. That estimate would increase dramatically if, as widely speculated, Ames closes all of its unprofitable stores in its restructuring.

"From Lieberman's point of view, the worst case is not that bad," Benjamin says. "I don't see a potential earnings loss of more than 10 cents a share, and if that's all, then so what? It's surely not a major negative impact." Two years ago, before LIVE acquired Lieberman, it would have had a major impact, he adds.

Handleman took \$20 million more in returns during the quarter than it was expected to, analysts say. Of the excess returns, two-thirds were of video product and the remainder was music inventory.

Analysts suggest that Handleman was caught between a rock and a hard place when some of its clients ordered far too much hit video product and returned a large portion of it during the fourth quarter. K Mart, Handleman's biggest customer, became very concerned about its inventory levels for all product lines carried throughout the store, says one analyst. Since they could not send back most apparel lines, they elected to return music and video product.

"The rackjobbers are on the front line when department stores start looking to reduce inventory," agrees another observer. "If they're looking to make a reduction in inventory, the quickest way is to do returns through rackjobbers."

"Batman" was one of the main titles in oversupply, but also going back in large numbers were "Roger Rabbit," "Lethal Weapon," "Honey, I Shrank The Kids," and "Indiana Jones."

In addition to the high returns, Handleman's gross margins came under attack because of the unusually high number of hit titles out at the same time. In general, hit titles carry gross margins significantly below the company's average gross margin for video, the Handleman statement said.

Also, "This year's mix contains a greater proportion of video sales than last year's sales mix and video gross margins are lower than the company's average gross margin," it added.

HOME VIDEO DISTRIBUTORS

(Continued from page 5)

with B titles, "we're lucky to do 15,000" pieces. The average unit shipment for A titles is 300,000 with occasional spikes, as with RCA/Columbia Home Video's "Look Who's Talking," reportedly hitting 400,000.

Wiseman also called on suppliers to come up with better policies for handling returns of sell-through product, which are now tied to distributor sales goals. "If you hit your goal, terrific, but if you don't there is too much of a disparity," he said, referring to the more restrictive policies applied in the latter case.

Other issues discussed at the convention included defectives, with delegates hearing the details of studies from two studios, Orion Home Video and Buena Vista Home Video.

Somewhat surprisingly, the possi-

ALBUM CUTS FUELING BLACK RADIO

(Continued from preceding page)

when programmers go on something else when the first single is halfway up the chart, and don't give the first single its full shot. Then when you come to them with the second single, they say they've already played it."

In the past, because most album airplay was unreported, it was a largely underground phenomenon. Now, with the advent of monitored airplay, the black music industry is getting an idea of just how much airplay album cuts are receiving. In Monday Morning Replay, a publication that monitors samples of radio airplay, five of the top 40 hits on its April 30 black/urban chart are album cuts, among them "Affection," Johnny Gill's "My My My," and the Howard Hewett/Anita Baker duet, "When Will It Be."

And both MMR and preliminary data from Billboard's Broadcast Data Systems monitoring of black radio indicate that "Whip Appeal" was a No. 1 song at black radio last December, well ahead of its single release. Although Solar remixed "Whip Appeal" which gave it something of a second life this spring, the record made it only to No. 2 on Billboard's Hot Black Singles chart.

Solar Records president Virgil Roberts says that when Babyface's album came out, "We knew 'Whip Appeal' was a ballad that black radio would find, so we went with another single to establish the album. [Then when] there was a demand for 'Whip' at white radio and black radio had played it like it was the national anthem, we did release it with a remix."

Ironically, since "Whip" became a single, two other Babyface cuts, "Sunshine" and "Where Will You Go," have been receiving black radio airplay. But rather than go with either of those, Solar will release "My Kind Of Girl" because, Roberts says, "A lot of people seem to like it, and it's less exposed than a lot of the other cuts."

Roberts allows that the album airplay might have ultimately hurt "Whip" on the black charts. "If you get everybody playing stuff on the album, then you get a situation where 'Whip Appeal' goes No. 4 and not No. 1. [But] it's in the chart game that it hurts you, not retail... It's hard to argue with a record that is double platinum and still selling."

The real problem, Roberts says, was album airplay on Babyface's first release, "which was as good an album as this one, when we had people going into the album and playing

various cuts. It hurt him because we could never establish a strong record or identity for him."

LISTENING TO THE LISTENERS

So are radio and label people out of sync about what the hits are? "It's not that I'm disagreeing with the labels. It's that listeners are disagreeing with the labels," says WZAK's Tolliver. Again referring to the Troop singles, he says, "If you want to stay with an up-tempo motif for a group, then the whole album should be up-tempo. When you have 'quiet storms' and people are calling for songs, how can you avoid playing them?"

"Radio will gravitate to certain cuts, but you have to be careful," says Arista's Anderson. "They will play different tracks for different reasons. They might play something for flavor for their own station that might not work as a single."

"I'm much more encouraged than I was a year ago about record companies listening to what we're telling them," says WZFX Fayetteville, N.C., PD Tony Lype. "They're coming out with singles we're getting results from. The only problem we have now is getting them to speed up, and I'm not sure what the answer is."

Thus far the album-cut issue has not come to a head. For one thing, as Motown's Eley says, "It's the kind of problem you just delight in having. It's a headache, but I've seen cuts nobody wanted to play even when they became singles. This is a refreshing change of pace."

And until the monitored airplay age kicks in completely, stations will have no incentive to report their album cuts, and labels will have no reason to ask. On the off chance a station does report its album cuts, "we incur [labels'] displeasure when the cut we add and report is not the same one they're working," says WHQT (Hot 105) Miami PD Keith Isley.

But even Isley says he will hold off on reporting album cuts sometimes. Similarly, WCDX Richmond, Va., PD Gary Young says, "I've seen so many album cuts happen lately that I try to keep abreast of what the next single is going to be. If I'm already on it as an album cut, I'll back off on it."

FOR THE RECORD

A story in the April 28 issue on the financial troubles of Ames Department Stores incorrectly stated analyst Keith Benjamin's estimate on how much business rackjobbers Handleman Co. and Lieberman Enterprises generate through the discount department store chain. The correct sales estimate is \$40 million. In addition, a statement by an anonymous source about whether Ames could work out its problems was incorrectly attributed to Benjamin.

Disney's 2nd Quarter Strong Hit Titles On Home Vid Key To \$\$

BY DON JEFFREY

NEW YORK—The Walt Disney Co. says strong home video sales of recent hit films drove second-quarter entertainment division revenues and profits to significant increases.

For the period that ended March 31, Burbank, Calif.-based Disney reports that filmed entertainment revenues jumped 30% over the same quarter last year to \$468.9 million, as operating income rose 40% to \$57.8 million.

Although filmed entertainment also includes revenues and profits on feature films, a Disney statement says that the big gains for the division were led by home video sales of "Honey, I Shrank The Kids," "Dead Poets Society," and "Turner And Hooch."

In addition, the company's statement points out that "continued growth in international television and home video were also key factors" in Disney's quarterly results.

The consumer products division showed a 29% jump in revenues to \$124.5 million and a 24% rise in operating profit to \$59.2 million. This segment includes Walt Disney Records, the largest label in the U.S. for children's music. The company says the success of "The Little Mermaid" soundtrack was a big contributor to profit and revenue increases in the quarter.

Disney's new record label, tentatively named Hollywood Records, has yet to release any product.

David Londoner, analyst with Wertheim Schroder, says the new label will have "no meaningful impact for several years on Disney's bottom line."

Disney's stock, like many entertainment issues this year, has not been a top performer. In the four trading days after the quarterly results were announced, shares fell about \$1 each; they closed at \$110.625 on May 1. During the past year they have reached as high as \$136.25.

Londoner says that Disney stock went up strongly last year because of "recognition of values in the company." It has since fallen, he believes, because "some analysts expressed the opinion that the stock went up so much in 1989 that it had taken two years of growth, and that it wouldn't do much in 1990." He says he disagrees with that assessment.

For the second quarter, Disney earned \$1.29 a share, compared with \$1.08 in the same quarter last year. Londoner says he expected \$1.28 a share.

Overall, Disney reports that its quarterly net profit rose 19.7% to \$178.5 million on a 25.6% gain in revenues to \$1.30 billion. For six months, the net was up 18.7% to \$352.9 million on a 24.5% rise in revenues to \$2.59 billion.

Analysts expect that "Dick Tracy," the feature film Disney is releasing next month, will produce meaningful gains for the filmed entertainment segment in the second half of this fiscal year.

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JAPAN REFORMS TRADE LAWS FOR FOREIGN PRODUCT

(Continued from page 1)

companies under the country's record rental law.

The advances are seen by the Recording Industry Assn. of America as a victory of major proportions. An elated Jay Berman, RIAA president, says the news put "some of our members in a state of disbelief. One [company president] called me and said, 'What's this I hear about the Japanese—this can't be true, can it?'"

Berman calls the national treatment pledges by Japan "a fundamental legal and moral obligation" and adds that "we can fight from level ground now toward securing greater protection of U.S. recordings."

He estimates that the new protection could mean "upwards in the high hundreds of millions" a year in new revenue to RIAA member companies.

International divisions of record companies also welcome the news, but express some reservations. For example, Keith Bruce, senior VP of WEA International, points out that the 50-year copyright term is "an internationally accepted norm... Less than 50 years would be abnormal."

He also notes that Japanese recordings are still protected from an earlier date than 1968. Thus, he contends, "Many recordings—the Beatles, Elvis, the Atlantic R&B catalog—will still be unprotected, which means there will still be 'pirated' CDs sold openly."

Rudi Gassner, president and CEO, BMG Music International, agrees with Bruce on this point. "While I think this [extension of protection] is still not adequate, it's certainly an improvement, and we're grateful," he says.

The international companies, the RIAA, and the International Federation of Phonogram & Videogram Producers (IFPI) are all agreed on another point: the Japanese commitment on record rentals is unsatisfactory.

Currently, Japan has more than 6,000 record rental shops, which rent CD compilations of older American recordings for about \$6 each. Approximately 60% of the material in

Japanese rental shops is by foreign performers; about half of that consists of U.S. music. No remuneration for these rented recordings goes back to American companies. More than 95% of those rented recordings are also copied by Japanese renters. In addition, about 30% of sales in the Japanese market—the second largest in the world—are of international product, according to IFPI statistics.

Under current Japanese law, local record companies are given a one-year window during which they are allowed to prohibit rental of their product. But in practice, manufacturers are often forced to agree to windows as short as a month, due to the clout of rental shops.

Besides dealing with this problem, the RIAA still has to negotiate fees for rented U.S. product; on Japanese product, these fees are extremely low by international standards, amounting to no more than two or three cents per record. And the RIAA intends to enlist the support of the Bush administration and Congress to get Japan to modify its copyright laws to include exclusive rental rights.

"If you can't control rentals in the era of digital technology, you can't control commercial copying, and that is just a new form of technological piracy," says Berman. "We're going to be addressing that issue in the ongoing Uruguay round" of the General Authority on Trade and Tariffs talks, he adds.

The importance of this topic is underlined by BMG's Gassner, who states, "If there was no rental in Japan, our sales would probably jump 100%."

Similarly, Ian Thomas, director general of IFPI, notes, "The importance of this issue can be gauged from the escalating number of rental shops in Japan. In 1984, there were 1,910 shops, whilst by 1989 this figure had increased to 5,513. Given the volume of business carried out in these shops, the potential losses to right owners through unauthorized private copying are huge.

"IFPI together with RIAA will maintain its position with respect to the rental of foreign phonograms: there must be a right to control rental for the full period of protection. Nevertheless, the news from Japan is highly encouraging and represents significant progress in our efforts to secure adequate rights for foreign as well as Japanese right owners."

The USTR announcement follows five years of trade negotiations and private discussions by RIAA and the IFPI with the Japanese. Until the agreement, USTR officials were prepared to target Japan under Section

301 of the Trade Act as one of 23 countries singled out months ago for not providing adequate and effective intellectual property protection.

The major copyright and rental protection commitments from Japan, according to RIAA's Berman, follow a recent meeting between Japanese government officials and Carla Hill, USTR chief, at which she made it clear that "the vague promises were not enough, and she wanted specifics on how and when" Japan would bring sound recording protection in line with protection for movies and books.

Berman says that, as a result, Ja-

pan "felt the need to adopt the commitments, given the environment" of a possible Section 301 sanction.

After the Japanese pass laws extending protection to foreign repertoire, all infringing recordings will be ordered withdrawn from Japanese retail stores, according to the RIAA.

RIAA will continue seeking out and prosecuting shady CD manufacturers both here and in Canada who are illegally turning out pre-1978 compilation and greatest hits packages (often with a bogus "Billboard Greatest Hits" package banner) for the Japanese market.



(Continued from page 102)

were not announced. The concerts are also planned for Hong Kong; Prague, Czechoslovakia; Taipei, Taiwan; and São Paulo, Brazil. Organizers also say they hope to have top artists record a version of John Lennon's "Imagine" to mark the commemoration.

OTT FOR A&M: A&M Records of Canada Ltd., buoyed by its best first quarter ever, has launched an aggressive discounting and dealer-incentive program through June 22. Bill Ott, sales VP for the label, says the campaign should allow most chains to offer A&M front-line cassettes and albums for between \$7.98 and \$8.98 (Canadian), and CDs "comfortably" for \$16.98. Midline releases should be available for \$5.98-\$7.98 on cassette and vinyl and \$9.98-\$13.98 on CD. A&M and its distributed labels in Canada, Virgin and Attic in particular, enjoyed a record March. The label has come off a so-so year, but suddenly finds itself a major player again.

LIVE WIRE: Singer/songwriter Remo Capra says he has received permission from nostalgia DJ/talk-show host Joe Franklin to release a cassette of performances he did on Franklin's radio and TV shows. Capra's R Records of New York, which previously marketed two albums by the performer, has made arrangements for New York's Doubleday and Colony shops to handle the new release.

MOVING DAYS: Doe Phillips, longtime associate director of international operations for Arista Records in New York, has left the label—and the country. Phillips has accepted a similar position, as international promotion manager, for CBS U.K. She is now based in London. Phillips was feted at a goodbye celebration in New York, which was attended by many well-wishers, including Whitney Houston's manager, Gene Harvey... After a cup of coffee as director of marketing for the New Music Seminar, Dawn Hood, formerly of the Hard Report, joins the new Charisma label in New York to oversee national alternative marketing and promotion.

LAST "CHORUS": Some show, somehow, at some other time may make a run on Broadway as lengthy as that of "A Chorus Line," which ended its historic run of 6,137 performances April 28 at the Shubert Theatre, its home since the show shifted from off-Broadway to Broadway in October 1975. Columbia Records' original cast album went gold in 1977—its worldwide sales total about 2 million—and two of its songs by Marvin Hamlisch and the late Edward Kleban, "What I Did For Love" and "One," qualify as standards. When Goddard Lieberson, the late president of Columbia who produced the cast album, was given a retirement dinner by label executives in 1975, Michael Bennett, who directed the show, was invited. To Lieberson's happy surprise, Bennett brought along Priscilla Lopez, who introduced "What I Did For Love" in the Broadway production. With piano accompaniment, she sang the song for Lieberson.

COMPUTER COLORING: New York's J&R Computer World will celebrate its grand opening May 14 with an electronic art exhibit, showcasing entries in its Electronic Canvas competition, submitted by students of New York's School of Visual Arts. The new 15,000-square-foot store, located at 15 Park Row in New York, will present more than \$5,000 in prizes to contest winners.

MORE PATHÉ PRESENTS: Pathé Communications Inc. says a financial holding company in which its presi-

dent, Giancarlo Parretti, is a major shareholder may provide the \$450 million needed to complete the \$1.2 billion acquisition of MGM/UA Communications Co. But Wall Street remains skeptical about the takeover because Pathé's official filing with the U.S. Securities and Exchange Commission does not specify where the Luxembourg-based company, Comfinance S.A., will obtain the financing. MGM, meanwhile, granted Pathé an extension on the completion date for the \$20-a-share tender offer to Thursday (10) from April 30. Scott Tagliarino, spokesman for MGM/UA, said that if the deal did not close by Thursday, Pathé would be given another week—until May 17—to make the third \$50 million escrow payment required to guarantee the buyout. Time Warner Inc. said it would provide \$650 million in loans for the buyout in exchange for worldwide distribution rights to MGM/UA and Pathé feature films and home video product.

TAKING IT PERSONIC-AL: Sony Corp. and Personics are forming a business relationship that will include the supply of Sony UXS tape from its Magnetic Products Company. Details of the agreement, which will reportedly include equipment and other promotional and marketing efforts, are to be announced Tuesday (8).

LUNCH GUEST: Michael Jackson is the honoree at a BMI luncheon at Los Angeles' Regent Beverly Wilshire Hotel Tuesday (8), where the performing rights society's president and CEO, Frances Preston, will make the inaugural presentation of the BMI Michael Jackson Award.

CHAMELEON FESTIVAL: L.A. indie label Chameleon, which has charted heavily recently with John Lee Hooker, just secured a deal with Festival Records in Australia to market and distribute its product there. First out of the pouch will be the Hooker record, accompanied by product from Mary's Danish, Dramarama, and the Bonedaddys. Last year the label wrapped a similar deal with A&M Canada.

SEND ONE, SEND ALL: Magnum Entertainment executive VP Danny Kopels enlivened the recent National Assn. of Video Dealers confab in Indian Wells, Calif., with the announcement that Magnum will take back any defective product, regardless of its label, for a \$15 fee, for which the retailer can choose any Magnum title.

NEW BOARD MEMBERS: Also at the NAVD conclave, three new board members were elected: Bill Burton, executive VP of WaxWorks; Jim Warburton, president of Baker & Taylor; and Bob Tolini, president of Video Trend. They join four incumbents: chain presidents Walt Wiseman, Major Video Concepts; Dave Bronstad, Best Distributing; Tony Dalesandro, MS Distributing; and Dalton McArthur, Video One Canada. After years at the Grand Champions, NAVD moves next year to the Saddleback in Phoenix.

EXIT: Gary Arnold, VP of buying at Trans World Music Corp., has resigned from the giant retailer due to personal reasons. Track hears that Arnold is headed for a label situation.

OUT OF SYNC: Two New Jersey state assemblymen have introduced legislation requiring performing artists to announce whether they will sing or lip-sync during live concerts held in the state. Concert promoters who fail to give public notice could be fined as much as \$50,000. Billboard covered lip-sync shows in its Jan. 13 issue.

Copyright Inaction Bemoaned Foreign Protection At Issue

WASHINGTON, D.C.—The International Intellectual Property Alliance, which includes music, movie, and computer software trade groups, has expressed disappointment with the Bush administration's decision not to take action against any of the foreign countries singled out last year as providing inadequate protection for U.S. copyright products.

The inaction of U.S. Trade Representative Carla Hills leaves unchanged the status of the 23 nations that could have been targeted under Section 301 of the Trade Act for inadequate protection or market access. These include Taiwan, Thailand, the Philippines, Indonesia, and Turkey.

IIPA spokesman Eric Smith says that the U.S. failure to move against some of the countries that have shown no progress "sends the wrong message" and he feels the countries "will see this as a sign that the administration will no longer aggressively use the special 301

provision" enacted by Congress in 1988 to help resolve problems related to intellectual property.

Smith says that progress on enforcement has deteriorated in Thailand, the Philippines, Turkey, and Taiwan. Last winter, after six months of negotiations, several of these countries remained on the USTR's priority list (Billboard, Dec. 2). Rampant piracy and restricted market access is estimated to cost the coalition's member companies more than \$1 billion a year in lost or displaced sales.

Under Section 301, once a country is designated as a priority, the USTR has six months to negotiate a remedy or recommend retaliatory action to the President.

IIPA coalition members include the Recording Industry Assn. of America, the National Music Publishers Assn., the Motion Picture Assn. of America, the Assn. of American Publishers, and computer and business machine trade groups.

BILL HOLLAND

VETS & NEWCOMERS SHARE APRIL PLATINUM & GOLD CERTS

(Continued from page 8)

Arista single, "All Around The World," and album, "Affection"; Biz Markie registered with his Cold Chillin' single, "Just A Friend," and album, "The Biz Never Sleeps."

Digital Underground's "The Humpty Dance" was certified platinum April 23, dramatizing the sales potential of singles with a strong rap base. The single sold more than 1 million copies before it cracked the top 25 on the Hot 100. This week, with top 40 radio resistance finally overcome, the single surges to No. 18.

Barbra Streisand landed her 20th platinum album with "A Collection: Greatest Hits . . . And More." It's Streisand's fifth retrospective album to go platinum, following greatest-hits sets in 1970 and 1978, the "Memories" compilation in 1981, and the "One Voice" concert album in 1987.

"Kenny G Live" also went platinum last month, becoming the instrumentalist's third platinum album in a row.

The B-52's landed their second gold single in a row last month with "Roam." It follows "Love Shack," the first single from the quartet's

double-platinum album "Cosmic Thing."

Genesis belatedly went gold with four albums released between 1973 and 1977. And Ronnie Milsap finally went gold with his Grammy-winning 1985 album, "Lost In The Fifties."

Here's the complete list of April certifications.

MULTIPLATINUM ALBUMS

Billy Joel, "Storm Front," Columbia, 3 million.

PLATINUM ALBUMS

Barbra Streisand, "A Collection: Greatest Hits . . . And More," Columbia, her 20th.

Elton John, "Sleeping With The Past," MCA, his fourth.

Kenny G, "Live," Arista, his third.

M.C. Hammer, "Please Hammer Don't Hurt 'Em," Capitol, his second.

Technotronic, "Pump Up The Jam," SBK, its first.

GOLD ALBUMS

Hank Williams Jr., "Lone Wolf," Warner Bros., his 17th.

Genesis, "Selling England By The Pound," Atco, its 10th.

Genesis, "Wind And Wuthering," Atco, its ninth.

Genesis, "A Trick Of The Tail," Atco, its

eighth.

Genesis, "The Lamb Lies Down On Broadway," Atco, its seventh.

Ronnie Milsap, "Lost In The Fifties," RCA, his seventh.

Basia, "London Warsaw New York," Epic, her second.

Ice-T, "The Iceberg/Freedom Of Speech . . . Just Watch What You Say," Sire/Warner Bros., his second.

M.C. Hammer, "Please Hammer Don't Hurt 'Em," Capitol, his second.

Midnight Oil, "Blue Sky Mining," Columbia, its second.

Restless Heart, "Big Dreams In A Small Town," RCA, its second.

Biz Markie, "The Biz Never Sleeps," Cold Chillin'/Warner Bros., his first.

Kentucky Headhunters, "Pickin' On Nashville," Mercury/PolyGram, their first.

"Michelle," Atco, her first.

Lorrie Morgan, "Leave The Light On," RCA, her first.

Lisa Stansfield, "Affection," Arista, her first.

3rd Bass, "The Cactus Album," Def Jam/Columbia, its first.

PLATINUM SINGLES

Biz Markie, "Just A Friend," Cold Chillin'/Warner Bros., his first.

Digital Underground, "The Humpty Dance,"

Tommy Boy, its first.

Sinead O'Connor, "Nothing Compares 2 U," Ensign/Chrysalis, her first.

Lisa Stansfield, "All Around The World," Arista, her first.

GOLD SINGLES

Madonna, "Keep It Together," Sire/Warner Bros., her sixth.

Taylor Dayne, "Love Will Lead You Back," Arista, her third.

The B-52's, "Roam," Reprise, their second.

Technotronic, "Get Up! (Before The Night Is Over)," SBK, its second.

Calloway, "I Wanna Be Rich," Solar/Epic, its

first.

Jane Child, "Don't Wanna Fall In Love," Warner Bros., her first.

Quincy Jones, "The Secret Garden," Qwest/Warner Bros., his first.

Sinead O'Connor, "Nothing Compares 2 U," Ensign/Chrysalis, her first.

Tommy Page, "I'll Be Your Everything," Sire/Warner Bros., his first.

Seduction, "Two To Make It Right," Vendetta/A&M, its first.

Luther Vandross, "Here And Now," Epic, his first.

McGHEE PLEA BARGAIN SET

(Continued from page 8)

Gen. Manuel Noriega, according to news accounts.

McGhee was responsible for introducing drug suppliers to the leaders of the smuggling ring, according to a U.S. attorney. For that service he was paid \$10 per pound for the North Carolina shipment (about \$480,000), according to testimony elicited at a prior trial from Stephen Michael Kalish, the leader of the smuggling ring.

McGhee was set to go to trial in Louisiana from the 1988 indictment, but that trial was called off after guilty pleas and dismissals eliminated the remaining defendants.

Although the North Carolina judge who will hear McGhee's plea is not obligated to accept the agreement—McGhee can also change his mind—no obstacles to settling the case are expected. No date has been set for the hearing on the plea bargain, but it is expected to occur in Raleigh, N.C., by the end of the month.

"When we enter into plea agreements, we look at it selfishly from how the interest of justice will best be served," says Howard Parker, assistant U.S. attorney of the Western District of Louisiana at Lafayette. "We believe McGhee's contacts will allow him to bring groups to this area that will have a strong anti-drug message for our youth."

The maximum penalty for the charge McGhee is expected to plead guilty to is five years and/or a fine of not more than \$10,000. The three-year probation is to be served concurrent with McGhee's previous five-year probation on the 1987 charges.

As a result of his guilty plea in 1987, McGhee was directed to begin work on an anti-drug movement within the music industry. He subse-

quently formed the Make A Difference Foundation, a nonprofit organization that produced the Moscow Music Peace Festival.

According to the Louisiana plea, McGhee would donate a series of music concerts having an anti-drug theme during his probation period, with profits to be directed to anti-drug groups in Western Louisiana. The concerts would include at least one by a nationally known group.

Joe Cheshire, McGhee's Raleigh, N.C.-based attorney, stresses that the Louisiana case was not an additional drug charge, but stemmed from the same circumstances as McGhee's 1987 plea.

"This man admitted in a North Carolina court that he made a mistake," Cheshire says. "He has really busted his fanny to try and pay society back for that mistake. He's pleading guilty to exactly the same thing he's already admitted to."

Asked about perceptions that McGhee got off easy, Cheshire says, "Doc McGhee has worked harder than any prisoner ever has. What good would it have done putting a person like Doc in jail when he has the ability to get a positive message to thousands of kids?"

McGhee was out of the country and unavailable for comment.

Assistance in preparing this story was provided by Liz Herbert in Lafayette, La.

TV PRODUCER SUED OVER BEACH BOYS TUNES

(Continued from page 102)

were hired to record copies of the classic songs.

The suit seeks an order rescinding the synchronization licenses for use of the compositions, and for an injunction enjoining Leonard Hill Productions and its associates from using them in any way. In addition, the suit asks for compensatory and punitive damages according to proof, as well as unspecified legal costs and any further relief deemed just and proper by the court.

Irving Music Inc.'s attorney, Russell J. Frackman of the L.A. entertainment law firm Mitchell,

Silberberg & Knupp, was unavailable for comment at press time. Leonard Hill, president of Leonard Hill Productions, also was unavailable for comment and, according to a spokesperson in his office, had not yet hired counsel pertaining to the action.

Meanwhile, Brian Wilson, the creative genius behind the Beach Boys, currently is in litigation in a separate copyright lawsuit against A&M Records, Almo-Irving Music, and Mitchell, Silberberg & Knupp (Billboard, Sept. 30). The suit, filed in Los Angeles Superior Court in September 1989, charges the de-

fendants with fraud, breach of contract, and misrepresentation.

The suit also seeks the accounting of royalties earned by some 100 songs written or co-written by Wilson between 1962 and 1969 for the Beach Boys' publishing company, Sea Of Tunes. Murry Wilson, Brian's father and manager at the time, sold the publishing company to Irving Music for \$700,000 in 1969. It has been estimated that Wilson's song catalog earns about \$3 million a year and would be worth \$30 million-\$40 million in today's market.

ASCAP HONORS ELMER BERNSTEIN WITH GOLDEN SOUNDTRACK AWARD

(Continued from page 8)

composing the most-performed TV themes during the 1989 survey year were Judy Hart Angelo, Bill Conti, Michael Karp, John Leffler, and Gary Portnoy; those honored for composing the most-performed background scores were Ken Harrison, David Kurtz, Dennis McCarthy, David Rose, and Mark Snow.

Members honored for compos-

ing the themes and dramatic underscores for the 10 highest-rated TV series from the 1988-89 season were John Addison, David Bell, and Richard Markowitz for "Murder She Wrote"; Judy Hart Angelo, Gary Portnoy, and Craig Safan for "Cheers"; John Bettis and George Tipton for "Empty Nest"; Tipton again for "The Golden Girls"; Larry Carlton for "Who's The Boss"; Dan Foliart and Howard Pearl for "Roseanne"; and J.D. Souther for "Anything But Love."

Composers winning the Top Box Office Films award for their 1989 film scores were George Delerue for "Twins"; Charles Gross for "Turner And Hooch"; James Horner for "Honey, I Shrunk The Kids"; SACEM member Maurice Jarre, whose "Dead Poets Society" score was licensed through ASCAP; Randy Newman for "Parenthood"; and Marc Shaiman for his adaptation score for "When Harry Met Sally . . ."

Songs honored for the highest number of performance credits, and initially presented during the 1989 survey year, were "Birthday Suit" by Rhett Lawrence and non-ASCAP member Dean Pitchford, published by Rhett rhyme Music and TSP Music Inc., from "Sing"; "Partyman" by Prince, published

by Controversy Music and WB Music Corp., from "Batman"; and "Surrender To Me" by Richard Marx and nonmember Ross Vanelli, published by Chi-Boy Music and U/A Music Inc., from "Tequila Sunrise."

Recipients of the Most Performed Feature Film Standards award, honoring songs that earned the highest number of performance credits during the period of Oct. 1, 1979-Sept. 30, 1989, were "Can't Help Falling In Love" by Luigi Creatore, Hugo E. Peretti, and George David Weiss, published by Gladys Music, from "Blue Hawaii"; "The Greatest Love Of All" by nonmember Linda Creed and Michael Masser, published by Golden Torch Music Corp., from "The Greatest"; "Silver Bells" by Ray Evans and Jay Livingston, published by Paramount Music Corp., from "The Lemon Drop Kid"; "That's Entertainment" by Howard Dietz and Arthur Schwartz, published by Chappell & Co. Inc., from "The Band Wagon"; "Whatever Will Be, Will Be (Que Sera Sera)," also by Evans and Livingston, published by St. Angelo Music and Jay Livingston Music, from "The Man Who Knew Too Much."

KING EXITS ENIGMA

(Continued from page 8)

marketing budget. He anticipates that his company will release four or five albums this year.

Martone says that Enigma's arrangement with King's new operation is similar to an existing pact with Mute Records.

"We're making available a vehicle to get them in the marketplace, like a P&D deal," Martone says.

Concerning the impact that King's departure will have on Enigma's operations, Martone says that he will now assume the responsibilities of GM, with sales, marketing, and promotion reporting directly to him.

Martone would not say if a new GM would ultimately be appointed. "The book isn't closed on the subject, but for the immediate future, that's what it's going to be," he says.

Bar-code changes,
EDI programs studied
... see page 71

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Hoping to fashion a mirror, the lover
doth polish the face of his beloved until he
produces a skull.

-John Updike

Love is a power too strong to be overcome
by anything but flight.

-Cervantes

Love is a springtime plant that perfumes
everything with its hope, even the ruins to
which it clings.

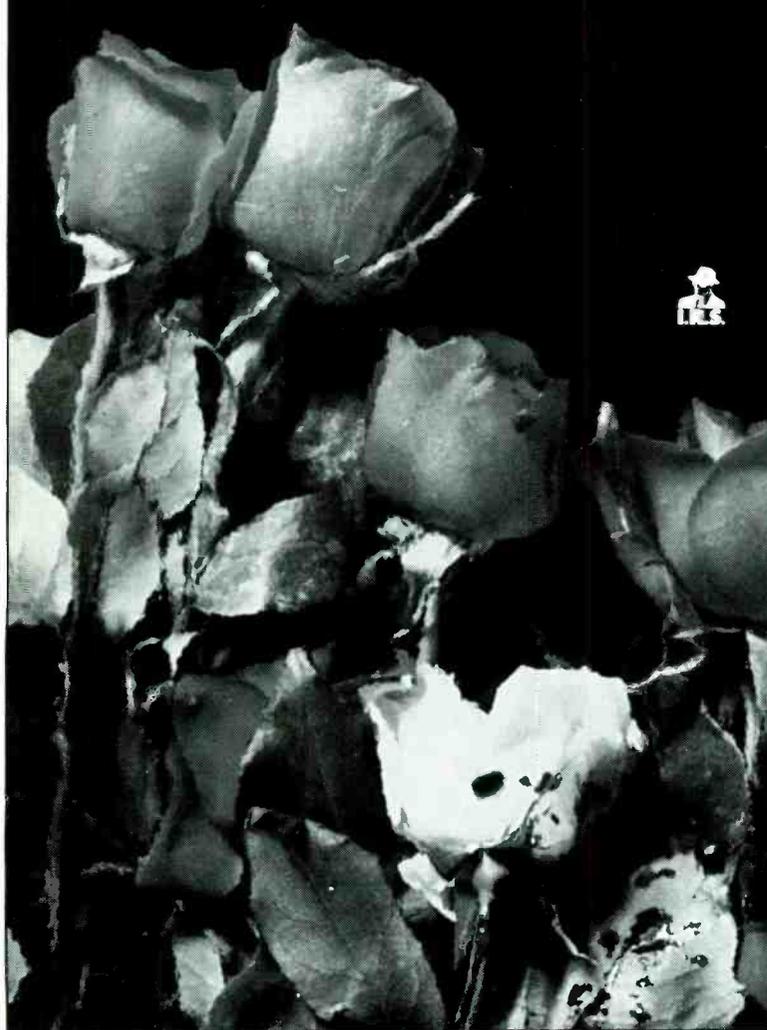
-Flaubert

bloodletting

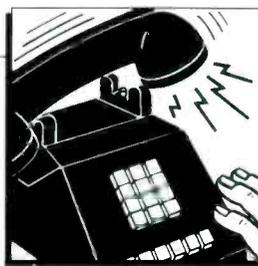
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Concrete Blonde

New album
out May 15



INSIDE TRACK



Edited by Irv Lichtman

LEAK BY LEAK: Add the eagerly awaited **New Kids On The Block** single, "Step By Step," to the songs that somehow got out early. **Columbia** confirms that **WHTZ** (Z100) New York somehow cobbled together an edit of the song's rough mix from the label's presentation at the convention last March of the **National Assn. Of Recording Merchandisers** and aired it once on April 27 before being asked to stop. The song will be out for real on Friday (11) and will be released on the honor system to major-market top 40, urban, and AC stations the day before. Meanwhile, **MCA** says that it had to stop about 18-19 stations from playing the **Glenn Medeiros & Bobby Brown** duet "She Ain't Worth It" early. It should be out for real by the time you read this.

RETURN OF "LE FREAK?": Hot producer **Nile Rodgers** and **Tom Cossie**, a veteran music man whose last venture was the now-defunct **R&B Report**, are said to be partnered in a new label. Word on the street is that **BMG** will handle its distribution.

BLACK TO THE FUTURE: It's long been rumored that **Ernie Singleton** would be departing his high-powered slot at **Warner Bros.** to head up **MCA's** black music division as president; neither **Warner Bros.** nor **MCA** would comment on the matter. Conventional wisdom, however, holds that not only will Singleton take the **MCA** slot, but soon after that appointment, **MCA's** **Richard Palmese** will get his long-anticipated move upstairs and become **MCA Records** president.

WORD FROM THE FIELD: Producer **Jimmy Iovine**, who has been in discussions with a number of companies, including **Atlantic**, regarding the possibility of his own label, has recently been talking with **Interscope**, a start-up label operation run by **Ted Field** of Chicago's **Marshall Field** retailing family. While there's no final word on whether the **Iovine/Field** deal will come to fruition, it is known that **John McClain**, former VP of black music A&R at **A&M**, has joined ex-Capitol A&R VP **Tom Whalley** at the new company.

BARRIER-FREE KINKS: **MCA Records** is launching a U.S. push on the new **Kinks** single, "Down All The Days (To 1992)," after its adoption as an unofficial anthem by the **European Economic Commission** to promote the unification of the **European Common Market** in 1992. The commission bought 350 copies of the U.K. single earlier this year to distribute at its **Brussels, Belgium**, headquarters. The cheerful track, opening with the sound of church bells, describes nations uniting and

"a new horizon clear to view/ down all the days to 1992." **Kinks** leader **Ray Davies** told the **Daily Mail**: "I'm delighted someone has picked up on the song because they've taken the time to discover what the song is about."

TWIN/TONE RECORDS will scale down its 3-year relationship with **A&M Records** in June, according to **Twin/Tone** president **Paul Stark**. **A&M** has had a first-right-of-refusal deal with the **Minneapolis-based indie**, and has picked up such acts as **Soul Asylum** and the **Mekons** from **Twin/Tone**. In addition, when **Coyote** was distributed by **Twin/Tone**, **A&M** signed **Coyote** acts **Joe Henry** and the **Feelies**. **Stark** stresses that **Twin/Tone** will continue to work with **A&M** on individual projects.

JUDGMENT AGAINST ARETHA: New York U.S. District Judge **Whitman Knapp** directed **Aretha Franklin** April 26 to pay a producer \$209,364.07, with prejudgment interest from June 1984 on no more than \$52,000, based on her failure to appear as the star of a contemplated **Broadway** show based on the life of the late gospel singer **Mahalia Jackson**. After a bench trial, the court found for the plaintiff, **Elvin Associates**, mainly operated by **Ashton Springer**. Although **Franklin** did not formally finalize her deal, the court held, on the theory of *promissory estoppel*, that her actions had indicated her willingness to take on the role.

EMI TELLS TRACK that **Tim Karr** is not one of the acts it dropped recently, as reported in the April 28 column. **Track** apologizes for any confusion this may have caused.

HOWARD BENCH: The trial date for independent promoter **Howard Goodman**, indicted last November for payola, conspiracy, and unlawful use of the mail, is now set for June 25 at U.S. District Court in **Memphis**.

WALL-TO-WALL SUITORS? It seems **Wall To Wall Sound & Video**, the **Cinnaminson, N.J.-based** chain, is a more popular topic of conversation in the rumor mill than **Track** thought last week when we reported that the 105-unit home entertainment hardware and software chain was on the block. At the time, to disguise the fact that we only had the name of one potential suitor, we cleverly worded our item to read "interested parties include **The Musicland Group**." After tracking down leads all week, we now can supply the names of the other "interested parties"—**Trans World Music Corp.** and **W.H. Smith**, the British retailer that owns the **Wee Three** chain. What's more, it seems that **LIVE Entertainment** also looked at **Wall To Wall** and decided not to bid.

IN MEMORY: The first anniversary of the crackdown on China's pro-democracy movement June 3 will be marked by rock concerts in **New York, Paris**, and four other cities worldwide, according to the organizers of the event—the **Paris-based Federation For Democracy In China** and **Actuel**, a French news magazine. Acts
(Continued on page 100)

Producer Sued Over Beach Boys Tunes

■ BY DEBORAH RUSSELL

LOS ANGELES—Irving Music has sued **Leonard Hill Productions Inc.**, claiming that the film production company lied in order to obtain licensing rights to **Beach Boys** music for the recently televised movie, "The Story Of The Beach Boys: Summer Dreams."

Irving Music owns copyrights to such **Beach Boys** classics as "In My Room," "I Get Around," "God Only Knows," "Fun, Fun, Fun," "California Girls," and "Sidewalk Surfin'," all of which were featured in the unauthorized TV biopic broadcast April 29.

The suit, filed April 27 in Superior Court here, alleges that agents of **Leonard Hill Productions** misrepresented the content of the television production as a "teenage coming-of-age movie," when it actually was an unauthorized biography of the **California surf band**.

In fact, the movie's script was based on the unauthorized print biography "Heroes And Villains: The True Story Of The Beach Boys."

According to court documents, agents of **Irving Music** would never have issued synchronization licenses to the music but for **Leonard Hill Productions'** "misrepresentations and material omissions" regarding the content of the telefilm.

"[Agents of **Leonard Hill Productions**] knew that use of the [compositions] for a motion picture based on 'Heroes and Villains' would not have been permitted by [Irving Music] since the biography was unauthorized and it was widely known throughout the industry that the **Beach Boys** did not approve of the book," the suit alleges. "Therefore, [agents of **Leonard Hill Productions**] acted in a conscious and deliberate manner

to conceal the true nature of [their] purpose to fraudulently induce [Irving Music] to issue synchronization licenses."

Agents of **Leonard Hill Productions** did inform **Irving Music** that the film was titled "Summer Dreams" but represented the film as being about "kids on summer vacation who liked **Beach Boys** music," according to court documents.

The suit further claims that **Leonard Hill's** agents requested "visual-vocal" licenses to use the **Beach Boys** music in background sequences, and that the only possible visual depiction of the music's source would be of a radio from which the songs would emanate. Yet in many cases, the actors who portrayed the **Beach Boys** were pictured performing the songs in the recording studio or in concert situations. Sound-alike musicians
(Continued on page 101)

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"THE TRAGICALLY HIP CHARGE UP THE OLD FORMS WITH DEEP-SEATED, HOMEY ECCENTRICITY. WIRY, CATCHY, DOWN-TO-EARTH GUITAR LINES AND A DECISIVE BEAT... THEY SOUND SWEATY, NOT TRENDY."
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